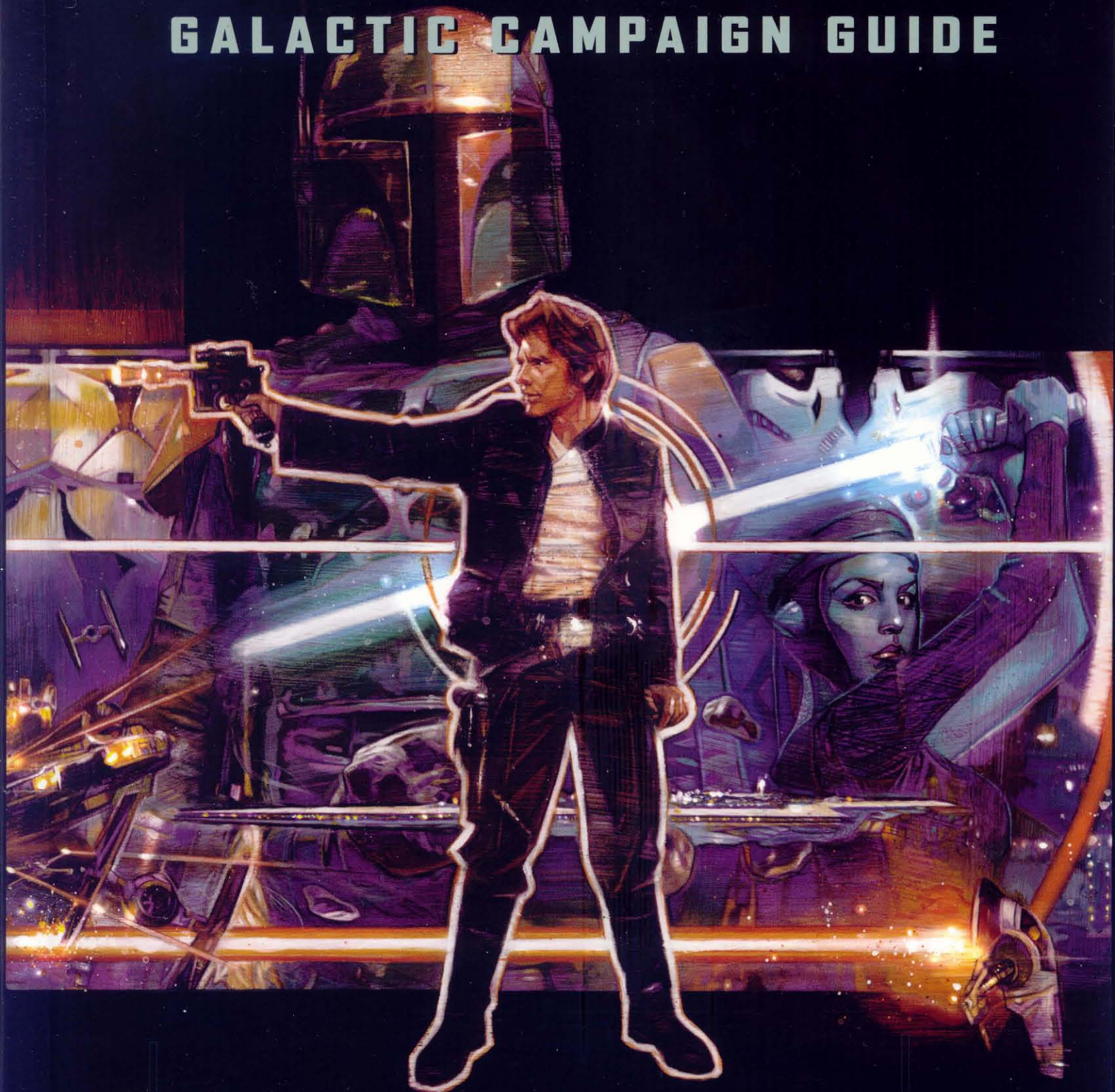


STAR WARS®

ROLEPLAYING GAME

GALACTIC CAMPAIGN GUIDE



PETER SCHWEIGHOFER AND JD WIKER

STAR WARS[®]

ROLEPLAYING GAME

GALACTIC CAMPAIGN GUIDE

PETER SCHWEIGHOFER, JD WIKER



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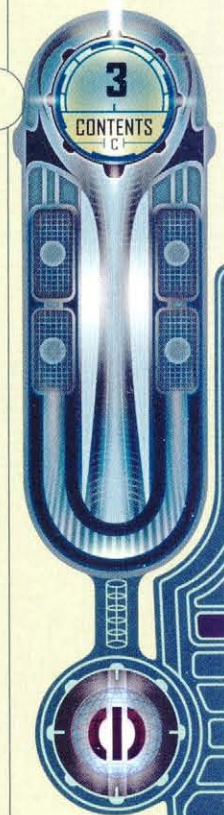
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INTRODUCTION |



Welcome to the *Galactic Campaign Guide* for the *Star Wars Roleplaying Game*. If you're a *Star Wars* Gamemaster (GM), this book will be a combination of your best friend, hint book, and owner's manual for everything from one-session games to years-long campaigns. This book is written under the assumption that you are either starting a campaign or already running one. However, even if you are only running the occasional "pick-up" game of *Star Wars*, you'll find information, tips, and suggestions in here that should make your *Star Wars* games that much better.

The Purpose of This Book

The *Galactic Campaign Guide* is a toolbox for you, the GM, full of the kinds of bits and pieces that every GM occasionally needs on the spur of the moment. Need a map of an office? Turn to Chapter 2: Settings. Need an air taxi driver, complete with name, personality, and motivations? Turn to Chapter 4: The People. Need a star system, complete with details about the world—including something as basic as its name? Turn to Chapter 3: The Environment.

The purpose of this book is to make running *Star Wars* games easier for you by doing much of the repetitive and tedious pregame prep work for you. Further, it lets you better manage situations when players "go off the map" by visiting a location you didn't prepare or talking to a character you didn't create. If you've been a GM for any length of time, you've felt that temporary panic as the players stare at you expectantly, waiting for you to tell them what happens next—when you have no idea!

The art of Gamemastering includes the art of appearing to be completely prepared for whatever half-baked plan the players cook up—and carrying it off so well that the players don't notice the difference. Hopefully, this book will dispel much of that feeling of drowning in uncertainty and let you get on with the real art of Gamemastering: presenting engaging roleplaying scenarios that your players will talk about for a long time to come.

Philosophies of This Book

This book is designed for Gamemasters. It is meant to supplement, though not replace, the material in Chapter 12: Gamemastering in the *Star Wars Roleplaying Game* revised core rulebook. If you haven't read that yet, you might want to take the time to do so before delving too deeply into this book.

We don't promise that reading this book will make you a flawless GM. The general philosophy of the *Galactic Campaign Guide* is that the kind of preparation required to concoct an entire galaxy, right down to the size of the nuts and bolts in an R2 unit, takes so incredibly long that it leaves you little time for creativity. After all, no one asks you to build a car every time you want to drive to the movies. If they

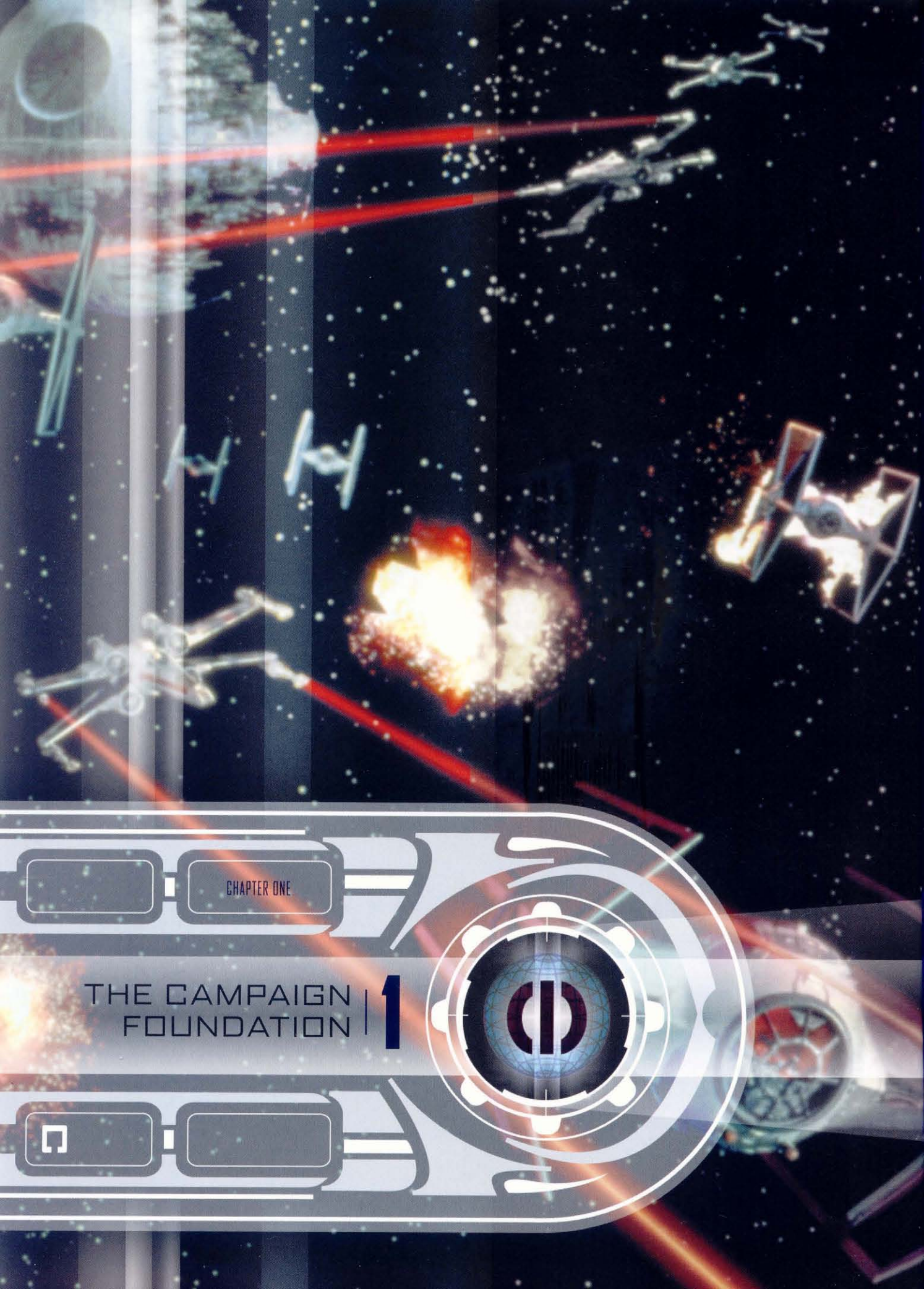


did, you probably wouldn't enjoy the movie anywhere near as much.

The primary philosophy behind this book is very simple. If the *Galactic Campaign Guide* can take over some of the tasks that you do repeatedly or give you the option of just flipping a few pages and rolling a few dice to generate a setting, character, or adventure, then you can relax a little and focus a bit more on making sure everyone has a good time.

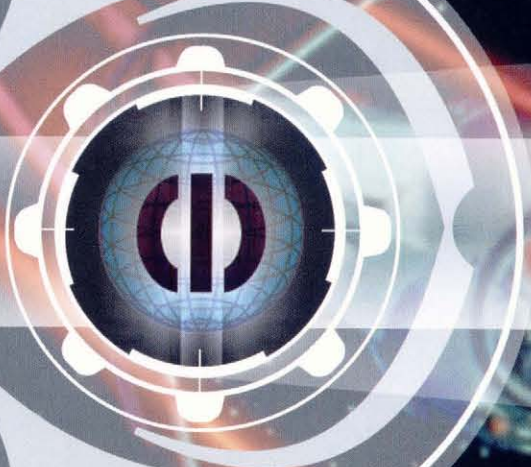
We didn't stop there, though. Within these pages, you'll find a number of short essays on what makes the actual experience of running games easier and more rewarding. We cover the ground from the initial campaign conception to its aftermath, from understanding what players want out of roleplaying games to replicating the sort of saga that George Lucas had in mind when he conceived of *Star Wars*. We even went several steps further, introducing optional rules to make heroes more interesting and combat more exciting.

So, the secondary philosophy of this book is also simple. If it inspires you to run a more creative, more epic *Star Wars* game, then the *Galactic Campaign Guide* will have helped you get the most out of the revised core rulebook—and share that experience with everyone at your gaming table. It will have helped you take your first step into a larger world.



CHAPTER ONE

THE CAMPAIGN FOUNDATION | 1



The journey of a *Star Wars Roleplaying Game* campaign begins with a single gaming session. Even if you, the Gamemaster (GM), hadn't planned on running a full-blown epic campaign, the players may have enjoyed themselves so much in that one game that they kept coming back for more.

A good GM can spin out an enduring campaign from just the handful of notes for his first adventure. The villain the heroes faced could return, bearing the scars of their encounter, to hound them throughout the galaxy. The contacts they made could become allies for several adventures to come. The situations in which they became involved could have repercussions that last for many months, if not years, of roleplaying.

Despite the fact that campaigns always start small, they take a great deal of care and feeding to grow properly. Not only do you have to plan the events of your campaign—establishing the heroes' goals, creating interesting allies and adversaries, building plotlines, and setting up exciting climaxes—but you also must oversee the gaming environment itself. Even if you didn't propose the campaign in the first place, you become its caretaker and champion as soon as a *Star Wars Roleplaying Game* scenario becomes the first step in an ongoing campaign. The players will come to look to you for administration, guidance, and even nongame arbitration now and then.

Unless you just happen to like coordinating small groups (and happen to be good at it), your best bet for getting a campaign flowing smoothly—both in the game and out of it—is to involve the players themselves in nearly every step of the process. They'll tell you what they want out of a *Star Wars Roleplaying Game* campaign; all you'll really need to do (initially, anyway) is take notes.

Interactive Campaign Creation

Even though many GMs enjoy springing a fully developed campaign setting on their players, that's not the best way to start a campaign; it's rather like letting someone else choose the clothing you'll be wearing every day. The players have only minimal initial input, and by the time they can see what they're getting, it might be too late to make substantive changes in the campaign structure.

So, the first step in designing a *Star Wars Roleplaying Game* campaign is interactive campaign creation. Get the players involved in the initial conception. Every other part of a campaign is interactive, after all—why shouldn't designing it be, too? In fact, you may want to revisit these issues from time to time, particularly if new players join the game or old players leave.

Twenty Questions for a Better Campaign

A roleplaying campaign should be like a banquet; everyone present should be able to find at least one thing that they really savor and several more that they can at least enjoy. Part of your responsibility as the GM is to find out in advance what your players find most palatable about roleplaying.

Even if you've already played your first scenario or two, you still have time to solicit opinions from the players on the shape of the rest of the campaign. You should try to take one session—before the players create their heroes, if possible—to discuss the campaign with as many of the players as are available. You're going to want to take notes and keep them somewhere handy. At the very least, a good set of notes will help you start the campaign out on the right foot, but having them around later makes for a good way to gauge your progress toward meeting the players' hopes and expectations for the campaign.

Whatever else you ask your players in this initial discussion, make sure you ask them the following twenty questions about the campaign, their experience with *Star Wars* and the d20 System of roleplaying games, and how to handle the kind of out-of-game situations that inevitably arise. Take special notice of any campaign decision on which the players all agree, because those opinions give you an extremely clear direction for laying the campaign's foundations. However, don't neglect the minority opinions! You can make players very happy by giving them the occasional special treat. Of course, a player sometimes unwittingly hits upon an idea that is just too good *not* to include.

How familiar are the players with the setting?

Presumably, everyone in your *Star Wars* campaign group is familiar with at least the *Star Wars* movies. But how deep does their knowledge go? Have they read any of the novels or comics? Something from either the *Young Jedi Knights* or *Jedi Apprentice* series? How about *Junior Jedi Knights* or the X-Wing Alliance or Jedi Outcast computer games?

The answers to this question can tell you how *comfortable* your players are with nonmovie elements of *Star Wars*, which also helps indicate what will feel like *Star Wars* to them. Someone who has only seen the movies, for instance, might be completely baffled by an encounter with a Herglic, whereas someone who has read all the *Star Wars* novels might think that Jedi Master Jerec is merely a pale shadow of a "real" villain like Darth Maul. There's no reason you can't gradually introduce elements that are unfamiliar to your players, but you don't want to promise them *Star Wars* when, from their perspective, the campaign is something else entirely.

How familiar are the players with the game system?

It is not crucial for players to know how the d20 System works, so long as they get the basics of "roll a twenty-sided die and hope for a high number." What is important is that you understand that you may have to tailor certain encounters so that they don't hinge on whether the players know that they can get synergy bonuses on attack rolls by combining their fire, that disengaging from an opponent in melee combat won't provoke an attack of opportunity from that opponent, or similar rules minutiae. As with familiarity with the setting, you'll have to introduce the more complex ideas gradually to the less experienced d20 players, or rely on a more experienced player to coordinate the information and tactics for the group.

Do the players want a short campaign or a long campaign?

It may be obvious that the difference between a short campaign and a long campaign is time. However, it might be less obvious that time restrictions can mean the difference between the heroes accomplishing the goals set out for them at the beginning of the campaign and a cliffhanger that never gets resolved.

Pacing is an important element for every campaign. You don't want to have the heroes deal with the major villain and save the galaxy too soon, or you risk not having anything more interesting for them to do later. Conversely, you don't want to keep delaying the final confrontation with the major villain if your players are eventually going to have to leave the game.

Roleplaying campaigns seldom last for more than a few years, and the average campaign actually runs about eight or nine months. Of course, some have lasted a decade or longer, but such campaigns tend to experience waxing and waning player availability, meaning that several months frequently pass between sessions. You shouldn't plan on a campaign lasting indefinitely.

How often does the group want to play, and for how long?

Knowing how often your players expect to be available and how long each session should last allows you to

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CHAPTER

1



DICE CONVENTIONS

Before the first die is rolled, everyone at the table should agree on how to read them and when to reroll them. The most basic rule to adopt is this: A die must stop rolling on a flat part of the gaming table for the roll to be considered valid; otherwise, it must be rerolled. Also, you probably should not allow dice that can't be read without picking them up or that otherwise display their results ambiguously. Further, every player (including the GM) should read his dice the same way every time to avoid arguments about which die is the tens digit (for d% rolls) or which die represents the first attack (for characters with multiple attacks). ☺

plan individual scenarios better. Your campaign can afford lots of investigation and interaction if your group meets frequently for short games, but if your group meets only rarely for longer games, they'll want each session to be full of action, intrigue, and mystery. They'll want each session to end with a sense of closure, so they can look forward to starting the next session with a clean slate.

Short games (1 to 3 hours) once a week will keep the players hungry for more, but if you play less often, the players will lose track of what happened last time, what their goals were, and who's who among the supporting cast. If you run long games (6 or more hours) once a week, you run the risk of encountering frequent scheduling problems—as well as perhaps not having enough material prepared, if you yourself are too busy to devote 6 hours to gaming (and possibly many more to designing scenarios). Long games every other week work relatively well, because the first hour generally goes toward getting back into the mood and rhythm of the last session, leaving at least 5 more hours of game time for serious roleplaying.

The best balance, then, is a 4- to 6-hour-long session once a week or every other week, though you can certainly plan for longer sessions once a month or so, especially for major encounters (which always take longer to resolve). Some groups manage quite handily playing for 8 or more hours once a month, but such schedules tend to work best when the GM

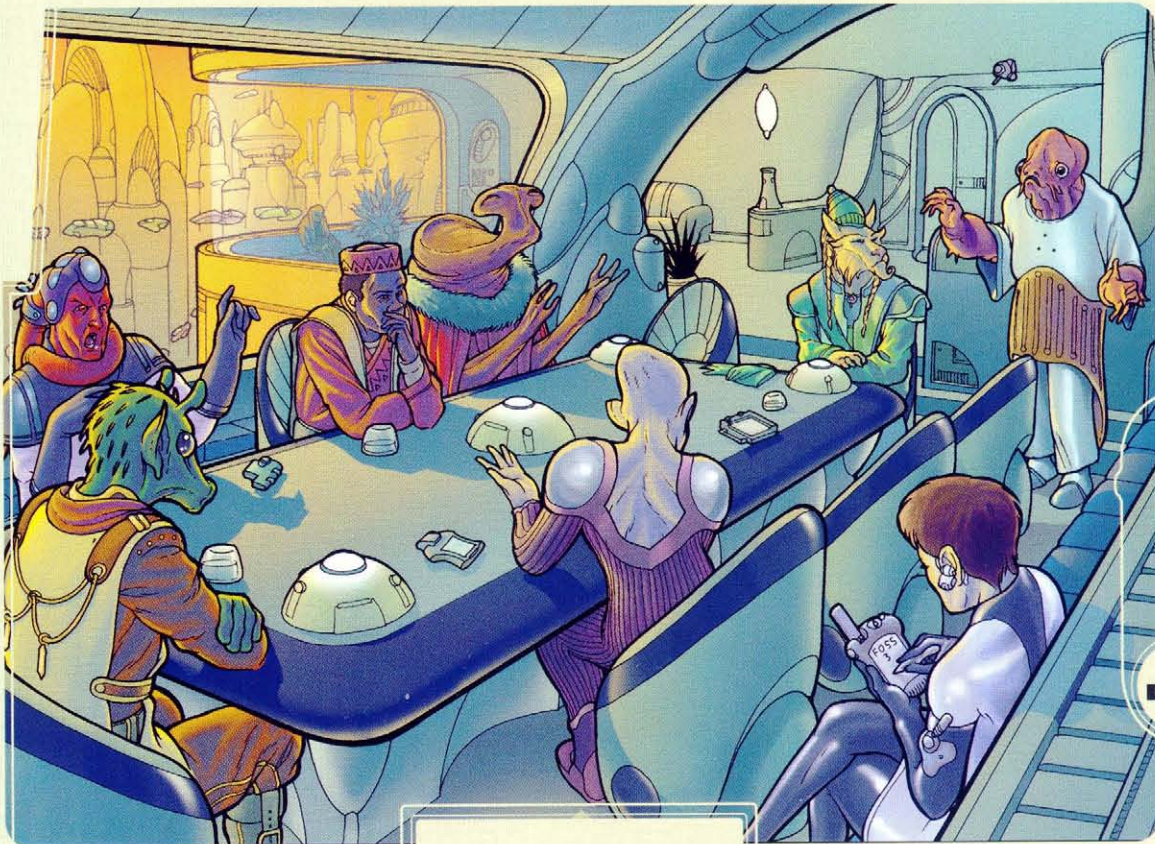
runs episodic sessions (where the events of one session have little bearing on the next) or when the group is less concerned about reaching goals than just getting together and having a good time. This is more true of groups that meet even less frequently—once a year, for example, which is often the case with veteran roleplayers who have moved apart and can't afford to assemble in the same place more regularly.

What are the group's "table rules?"

Granted, the majority of roleplaying groups are comprised of players who have been friends for a while and know the unspoken rules of getting along with one another. However, if your group includes people who aren't normally in your circle of friends (yet), or if you just think that some of your friends could stand a few reminders about what constitutes acceptable behavior at and around the game table, you should take a few minutes to lay out some basic rules.

How will the group deal with absent players?

One of the rules of polite society—which includes being part of a roleplaying group—is that if a participant can't make it to a gathering or expects to be delayed, he or she should notify the host as soon as possible as a courtesy. The host (in this case, you) can then decide how to handle the absence. However, if a player's presence is required—say, because his character



is the only one who knows how to fly the ship—it leaves you with some difficult issues to resolve.

Fortunately, an absent player poses a problem only if the missing person has the sole copy of her hero's character sheet (and, perhaps, her miniature) or if a hero gets killed while someone else is playing her. The first case is easy to solve if you enforce a "GM's copy" rule for character sheets. (Some GMs actually keep the original, in fact, handing it to the player when he or she arrives at the game.)

The second case is a bit trickier, and the players should agree before the campaign gets fully underway whether or not it is acceptable for another player to run a hero for an absent player. In some campaigns, the GM takes over this responsibility, but if there are a number of characters to keep track of, it can be a bit overwhelming. On the other hand, another player might not fully understand someone else's character and could fail to notice skills, feats, equipment, or the like that could save the hero's life. As GM, do you rule that the hero was only knocked unconscious? Or is that the price a player pays for missing the session?

Neither option is very palatable, obviously, so the group should adopt and abide by a few rules. First, players should keep their character sheets legible and updated, so that no one can fail to notice the hero's skills, feats, equipment, and so on. Second, each player should nominate an "understudy" to run her character when she isn't there (every player should select a different understudy) and keep that person educated about the hero's abilities, goals, and motivations. This will not only help prevent the character from being killed but also mean that the hero won't miss out on opportunities that the player was eagerly awaiting.

Finally, you should never let a visiting player run the character of an absent member of the group—especially if the visitor doesn't understand the rules very well. At the very least, visiting players don't have any particular commitment to keeping the character alive. The visitor most likely won't be around when the group has to explain why the player has to create a new hero.

What do the players like about roleplaying games?

Different people—even if they're old friends—have different reasons for gaming and, thus, play differently. Some like the thrill of defeating opponents. Some want to explore their improvisational acting skills. Some like testing their mental prowess, while others like to find the most efficient use of the rules. A large number of players join gaming groups for the social atmosphere.

Each of these kinds of players looks for something different in a game session, and if they don't find it, they quickly get bored and often move on (or complain endlessly). As the GM, you can help ensure that each player in your game gets what he wants (even if he doesn't know exactly what it is) by finding out what kind of gamer he is.

This is an especially important question for which to jot down the players' responses. You'll want to refer to these notes frequently while you design encounters, because these responses are their "wish lists" for what they hope to see in every session.

How much input do the players want in developing the campaign?

While many players are perfectly content to let the GM surprise them session after session, a large percentage of players prefer a more hands-on approach. Some may be GMs themselves, or they may just enjoy being involved in the design process. In any case, there's nothing stopping you from letting the players do a little of the work for you. Just asking players what their characters have planned for the next session lets them help determine the course of the campaign, because it tells you how to prepare for the next game.

But on a greater scale, your players may appreciate you soliciting their ideas for the future of the campaign, particularly as to how their own characters are involved. Perhaps a player wants his character to suffer a life-altering trauma at some point, so he can roleplay the hero's struggle with coming to terms with it. Maybe a player has a great idea for a supporting character. Or a player might want to design and run an entire adventure for the group, you included. The players might want to go so far as to work with you to map out the major events of the campaign, leaving you to fill in the details and, hopefully, surprise them with their own creations.

Knowing in advance who wants to be involved in developing the campaign and to what degree gives you a few great advantages. First, you can let those players do much of the work for you (in everything from concept to execution), and second, knowing what the players themselves want (instead of guessing) lets you tailor the campaign to their wishes and, thus, lets you all get more out of the campaign.

What does *Star Wars* mean to the group?

Part of knowing what the players want is to find out what they consider to be the essence of *Star Wars*. Work with them to generate a number of one-word or one-phrase impressions of the *Star Wars* opus—things like "epic," "Jedi," "lightsabers," "space battles," "socio-political upheavals," and whatever else occurs to them. Try to get at least two words or phrases from each player, and then have each player cast two votes for the best suggestions. Write up the list, ranking the suggestions from "most votes" to "least votes."

Keep the list handy when you're designing scenarios, and refer to it regularly—especially when you're at a loss for what should happen in an adventure. Whatever you choose, it is guaranteed to be something that exemplifies the *Star Wars* experience to at least one of your players. Revisit the list periodically (especially when a new movie, novel, or comic book comes out) to keep it fresh; throw out one old,



low-vote item for each new item you add. However, keep a copy of the old list! Some of those old ideas may still prove useful.

In which *Star Wars* era does the group want to play?

The *Star Wars Roleplaying Game* directly supports three major eras of the *Star Wars* universe: the Rise of the Empire, the Rebellion, and The New Jedi Order. Each has certain advantages and, from a roleplaying perspective, certain disadvantages.

In the Rise of the Empire era, players can choose any class as a starting class (which is not true of the Rebellion era). However, Force adept characters are a little harder to reconcile in groups that include Jedi, considering that the Jedi make a concerted effort to regulate non-Jedi Force-users throughout the galaxy. (It raises the question of why the Jedi High Council doesn't mind a non-Jedi running around unsupervised.) Also, little is known about this era other than the forty-four years prior to the Battle of Yavin in *Star Wars: A New Hope*—and even then, there's still much to learn about the twenty-year stretch between Episode III and Episode IV. Gamemasters who don't mind filling in a few blanks (or rewriting the campaign history when more official information becomes available) shouldn't have any trouble running a campaign in this era.

In the Rebellion era, Jedi are restricted as starting characters, though Force adepts are a bit more common (albeit still hunted by the likes of Darth Vader and Imperial inquisitors). The major benefit of this era is that its central story has been told completely (as have quite a few associated stories), so no new information is likely to come along and invalidate much of what you have established. Also, the Rebellion era is covered in much detail in the *Rebellion Era Sourcebook*. Additionally, because the era is so thoroughly documented in books and movies, it is a fertile field for "what if?" campaigns in which some aspect of the central story changes (for example, the first Death Star isn't destroyed, or Han dies on Bespin, or the Emperor succeeds in turning Luke to the dark side) in such a way that the players' characters become the major heroes of the story.

In The New Jedi Order era, Jedi and Force adepts are equally common and equally available as starting characters. Further, the Jedi High Council no longer exists, meaning that Jedi characters have a bit more latitude in what they do and how they behave. On the other hand, the Jedi have to contend not only with the invasion of the alien Yuuzhan Vong but also with the various governments and bounty hunters willing to sell them out to the invaders. Like the Rise of the Empire era, the story of The New Jedi Order era is still being told, meaning that you must be ready to alter your campaign direction every time a new novel is released—or accept the consequences of deviating from the official timeline. However, like the Rebellion era, The New Jedi Order is covered in a

roleplaying supplement, *The New Jedi Order Sourcebook*, meaning that much of your design work is already done.

Do the players want to play good guys or bad guys?

With the *Star Wars Roleplaying Game*, the focus is on playing heroes rather than villains. However, players could explore what it would be like to fight for the wrong side in the Clone Wars, to serve the Empire by hunting down Rebels, to bow to the Yuuzhan Vong as members of the despicable Peace Brigade, or even to battle against the Jedi as nefarious Sith. Even if you lean heavily toward heroic campaigns, you should at least let your players discuss the possibility of playing the bad guys, even if only for a short-term campaign.

At what level do the players wish to start?

Conventional wisdom says that a d20 System roleplaying game campaign starts at 1st level and works upward from there. However, nothing in the rules says this must be so. Why not start at 3rd level? Or 5th? Or 15th? Obviously, the challenges should be commensurate with the heroes' level, and the higher the level, the trickier it is for you to manage—and the harder it is to find suitable opponents (though cutting down legions of battle droids has a certain appeal).

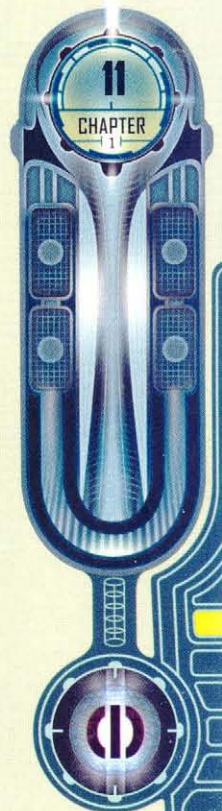
You also might ask the players if all the heroes should be of the same level. After all, Han and Chewbacca certainly had more experience under their belts than Luke and Leia, and Qui-Gon was far more experienced than Amidala, Anakin, or even Obi-Wan. If you try this route, the difference in levels should be no more than about five (though you can make some exceptions), and lower-level characters should outnumber higher-level heroes; otherwise, the low-level characters feel a bit outclassed. The balance to this system, though, is that higher-level characters accumulate experience and new levels more slowly than do lower-level characters, so the low-level types will eventually catch up with their high-level comrades.

How important is character background?

The answer to this question tells the players whether they need to develop detailed backgrounds for their heroes. Some—usually those who gravitate to the roleplaying aspect of the game—do so even when it isn't necessary; it helps them better visualize their characters. For those who focus more on combat and problem solving than roleplaying, though, character backgrounds are an unnecessary hassle. However, if the players would like a campaign where figures or events from their pasts occasionally come back to haunt them, having a character background is vital to their participation in the process.

Do the heroes all know each other?

It certainly is easier for you to jump right into the first adventure if you don't have to take a session or two to bring the heroes together and go through



introductions first. However, some players really enjoy roleplaying the forging of new friendships. Be warned, though—for a variety of reasons, some players see “first meeting” scenarios as an invitation to play their characters as contrary and antisocial. Usually, it’s easiest to simply declare that the heroes all know one another, and let them describe later how they met and became comrades. An interesting variant of this is to play their first meeting as a “flashback” sequence.

What should be the heroes’ primary goal?

The heroes’ primary goal determines the overarching plotline of the campaign, and it should be equally grand. Some examples include freeing the galaxy from the tyranny of the evil Empire, preserving the Republic in the face of a growing separatist movement (or supporting a separatist movement to enact radical reforms in the corrupt Republic), or stopping the Yuuzhan Vong invasion from destroying the New Republic and enslaving every sentient being in the galaxy.

Knowing what the players want their heroes to do over the course of the campaign gives you an idea of how the campaign should unfold. It also tells you what event dictates the end of the campaign. If the heroes capture Count Dooku and crush the Confederacy of Independent Systems, they have met their goal, and they will have accomplished more in their lifetimes than average heroes (making anything afterward relatively anticlimactic). For this group, it’s time for a few “loose ends” adventures, followed by a whole new campaign—almost certainly with new characters all around.

What mix of fighting, talking, and thinking does the group prefer?

Depending on the mix of player types in your group, they may desire adventures that are primarily about combat, interaction, or puzzle-solving. The easiest thing to do is ask the players to cast one vote on each type of game. (As GM, you get a vote, too.) This is a “yea or nay” vote, and the players should think of each type in these terms: Would I like to see every session involve at least one encounter like this? This leaves no room for conditional votes: Either a player wants to see this type of encounter each session or not. When everyone has voted, total up the numbers to see what they like the most and what they like the least.

Almost certainly, you’ll end up with votes scattered across the three types—which tells you roughly what sort of *mix* of types the players prefer. (Rarely will everyone vote for one type of game and nothing else.) Even if a given type gets only a single vote, though, don’t ignore it altogether; all that means is that the players want to see encounters of that type only so often.

What level of realism versus heroism does the group like?

The answer to this question gives you an indicator of how often to hand out Dark Side Points. If the players



want a heroic game, you should award Dark Side Points only when a player seems determined to earn one, and you can generally ignore anything else—except deliberate uses of skills and abilities that award Dark Side Points automatically. Conversely, if players want things more gritty and realistic, you should monitor their activities closely and award Dark Side Points whenever you so much as *think* they might deserve them. How you decide to play this will affect your campaign. In a more heroic campaign, the players will be quite a bit more reckless (which can be good or bad, since some players will see it as a license for all sorts of antisocial roleplaying). Overall, the heroes will behave as such, and even the least heroic of them will generally only delve into that “gray area” between heroism and villainy.

However, in a more realistic campaign, you’ll observe a polarizing effect. Some heroes will become scrupulously good and decent to avoid gaining Dark Side Points, while others will jump right into being evil on the assumption that they’ll never be able to live cleanly enough to avoid them. A very few will play around in the gray area, but that will mostly be due to a zigzagging effect as they bounce back and forth between conditional good behavior and “justifiable” bad behavior.

As the GM, your input on this question is the most valuable, since you should never have to run a game you personally find morally repugnant. If there’s a strong disagreement, talk it over with your players to see if you can come up with a happy medium.

Does the group want famous guest stars?

For some players, a chance to meet and chat with Luke Skywalker or Qui-Gon Jinn is a tremendous thrill—especially if you can do a serviceable imitation of the character. An occasional “walk-on” appearance by someone from the movies or novels can be a real treat, especially if the character is in the middle of his or her story. (For example, encountering Qui-Gon Jinn and his apprentice, Obi-Wan, as they leave the Jedi High Council chambers to board a transport to Naboo; or passing Han Solo and Leia Organa arguing in an icy corridor in the Rebel base on Hoth.)

But as the GM, you have to remember not to have the famous (and possibly more experienced) characters intrude too much on your campaign. After all, the heroes of your campaign should be the players’ characters. Even if the players want to work closely with Master Yoda throughout the campaign, strive to let them make their own decisions (for good or for bad). Let the diminutive Jedi Master pull their fat out of the fire only when they’ve exhausted their other plans and resources.

If a supporting character—even one of your own devising—frequently advises the heroes on the best course of action or uses skills or abilities to save the day again and again, you’re robbing the players of the sense that they are in charge of their own destinies. You’re telling them that their efforts and input are ultimately irrelevant.

A related question to ask: Should the players be allowed to alter the history of the movies or novels? For example, what if the heroes kill Darth Maul on Dorvalla, long before he tracks Queen Amidala to Tatooine? What if the heroes steal the *Millennium Falcon* from the Death Star, preventing Luke and the others from reaching the Rebel base with the vital plans? Obviously, it’s your campaign, and what happens in it won’t change the “reality” of the movies or novels, so if you want to run a variant timeline, have fun with it! But if you’re worried about deviating too far from the established story, avoid too many “special guest appearances” in your scenarios, or learn to cook up on-the-fly plot contrivances to keep your group’s heroes from altering the course of “history.”

How will the group add new players?

Though the optimal group size for a *Star Wars* scenario is four players and the Gamemaster, many groups easily exceed that number. Many of those “extra” players join the campaign *after* the first session, having heard about it from their friends in the group. Do you let more players in, expanding the group size? If so, how do you choose who gets invited? What if they don’t work out with the group?

Player availability differs from area to area, so no given suggestion for how to handle this situation will always work for every playing group. Players may be too sparse where you live for your group to adopt a strict rule about adding new players. Each group has to look at these questions in light of their individual

circumstances, and the GM must enforce the rules. At the very least, though, the rules for group etiquette should include not inviting players without first discussing it with the rest of the group.

What about adding new *characters*? In some campaigns, it’s perfectly fine to say, “Bob will be playing tonight, so we’ll say you met his Twi’lek noble at the spaceport and decided he would be good company.” Other campaigns—even certain scenarios—may make it considerably more difficult to fit the new character in easily. You may want to adopt a rule that says that new players can join the group only during sessions where the existing heroes could easily encounter someone new. You should also discuss with your players whether new characters must start with less experience than the rest of the heroes (and how much less), or if it’s okay for a new character to be just as experienced as everyone else. Whatever you decide, consider applying the same rules to a new character brought in by a player who’s already part of the game as a replacement for a hero who was killed.

What should the group do if they’re unhappy with the GM?

This last question is a touchy subject, but it should be asked. If the players feel that you simply aren’t fulfilling their needs as players, they shouldn’t be afraid to say so (diplomatically, of course). The group should agree to a process of some kind to give you feedback on your performance—anything from a semiformal “process check” to a quick “Good game!” at the end of each session. The point is that you need to know if you’re meeting the players’ expectations or not, and it’s better for players to share this with you through constructive criticism rather than by not showing up or insulting your abilities (especially in front of the rest of the group). You should take *any* criticism with good grace; this is an opportunity to improve, not argue.

Planning the Campaign

Charting the course of your campaign is like mapping out a vacation. You begin with a general sense of where you want to go, and then plot a route that reaches the attractions everyone wants to visit.

Planning a game campaign requires a bit more delicacy, since the longer storyline builds to a climax over several related adventures. However, you still have to know where you want to go, what you want to see, and how you’re going to get there.

First, you must determine the goals you and the players want to reach during the campaign. To tailor a campaign to take into account your players’ expectations, refer to some of the answers they gave to the “Twenty Questions for a Better Campaign”—specifically, the length of campaign they want, the heroes’ primary goals, and various game style concerns. Merge your goals and plotting style as GM with ideas from players. Finding a good balance between the two can ensure that everyone enjoys the course of a campaign.



You can classify goals in your campaign structure using five different characteristics: specific, measurable, attainable, realistic, and timely (SMART). Evaluating each goal in each of these points helps put them in perspective in the course of the overall campaign.

Specific goals

These goals help drive adventures toward a particular conclusion: defeat the enemy, restore peace to a region, save a dying planet, uncover and defeat a smoldering evil, liberate an oppressed people, and so on. As GM, you can summarize these aims in one sentence that encapsulates bits of the campaign's theme, tone, and overall plot. "A team of Jedi diplomats must forge a peace between two warring peoples instigated by a mysterious third party with a sinister agenda." "Rebels hiding on an Imperial industrial world seek to sabotage military factories while evading the forces of the insidious Governor Magrum." "The New Republic dispatches a team of explorers into the fringes of the Unknown Regions to seek a legendary lost superweapon to slow the Yuuzhan Vong onslaught."

The characters don't necessarily need to know a specific goal up front, but, eventually, it should plainly dominate the campaign as their prime motivation. For instance, a storyline might at first seem to focus on the characters fleeing Imperial tyranny, contacting a Rebel cell, and surviving some basic military training, but ultimately they seek to bring down the Empire (or a small portion of it).

Measurable goals

These goals give the players a sense that they're accomplishing something over the course of several adventures. Small successes (with a few setbacks) slowly build to the campaign climax. Examine the Rebel campaign idea from the "Specific Goals" section above. Initially, the characters establish contact with a Rebel cell, finding safety from pursuing Imperial forces. Then they acquire some military skills and access to whatever weaponry the cell has available. Perhaps they hit an Imperial supply post or ambush a transport to collect needed ordnance. Next, they plan a larger assault to knock out a scout walker assembly factory. After defending their hidden base against Imperial reprisals, they regroup and execute a larger assault on the orbital stardock facility repairing the governor's flagship. At each point, the heroes advance a bit more on their specific goal, in measurable increments that offer a sense of accomplishment.

Attainable goals

These goals stand within the heroes' power to reach, considering their classes, their levels, their overall abilities, and the planned campaign length. You can't expect a group of beginning characters to advance enough to liberate a planet completely from Imperial control in a six-adventure mini-campaign. Watch out, too, for setting goals that powerful heroes might

achieve too quickly. If you plan a twenty-adventure campaign with a group of experienced characters, make sure their objective requires a great deal of planning and build-up. To achieve balance, consider varying characters' starting levels, the number of adventures you expect the storyline to last, and the level of challenges each scenario presents. Make sure the heroes have a reasonable chance to attain goals for the overall campaign and for individual adventures.

Realistic goals

These goals relate logically to the heroes' experience (class, level, and abilities), the composition of their group, the era of play, and other expectations within the *Star Wars* setting. A team of New Republic commandos, no matter how elite, could not single-handedly defeat all the Yuuzhan Vong. A group of Jedi diplomats probably wouldn't find their way into running a galaxy-spanning criminal organization. A small band of Rebels wouldn't rise to such power as to usurp the Emperor and rule oppressively in his place. Such plots frequently pass beyond the believable level of fantasy seen in *Star Wars*. Bending the realism in a campaign not only wears away at the *Star Wars* feel of a game, but also encourages the characters to engage in similar unrealistic strategies, fully expecting them to work.

Timely goals

These goals take into account how often (and for how long) the group can meet to game. This directly influences the number of adventures needed to resolve the storyline. Players trying out the *Star Wars Roleplaying Game* for the first time might only wish to commit to a mini-campaign with a handful of adventures. Die-hard gamers might prefer an extended campaign lasting several months. Customize objectives so the heroes can attain them in the time their players can give. You can present a grand goal in a short campaign by boosting the characters' starting levels, adjusting adventure encounters, and focusing on the action directly leading to the campaign resolution. Players with more time to offer let you intersperse side treks and adventures focusing on individual characters with other events in the storyline.

Once you've examined your campaign goals using the factors above, you can map out the individual portions that build the storyline. How many adventures do you plan? How much does the action in each scenario advance the campaign? At which points do the heroes achieve measurable successes, and where might occasional setbacks emphasize the campaign's themes and tone? Remember to build toward the climax, presenting smaller challenges and achievements earlier, with greater obstacles and rewards later.

Don't forget to ask the players what they want. You should decide how to integrate existing characters into the storyline or determine guidelines for players to create new characters. Players often appreciate GMs who work with them to satisfy their needs.

Discuss what era of play they prefer, and adjust campaign ideas accordingly. Many storylines can translate to different periods with some adjustment to take into account player expectations. Rebels fighting the Empire could easily change into New Republic soldiers battling the Yuuzhan Vong or Jedi opposing Trade Federation tyranny. Look back at the section “Twenty Questions for a Better Campaign” for ideas on catering to the players’ expectations and individual goals for their characters.

Quick “Mini-Campaign” Ideas

A mini-campaign consists of several adventures (or even one long adventure) that contain elements of a regular campaign. The action still takes into account the players’ goals, but with a shorter time period in which to accomplish them. This might take several playing sessions or a handful of adventures to complete without the long-term time commitment of a longer campaign. You might even consider a very long adventure, played over several sessions, as a mini-campaign, assuming you break at dramatically appropriate moments (such as the end of satisfying encounters or scenes) where the players feel their characters have accomplished a small part of a larger goal.

Mini-campaigns can offer your gaming group a break from their regular campaign, giving players an opportunity to test out new characters or send their existing heroes off to explore new directions. They can give a group that meets infrequently the sense of accomplishment that comes with a regular campaign over a few games. Gamemasters can use mini-campaigns to give a new group of players a taste of *Star Wars* roleplaying or to run a series of themed adventures at a convention or local gaming store.

Use the suggestions below to create a short campaign suited to your players’ needs and their characters’ goals. Examples of similar plots from the *Star Wars* films might offer ideas on encounters, locations, and objectives. Each can encompass a few adventures or play sessions. You can also flesh out these ideas into longer storylines, or insert them into existing campaigns as subplots, side treks, or breaks from the main saga.

Commando Operation

As members of a military organization (a Rebel cell, commando unit, or mercenary outfit), the characters must achieve a specific goal with a definite deadline. For instance, a small Rebel cell might plan to destroy a probe droid factory, uncover and steal plans, kidnap an Imperial scientist, or help a notable person to defect. To achieve this objective, the characters must infiltrate the territory and blend in with the locals, establish a temporary safe area, reconnoiter the target, evade sentries, and openly confront the enemy while finally carrying out the operation. In *Return of the Jedi*, the team of Rebel commandos on Endor must get past the Imperial fleet, avoid scout patrols in the forest, befriend the Ewoks, plan and execute their attack on the shield

generator, and escape an Imperial trap, activities which might cover several individual adventures.

Establish a New Base

The organization to which the characters belong needs a new base of operations before their enemy (the Trade Federation, Empire, Yuuzhan Vong, or other oppressive authorities) eradicates smaller, unsupported elements in the group. The heroes must scout a world or location; eliminate any threats they uncover; gather supplies, equipment, ordnance, and vehicles; recruit expert personnel; and defend the base against threat of discovery. Before the action in *The Empire Strikes Back*, Rebel scouts had to discover and survey Hoth, confront threats (such as wampas, shifting glacial ice, and storms), carve caverns out of ice, and finally accumulate and transport the equipment to operate the base without the Empire’s knowledge. This offers a good opportunity for new players trying out the *Star Wars Roleplaying Game*; if they want to continue, they already have a base from which to venture during further episodes.

Hazardous Journey

The characters must traverse a difficult path—through a massive city, across a planet, or along space lanes—to deliver time-sensitive material (vital information, an important expert, medical supplies, reinforcements, an influential diplomat, or weapons). To do so, they must plot an effective course, avoid natural hazards, interact with those they meet along the way, overcome mechanical difficulties, and ultimately dodge authorities or competitors intent on their destruction. Surmounting each of these challenges could form the basis for a short adventure in a mini-campaign. In *Star Wars: A New Hope*, Luke’s intended journey from his moisture farm to Alderaan includes several smaller adventures and one big side trek.

Jedi Investigators

The characters explore a mystery associated with the Jedi or the Force: find an ancient artifact, track a missing Jedi, expose a hidden enemy, investigate strange phenomenon affecting the Force, or explore a forbidden locale. The action stretches across several planets or locations while the heroes pursue clues and fend off competitors. The characters must resolve the mystery on a deadline or else thousands will die, enemies will overwhelm a region of space, an unspeakable evil will arise, a brushfire war will consume the region, and so on. After the initial encounter with Darth Maul on Tatooine, uncovering his identity becomes a subplot for Qui-Gon and Obi-Wan in *The Phantom Menace*.

Marooned

The characters are stuck on a planet, city, or installation without the means to leave to accomplish a vital mission. Depending on their environment, they must find the basic means to survive (food, water, and



shelter), defend against local threats, explore the surroundings, and use what they've learned to escape. This theme also includes imprisoned characters, who must escape and reach safety. In *The Phantom Menace*, Qui-Gon spends much of his time on Tatooine trying to find a way off the planet. To do this, he must somehow raise local currency (by befriendin Anakin and betting on the Podraces) to purchase a new hyperdrive. During his Jedi training on Dagobah, Luke Skywalker feels stranded on the swamp planet and feels he must leave to save his friends.

Pay Off the Debt

The characters need money to cover a purchase, often one they've already made and benefited from with borrowed credits. They must somehow acquire the money and pay off their creditors before hired enforcers collect the collateral, including any possessions, starships, and the characters' very lives. They might earn the money through various enterprises: shipping valuable cargo through treacherous regions and seedy ports, helping farmers defend their crops against bandits, tracking down dangerous bounties, or pursuing such dubious misadventures as following lost treasure maps or rescuing captured nobles. Some groups might opt for less legitimate means of raising credits. A get-rich-quick scheme often exposes characters to high personal risk, hazardous locations, dangerous adversaries, and potential backfires. Espionage often pits the group against powerful

opponents while they work for clients who don't always play fair. Much of Han Solo's motivation during *Star Wars: A New Hope* focuses on accumulating credits to pay his debt to Jabba the Hutt. Qui-Gon Jinn's activities on Tatooine during *The Phantom Menace* focus on finding local currency to buy a new hyperdrive for Queen Amidala's Royal Starship.

Rescue

The enemy has captured an important ally, commander, scientist, or politician, and the characters must rescue him or her. Adventures could focus on gathering intelligence about the captured person; reconnoitering the detention center; infiltrating the installation by guile, stealth, or force; and eventually breaking back out and fleeing to safety. Han, Luke, and Chewie's liberation of Princess Leia from the Death Star in *Star Wars: A New Hope* and their operation to free Han from Jabba the Hutt's clutches in *Return of the Jedi* serve as two examples of rescue mini-campaigns.

Search and Retrieval

To ensure success in an upcoming mission, political maneuver, military operation, or negotiation, the group must search for and recover a commodity, bounty, ancient artifact, reluctant ally, or rare material. Their quest leads them to several locations where they must bluff, bargain, and possibly fight to get their hands on it. In most cases, other parties intend to reach the material before the characters do, while another force protects the prize and opposes any who try to take it. Much of Darth Vader's activities in *The Empire Strikes Back* focus on his efforts to track down and capture Luke Skywalker so that he can turn Luke to the dark side.

Classic Campaigns

A storyline's overall goal helps define its tone. The classic *Star Wars* plots combine mythic struggles and legendary elements to evoke a galaxy-spanning sense of suspense, wonder, peril, and victory. Gamemasters merge an epic storyline with a small band of characters who become the focal point of the entire campaign. Like most heroes, the characters don't begin all-powerful; they start small, explore their world, encounter new challenges, and gradually grow and learn through each experience.

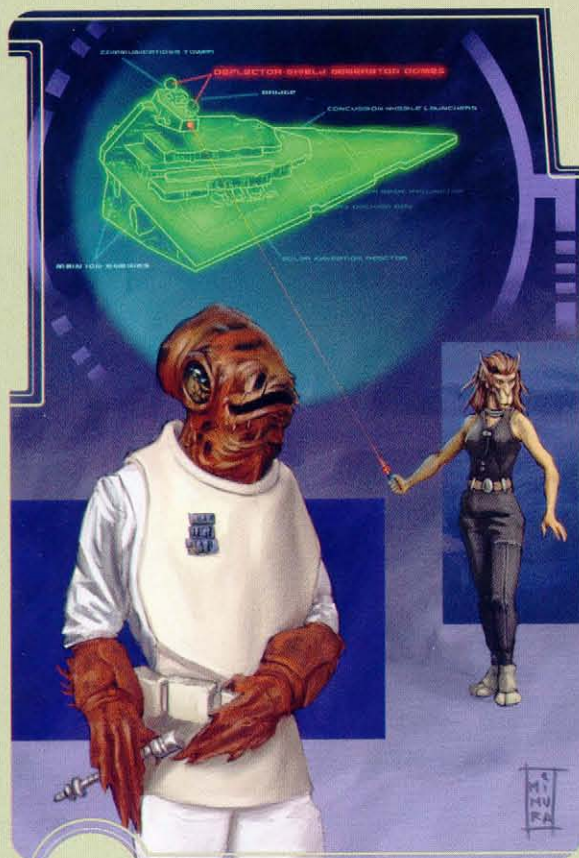
Take care not to allow the characters to become lost and insignificant in the face of an overwhelming storyline. Remember, *Star Wars* depends on heroic mythology. The fate of the campaign rests on the characters' shoulders; although at times they may feel like mere pawns in a greater game, the heroes eventually rise from obscurity to save the day. During the course of a campaign, their power, prominence, and responsibilities slowly grow until they confront the final challenge in a heroic climax.

You can use two main sources of inspiration for classic campaigns: *Star Wars* sources and mythology.

Look to *Star Wars* sources for classic campaign ideas you can rework for your own storyline. Your

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CHAPTER



characters might not have the responsibility of single-handedly bringing down the Empire, but they might play a similarly epic role as Han Solo, Princess Leia Organa, and Luke Skywalker. Rather than liberate the entire galaxy, the heroes might lead a revolt on a heavily occupied Imperial industrial world. How do you structure a storyline where the characters must negotiate a treaty? Watch *The Phantom Menace*, and take a few notes. Read one of the novels in *The New Jedi Order* series to gather ideas on running a campaign against the Yuuzhan Vong. The characters need not play a central role to the overall strategic action, but they might undertake a side trek from the operations involving the main protagonists.

Mythology also offers some grand goals for your campaign. Homer's *Odyssey* represents the theme of surviving numerous perils to return home. A creative GM can take this classical legend and rework it into a *Star Wars* campaign. Instead of Odysseus sailing home across the sea, the characters might travel from one planet in the Outer Rim to a Core World, or just cross a planet fraught with dangers and adversaries to reach the capital city. Individual episodes from the *Odyssey* could inspire encounters or whole adventures in the campaign. Where Odysseus must free his crew from the cave of Polyphemus the Cyclops, the *Star Wars* heroes might have to rescue themselves from the clutches of notorious bounty hunters, spies working for the opposition, or parties from their homeworld intent on preventing their return.

Whatever you use as a source for your storyline, you should infuse your campaign—both the overall goal and individual adventures and encounters—with typical *Star Wars* themes and elements. Use the tips in "Getting the Feel of *Star Wars*," below, as well as inspiration directly from the *Star Wars* films.

Here are some classic *Star Wars* campaign goals with comments on the benefits and hazards of running them with various character groups and in different eras of play.

Fight Tyranny

The conflict between good and evil dominates many campaigns and often provides a backdrop for other storylines. Most heroes choose to struggle against oppression head on. Many members of the Alliance oppose the Empire during the Rebellion era, and the New Republic military and Jedi defend against the Yuuzhan Vong during The New Jedi Order era. Most heroes fight oppression by attaining smaller goals first: gathering supplies, collecting intelligence on enemy activities, gaining allies, discovering enemy weaknesses, and finally mounting a decisive action. Along the way, they frequently skirmish with enemy forces, with smaller raids and ambushes gradually building to an explosive climax. As long as a tyrannical evil dominates the characters' lives, destroying the enemy remains their central goal.

A campaign focused on fighting a clearly evil enemy requires an obvious oppressor, making this goal ideal

for the Rebellion and The New Jedi Order eras. Center the action on the characters by providing them with objectives that are smaller than single-handedly stopping the Empire or the Yuuzhan Vong. Since no clear evil exists during the Rise of the Empire era, such a campaign in this period requires some alteration. Perhaps the characters act as agents of the Jedi Council or the Senate, opposing the stern economic practices of the Trade Federation or the growing dissent of the Separatists. The heroes might find or create enemies of their own, possibly among powerful pirate bands, galactic gangsters, or even the Hutts.

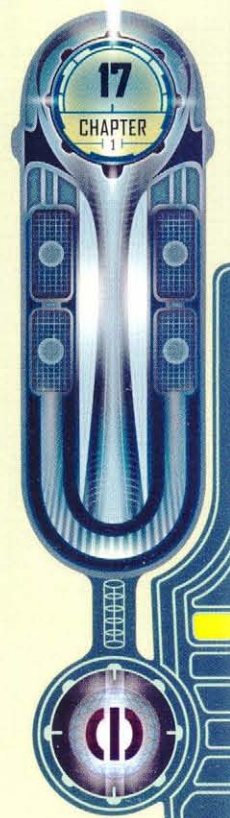
This goal provides many opportunities for combat, since it focuses on actively fighting evil. Not every adventure need center around an epic battle, though; allow opportunities for characters to develop on their own, fighting tyranny according to their own style and means. Some players might prefer a combat-heavy campaign. Others may seek opportunities to expand their heroes by providing support roles—smuggling arms, establishing a hidden base, stealing supplies, spying on the enemy, or negotiating with allies—as well as actively participating in the ensuing battles.

Rescue the Princess

A theme common to many legends involves the heroes rescuing a notable person in trouble. Coming to their aid might involve learning news of their capture, uncovering the location of their detention center, finding a hidden way inside (or fighting to gain entrance), avoiding guardians, and ultimately defeating a powerful jail keeper. Throughout the campaign, a central adversary intends to thwart their efforts. The action in *Star Wars: A New Hope* focuses on literally rescuing the princess, though the heroes must overcome several obstacles before they even realize that this is their true objective.

This campaign goal allows for a sometimes aimless start (the characters might not even know that someone of importance requires rescuing) but soon gels into a concerted effort to save the prisoner. To enhance their heroes' backgrounds, players can create their own personal reasons for wanting to free the captive. The characters can come from a variety of backgrounds and professions, each adding specific skills and knowledge to the quest to save the prisoner. This campaign is good for groups where each player creates a character on his or her own, and the heroes find themselves thrown together to accomplish their goal.

Although this might at first seem like a theme more suited for a single adventure, you can make this a paramount campaign objective for any era of play. It isn't simply breaking a minor Rebel out of a backwater lockup—it's planning the escape of a high-level general, cutting-edge scientist, influential diplomat, or someone of truly galactic importance from a top-level Imperial detention center. Pace it as the ultimate jailbreak that requires careful planning, favors from powerful and dangerous allies, specialized equipment, and intimate knowledge of the facility, each of which



might become an adventure in itself leading up to the climactic rescue.

Restore the Rightful Ruler

Many classic tales revolve around a deposed ruler's struggle to regain his kingdom, including the return of Richard the Lionhearted to claim England's throne from Prince John in the Robin Hood legends, and Odysseus' return to Ithaca to disperse Penelope's suitors intent on inheriting his estate in Homer's *Odyssey*. Despite its sometimes roundabout course, *The Phantom Menace* focuses on restoring Queen Amidala to the throne of Naboo.

To achieve this campaign goal, the characters struggle against a main enemy who usurped the ruler's position. Their adversary commands powerful forces, even though the main populace might not support the upstart. The characters must depose this tyrannical regime by overt military action or subterfuge, all while protecting the central figure. They must gather their own allies (possibly from among an oppressed populace), collect weapons and supplies, infiltrate the usurper's territory to reconnoiter his security and command structure, and ultimately confront and unseat him. Alternately, they might use intelligence gathering, blackmail, and diplomacy to oust the usurper.

This campaign focuses on one deposed ruler figure—either a hero or a GM character—who must regain his or her throne, family business, clan reputation, or similar position. This hero must have charisma, popular support, and eventual power enough to influence others. Drawing character connections to the ruler might prove difficult, especially when using a GM character. Each hero needs an integral reason to care about the ruler's fate. Perhaps the characters belong to the ruler's retinue of deposed bodyguards, advisors, and family. Do the characters owe this ruler a debt or favor for past assistance? They might encounter the ruler as a distinguished yet mysterious traveler who eventually enlists their aid. If you allow one of the players' characters to portray the deposed ruler, work with that hero to create an extensive background that meshes with the planned campaign (including information about the lost domain, wandering retainers, and potential allies). The other characters should consider backgrounds that tie their well-being to the central figures.

The Rise of the Empire era provides an ideal setting for this campaign objective. Many planets, domains, and corporations flourish in this time, with plenty of intrigue between them (though the Empire eventually absorbs or subjugates most). You can also set such a campaign during other eras. Although the main conflicts with the Empire and the Yuuzhan Vong overshadow other events, these factions provide ready-made adversaries.

Clear One's Name

A powerful diplomat, Hutt clan, or crime lord has blackmailed, called in debts owed by, or otherwise

spoiled the reputation of a central figure—or even the characters themselves—who must fight to regain their lost honor, status, wealth, or property. They must collect evidence to clear their names, gather resources to pay off debts, and evade those trying to exact revenge for perceived wrongs, to collect bounties, or to arrest them on fabricated charges. They're always on the run, greeted with disrespect and suspicion wherever they go. In the Rebellion era, Han Solo initially tries to clear his debt with Jabba the Hutt, only to find greater honor and even love by serving the Rebel Alliance.

Like the campaign to restore the rightful ruler, this objective focuses on a central hero or group. The ultimate goal isn't as daunting as regaining a lost kingdom, but it still requires great commitment, hazardous risks, and a confrontation with a corrupt adversary. Each character must have a vital reason for helping the central hero clear his or her name, whether the accused is a GM character or one controlled by a fellow player.

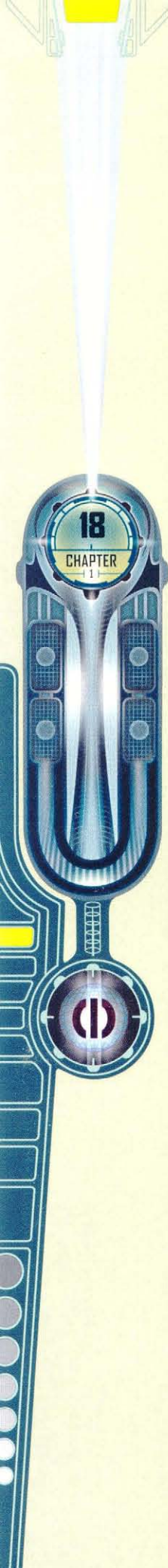
In most cases, characters must solve a mystery to achieve this goal: Who set them up, and why? You should create a rich background, complete with scheming enemies, viable motives, and henchmen to oppose the characters. Just as the action revolves around a central character who needs to clear his name, the conflict emanates from a central adversary who has everything to gain from the hero's demise and everything to lose if the hero returns to power.

For those who lost their status, wealth, or reputation because they failed to pay insurmountable debts, the campaign goal appears more clear: Accumulate enough credits to pay the debt, or undertake enough favors to win back the confidence of the creditor.

Maintain Balance in the Force

Something has altered the balance of the Force, and the heroes must strive to reestablish stability. Since the Force plays a central role in this classic campaign, it's ideal for a band of Jedi characters, though one or two Jedi heroes might enlist the aid of others (with or without their knowledge). They might simply start by investigating a disturbance in the Force, one that leads to evidence of a greater imbalance: the rise of a renegade Jedi, the appearance of an ancient evil, or a political shift that heralds ill for the Jedi overall.

Develop a focal point responsible for the change, usually a nemesis or diplomatic entity. Provide them with motivation that eventually conflicts with the characters. A renegade Jedi might seek revenge against members of the Jedi Council, enlisting the aid of forces willing to undermine the Republic. The Rise of the Empire era seems ideal for staging a campaign with this theme. The Jedi enjoy great influence and authority during this period and play a role in galactic affairs, from Republic policies forged on Coruscant to backwater brushfire wars in remote systems. What some see as "balancing the Force," others might view as Jedi meddling in matters that don't concern



them—or even oppressing and opposing independent peoples. For the heroes, striking a balance in the Force during this time might entail following orders from the Jedi Council; they become pawns in the Council's greater strategy to maintain equilibrium with an opposing entity. In other cases, they could unravel a Force-related mystery on their own, slowly realizing the challenges they must overcome to restore balance to the Force.

You can also stage this campaign during The New Jedi Order era, when the issue of balancing the Force fragments the new generation of Jedi into two factions, one that wishes to take a more direct hand in galactic affairs, and another allied with Luke Skywalker that seeks to reestablish the Jedi Council. Characters could take part on either side, participating in political actions advocating their causes and confronting the advancing Yuuzhan Vong menace according to their faction's philosophy of the Jedi role in the galaxy. The balance of the Force definitely shifts in favor of the dark side during the Rebellion era, though this doesn't prevent characters from trying to maintain it by fighting the Empire.

Journey on A Quest

Although one could consider many campaign goals as quests, some specifically require journeys to far-off worlds to achieve. The heroes seek to retrieve (or, in some cases, destroy) a particular person, treasure, ship, or other item of paramount importance to their cause. Exploration plays an important role in quests: As the characters search for their goal, they must pass through regions unknown to them, overcome unfamiliar obstacles, and confront mysterious adversaries. Their objective is frequently hidden or lost, so heroes must uncover and follow clues to its location. Luke Skywalker's journey to Dagobah in *The Empire Strikes Back* represents a multifold quest: one immediate search for a Jedi master to teach him the ways of the Force, and a greater objective of seeking his true self.

Make sure heroes have a clear objective in mind. You must also create the region into which the quest takes them. Perhaps they must also face two sets of enemies: one guarding the focus of their quest, and another competing with them to retrieve it for their own purposes. A definite time limit can also provide incentive and suspense throughout the campaign. For instance, a band of Rebel characters must journey to Coruscant, the heart of the Empire, to rescue a retired senator who can help convince new worlds to join the Rebellion and lend it support. Not only must they navigate the twisted alleys and well-guarded corridors of the Imperial capital, but they must penetrate security and avoid the Emperor's forces (both military and covert) attempting to trap them.

Any group can participate in a quest during any era. Tailor the quest's objective, adversaries, and terrain to the characters' individual backgrounds and personal goals. Each adventure in the campaign should present some challenge to overcome: a

geo- or astrographical obstacle to hinder their travels, interaction to gain allies or information, or combat with an enemy or competitor. Increase the difficulty of these as the campaign progresses and the characters gain experience.

Planning Adventures

Once you determine the campaign objective, you can map out how and when you'll reach it. Consider all the factors listed above. Each scenario should advance the characters closer to the campaign goal, even if only one encounter in the scenario directly relates to it. Review some of the game-style answers the players gave in the section "Twenty Questions for a Better Campaign," and consider the goals outlined for the campaign. Each adventure should bring individual characters and the group closer to their goals, if not satisfy some of them outright.

Plot the steps the heroes must take to reach their objective. Don't forget their adversaries' actions, which might knock them off course temporarily or set them back in their efforts. Reaching each step in the campaign could take one adventure. On their way to the ultimate goal, characters should receive satisfaction by achieving smaller objectives that prepare them for future challenges in the storyline and advance their characters according to the players' expressed expectations. Single scenarios could provide side treks, short breaks from the central plot that allow heroes to pursue their personal objectives. Some adventures central to the campaign theme might allow one or two characters to follow their goals, which often could relate to main story elements.

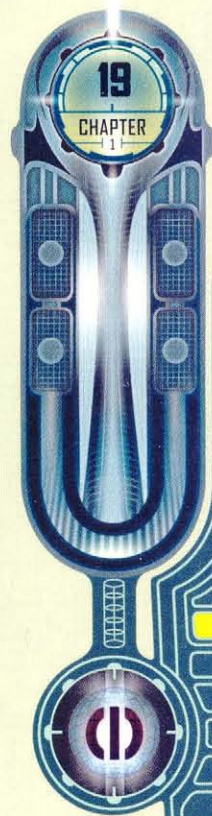
After you've divided the campaign into several steps that lead to achieving the central objective, turn each step into an adventure. Like any story, each scenario begins with a basic goal behind several obstacles. By overcoming these challenges one at a time, the characters build up the story and tension, until they resolve it by reaching their goal in the adventure's climax.

Consult Elements of an Epic Campaign and Designing Adventures in Chapter 5: The Heroic Journey when creating individual scenarios, keeping in mind the overall campaign goal and the steps the heroes must achieve to reach it.

One Hundred Adventure Ideas

Use these short adventure ideas for inspiration when planning individual scenarios in your campaign. You can also insert ones you like as short side treks, incidental encounters, or character-development adventures.

Although these ideas convey only one central goal or theme, you can develop them into adventures by infusing each with exciting encounters: fighting enemies, interacting with allies or contacts, exploring and investigating, and avoiding hidden dangers. Customize the details—goals, adversaries, locations, technology, and contacts—to fit your overall campaign theme and the era in which the action takes place.



- 1. Ambush:** While undertaking another operation, enemy forces take advantage of a distraction and launch a sudden raid.
- 2. Black Market Offer:** Someone offers to sell the heroes black market goods for a ridiculously low price. Is this the perfect business opportunity, an ambush by authorities, or a scheme to swindle a powerful crime lord?
- 3. Blow the Bunker:** With a small team, penetrate a heavily armed enemy military installation to destroy an important control center, storage depot, or secret weapon.
- 4. Bombing Run:** Penetrate an enemy base or detention center to rescue an allied scientist, retrieve vital data, or uncover a secret plot before the heroes' forces sweep in and bomb the entire installation to dust.
- 5. Break-In:** The heroes take a job breaking into a storage facility and stealing a particular commodity, but the goods aren't what they were told, are much more dangerous, and have particularly vengeful owners with well-armed guards.
- 6. Capture Escaped Captives:** Hunt down and capture prisoners recently escaped from a facility under the characters' control, wary that outside forces seek to aid and rescue them.
- 7. Checkpoint:** Monitor a checkpoint seeking contraband, wanted individuals, or an elusive item gone missing, watching carefully for suspicious activity, diversions, and anyone trying to avoid notice.
- 8. Crash Invasion:** When the heroes reach a starship that crashes nearby, they suddenly realize that it's not

a neutral vessel in trouble, but an enemy warship landing an invasion force.

9. Crossfire: While undertaking another mission, the heroes suddenly find themselves in the middle of someone else's feud. Each side believes the characters are allied with the other, and they must bluff, negotiate, and ultimately fight their way out of a deadly crossfire.

10. Defector: The heroes make contact with an important person working for the enemy who wishes to defect to the other side. However, they aren't sure if the defector's intentions are sincere or if he plans to work as an operative for his former masters.

11. Delivery: Acquire and safely deliver a message, intelligence file, or small item, dodging a party of adversaries intent on returning it or obtaining it for themselves.

12. Dispel Haunting: Uncover the nature of and learn how to dispel or appease an apparent supernatural occurrence hindering the heroes' activities.

13. Enemy Probe: Investigate a remote enemy probe that lands near the heroes' base, discover its intentions, and destroy it before additional scout forces arrive.

14. Enemy Surprise: While undertaking another operation, the heroes stumble into a secret enemy base whose inhabitants intend to silence them from revealing its hidden location.

15. Entrepreneurs: After inheriting a business, operation, or large concern, the heroes must strive to



make it work despite labor strikes, ruthless competitors, gangsters, and economic downturns.

16. Escape Pod Down: Ejected in an escape pod, the heroes must navigate an unknown planet, elude pursuers, recruit allies, and somehow acquire passage to safety.

17. Escape Under Fire: Flee a besieged base and reach safety while enemies attack and overwhelm it.

18. Establish Contact: Explore a previously uncharted region seeking to find and forge an alliance with an elusive, yet influential, group.

19. Establish a New Base: Scout out unfamiliar planets and terrain, identify hazards, and survey potential resources for a suitable base location while avoiding enemy detection.

20. Exact Revenge: The heroes must launch a vengeful attack on or meticulously plan to blackmail adversaries who've dealt them a deadly blow in the past.

21. Executive Assassin: The heroes get word of an enemy plot to assassinate a high-ranking dignitary and must root out and stop the killer before he strikes.

22. Explore New Territory: Investigate a previously unexplored region, identifying hazards and resources before the competition can discover and exploit them.

23. Expose a Spy: The heroes must investigate sabotage and intelligence leaks within their own organization to expose and confront an enemy spy.

24. False Arrest: The heroes find themselves unjustly accused of a crime and must escape from authorities, unmask the true perpetrators, and clear their name.

25. Find a Contact: Search for a particular contact who has information, goods, or influence to aid on a future mission, and convince them to assist in the heroes' cause.

26. Find the Golden Hugarz: A scientist needs the heroes to track down a fabled beast long thought extinct on a hostile world filled with carnivorous plants, wily predators, and other hunters who wish to gain fame and wealth from capturing or killing the creature.

27. Find Resources: Search for particular resources (medical supplies, starship parts, lightsaber crystals) required to continue operations before adversaries close in.

28. First Contact: Landing on a previously uncharted world, the heroes encounter a species of native inhabitants and must establish friendly contact, learn their culture, and attempt to recruit them as allies.

29. Flush Them Out: Someone the heroes are pursuing to capture, eliminate, contact, or interrogate has fled into a labyrinth (such as a sewer system, scrap yard, or network of alleys) and must be flushed out.

30. Fool's Safari: The heroes must provide guidance and protection for a foolish noble, diplomat, or other aristocrat who intends to hunt a fiercely dangerous beast in an inhospitable environment.

31. Friends in Need: While the heroes wait for an important rendezvous, their contact suddenly appears, pursued by numerous adversaries. The characters must

step in and save the contact before enemies eliminate her and the information she carries.

32. Game Hunters: The heroes must track down prey (wild or civilized) through difficult terrain and capture or kill it before it turns on them.

33. Ghost Ship: The heroes encounter an immense capital ship lost long ago under mysterious circumstances and must explore it to discover its ancient secret.

34. Gift Givers: The heroes must assemble a diverse selection of valuable gifts to transport and present to a person whose faction they wish to influence to join their cause.

35. Gone Missing: Track down an ally, contact, or important person who has suddenly and inexplicably disappeared.

36. Guard Duty: Plan defenses for a vital location and protect it against an imminent enemy attack.

37. Gunrunning: The heroes must smuggle arms or other contraband past diligent authorities to an elusive middleman who might sell them out.

38. Hidden Stash: While undertaking another mission, the heroes stumble onto a lost cache of equipment, weapons, or valuables. They must transport and use this material to their advantage before their adversaries, and the cache's original owners, discover their activities.

39. Hide in the Unknown: Find and explore a haven, survive in an unknown and dangerous environment, and flee from powerful adversaries.

40. Homesteaders Defense: Remote farmers, settlers, miners, or members of another small community visited by the heroes require defense from immediate and seemingly overwhelming peril.

41. Hostages: Caught in the wrong place at the wrong time, the heroes must escape from aggressors who've taken hostages and have no tolerance for troublemakers trying to foil their plans.

42. Hunted: The heroes must scramble through difficult terrain to elude a powerful enemy hot on their trail who always seems one step ahead of them.

43. Invitation: The heroes receive an invitation to a fancy party, diplomatic reception, elegant dinner, or other private celebration where they suddenly come face to face with their nemesis among the partygoers.

44. Labyrinth: Suddenly plunged into an undiscovered labyrinth (such as sewers, caverns, ruins, or an industrial complex), the heroes must find an exit while dodging its lurking denizens, hidden traps, and omniscient keeper bent on preventing escape.

45. Library Research: The heroes visit one of the galaxy's leading university research libraries to retrieve data on an ancient installation, lost fleet, or forgotten technology. Others, of course, seek to get to the data first or at least monitor the characters' activities and discover their plans.

46. Listening Post: While avoiding discovery, the heroes must penetrate the enemy's security near a vital communications array and plant monitoring equipment to record messages and discover their foes' future plans.



47. Medical Infiltration: One of the heroes or an important ally sustained injuries too great for treatment with available medical facilities, so the characters intend to “borrow” the nearest medical bay with state-of-the-art equipment . . . from the nearest enemy installation.

48. Military Escort: A person, item, or ship requires an armed escort to protect it from enemies and hazards as it journeys through dangerous territory.

49. Misinformation: Going undercover, slicing into enemy computers, and infiltrating installations, the heroes must plant misinformation, which will disperse their foes’ forces, fragment their alliances, and generally erode their internal confidence.

50. Missing Goods: The heroes must discover who stole supplies vital to their cause by gathering clues, examining evidence, and tracking the criminal to confront and capture him.

51. Murder Investigation: A comrade, friend, or contact has been murdered, and the heroes must track down the culprit before he strikes again and further sabotages their operations.

52. Mysterious Discovery: Reestablish contact with a remote group of scientists, and uncover the artifact, ruins, or ancient curse that caused their disappearance.

53. Negotiate a Peace: The heroes must work with two factions (possibly even their own) to negotiate a peaceful settlement to a dispute while adversaries seek to increase the rift and enflame the conflict.

54. Odd Passengers: The heroes agree to protect an odd band of travelers—miners, pilgrims, refugees, scientists, nobles, or archaeologists—while transporting them to an equally strange and remote destination, unaware that they have influential and vengeful enemies.

55. Orders to Scuttle: The heroes must capture an enemy capital ship, military installation, supply depot, or industrial facility before guard troops can scuttle it and make it worthless.

56. Outbreak: The heroes must contain an outbreak of a deadly plague at their base, rush to deliver special antidote serums, and discern whether the disease started naturally or was caused by enemy agents.

57. Passage of Last Resort: Closing adversaries force the heroes to take a less-than-ideal escape route that leads through hazardous terrain, hidden dangers, hostile creatures, and a powerful guardian waiting just short of the exit.

58. Pirate Allies: The heroes must track down and recruit a belligerent pirate band, proving their worth and the importance of their cause in order to gain the pirates’ aid and resources.

59. Preventative Measures: The heroes receive advance intelligence on the adversary’s plans and are the only ones in an immediate position to act to stop them.

60. Detention Center Escape: Using wits and resources, the heroes must break out of imprisonment, regain confiscated possessions, and flee a heavily guarded penal facility.

61. Detention Center Siege: Put an end to a detention center uprising where inmates have taken over a key facility within or near their detention center before they inflict more damage, imperil civilians, or find more effective means of escape.

62. Protect Resources: Guard a supply depot until transport arrives to carry the cargo to its final destination, mindful that enemy forces may try to destroy the materials and that criminal elements may try to steal it.

63. Racing Diversion: Join a race—not to beat the competition, but instead to access, reconnoiter with, or assault a target along the race route.

64. Rags to Riches: To infiltrate enemy territory and conduct a secret mission, the heroes must pose as members of the opposite end of society from which they originate. Smugglers will pose as law enforcement authorities, aristocrats as bounty hunters, and commandos as peaceful bureaucrats.

65. Recruit Allies: The heroes must make contact with and prove their mettle and trustworthiness to potential allies before another faction wins their support or eliminates them.

66. Reinforcements: Persuade, muster, and lead reinforcements through various hazards and enemy lines to relieve besieged allies.

67. Remote Control: The heroes must infiltrate, explore, and ultimately destroy an enemy manufacturing installation run entirely by computer control and droids, eventually confronting the facility’s vastly superior artificial intelligence.

68. Research Prisoners: Several comrades were transferred from one of the enemy’s regular detention centers to a remote military research outpost where scientists explore controversial and grotesque technologies on living subjects. The heroes must infiltrate the base, release their friends, uncover the frightening experiments, and destroy all record of this research.

69. Resistance Cell: With few resources and only a few trusted allies, the heroes must establish a resistance cell deep within enemy territory, convincing reliable people to offer them aid, hoard supplies, gather intelligence, and risk their lives fighting for the characters’ cause.

70. Response for Help: The heroes answer a nearby call for aid from someone genuinely in need of assistance—or perhaps from someone luring them into a trap set by the enemy.

71. Run the Blockade: The heroes must blast through an enemy blockade to deliver vital supplies, personnel, or weapons, then muster their forces to use their newfound resources against their adversaries.

72. Runaway: The heroes encounter a runaway fleeing an oppressive organization, slavery, or tedious family life. They must help the runaway escape pursuers and establish a life of freedom in the greater galaxy.

73. Runaway Droid: A droid carrying important data wanders off where others might destroy, steal, or harm it. The heroes must recover it before their adversaries can take advantage of its loss.

74. Salvage Duty: The heroes try to salvage valuable parts from a vast debris field left over from an ancient battle, dodging spaceborne hazards, sly competitors, and a mysterious group intent on retrieving something of great value from the wreckage.

75. Scout Duty: The heroes must patrol the perimeter of an established base and uncover adversaries who are trying to penetrate the area for reconnaissance gathering or commando raids.

76. Search and Rescue: The heroes must seek and retrieve allies who've crash-landed on a hazardous world before the enemy finds them.

77. Secret Weapon: The heroes hear reports that the enemy has developed a secret weapon, high-performance combat craft, or other technology that could sway the tide of battle. The characters must investigate these rumors, uncover plans, capture a prototype, and disrupt the weapon's development before it can enter active service against their cause.

78. Security Leak: A traitor who knows the secret location of the heroes' base flees toward the nearest enemy post to betray them. The characters must track her down and capture or eliminate her before she can talk.

79. Seek Refuge: While fleeing enemy forces, the heroes must seek refuge in an apparently safe haven that might also shelter agents of the enemy, deadly traps, and traitorous allies.

80. Self-Smuggling: Hidden in cargo containers or secret compartments, the heroes must trust a merchant to sneak them into a guarded area, where they can emerge to fulfill a clandestine objective before anyone catches on and exposes the operation.

81. Shadow Lord: A remote settlement visited by the heroes seems dominated by a mysterious loner who controls the people through fear and terror. The characters must discover this dictator's secret power and prevent him from spreading his influence into more mainstream parts of the galaxy.

82. Shaky Alliance: The heroes must establish and hold together a tenuous partnership with former enemies or untrustworthy scoundrels to achieve a goal beyond the reach of their own forces, hoping that their newfound "allies" don't stab them in the back afterward.

83. Shipjacking: Hijack a starship from a guarded docking area while circumventing the vessel's security systems, avoiding the ship's owners, and fending off local law enforcement.

84. Siege Forces: Drawing on a small reserve of resources, ships, vehicles, and other units, the heroes must plan a siege on an enemy installation with the intent to destroy or capture it.

85. Slave Revolt: Infiltrate a well-guarded encampment and incite the slaves interred there to revolt against their oppressive masters.

86. Smoldering Hulk: While making a delivery, meeting a contact, or stopping along the way, the heroes encounter a burned-out facility (possibly essential for their operations) and must find the inhabitants to uncover what really happened.



87. Snatch and Grab: Someone else has an item the heroes need, and they must arrange to steal it from the owner's base or ambush it in transit.

88. Speedy Delivery: Dodge competitors, adversaries, and the authorities to deliver sensitive cargo or personnel before time runs out.

89. Sporting Race: Using starships or vehicles, race against opponents to win credits, honor, prestige, or the trust of allies.

90. Steal the Plans: The heroes learn of secret plans stored at a nearby enemy facility. They must penetrate the defenses to steal the originals, make a copy, or substitute a fake without getting caught.

91. Stop the Shipjacking: While traveling aboard a massive starliner, the heroes must evade foes intent on taking over the ship to steal it, extort money from the passengers, or use it for an unrevealed and sinister plan.

92. Stormy Gathering: While undertaking another mission, the heroes notice a sudden gathering of large numbers of their adversaries. The characters must discover the gathering's purpose while remaining hidden.

93. Strange Package: The heroes must deliver a mysterious package that everyone seems bent on taking from them with lethal force.

94. Supplies to the Besieged: Deliver vital supplies to allies holed up in a fortress under siege by overwhelming enemy forces.

95. Surveillance: Reconnoiter an enemy facility, sneaking close, gathering information, learning its weaknesses, and escaping unnoticed.





96. Treasure Hunt: After acquiring clues and a map, the heroes set off on a hunt for a long-lost treasure, dodging hazards and competitors along the way.

97. Troubling Developments: The heroes must investigate an inexplicable downturn in their affairs (such as an intelligence leak, a brushfire war, a diplomatic rift, or missing cargo) to learn who is manipulating the situation and stop them before they inflict more damage.

98. Undercover: Assume false identities, penetrate an adversary's installation, and gather intelligence or sabotage the facility.

99. Unwelcome Return: After completing a particularly taxing mission, the heroes return to their base to find it completely taken over by enemy forces who now masquerade as comrades to ensnare returning personnel and further infiltrate their organization. The characters must escape from captivity, unmask the deception, and recapture their base.

100. Window of Opportunity: The heroes answer the call to be the first to import a vital commodity to a planet's economy, but their investment will become worthless if someone else retrieves the goods first.

Theme and Tone

The *Star Wars* films provide good examples of the atmosphere and ideas that combine to make a well-balanced, interesting story. They merge swashbuckling adventure, epic intensity, humorous buddy banter, romance, and comic relief, all against the backdrop of a grim struggle against a hidden or overwhelming foe.

Your adventures should have thematic and tonal elements characteristic of the *Star Wars* space opera genre. You can choose a particular atmosphere for an entire scenario, varying it from one adventure to the next, or you might infuse each mission with a few distinctive ingredients, allowing each encounter or episode to have its own theme and tone focus. If you wanted to run one mission with a strong element of epic intensity, you could embroil the heroes in a series of encounters as they desperately try to evade an expert team of bounty hunters that seems to anticipate their every move. A standard mission—perhaps to plan and execute an ambush of an Imperial repulsor-lift supply convoy—can vary thematic and tonal elements by episode and encounter as the heroes con local starport control and customs officials, meet with a mysterious yet attractive scout, fumble through unfamiliar terrain to set their trap, and finally launch a daring attack against an Imperial escort much larger than their contact led them to believe.

Don't always force the theme and tone. Some players might not catch on to setting and story hints you provide to guide their characters. Occasionally, player banter eliminates more serious moods. If they're always serious, avoid encounters that rely on humorous interaction. Veer in the tonal direction your players prefer.

Interactive Character Creation

How players go about creating their characters varies for every group. Some players prefer to pore over rulebooks at home and forge a new hero beforehand, and some GMs prefer players to arrive at the first game session with ready-made characters to avoid consuming everyone's valuable time. Other groups like to work together to forge a party with diverse skills and strengths that complement one another. This also ensures that everyone's character begins at a relatively equal level. Gamemasters sometimes want some slight influence over hero creation, even if they simply oversee the process to provide some background hints and gather potential character-based story elements, ideas for rewards, personality weaknesses, and other information to integrate into the campaign. Knowing a player's rationale for her character can help a GM customize an existing or planned storyline to better cater to the player's expectations and goals for her hero.

House Rules

Whether players create their characters under GM supervision or on their own, make sure everyone understands the house rules.

Some house rulings relate to characters at the beginning of the game. These include such things as whether you're using random, planned or standard score package ability generation; the level at which everyone's character begins; credits or other resources they possess at the start of a campaign; limitations on playing certain classes or species; and whether or not advanced characters can multiclass. Make clear distinctions from the beginning what equipment or backgrounds you (and others throughout the galaxy) would consider illegal in common civilian circles. Determine whether any character whose background might justify their ownership of a vehicle or vessel actually begins the campaign with one, before they develop their past along those lines and then find they don't start with a ship.

You should also be clear about how you interpret certain rules for gameplay, especially if you handle any aspect of the rules differently than explained in the *Star Wars Roleplaying Game* revised core rulebook. Ask players if they have any questions about rules, and make clarifications on any misunderstandings or variants before you dive into a campaign. You might wish to list some of your personal house rules to remind everyone how you manage certain rules-based situations. Add to this list as you adjudicate rule conflicts during gameplay and consult with your players.

Finding Out What Players Want

For effective interactive character creation, you must talk with players to discover what they want out of their characters. Ask them the "Twenty Questions for a Better Campaign," above. Find out if they have a

favorite role from the *Star Wars* films they want their own character to emulate. Offer a questionnaire you've devised to help determine how everyone feels about his or her character in relation to the storyline you plan to run. Ask them to list the skills at which they think their characters should excel.

Encourage players to work together at this, forming "buddy" characters who grew up together, share similar interests, come from the same culture, worked together, or have other ties. For instance, Han Solo and Chewbacca form a great team. As smugglers (and, later, Rebels), they share the same self-interests, work well together aboard the *Millennium Falcon*, and watch each other's back. Some players might thrive on these relationships, and you can use back-grounds they develop at this stage for the basis of future story elements.

If you don't help guide their decisions, you may face a motley band of mismatched heroes that will have a hard time becoming a cohesive group that can tackle the campaign you've planned. Interaction between players and the GM helps ensure that each understands the other; the GM knows what players want from their characters and the campaign, and the players gain some idea of where the GM plans to take them. Gamemasters can also mine character back-grounds for elements with which to enhance the campaign: people from their past, a homeworld they left, enemies they offended, and reasons they took to the stars, joined the Alliance, or especially hate the Yuuzhan Vong. Understanding one another can help lead to a game that focuses on storytelling rather than differences over rules and frustration about a character's development.

Weeding Out the Odd Concepts

Occasionally, a player comes up with what seems like a completely out-of-place character concept: a Sullustan "ninja" Jedi, an Ewok shockboxer, a peaceful Rodian intellectual, or an Imperial traitor. Sometimes these simply add an eccentric character to the mix, challenging the others to play off the oddball. Many times, though, this becomes a hindrance to establishing a certain theme and tone, conducting serious gameplay, and even accomplishing campaign goals.

Try influencing a player of an odd character concept to take an alternate path. Perhaps she could find another idea—or you might suggest one—more in tune with the campaign's overall atmosphere. Find one trait of the intended concept that the player likes and try incorporating that into a more suitable character. For instance, a player who wants to run an Imperial saboteur in a Rebel group might be willing to run a demolitions expert for the Rebellion or a secret informer for a faction within the Rebel Alliance (such as the Bothans).

Although you should offer other suggestions or interpretations the player might consider, don't force the issue. Do your best to make sure the character remains balanced in relation to the game rules and

the other heroes. Don't penalize players for their choices, but make it clear that running odd heroes may create awkward and challenging situations that could make success more difficult.

Achieving Consensus

Players should also interact with one another to understand where their characters are coming from, how they relate to one another, and how they can work together for mutually beneficial development, support, and goal achievement throughout a campaign. They should feel comfortable discussing with the GM rules interpretations, direction of the storyline, and house rules. Take time—even an entire play session devoted to creating characters—to establish a good rapport between yourself and the players so that everyone feels comfortable asking questions, debating rules interpretations, and reaching a consensus about how to handle the mechanics of a campaign.

Setting aside time for communication on game-related matters before or after every play session can regularly help your gaming group maintain a consensus about rule and story issues. Pregame prep time often proves ideal for reviewing, debating, and deciding on rules interpretations and new house rules. An after-game "debriefing" serves as a good time to review the recently completed scenario, award experience points, clarify rules regarding character advancement, and discuss GM style, hero development, and the course of the campaign.

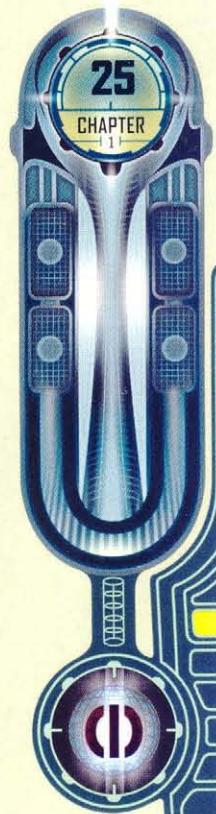
Character Review

Always review characters before beginning a campaign, whether players generate them under your supervision or on their own. Familiarize yourself with class, level, class features, and feats. Jot down important information for encounters, such as Defense, Vitality/Wound Points, weapons and damage, and Reputation. Keep notes on any details concerning personality and background that players record about their characters.

Use the review to double-check numbers, spot-check acceptable feats and skills for the character class, and make sure that players haven't made mistakes that could affect gameplay.

Check for Fatal Mistakes

Players can overlook elements in the character generation process that put them at a disadvantage in the game. Make sure they've figured their skill points properly and acquired the proper number of feats for their level and class. Check the various species traits to ensure that players factored them in when generating characters. For example, Humans—unlike all other species—begin with four extra skill points and one extra feat, and they gain one extra skill point at each additional level, a bonus easily overlooked in the excitement of figuring skill points acquired upon attaining a new level.



Check for addition errors and proper modifiers when adding up the final scores for saving throws, ranged and melee attack bonuses, initiative, defense, and skill modifiers. Spot-check level-related values for base attack bonus, saving throws, defense bonus, and reputation. Tally available skill points, feats, and special class features.

Check for Accidental Cheating

Spot-check character sheets for places where players have inadvertently erred in their own favor. Double-check all the various scores and modifiers noted above to make sure that nothing inappropriate was added. Make sure that characters wearing armor haven't exceeded their maximum Dexterity bonus, using their regular Dexterity modifier with armor that limits it to a lower bonus. Check weapon stats against those in the book to find copying errors, and make sure that characters have the proper feats to use the chosen weapons. Make sure that character stats meet the prerequisites for more advanced feats. Check level-dependent benefits to ensure that players didn't accidentally take a bonus for a higher level.

Worksheet Page: Hero Goal Tracker

Create a worksheet to keep track of individual hero goals for your gaming group. At the top of a blank sheet of paper, write down a player's name and the name of his or her character. Then add five more columns across the page: "Material Goal," "Material Reward," "Story Goal," "Story Reward," and "Gamemaster Goal." Create a separate worksheet for each player.

The categories help you keep track of what players want for their heroes in the material sense (bigger weapons, better armor, vehicles, and more credits) and the story sense (worlds to visit, new contacts, places to explore, and information to uncover) so you can introduce them as rewards during the campaign.

Talk with players about what material and story goals their characters have, and note them in the appropriate spaces. Under the "reward" categories, note specifically how you can help fulfill these objectives within the structure of the campaign. Players sometimes don't know what's available to them and may not know what their characters would want. "Gamemaster Goal" serves as a note for story-driven goals and rewards you intend to integrate into the campaign to complement and influence the course of a character's development. Use this category for goals that emerge over the course of a storyline.

For example, Carrie plans to play a Jedi Guardian. After talking with Carrie, her GM notes that she someday hopes to further her training by finding a holocron that can teach her more than her current Jedi Master. He writes "find holocron" under the hero's "Material Goal." He also learns that Carrie's character hopes to discover and track down the crime lord who killed her brother and exact some form of revenge. For "Story Goal," the GM notes "find and

punish crime lord." Since he's already planned where the campaign storyline will take the heroes, the GM makes two notes on how he might fulfill Carrie's goals. For "Material Reward," he writes "recover lost Sith artifact," and for "Story Goal," he notes "aid local militia in criminal investigation." While contemplating all these objectives and rewards, the GM thinks that he might introduce a bit of temptation into this character's development, and so he writes "tempt Jedi with artifact and power of revenge" under "Gamemaster Goal." He also keeps in mind that achieving any of these goals for Carrie and the other characters could form the basis of several encounters over the course of the campaign, or even an entire adventure.

Getting the Feel of *Star Wars*

What makes *Star Wars* "feel" like *Star Wars*? It certainly isn't the stars or the wars, because plenty of other movies have explored both themes—even in combination—with far less success. Still, taking either element away would diminish the *Star Wars* feeling somewhat, as would taking away elements like the Force, lightsabers, droids, hyperdrive, the Jedi, or the Sith. However, none of those elements alone defines the *Star Wars* experience.

The *Star Wars* feel lies in its epic story—and not just any epic, but the culturally familiar epic of heroes destined to rise from obscurity to face trials and tribulations and, ultimately, to face overwhelming odds to vanquish the villain and bring some great prize back to the rest of the world (or, in this case, the galaxy). This "heroic journey" reflects myths familiar to every culture on Earth, encompassing elements that speak to some part of each and every one of us that wants to see this story played out, again and again, without ever growing tired of it.

Cornerstones of *Star Wars*

So, how do you incorporate that into the *Star Wars Roleplaying Game*? How do you, the GM, make your campaign feel like the *Star Wars* you see on the movie screen? The answer lies in three core concepts, without which even the movies themselves wouldn't feel like *Star Wars*: saga, depth, and emotion.

Saga

Star Wars is a saga—a heroic narrative telling the tales of legendary figures and events. Like the great themes of ancient myths, *Star Wars* tells many stories in one long saga: the advent of Anakin Skywalker, the end of the Jedi Knights, the coming of Luke Skywalker (a hero born of a mythic figure and a queen, destined to kill his own father), the battle to destroy the Death Star, Luke's training under the tutelage of the wise old master, his first and nearly fatal duel with his father, the rescue of his friend and companion, his final duel with his father, and the promise that Luke will take what he has learned and reestablish the Order of the Jedi Knights.

What's more, it encompasses the stories of the companions who stand beside Luke or contribute to his eventual success, binding them together. *The Phantom Menace* introduced Obi-Wan Kenobi, whose failure to properly train Anakin led to his Padawan's transformation into Darth Vader, and who survived long enough to set Anakin's son Luke on the path of adventure. *Attack of the Clones* laid the groundwork for Anakin's "fall from grace," while introducing the beautiful Padmé and revealing the awful scope of the machinations of the evil Sith. *Star Wars: A New Hope* introduced Han, Chewbacca, and Leia, the three companions who would stand behind Luke throughout all but his final trial. It showed us what became of the genetically engineered troopers who were once the soldiers of the Clone Wars, and it told the story of the fearsome Death Star, which was foreshadowed when the clones were introduced. *The Empire Strikes Back* reintroduced the enigmatic Yoda, who confirmed to Luke the awful truth about his father. *Return of the Jedi* told the story of the last Jedi's final triumph over the Sith—how Luke overcame not only his own anger, but Darth Vader's as well, and how the redeemed Anakin Skywalker destroyed the last of the Sith. Each and every story is an amazing and fantastic tale, but taken together, they make up a wonderful saga.

How can you engender a sense of saga in your campaign?

- ⊕ Begin by working with the players to develop interesting back stories for their heroes; each

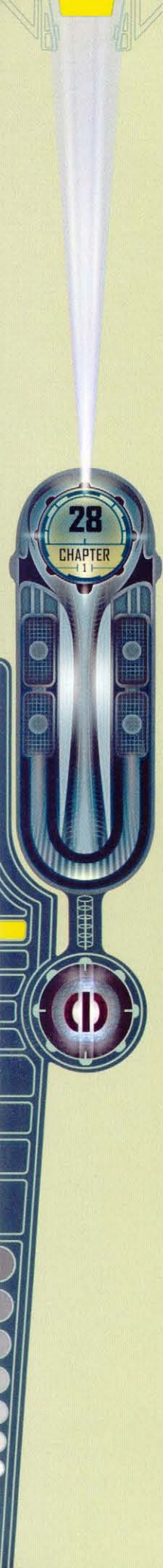
character should have something intriguing (or at least ambiguous) about his origin, as well as a compelling reason to have begun adventuring.

- ⊕ The characters in the heroes' backgrounds—their parents, friends, mentors, and enemies—should not only have interesting backgrounds of their own, but they should somehow be a part of the heroes' future adventures. You should generate these backgrounds yourself, though the players can certainly pitch in.
- ⊕ The heroes should be "wounded" in some way: physically, emotionally, or socially. Part of their sagas should be about how they overcome their individual wounds. Work with the players to decide exactly how their characters are wounded.
- ⊕ The heroes—in addition to being heroic—should also be special in some fashion. Whatever it is that makes them special can come from any source (including their wounds), but it should be something that figures prominently in how they ultimately triumph. Again, work with the players to decide what makes their heroes special. (See Heroic Qualities in Chapter 5 for suggestions and guidelines.)

Depth

As epic as it is, saga alone isn't enough to convey the *Star Wars* feeling. *Star Wars* also has tremendous depth—completeness and thoroughness. The settings through which the characters move feel vast, the





characters themselves have histories, and the events have profound impact on the galaxy. The events of *The Phantom Menace* have an impact on the outcome of *Return of the Jedi*. Events that take place in the first movie touch the lives of characters from every movie in some fashion, even if only off-screen. Through it all, the movies convey the idea that there is a lot more going on than what directly involves the heroes. Characters in the background interact with one another, going about their own lives and even their own adventures, blissfully unaware that the handsome youth they just passed in the nightclub not only is a Jedi Padawan but also will one day become the most feared figure in the galaxy.

The depth in *Star Wars* is often extremely subtle. Consider the “brand-new” appearance of the technology in *The Phantom Menace* and *Attack of the Clones*. The surfaces gleam and everything works as it should. Now think about *Star Wars: A New Hope* and *The Empire Strikes Back*: Luke’s speeder is corroded and battered, the *Millennium Falcon* is “a piece of junk” with a dodgy hyperdrive, and even R2-D2 and C-3PO are rarely clean. One gets a sense from the general state of repairs that the galaxy under the Republic—as corrupt as it is—is at least clean and somewhat safe and that most people make a relatively comfortable living. Not so under the Empire, where—despite the ruthless efficiency with which it operated—everything feels rather run-down and decayed (with the exception of the Imperial military, which is nearly always completely spotless; even the stormtroopers wear pristine white). Thus, the little details of *Star Wars* exhibit evidence of the decline of the galaxy under the Empire, and therefore add depth to the experience.

How can you convey this feeling of depth in your roleplaying campaign?

- ③ Set the scene well, and remind the players of the setting every time they return to it. Describe what they see, hear, and smell—and then, to make it come even more to life, ask each player to add one element that’s appropriate to the setting, though something odd and out of place can add depth as well. (Don’t forget that you always have the final say on what the players suggest; they shouldn’t get away with announcing that “the *Millennium Falcon* is sitting open and unattended 10 meters away from us!”) Encourage them to be creative; for example, “a group of Ugnaughts arguing about how to repair a conduit” is more interesting than “a group of Ugnaughts.”
- ③ Describe what’s going on in the background with the supporting cast, or what’s playing over the speakers or on the video monitors, or just what’s happening with a random element (such as a windblown bit of flimsiplast). When appropriate, ask the players to add a bit of embellishment (and again, you have final say).
- ③ Describe the effects the heroes’ actions have on bystanders. If the heroes engage in a shootout in

a public place, tell the players how people are running for cover, screaming, and generally being upset. Conversely, if the heroes do something particularly brave and noble, describe how people look upon them with a bit more respect and perhaps even awe. Make it clear that their actions affect the galaxy around them, positively or negatively.

- ③ Let the heroes know that their actions have had an effect on their opponents. In addition to letting them know when they’ve foiled a villain’s plot, describe how annoyed (or angry) the villain appears when communicating his displeasure to the heroes. At the very least, describe in a few words how opponents react when they suffer much damage in a fight with the heroes. Why should a fight simply be over, when you could have the villain slowly collapse to the floor, glaring his hatred at the heroes even as his eyes glaze over and finally go blank?

Emotion

The subject of emotion in roleplaying games is often extremely uncomfortable to GMs and players alike, because emotion in real life is often a difficult prospect; not everyone likes to play out their emotions (or even just their character’s emotions) in public. But emotion—ranging from anger to fear to love to hate and beyond—is a major component of the *Star Wars* opus. The characters act and react the way they do because of their emotions.

Obi-Wan Kenobi watches helplessly as his beloved Master, Qui-Gon Jinn, is cut down by a Sith—who the young Padawan knows will be coming after him next. Young Anakin Skywalker races across the sands of Tatooine searching for his missing mother and finds her just in time for her to die in his arms, speaking of how proud she is of him. Luke Skywalker falls in love with a hologram of Princess Leia and goes into the heart of the enemy’s stronghold, the Death Star, to rescue her. Then, soon after, he watches pilot after pilot die attacking that same Death Star and hears the final words of his squadron commander ordering him to try the same desperate maneuver that got everyone else killed. But he succeeds! Princess Leia finds herself falling in love with the rakish scoundrel Han Solo—even as she still loves Luke—and finally finds the courage to confess her love to Han only as he is being frozen alive. Luke risks his life to rescue Han, then later risks his life again to face Darth Vader once more, in a desperate, last-ditch attempt to turn his father back from the dark side. Again, he succeeds and is rewarded with one last chance to know his father for the person he *was*, not the armored monster he had become.

Star Wars would not be the same without the emotional impact of events such as these. Had Qui-Gon not been killed, or had Shmi Skywalker died before Anakin reached her, it would not have produced much of a response from the audience.

Had Luke been the first pilot to attack the Death Star, or had Leia confessed her love to Han before they even reached Cloud City, it would not have meant as much. The story produced dramatic moments, but then went a step further and introduced powerful emotions into those scenes. Obviously, the directors of those movies had the luxury of months of script rewrites and film editing, not to mention stirring soundtracks and multiple takes to make sure the emotion was coming through. However, through careful cultivation of in-game events, you can get your players at least *thinking* about how their characters might react when you suddenly spring an emotional scene on them.

What can you do to imbue your campaign with emotion?

- ④ The heroes should periodically encounter people for whom they have strong feelings, either good or bad. A friend or relative here, an old enemy or rival there—perhaps someone that the players suggested in their heroes’ backgrounds—and the players have a strong incentive to explore the emotional sides of their characters. You should definitely encourage the players to roleplay how their characters feel; otherwise, the emotion is not so sharply focused.
- ④ During the course of their adventures, the heroes should encounter reminders of the heroism of others, perhaps by learning how the people they once knew (parents, friends, or mentors) were, in fact, great heroes themselves, or by learning of the sacrifices that were necessary to allow the characters to become heroes. Perhaps they visit the ruins of the arena of Geonosis or rest for a while at the abandoned Rebel base on Hoth.
- ④ The heroes also should encounter reminders of why the galaxy needs heroes; the wickedness of the villains should arise fairly frequently to trouble them. The deaths of friends or family, the torture of the heroes, and the loss of companions are all ways to remind the heroes of their purpose.
- ④ The heroes should be *treated* regularly like heroes. They should be invited to important planning meetings, regardless of how unrealistic that is. They should receive preferential treatment when appropriate, though they should also have to “share the pain” from time to time to show that they’re “just regular folks, like anyone else.” And, every so often, when the heroes have done exceptionally well, the supporting cast should cheer and applaud for them. Nothing feels quite so good to the players as accolades. In fact, encourage them to roleplay the crowd’s enthusiasm, if you don’t think it would disturb the neighbors!
- ④ Above all, don’t be afraid to manipulate the players’ emotions—just a little bit, obviously—to encourage them to like or hate certain characters. The friendly Rebel cook who occasionally bakes special treats for the heroes while offering useful advice is someone the players almost can’t help

but like. The surly Imperial customs officer who makes unreasonable demands, confiscates part of their cargo, and sticks them with a stiff fine is someone they’re certainly going to hate. Build relationships in the campaign just as you build relationships in real life. (Just remember not to let it get personal in real life!)

- ④ Occasionally, tug on those relationships by presenting the players with situations that bring the heroes’ emotions into sharp focus. Perhaps the friendly cook is caught in the crossfire during a battle, and, as he lays dying, he tells the heroes his recipe for their favorite pastry so they can still enjoy it when he’s gone. Perhaps it’s the Imperial customs officer who is responsible for the cook’s death, and, when next they meet, he gloats about it, just to provoke the heroes.

Setting the Mood

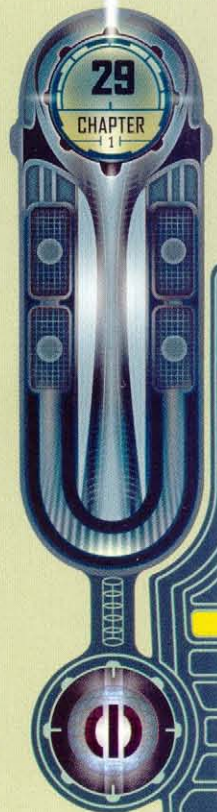
Though you may not have the luxury of setting up the lighting and adding a John Williams soundtrack to your roleplaying sessions, you can use a few simple conventions (or “tropes”) of the *Star Wars* movies to get your players in the right mood. *Star Wars* is full of distinctive tropes, such as the opening crawl and the occasional cut scene, either of which is fairly easy to pull off, even without a film studio (or a computer, for that matter).

The Opening Crawl

At the beginning of each episode of *Star Wars*, a few paragraphs of introduction scroll slowly up from the bottom of the screen and into the starry darkness of space. This opening crawl sets the scene for the audience, telling them what the bad guys are up to, how the good guys have reacted so far, and what’s going on when the first scene takes place. While this information isn’t vital, it sets the stage in a few sentences and lets the audience proceed from the same frame of reference.

You may already do something similar in roleplaying games. “The evil prince has imprisoned his father, the king, but the queen escaped. The prince has offered a reward for her, but no one has seen her. Several bounty hunters have gotten together in a small cantina at the edge of town to pool their resources. Meanwhile, the queen’s agents have begun recruiting mercenary adventurers to smuggle her out of the evil prince’s reach. ...” The background information gives the players a hook—a reason for the heroes to be involved—and tells them who the good guys are, who the bad guys are, and how to tell the difference.

If you choose to use an opening crawl, keep it short and to the point. Introduce the social climate, name the major protagonists and antagonists, and hint at where and why they might come together. Give a copy to the players to read, either to themselves or aloud. If you have the capability to make it look like the opening crawl from one of the *Star Wars* movies, make use of that; it helps the players get into the mood more easily.



Cut Scenes

The *Star Wars* movies are full of cut scenes. The audience gets to see what the bad guys are up to, in general terms, even though the action is usually about what the heroes are doing. Of course, the cut scenes in the movies use a little cinematic sleight-of-hand; the villains say just enough so that the audience knows they're going to cross paths with the heroes (a bit of foreshadowing), but the audience doesn't see *exactly* what the villains have planned. Boba Fett might follow the *Millennium Falcon* to Cloud City, but the audience doesn't know that he has alerted Darth Vader—let alone that Vader got there first and has set a trap.

You can do the same thing by occasionally injecting a cut scene into your sessions. You can even begin an adventure with a cut scene. Work up a brief script of what the villains say or do, but leave out the specifics of their plans. (Despite the best player's ability to keep in-game information separate from out-of-game information—also known as “firewalling”—you want to maintain the element of surprise.) Then, you can read the scene to them (or perhaps act it out), give a copy to the players, or, better still, let the players read different “parts” in the scene.

For example, say the heroes have broken into a high-security research lab on Corellia and are trying to liberate a bacta research scientist. The heroes have found the scientist and convinced him to leave with them. You decide that's a good moment to spring the cut scene you had planned for just before the heroes departed the lab, and it goes something like this:

EXTERIOR: TRADE FEDERATION WAR FREIGHTER PROFITABLE. *The colossal torus-shaped ship drifts menacingly into orbit over Corellia. From its primary hangar portals, Trade Federation landing craft begin to deploy, escorted by wings of droid starfighters. Through them all flies a squat, buglike ship: a Neimoidian shuttle.*

INTERIOR: NEIMOIDIAN SHUTTLE. *A bounty hunter clad in battle armor stands just behind Neimoidian Viceroy Nute Gunray in the cramped shuttle interior. At the controls, a pilot droid bleeps and tweetles as it secures landing permission. Gunray trembles slightly as he activates a holoprojector before him. The tiny figure of a robed and hooded man appears.*

HOODED MAN

(impatiently) Well? Have you reached Corellia?

NUTE GUNRAY

(nervously) We have, my lord. We are deploying landing ships now.

HOODED MAN

Good. Make sure none of them escapes. Bring the scientist and his project to me.

BOUNTY HUNTER

(confidently) They won't escape me this time.

PILOT DROID

(mechanically) We have permission to land, sir.

NUTE GUNRAY

Then land! Don't bother me with details!
(to Hooded Man) I promise we won't fail, my lord.
The trap is already set.

HOODED MAN

(irritably) Promises are not the same as results, Viceroy.
I want results—or I'll send my own people to finish the job.
(He gestures, and the hologram flickers and fades away.)

NUTE GUNRAY

(despairing, to Bounty Hunter) What was I thinking? Why did I agree to work for him again?

BOUNTY HUNTER

(mocking) Because you're a Neimoidian. Your greed is stronger than your common sense.

Gunray stares, aghast, at the bounty hunter, then shakes his head and buries his face in his hands.

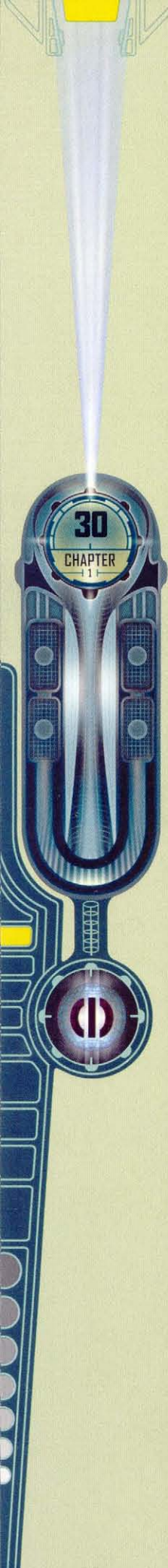
Cut to ...

INTERIOR: CORELLIAN RESEARCH FACILITY. *The heroes have reached the exit . . .*

This takes the action back to the heroes and skips past the boring details of how they work their way to the next encounter. Although the players get a glimpse at what's in store for them, they don't know if the hooded man or the bounty hunter is who he appears to be. They don't know where the landing ships are going to set down (or how many there are). They don't know the nature of the Viceroy's trap. They don't really even know *when* the landing ships or the shuttle are going to arrive. Without this information, the heroes have no idea whether it's a better idea to carry on with their original plan or to stay put inside the research facility. They can guess, but ultimately, they'll most likely just carry on with their original plan, for lack of a clearly better alternative.

The best times to use a cut scene are when the heroes are in transit, resting, or occupied with a tedious task that otherwise doesn't require the players or the GM to do anything but say, “Time passes.” Simply declaring that time has passed uneventfully is boring; an intriguing cut scene is not only more exciting, but it feels much more like *Star Wars*. Keep a few simple rules in mind, and your players will come to look forward to your cut scenes, but you won't ruin your own adventures:

- ⊗ Don't name characters you don't want the players to recognize, even if they've already met them.



Use general descriptors like “Bounty Hunter” or “Rebel Officer #1”—just enough of a name that you and the players know who is speaking. *Never* give names if the characters involved are doomed and you don’t want the players to know who they are until they discover their fates.

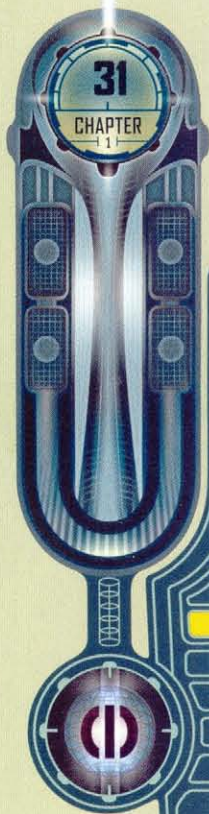
- ⊕ Don’t give away details like specific locations, numbers, or plans. The heroes won’t know that information until they have a chance to gather it for themselves, so the players shouldn’t get that information for free, either. Use general terms like “in orbit over the planet” or “in a conference room.”
- ⊕ Don’t give information that sways the players’ decisions. “We’re watching the Rebel scum on the security monitors” tells the players that the heroes should behave differently. Conversely, “We’ve lost them on the security monitors” tells the players that the heroes can do pretty much whatever they like without fear of being spied upon.
- ⊕ Don’t lie—just don’t give all the information. If the villains can actually see the heroes on security monitors, there’s no reason for one of them to say otherwise. On the other hand, one of the villains *could* say “We know they’re in the emergency stairwell,” but not explain that he knows that because he’s watching them on security monitors.
- ⊕ Feel free to misdirect. If the villains don’t actually know that the heroes are on Corellia, but you want to make the players paranoid, write the script so that it doesn’t give details: “The ship drifts into orbit over the planet.” “Well? Have you located your quarry, Viceroy?” Most likely, the players won’t examine the specific wording of the script closely enough to notice that nowhere does it say that the landing ships are over *Corellia*.
- ⊕ Prepare your expected cut scenes in advance, so that when the action pauses, you can be ready with something. If you don’t have an appropriate cut scene prepared, wing it on your own, without a handout for the players to read.
- ⊕ Similarly, keep several nonconsequential cut scenes handy for times when the heroes are doing nothing in particular several times consecutively. These should be short and vague: “Admiral, we have reports that the Rebels may be ready to leave the planet at any moment.” “Very good, ensign. Dispatch a message to Lord Vader.” The script is vague enough that it *might* apply, but it doesn’t promise anything: The ensign may or may not be talking about the heroes, and Lord Vader may or may not receive the message in time to do something about it. So long as you don’t reuse your cut scene scripts more than once or twice, the players will probably never notice the recurring theme.

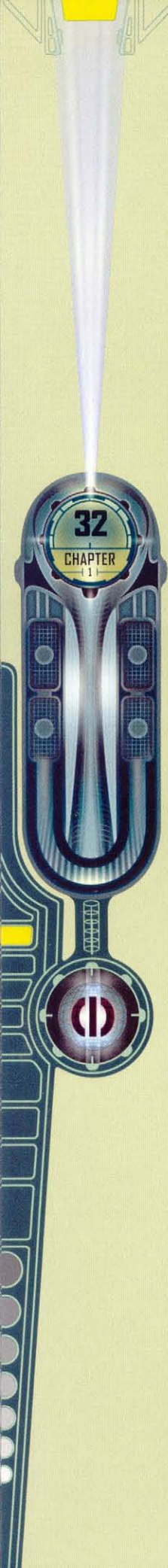
⊕ Occasionally, use cut scenes to establish continuity. If the heroes just encountered Darth Vader in Cloud City, and now they’re close to reaching their ship and making for a hyperspace jump point, *but* you need Vader aboard the Star Destroyer that chases them, improvise. “Cut to: Vader, flanked by several stormtroopers, boarding an Imperial shuttle on the Cloud City landing platform. Cut to: The Imperial shuttle leaving Bespin and approaching the docking bay of his personal Star Destroyer. Cut back to the heroes, swinging back around and returning to Cloud City to investigate what’s going on underneath the floating city.” By creating a cut scene like this, you don’t have to explain later why Vader’s own ship would abandon him to chase the heroes, and you’re not forced to discard or hastily rework an important cut scene showing Vader on the bridge of his Star Destroyer.

Pace and Tempo

Simulating the feel of the *Star Wars* films requires careful attention to pace and tempo of action within a game. Constant battles can fatigue even the bravest of heroes and the most dedicated players. Action scenes find relief through short scenes with exposition, dialogue, and character development. You can alternate episodes involving blaster fights, chases, and starship battles with slower scenes involving problem solving, intelligence gathering, and interaction with GM characters. This allows you to give the players plenty of action, yet still develop a storyline to involve their heroes and give meaning to the scenario’s goal.

Look at the scenes set in Jabba’s palace in *Return of the Jedi*. Scenes of character development, exposition, and interaction (the droids’ arrival, Boushh freeing Han Solo from the carbonite, and Luke Skywalker’s audience with Jabba) alternate with action scenes (Boushh’s arrival with Chewbacca, Luke’s fight with the rancor, and the final sail barge battle) to





create a well-paced episode in the movie that engages and entertains the audience. The climactic Battle of Endor also illustrates the pacing between fight scenes on Endor and around the Death Star with Luke's confrontation with the Emperor and Darth Vader.

Try alternating action scenes with calmer episodes focusing on other noncombat activities. Players and their characters need opportunities to recover from fights, reassess their situation, take stock of their gear, retrieve information from contacts, and choose their next course of action. Where game elements dominate combat and chase scenes, story elements play a larger role in relief episodes. Use details from hero backgrounds, feed them information necessary to complete the adventure goals, and let them interact with recurring GM characters.

Take care to make sure that slower scenes don't drag. As soon as the players show disinterest or impatience in these situations, toss in some spontaneous action: an enemy ambush, arrival of an unexpected foe, or some other sudden development that moves things along.

Cliffhangers

Pulp action serials and *Star Wars* stories in general make generous use of cliffhangers to hold audiences in suspense and keep them coming back. The conclusion to *The Empire Strikes Back* best illustrates this. Boba Fett captures Han Solo and hauls him back to Jabba the Hutt, while Luke Skywalker must deal with his failings as a Jedi Knight and Darth Vader's disturbing revelations about his heritage. That film's denouement gives viewers a hint that the heroes will resolve these uncertain situations soon, but it still leaves a sense of curiosity as to how that will occur.

Gamemasters can also use cliffhangers to capture their players' interest and add suspense between game sessions for adventures or just between short breaks for encounters. End the action at a point of uncertainty, where the characters' fates hang in the balance, yet nobody knows quite how they'll survive. The heroes turn a corner and suddenly walk into an ambush carefully set by their nemesis. They're fleeing adversaries in a turbulent starfighter battle, and their hyperdrive suddenly melts. Enemies capture the characters with seemingly no way out. Cliffhangers that leave the heroes facing new danger can also give players an opportunity to make plans for dealing with this obstacle during the break until play resumes (whether it's a 5-minute snack break or a week before the group can game again).

These situations find resolution immediately when the game picks up again, propelling the next encounter or adventure *in media res*. Sometimes the heroes must fight their own way out, but other times GM characters or other circumstances interfere to even the playing field, give characters an unexpected opportunity to escape, or provide an overwhelming advantage. If cliffhangers extend over two different

gaming sessions, and new characters join the group, you can integrate them right away into the scenario as part of the cliffhanger's resolution.

Up Notes and Down Notes

The tone of adventure endings not only summarizes where the heroes stand but also sets the mood for the opening of the next scenario. Look at the end of *The Empire Strikes Back* again. The protagonists have all faced defeat in one form or another: Han Solo has been captured and transported to Jabba the Hutt and an unknown fate; Luke Skywalker has been seriously injured physically and psychologically in his confrontation with Darth Vader; and so on. Things seem grim for the heroes. However, a glimmer of hope exists in the movie's final scene, and when *Return of the Jedi* opens, we plunge right into a dire situation with a victorious resolution.

You can modulate the tone of your games in the same way. Just like you alternate action scenes with slower, developmental episodes, you can vary the mood of your adventures. In one scenario, the heroes might gain a stunning success, but then they might suffer a serious setback, only to rise again in the next adventure. If the characters just evacuated their stable base of operations, their next adventure might send them off on an encouraging quest for a new base location. You should follow missions that end with feelings of triumphant accomplishment with adventures that pit the characters against seemingly insurmountable obstacles. After the heroes endure defeat, uplift their spirits and the campaign tone by propelling them into amazing victories.

Moderating up and down notes throughout a campaign, and even within individual adventures, can lend your game more suspense and feelings of accomplishment while tying directly to a common narrative technique used in the *Star Wars* films.

Heroic Scale

Heroic action and scope dominate *Star Wars* adventures. Sure, characters encounter petty minions, thugs, and commoners, but they also face dire adversaries, able henchmen, trusted lieutenants, and often a shadowy nemesis behind it all. Their mission might seem small on the galactic scale, but it soon expands in importance so that the fate of entire worlds and sectors are in their hands. As they advance in experience, so do the challenges they face increase in intensity. At first, a squad of stormtroopers or a handful of TIE fighters might prove a difficult obstacle. Later, they might face an entire assault force of AT-ATs or a few Star Destroyers, giving them even greater adversaries to face and a more fulfilling sense of accomplishment at defeating them.

Heroic scale also applies to *Star Wars* settings. Characters don't simply visit a city, they explore an entire planet covered in an urban landscape. They hop from one world to another in accomplishing their mission. Each encounter on a given planet brings

them to a new locale that reflects the world's habitat and culture but uniquely serves the purposes of the immediate action and narrative. Look at all the worlds and locations the heroes visit in *The Phantom Menace*. The action begins on Naboo (the Trade Federation blockade, Gungan city, and royal palace), then jumps to Tatooine (Mos Espa, Watto's junk shop, slave quarters, and the Podraces), then moves to Coruscant (Senator Palpatine's quarters, the Senate chambers, and the Jedi Council chambers), and finally returns to Naboo. Each location serves a purpose in the plot but also helps paint a grand picture of the diversity and scope of the galaxy. Every encounter setting should include a notable location (such as a shop, street, cantina, or market) populated by at least one colorful GM character with whom the heroes interact—and may encounter again if they ever return there in the future. Watto's junk shop serves as a good example. His establishment helps characterize Mos Espa in *The Phantom Menace*: cluttered and dingy, yet a cool refuge from Tatooine's suns. Watto himself is a memorable character, one who resurfaces briefly in *Attack of the Clones* to help establish setting continuity and steer the plot along its course.

Remember to infuse the action and locations in your *Star Wars* campaign with the heroic scope shown in the films, and you'll help give your players a sense that every exploit their characters experience in this rich setting has galaxy-spanning consequences.

Forging the Group

Pulling together various character concepts can prove a GM's greatest challenge when beginning and designing a campaign. Everyone must work together to form a team with strengths that compensate for weaknesses, special abilities that complement one another, and roles and personalities that work well together in achieving goals. When starting an adventure or campaign with new characters, or even when a new hero joins an established group, find common traits, backgrounds, and other elements to provide bonds that make characters interdependent on the group.

Getting the Heroes Together

When reviewing the wide array of characters in a group, GMs face two questions. First, how do all these different people get together? Second, what do they have in common that inspires them to work together? By using background associations and storytelling techniques to immediately bond characters through conflict, GMs can forge connections among the heroes that can last for an entire campaign.

Perhaps the most effective way to draw disparate characters together is to establish connections among their backgrounds before gameplay begins. After introducing everyone's character, ask each player to turn to the person on his or her left and establish a mutually agreeable previous relationship between the two heroes. One character may play sidekick to

another hero. A droid character might belong to someone else. Characters can create allegiances based on family, homeworld, common enemies, or similar backgrounds. Soldiers might serve nobles as bodyguards. Tech specialists could work aboard a scoundrel's ship. Jedi characters could maintain a complex network of Master and Padawan, advisor and leader. If each character has a connection to at least one other person in the group, the entire team is united by a web of previously established relationships.

Campaign conditions might offer a pre-existing common background for the characters. In a Rebel-themed storyline, everyone meets by joining the Rebel Alliance. A band of Jedi during the Rise of the Empire era serve the Republic and Jedi Council, and thus automatically begin with common allegiances. Those adventuring in the period of The New Jedi Order have a common foe—the Yuuzhan Vong—against whom they all struggle.

Gamemasters can employ another, less common means of character bonding: dropping unrelated characters into a situation where they all must work toward a single purpose. This is usually best done *in media res*. For example, the heroes may seek separate passage aboard the same ship, only to find that enemy forces have impounded it and arrested the pilot. Or perhaps the characters begin in captivity and must escape using everyone's resources. Maybe they happen to congregate in one place by coincidence, only to face authorities who mistakenly accuse them all of a crime. Or those in the military may receive orders to undertake a mission with seemingly unsuitable teammates.

Jedi and Everyone Else

Armed with their amazing powers and sometimes intimidating authority, Jedi stand out among a mixed party of heroes (unless you're running a group comprised entirely of Jedi). Gamemasters and players must work to make sure Jedi characters don't dominate the action and commandeer the party, relegating non-Jedi to secondary roles. Every hero is essential to a story, but some by their very nature can eclipse the importance of others.

Depending on the campaign theme, Jedi can become focal characters in the group, or important elements of a more powerful team. If you're running a game in the Rise of the Empire era, one or two Jedi might undertake a mission from the Jedi Council, while the rest of the characters have been employed by the Republic in a variety of roles: transport pilots, noble emissaries of the Senate, technical advisors, or explorers with experience scouting new regions. Although the Jedi seem in charge, everyone has a certain degree of "official" authority from their agency. This dynamic can also work in The New Jedi Order era, with Jedi drawing influence from the efforts of Luke Skywalker and others to re-establish the Jedi Council and the official government of the New Republic. During the Rebellion era, Jedi must maintain a low profile to avoid the Empire's notice





and must rely on others for survival, employing their awesome powers judiciously.

Make sure that Jedi heroes don't dominate a group simply because they're Jedi. Make sure that non-Jedi characters also have some aspects that can counter any abusively powerful Jedi in their midst. All heroes rely on one another throughout the game. Nobody's going anywhere without a pilot who has a ship or someone with enough credits to buy passage on a star liner. Scoundrels acquire supplies, soldiers provide firepower and protection, and nobles maneuver through bureaucracies. Introduce story elements that put Jedi at a slight disadvantage to others, or give the rest of the party some degree of authority over an overpowering Jedi. For instance, censure from the Jedi Council might subordinate a wayward Jedi to a diplomat; a promotion in the Rebel Alliance might place a character in higher rank above an abusive Jedi; or a political adversary might make life difficult for a pushy Jedi in the New Republic. Ultimately, Jedi must answer to a higher power (the Jedi Council, the Rebel high command, or the New Republic Senate), though you should use this kind of intervention sparingly.

Be cautious and fair with players running Jedi characters who get out of hand and overpower the group. Take a moment after the game to talk with the player privately about where he sees his hero going in the course of the campaign, and how that relates to other players' goals for their characters. Discuss the issue with everyone in the gaming group to find a balancing

compromise that satisfies a majority of players. Try implementing reasonable solutions into the game through story elements that can help smooth over differences in a Jedi-fragmented party.

Encouraging Teamwork

Even if you've forged a connected band of heroes through related backgrounds and other story elements, you must constantly maintain an atmosphere that encourages teamwork. The characters and storyline should center around a main goal with a clear, common adversary. If motivating elements change during the course of the campaign, help the heroes refocus their attention by giving each a personal reason to pursue this new path. Having a clear scenario goal for the group to achieve helps everyone concentrate and work together.

The road to accomplishing any mission objective must have something vital for everyone to do. Create encounters or even entire episodes that center on one hero's particular strengths, background elements, contacts, or possessions. Vary the character focus within an adventure to ensure that each hero enjoys the spotlight for a moment. Make sure that everyone has a crucial role to play in the adventure climax. Watch for players who force their heroes into the forefront of every scene, and encourage others to become involved with the action by presenting challenges and activities best suited for their characters.

You can also encourage teamwork within the campaign by creating character-based adventures. As usual, the heroes must overcome an obstacle that affects everyone, but one hero in particular faces greater peril: a personal nemesis, a shadowy figure from her past, a disturbing revelation about her destiny, or a personal challenge to surpass. The entire adventure doesn't center on this character, but most secondary story elements relate to her. Not only can this technique help everyone concentrate on helping this hero prevail over personal obstacles, but it can add depth to a character's background and personality through story elements.

Party Splits

Gamemasters have a tough enough time handling a band of heroes heading in the same direction, but everything becomes more complicated when the party splits into two or more different paths. The *Star Wars* films constantly divide screen time between characters who split up. Look to the movies to find inspiration in dealing with characters who take different courses.

Avoiding Splits

The best way to handle split parties is to avoid them. Make sure the heroes have a common objective with an obstacle in their path that presents a reasonable but surmountable challenge. Push the characters along this clear course using time constraints, sudden developments, and blocked alternatives.

When time is short, heroes often take the most direct approach. Splitting up takes time to coordinate

actions or accomplish various aspects of an overall plan in separate and possibly incommunicado groups. If the mission objective is time-sensitive, they must achieve it swiftly and forcefully, usually together.

To further shorten the time in which heroes can achieve their goal, introduce a sudden development that forces them to act immediately before splitting up. The enemy discovers their hiding place, another squad of sentries arrives to guard the objective, the secondary approach they intended to use becomes blocked, and so on. Change the conditions under which they intended to split up, and spur them to action.

A split group requires at least two paths to take: the main path you anticipated and the other one you didn't. You can place a seemingly insurmountable obstacle in the path of a splinter group heading down the course that could detract from or derail the plot. Some might call this "railroading" the characters, but when used occasionally, it can become a useful tool for preventing group splits, especially during critical times in an adventure where the entire party must pool its resources. Just put a squad of adversaries in their path to sound the alarm and blast at them. You can also block their progress with a complicated blast door, landslide, security sensor system, impassable terrain, ornery creature, or any other obstacle appropriate to the location and the scenario.

Handling Splits

Unavoidable party splits can enhance the story if run in a dramatic way. If you can't discourage the heroes from taking separate paths, use this to your advantage. The films don't consist of one continuous shot following one hero; they jump from one scene to another, following different groups of heroes each undertaking a vital mission. This works both for longer, narrative scenes and combat rounds. You can use cliffhanger breaks in the story and combat rounds to provide equal time to players whose characters have followed divergent paths.

When a party splits during noncombat scenes where time isn't measured in individual rounds, follow the actions of one splinter until a good opportunity for a break appears or until you pass a predesignated amount of real time. You might jump to the other group when the first one encounters a new challenge, giving them time to devise a plan while you're working with other parties. This also works when a team suddenly encounters a new adversary: "You round the corner and run right into a patrolling squad of stormtroopers." Rather than dive into combat, allow this team to quickly formulate a strategy while you play through action with a separate group. Breaking at appropriate "cliffhanger" moments creates suspense and gives the players time to plan their next course of action.

Sometimes an opportune moment for a break doesn't present itself within a reasonable amount of time. In these cases, jump to another split team after 5 minutes.



THE PLAYER'S NOTEBOOK

An excellent tool for GMs and players alike is the Player's Notebook, sometimes called a "Blue Book." This is simply a notebook in which the player can write notes and questions to the GM. It's exceptionally useful when the party has split, or when one hero is doing something he doesn't want the other heroes to know about. At the very least, it's a convenient place for the player to take notes. The GM can also call upon a player to hand over her Notebook so he can write a note describing something that only her character can see or hear. (Some GMs use this system to create an atmosphere of uncertainty by writing false messages like "You hear nothing special," or something more devious, like "Look at the back of your character sheet, then point at another player and nod at me.")

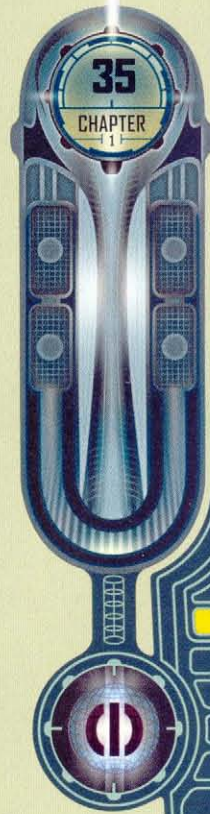
Assuming the players aren't all trying to do something at the same moment without the other players knowing what, the GM can usually juggle reading and responding to several notebooks fairly easily. However, using Players' Notebooks can become too distracting if the entire party has split off from one another, so the GM should use caution with this system.

A somewhat more high-tech version of this system involves the group using networked computers or personal data assistants (PDAs), many models of which include infrared ports to allow for wireless communication. The major improvements over the paper Notebook are that PDAs tend to be a bit faster, and you can even send sounds or graphics files. ☺

If a split group runs into combat, alternate among splinter parties by round. Resolve one round's combat actions with the embattled heroes, then jump to that same round with a divergent team, even if they're simply sneaking around, reconnoitering the area, setting up an ambush, or working on a technical task. Break to each group by round to make sure everyone receives equal game time. If you feel you need more continuity between breaks, set a round limit before you jump to another group; every 2 rounds or 5 rounds works well. You might even play through combat until a group reaches a significant turning point (such as forcing adversaries to retreat or entrenching against enemy reinforcements), using this point as a cliffhanger.

Some GMs prefer that split groups have no knowledge of the other's activities unless communications arrangements were established earlier. In this case, groups not present during the action might be separated in another room, planning their strategy while still uninformed of developments with the active party. Gamemasters should exercise this isolation option at their discretion. Sometimes it adds a more realistic feel to the game from the character perspective, but other times it makes isolated players feel left out, especially if you spend too much time with the other team.

Remember to spend equal time with each split group—everyone's actions play a vital role in fulfilling the scenario goals.



Side Encounters

Each character class lends itself to certain typical side encounters that can enhance the scenario. Use them to add atmosphere or expand hero background, or employ them as a small step in the overall plan of achieving adventure objectives.

The entries for each character class offer several ideas on brief side encounters to include during adventures where a particular character needs to shine for a short while. These include scenes that elaborate on a hero's background, fulfill a minor part of the mission objective, or steer the adventure course along an intended route.

For Fringers

As jack-of-all trades, fringers have many opportunities to run short side treks to take care of errands, acquire supplies, grease some palms, gather intelligence, negotiate with contacts, and accomplish small tasks best suited to their varied talents. Their place "outside" of established society means they're constantly dodging authorities, dissatisfied former partners, angry crime lords, and previously conned dupes seeking revenge. They spend more time avoiding these hazards in more civilized regions where "their kind" isn't as widely accepted.

- ⊕ A contact selling information or supplies fails to show up for a meeting, and the fringer must find and retrieve him to gain the materials.
- ⊕ The fringer must con or bribe an influential official, only to find it's someone he's dealt with in the past who holds a grudge.
- ⊕ Equipment the fringer acquired turns out to be defective or sabotaged; he must either fix it or find a replacement.

For Nobles

Despite their aristocratic bearings and elegant tastes, nobles often find themselves embroiled in various entanglements central to their cause. They constantly face moral challenges to their political beliefs, personal views, and sense of self. Although nobles negotiate compromise and sway opinions, they don't always manage to live graciously through that concession and its sometimes unforeseen results.

- ⊕ The noble encounters a peer who questions her current intentions, position, and overall plan of spending any time on the current mission.
- ⊕ To call in a favor, the noble must take perilous steps to make contact: reach a comm center under enemy surveillance, pass through unfamiliar territory, or overcome a personal obstacle.
- ⊕ An overbearing and pompous past associate recognizes the noble in the most unlikely place and makes a loud show of greeting her.

For Scoundrels

The scoundrel lifestyle brings them into contact with a variety of friends and seemingly neutral people, all

of whom can offer much-needed assistance but tend to act in their own interest. Others frequently call upon their charm, wit, and bravado to help acquire information and material, a task they perform best on their own. They're always slipping away from trouble, because trouble always seems to hunt them down and pounce on them.

- ⊕ The scoundrel encounters an old "friend" whose immediate intentions (and reason for suddenly showing up) aren't terribly clear.
- ⊕ A complete stranger mistakenly "recognizes" the scoundrel as someone who cheated him in the past and makes an angry fuss that may draw unwanted attention.
- ⊕ A contact supplying mission-specific gear plans to renege on the deal and instead betray, blackmail, or draw the scoundrel and his friends into a trap.

For Scouts

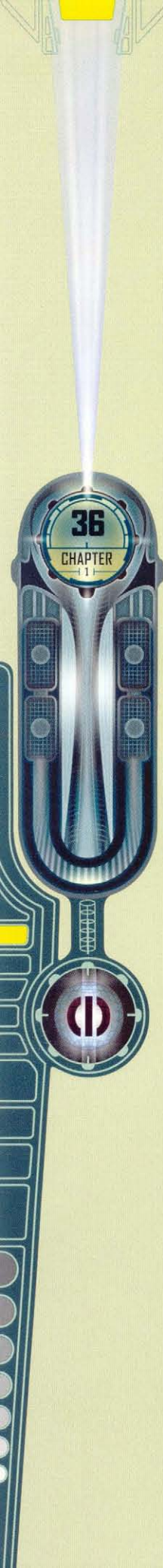
Teams rely on scouts for their keen senses and survival instincts, sending them ahead to reconnoiter unfamiliar or treacherous territory, branch off to provide diversions, or slip away to act as a one-man commando unit. A scout's self-reliance helps him fend for himself when curiosity and over-confidence lure him into danger.

- ⊕ The scout heads off on her own to survey an objective ahead, but she encounters a similar sentry sent ahead by an adversary to track the characters.
- ⊕ The scout notices something intriguing but out of place for the current locale: a nonnative creature, archaic technology, carefully concealed sensor equipment, or architecture from a lost civilization.
- ⊕ A strange illness suddenly afflicts the scout, possibly picked up from one of her previous expeditions and lying dormant in her system ever since.

For Soldiers

Soldiers provide necessary firepower for the inevitable situations where direct confrontation proves the best method of negotiation. Although they usually work in concert with other heroes, particularly other soldiers, they have potential for short side encounters or complications.

- ⊕ In the middle of a firefight, the power pack on the soldier's weapon inexplicably goes dead. In fact, all energy sources the soldier carries have mysteriously lost their charge.
- ⊕ The soldier's primary and preferred weapon sustains damage and becomes inoperable, with no replacements handy. He must somehow replace the weapon before the team requires his fire support again.
- ⊕ The soldier runs into an old buddy from his former military organization who tries luring him back to the old unit or a new force his comrade recently joined.



For Tech Specialists

These characters' technical curiosity sometimes lures them into uncomfortable situations. Their technical focus can narrow their awareness of other factors, thus endangering their well-being.

- ⊕ The specialist notices a technical anomaly in a perfectly functional device with an unknown purpose and seeks to examine and understand it.
- ⊕ Machinery the tech specialist previously repaired, jury-rigged, or modified suddenly breaks down at a critical moment, and she must go to great lengths to fix it permanently.
- ⊕ The specialist seeks to acquire a specific, hard-to-find part for her current project of building a mastercraft item, despite certain obstacles and dangers in obtaining the component.

For Force Adepts

Although they possess great and mysterious powers, Force adepts often meet with suspicion, misunderstanding, and resentment from others who do not ascribe to their unconventional philosophies or understand their methods of wielding the Force. They do not have the authority and influence of traditional Jedi Knights, yet still must prove their worth to their peers and to themselves. Because others don't fully understand their powers, they often call upon Force adepts to use their extraordinary abilities to achieve the impossible.

- ⊕ Dreams begin plaguing the adept, depriving him of rest and unbalancing his concept of the Force and its role in his current activities.
- ⊕ The adept discovers an unexpected side-effect of his understanding of the Force and seeks to resolve it into his overall belief system.
- ⊕ The adept receives an urgent message from an old teacher containing a prophecy, mystic advice, or an urgent plea for help.

For Jedi Consulars

These characters come to the forefront in encounters that rely on diplomacy, negotiation, and use of the Force. They follow more scholarly, spiritual, and political pursuits, excelling in situations where calm, clear heads would prevail. However, they always must take care that over-reliance on their strengths does not tempt them to the dark side of the Force.

- ⊕ Others with whom the consular interacts shower him with praise for his diplomatic finesse and intellectual abilities, possibly to flatter him, lull him into a sense of trust, or attempt to mask their true purpose.
- ⊕ The consular gets wind of an ancient Jedi text, artifact, or other discovery unearthed nearby that could affect the course of his current mission.
- ⊕ During negotiations, the opposite side hints that they know of a past indiscretion, mistake, or outright crime the Jedi consular committed that, if fully revealed, would endanger discussions, erode his credibility, or expose a greater conspiracy.

For Jedi Guardians

Jedi guardians assert their Force abilities to resolve disputes that have deteriorated past the point where negotiation can salvage them. Through cooperative actions with a team, or on their own sometimes egotistical impulses, they maintain peace, right wrongs, and bring justice to the oppressed.

- ⊕ The guardian gets a sense that the seemingly innocent people he is helping harbor a hidden secret, intentions of betrayal, or shadowy connections that may return to plague the heroes.
- ⊕ Word reaches the guardian that a past teacher has strayed to the dark side and may attempt to corrupt, confront, or destroy his former pupils.
- ⊕ During a mission, the guardian discovers that his Force powers inexplicably fail to affect a particular item, species, or individual.

Running Combat Encounters

While *Star Wars* isn't entirely about combat, there's a reason the word "wars" appears in the titles; no *Star Wars* movie is battle-free. A fight starts fairly quickly in *The Phantom Menace*, and three fights occur simultaneously at the climax of *Return of the Jedi*. Even *Star Wars: A New Hope*, the first *Star Wars* film produced, begins with a space battle (and quickly segues to a boarding action).

It follows that fighting should also be an important element of the roleplaying game—and that the fights in a roleplaying scenario should be just as exciting. This section aims to show you a few tips and tricks to make *Star Wars Roleplaying Game* combats unique and special.

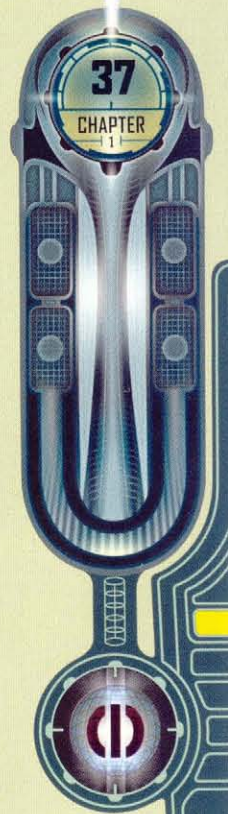
Set the Stage

When a fight starts in the *Star Wars Roleplaying Game*, you and the players need to know more than just where the walls, doors, and obstacles are. More than just drawing a map for the players, you must make the setting seem real. The heroes have to be able to interact with the setting, and the setting has to react to the heroes.

Set Dressing

As mentioned previously in the discussion on the element of depth in *Star Wars*, asking the players to supply minor details about the setting is a great tool. It dresses the set, adding little elements that make the set feel more lived in, more real. It encourages the players to use their imaginations to paint the scene with a *Star Wars* veneer. It also creates a shared vision of the scene; the players all see the same set elements in their minds' eyes.

The players can also supply elements that their heroes (or the villains) could actually use in the battle, such as an overhead crane, a power junction box, or a raised walkway. More than just acting as cover, though, these items can have a variety of effects when the heroes hit them, shoot them, knock them



over, or just plain activate them. See Prop Rules in Chapter 3 for more information.

Before combat begins—before you even ask the players to roll initiative—describe the basic scene, and either lay out a prepared map or draw something for them. Then, as you ask each player for her initiative total, ask also that she add a piece of set dressing. It can be anything within reason (and you, the GM, are the final arbiter of what's within reason), such as a hydrospanner lying on a workbench, a battle droid torso sitting amid a pile of scrap, or a blaster rifle power pack sitting in a recharger. However, it should never be something that directly benefits the heroes, either during the combat or after.

For example, while it might be logical to have an E522 assassin droid in a droid repair shop, the E522 shouldn't have fully functional weapons. It might be logical to have thermal detonators in an armory, but they might be missing their primers. After a fight in a hangar bay, there could be plenty of ships with fast hyperdrives sitting around unattended, but something should prevent the heroes from taking one of them out for a spin (beyond their sense of right and wrong, of course).

On the other hand, letting the heroes keep something they suggested for the fight could also be part of their rewards for the encounter (see Rewards, later in this chapter). Maybe the assassin droid's weapons just need to be hooked up. Maybe the thermal detonator primers are present in the armory, but just not obvious. Maybe one of those fast ships really is just

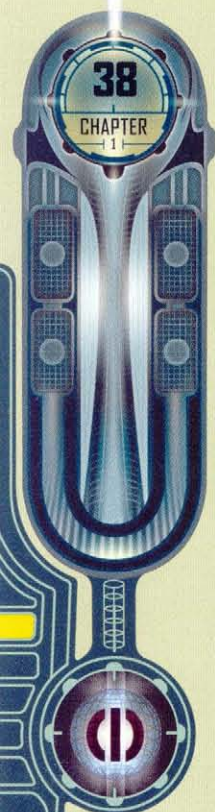
sitting there open and unattended with the access codes already keyed into the main pilot controls . . .

Obviously, you can amend what the players suggest (“Okay, there *is* an assassin droid there, but its processor isn't installed. You can install its processor with a successful Computer Use check, but it will take 5 rounds per check.”) rather than simply vetoing it. You should also feel free to play with the “one player, one suggestion” formula: Let each player make *two* suggestions if you want more set dressing, or break them into temporary groups (letting each group make one suggestion) if you desire less.

Special Effects

In combat, nothing captivates players' imaginations *less* than the words “You hit” and “You miss.” Admittedly, the audience doesn't see exactly what happens with every last missed blaster shot, or, for that matter, every shot that actually hits (since it often happens off-screen). But the audience still sees plenty. The walls are scorched here and there, fuel tanks explode, machinery collapses, railings split and break, and on and on. Occasionally describing this sort of thing makes combat seem more interesting than just a contest of who runs out of vitality and wound points first.

But, whenever possible, try to take it one step further: Have the special effects actually *do* something. Perhaps a missed shot that instead hits a wall exposes high-power cables, or the exploding fuel tanks open a new entrance to the room. Suppose the



broken railing becomes a hazard for anyone moving through the square that contains it?

Obviously, such changes to the encounter environment require some adjudication, and you should probably try to plan for them in advance. Again, the section on Prop Rules in Chapter 3 can help tremendously with this. All that remains is for you to decide what sort of event (a missed blaster shot, a dropped lightsaber, and so on) triggers the transformation from “piece of scenery” to “potential hazard.”

Check the Stage

An ancient text on warfare points out that surrounding a foe leads him to believe that he has no choice but to fight, while leaving an obvious opening encourages him to cut his losses and run for the apparent safety. The same is true of presenting combat encounters in the *Star Wars Roleplaying Game*. If you lead the players to believe that their only choice is to stand and fight, the heroes will do so—even if they get slaughtered in the process.

So, when planning a combat encounter, check to see if the setup leaves the heroes a way out, and decide if that’s actually what you want. Plainly, there are times when you want the heroes to run away from an encounter (such as when they’re already pretty badly beaten up from a previous encounter), just as there are times when you want them to stay in one place long enough for a truly epic fight scene. Make sure that your combat setup supports your decision either way: Give them an opening (and a clear one), or make sure they are well and truly locked in (and that they know it).

And don’t forget to double-check after the players have made their suggestions for set dressing. You don’t want them to accidentally seal themselves into a room with a villain who’s too powerful for them. Nor do you want them creating a convenient bolt-hole if the point of the encounter is a protracted battle. Exercise your power of veto to make sure that the goal of the combat encounter doesn’t become lost.

Option: Hit Locations

The revised core rulebook touches on rules for targeting specific body parts, but you have to do a lot of page turning to learn each specific result. The “Hit Locations” system—for those who are keen on getting in the perfect shot or knowing if they need a cybernetic eye replacement—condenses that information into a handful of essential tables and quick, easy rules. Note, however, that these are optional rules because using them can slow down combat considerably. They can also result in the death of player-controlled characters. These rules are not recommended for large combats or for combats with nonheroic characters.

Table 1-1: Hit Locations lists the Defense bonus a specific body part gets when you aim for it—known as

a “called shot”—and additional effects on a successful hit. If a player wants to force an opponent to drop a held item (such as a weapon) or to score a momentum-stopping hit, use the Defense bonus and additional effects from **Table 1-2: Aimed Shots**. When a target is unaware of an attacker making a called shot aimed at an extremity (any part except the torso), subtract 5 from the target’s Defense bonus to represent the lack of defensive movements.

Table 1-1: Hit Locations

| d10 | Hit Location |
|-----|--------------|
| 1 | Left arm |
| 2 | Right arm |
| 3 | Left leg |
| 4 | Right leg |
| 5–9 | Torso |
| 10 | Head |

Note that aimed shots are not a way to get around vitality points; that’s what a critical hit represents.

Table 1-1: Hit Locations can also be used to choose a hit location randomly. Because many characters have vitality points that represent near misses, this table shouldn’t be used when assigning vitality damage. Roll on the table only when necessary; otherwise, your gaming sessions will get bogged down in details.

These rules originally appeared in “Critical Care,” by Michael Mikaelian, in *Star Wars Gamer #4*.

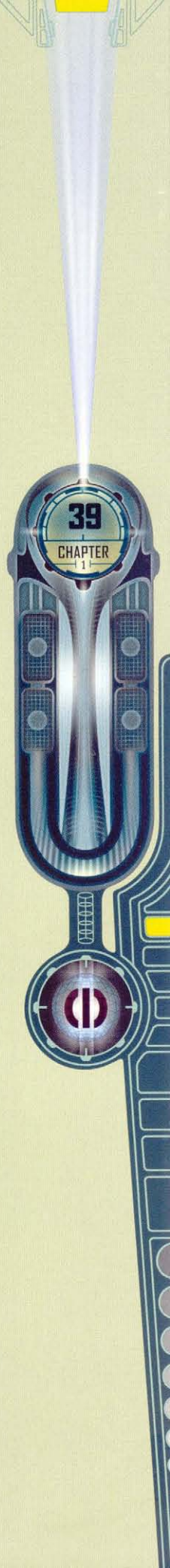
Severed and Broken Limbs

When a bipedal character loses the use of an arm or leg, the results can negate, or at least hinder, certain actions. Obviously, a severed arm can’t hold a weapon, and a broken leg slows movement dramatically. As GM, you should decide what the character can accomplish under such circumstances. Any action that demands the use of the limb is impossible, and actions hindered but not negated by the loss suffer a –4 penalty. Movement is reduced to one-half for a bipedal character with a severed or broken leg. Apply the same penalty to characters climbing or swimming with a missing or broken arm.

Medical attention is necessary to mend a severed or broken body part. Natural healing will restore the lost wound points but will not remove any penalties. To set a broken limb requires a successful Treat Injury check (DC 20, or DC 30 if the character is attempting to set his own broken limb). This check can be made

Table 1-2: Aimed Shots

| Hit Location | Size | Bonus | Additional Effect |
|--------------|------------|-------|---|
| Arm | Diminutive | +9 | Will save (DC 10) or drop held item |
| Leg | Tiny | +7 | Will save (DC 10) or fall prone |
| Torso | Tiny | +2 | Fort save (DC 10) or stunned (1 round) |
| Head | Fine | +13 | Fort save (DC 20) or stunned (1d6 rounds) |
| Hand | Fine | +13 | Ref save (DC 20) or drop held item |
| Foot | Fine | +13 | Ref save (DC 20) or fall prone |



untrained, but a character with no ranks in Treat Injury cannot take 20. Once the limb is set, the penalties are reduced by 1 for each full day of rest.

In the *Star Wars* universe, severed limbs can be replaced with cybernetics or, in rare cases, even regrown (by species with that ability).

Impaled Opponents

Some injuries can leave a character impaled by the weapon that caused the injury. Only Medium-size or larger piercing melee weapons (see Table 7-2: Weapons in the revised core rulebook) can do so. These weapons are stuck in the character and can be used to further damage him. A successful opposed grapple check allows the attacker to use the lodged weapon to deal damage to the impaled foe. If the victim still has vitality points remaining, the damage is applied to vitality.

Bleeding to Death

If a character loses a limb or is bleeding from a wound that isn't cauterized, he can bleed to death. (Energy weapons never cause a character to bleed to death.) The character must make a Fortitude save every hour as if he were at 0 wound points. The first check isn't made until an hour has passed, and the DC is 10 + 1 per additional hour the character has been bleeding. The character can be stabilized as if he were at -1 to -9 wound points (though he cannot stabilize naturally).



Which Table to Use

Tables 1-3 through 1-5 describe the effects of a critical hit. If a hero or GM character suffers a critical hit and it's important to know the result of that injury, roll on the appropriate table. The lightsaber and gaderffii are special weapons, because each can be used as a slashing or piercing weapon. To avoid trying to decide which way the weapon is being used, you can choose randomly—assuming that the attack hasn't been described well enough for you to make an educated guess.

Running Epic Battles

Although battles take place on an epic scale when compared to the actions of individual heroes, you can still run massive confrontations as part of an adventure and involve the characters in key actions. Look at the heroes' role in a massive battle the same way you look at their role in the galaxywide events in a campaign—their individual actions at a local level can affect the outcome of the greater conflict, for good or ill.

Simulating epic combat in the roleplaying game might seem overwhelming at first. Battles involve many troops, heavy weapons, vehicles, and starfighters on both sides. Fighting seems to dominate such a clash, leaving those who don't focus on combat abilities out of the action. The key to running individual heroes in epic combat sequences is not to focus on the overarching action but to concentrate on smaller skirmishes where the characters can affect the course of the overall battle.

Before involving the heroes in a battle, you should determine major aspects of the conflict from which smaller encounters can emerge to involve the characters. These factors include:

- ⊕ Victory objectives for both sides, even if one side simply intends to retreat while saving its forces and material.
- ⊕ Units involved in the battle: infantry, set defenses, armored vehicles, starfighters, and capital ships.
- ⊕ Terrain over which the battle is fought, including forests, rough ground, fortress defenses, orbital installations, and space.
- ⊕ Strategies used to achieve victory objectives, given the forces and terrain available.
- ⊕ Outcomes of the action in terms of what works best for the overall storyline, and how, if at all, the heroes' actions can change this.

Take the Battle of Hoth as an example. The Empire seeks to destroy the Rebels on that icy world, while the Rebellion troops intend to hold off Imperial forces while evacuating Echo base. In this fight, each side deploys certain units: Imperial walkers against Rebel snowspeeders, supported by some ground troops and fixed base defenses. The vast, snowy terrain requires use of the swift snowspeeders engaging the plodding but well-armored AT-ATs. Against such overwhelming Imperial forces (and the fleet waiting for them in orbit), the outcome can only be retreat or destruction.

Table 1-3: Critical Hits—Lightsaber or Slashing Weapon

| d10 | Result |
|------|---|
| 1-2 | Dismemberment: Target must make a successful Reflex save (DC 12) to avoid dismemberment. On a failed result, roll 1d4 on Table 1-1: Hit Locations and see Severed and Broken Limbs and Bleeding to Death. |
| 3-5 | Severed Hand: Target must make a successful Reflex save (DC 12) to avoid losing a hand (choose one randomly). On a failed result, refer to Severed and Broken Limbs and Bleeding to Death. |
| 6-8 | Leg Wound: Target must make a successful Reflex save (DC 15) to avoid severe leg injury. On a failed save, the character's movement rate is halved. The character cannot run and he suffers a -8 penalty on all Climb, Move Silently, Swim, and Tumble checks. |
| 9-10 | Decapitation: Target must make a successful Reflex save (DC 10) to avoid decapitation. A failed save results in immediate death. |

Table 1-4: Critical Hits—Blaster, Lightsaber or Piercing Weapon

| d10 | Result |
|------|--|
| 1-2 | Blinded: Target must make a successful Will save (DC 12) to avoid losing an eye (choose one randomly). A failed save blinds the affected eye. Double range penalties when using a weapon and suffer a -4 penalty to Balance, Pilot, Search, and Spot skill checks. |
| 3-5 | Pierced Limb: Target must make a successful Will save (DC 15), or the attack has pierced a limb. On a failed result, roll 1d4 on Table 1 and see Impaled Opponents or Bleeding to Death (depending on weapon used). |
| 6-8 | Deafened: Target must make a successful Will save (DC 12) to avoid the loss of hearing in one ear (choose one randomly). A failed save causes deafness in the affected ear. Characters who are deaf in one ear suffer a -4 penalty to Balance, Gather Information, Listen, and Sense Motive checks, and a -2 penalty to initiative. |
| 9-10 | Pierced Torso: Target must make a successful Will save (DC 15), or the attack has punctured the torso. On a failed result, see Impaled Opponents or Bleeding to Death (depending on weapon used). |

Table 1-5: Critical Hits—Bludgeoning Weapon

| d10 | Result |
|------|---|
| 1-2 | Broken Limb: Target must make a successful Fortitude save (DC 10) to avoid a broken limb. On a failed result, roll 1d4 on Table 1-1 and see Severed and Broken Limbs. |
| 3-5 | Broken Hand: Target must make a successful Fortitude save (DC 12) to avoid a broken hand (choose one randomly). On a failed result, see Severed and Broken Limbs. |
| 6-8 | Broken Ribs: Target must make a successful Fortitude save (DC 15) to avoid broken ribs. On a failed save, the character's movement rate is halved and he suffers a -4 penalty on Reflex saves and skill checks involving Strength, Dexterity, or Constitution. |
| 9-10 | Head Trauma: Target must make a successful Fortitude save (DC 12) to avoid severe head trauma. A failed save means the target suffers no wound damage from the attack, but instead suffers ability damage to Dexterity, Intelligence, Wisdom, and Charisma. The amount of damage is equal to one-half the wound damage that would have been dealt. |

For story purposes in *The Empire Strikes Back*, Rebel forces hastily disperse for a short time before rallying at a common rendezvous point, allowing the heroes to wander off on their own misadventures.

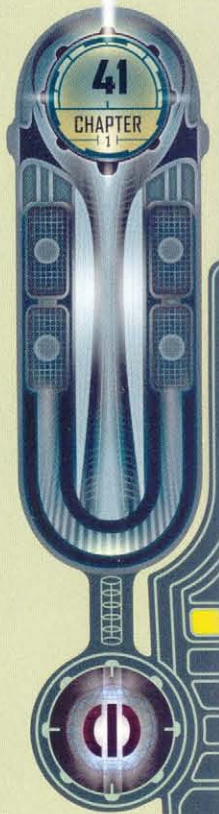
Once you determine the overall battle parameters, you can find smaller skirmishes in the epic confrontation where the characters might play a role. Allow characters to participate in epic battle encounters that focus on all aspects of the conflict, from planning the overall strategy to the specific tactical engagements between smaller units. They might scout out enemy positions, plan overall combat deployment, lead a squad of soldiers, crew base defenses (such as the ion cannon, shield generator, or fighter hangar bay), pilot a combat vehicle, or undertake side missions to distract, sabotage, or harass enemy forces. Distilling massive confrontations into character-sized encounters can turn the hopelessness of battle into an opportunity to turn the tide of war.

Involving every character in an epic battle might necessitate splitting up the group so individuals

undertake missions that are best suited to their heroes. Use the techniques discussed under "Party Splits" above to dramatically refocus the action from one character to another as a battle progresses.

Examine again the Battle of Hoth, this time from a hero-intensive perspective. Han Solo and Chewbacca initially take the roles of scouts to find and destroy the Imperial probe droid, and then spend most of the actual battle preparing the *Millennium Falcon* for their escape and rescuing Princess Leia. Leia helps plan and coordinate the defense and evacuation from the Echo Base command center. Luke and the other Rogue Squadron pilots take active part in confronting and delaying the Empire's AT-AT ground assault forces. In the film, action jumps from hero to hero, giving each a few scenes of screen time before picking up the escapades of the next character.

Use these same techniques when running characters through massive battles in the roleplaying game, and you can infuse your game with the same suspense, action, and triumph as the *Star Wars* movies.



Running Noncombat Encounters

Gamemasters can depend on detailed rules to guide combat encounters, but you don't always have such clear direction when the heroes enter a noncombat situation.

When the characters confront a challenge that can't be overcome with fighting, they often resort to using a skill to remove or work around the obstacle. When putting anything in the heroes' path—a blast door, security sensor, sentry droid, or customs official—have in mind a key skill and a DC to defeat or neutralize the threat. You should plan what happens in case of success or failure on this check. For example, if the heroes succeed in bluffing the guard, they pass unhindered; if they fail, the sentry sounds an alarm. Obstacles tend to fall into one of two categories: technical challenges and roleplaying challenges.

Heroes can usually overcome technical obstacles with a few skill checks. These challenges include slicing into computer systems, opening locked blast doors, operating sensors, rewiring security systems, piloting vessels through difficult terrain, and even gambling. When creating a scenario, you should jot down the DC associated with each challenge, along with any modifiers or other rule notes for easy reference. You can also make up the DC on the fly, following the guidelines in Table 4-2: Difficulty Class Examples in the revised core rulebook. In this book, you'll find examples of technical obstacles and the DC required to circumvent them in Quick Locations in Chapter 2: Settings, in Prop Rules in Chapter 3: The Environment, and in the paragraphs immediately below.

Some noncombat encounters depend on the heroes interacting with GM characters. Here's your chance to shine with some impromptu roleplaying. Dive into the GM character's role, silly voice and all, and ham it up with the heroes. See if they respond with an equally engaging routine. However, even encounters that rely on a good dose of roleplaying still require at least one key skill check, usually based on an opposing roll made on an appropriate GM character skill. If the players take your cues and respond with good roleplaying, reward them with a skill bonus of +2 or +4, depending on the quality of their performance. Don't forget that the results don't simply have game-rule effects; they also have ramifications in roleplaying the encounter's aftermath.

When in doubt in noncombat encounters, determine the nature of the obstacle, pick an appropriate skill, determine the DC to beat, and make the skill check.

Games of Skill

During the course of adventures, the heroes might have the opportunity to engage in various games of skill, either as simple diversions or as one step in fulfilling the scenario goal (often in gaining the confidence of a contact or ally). These often depend

on opposed Intelligence checks for tasks requiring strategy and planning and Dexterity checks for games relying on hand-eye coordination. Many "bar games" and computer simulation entertainments fall into these categories.

To simulate games relying on Intelligence or Dexterity skills, have each side make an initial opposing ability check depending on the game's nature. The winner of this opposed check gains a +5 bonus for the next step, another opposed check. For this roll, however, the characters add +2 to their individual rolls for each of any appropriate skills of which they have at least 4 ranks. For Intelligence-based contests, these skills include Bluff, Diplomacy, Intimidate, and Sense Motive (depending on the exact nature of the game). Dexterity-based games offer bonuses for every 4 ranks a character has of Balance and Sleight of Hand. Jedi characters who wish to use the Force to affect a game's outcome should make separate rolls for appropriate Force skills, with success granting a bonus of +2 or +4 to the final Intelligence or Dexterity check. The higher opposed ability roll (figuring in a +5 bonus for the initial ability check) wins the game.

The rules for dejarik holochess provide a good example of how to adjudicate Intelligence-based contests within the game.

Rules for Dejarik Holochess

Known among the mundane masses as holochess, dejarik pits two strategists against each other over a round, checkered board on which various holographic creatures fight. Although these specialized playing surfaces take up room, they commonly appear in dingy gaming parlors, starship crew lounges, dusty cantina corner booths, or anywhere else people gather for entertainment.

The two players maneuver their pieces in turn in strategies designed to outflank and eliminate their opponent's creatures. They consider each monster's natural strengths and special weapons in each move, since individual creatures fight each other in holographic hand-to-hand combat to win spaces on the board. The player who eliminates the other's monsters first wins the game. To add extra suspense and raise the stakes beyond mere entertainment, participants and daring observers can place an initial bet before the game begins, wagering on which player they feel will win the competition.

To begin the dejarik simulation through game rules, the two players make an opposed Intelligence check. Then each player makes a second Intelligence check, adding +2 for each of the following skills for which they have more than 4 ranks: Bluff, Diplomacy, Intimidate, Sense Motive. The winner of the initial opposed Intelligence check gains a +5 bonus on this second roll. The highest roll wins the match and any agreed-upon wager.

A version of these rules originally appeared in "Spaceport Guide: Vaynai Archipelago," by Peter Schweighofer, in *Star Wars Gamer* #8.

Games of Chance

Characters can engage in many games of chance, from the seedy starport cantina sabacc game to the more refined tables of the galaxy's most elegant casinos. These games rely on a hero's ability to judge the odds of success under various conditions and place bets according to the most likely and profitable outcomes. Random elements dominate these diversions, though some games like sabacc and Trin sticks incorporate elements of strategy as well.

In most cases, you can simulate games of chance with actual random die rolls. First, determine the spread by choosing a die that best shows how much the final result might vary. For instance, rolling 1d6 represents a fairly small spread, while rolling d% shows a wide spread. It's much easier to guess the correct result between 1 and 6 than it is between 1 and 100. The more difficult to guess the correct number, the higher the payoff for winners. Ask participants to place wagers on particular numbers within the spread. To simulate the game, you can actually roll the dice to determine the in-game result. If their number comes up, they win the greater percentage of the wagers (the house takes a small percentage). Sometimes payoffs go to those who picked adjacent numbers to the winners.

The rules for jubilee wheels serve as a good example of purely random games.

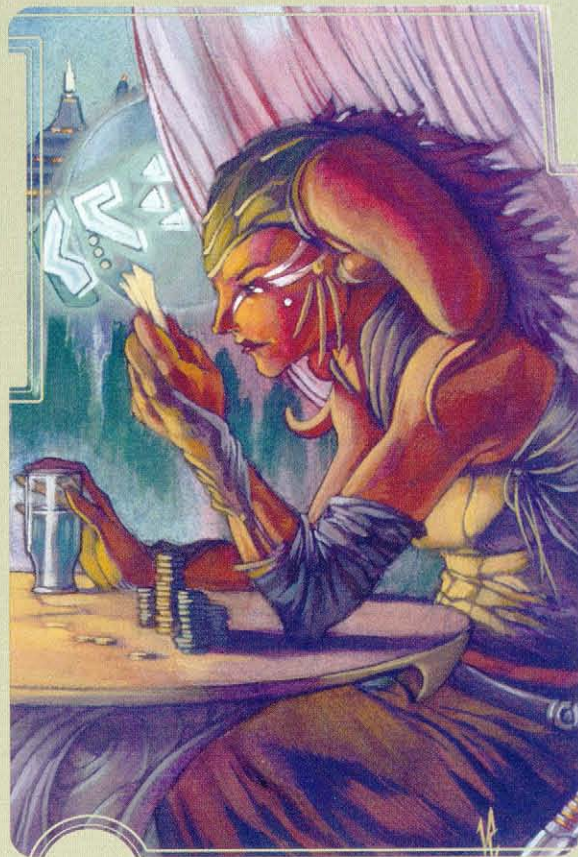
Rules for Jubilee Wheels

The term "jubilee wheel" denotes any variation on the wheel of chance concept. The device usually consists of a large wheel hung vertically, horizontally, or at an angle to the players, but still affording a clear view of numbers arranged nonsequentially around the wheel's edge. A win indicator bar provides resistance when the operator spins the wheel, ticking past each number until the momentum subsides and the wheel finally stops at a particular number.

Players place wagers on individual numbers between 1 and 100, piling their credits on a numbered scoring board in front of the wheel. To simulate the wheel's random spin, roll d%. If a player's exact number comes up, he wins the entire pot. If nobody bet on the winning number, players whose numbers come within five of the winning number (including 1 through 5, if the winning number is 100) split half the pot, while the house takes the other half. If nobody picks the winning number or the five numbers on either side of it, the house collects all the wagers.

Rules for Sabacc

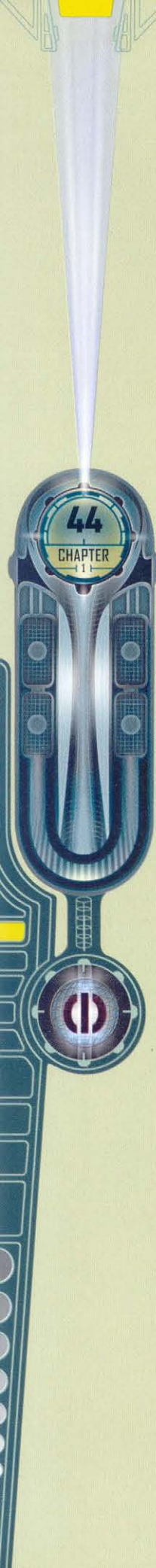
This game uses a deck of seventy-six chip-cards with surface interfaces that change value randomly throughout play. Values range among four suits (savers, staves, flasks, and coins) from 1 to 11 and four ranked cards, with sixteen nonsuit face cards thrown into the mix. Depending on game variants, players begin with three to five cards, from which



they try to form a total of 23. Until they lock choice cards into the game's interference field, the randomizer can change any card's value unexpectedly. Players pay an initial ante to play, place bets based on their initial card values, then bet on their final, locked totals (unless they have such a sad hand that they bow out and forfeit any wagers paid to the pot).

Many variants of sabacc exist throughout the galaxy, using different betting techniques, card combinations, and alternate rules interpretations. These rules provide a basic framework for running a sabacc game in your adventures.

In gameplay, participants start by paying an ante to the pot, ranging from 5 credits for friendly cantina sabacc games to upward of 500 credits for posh casino games. Each player secretly rolls 1d10 to simulate the quality of their initial hand. Then each player makes a special Intelligence check, adding the quality of their hand to the total, as well as +2 for each of the following skills in which they have more than 4 ranks: Bluff, Diplomacy, Intimidate, and Sense Motive. Players can increase their wager—usually in increments similar to the initial ante—based on the perceived success of their rolls. Before determining the final winner, each player rolls 1d6: On a result of 1, they must roll 1d10 and subtract that result from the total generated for their hand. The player with the highest final total has the best hand and wins that round, collecting the pot.



Rules for Trin Sticks

Trin sticks has some similarities to sabacc in that players bet on the perceived worth of their hand, but this game focuses the random element in the initial setup. Players draw six elongated sticks from a common tub, concealing one end in their hand while the other remains in full view. The ends of each stick have a particular color: red, blue, green, and yellow. Players bet on how well they can form these combinations into a geometric shape on the table before them, matching colors in the shape's corners. For instance, a player making a simple triangle would need three sticks, red/blue, blue/yellow, and yellow/red. Forming larger shapes takes a more complex and rare stick combination, but these win over simpler shapes. Making two triangles wins over all other combinations, a play called "trin." Players have one chance to discard up to five sticks they don't want (tossing them back into the tub) and draw the same number.

To simulate gameplay, each participant begins by rolling 1d12; the result represents the quality of their starting hand. Then each player makes a special Intelligence check, adding the quality of their hand to the total, as well as +2 for each of the following skills in which they have more than 4 ranks: Bluff, Diplomacy, Intimidate, and Sense Motive. The player with the highest total has the best hand and wins that round.

A version of these rules originally appeared in "Spaceport Guide: Vaynai Archipelago," by Peter Schweighofer, in *Star Wars Gamer* #8.

Competitive Sports

Occasionally, the action in a *Star Wars* adventure centers on a sporting event. The Podrace in *The Phantom Menace* shows how a simple race can play a larger role in the overarching story, adding an element of suspense and the possibility of defeat and failure in tough competition.

You can simulate sports in the game through skill checks and saving throws. A single opposed check against the opponent's skill might suffice for a simple competition where the stakes don't really matter.

When engaging in a friendly arm-wrestling match with regulars at the local spacer bar, the participants would make opposed Strength checks to determine the winner. To find out who can run to the docking bay entrance first from a common starting point, ask everyone to make opposed Dexterity checks.

Contests in *Star Wars*, however, usually come with higher stakes. You want to give the heroes every chance at success while still strewing obstacles in their way to create suspense and a greater sense of the potential for failure. In these cases, determine the winner of a sporting competition using several skill checks and saving throws. Treat the contest as a small episode, dropping in individual encounters and resolving them using the game mechanics appropriate for each situation. To simulate a game of darts in a rowdy cantina, you might ask each participant to make three Dexterity checks and

take the highest roll. However, if they don't make a Will save against DC 15 to ignore the jeering crowd of spectators, their final score suffers a -4 penalty. The highest roll wins. This adds a little suspense to the action as each participant makes his three Dexterity checks, and then sees how well he withstood performance pressures from a raucous audience.

Use these guidelines and those outlined below for racing, team, and endurance events as examples for creating and running your own sporting contests.

Racing

Sports enthusiasts throughout the galaxy enjoy a wide variety of racing events, from simple circular-track contests to those that propel specially modified craft through rigorous courses filled with obstacles and cutthroat competition between drivers. Some events still pit riders of domesticated beasts against each other in races considered slow by the average racing fan.

You can resolve the outcome of many races with a simple opposed skill check among all the participants. This works best when simulating a race where the outcome has only a minor impact on the heroes, usually when they're spectators placing bets at an event.

When the characters actually participate in races, you want to draw out the tension by giving them opportunities for several skill checks and saving throws to overcome various hazards. Plot out the race course as a small episode, strewn with encounters and obstacles that require specific rolls. In the Boonta Eve Podrace in *The Phantom Menace*, Anakin Skywalker faces numerous perils that in the game would require an entire battery of Pilot checks to negotiate the twists and obstacles of the race course (with appropriate modifiers for his craft's maneuverability and speed), attempt a few risky maneuvers, and maintain control of his Podracer after Sebulba sideswipes it.

Your own races should have several hazards to challenge heroes. Some come with the course: difficult turns, rugged terrain, and unexpected obstacles, all at the highest possible speed. Aggressive race opponents contribute other factors, including ramming, sideswiping, or outright combat. A short race might simply consist of a Pilot check against a DC based on the course's complexity, followed by an opposed roll to avoid the unwanted maneuverings of an opponent. Longer, more suspenseful events could include several difficult course hazards (turns, tunnels, dips, poor visibility, or unstable terrain) and cutthroat racers willing to resort to dire methods to knock others out of the contest. Of course, characters can interfere in their competitors' progress, too, though at their own risk.

Use the rules for movement and combat in Chapter 10: Vehicles and Chapter 11: Starships in the revised core rulebook. Remember that meeting most challenges requires a hero to make a Pilot check, factoring in the craft's maneuver modifier, against either a set DC (for course challenges) or an opponent's roll (for ruthless competition).

Team Events

More traditional sports focus on teams that compete against each other in noncombat games. These include a variety of “ball” sports—such as nunaball, wallball, and shockball—and other competitions with marked playing fields and clearly defined victory objectives. Spectators watch teams maneuver around each other to score goals within the definite rules of the game, though these sometimes get out of hand, depending on the sport’s reputation.

These events usually center around a star player whose actions can most affect the course of the game. This hero makes the key skill check to attain the game’s objective. Others on the team try to aid the central player through support actions; for each one making an appropriate skill check against DC 10, the star player gains a +2 circumstance bonus on his own skill check total. Members of both teams make skill checks in this fashion, the higher total winning the overall contest. For extended action, you might have both teams make a skill check for each period within the game, with the side winning the most taking the trophy for the entire tournament.

For increased suspense, you can enhance the requirements for each team member to gain a circumstance bonus for the star player. Some might have to bully their way past an imposing opponent, forcibly take a ball or other piece of game gear from another player, throw or complete a pass, or run a great distance. Base the DC for these skill checks on

field conditions or opponent strategy and prowess. Give each participating character a clear objective for contributing to the team’s success in a given game interval. Focus on the star player, too, who should make the final skill check to determine victory after considering any +2 circumstance bonuses awarded by teammates’ actions.

Endurance Events

Some competitions test the physical endurance of individual participants. Contests of prolonged lifting require a Constitution check made against a base DC of 10 each round; this DC increases cumulatively by 1 each round. When the hero finally fails this check, he begins losing 1d6 points of vitality each round until he gives up. Once he exhausts his vitality points, he begins taking wound damage. To endure this kind of pain, he must make a Fortitude saving throw (DC 5 + the number of wound points lost in the round) each round or become knocked out. Obviously, if he runs out of wound points, he becomes disabled.

For contests involving endurance running, hiking, or swimming, see Movement in Chapter 6 of the revised core rulebook.

Rewards

Characters and players need motivation. They expect to benefit directly from their actions in some way that’s helpful to their heroes. In *Star Wars: A New*



Hope, Han Solo helps rescue Princess Leia from the Death Star because Luke Skywalker claims he'll be rewarded with credits the smuggler intends to use in paying off his debt to Jabba the Hutt. He later changes his mind, knowing that the reward of friendship with the Rebel Alliance, and Luke and Leia in particular, has far greater value. In *The Phantom Menace*, Obi-Wan Kenobi serves Qui-Gon Jinn as his Padawan, with the aspirations of gaining experience to become a full Jedi Knight.

The heroes' actions during their adventures should generate various rewards that they can invest in future endeavors, personal improvement, contacts, equipment, and ships. Experience points help characters rise in levels and boost existing skills, gain new ones, acquire additional feats, and become more powerful and influential forces in galactic affairs. They also gain greater reputation and notoriety among authorities and enemies who may view them as a rising threat or become jealous of their power. However, players (and characters) feed from their successes in other practical ways that affect gameplay.

Rewards need not necessarily come in the form of experience points. Heroes can always find uses for equipment, vehicles, spare credits, weapons, and other gear. Entire adventures can focus on specialty items that characters gain, such as rare pieces of artwork, intelligence, heirlooms, and even stolen credentials. As a hidden reward, they might win the confidence or friendship of an influential GM character who might return later to save their skins, render a favor, acquire other equipment, or otherwise help them when they confront seemingly insurmountable obstacles.

Treasure

During the course of adventures, heroes acquire "treasure"—valuable items they can redeem to use as leverage or obtain equipment, data, ships, or other goods essential to completing a future mission. Characters can obtain credits through a variety of means: as direct, in-game rewards, as payment for services, or from the captured coffers of their opponents. Credits allow heroes to run off and purchase new gear and resources for the next adventure. However, unless they must hunt down the rare,

REWARDING STAR WARS ROLEPLAYING

The experience point award system doesn't really focus on giving characters points for good roleplaying, since that requires a judgment call on the GM's part. Rewards for roleplaying can sometimes favor an overly assertive, active, or principled player. It's best to keep these rewards small when handed out solely by the GM. Larger rewards should have the approval or feedback of the entire group.

After each game session, you might ask each player to remember something their characters did during play that they feel was exceptional roleplaying, either because it generated enjoyment for everyone, helped the group through a challenge, or was a particularly engaging theatrical performance. You might also ask each player to "nominate" other players for notable roleplaying moments their characters delivered. For each exceptional case of roleplaying, award a bonus equal to (or even double) the experience points for a simple encounter at the characters' level.

Gamemasters who feel the group as a whole offered a higher level of roleplaying than usual can give an equal experience point bonus to all players, depending on the quality of their portrayals.

Here are additional cases for which you might award experience point bonuses for various kinds of roleplaying that contribute to the game and remain true to a character's nature:

- ⊕ Taking a course of action that fits with the character and advances the plot but might not necessarily be beneficial. Example: Han Solo charging off recklessly after the stormtroopers on the Death Star in *Star Wars: A New Hope*.
- ⊕ Describing in entertaining detail how a character uses a particular game mechanic (such as an attack roll, feat, or skill check) in a given situation. Example: Luke Skywalker not simply catching the lightsaber R2-D2 throws to him during his confrontation over the Sarlacc in *Return of the Jedi*, but dropping off the skiff's gangplank, leaping, flipping, landing, and *then* catching the lightsaber.
- ⊕ Detailed character interaction with a GM character that furthers the plot, reveals intrigue, exposes a hero's personality, or entertains others. Example: In *Star Wars: A New Hope*, Obi-Wan Kenobi telling Luke Skywalker about his father and the heritage of the Jedi Knights, and finally giving Luke his father's lightsaber.
- ⊕ Exceptionally heroic action motivated by a personality or plot element that places the character at great risk. Example: Luke Skywalker leaving his Jedi training on Dagobah to fly to Cloud City and rescue his friends in *The Empire Strikes Back*. ✪

contraband, or guarded goods they desire, credit rewards seldom add the potential for interesting side encounters, tangential adventures, or even mini-campaigns focusing on how the heroes turn an odd reward into something they can use.

Commodities

Characters sometimes acquire piles of commercial goods during their escapades. They might have gained them by driving an opponent out of his stronghold, ambushing a transport, shipjacking a freighter, breaking into a warehouse, or otherwise appropriating by guile, force, or legitimate reasons someone else's property. The heroes gain these commodities because of their successful actions, and they become a reward they can turn to their advantage.

Some commodities have obvious uses. Medical supplies, food, vehicles, and weapons can directly help characters during their struggles, or the heroes can donate them to their organization in exchange for services or greater prestige and influence. The

Bothans, for example, made a habit of “donating” intelligence gathered by their famed spy net, for which they gained increased power to manipulate the policies and objectives of the Rebel Alliance and New Republic.

Characters quickly discover that many commodities they acquire have limited value in their current form. Suddenly owning fifty-five crates of seemingly worthless Ishi Tib trinkets, five tanks of R’alla mineral water, or a sculpted Mon Calamari fountain might pose a problem. The heroes face a challenge in converting inconsequential goods into something they can use. Some GMs might simply allow characters to sell such commodities for a basic price in credits. Others might see this odd story turn as an adventure opportunity. What happens when the heroes attempt to transform the goods they’re stuck with into hard credits or useful supplies? How do they find a dealer interested in such a purchase, and how well do they bargain to exchange it for something worthwhile? You can even base an entire campaign for smuggler or freighter captain characters on this concept.

Art Objects

Like some commodities, art objects have great value but might not prove immediately useful to heroes who gain them as rewards. An item’s importance comes from the artist’s fame, the aesthetic qualities of the piece, and a perceived value bolstered by previous owners, display venues, and publicity. Artwork can become cumbersome, especially if it’s enormous or fragile. Some pieces of art have additional value as archaeological relics from lost civilizations and ancient religions.

Those seeking to sell artwork for credits face two particular problems: provenance and purchaser. Every piece of art has a history; someone created it, someone else initially bought it, someone might have stolen it, and eventually the characters acquired it. This ownership history might return to haunt the heroes. A former owner might want it back (and could be a potential buyer), someone who lost it to thieves might lay claim to it, an unscrupulous admirer might try to acquire it through force, or burglars might try to steal it for their own gain.

Characters seeking to sell artwork must search for the right buyer. They can’t just haul it down to the local bazaar and expect to get top credit for it. They could advertise the artwork they wish to sell in mainstream channels, spread news of the potential sale by word of mouth, or approach known dealers, crime lords, diplomats, and others with adequate means and tastes who might show interest in purchasing their artwork.

All these factors can enhance a campaign with little incidents—petty thieves trying to steal the artwork, dealers making shadowy inquiries, unexplained accidents associated with the artwork’s “curse”—or turn into entire adventures or side treks of their own.

Favors

The concept of favors centers on a typical legendary motif where the hero rescues or assists someone out of a sense of duty, and discovers later that the person can return the favor as an influential ally. Every GM character with whom the heroes interact has the potential to render a favor at some point in the future. That street urchin they befriend while waiting for their next meeting can serve as a spotter, carry information, or provide a much-needed distraction. The dignitary they rescue from enemy hands can turn around and give them a reward of credits, put in a good word for them back at headquarters, or do them a favor related to his duties or influence.

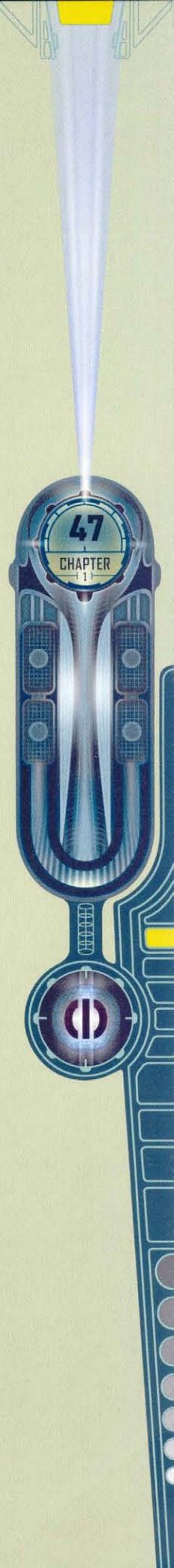
One good turn deserves another. Typically, GM characters owe heroes one favor similar in degree to the good deed the heroes performed. This doesn’t always work out evenly. Gamemaster characters might offer several small favors to repay the heroes’ kindness. If the heroes expect a greater favor than they have a right to ask, the GM character might make clear that she anticipates asking another favor of them later to even the score.

Story Awards

Character actions in one encounter or adventure can influence future situations. As noted in “Favors” above, characters who show kindness to or abuse a GM character may reap those benefits or deal with a new adversary later. If they achieve one mission’s goal, their next challenge might become easier or might require a different approach. Failing to reach objectives can make future endeavors more difficult or force heroes along other, less-anticipated paths.

One factor in planning encounters within an adventure or scenarios within a larger campaign is charting story awards by individual character, the group, and the organization to which they belong (if any). A hero seeking his long-lost sister might gain a clue, meet someone who once knew her, or find one of her abandoned personal possessions. A group sent to retrieve data from a heavily guarded installation might discover that they’ve stolen important intelligence about enemy plans—a scheme that the heroes must immediately confront and stop at all costs. A victory for the characters’ group can help their organization, which in turn can change their future objectives and the amount of support they receive.

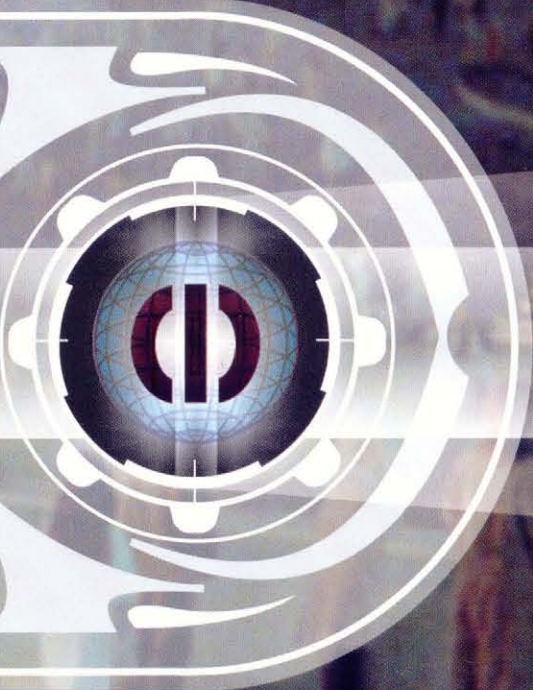
Story rewards should inspire characters (and their players) and drive them toward the next encounter or scenario. They can foreshadow future events, offer insight into enemies and obstacles in their path, and motivate them individually and as a group to further the story.



CHAPTER TWO

SETTINGS | **2**

5



In a *Star Wars* film, the places where the action takes place are the soundstage sets and on-site locations—even the background digital effects and matte paintings—that form the base for the environment in which the heroes interact. Your *Star Wars Roleplaying Game* campaign needs sets, too, in the form of interesting locations where the players' heroes pursue their adventure goals. Unlike movie actors who follow a predetermined script, the players' characters can (and will) examine their surroundings and try using anything they can find to their advantage. Knowing the details of a setting, even for simple encounters, can help make the roleplaying experience richer by bringing the *Star Wars* universe alive for players.

For each encounter within an adventure, create a setting that makes an impression with the players and provides a rich environment for them to use in achieving their immediate goals. Planning details about each setting can aid you when plotting out adventures, with each encounter using a new location that helps further the scenario's plot. Each location requires notes on two primary elements: description and game rules.

Players rely on good setting descriptions from the Gamemaster. Since the action in roleplaying games often takes place in the participants' imaginations, the GM serves as everyone's senses. If you don't tell the players everything their characters see, they won't think it exists in that setting. When creating an encounter setting, jot down some notes to help you describe the surroundings. Don't limit yourself to what the heroes see, but add clues about the temperature, sounds, smells, and other sensations. Include general description and details, even if they're just thrown in for atmosphere and have no practical effect on game play. For instance, when describing a creepy sewer corridor, mention how the heroes' feet slosh through pungent sludge while they breathe humid air and try to avoid chunks of corrosion dropping from the mold-encrusted ceiling.

Some players embellish the description by asking if they can see particular items they believe should be common to that location. Don't hesitate to elaborate your descriptions with player guidance as long as it fits your vision of the setting and you have some idea how it affects game play (if at all). In the above sewer passage example, a player might ask if his hero notices any creatures swimming through the sludge. A small scavenger might simply add atmosphere to the setting, or it could affect an encounter by running off when it senses impending danger. In the end, your players have helped you create a richer setting.

Make sure you note any useful props that could affect game play during the encounter (see Prop Rules in Chapter 3: The Environment). Try not to call too much attention to them—you want the characters to use them on their own initiative—but make sure the players know they're available. Disguise handy props among other bits that describe a setting. For instance, the mold creeping down the sewer passage walls



RECOMMENDED REFERENCES

Build up a small library of books that include floorplans for anything from modern homes to ancient ruins. Any of these can be dressed up, with a little imagination, to double as *Star Wars* structures. Try some or all of the following books:

- Star Wars: Incredible Cross-Sections* by David West Reynolds
- Star Wars: Episode I: Incredible Cross-Sections* by David West Reynolds
- Star Wars: Episode II: Incredible Cross-Sections* by Curtis Saxton
- Inside the Worlds of Episode I* by Kristin Lund
- Incredible Cross-Sections* by Stephen Biesty
- The World Atlas of Architecture*, from Chancellor Press
- American Shelter* by Lester Walker

covers what once might have been a few intake valves, a control panel, and some rusting pressure pipes. Everything here might be useless, but if it's still working, the control panel just might hold the key to surviving the encounter.

After jotting down some description notes, review them and determine any special rules that might affect play, particularly cover, escape routes, explosive materials, lighting, and other factors players might use to attain the encounter objective. Make sure you have rules for achieving any setting-specific goals. If the heroes must pass through a drainage hatch to escape a predator prowling the sewers, determine the DCs and skills required for the various steps needed to open the hatch. You could also include some props simply to add atmosphere to the setting; characters might try using these to achieve the encounter goals, but they won't necessarily work effectively. Use elements from the quick locations below as guidelines, as well as material from Special Attacks and Damage in Chapter 8 of the *Star Wars Roleplaying Game* revised core rulebook.

Quick Locations

The ready-made locations below focus on the two essential setting elements: description and game rules. You can use them as guidelines for creating your own locations, or reference them on the fly when you need a particular setting fast.

You can use the maps that appear with some locations for on-the-spot encounters or reference them in creating your own sites customized to a particular encounter. Maps can help everyone determine where their characters stand and where adversaries appear and move during confrontations.

Each setting also includes an adventure hook in the form of an in-universe teaser: a Holonet News story, orders from command headquarters, advertisements, or a tip from a seedy contact (in this case, a generic informer named "Snitchly Gritch"). You can use these as presented if they fit your campaign, or

modify them to tie more closely into your storyline and character backgrounds.

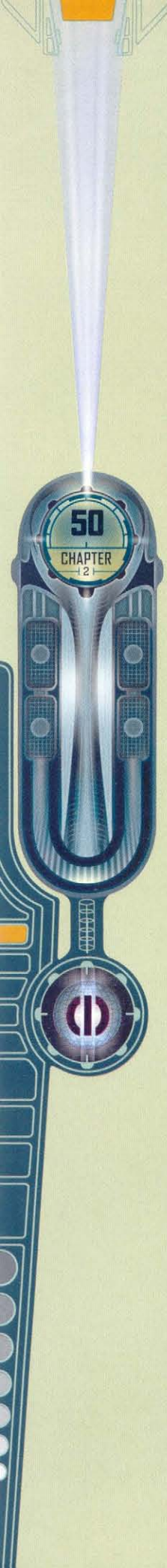
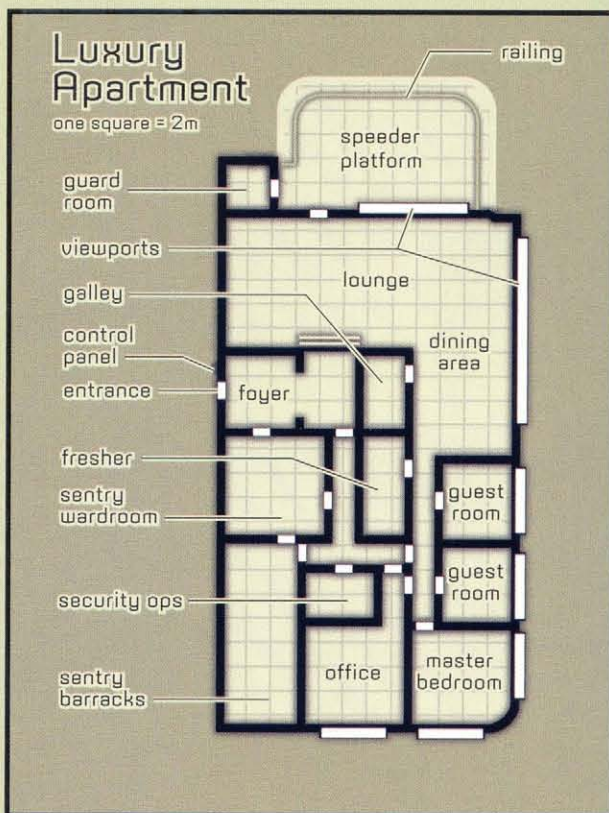
Apartment, Luxury

The galaxy's rich and privileged inhabit extravagant city dwellings unrestricted by the close confines of urban terrain. These high-rise apartments offer broad vistas of the surrounding skyline through floor-to-ceiling transparisteel windows (complete with louvered or polarized blinds to maintain privacy). They provide every amenity in spacious comfort, with chambers catering to every need: living rooms, lounges, kitchens, dining halls, recreation rooms, offices, comm centers, bedrooms, guest rooms, and ornately decorated baths. The accommodations not only are functional but also reflect their owner's wealth and status in their stylish rendering and opulent decor. Exotic artwork, statuary, fountains, and indoor gardens help create an elegant atmosphere best suited to the inhabitant's physiological, cultural, and stylish tastes.

Senator Amidala's Coruscant accommodations at the start of *Attack of the Clones* illustrate a typical luxury apartment.

Description

The owner or her sentries control entry into a luxury apartment from the outside corridor or from hatches leading to speeder landing platforms. Outer doors contain call and intercom panels that allow visitors to announce their presence by buzzer or voice. Keypads, card swipes, and other measures allow the inhabitants secure access. Visitors enter into a main foyer where their



host or her servants can receive guests; in some cases, guards inspect them for weapons and check ident cards.

The apartment layout often centers on the most frequently used public spaces: living room, audience hall, and lounge. Passages lead from these areas to secondary areas such as dining rooms and offices, and from there to service areas such as kitchens, pantries, security stations, and servant quarters. Other hallways offer access to a primary bedroom and several guest accommodations, all with private fresher facilities. Passages, archways, and entrances to public areas remain open, but doors seal off secondary and private areas. Sensitive areas not normally integrated into living quarters (for example, comm centers, laboratories, medical suites, detention center cells, and security stations) often hide behind secret or concealed doors with electronic locks and security sensors.

Special Game Rules

Entry doors from outer passages into luxury apartments contain several basic security measures. A control panel allows inhabitants to enter the locked apartment by inputting a code or swiping a card-key. Defeating these electronic locks without setting off alarms requires a Disable Device check (DC 30). Entry portals typically have a damage reduction of 10 and at least 60 wound points. Doors leading to sensitive or hidden areas within the apartment also have similar features. Remote sensors offer a +2 equipment bonus on Spot checks to any sentries monitoring scanners. Alarms may simply sound in the immediate area or alert security personnel at a control room inside the apartment or elsewhere in the building.

Transparisteel windows have damage reduction 10 and 36 wound points. Louvered or polarized blinds prevent unauthorized views from the outside in at the owner's discretion. Windows equipped with thermal controls and sonic modulators prevent infrared sensors and eavesdropping equipment from penetrating the apartment.

Computer security varies by the owner's wealth and status, but typically remains higher than most common systems. Accessing terminals in offices, comm centers, and security stations requires a Computer Use check against DC 30 to circumvent security protocols and another against DC 20 to retrieve even the most basic data. Hidden vaults (damage reduction 10, 60 wound points) might also contain sensitive materials.

Consult other entries in this chapter for exceptional facilities in a luxury apartment (for instance, read the "Conference Room," "Holding Cell," or "Speeder Platform" entries if you want to include a briefing room, brig, or private landing pad in an apartment you're designing).

Adventure Hook

Message from Snitchly Gritch: I don't know why you want to know, but I found out that Boss Gymmill is holed up in his luxury apartment in the city. A talkative bodyguard on break said he's only there for a few

LUXURY ACCOMMODATIONS

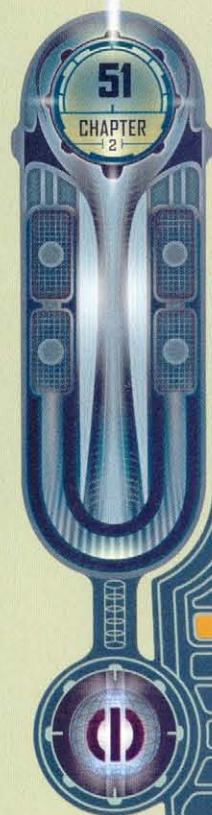
Most apartments include a living space, bedroom, and fresher, but luxury apartments can fit a wide variety of amenities for their owners, guests, and servants. When creating such a dwelling, choose from or roll on the list below to determine what special comforts an apartment offers:

| 2d12 Roll | Accommodation |
|-----------|---------------------------|
| 2 | Aquarium with exotic fish |
| 3 | Art gallery |
| 4 | Audience chamber |
| 5 | Banquet hall |
| 6 | Combat training gym |
| 7 | Communications center |
| 8 | Conference room |
| 9 | Data library |
| 10 | Exercise room |
| 11 | Guest suite |
| 12 | Holo-theater |
| 13 | Laboratory |
| 14 | Medical suite |
| 15 | Meditation chamber |
| 16 | Observation balcony |
| 17 | Office |
| 18 | Rooftop garden |
| 19 | Security station |
| 20 | Shooting range |
| 21 | Shrine |
| 22 | Speeder platform |
| 23 | Steam spa |
| 24 | Vehicle repair bay ☼ |

days to "take care of some business," but after that he's heading off-planet—didn't say where or why. I couldn't get near the apartment, though; the lobby is well guarded, and I'm sure he has sentries inside, too. By the looks of all the gear on the roof, Gymmill's got some kind of comm set-up in there. I also saw a speeder platform with a luxury airspeeder and a few with good armor and weapons ports. Speeder trucks stop there every hour or so to load or unload something, but I couldn't tell what it was. Are you sure you want to mess with a guy packing that much firepower? He really must've steamed you to make you so crazy about busting into his apartment.

Apartment, Standard

Ordinary urban dwellers live in simple quarters packed into towers, blocks, pods, or caverns crowded with apartments. These locations provide basic necessities for a low rent charged by the week or month (those seeking shorter-term lodgings can pay for hotel rooms). Many who live in these accommodations spend as much time away from their cramped quarters as possible. They frequent clubs, cantinas, shops, plazas, and other public places offering more space





and greater diversion, returning to their apartments only when necessary to sleep.

Description

A typical apartment consists of a living room, sleeping quarters, and a fresher. Part of the main room includes an autochef or small galley where the inhabitant can prepare simple meals. This chamber contains a few pieces of furniture where one can relax (such as a couch, table, and chair), a storage unit (perhaps a locker, shelves, or a cabinet), and an intercom panel mounted near the door. Most apartments provide computer and power ports to plug data devices into a larger network and recharge equipment. The autochef often hides behind a fold-down table used for meals. Bright overhead luma panels illuminate the apartment. In some units, narrow viewports offer a source of natural light and a glimpse of the outside.

The sleeping chamber contains one or several beds, depending on the number of inhabitants. Some berths fold into alcoves when unused to provide additional living space. Storage cabinets set into the walls hold personal belongings, clothes, and gear. Larger apartments may contain additional bedrooms. The fresher provides basic sanitary facilities.

Inhabitants decorate their apartments according to their means, lifestyles, and taste in decor. Since such apartments serve as temporary quarters or basic living accommodations, tenants rarely invest hard-earned credits in improving their surroundings.

Special Game Rules

Tenants access their apartments through a main complex lobby, stairs, turbolifts, and smaller corridors. Individual unit entry hatches have damage reduction 10 and 24 wound points. Electronic locks requiring passcodes or card-swipes provide some security; circumventing these measures requires a Disable Device check (DC 15). A control panel to one side of the door contains the electronic security lock, buzzer button, and an intercom control to communicate with the inhabitant. The companion control panel inside opens the door, allows tenants to communicate with guests outside, and provides basic comm service to the surrounding area.

Rents vary on the affluence of the locale, services provided through the apartment complex management, and the apartment size. A typical single-inhabitant unit rents for 150 credits per week or 600 per month. Those in more prosperous or secure neighborhoods can range higher: 300 credits per week or 1,200 per month.

Cantina

Commoners throughout the galaxy have few refuges they can call their own. Those lucky enough to have apartments or hovels try to escape their tight confines whenever possible. Transient spacers seek havens in port where they can while away the hours between flights. Even street denizens need shelter occasionally. Cantinas offer retreats where patrons can find a comfortable seat and a good drink away from the usual chaos of their lives. They might offer tables and chairs made from old cargo crates and drinks from an autochef salvaged from a junked freighter, or they might provide posh surroundings, subdued lighting, and beverages mixed from a well-stocked bar. No matter the luxuries, cantinas cater to their clients' needs for refreshment, rest, and respite from their troubles.

The Mos Eisley cantina from *Star Wars: A New Hope* is the quintessential cantina.

Description

Cantinas vary depending on the quality of services offered, intended decor, and locale. Patrons enter through a main foyer, which may provide storage for bulky gear, a weapons check area, a bouncer post, or security screening. Beyond this, a main room offers various kinds of seating: booths, tables, benches, and stools or places at the service counter. The bar dominates the room, providing a position from which the bartender (often the owner) can survey his clientele. Some establishments have a back room for private gatherings.

Patrons huddle around their drinks, keeping to themselves or among small groups. Smoke drifts through the dim lighting. The din of many conversations can obscure the characters' attempts to talk, though it seems everyone in these establishments prefers to mind their own business. Some cantinas employ servers to wander between tables and the bar, taking orders and

making sure customers are comfortable. Others require patrons to order their own drinks at the bar.

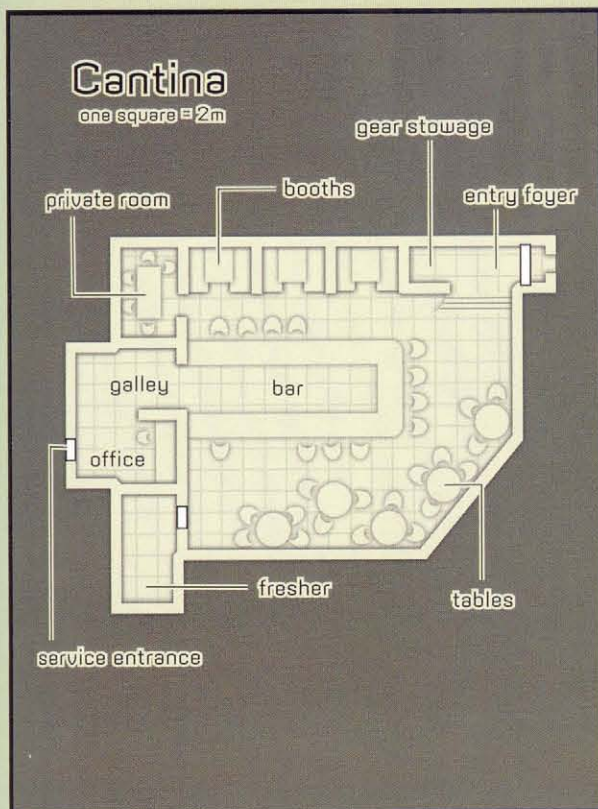
Behind the main room lurk service areas: a kitchen/washroom, a public fresher, a back delivery entrance, and an office.

Special Game Rules

Crowded cantinas offer plenty of cover but many distractions in combat. Food spilled on the floor creates a slippery surface. Anyone trying to hustle or run through this area must succeed at a Reflex save (DC 20) to avoid losing their footing or bumping into an obstacle. Instead of collecting cover charges like nightclubs do, cantinas rely on patrons ordering a steady stream of drinks, usually costing 1 to 3 credits apiece.

Adventure Hook

Message from Snitchly Gritch: I've got the information you want. It wasn't easy. I don't know what you want to do with this data, but I have a bad feeling you're tangling with the wrong sorts of people—the kind who have a nasty streak and a vile sense of vengeance to go with it. Assuming you're still willing to pay what this information's worth (and the equipment they shot up while I retrieved it), meet me this evening at the Spacer's Berth cantina down in the warehouse district. Don't worry about spotting me; I'll contact you first. I'll do my best to make sure nobody follows me there, but with everyone in the city hunting you down, that'll be more of a challenge for you. And if you don't show up or don't feel like paying my asking price, I have several other potential buyers lined up.



Casino

Beings throughout the galaxy have gambled for sport and profit for thousands of years. Casinos exist in many urban settings—from posh entertainment districts to seedy spacer neighborhoods—as well as in cantina back rooms or temporary structures in more remote settlements. Interior decor varies depending on the casino's surroundings, but ultimately focuses on providing an ideal setting for gambling. More fashionable establishments offer higher-quality comforts, such as tastefully decorated bars, lounges, restaurants, and private gaming rooms.

Like any other business enterprise, casinos exist to make money while providing a service. Tracking money, and keeping it in the house, is the owner's primary concern. Bouncers guard the main entrance, plainclothes security personnel monitor the floor, and remote sensors watch most tables to detect cheating, all monitored from a central security operations room. An armored cashier's station near the entrance allows patrons to exchange credits for chips with value only in that casino. Although they rarely charge to convert credits to chips, establishments frequently take a 10 to 25% commission on exchanging chips for credits.

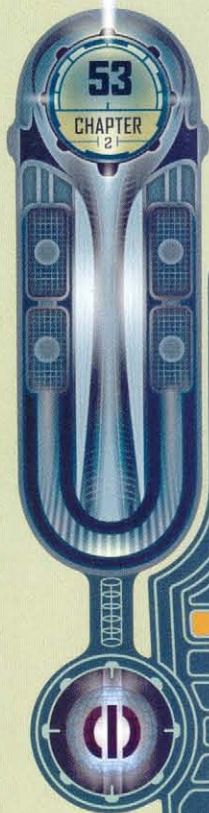
Description

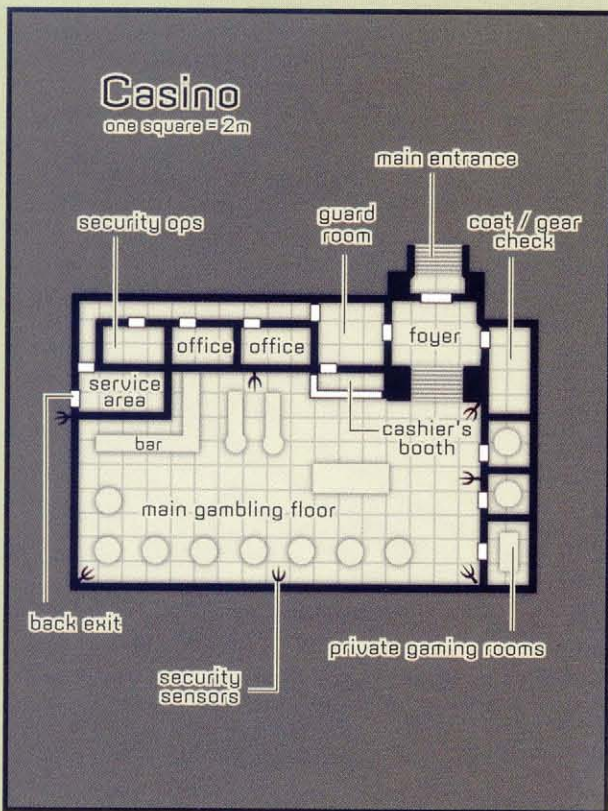
Interior architecture and decor varies depending on the affluence of the casino's location and its owner. Most casinos consist of a main gambling floor accessible through a main entrance guarded by armed bouncers. Some establishments perform security searches on patrons and enforce a weapons prohibition. The armored cashier's booth often stands near the entrance before visitors reach the main gaming floor, in full view of bouncers and security sensors. Gambling tables and apparatus dot the main gambling floor, allowing enough room between stations for participants, spectators, and crowd flow. Fancier casinos offer private rooms separated from the main gaming chamber by curtains, elaborately decorated screens, or secure doors. Some posh establishments offer refreshment in bars or restaurants separate from but adjacent to the gaming floor. Inconspicuous "staff only" doors lead into back service areas containing management offices, guard ward rooms, and a central security operations room that monitors all remote sensors throughout the casino.

Special Game Rules

Crowds and game table placement often hinder speedy movement in a casino. They pose moderate obstructions ($\times 3/4$ speed penalty) for anyone attempting to move swiftly through the main gambling floor. More elaborate casinos contain elements of decor intended to disorient patrons and keep them off guard: flashing lights, varied floor levels, and a dark and smoky atmosphere. Such environments increase the DC of Spot checks by +2.

Remember that security personnel, bouncers, and remote sensors monitor all activity. Establishments with security sensor systems give their overseers a





+2 equipment bonus on Spot checks to notice suspicious activity.

The Gamble skill description in Chapter 4 of the revised core rulebook provides rules for determining the success of a gambling session. For specific rules regarding such popular casino diversions as Trin sticks and jubilee wheels, see Running Noncombat Encounters in Chapter 1 of this book. For other games, success usually depends on an opposed Gamble check against other players, with a cumulative +2 bonus for having at least 4 ranks in Bluff, Diplomacy, Intimidate, or Sense Motive. Assuming the game has components that players manipulate (such as cards, sticks, or chance cubes), a successful Sleight of Hand roll against other players' Spot checks allows a bit of cheating and gives a +4 bonus on one subsequent Gamble check.

Adventure Hook

Message from Snitchly Gritch: Heard the manager at the Slippery Eel Casino runs an illicit supply operation out the back door. Apparently, you make small talk at the casino bar, casually mentioning what goods you're looking for. If a flashy-dressed Rodian invites you into his Trin sticks game, it means they can get it for you. Just keep losing chips to the Rodian until he leaves—that's the credit transfer for the goods that casino thugs will quietly deliver to your ship later that night.

City Block

Most urban areas arrange buildings into blocks sharing common sidewalks, interior passageways, and central life support services. Storefronts face the busy

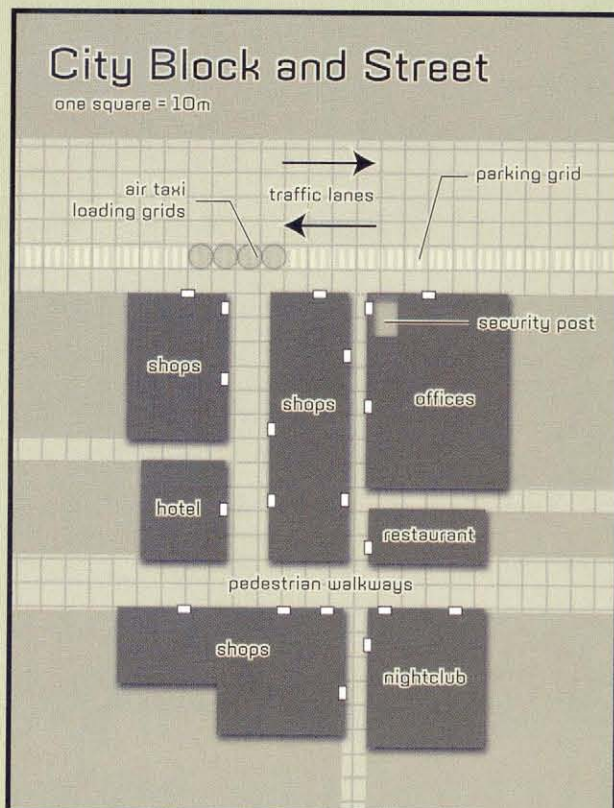
pedestrian zones, offering goods and services to passing traffic. An occasional atrium entrance allows access for those living in high rises or working in offices above. Building owners often pool their resources for a small security force to protect those passing through the block or host small substations for the city, regional, or planetary constabulary.

Description

A typical block has at its perimeter a city street, complete with sidewalks and a center vehicle lane (see "City Street," below). Pedestrian ways cut into the block, sometimes angling off into covered arcade passages. Storefronts entice customers with large windows showing off their wares, gaudy neon signs, and animated holographic displays advertising products. In covered or weather-controlled areas, businesses often overflow onto the sidewalks in front of their stores. Sometimes alleyways afford access to rear maintenance, loading, and service areas.

Special Game Rules

Crowds sometimes impede movement and senses in densely packed pedestrian areas. For anyone attempting to move swiftly through a crowded city block, the mass of people becomes a moderate obstruction ($\times 3/4$ speed penalty). To ground or low-flying repulsorlift vehicles, these crowds become heavy obstructions (speed penalty $\times 1/2$). Loud, boisterous, rioting, or other rambunctious crowds also create a distracting environment that increases the DC of Spot checks by +2.



Streetside Businesses

As heroes pass along a city block, they might ask what kinds of businesses they pass. Pick or roll randomly on the list below to determine any given enterprise on a city block. Feel free to customize them using a proper name belonging to the owner, city, or planet, such as "Lucky Given's Droid Showroom," "Byblos Data Library #27013," or "Royal Kuat Holo-Theater."

d20 Business

- | | |
|----|----------------------------|
| 1 | Clothing emporium |
| 2 | Comm station |
| 3 | Dance club |
| 4 | Droid showroom |
| 5 | Electronics store |
| 6 | Express gift services |
| 7 | Grocery |
| 8 | Holonet news kiosk |
| 9 | Holo-theater |
| 10 | Hotel atrium |
| 11 | Off-world importers |
| 12 | Personal grooming salon |
| 13 | Pharmacy |
| 14 | Public access data library |
| 15 | Restaurant |
| 16 | Security post |
| 17 | Speeder delivery service |
| 18 | Sports holonet bar |
| 19 | Starliner booking office |
| 20 | Streetside eatery |

Conference Room

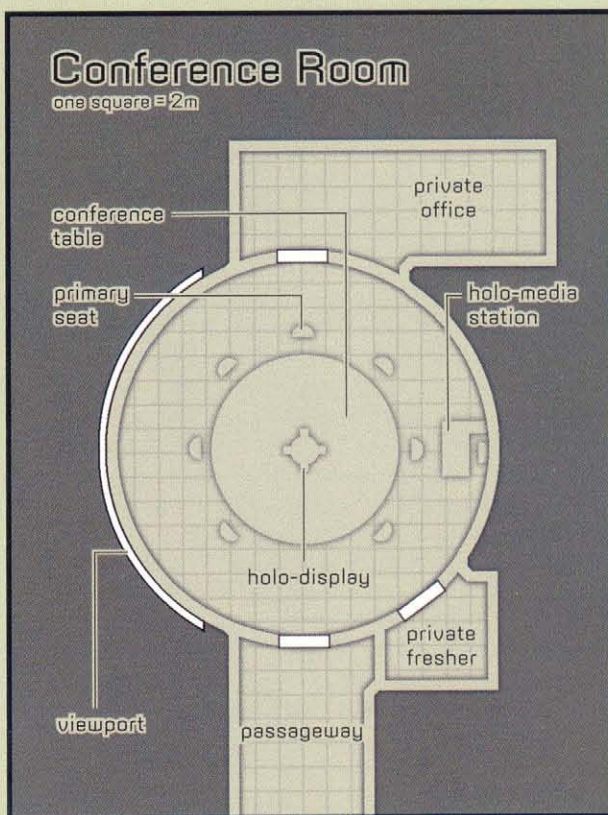
Many formal organizations—military, government, corporate, and even criminal—use conference rooms for small briefings, meetings, and negotiations. Participants gather around a table, often arranged by importance, to examine data, discuss options, and resolve differences of opinion.

Governor Tarkin conducts most of his business in *Star Wars: A New Hope* from an austere conference room aboard the Death Star.

Description

Most conference rooms have one dominating feature: a central table around which stand chairs for conference participants. Depending on the technological sophistication of the location, places before each chair may have a recessed data terminal, drinking water, name markers, briefing materials, and other items necessary for partaking in the deliberations. A central holo-display projects graphics and information, controlled from either the primary seat or a holo-media station off to one side.

Windows overlook a key facility to the conference room owner: a military installation, factory floor, or civic forum. A main door leads to a corridor outside connected to other areas of the building, while side doors lead to freshers, records chambers, anterooms, and other locations directly supporting discussions in the conference room.



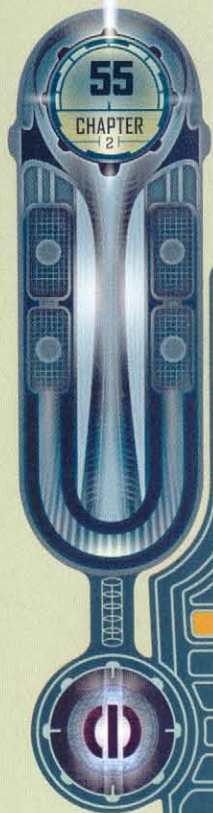
Special Game Rules

Conference tables equipped with electronic conveniences offer computer access to at least the primary seat (at that seat-holder's security clearance level). Retrieving information from most data terminals requires a Computer Use check (DC 15), while slicing into restricted files accessible only from the head station requires a Computer Use check against DC 25. Holographic displays download their files from the main conference table unit or a side controller linked to the facility computer. A sloppy controller might forget to clear the holo-display buffer after a presentation, and intruders could download that holographic information on a Computer Use check (DC 15).

Guards sometimes stand duty inside or outside the main entrance to protect a conference room reserved for high-level discussions or prominent people. In a firefight, the conference table and chairs offer one-half cover (+4 cover bonus to Defense, +2 cover bonus on Reflex saves) and may conceal people maneuvering around on the floor behind them.

Docking Bay

Small commercial vessels use docking bays to land, load and unload cargo, and perform basic maintenance. These bays provide a safe zone for landing ships, often with limited personnel and cargo access to the rest of the starport for customs and security concerns. Depending on their size, they can accommodate anywhere from one to several vessels (usually no more than ten) with a maximum size of Large (a Corellian corvette, for instance).



Docking bay designs vary. Some sprawl out across a starport, while others stack on top of each other in towering landing installations. Some are open to the sky above, while others have wide side entrances through which ships can pass. Despite a wide vessel port, some docking bays use blast doors to seal ships inside or protect them from harsh environments outside. Bays open to the vacuum of space use blast doors or magnetic fields to maintain pressurization.

Perhaps the most famous docking bay is Mos Eisley's docking bay 94, from which the *Millennium Falcon* blasted off in *Star Wars: A New Hope*.

Description

A single-vessel docking bay contains space in which a ship can land, plus room for cargo and maintenance activity and support services. Blinking landing lights outline the entrance to incoming ships, though they often deactivate once a vessel has docked. A circular landing grid helps pilots center their craft within the bay. Sophisticated bays use tractor beams to guide landing ships, especially if the approach proves difficult or confusing.

A cargo ramp allows skiffs and load lifters to bring heavy freight in from an outside access street or corridor. A smaller personnel entrance allows people to enter without interfering with cargo ramp traffic. These portals may simply consist of open archways, but in most cases, doors or even blast doors provide some level of security.

An office—usually situated near both entrances and with a view of the bay through a window—provides

space for the bay manager or owner and a few amenities for transient spacers (including a fresher, storage lockers, access to a starport data terminal, and light refreshment). An alcove off the main bay contains a small maintenance garage with tools, spare parts, and machinery for a capable mechanic to effect basic repairs. Emergency equipment sits in plainly marked lockers situated around the bay. Most regulations require that the outer areas along the walls be kept clear of debris, but these areas inevitably become cluttered with fusion generators for recharging ship systems, spare parts, broken machinery, and cargo. If the owner provides droids for loading or maintenance, they may inhabit another niche where they can plug into the bay's power supply to recharge. Consumable life support supplies sit in a storage room behind a blast door for restocking the ship's life support necessities (food, water, air filters, and waste processing canisters).

Special Game Rules

Docking bays provide various means of entry (such as passenger access, a cargo ramp, or over the top wall) as well as plenty of opportunities for cover. Cargo, fusion generators, and other equipment sitting around a docking bay floor may provide varying degrees of cover in a fight—as may parts of a docked ship, such as landing struts and boarding ramps.

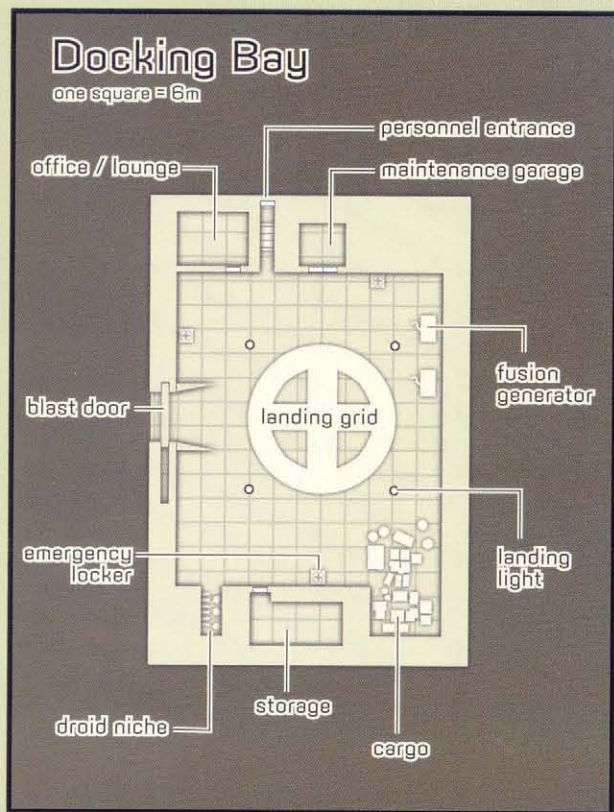
Some equipment littering docking bays doesn't react well to blaster fire. See the entries for fire extinguishers and fuel tanks (in Prop Rules in Chapter 3 of this book) for details on damage reduction, wound points, and explosive results. Volatile cargo (such as flammable liquids and corrosive substances) often explodes. If blaster fire penetrates such a container, the chemicals violently ignite, and everything within 4 meters takes 6d6+4 points of damage, catches on fire, and can avoid taking 1d6 additional points of damage every round only by making a Reflex saving throw against DC 15. See Table 2-1: Containers for details on cargo container damage reduction and wound points. Regulations require docking bays to have functional fire-suppression measures built into their structures, but many break down due to neglect.

Adventure Hook

Message from Snitchly Gritch: Don't be so quick to retreat to your ship. The authorities have impounded it for some made-up reason. They have it locked down in your docking bay with a hefty force of guards. Maybe they suspect you're hauling contraband or engaged in subversive activities. Or maybe they're just stalling before other parties interested in hunting your heads show up. No matter, I'd just scope out the place and arm yourselves well, because the only way you're taking off in your ship is if you blast your way through the docking bay.

What's In That Cargo Crate?

Cargo crates lurk in many locations, particularly docking bays, freight warehouses, and cargo holds.



Sometimes they're just window dressing to enhance a setting (especially if used as cover in a firefight), while other times they serve as the focal point of an encounter or adventure. What exactly do smugglers smuggle? What do freighters haul? The *Star Wars* universe is full of commercial shipping, but what's everyone hauling around in those cargo crates?

To generate a quick cargo, roll once on Table 2-1 to determine the type of container, and then roll on Table 2-2 and its subsequent subtables to determine the actual contents. When determining the manifest of a vessel's cargo hold, roll once for each ton of the ship's cargo capacity. The figure for "Value per Metric Ton" indicates how much each ton of cargo, or "lot," is worth. (Note that some cargoes can only be shipped in multiple metric tons' worth of cargo capacity.) Alternately, you can roll three or four results, discard any you don't like, and then decide what percentages of the ship's total cargo space the rest of the results occupy on an individual basis. Remember that not every ship is loaded to full capacity.

Table 2-1: Container

| d20 | Type of Container | Damage Reduction | Wound Points | DC to Break |
|-------|---|------------------|--------------|-------------|
| 1-2 | None (piled on floor or palette) | — | — | — |
| 3-5 | Sacks or bundles | 0 | 2 | 10 |
| 6-12 | Duraplast crates | 5 | 5 | 15 |
| 13-14 | Durasteel crates | 10 | 15 | 30 |
| 15-16 | Durasteel drums | 10 | 15 | 30 |
| 17-18 | Sealed in shipping foam | — | 1 | 5 |
| 19 | Encased in carbonite | 15 | 180 | 45 |
| 20 | Roll again; on a second result of 20, the container is a living host* | | | |

* A "living host" can entail a number of possibilities depending on the nature of the cargo. If the cargo is large, the "host" might be wearing it, carrying it, or escorting it. If the cargo is smaller, the host might have it implanted in his or her body in some fashion. Use your imagination.

Table 2-2: Contents

| d% | Contents | Value per Metric Ton |
|-------|---|----------------------|
| 01-05 | Nothing (container is empty) | — |
| 06-35 | Foodstuffs | 1,750 credits |
| 36-38 | Livestock/domesticated animals* | 1,500 credits |
| 39-42 | Sundries | 1,200 credits |
| 43-44 | Luxury goods | 50,000 credits |
| 45-48 | Fuel | 2,500 credits |
| 49-58 | Ore/Minerals (see Table 2-2A: Ore & Minerals) | see table |
| 59-63 | Medical supplies (see Table 2-2B: Medical Supplies) | see table |
| 64-73 | Electronics (see Table 2-2C: Electronics) | see table |
| 74-82 | Parts (see Table 2-2D: Parts) | see table |
| 83-85 | Chemicals (see Table 2-2E: Chemicals) | see table |
| 86-87 | Wild creature (see Table 2-2F: Creatures) | see table |
| 88-90 | Droids (see Table 2-2G: Droids) | see table |
| 91-93 | Armor (see Table 2-2H: Armor) | see table |
| 94-96 | Weapons (see Table 2-2I: Weapons) | see table |
| 97-98 | Vehicle (see Table 2-2J: Vehicles) | see table |
| 99 | Starship (see Table 2-2K: Starships) | see table |
| 00 | Slaves (4)* | 8,000 credits |

* Contained in a pen or cages of some kind, rather than the type of container generated on Table 2-1.

Astute readers may notice that the weights of certain individual items, when multiplied by the number of items in a one-ton lot, do not equal an even ton. These rules take into account the weight of carrying containers, packaging, and packing material, as well as assorted "cargo support" items (such as feed for live animals, generators for powered items, and so on).

A version of these rules originally appeared in "Chance Cube: Random Cargo Generator," by Michael Mikaelian and Bart Armstrong, in *Star Wars Gamer #2*.

Factory

Industrial facilities throughout the galaxy manufacture a wide variety of items for civilian, military, and scientific use, including chemicals, computers, datapads, droids, food, pharmaceuticals, repulsorlift vehicles, and weapons. Factory floors contain all the machinery and supply apparatus necessary to build an item from start to finish, from molding raw materials to packaging the final product. An industrial complex might contain structures other than the factory proper for management, security, operation oversight, and storage, including catwalks, conference rooms, barracks, guard posts/towers, maintenance tunnels, offices, operations rooms, power stations, repair shops, trash compactors, and warehouses.

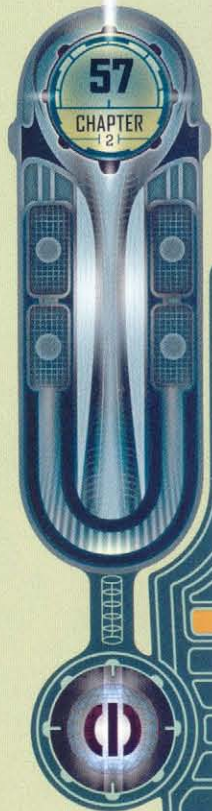
Powerful corporations, military forces, governments, and other organizations with the funding to run such vast facilities usually own factories and protect their assets with a variety of measures, from security guards and alarm sensors to force fields, sentry towers, and turbolaser emplacements.

Need help determining what a random factory produces? Consult some of the "contents" tables under "What's In That Cargo Crate?" above, and pick anything that might be appropriate. Obviously, a factory wouldn't make slaves or creatures, but it could manufacture medkits, fusion lanterns, droid parts, flammable chemicals, power droids, medium armor, or speeder bikes.

The droid assembly plant on Geonosis in *Attack of the Clones* is a good example of a factory.

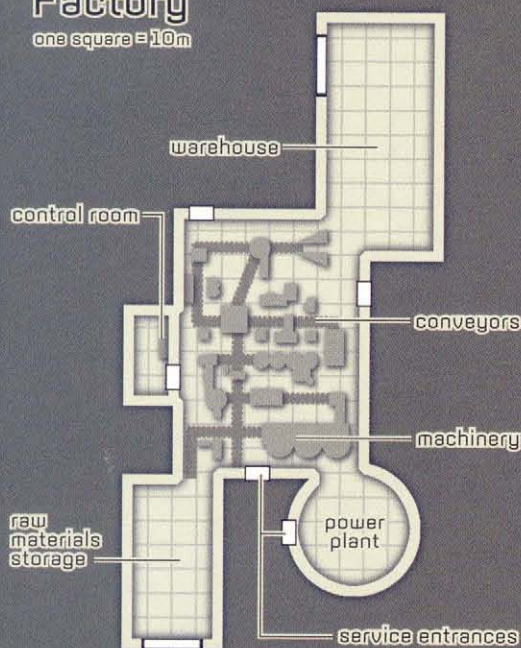
Description

To those who don't work there, a factory floor presents a confusing labyrinth of conveyor belts, smelting furnaces, storage tanks, power conduits, crane gantries, and heavy



Factory

one square = 10m



machinery. Control booths oversee operations from positions high on walls or on catwalk-accessible perches above the factory floor. Supply vats, bins, and pipes provide raw materials at one end of the facility. Conveyor belts, crane gantries, and tractor beams move partially assembled products through a line of machinery toward a final packaging area and storage warehouse.

Although most manufacturing operations are fully automated, living beings and droids still move about a floor maintaining and repairing machinery, managing the operation from control rooms, and monitoring production. Some machines require refilling for consumable parts or frequent switchovers from bins and pipes supplying basic materials.

Special Game Rules

Factories present an obstacle course rife with hazards to avoid. Characters can usually evade these dangers with Reflex saves ranging from DC 15 to DC 25. To notice sudden threats in the constantly moving mechanical environment, heroes should make Spot checks against DC 20. Those making their check gain a +2 bonus on their Reflex save for that particular hazard.

Penalties for failing Reflex saves to avoid factory machinery differ based on the nature of the equipment. A crane might knock a character off a catwalk onto a moving conveyor belt, into a bin of parts, onto

the bare floor, or into a crucible in line for refilling with molten metal. See The Environment in Chapter 12 of the revised core rulebook for details on various hazards and the damage they inflict, including suffocating and drowning, smoke, falling objects, poison, radiation, and acid. Moving machinery can also pummel, slice, or otherwise mangle characters who fail Reflex saves for 3d6 points of damage.

Assuming one can avoid the various moving threats on a factory floor, one might find opportunities for different degrees of cover within the maze of machinery.

Adventure Hook

Arakyd Factory Increases

Security: IndSec, Kelada—Fearing Rebel sabotage, the Arakyd droid manufacturing facility in Kelada's industrial sector recently increased security measures. A team of Imperial Navy technicians arrived last week to assess the factory's defense capabilities. Corporate representatives recently conducted a recruiting campaign in Kelada Starport seeking candidates for sentry personnel. At least one innocent citizen straying near the

Table 2-2A: Ore & Minerals

| d20 | Type of Ore or Mineral | Value per Metric Ton |
|-------|------------------------|----------------------|
| 1-10 | Industrial ore/gems | 1,000 credits |
| 11-16 | Strategic ore/gems | 5,000 credits |
| 17-19 | Semiprecious ore/gems | 10,000 credits |
| 20 | Precious ore/gems | 25,000 credits |

Table 2-2B: Medical Supplies

| d20 | Type of Medical Supplies | Value per Metric Ton |
|-------|---------------------------|----------------------|
| 1-8 | Assorted supplies | 10,000 credits |
| 9-11 | Medkits | 20,000 credits |
| 12-14 | Pharmaceuticals | 30,000 credits |
| 15-16 | Bacta (in 50-liter drums) | 40,000 credits |
| 17-19 | Medpacs | 80,000 credits |
| 20 | Bacta tanks (2) | 200,000 credits |

Table 2-2C: Electronics

| d% | Type of Electronics | Value per Metric Ton |
|-------|-------------------------------------|----------------------|
| 01-15 | Comlinks (5,000) | 1,000,000 credits |
| 16-27 | Datapads (300) | 300,000 credits |
| 28-32 | Credit chips (5,000) | 500,000 credits |
| 33-38 | Datacards, blank (40,000) | 50,000 credits |
| 39-43 | Datacards, with one program (5,000) | 1,500,000 credits |
| 44-47 | Electrobinoculars (800) | 800,000 credits |
| 48-52 | Fusion lanterns (400) | 10,000 credits |
| 53-57 | Glow rods (800) | 8,000 credits |
| 58-62 | Holoprojectors, personal (5,000) | 5,000,000 credits |
| 63-67 | Holorecorders (800) | 2,400,000 credits |
| 68-72 | Macrobinoculars (1,000) | 600,000 credits |
| 73-92 | Power packs/energy cells (5,000) | 100,000 credits |
| 93-97 | Recording rods (800) | 400,000 credits |
| 98-00 | Sensor packs (80) | 120,000 credits |

Table 2-2D: Parts

| d20 | Type of Parts | Value per Metric Ton |
|-------|----------------|----------------------|
| 1-8 | Computer parts | 1,000 credits |
| 9-14 | Droid parts | 2,000 credits |
| 15-18 | Vehicle parts | 3,000 credits |
| 19-20 | Starship parts | 4,000 credits |

Table 2-2E: Chemicals

| d20 | Type of Chemical | Value per Metric Ton |
|-------|-----------------------|----------------------|
| 1-10 | Inert chemicals | 1,000 credits |
| 11-12 | Flammable liquids | 1,500 credits |
| 13-14 | Corrosive substances | 1,600 credits |
| 15-17 | Lubricants | 1,200 credits |
| 18-19 | Adhesives | 1,100 credits |
| 20 | Controlled substances | 25,000 credits |

Table 2-2F: Creatures

| d20 | Type of Creature | Value per Metric Ton |
|-------|--|---------------------------------|
| 1 | Acklay (1) | 12,000 credits |
| 2-5 | Bantha (requires two metric tons of storage) | 2,000 credits (4,000 total) |
| 6-8 | Dewback (1) | 1,500 credits |
| 9 | Gundark (1) | 2,500 credits |
| 10 | Massiffs (2) | 1,800 credits |
| 11 | Nexu (1) | 4,000 credits |
| 12 | Rancor (requires four metric tons of storage) | 4,000 credits (16,000 total) |
| 13-14 | Reek (requires four metric tons of storage) | 2,200 credits (4,400 total) |
| 15 | Tauntaun (1) | 1,200 credits |
| 16-20 | GM's choice | varies |

facility sustained injuries from a remote sentry droid, evidence that Arakyd has even deployed some of its own product to patrol factory grounds. Corporate personnel gave no indication how long they plan to maintain this heightened state of alert. Kelada is also host to facilities manufacturing repulsoflight parts and components for Imperial walkers.

Guard Post/Tower

Sentries use guard posts and towers to defend military, corporate, manufacturing, and docking facilities. They overlook vital approaches, open areas, or important portals to monitor traffic and intercept intruders. At least one sentry stands duty at any given time, though these posts can often accommodate several guards. Facilities incorporate several guard bunkers or towers into the design of their perimeter walls. Sentry installations also stand near gates, landing pads, blast doors, and other important portals.

Description

Guard posts poured from permacrete or sentry towers constructed from metal panels consist of a

single room with several slit windows offering views of areas under observation. A single metal door allows entry from outside corridors, courtyards, or subterranean access tunnels. The slit windows allow guards to watch open territory while providing maximum protection from outside attack. These portals remain open to the outside to allow guards to fire on approaching adversaries, but in some cases they have retractable transparisteel panes to protect sentries from the elements. Stanchions mounted beneath the slits allow guards to steady macrobinoculars or repeating blasters. Power couplings allow cables to provide energy for repeating blasters or other weapons.

A control panel includes an intercom connected with a security operations center and a "panic" button to activate a general alarm to put the facility on full alert. The panel also communicates with a linked intercom unit outside the post's locked door. For sophisticated installations, the panel may incorporate controls for nearby security measures (such as sensors, force fields, mines, or blast doors) or displays for various sensor systems covering the immediate area.

Special Game Rules

A guard post's permacrete construction gives it a damage reduction of 8 and 180 wound points. Metal-walled sentry towers have a damage reduction of 10 and 180 wound points. Access hatches to these

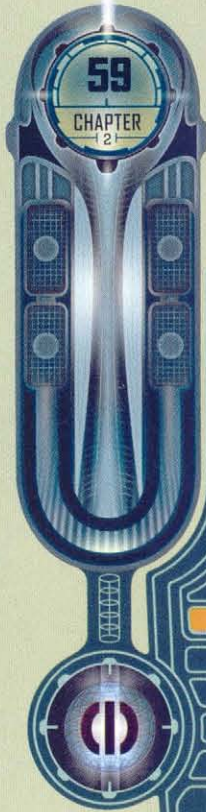
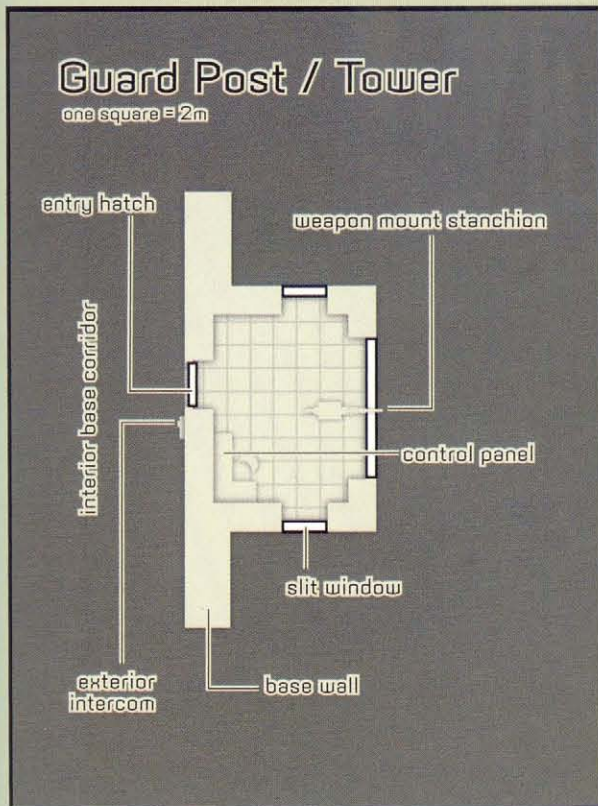


Table 2-2G: Droids

| d20 | Type of Droid | Value per Metric Ton |
|-------|----------------------|----------------------|
| 1-10 | Labor droids (4) | 4,800 credits |
| 11-12 | Protocol droids (4) | 12,000 credits |
| 13-14 | Power droids (2) | 12,500 credits |
| 15-16 | Medical droids (3) | 12,900 credits |
| 17-19 | Astromech droids (3) | 13,500 credits |
| 20 | Battle droids (8) | 14,400 credits |

Table 2-2H: Armor

| d20 | Type of Armor | Value per Metric Ton |
|-------|--------------------------|----------------------|
| 1-12 | Light armor (80 suits) | 80,000 credits |
| 13-17 | Medium armor (30 suits) | 120,000 credits |
| 18 | Heavy armor (20 suits) | 220,000 credits |
| 19-20 | Powered armor (10 suits) | 100,000 credits |

Table 2-2I: Weapons

| d20 | Type of Weapon | Value per Metric Ton |
|-------|---------------------------|----------------------|
| 1-3 | Knives (800) | 20,000 credits |
| 4-6 | Combat gloves (800 pairs) | 160,000 credits |
| 7-8 | Stun batons (400) | 200,000 credits |
| 9-10 | Vibrodaggers (800) | 160,000 credits |
| 11 | Vibroblades (400) | 100,000 credits |
| 12 | Vibro-axes (300) | 150,000 credits |
| 13-15 | Hold-out blasters (1,500) | 450,000 credits |
| 16-17 | Blaster pistols (400) | 200,000 credits |
| 18 | Blaster rifles (150) | 150,000 credits |
| 19 | Heavy blasters (400) | 300,000 credits |
| 20 | Stun grenades (1,500) | 900,000 credits |

Table 2-2J: Vehicles

| d10 | Type of Vehicle | Value per Metric Ton |
|-----|---|---------------------------------|
| 1-5 | Landspeeder (requires five metric tons of storage) | 2,100 credits (10,500 total) |
| 6-8 | Speeder bike (1) | 6,000 credits |
| 9 | Air speeder/swoop (requires four metric tons of storage) | 3,000 credits (12,000 total) |
| 10 | Cargo skiff (requires four metric tons of storage) | 2,000 credits (8,000 total) |

Table 2-2K: Starships

| d6 | Type of Starship | Value per Metric Ton |
|-----|--|-----------------------------------|
| 1 | Escape pod (requires two metric tons of storage) | 10,000 credits (20,000 total) |
| 2-5 | Starfighter (requires ten metric tons of storage) | 10,000 credits (100,000 total) |
| 6 | Space transport (requires one hundred metric tons of storage) | 1,000 credits (100,000 total) |

installations have a damage reduction of 10 and 120 wound points. The narrow window slits provide three-quarters cover (+7 cover bonus to Defense, +4 cover Reflex save bonus). Stanchions provide stable platforms for multifiring or autofiring mounted heavy repeating blasters and E-Web repeating blasters, the most common armament for sentry posts.

An underground or embedded conduit connects the control panel to a security coordination center, though some rely on transceiver technology that can be intercepted or jammed with a Computer Use check (DC 25)

and the proper equipment. Panels linked to sensors allow guards to actively scan for approaching threats. On a Computer Use check against DC 20, they gain a +2 equipment bonus on subsequent Spot checks.

Bypassing security seals on the outside of the access hatch requires 2d4 rounds and a Disable Device check against DC 25; failure results in activation of the general alarm.

Adventure Hook

Orders from HQ: Reconnoiter the perimeter defenses of the enemy's detention center, paying special attention to the placement of sentry towers along the reinforced outer wall. Find one tower with a clear field of fire of the main gate and any defensive or guard emplacements there. Penetrate the perimeter and gain entry to and control of this tower and its armaments. When you transmit the ready signal, the second team will attempt to penetrate the gate: provide supporting cover fire for them if discovered and use your position to confuse enemy forces responding to any alarm.

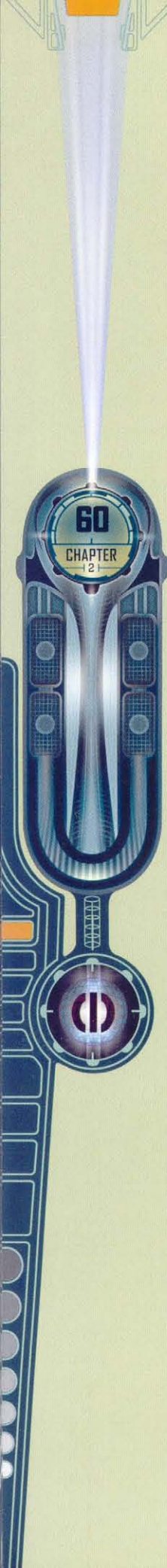
Hangar Bay

Hangar bays offer docking facilities for large numbers of small craft, usually in a military or other highly monitored organizational capacity. Some surface structures house hangar bays (such as those in Imperial garrisons, Rebel bases, or the Naboo royal palace), while spaceborne capital vessels host bays for complements of fighters or entire invasion forces (such as Imperial Star Destroyers or Trade Federation battleships). Mission profiles and operational requirements determine specifics of a hangar bay's design.

Not all bay designs accommodate spacecraft. Imperial Star Destroyers provide bays for an entire wing of TIE fighters as well as AT-AT and AT-ST ground forces. Trade Federation battleship hangars house landing ships, which house MTT transport garages, which house legions of battle droids in troop deployment racks, all variations of hangar bays.

Description

A typical vehicle hangar bay consists of a vast, enclosed area accessible by vessels through a portal wide enough



to allow launching and landing of multiple small craft simultaneously. In space, magnetic fields protect the entrance and maintain pressurization in the bay. Landing lights mark the outer edges of the bay entrance to guide incoming ships. Sequentially blinking lights in the floor, bulkheads, and ceiling fixtures provide traffic corridors to ships and service vehicles maneuvering in the bay. Busy hangar bays often employ tractor beams to assist vessels in launching and landing.

To maximize small craft capacity, hangar bays use a network of overhead docking gantries, pilot/crew catwalks, and access ladders to allow small vessels to dock above the main bay floor, keeping that space open for additional craft, shuttles, and light transports. Alcoves offer protection and service areas for craft docked on the main deck along the hangar bay perimeter. Circular landing grids in open deck areas mark landing locations for larger vessels that aren't designed to fit in overhead docking gantries or service alcoves. Personnel hatches lead into the bay at various levels to access the main floor and overhead catwalks. Larger entrances allow service, loading, and maintenance vehicles onto the main deck. Blast doors seal most entrances in case of explosive decompression, accidental fire, vehicle collisions, or munitions ignition.

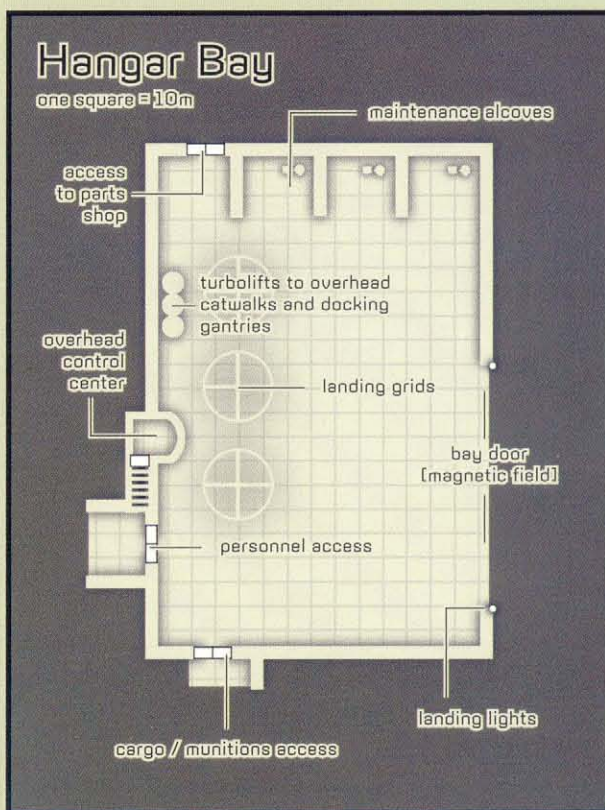
Service utilities like fusion generators and refueling ports line the bay's outer bulkheads and landing alcoves. Conduits and pipes providing power and consumables also weave among the docking gantries to maintain craft nestled there. Vehicles also offer mobile services to vessels parked on the main hangar floor. Although maintenance materials and vehicles constantly move around a busy bay, munitions supply craft emerge only during combat missions. Flashing red lights alert others to such vehicles lest an accident inadvertently ignite live explosives.

A control center occupies a position with a full view of hangar bay operations, usually high on one wall above the main deck and below the overhead docking gantries. Some control rooms project down from the center of the ceiling to allow a full panoramic view of activity. Here, flight operations personnel monitor inbound and outbound traffic, vehicles and vessels moving around the hangar bay, service crews, and communications with any central command (starship bridge or base ops center).

Special Game Rules

Personnel traversing a hangar bay deck must constantly take care to avoid various obstacles. Usually, a Spot check against DC 10 suffices to steer clear of landing ships, moving service vehicles, and teams of technicians. Failure results in some degree of collision—from simply bumping into a passing mechanic to getting hit by a service speeder truck—unless one makes a Reflex save against DC 15 to hop out of the way.

Some equipment littering hangar bay perimeters doesn't react well to blaster fire. See the entries for fire extinguishers and fuel tanks under Prop Rules in Chapter 3 of this book for details on damage reduction,



wound points, and explosive results. Volatile cargo (such as flammable liquids and corrosive substances) often explodes. If blaster fire penetrates such a container, the chemicals violently ignite, and everything within 4 meters takes 6d6+4 points of damage, catches on fire, and can avoid taking 1d6 additional points of damage only by making a Reflex save against DC 15. Although munitions like missiles and torpedoes have some degree of armored protection (damage reduction 10), they can still detonate if damage reduces their hull point total of 30 to zero. In this case, the ordnance explodes, inflicting its usual amount of damage to all within its blast radius.

Adventure Hook

Trade Federation Shuts Down Garrison: Tallaga Garrison, Sucharme—As part of its measures to collect outstanding planetary economy debt from Sucharme, the Trade Federation has shut down that planet's main garrison at Tallaga. "We hope to quell armed resistance to our perfectly legitimate action to reclaim our lost assets," said Trade Federation representative Budmle Otbor. "Our intelligence sources report that a high degree of insurgency among the Sucharme militia forces disbanded upon our arrival." Otbor feared they might use the garrison's wing of starfighters to stage an uprising.

Speaking from an undisclosed location, Major Veril Acamma, head of the garrison's fighter wing, claimed it was every militia member's duty to actively resist the illegal occupation of their planet. "We'll do everything in our power to rid ourselves of the Trade Federation's



oppression," she said. "Let the diplomats and politicians bicker in council. We're going to take back our planet with whatever force we can muster."

Holding Cells

Organizations use holding cells to imprison criminals, insurgents, or other troublemakers. Sometimes this incarceration is permanent; other times, it's temporary until authorities can transfer the prisoner to another facility for interrogation, further interment, or execution. Cities maintain larger detention centers, though security substations in regional neighborhoods use cells to hold prisoners before trial or transfer. Even small settlements build constabularies with a guard room and holding cell. Most capital ships use detention blocks for detaining prisoners or disobedient personnel.

You'll find good examples of holding cells in the Death Star detention block from *Star Wars: A New Hope* and Jabba's dungeons in *Return of the Jedi*.

Description

Detention areas consist of a main sentry control room from which one accesses holding cells: one adjoining cell, a passageway with several cell entrances, or many branching corridors with cell blocks. A single doorway leads into the guard area from outside passages linking it with the rest of the facility. Sensors and remote weapons guard this reinforced hatch inside and out. A sentry supervisor on duty at the control station monitors scanners and verifies the identities of anyone entering or leaving. He ultimately controls access to the cell block through this hatch.

The control station also allows guards to communicate with other vital areas of the installation as well as detention block sentries on patrol. Computer access keeps track of data about prisoners in various cells, transfers, and offenses. Sometimes the control station unlocks and opens cell doors; however, in the interest of higher security, it often only provides access codes to individual holding cell doors.

Detention center cell hatches range from metal grillwork doors to solid, reinforced hatches. Controls on the outside, well out of reach of anyone inside, open the door, peephole, or food slot. Holding cells provide little comfort to inhabitants: a slab for a bed, hygiene facilities, and receptacles for food and water. Those for higher-ranking prisoners might contain more amenities, depending on their intended fate. Armored walls and narrow barred or transparisteel windows reduce the possibility of escape.

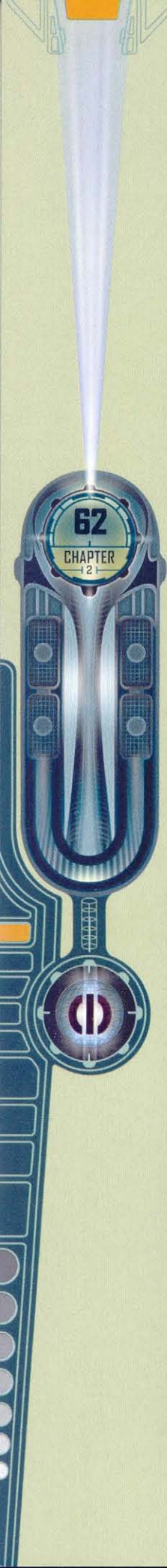
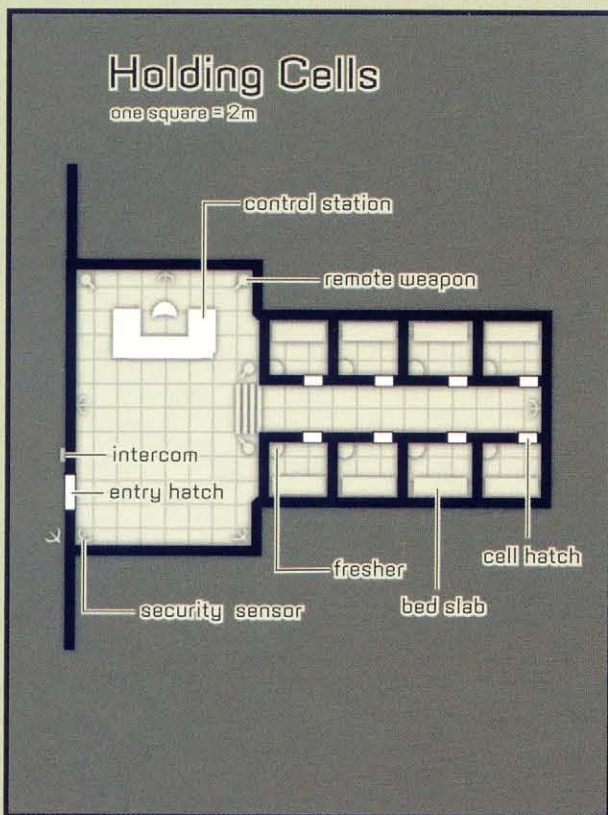
Special Game Rules

Detention facilities host a number of security features to prevent escape and unauthorized entry. At least three sentries stand duty: an overseer at the control station and two roaming guards. Larger facilities have more personnel; a good formula is one additional sentry for every five cells.

The central security station controls the main hatch (damage reduction 10, 120 wound points), sensors watching the outside (+2 equipment bonus on Spot checks on approaching threats), and any remote weapons (usually heavy blasters discharged by computer targeting programs or the security controller). A control panel on each side of the main door allows intercom communications and access authorization input to unlock it. In sophisticated facilities, the entry hatch automatically seals in case someone sounds the cell block alarm; only authorization from a central command area can reopen it.

Holding cell entry control panels vary by facility. Some simply open only from the outside by pressing an activation switch. Others require code entry, with the proper sequence stored in the security station databanks and retrieved on a Computer Use check (DC 20). Some open only on a signal from the main control desk. Opening a cell door without using the proper procedures requires two Disable Device checks: one against DC 25 to deactivate electronic security measures, and one against DC 15 to rewire the door to open. A blaster shot may open the door just as easily as it could fuse the controls into the "locked" position, in which case one must blast through the cell hatch itself.

Armor plating protects individual cell doors (damage reduction 15, 120 wound points) and walls (damage reduction 15, 180 wound points), though these may vary depending on the facility's level of sophistication. Metal bars (damage reduction 10, 15 wound points) or solid transparisteel (damage reduction 10, 120 wound points) block any windows allowing views to the exterior. Even if prisoners somehow remove these, they must make an Escape Artist check (DC 30) to squeeze



through the narrow portal. Advanced holding cells employ sensors to monitor inmates.

Adventure Hook

Message from Snitchly Gritch: I heard the local starport security force has your buddy in its Sector 5 lockup. It's not much—just a few holding cells and a guard room—but it's attached to the sector command post: barracks, armory, ward room, repulsorlift bay, and dispatch operations center. At least twenty-five security troopers hang around at any time. But that's the least of your worries. Wait around a few more hours, and they'll bring up an armored speeder truck to cart your friend off to starport central detention facility—and good luck getting her out of that nashtah pit.

Hotel Room

Travelers throughout the galaxy often require temporary quarters overnight or for longer periods. Hotel rooms provide basic comforts: bed, table and chair, stowage locker, and fresher. The quality of these amenities varies depending on the hotel location, technological sophistication, and affluence of the surrounding area. Hotels near starports, warehouses, and docking bays offer simple accommodations where transients can “crash” for a few hours while waiting for transfer flights or starship maintenance. Quarters in downtown areas provide comforts better suited for galactic travelers, affordable yet comfortable. Posh hotel rooms provide opulent chambers similar to luxury apartments (see the “Apartment, Luxury” entry).

HOTEL CHARGES

Use these sample costs as guidelines when determining expenses related to hotel stays.

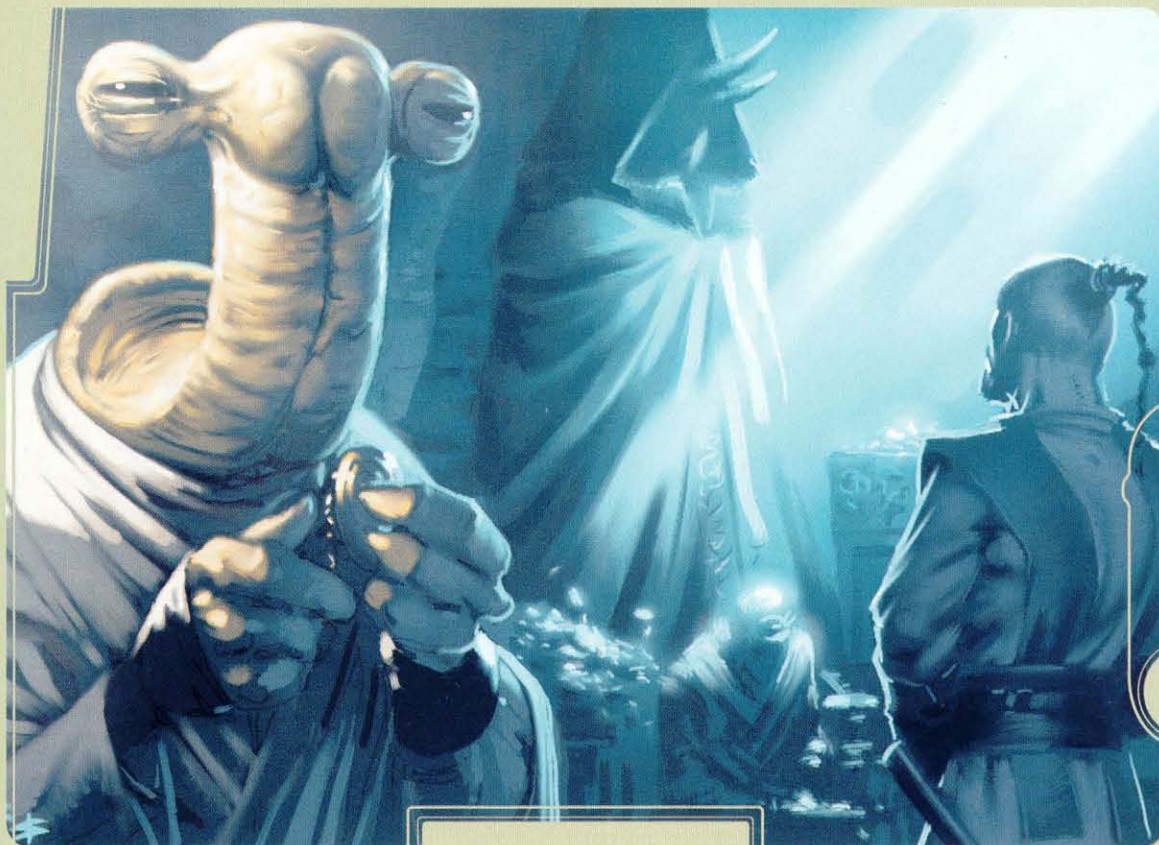
| Lodging | Cost per day |
|---------------|------------------------|
| Luxury | 500 credits |
| Good | 200 credits |
| Common | 100 credits |
| Poor | 50 credits |
| Computer Use | Complimentary |
| Comm-Net Call | 1 credit per minute. ☼ |

Hotels consist of blocks, pods, or floors of rooms, accessible from corridors linked by turbolifts or stairwells (if multistoried) from a main lobby (see the entry for “Lobby” below).

Leia and Han's initial quarters in Cloud City during *The Empire Strikes Back* provide a good illustration of a hotel room.

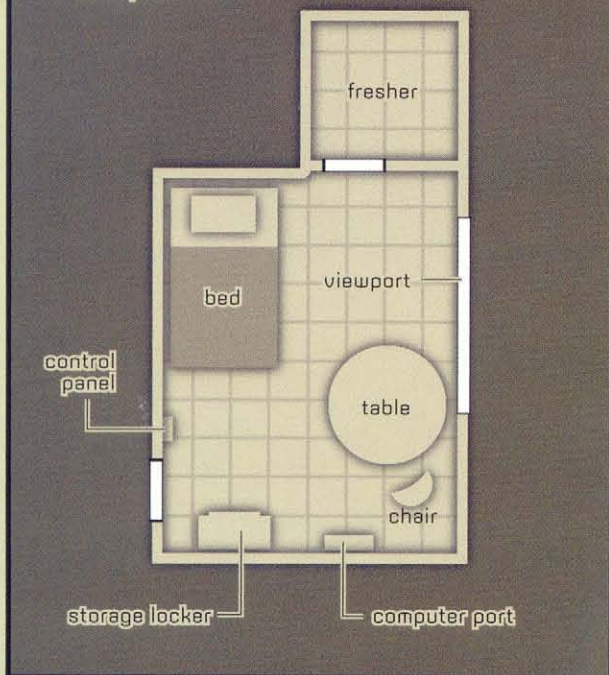
Description

Hotel rooms consist of a single chamber with a door leading into the main access corridor, a fresher, and a viewport in one wall offering a vista of the surroundings. Simple mechanical keys, swipe-cards, or voice, retinal, or hand-print scanners (depending on the location's technological sophistication) allow secure access to the chamber door. Control panels on



Hotel Room

one square = 2m



both sides allow one to ring a buzzer or open the door for visitors, and communicate by intercom.

Amenities include a comfortable bed, table and chair, storage locker for personal belongings, and a fresher. More upscale hotels may provide holographic entertainment units, padded couches and chairs, and small dining counters with basic autochefs. Some hotels offer computer-comm ports set into a wall to allow visitors access to a city database for retrieving information on the surrounding area and planet, but a lack of interface plugs or datacard ports limits this unit's use for slicing into other secure computer systems. Such computer-comm devices also permit communication within a local comm-net for a small fee. Good and luxury hotel rooms also provide safes in which occupants can store valuables.

Special Game Rules

Depending on their sophistication, hotel room door locks might require a Disable Device check against anywhere from DC 10 to DC 25 to open without proper authorization. Doors typically have damage reduction 10 and 24 wound points; they usually break on a Strength check against DC 30, though this might trigger a security alarm.

More upscale hotels monitor hallways with remote sensors, which provide a +2 equipment bonus on Spot checks by hotel security staff monitoring corridor sensor links.

Altering hotel room computer ports to interface with datacards, slicing equipment, and other devices requires a Disable Device check (DC 20) to circumvent

electronic security safeguards, a Repair check (DC 20) to wire interface jacks, and a Computer Use check (DC 20) to access material outside the provided database.

Security safes within rooms require two Disable Device checks: one against DC 25 to disable the sensors linked to a central alarm system, and one against DC 20 to open the lock. Failure sets off a general security alert and dispatches a hotel detective to investigate.

Adventure Hook

Celebrities Arrive for Spira Regatta: Ataria City, Spira—Celebrities from around the galaxy are flocking to Ataria Island in preparation for viewing or racing in next week's annual Spira Regatta. The event pits seafaring teams against one another in a race around the planet's world-spanning ocean. The posh regatta attracts media celebrities, diplomats, rich eccentrics, and wealthy entrepreneurs. Local law enforcement authorities have increased security given the numbers of high-ranking visitors flocking to the island's hotels, casinos, and clubs. Dignitaries have already hosted several soirees. Last night, the regatta's reigning champion, Aneash Maglea, hosted a private reception in her hotel suite. Attendees seen passing through the lobby to the top-floor reception included Kuat Drive Yards exec Castion Vogol, dressed in a fashionably cut septsilk suit with a jeweled walking stick; dashing diplomat-playboy Governor Tovir Daglear, accompanied by his hulking security droid, Ganth; and holoivid action starlet Darby Willers, wearing her trademark fire-gem tiara.

Laboratory

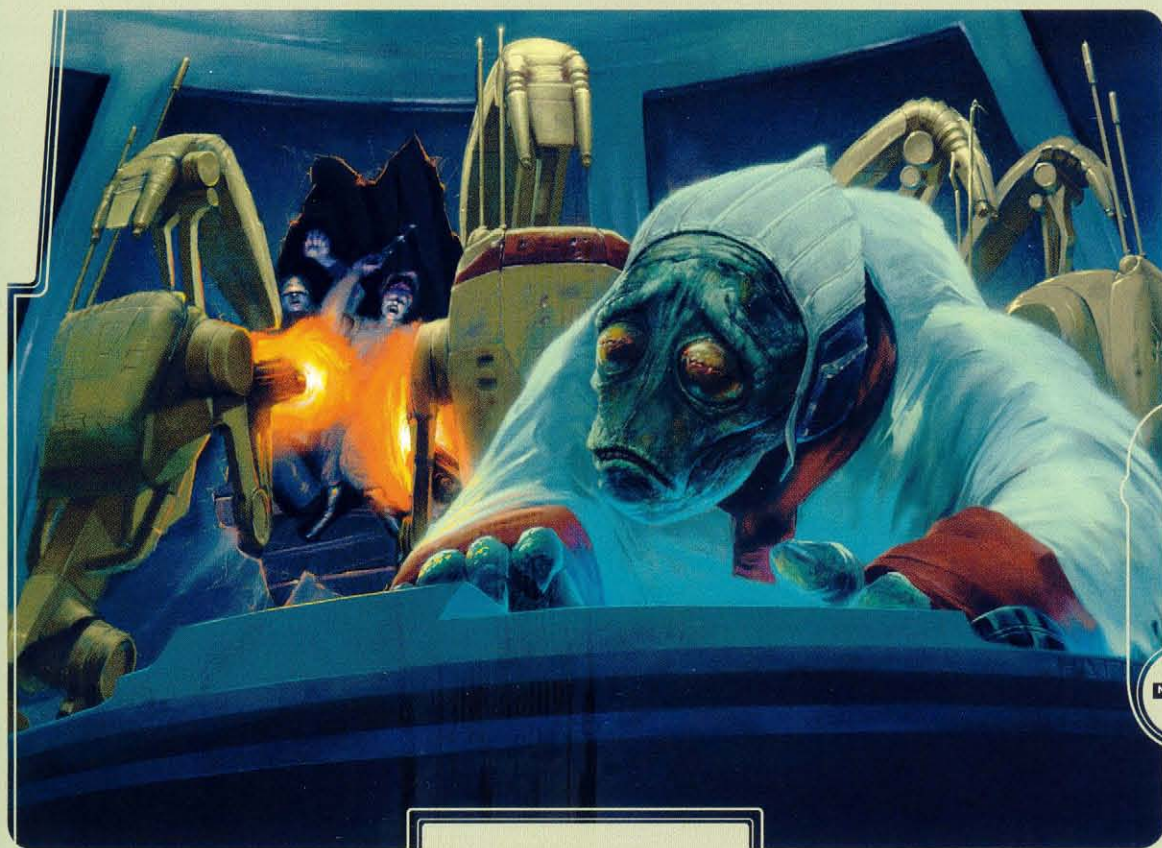
Scientific research throughout the galaxy often takes place in laboratory facilities stocked with all the equipment, materials, and resources to conduct and record experiments in medicine, electronics, chemistry, and new technologies. Some consist of little more than a small chamber with a table packed with instruments, a few receptacles for experiments, and a simple datapad for recording results. Other labs sprawl in open bays with wide work surfaces, isolation booths, microscopes, computer banks, chemical dispensaries, and intricate networks of clamp stands, tubes, beakers, and burners, all spaciouly arranged to allow a scientific team to work at optimum efficiency. Industrial lab complexes could incorporate such elements as catwalks, maintenance tunnels, offices, chemical storage bays, security installations, and holding cells for unwilling test subjects.

Description

A laboratory includes at least one sturdy table with a protected surface (usually durasteel) on which most experiments take place. The nature of research conducted in a lab determines what kind of equipment covers the main work surface. Chemical and pharmaceutical experiments require vast arrays of tubes, beakers, burners, and integrated monitoring instruments. Research into electronics employs various circuit boards, capacitors, imaging displays, wire

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CHAPTER
12



clamps, and power sources. For purely medical experiments, the table might in fact serve as an examination platform for biological organisms.

Several areas around a lab's perimeter serve secondary functions. A small work station provides a desk or counter with a computer terminal linked into a central computer for tracking test results and accessing project databases related to the ongoing research. Larger facilities often provide an adjoining office for the chief scientist's use. A locked vault houses extremely valuable materials: samples of final products, classified datacards, or ultra-rare raw elements. Locked storage cabinets along the walls secure valuable and hazardous chemicals or experimental components in bulk. A clearly marked emergency locker contains a fire extinguisher and several medpacs for accidents. Basic safety sensors built into ceilings monitor the area and sound an alarm in case of explosions, chemical leaks, fire, or deadly gas emissions.

Special Game Rules

Considering the sensitive nature of most research, lab entry hatches have armor protection (damage reduction 10, 120 wound points) and electronic locks wired to security systems (requiring two Disable Device checks to open, one against DC 25 to deactivate electronic security measures and one against DC 15 to rewire the hatch to open). Access to lab computers requires a Computer Use check against DC 30 to "slice" past security measures, then a Computer Use check against DC 20 to find useful information

(heroes gain a +2 synergy bonus on this roll if they have 5 or more ranks in a relevant Knowledge skill). An office or work station vault has similar strengths and electronic protections as the main lab entry hatch. Opening locked storage cabinets along lab walls requires a Disable Device check against DC 20.

Safety sensors activate in case of any violent activity that releases chemicals or gas or ignites fires, including discharging energy weapons. Deactivating an active alarm locally requires a Disable Device check (DC 15), though any alert signal sent to a central operations station or security post for the facility still registers at that location. Some laboratories use automated fire-suppression systems to deal with such emergencies; they often shower the area in slippery, flame-dampening foam, or vent harmful gases by sealing and forcibly depressurizing the lab.

Some lab materials don't react well to weapon discharge or other sudden damage, depending on the nature of the facility's research and components stored in wall-mounted lockers. Gas, hazardous chemicals, or other volatile substances stored in containers (damage reduction 5, 5 wound points) may explode if penetrated, dealing 2d6+1 points of damage to everyone in a 2-meter radius (making a Reflex save against DC 15 halves the damage) and activating safety sensor alarms.

Although tables and experimental equipment provides many opportunities for finding cover in a fight, they also offer many tabletop hazards (transparisteel, toxic chemicals, open flames, gas ports, and power capacitors)



that could inflict collateral damage on anyone hiding behind them if strafed in a firefight.

Adventure Hook

Orders from HQ: Intelligence reports indicate that scientists at a remote facility are conducting research into biochemical weapons with unknown destructive capabilities. Your team must penetrate their laboratory installation undetected, avoiding all sentries and other security measures. Search the lab for evidence that might reveal the nature of these biochemical weapons, take samples of substances used in experiments if they won't be missed, and download files from the central research computer. Do not initiate hostile action unless discovered, in which case you must eliminate the entire laboratory facility, all scientific and military personnel present, and all files and materials relevant to the experiments.

Lobby

Lobbies in apartment complexes, corporate offices, hotels, industrial factories, and government bureaus help control the flow of people, offer information to visitors, and concentrate security in a main entry area that permits greater access to a facility. Higher-security facilities often post sentries in lobbies to respond to emergencies quickly.

Typical lobby appurtenance include a wide entrance, a central desk for assisting visitors and checking security, and open spaces allowing access to turbolifts, stairwells, or interior corridors. Sometimes decorative support pillars, statuary, or even small, enclosed

gardens enhance the lobby's appearance. A high ceiling also creates a greater sense of openness. Sometimes the lobby serves as an atrium, with other balcony levels of the building visible from the main floor.

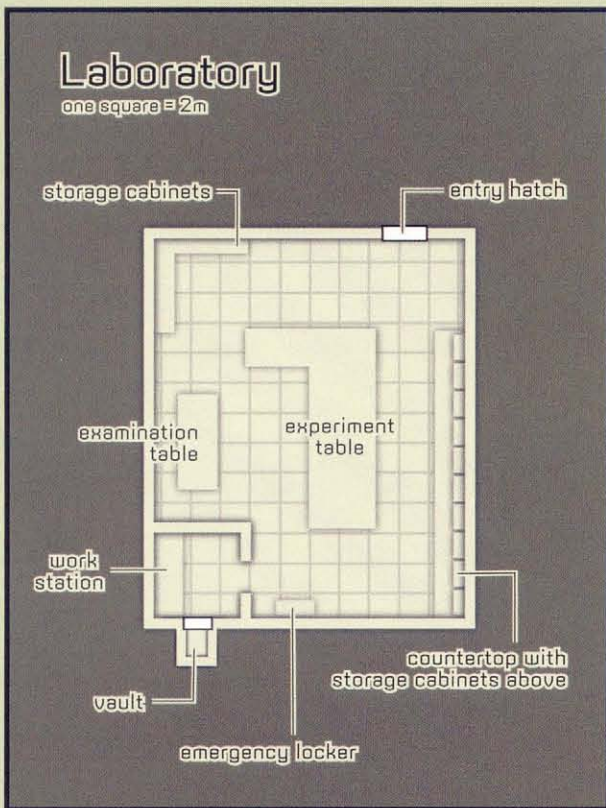
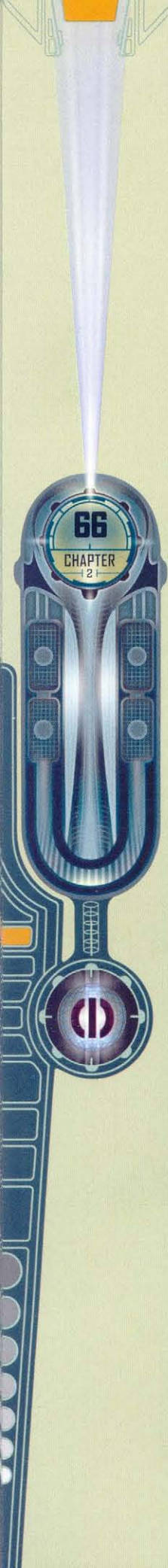
Description

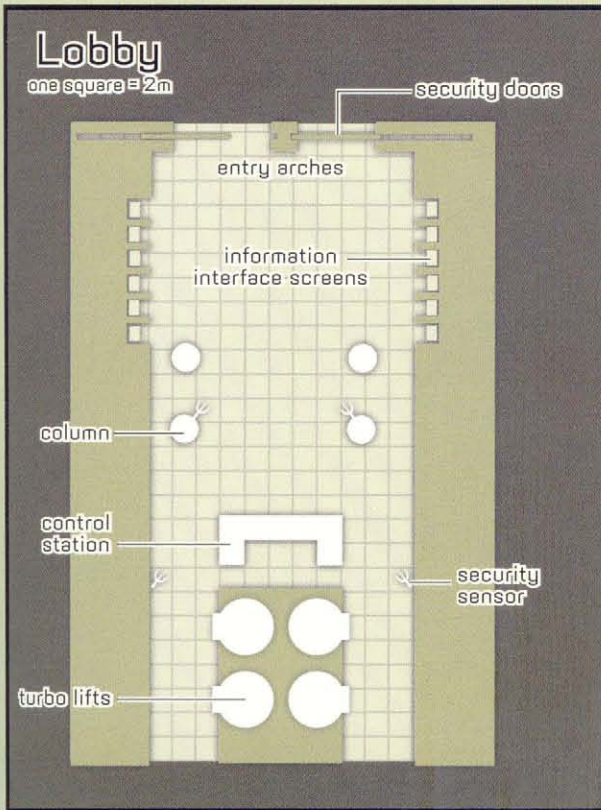
Lobby entrances allow access to crowds from the pedestrian traffic corridor outside. To allow free passage, these doors remain unlocked during regular operational hours. At other times, the doors are sealed, but controllers at the lobby desk or in a central security area can open them if necessary. Sometimes individuals with proper passkeys can unlock these doors after hours. The portals usually consist of clear sliding doors in frames, allowing personnel to look in and out of the lobby, scan for approaching pedestrian traffic, and gain a more open sense of the lobby's architecture. Wide, open arches adorn lower-security lobbies, allowing unrestricted passage outside during operational hours; massive sliding panels (much like blast doors) seal the lobby after hours.

Beyond the lobby doors stands a broad, open expanse, allowing pedestrian traffic to flow from the entrance, past a receptionist/security control station, and toward corridors or turbolift banks providing access to the rest of the facility. Automated information interface screens at this desk or along the lobby perimeter provide access to a simple computer program providing limited data on personnel working at the facility and various declassified locations. For most civilian buildings, the main desk offers additional information to visitors, deals with vendors delivering supplies, and handles anyone who walks through the door. Most people passing beyond this point must wear a valid ident badge or can obtain a visitor pass at the desk. Security personnel monitor traffic in the lobby by remote sensors that feed into a rear-area control room. Military or sensitive installations maintain checkpoints in lobbies, often linked to the information desk and barring passage further into the facility. Some checkpoints screen visitors for weapons and other contraband. Guards posted at the main entrance also control the flow of people from outside, though they primarily screen for and react to immediate and overt threats. In addition to remote sensors, automated weapons often protect high-security lobbies.

Special Game Rules

The central lobby reception/security desk provides good cover for anyone behind it, as do any enhancing architectural elements (such as columns, support beams, statues, or fountains). The desk controls also allow personnel to activate alarms, lock down doors and turbolifts, and activate additional security measures. Remote sensors link to a separate operations station (+2 equipment bonus on Spot checks on imminent threats) that sends commands to remote weapons covering the lobby (usually, heavy blasters discharged by computer targeting programs or the





security controller). Checkpoints use computer technology to scan ident cards, though security personnel manually check them and survey (and sometimes frisk) visitors. Weapon scanners at lobby checkpoints give operators a +4 equipment bonus on Spot checks to notice metal objects or small power sources concealed on one's body.

Information terminals in a lobby provide only limited access to a basic database about declassified facility personnel and layout. A lack of external hookups or access panels prevent tampering or slicing in the busy, public, heavily monitored area.

During emergencies, basic security protocols require lobbies to lock down all entrances. Sealed doors (damage reduction 10, 60 wound points) slide over entrances to the outside and interior passageways. Turbolift hatches remain sealed; some security procedures require that they all stop on a certain floor, while others just halt their operation entirely.

Adventure Hook

Curovao ImpEx Increases Security: Curovao Grid, Brentaal—The central offices of Curovao ImpEx recently increased security at its main lobby plaza last week. "With the increased threat of regional and isolated attacks by parties dissatisfied with the company's role in Republic affairs, the Curovao family decided to err on the side of caution and station armed sentries at the entrances to all our corporate facilities," said family spokesperson Aladaire Curovao-Simo. "The safety of our employees and clients remains our primary concern." He also claimed that

the company implemented additional, undisclosed security measures. The trading house specializes in military commodities from the mundane to the exotic—and even the experimental.

Smith Gorofila, head of the self-proclaimed Brentaal Dissidents League, accused the family corporation of engaging in shady business dealings with the Republic administration with an aim to further crushing individual rights across the galaxy. "Curovao has a history of underhanded dealings and back-room bargains to crush opposition on worlds where it stands to profit handsomely from exploitative business practices," she said. "This increase in corporate security heralds the beginning of an insidious plot that penetrates the highest levels of the company."

Medical Bay

Unlike private hospital rooms, medical bays serve a maximum number of patients. Military installations, urban clinics, industrial facilities, and capital ships use them to provide routine and emergency medical services in as small a space as possible. Such facilities administer physicals and basic procedures, and they triage the injured and offer trauma care during massive emergencies. These self-contained hospital wards pack the maximum amount of medical equipment into whatever space they have. Typically, mobile bed units provide essential instruments, monitors, and apparatus built into their bases.

Even during calm moments, medical bays bustle with constant traffic: newcomers waiting for evaluation, patients undergoing treatment on beds, the chief doctor supervising activity, assistant medics monitoring instruments, and technicians evaluating results in the adjacent lab. Medical droids also help alleviate the strain of duties, especially during the chaos of emergencies.

Description

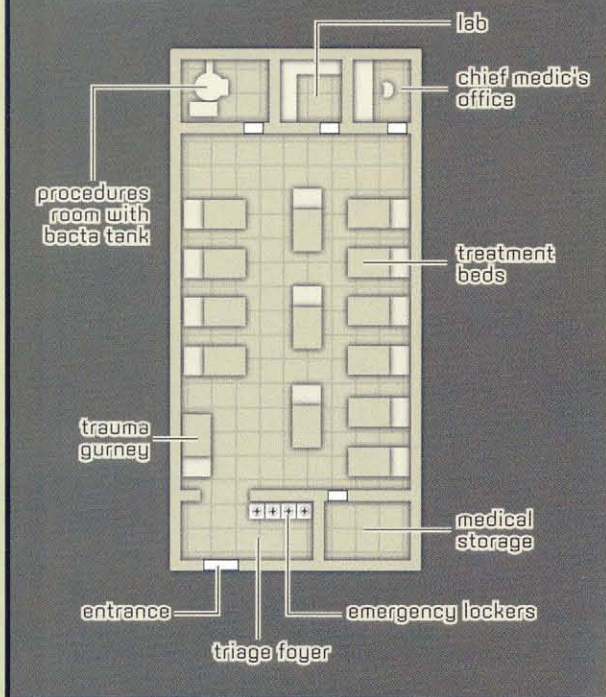
Medical bays consist of open areas filled with movable treatment beds so the space can be rearranged to best handle current duties: routine patient care, emergency triage, or long-term, post-trauma care. Facilities with limited space also set berths into bulkheads to hold patients. Treatment beds or berths incorporate self-contained patient-care equipment: sensors to monitor the patient's condition; chemical ports with retractable injector tubes so medics can introduce pharmaceuticals or other vital fluids into the patient over time; a gas port with mask to provide a constant flow of oxygen or other necessary atmospheres to those with respiratory concerns; and a mount for a datapad with the patient's medical statistics compiled from the monitors and linked to the med bay's central databanks. A portable repulsorlift gurney packed with trauma response devices puts these important tools easily at hand should a patient's condition rapidly worsen.

Most bays also incorporate several other areas to better enhance medical service. A foyer near the entrance offers an area for medics to evaluate incoming patients, with nearby storage lockers for first-aid



Medical Bay

one square = 2m



gear. Smaller chambers connected to the main treatment bay contain an office for the chief medic, a supply room, a lab for medical testing, and a procedures room with a bacta tank.

Special Game Rules

Patients in medical bays attended by physicians heal at twice the normal rate (2 wound points or 2 ability points restored per day, instead of the normal 1 per day). Anyone treating patients in this environment receives a +2 equipment bonus on their Treat Injury check when administering long-term care. The monitors, chemical ports, and portable trauma equipment provide a +2 equipment bonus on emergency Treat Injury checks during medical emergencies.

Clinics offering this level of medical care usually charge 250 credits per day.

A medical bay's sensitive equipment and monitors do not react well to blaster fire or other violent force. Blaster discharges into sensors automatically trigger patient status alarms in the room and at a central control station, and set off the bay's fire alert. If damage penetrates the gas and chemical ports (damage reduction 5, 5 wound points), volatile elements could ignite, exploding and dealing 2d6+1 points of damage to everyone in a 2-meter radius (making a Reflex save against DC 15 halves the damage) and activating alarms meant to monitor patient health and alert personnel to fire or toxic chemical discharge.

The clutter and crowds in medical bays offer cover but plenty of distractions during combat.

Adventure Hook

Orders from HQ: During the enemy siege of our base, internal security recently discovered evidence that a deep-cover agent has infiltrated our personnel and is transmitting coded data off-site. We don't have enough information to determine exactly who it is, but if we don't ferret him out soon, the course of the siege might turn in the opposition's favor. Nearly every section of the base has sustained some damage at this point, and sick bay is overflowing with the wounded. In all this chaos, it's likely the enemy operative is among the injured. You must infiltrate the med bay staff under the guise of helping them during the emergency. Interact with the patients and medics to determine the spy's identity and his true purpose at the base. Follow the agent if discharged from medical care and uncover his true intentions before capturing him.

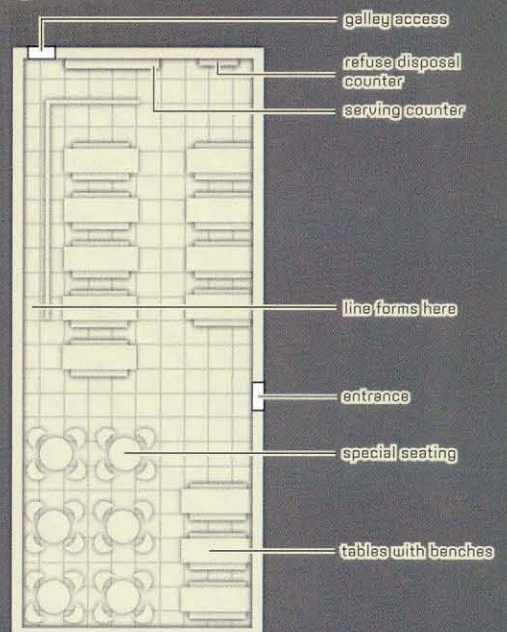
Mess Hall

Dining halls provide eating facilities for large numbers of personnel. Corporate facilities and factories feed workers efficiently in mess halls. On starships and military bases, the crew eats in several shifts to avoid overburdening galley personnel and accommodate duty schedules. Schools, academies, and other institutions offer student meals in mess halls. Social programs offer free meals for the underprivileged in cities. Mass-service restaurants lure customers into cafeterias where they can serve a maximum number of diners with minimal effort.

Adjacent food preparation areas provide meals to mess halls. These facilities can consist of large

Mess Hall

one square = 2m



kitchens, a small galley, or a simple autochef installed in the bulkhead, depending on the mess hall's role and the personnel capacity it must serve.

The size of a mess hall reflects the number of its intended diners. Crew galleys aboard freighters can consist of little more than a booth or table near the autochef. Military outposts offer a cook's station behind a counter and several tables for diners. Large bases, factories, offices, institutions, and capital ships have at least one massive mess hall served by vast kitchen facilities.

Description

A typical mess hall serving a sizeable facility consists of a large chamber filled with tables and chairs. To fit a maximum number of diners, furniture usually includes long tables and benches, though senior personnel might dine at more intimate round tables with individual chairs. Fancier venues sport quality chairs and separate tables and may offer booths for increased privacy. In military installations, separate sections seat officers and enlisted personnel. This division often consists of different style tables or a smaller alcove for officers, though they may also have access to dining facilities in a separate wardroom. Facilities with limited space offer moveable furniture, allowing personnel to rearrange the layout and use the mess hall space for other activities (such as recreational gatherings, briefings, or medical triage).

A main entrance allows passage to corridors leading from the mess hall to other parts of the facility.

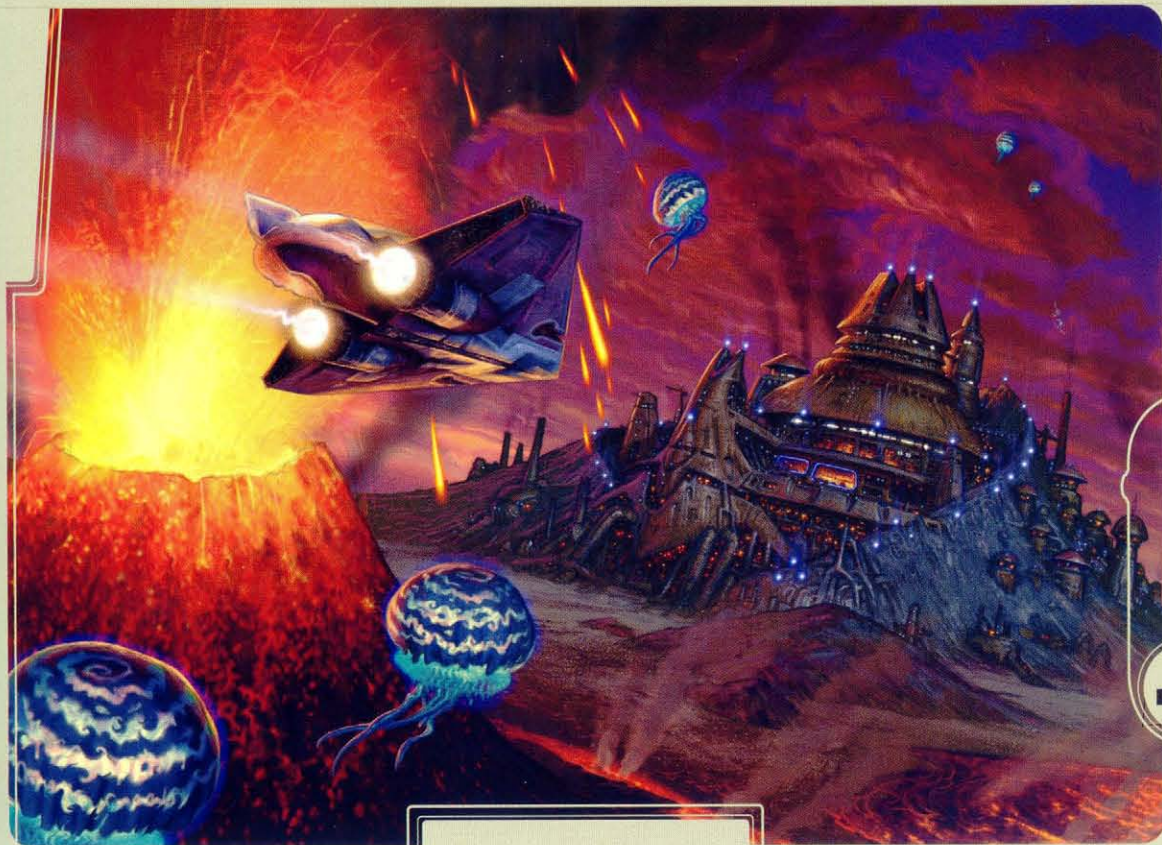
Windows to the kitchen enable diners to collect their meals in an assembly-line fashion from servers working in the galley or from self-serve food tubs. A separate window or niche accepts trash, dining utensils, and other used items left over from the meal that personnel bus themselves. Pleasing decor appropriate to the setting—morale posters, windows overlooking a scenic landscape, patriotic slogans, or informational notices on wide displays—adorns any unused walls.

Special Game Rules

During meals, mess halls become cluttered with tables, chairs, and diners, providing plenty of cover but many distractions in combat. Food spilled on the floor creates a slippery surface. Anyone trying to hustle or run across this area must make a Reflex save (DC 15) to avoid losing their footing.

Mine Complex

Massive industrial installations burrow deep into planetary rock strata to extract valuable minerals. Although typically located in hilly or mountainous terrain, mines penetrate the surface anywhere precious ore might lurk. Mine complexes incorporate many facilities, some to house workers and machinery necessary for operations (such as barracks, mess halls, operation centers, power stations, or repair shops), some to process and ship raw materials (including ore-smelting factories, warehouses, and landing platforms), and others to protect the commodity from enemies, thieves, or insurgent forces (such as bunker entrances, main gate, sentry towers,



MT



guard posts, perimeter fences, sensor systems, security control rooms, and weapons emplacements). Some mines simply hew out the raw ore and send it elsewhere for processing, but other facilities contain smelters and refineries similar in design to factories (see the "Factory" entry above for details).

A mine's central surface feature, the entrance to the subterranean tunnels (technically called the "mine head"), stands almost buried among all its other support structures. The mine head allows access to the tunnels, maintains life-support below the surface, and regulates the flow of personnel, droids, equipment, and raw minerals in and out of the mine.

The tunnel arrangement depends on the boring technique used for a particular mine. Some operations dig corridors in a grid pattern, using the square pillars of unexcavated stone to support the tunnel ceiling. This "room and pillar" technique allows continuous mining but only extracts half the available resources in a given area. "Longwall" mining bores a few tunnels that follow rich veins of ore. As digging advances, miners and automated equipment bolt support beams and shield plates to maintain the corridor's structural integrity. Once an operation has fully exhausted a vein, the miners withdraw, removing supports and collapsing the tunnel behind as they retreat.

Automated or droid mining units excavate rock and shuttle raw ore back toward the mine head along conveyor systems using belts, repulsorlift carts, or suspension rails. Personnel supervise the works, operate large equipment, and undertake delicate boring and structural support duties when required.

Description

A mine complex includes essential facilities for extracting ore: barracks and mess hall for workers, droid garage, power station, repair shop, and the mine head. These often sit within a perimeter fence or wall with a main gate that restricts passage in and out of the facility. Well-guarded complexes reinforce these measures with sentry towers, guard posts, a blast-door gate, weapons emplacements, and sensors to coordinate everything with a central security station. The entrance to the mine head sits at the complex center in an easily defended position.

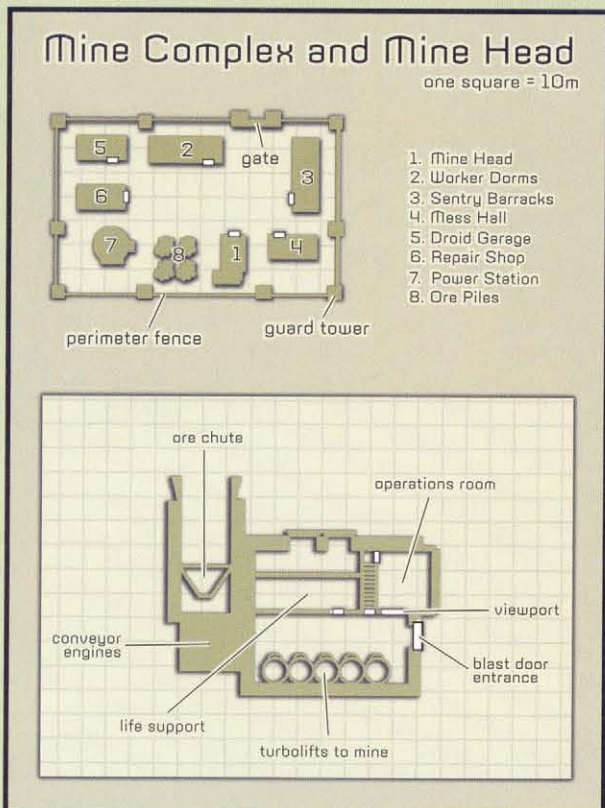
Massive blast doors control access to the mine head for personnel, droids, and equipment. Machinery operates the turbolifts and cargo lifts. A life-support plant pumps heated air down into the mines and ventilates stale air outside using massive blower fans and vent ducts. Conveyor ports carry raw ore from deep within the tunnels upward through the mine head. Chutes direct rocks into waiting hoppers for transport and processing elsewhere, or they lead to other conveyors that carry rocks to smelting refineries within the mine complex. A central operations room monitors all mining operations and remotely controls various systems, including life-support, lift activity, and conveyor output. Supervisors oversee all personnel, droid, and automated equipment operations, monitor sensors to detect rock shifts, gas emissions, and life-support status, and control passage in and out of the mine tunnels. Viewports allow command personnel to visually observe traffic in and out of the mine head. Controls here open or seal the blast doors as required and operate all immediate defenses in the structure.

Most activity underground occurs at the end of corridors. Here teams of miners, supervisors, and droids operate various digging machines to cut away at the rock wall, grind the stone down to manageable pieces, and load them onto a conveyor system. Depending on the technical sophistication, teams of miners might hack away with pickaxes, or one supervisor might command two miners operating bore-rams and a score of droids and automated equipment. Mining activity here generates lots of noise and plumes of rock dust.

Tunnels provide enough room for personnel, droids, and equipment to pass a conveyor belt, chute, or rail along which excavated rock moves back toward the mine head. Corridors typically range from 2 to 6 meters wide. Frequent lights, life-support sensors, air blowers, and heaters help maintain a habitable atmosphere. Safety kits bolted to the rock wall in high-traffic areas provide spare breath masks, glow rods, safety helmets, medpacs, rations, and fire extinguishers for emergencies.

Special Game Rules

A mine head blast door (damage reduction 15, 720 wound points) usually stands open during normal mine operational hours. Supervisors within the mine head operations room control it and frequently seal the portal during off hours, security breaches, and tactical



emergencies. Similar hatches can seal life-support air intake vents and conveyor output chutes to secure the mine proper from intruders. Controls in the operations room also link to turbolift and cargo lift machinery, life-support equipment, remote safety sensors in the mine, and the entire conveyor system. Computers and intercoms link to various stations throughout the mining complex, including any security operations center.

Electrostatic suppressors keep rock dust within the mine to a minimum, negating this as a hazard in all areas except those conducting active excavations (usually at the extreme ends of tunnels). Most boring machines raise a plume of fine rock dust in a 4-meter radius. Operators use breath masks and goggles to protect themselves; those without these aids must hold their breath until they remove themselves from the rock-dust cloud. A character can hold her breath a number of rounds equal to her Constitution score, after which she must make a Constitution check (DC 10, +1 for each previous check) every round to continue holding her breath or she immediately loses all remaining vitality points and becomes fatigued. The following round she begins coughing uncontrollably and takes 1d6 points of damage each round. Plumes of rock dust obscure vision, essentially blinding anyone without goggles or proper eye protection (consult the Character Condition Summary in Chapter 12 of the revised core rulebook for details on blinded characters). Those wearing goggles and those outside the cloud looking in still suffer a 20% miss chance from the one-half concealment the stone dust offers.

Sometimes excavations release harmful pockets of gas into mine corridors. In this event, characters without breath masks or other air supplies must hold their breaths (see above) or lose all remaining vitality points and become fatigued. In the next round, they lose all remaining wound points and begin dying. In the third round, they suffocate and die.

Sometimes mine tunnels collapse due to ineffective or weakened structural support, tectonic shifts in rock strata, subterranean explosions, or sabotage. Characters in a cave-in must make a Reflex save. Those who make a DC 35 save manage to dodge clear of the rocks, though they might have to hold their breath to avoid sucking in the resulting dust cloud. Those who make a DC 25 save lose 4d6 vitality points and manage to land partially out of the rock fall's path. Those who fail the DC 25 save lose 4d6 wound points and become completely buried. Moving massive stones requires a Strength check (DC 30), though this might also inadvertently loosen other rocks from above.

To cause a section of a grid-pattern mine to collapse, the rock wall must sustain at least 600 wound points (with a damage reduction of 8). In a "longwall" mine, one must destroy a section of the protective structure covering the corridor. Durasteel support beams have damage reduction 15 and 72 wound points, while durasteel ceiling panels have damage reduction 15 and 36 wound points. To cause a collapse, a saboteur must destroy at least two beams and a panel.

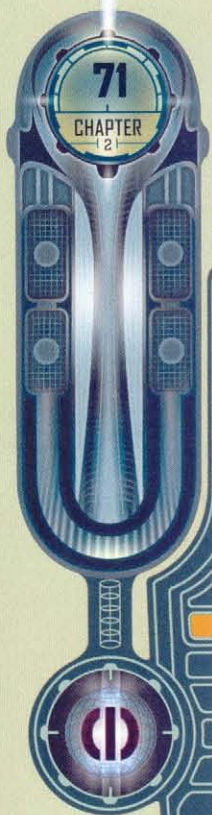
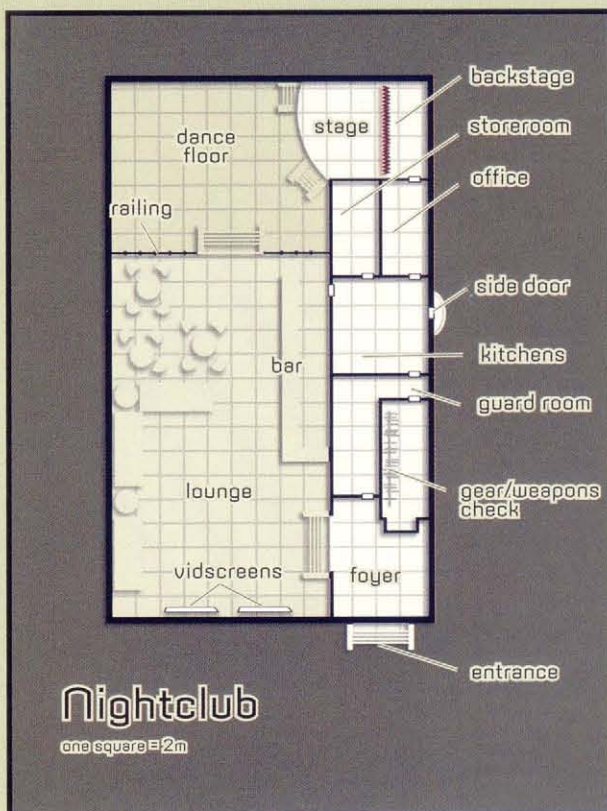
Adventure Hook

Prison Miners Rebel: Mine Head 37, Delrian—Prisoners serving hard labor sentences on Delrian turned against their guards, defeated internal security measures, and took over Mine Head 37 last week. "Everything remains well under control," claimed Wardex Simyl Fruul. "The surrounding detention center still remains under control of Delrian's penal authority. It's only a matter of time before we flush those murderous animals out." Fruul would not comment on rumors that the insurgents had help from traitorous facility staff and mysterious outside forces, nor would he speculate what the prisoners intended to do now that they have control of both the extensive mine passages and the heavily fortified mine head building. Security forces maintain patrols throughout the nearby area to thwart any attempts to tunnel to the surface.

Delrian authorities already summoned a odd team of consultants to handle the crisis, including purported Kooroo mystic Xavar, the director of the Coruscant museum of Galactic Cultures, chief enforcer of the Mining Guild's security division, famed archaeologist Corellia Antilles, and University of Byblos professor of metallurgy and energy physics Allor Vybb. Several bounty hunter associations and mercenary units also arrived on Delrian to offer their services or pursue their own course of action to end the standoff.

Nightclub

Nightclubs provide a place classier than most patrons' own humble dwellings in which they can interact with others and relax. From backwater settlements to the





mightiest city-planets, these establishments provide basic comforts and a few luxuries. A dive nestled among the docking bays of an Outer Rim supply port might offer only a few padded seats, liquid refreshment, and a place sheltered from the rain. Coruscant's best nightclubs offer bars and lounges serving beverages and light fare, video or holographic entertainment screens showing sporting and entertainment events, dance floors, and stages for performing groups. Some even offer a small selection of gambling tables or low pedestals surrounded by comfortable couches that might host impromptu games. The noisy, crowded, dim, and smoky atmosphere offers a comfortable place where people go to relax, meet friends, discuss and close deals, make new contacts, and negotiate alliances.

For a good example of a nightclub, check out the *Outlander*, the Coruscant club into which Obi-Wan and Anakin chase the bounty hunter Zam in *Attack of the Clones*.

Description

Just inside the entrance to most nightclubs, one finds alcoves for bouncers and an equipment check (including coats, weapons, and bulky gear). This area sometimes contains security monitors and weapons scanners. The main nightclub space has open areas to facilitate crowd flow to various amenities along the room's perimeter. A well-stocked bar with distilling and mixing apparatus stands along one wall. A nearby lounge with tables keeps wait-staff traffic close to the

door leading to rear service areas. Tables and booths have low lights or spot illumination. With the flickering vidscreens and floating hologram programs, the lighting scheme creates contrasts between a few brightly illuminated areas and many dimly lit corners.

Clubs that offer dancing maintain a cleared floor separated from the rest of the club by a railing, a few steps, or a border of blinking lights. Music blares over a sound system set into the ceiling among the flashing, twirling lights. Sometimes bands perform on a stage adjacent to the dance floor, but gaudily lit musicomp units also send popular songs into the sound system at patrons' requests or by management's programming.

Rear service areas contain a small but adequate kitchen, a storeroom, and a manager's office.

Special Game Rules

Nightclub crowds can hinder swift movement, creating moderate obstructions ($\times 3/4$ speed penalty) for anyone attempting to move quickly from one area to another. Loud music, flashing lights, varied floor levels, and illuminated vidscreens increase the DC of Spot checks by +2.

Security measures at the entrance include bouncers, weapons scanners, and video sensors to screen clientele and prevent armed fights inside the club. Most establishments, however, have little in the way of security to keep people in or out; the main objective is to avoid confrontations or break them up with burly bouncers.

More affluent nightclubs require patrons to pay a cover charge to enter (in addition to the cost of any drinking and gambling they intend to undertake inside). Bouncers at the door collect this fee and keep undesirables outside. Cover charges typically range from 3 to 10 credits, depending on the luxuries the nightclub offers.

Adventure Hook

Enjoy Comforts Worthy of A Senator: The Diplomats Club offers the finest amenities and the most luxurious atmosphere rivaled only by the best accommodations on Coruscant. Conduct negotiations, broker deals, or simply relax among the discreet comforts and weapons-free environment protected by our own corps of security specialists. Our specially engineered sound system provides soothing music while jamming most electronic audio surveillance measures. Our servers cater to your every need, providing exotic drinks and gourmet food while you discuss business nestled on soft divans in our lounge, secluded in a darkened booth, or sequestered in one of our soundproofed conference rooms. With locations throughout the Core Worlds and key sector capitals, you're never far away from a safe haven worthy of your rank, position, and wealth. Avoid a 10-credit cover charge every time you visit by signing up for our Diplomat's Card. A fee of 500 credits gains you and a guest unlimited access for one standard year!

Whether you're discussing galactic politics, planning corporate intrigues, or negotiating a backroom deal

for your less-than-legitimate business interests, the Diplomats Club is your luxurious and secure haven.

Operations Room

Many facilities use a central command center to monitor activity and issue orders. These operations rooms contain equipment to enable communications and data compilation relevant to the installation's task: sensors, computer terminals, tracking screens, comm boards, security consoles, holographic displays, and fire control for remote weapons. Most major facilities coordinate tasks from operations centers. Factories monitor assembly lines and production output. Starports track in- and out-bound craft. Military bases watch perimeter defenses, plan sentry patrols, and compile data on imminent threats. Security command centers screen sensors, door locks, weapons detectors, and remote cameras to protect facilities. Bridges aboard capital ships function as operation centers for activities aboard their vessel and coordinated tactics among other craft in their formation.

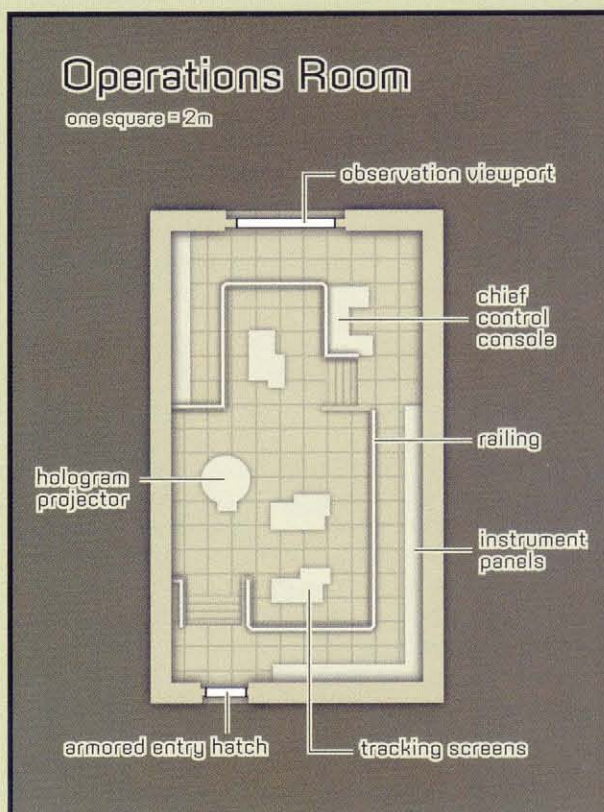
You'll find examples of operations rooms in *Star Wars: A New Hope* (in the Rebel base on Yavin), in *The Empire Strikes Back* (in Echo Base on Hoth), and in *Return of the Jedi* (the briefing room on the Mon Calamari cruiser).

Description

Operations rooms remain sealed from unauthorized personnel, accessible only through armored hatches or turbolifts that controllers can seal in emergencies. The inside layout puts the most important equipment in the center, with ample space for personnel to pass between control stations. A centrally located hologram projector console displays information and images relevant to the current operation so personnel can easily reference it from any spot within the operations room. A com-scan integrator console incorporates a computer station and display projector map readout to process and analyze incoming communications and sensor data. Banks of mission-specific instruments, all hooked up to a central computer, line the walls. Removable service panels provide access to circuitry rigging sensor arrays, power couplings, and computer cores.

The chief controller often maintains a station overlooking the central instruments. A simple desk and terminal provide computer, sensor, and communications access. A side niche often holds hologram projection pods to allow personal visual and audio communication with other parts of the facility and remote locations. Some operations rooms have transparisteel viewports that overlook vital areas of the installation being supervised.

Each operator's station provides a chair designed to alleviate fatigue during long duty shifts. In addition to instruments, data screens, and computer access, these stations also offer ports to hook up headset comm units to talk with other controllers and engage in outside communications.



Special Game Rules

Entry hatches and turbolift doors have damage reduction 15 and 60 wound points. Command personnel enter using a security identification device—such as a card reader, code pad, or fingerprint scanner—mounted near the outside hatch. Opening the door's electronic lock without setting off alarms requires two Disable Device checks to open: one against DC 30 to deactivate electronic security measures and another against DC 20 to rewire the controls to open the hatch. Some installations monitor entry ports to operations rooms with remote sensors that offer a +2 equipment bonus on Spot checks to any security personnel monitoring scanners.

The full array of sensor, computer, communications, and data display equipment in an operations center gives controllers a +2 synergy bonus on relevant Computer Use checks. Terminals in these facilities often allow users to retrieve all information regarding a particular site, accessible with a Computer Use check against DC 25 or greater to circumvent security coding, and another against DC 20 to locate restricted data.

Adventure Hook

Orders from HQ: We've discovered evidence of a traitor on the base, probably among one of the senior officers. To flush the mole out, our techs plan to create a computer-driven threat simulation that we'll treat as a real emergency. The command center will remain locked down for the duration of the "siege" so nobody can enter or leave once things get rolling. Arrange to check in with me at the command center



supervisor station at 0930 hours; the situation begins at 0947. Mingle with the operations room staff, making yourself available to the senior officers to fill in for missing controllers, all while watching for suspicious activity. The computer simulation will continue escalating the emergency, thanks to a few mining charges detonated by engineers outside the base and some realistic chatter on the comm channels. We expect the traitor to reveal himself by trying to send a coded transmission to the enemy forces supposedly attacking the base. When the mole makes his move, we're counting on you to jump in and subdue him before he can cause any trouble.

Parts Shop

Those wishing to repair their own equipment, vehicles, droids, and vessels rarely have the connections, influence, or legitimacy to order brand-new parts from manufacturers or official suppliers. They turn to parts shops that buy and trade junked machinery, salvage parts, sort the spoils, and sell refurbished parts. Most employ hordes of beggars, street urchins, and vagabonds to collect materials, though they also purchase machinery directly from owners when it suits them. One finds them near docking bays, droid garages, landing pads, junkyards, repair bays, vehicle terminals, and anywhere else mechanical devices need repairs or modifications. They rarely offer massive equipment requiring anything greater than a skiff, load lifter, or speeder truck to move.

Legitimate operations like military bases, factories, freighter lines, transport companies, and corporate concerns also retain parts shops to maintain fleets of vehicles, vessels, droids, and machinery serving an installation. These facilities appear much better organized, provide a wider variety and higher quality of materials, and employ sensors and sentries to ensure security.

Watto's Mos Espa junkshop in *The Phantom Menace* serves as a prime example of a functional parts shop.

Description

Patrons enter parts shops through a main door leading to an outside passageway or thoroughfare. This entrance allows only personnel, but many establishments also maintain a wider cargo entrance (in front or out back) through which speeders, load lifters, or skiffs piled with heavy or numerous parts may pass. After hours, heavy doors close over both portals.

At a front service counter, clerks receive patron requests, pile fulfilled orders, and accept payment. The staff rarely permits unauthorized personnel back into the parts shelves, preferring to retrieve parts themselves according to the strict organization usually known only to them. Most parts shops attempt to organize inventory into bins, some large enough to stand on their own, others small enough to fit on shelves. Huge parts stack onto freestanding piles or lean against sturdy walls. Rows of shelf units house innumerable small parts bins. Baskets or racks hanging from the ceiling may also contain mechanical components. Clerks try to put the most frequently requested parts in easily accessible locations near the service counter for speedy retrieval.

Support areas often include a small office to track transactions and inventory movement, and a garage housing load lifters, cargo skiffs, or speeder trucks used to move and deliver parts orders.

Special Game Rules

The doors sealing off parts shops after hours (both for personnel and cargo) have damage reduction 15 and 36 wound points.

A parts shop presents plenty of hazards that can topple down on characters if properly pushed, shot, levered, or otherwise tipped over. Parts bins pushed off shelves can deal 1d6 points of wound damage, though a successful Reflex save (DC 15) allows this damage to apply to vitality points first. Heavy components pushed over onto others deal 2d6 points of wound damage (or vitality damage on a Reflex save against DC 20). If someone manages to push an entire parts shelf over, it deals 4d6 points of wound damage (or vitality damage on a Reflex save against DC 25) and requires a Strength check (DC 30) to move to release pinned characters.

Parts sometimes leak slippery fluids into the passages between shelves and bins. Anyone trying to hustle or run across a slick fluid puddle must make a Reflex save (DC 20) to avoid losing their footing.



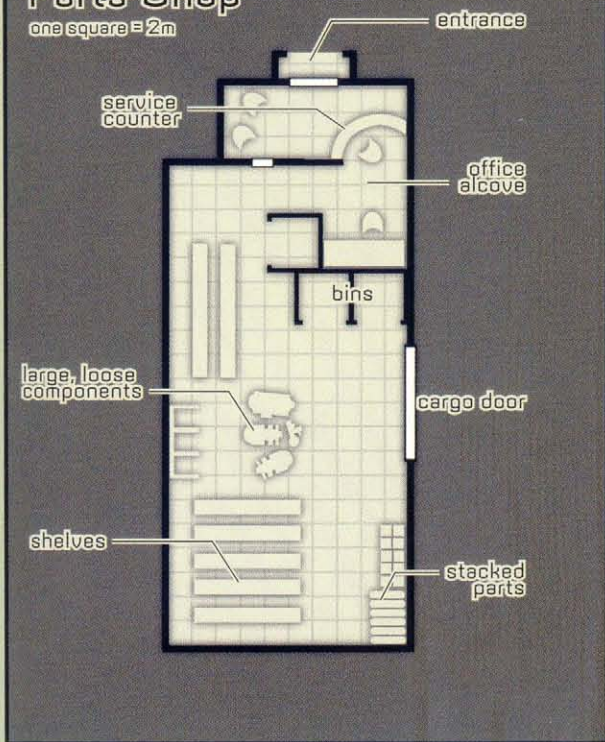
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CHAPTER
2

Parts Shop

one square = 2m



Adventure Hook

Message from Snitchly Gritch: Okay, I lifted the datacard off the Bothan courier just like you asked. I didn't think anyone noticed until these two Rodians started tailing me. No matter how hard I tried, I couldn't lose them, so, rather than lead them back here and blow your entire operation and cover, I ducked into Guzbal's Parts Warehouse, made like I was looking for a servo-capacitor or something, and slipped the datacard into one of the bins. I'd go back and help you find it, but those Rodians know just who to look for, and they're sure to jump all over me if I show my face in that neighborhood again. No doubt they have someone watching the parts shop just in case someone stops by to retrieve the datacard, but they're also probably watching the droid yard, street market, speeder lot, and transport depot I ducked through trying to give them the slip. You know, you didn't tell me someone like Rodians was looking for this thing . . .

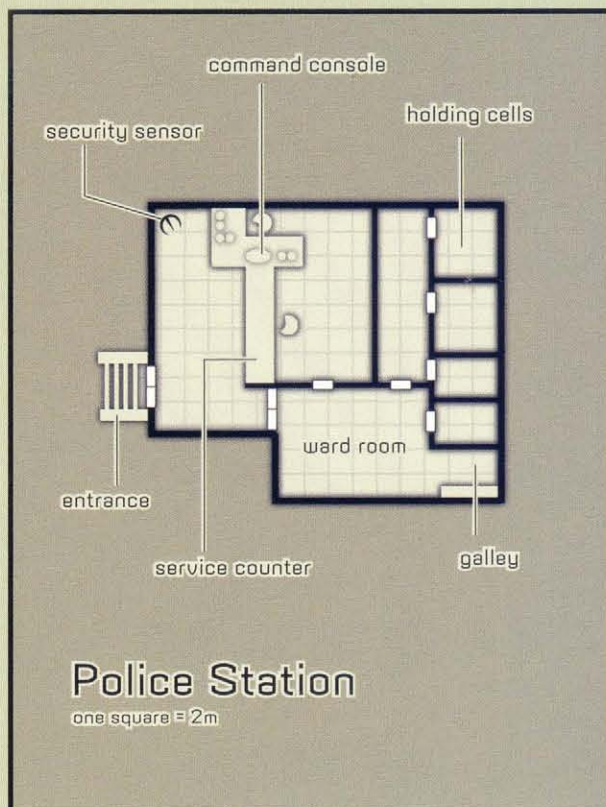
Police Station

Constabulary forces maintain various stations, checkpoints, satellite offices, and command posts that monitor precincts, starports, central government forums, or installations. These facilities serve as a central dispatch location that offers a variety of services depending on the post's mission profile and intended watch area. Most center around a basic operations room from which controllers can monitor and communicate with patrols. They also incorporate at least one holding cell (see above) for detaining suspects.

Different law enforcement organizations maintain different kinds of security stations. Starport customs posts stand near intersections of major thoroughfares leading to docking bays and warehouses to better dispatch inspection teams to recently landed vessels and enforce peace among a motley assortment of transient spacers. A neighborhood police substation provides facilities for roaming patrols (ward rooms, galleys, and vehicle bays), an office for handling administrative concerns with local residents, and a few holding cells for petty criminals waiting for transfer to a central incarceration facility. A planetary security force headquarters could contain administrative offices, barracks, mess hall, armory, med bay, vehicle garage, repair bay, guard post, conference room, and several levels of holding cells.

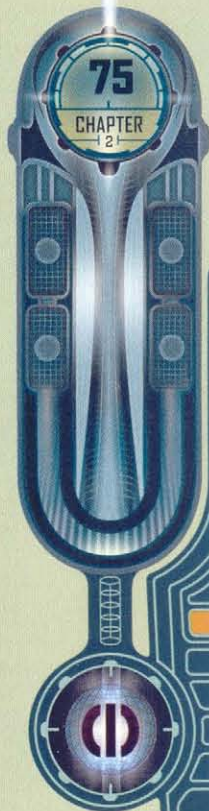
Description

A basic police station consists of a main office, several holding cells, and a ward room. Some facilities allow open access from the street into a main lobby-office, but most require visitors to identify themselves through an intercom control panel on the outside door. The main office contains a central command console from which a single supervisor can communicate with roving patrols, access computer records, and watch sensors monitoring the entrance, cells, and other sensitive areas. A counter keeps walk-ins from wandering beyond the main lobby. Here, a second officer usually handles public requests, including permit applications, questions, fee payments, and crime reports. A short hallway leads to several holding



Police Station

one square = 2m



cells. The supervisor controls locks on the access hatch and the individual cells from his station, though panels adjacent to each door also allow entry from the outside by anyone with the proper code authorization or security card. A ward room offers a prep area for security personnel working in the facility and on patrol. Wall lockers provide storage for personal belongings, and a sealed equipment cabinet stores weapons, helmets, vests, and other necessary police items. A few tables and chairs offer comforts for those on break or coming off duty. A fresher and small autochef provide for officers' personal needs.

Special Game Rules

Entry doors to police stations that remain sealed until visitors announce themselves have a damage reduction of 15 and 60 wound points. Opening these requires two Disable Device checks, one against DC 25 to deactivate electronic security measures and another against DC 15 to rewire controls to open the hatch. Sensors monitoring entrances and sensitive areas provide a +2 equipment bonus on Spot checks for sentries in an operations room, and computer and communications equipment at the main supervisor's station give a +2 equipment bonus on relevant Computer Use checks.

See the entry on holding cells above for details on hatch controls and locks. Breaking into personal and equipment lockers in the ward room requires a Disable Device check against DC 15. Cabinets storing weapons and other restricted police gear employ electronic sensors to alert the main desk of unauthorized entry; a Disable Device check against DC 25 circumvents these security measures.

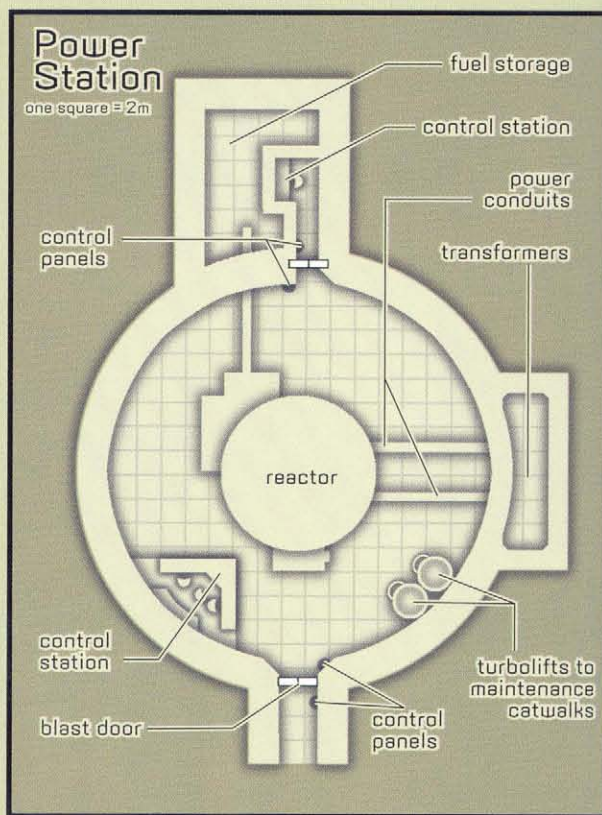
Adventure Hook

Authorities Detain Notorious Criminal: Downport, Kelada—After a tense firefight this afternoon in Docking Bay 298 that resulted in several injuries, a speeder traffic snarl, and damage to a local eatery, starport customs officials announced the capture of Devanna Glynn, a known smuggler, underworld crime enforcer, and possible Rebel commander. “We managed to capture Glynn alive when her friends retreated from our ambush and left her behind,” said Captain Huuvar of Starport Customs. “No doubt she possesses vital information about criminal organizations and Rebel cells operating on Kelada.”

Starport authorities currently have Glynn incarcerated at their central facility on Convergence Plaza. Interrogation teams from both the Kelada Planetary Militia and the Imperial Governor's office of internal security are already en route to question Glynn about her activities on Kelada and her associates who escaped this afternoon's firefight. Authorities continue combing Downport's warehouses, docking bays, and service businesses, seeking to arrest her accomplices at any cost.

Power Station

Power stations generate and distribute energy to industrial facilities, military bases, large corporate



installations, city districts, and settlements. Starships use similar arrangements to generate power for internal systems or harness energy from the vessel's engines. They vary in size depending on the amount of power they must generate to support the nearby infrastructure. Remote settlements depend on little more than a generator room with fuel stacked nearby, a few conduits running outside, and a maintenance crawlway. Power stations supporting factories occupy large bays adjoined by fuel storage tanks and a regulator control room. Cities rely on power plants nestled out of sight among underground service areas. Subterranean reactors for military bases hum behind armored casings, blast doors, and several meters of solid rock to protect against damage during an attack.

Description

A power station sits in a room or structure that provides some basic protection against exterior damage, intruders, and sabotage. The portal stands wide enough to allow machinery to enter to perform maintenance and replace worn or damaged components. Personnel gain entry through the main blast door by inputting a code or swiping a card-key. A massive reactor dominates the interior space, typically rising several levels above the ground floor. Huge conduits channel fuel into the main chamber, coolant to maintain ideal operating temperature, and power heading out of the facility. The generator's ominous hum frequently fills the room and requires personnel to raise their voices to communicate. The staff stores fuel in a room or tank adjacent to or beneath the main generator chamber.



A main control station set off to the side monitors power output, channels energy through a regulator to various locations, and controls all aspects of the generator's operation. This station also overrides the blast door controls and has access to alarms to alert other areas of the facility in case of an emergency.

Engineers access various parts of the generator by using maintenance crawlways and catwalks.

Special Game Rules

Reinforced power station walls have a damage reduction of 10 and 120 wound points, though this may increase to damage reduction 15 and 180 wound points for particularly large or secure facilities. Unless opened from the primary control console inside, the main blast door (damage reduction 15, 180 wound points) requires work on the outside control panel to open: a Disable Device check against DC 25 deactivates electronic security measures, and another against DC 15 rewires controls to open the door. Secure facilities employ sensors to monitor outside the door (+2 equipment bonus on Spot checks on approaching threats).

The computer at the main control station allows one to monitor the reactor's status and power output and the destination of channeled energy. Personnel can change various aspects of the generator's operation on a Computer Use check (DC 15), including diverting energy to other areas, shutting off certain output lines, increasing or decreasing power output, or shutting down the generator entirely. Setting the reactor on overload requires a Computer Use check (DC 25) to override failsafe security codes and a Computer Use check (DC 20) to manipulate the computer-driven operational protocols. A Disable Device check (DC 30) also disables any remote override controls that may cut off fuel or shut down the generator from an off-site command center in case of emergency. Overload effects vary, depending on the reactor's size. In a few minutes, the entire chamber floods with radiation ranging from Level I (Mild) for facilities powering small settlements all the way up to Level V (Lethal) for generators supporting military bases, starships, and immense facilities. (For details on how radiation affects characters, refer to Radiation Poisoning in Chapter 12 of the revised core rulebook.) Shortly after radiation begins flooding the chamber, the reactor explodes. Damage varies according to the unit's size, but it ranges anywhere from 10d10 to 25d10 points.

Most generator components (such as power couplings and support pipes) have damage reduction 10 and 24 wound points. Destroying them causes the computer's operation protocols to shut down the reactor. Only by penetrating the armored generator housing (damage reduction 10, 120 wound points) can exterior damage cause a reactor overload as described above.

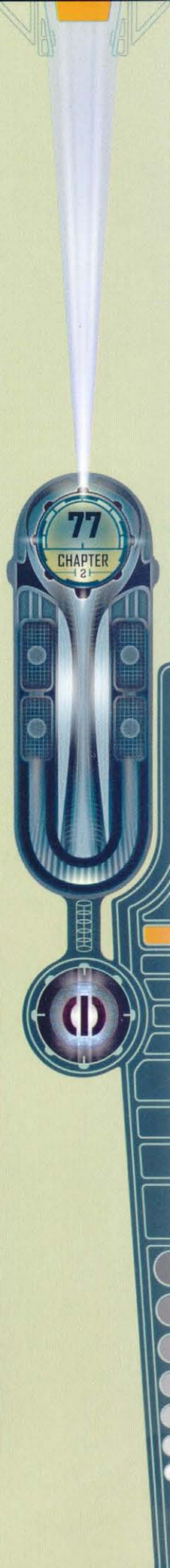
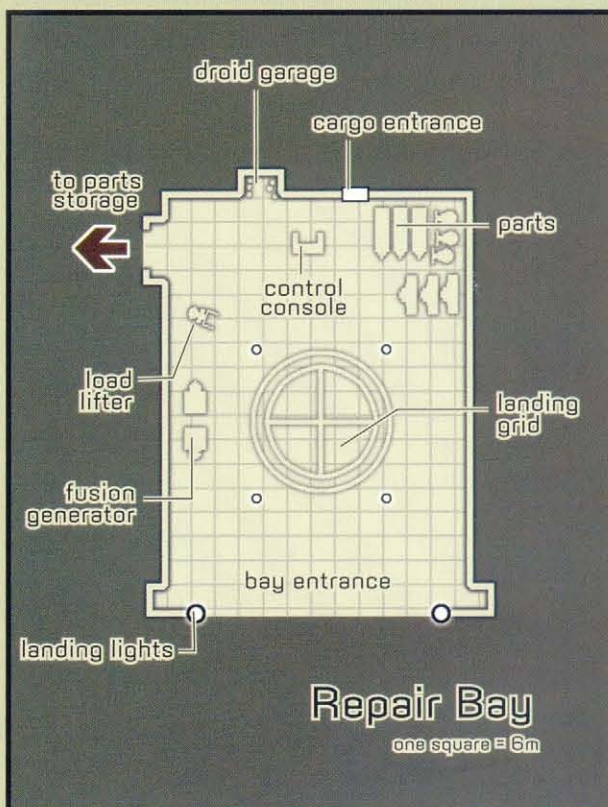
Adventure Hook

Separatists Threaten Reactor Overload: Curamelle, Corulag—Insurgents claiming to be part of the Confederacy of Independent Systems took over the

city's central generator facility today in a bloody fire-fight that slaughtered the entire power station's staff. In a communiqué to authorities, the Separatists threatened to overload the facility's reactor and cause a catastrophic explosion if their demands for alien rights aren't met. "We've never had such insidious and senseless violence on our planet before," said Justar Villius, speaker for the legislative House of Citizens. "Security forces are evacuating the area, and we're debating the various means for dealing with this crisis." Reports indicate two distinct camps in the House of Citizens: The minority favors peaceful negotiations with the Separatists, while the majority demands strong retribution and swift reprisals against those holding the power station and anyone else allied with their cause. Authorities have not provided any indication of how they intend to evict the Separatists from the power station. If they overload the reactor, it would destroy much of Curamelle's prosperous downtown and contaminate the city for years with radioactive dust.

Repair Bay

Repair bays fix and maintain all kinds of machinery, from landspeeders and droids to starfighters and freighters. They service anything that clients can fly, wheel, or tow into the bay. Their cavernous interiors contain tools and equipment for nearly any repair. During operational hours, repair bays bustle with activity: technicians work at open service panels, engineers inspect interior systems, droids interface with ship-board computers, load lifters retrieve heavy





components from storage, and overhead tractor-beam generators move massive replacement parts.

These facilities sometimes incorporate other elements adjacent to the main bay, including an office, droid garage, catwalks, and parts stores to supply required materials and replacements. Some have open access to an adjoining docking or hangar bay to service vessels landing there.

The pit hangar serving the Mos Espa Podrace arena in *The Phantom Menace* illustrates a busy public repair bay.

Description

A repair bay initially seems like a docking hangar: a large, enclosed area that vehicles can access through a wide portal. In stardock facilities, magnetic fields protect the entrance and maintain pressurization in the bay. Landing lights mark the outer edges of the bay entrance to guide incoming craft. Although overhead tractor-beam generators can move immense equipment, they rarely have the configuration to guide incoming vessels into the bay. Most facilities have one central landing grid where they carry out repairs on a single craft. Those supporting larger installations can sometimes accommodate more vessels on the main deck. Some bays also have overhead docking gantries accessible by catwalks for smaller vehicles requiring routine maintenance.

Equipment, tools, and machinery litter a repair bay deck (unless the owners happen to have a fastidious

streak). Portable fusion generators recharge vessel power cells. Lube packs stand ready to grease up landing gear, hatches, and other mechanical components. Load lifters and other droids stand waiting for orders to retrieve large parts or carry out routine maintenance duties. Parts removed from vessels under repair sit around near the maintenance hatches from which mechanics removed them. Overhead tractor-beam generators rumble along their gantry railings, levitating heavy components into place. Wires and conduits run into computer ports in the walls, interfacing with an engineering diagnostic computer.

A central command console allows the chief technician to access the main computer, control the overhead tractor-beam generators, and monitor activity in the bay. Secure facilities also incorporate sensor readouts, alarm buttons, and controls for locking down the bay. This post sometimes stands on a podium facing the main landing grid, though it sometimes overlooks the entire bay from a control room set high in one of the walls.

Special Game Rules

Technicians working on craft interfacing with the bay's diagnostic computer gain a +2 equipment bonus on Repair checks.

Vessels sometimes leak slippery fluids onto the repair bay deck. Anyone trying to hustle or run across a puddle of slick fluid must make a Reflex save (DC 20) to avoid losing their footing. This also applies to anyone trying to hustle or run across a portion of the bay deck littered with loose tools and spare parts.

The overhead tractor-beam generators can lift nearly anything off the main deck and carefully maneuver it into position somewhere else. They can pick up living beings or lift heavy objects to drop on adversaries. To snare someone, the operator must make an attack roll against the target's Defense, with a +2 bonus for the unit's fire control. Beings caught in a tractor beam can struggle free of the beam's focus on an Escape Artist check (DC 35). Tractor-beam generators cease functioning if destroyed (damage reduction 10, 24 wound points), though they also lock up if someone damages the main controls.

Restaurant

Restaurants offer enclosed dining areas with full service—unlike food stands, booths, and street side counters—and they offer classier dining accommodations than public cafeterias based on the mess hall model. Diners choose from a vast menu of offerings, from full entrées with all the trimmings to tasty appetizers and lavish desserts.

Upscale establishments offer a complete luxury dining experience. They focus on a theme or attraction, such as a particular cultural or species cuisine, floor-to-ceiling windows overlooking a fantastic vista, stage entertainment, or exotic decor. People visit these restaurants to get away from their own ordinary world, treat high-ranking clients, conduct discreet deals, or reward themselves with excellent service and

fine food. More mundane venues concentrate on providing a comfortable atmosphere and decent food. These restaurants cater to the galaxy's more practical denizens, who seek a safe haven where they can sit back and let someone else serve them a hearty meal.

A host greets guests at the door and filters out unwelcome visitors, sometimes with the aid of a few burly bouncers. Once the host seats diners, a waiter takes care of their needs, from drinks to the main meal and, finally, the check. Rear-area staff includes chefs and washers who ensure that patrons receive properly cooked meals on sanitized utensils. Posh establishments employ large numbers of workers to cater to customers' needs. Even the stingiest establishment still maintains at least one host (sometimes the owner), a server, and a kitchen worker.

Description

Restaurant entrances reflect their opulence. Most welcome guests into a foyer where they can deposit coats, weapons, and other bulky gear. Bouncers sometimes lurk in darkened corners here to help keep riff-raff out and manage any disturbances. The host greets guests here and either leads them to a table personally or summons a lesser host to seat them. A podium or alcove control console allows the host to track tables assigned to diners, servers assigned to tables, and other aspects of crowd management. An intercom often permits communication with rear serving and prep areas.

The main floor contains tables, booths, and other accommodations for diners based on the restaurant's

theme, cuisine, and decor. Lighting, accessories (such as screens, plants, fountains, and statuary), and music (if provided) strike a careful balance to afford privacy without drowning out conversations among those at an individual table. Clear avenues exist leading from clusters of diners to the entrance and the service access. Rear areas include a kitchen, washroom, pantries, refrigerated storage, manager's office, and freshers for employees and guests.

Special Game Rules

Tables, chairs, wait staff, and diners clutter restaurants, providing plenty of cover but many distractions in combat. Food spilled on the floor creates a slippery surface. Anyone trying to hustle or run across this area must make a Reflex save (DC 20) to avoid losing their footing or bumping into an obstacle.

Security measures at a restaurant entrance might include bouncers, weapons scanners, and video sensors to screen clientele.

Simple and practical restaurants usually charge from 10 to 20 credits per meal per person, depending on the level of service, locale, and quality of food offered. More extravagant venues often charge 50 to 75 credits for a good meal, though an experience in particularly luxurious restaurants can range even higher.

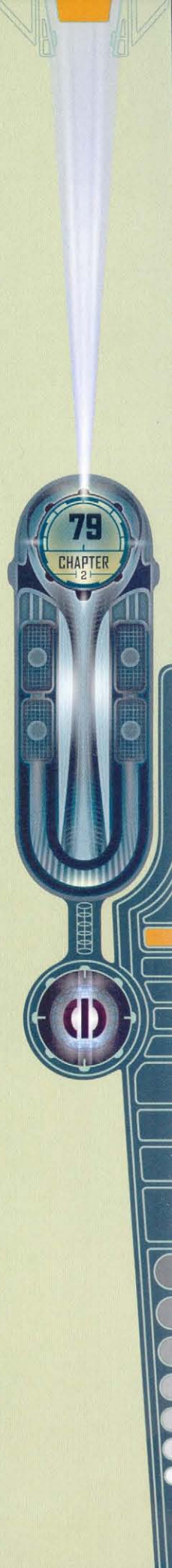
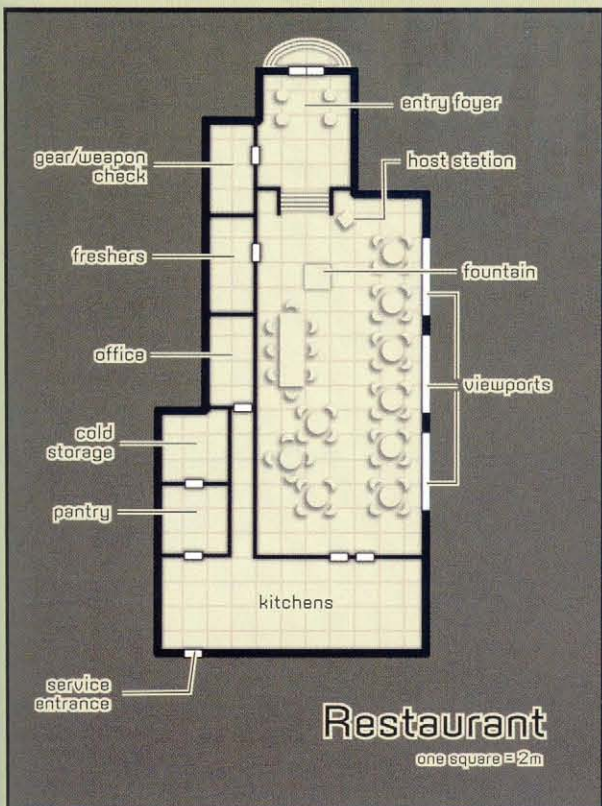
Sewer System

Networks of pipes, filters, cesspools, conduits, and tunnels help channel sewage from heavily developed areas to processing facilities or remote outflow ponds. These sewer systems comprise essential support infrastructures to any military base, city block, factory, or ground installation providing sanitary services for inhabitants. They form subterranean networks deep beneath facilities with many inflow points from above but only occasional maintenance access conduits large enough for technicians and droids. Water usually propels waste through the system, flowing downhill into deeper areas or pumped higher into filtration sluices. On worlds with little water, sewage flows in a thick sludge, eased on its way by any liquid waste product dumped into the system.

Description

Sewer tunnel sizes vary. Those crammed among other service areas must wind their way around larger machinery and structures; these rarely exceed 2 meters in diameter. Most accommodate smaller droids ideally, forcing larger beings to crawl awkwardly and maneuver through tunnels on their hands and knees. Larger systems use larger tunnels, often more than 5 meters in diameter, to allow greater effluent flow down the center and better maintenance access along the edges. These wider conduits often provide ledges, handholds, ladder rungs, and railings to better facilitate movement for engineering personnel.

Sewer systems primarily consist of long stretches of tunnels with varying levels of flowing wastewater. Inflow valves frequently pierce the sides and ceilings of





SEWER LABYRINTH

Need ideas for passages in a sewer system, or an entire randomly generated plan of sewer sections, service chambers, and access points? Choose from the table below or roll 2d20, modifying each roll by +2 if characters follow the flow and -2 if characters trudge upstream. The effluent level of the last sewer tunnel persists into the next chamber encountered.

2d20 Roll Sewer Component

- 0-8 **Sewer tunnel, low flow:** A small, trickling stream of effluent flows down the center of a standardized sewer tunnel.
- 9-12 **Sewer tunnel, moderate flow:** Waste water fills the tunnel up to one-third its height as it gently flows downstream.
- 13-14 **Sewer tunnel, flooded:** A torrent of effluent rushes down the tunnel, filling it halfway and carrying along anything that doesn't have a firm grip.
- 15-16 **T-intersection:** One sewer tunnel intersects another at a "T" juncture, presenting two other ways to proceed.
- 17 **Four-way intersection:** Four passages intersect, though the sewage only flows down one of them.
- 18 **Vermin nest:** A breach in the tunnel wall seethes with angry vermin who've made a nest here.
- 19-20 **Inflow chamber:** Several inflow tubes gush effluent into this chamber from their valves in the ceiling.
- 21-22 **Street grate:** A narrow vent upward allows air and runoff to enter the sewer system from the street.
- 23-24 **Strainer hatch:** A heavy, grilled hatch allows liquid to pass but holds back solid debris, though the corroded control panel nearby can open it.
- 25-26 **Sediment pool:** A large pond of still water allows sediments to settle to the bottom while liquid eventually flows down another passage.
- 27-28 **Filtration falls:** The tunnel drops in several unexpected steps; the falls churn the water, which aerates it and separates solid matter.
- 29-30 **Skimmer chamber:** A circular-moving metal rake skims and churns the surface of this pond to sift out floating debris.
- 31-32 **Sludge trap:** Although the surface appears to be still water, just beneath lurks a deep level of sludge accumulated from waste-water processing.
- 33-34 **Outflow port:** Sewage flows out of the system and into open cesspools, swamps, or natural bodies of water through a grilled port.
- 35-37 **Access hatch, street:** A grill allows runoff from streets, sidewalks, and other outdoor areas into the system.
- 38-39 **Access hatch, maintenance:** A sealed hatch allows sewer access from within the facility or structure above.
- 40+ **Access hatch, station:** A sealed hatch allows sewer access from within a waste-processing station above. ☼

these conduits, allowing effluent from facilities above to enter the network. Occasionally, these tunnels meet or lead into subterranean chambers used to process detritus before pumping it out of the system. See the "Sewer Labyrinth" sidebar for ideas for different components one can encounter in sewer systems.

Special Game Rules

Anyone with a hydrosponder or other appropriate tool can open a manual maintenance hatch, grate, or outflow port grill to the surface with a Disable Device check (DC 10). Those opened by mechanical pistons (such as strainer hatches, maintenance seals, and other ports within the system) have control panels protected by snap-in-place seal plates that can open on a Disable Device check (DC 15). On panels where the seal plate has fallen off and allowed the fetid atmosphere to corrode the electronics, one must make a Disable Device check (DC 25) or a Repair check (DC 15).

The humid atmosphere increases the DC for Climb checks by +5. Slippery effluent makes rapid movement difficult. Anyone trying to hustle or run through sewage must make a Reflex save (DC 20) to avoid losing their footing. Characters might have to swim across flooded or deep areas; the thick consistency of sludge water can increase the DC of Swim checks by +5. For details on negotiating different flow levels, consult the Swim skill in Chapter 4 of the revised core rulebook.

Anyone ingesting or exposing a wound to sewage might contract an infection. They must succeed at a Fortitude save (DC 15) or lose 1 point of Constitution after an incubation period of 1d4 days. Once per day thereafter, they must make another Fortitude save or lose another point of Constitution. For details on disease rules, see Disease in Chapter 12 of the revised core rulebook.

Shanty Town

Society's unwanted and despondent residents cluster at the edge of or even beneath cities in unplanned slum communities. These shanty towns harbor petty criminals, bums, lunatics, the poor, dissidents, escaped slaves, and victims of unfortunate circumstances seeking refuge from the galaxy. They make their living by undertaking menial work, running errands, scavenging food and equipment, and even begging for hand-outs—if they even pretend to work at all. They inhabit whatever shelter they can find, often aiding one another or building onto already established shanties.

Most inhabitants must fend for themselves, but some slum communities show remarkable solidarity. Neighbors help each other construct shelter, bands of scavengers seek material and food to distribute to others, and everyone defends the shanty town against authorities trying to disperse it. These slum societies usually center around a charismatic individual or core group that rallies inhabitants and directs them toward community improvement.

Surface slums sprawl outside cities near junkyards, trash heaps, and industrial sectors where they can

scrounge materials for housing and substances for food. Subterranean shanty towns occupy unused service chambers or natural caverns, usually near a source of garbage and scrap. Sometimes these settlements rise inside developed urban areas where a vast territory offers a solid foothold, such as an abandoned factory, a burned-out apartment building, or a disused warehouse.

Description

From a distance, a shanty town looks like a sprawling junkyard. It consists of a jumble of small- to medium-sized dwellings constructed from any material available: syntherope, blankets, thermo-tarp, old cargo crates, scrap bulkheads, chemical drums, torn-up duracrete sidewalk panels, burned-out vehicles, and so on. These hovels—little more than one-room caves or tents—stand with little conscious organization among them. Burrowed tunnels, common entrances, and shared side-doors help create warrens among adjacent shacks for related or allied inhabitants. Most keep small fires smoldering to provide heat and cook food; only the luckiest survivors horde small fusion generators. Fuel comes from dried sewage, animal dung, and chemical runoff.

Narrow paths wind through the piles of junk and makeshift shelters. Since these pass by doors and peepholes into hovels, few walk by without the residents' knowledge. Some deliberately strew junk in the trail to discourage or hinder passage. Shanty towns sometimes set traps on the pathways leading into their settlement to discourage outsiders and prevent authorities from advancing on their territory.

Depending on the level of solidarity in a community, shanty towns might maintain a common source for necessities. A well, cistern, or disused tank holds potable water. Sometimes a storage bin offers collected fuel sources to share, and junked storage lockers hold surplus food collected by roaming scavengers. When a dominant personality bonds the community, a central meeting area offers space for residents to resolve disputes and discuss issues.

Special Game Rules

Since shanty towns consist of junkyard labyrinths, traveling along even established paths presents many obstacles. Anyone trying to hustle or run through this maze must make a Reflex save (DC 20) to avoid losing their footing.

Inhabitants sometimes defend their turf with small traps made from salvaged junk. Tripwires can topple intruders onto a bed of jagged spikes, transparisteel, and metal set into the ground nearby, dealing 1d4 points of damage (and possible infection). Shallow pitfalls filled with sharp debris deal 2d4 points of damage to anyone who falls in. Deadfalls or avalanches of junk piled nearby deal 2d6 points of damage. Characters can spot such traps with a Search check (DC 20) and avoid their effects with a Reflex save (DC 20).



Adventure Hook

Dissidents Rally Shanty Mobs: Recardeon, Rimma—Political dissidents inhabiting the vast Norsec shanty town incited the slum's inhabitants to riot yesterday. Mobs of angry, desperate beggars surged into Recardeon's northern suburbs, looting private residences and several estates before reaching the industrial sector and stout resistance from corporate security troops. "We will not tolerate such lawlessness in our society," Imperial Governor Alyk Krysusten said in a public declaration this afternoon. "Our intelligence sources indicate that elements of the Rebel Alliance have infiltrated the Norsec shanty district, hiding among the hovels while they establish a firm base of operations from which to terrorize ordinary Recardeon residents." Governor Krysusten declared that he would increase security checks throughout the city and restrict traffic from outlying areas. Citizens expect that, after tonight's scheduled meeting with Commander Iolyn Travanne of the local garrison, the government will order Imperial stormtroopers to overrun the Norsec shanty town to disperse the inhabitants and destroy any Rebel presence.

Speeder Platform

Pedestrians access speeder service from platforms raised along ground avenues or projecting from public sidewalk promenades and private apartments high above the surface. These platforms offer places for passengers to summon and wait for transport, facilities



for small repulsorcraft to land, and docking ports for larger vessels to pull alongside.

Public platforms provide shelters for passengers waiting for municipal transport. Caller panels allow passengers to summon an air taxi to their particular platform. Crowded stands sometimes mark spaces where patrons can wait in line for the next cab. Larger platforms float near major skylanes to offer transfer points between private speeders, public transports, and starship landing pads.

Balconies offering public speeder parking often require a small fee paid into a meter mounted nearby (typically, 2 credits per 4-hour period). Tractor beams lock down any vehicles left beyond the paid parking period (or with unpaid fees after 15 minutes) until authorities can arrive to impound the speeder. High-rise facilities also offer complimentary private speeder landing platforms for guests. Offices provide them for employees and visiting clients. Luxury apartments sometimes offer parking balconies adjoining the owner's residence.

Description

A typical public transport speeder platform offers pedestrian access through a stairway (if located along ground avenues) or entry hatch (if mounted high on a building's facade). Blinking or solid lights mark areas on the wide landing deck reserved for pedestrian lines, private parking, air taxi landings, and incoming public transports. Shelters often protect waiting passengers from the elements. A podium with a caller panel stands near the air taxi loading zone. Sometimes a

blinking landing grid directs incoming taxis to land on the deck, though most times these zooming airspeeders simply pull up to a loading port alongside the platform to take on passengers. A larger docking port also allows arriving or departing passengers to access public transports. A digital display shows when to expect the next public transport to arrive. Parking spaces marked by dim lighting set into the deck allow speeder drivers to park their craft and visit nearby businesses or transfer to public repulsorlift service.

Padded bumpers or low-powered repellors keep wayward craft from smashing into the platform edge during landing procedures. Pipe railings or solid balustrades prevent people from falling over the sides; open sections highlighted by blinking lights mark spaces where speeders can drop off or pick up passengers. Sensors linked to tractor-beam generators mounted along the platform's railing help catch anyone who falls over the edge. The automated safety system locks onto anyone falling and draws them back to the platform, gently depositing them at the edge.

Special Game Rules

People caught in a safety tractor beam can struggle free of the beam's focus on an Escape Artist check (DC 35). Parked vehicles with unpaid meter fees that are locked down by tractor beams can escape if the driver makes a Pilot check (DC 28). Tractor-beam generators cease functioning if destroyed (damage reduction 10, 24 wound points).

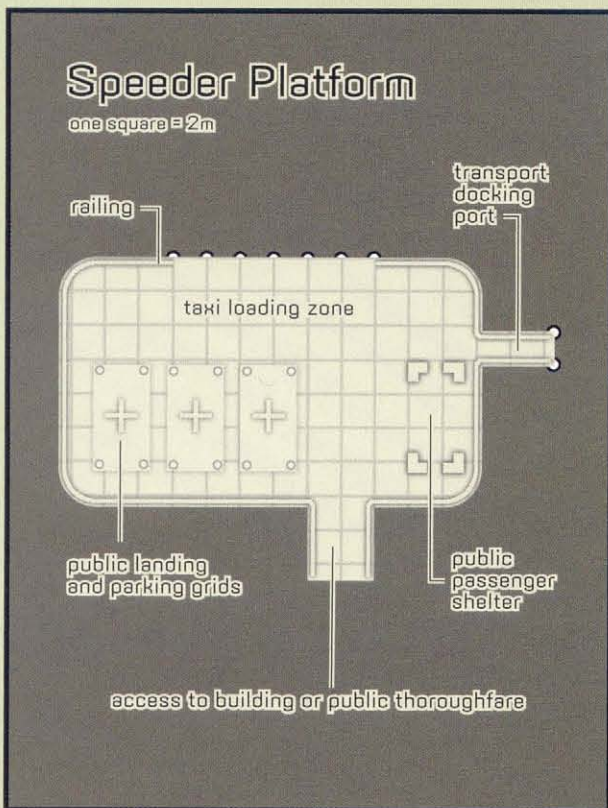
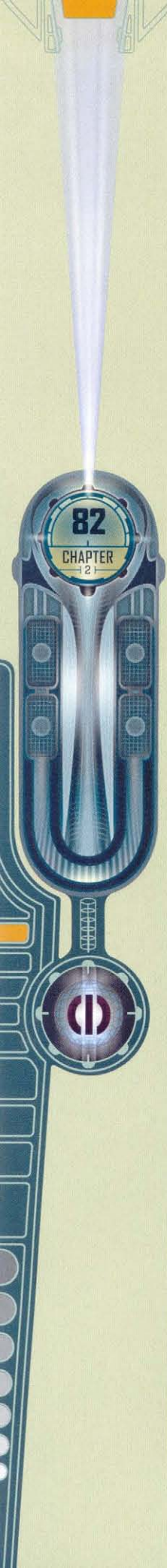
Adventure Hook

Orders from HQ: Take your team to Speeder Platform BT-279, a public transport pad mounted high on the side of the Tion Commerce Tower. We're expecting a courier for Crimex Gallada to rendezvous with several underworld contacts there. Our tailing team saw the courier get into an air taxi at her hotel; agents tracking the contacts learned of the meeting at the transport platform. Take a speeder and scope out the landing pad, either on site or hovering nearby. When the courier arrives and makes the rendezvous, move in and arrest her and the contacts she's meeting. Although they might not look it, they're all armed. Capture them without inflicting too much damage—an interrogation can help us get a better idea of how Crimex Gallada plans to expand his illegal operations here.

Throne Room

Nobles, important government officials, diplomats, and other royalty use throne rooms to conduct audiences, hold ceremonies, entertain high-ranking political guests, and otherwise display their wealth, power, and authority. They form part of larger structures reserved for the aristocrat's use: castles, estates, formal residences, temples, state reception plazas, and palaces.

You'll find throne room examples in the final scene of *Star Wars: A New Hope* and Luke Skywalker's climactic confrontation with the Emperor in *Return of the Jedi*.



Description

One enters a throne room through a portico or other high-vaulted anteroom where petitioners or ceremony participants wait for reigning dignitaries to receive them. Security forces stationed here may conduct checks for weapons or other concealed threats. Ceremonial sentries stand guard at the throne room's doors, massive portals decorated in local stylistic motifs to properly reflect the ruler's rank and culture.

Throne rooms themselves employ massive and high architecture, with tall columns and buttresses supporting the ceiling. Decorative elements—such as archways, colonnades, streaming banners, and vertical shafts of light—help reinforce this sense of height and majesty.

A throne room's vast floor remains clear to allow for a variety of uses, such as audiences, meetings, ceremonial gatherings, and feasts. Dignitaries hold court on a raised platform at the far end from the entrance, with stairs leading from the main floor up to the dais, which sometimes contains a throne or other ornamental central element. High windows or decorative lumas infuse the place with light, though heavy curtains and tapestries can cover these, dimming the room's periphery and highlighting the main dais and other key areas.

Technical apparatus required to enhance presentations in the throne room sit tucked off in unobtrusive corners or blend into the architectural design scheme. Control station podiums sit among column bases or in balconies. Catwalks employ decorative elements or hang so high in the hall that lighting rarely reaches them. Display screens and holographic projectors sit in recessed niches or behind removable tapestries.

Depending on the architecture and security concerns, some throne rooms include balconies overlooking the main floor where spectators can get a good view or sentries can overlook crowds to spot potential threats. For high-profile events, important participants on the dais sometimes employ additional precautions, such as transparisteel screens and deflector shields. However, deploying such overt defense measures can impart a sense of weakness and insecurity on the reigning aristocrat's image.

Preparation chambers and dressing rooms behind the main dais provide places for dignitaries to don ceremonial garb, polish and practice speeches, take care of last-minute business, and relax before appearing publicly.

Special Game Rules

Although the throne room proper often employs security measures, the anteroom serves as the primary screening area to remove threats before they enter. Guards inspecting visitors have extensive backgrounds in law enforcement and intelligence to better search visitors, notice suspicious behavior, and monitor surveillance sensors. Ceremonial sentries placed near the main doors come from the most elite combat units, with skill equivalent to the ruling dignitary's personal bodyguards. When a throne room serves as an audience chamber, a herald and his staff also question

each visitor about their business, schedule meetings, and announce petitioners before allowing them entry.

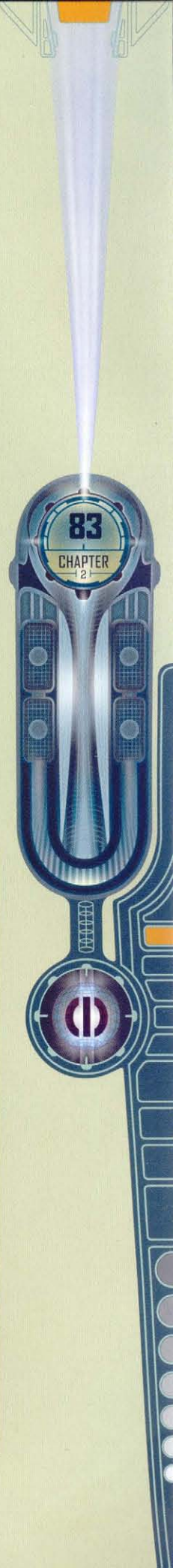
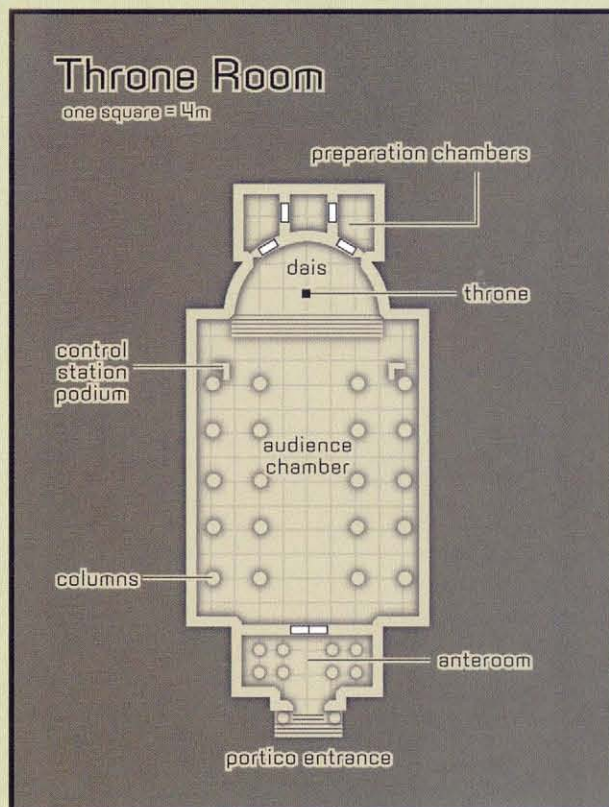
The massive portals leading to the throne room essentially serve as blast doors to protect those inside during emergencies (damage reduction 15, 720 wound points). Although the heralds or ceremonial sentries operate the doors from control panels to the side, bodyguards inside the audience hall can override them. Circumventing the override protocols on the outside control panels requires a Disable Device check (DC 25), though in such a situation, all security personnel in the facility already would be on alert.

Inside the vast, open space of the throne room, one finds little cover except that from sturdy architectural elements, including column bases, balcony balustrades, buttress alcoves, and colonnades.

Transparisteel screens protecting the dais have damage reduction 10 and 36 wound points. Deflector shields deployed to protect dignitaries on the dais have 60 shield points and a DR of 10. As long as the shield projector units remain operational, the system can restore 5 shield points per minute. The generator units, strategically located behind the shield, have damage reduction 10 and 24 wound points.

Adventure Hook

Dignitaries to Receive Corporate Elite: Curamelle, Corulag—Corporate officials from the Core Worlds and the Colonies flocked to Corulag this week in preparation for a developmental summit hosted by the planet's government. Justar Villius, speaker for the legislative House of Citizens, Governor Zafiel Snopps,



and Corulag Academy Commander Dyssa Vye plan to receive the elite leaders of key corporate concerns at a gala audience in Curamelle's Grand Reception Hall tomorrow night. Authorities expect that political dissidents and critics of aggressive corporate development policies may attempt to disrupt the reception and subsequent conferences, so law enforcement officials are tightening security precautions throughout Curamelle. Reports that militant Separatists intend to stage a violent protest have prompted the government to deploy militia units to cordon off the city blocks surrounding the Grand Reception Hall.

Trash Compactor

Large facilities compact their refuse in massive compression chambers before ejecting it, storing it, or hauling it off to dumping grounds. The compactor's metal walls enclose a deep pit into which tumbles all manner of garbage: scrap, personal refuse, broken machinery, biological waste, busted parts, and old computers. To conserve energy, these enclosed dumps compact trash only when nearing full capacity. Once compressed, garbage leaves through an ejection port to a loading area where trash blocks await transport to a dumping ground. Spaceborne facilities often void their packed trash directly into space.

The trash compactor scene from *Star Wars: A New Hope* provides a good example of how these facilities operate.

Description

Most trash compactors maintain a square or rectangular shape to better compress refuse into easily handled blocks. Under operation, two opposite walls slowly close in first, crushing garbage into a tall block. The ceiling then lowers, pressing trash down into a long, low bar in a shaped depression in the floor. Finally, pistons at both ends of the trough packs refuse into a dense block that exits the compactor via an ejection port at the bottom center of the floor.

When dormant, trash chutes lead into the compactor from high above, allowing refuse from various sources to fall into the pit. The garbage chute network snakes through the facility, relying on gravity to draw junk down from many points in the facility, including personnel quarters, machine shops, factory floors, storage bays, galleys, and engineering areas. Although chutes empty into the compactor, they remain high out of reach of those stuck inside (and vermin) until the pistons initially crush the trash.

Junk piles up in compactors, creating a jagged, filthy floor of wreckage that is extremely difficult for most beings to negotiate. A slurry of liquid waste lurks just beneath the surface or in exposed pools. Magnetic seals help keep heavy scrap, charged components, gas canisters, or other dangerous substances from corroding or piercing the compactor bulkheads and damaging the compressor pistons or other parts of the facility. A sealed maintenance hatch allows access from corridors outside.

Special Game Rules

Moving among the mounds of jagged refuse littering a compactor requires a Climb check (DC 5). The debris counts as a very bad surface and reduces movement rates by 1/4. Reaching trash chutes above requires a Climb check (DC 25) to negotiate the steep, slippery compactor bulkheads. Only the larger chutes can accommodate Medium-size beings, who still need to succeed at an Escape Artist check (DC 30) to negotiate them upward into the industrial facilities that generate large pieces of trash.

The magnetic seal helps contain hazardous refuse, but it also prevents anyone trapped inside from effectively discharging energy weapons. Blaster bolts ricochet off the magnetically charged walls until their energy dissipates. Those stuck in a sealed trash compactor when someone discharges an energy weapon must make a Reflex save (DC 20) to avoid the deflected shot, which deals damage appropriate to the weapon. The maintenance hatch has damage reduction 15 and 240 wound points. A control panel opens it from the outside; fiddling with the seal mechanics and making a Disable Device check (DC 25) opens it from within.

Anyone ingesting or exposing a wound to the liquid waste slurry at the bottom of the compactor might contract an infection. They must succeed at a Fortitude save (DC 15) or lose 1 point of Constitution after an incubation period of 1d4 days. Once per day thereafter, they must make another Fortitude save or lose another point of Constitution. (For details on



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disease rules, see Disease in Chapter 12 of the revised core rulebook.) Some facilities keep garbage-eating creatures in adjacent pens and release them into trash compactors to digest harmful bacteria, sludge, and biological waste. Such parasites include the infamous dianoga, but almost any vermin that feeds off refuse can inhabit garbage facilities.

Warehouse

Goods traveling from one market to another often spend time between transit sitting in warehouses. These large storage facilities provide massive amounts of space in which to load, hold, and unload cargo. They stand in industrial and starport districts where commodities emerge from factories, sit until transport to other worlds, and await distribution to their final market. Entities owning warehouses include legitimate freight companies, manufacturing corporations, commercial distribution companies, local government supply depots, and even criminal organizations.

Most warehouses have a small office where a manager can track inventory and liaise with shipping interests for cargo pick-up and drop-off. Facilities handling materials of a sensitive nature sometimes employ a security operations office, barracks, and guard posts.

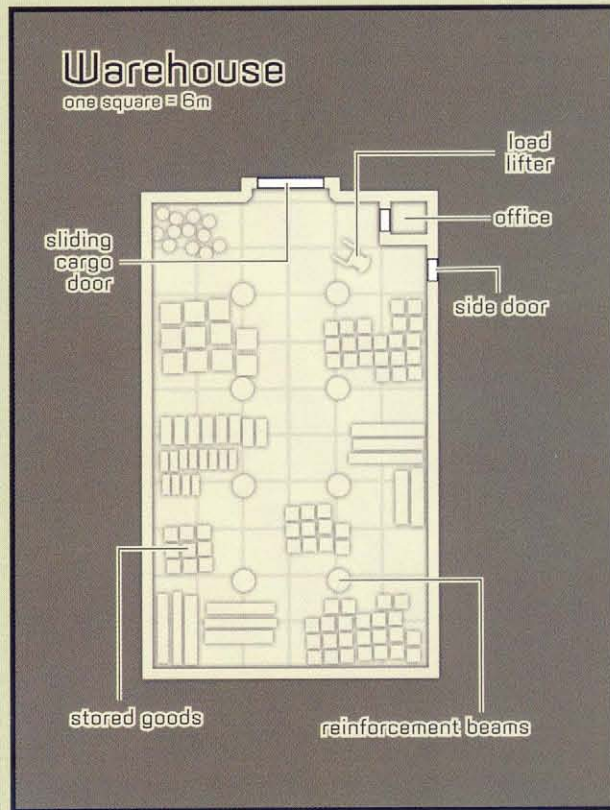
Description

Warehouse walls enclose a vast space packed with crates, drums, pallets, tanks, and other storage containers. Although smaller personnel hatches allow entry, the main access consists of a wide sliding door large enough to allow load lifters, speeder trucks, and cargo skiffs to enter. Managers generally keep the area immediately inside the main door clear for loading and unloading goods. Loaders arrange containers to form orderly or labyrinthine passages to allow access by load lifter and cargo skiff. Some employ tractor-beam generators mounted on overhead gantry networks to move cargo. Reinforcement beams rise from the floor to support the ceiling. Luma panels mounted on support and ceiling beams provide adequate illumination during operating hours.

Special Game Rules

Standard warehouse walls have damage reduction 10 and 120 wound points, while personnel and cargo doors have damage reduction 10 and 180 wound points. Control panels on both sides of hatches allow entry and intercom communication; characters can open locked hatches with a Disable Device check (DC 20). If two or more support beams break (damage reduction 15, 120 wound points), the ceiling above collapses, dealing 5d6 points of damage on anyone beneath unless they make a Reflex save (DC 25), which changes the wound damage to vitality damage.

Warehouses packed with cargo offer many opportunities for varying degrees of cover in combat. Volatile cargo doesn't react well to blaster fire and rough handling. To randomly determine what commodities a



warehouse holds, use the system outlined under "What's In That Cargo Crate?" in the "Docking Bay" entry, earlier in this chapter.

Most warehouses employ simple electronic alarm systems that notify the facility office, an off-site management operations center, or a supervisor's comlink if the personnel hatches or main doors are opened during off hours or without proper authorization codes. Circumventing these measures requires an additional Disable Device check (DC 25) when breaking in. Other warehouse security measures can include roaming sentry patrols, loose guard-beasts, and remote sensors monitoring the interior.

Adventure Hook

Message from Snitchly Gritch: I followed those goons who have the package you're looking for. After wandering through a few spacer dives, they eventually holed up in this warehouse near the starport district. I saw the leader, a nasty looking Klatooinan, with the package under his arm just as they disappeared through the warehouse's cargo door. The place looked packed with medical supplies, military grade equipment, and a few armed speeders. And I wasn't the only one watching them. A sneak from the local customs bureau was also tailing these goons, and he started yammering into his comlink the moment he peered inside the warehouse and saw that half the crates there had no official customs seals. If you really want that package, I suggest you go in there soon. I'm sure the local customs troopers are already mustering nearby to raid the place.



CHAPTER THREE

THE ENVIRONMENT | **3**

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The *Star Wars* galaxy contains a vast variety of settings at different levels and scales, including ecological, urban, governmental, planetary, and technical. Environments, cultures, and authority differs from one planet to the next, even among those controlled by some greater political entity.

Creating a thrilling environment for your games consists of merging many factors—setting, tone, and inhabitants—to create exotic locales that make impressions on characters and enhance their sense of adventuring in the *Star Wars* galaxy.

The *Star Wars* Environment

Unlike science fiction settings, *Star Wars* relies on more fantastical, mythic elements to create a unique environment. Exotic locales combine predominant planetary terrain, culturally influenced architecture, modern conveniences and technology, and a colorful array of natives and visitors from around the galaxy. The farther from the Core Worlds one travels, the more diverse the customs, laws, and societies one encounters. Sometimes seemingly incongruous elements merge to create a striking picture. Jabba's palace on Tatooine, for instance, combines medieval elements—a castle with portcullis, arched chambers, dungeons, a throne room, and even a monster—with tried and true elements of *Star Wars* stories like bounty hunters, aliens, sail barges, and droids, all highlighted against the planet's bleak desert terrain.

To create authentic *Star Wars* environments, you must incorporate social elements as well as planetary terrains and technology.

Life in the Galaxy

Heroes are exceptional in the galaxy. Most inhabitants go about their daily routine of work and home life, rarely leaving their locality; some don't even leave their homeworlds during their entire lifetimes. Characters interact with mundane citizens during the course of adventures when they visit businesses, contract services, or work through complicated bureaucracies.

Understanding the cultural and governmental workings throughout the galaxy's different eras can help create a better sense of realism, and guide you when the heroes head off in an unexpected direction or ask questions whose answers you have not yet clearly outlined. How do various opponents organize their military forces? Where do characters go to take care of basic spaceport business? Who maintains law and governance on a planet, and how severe are their laws? How do the characters find transportation?

Common Services

Service availability and quality varies throughout the galaxy. You can find prices for meals, lodging, and medical aid on Table 7-5: Services in the *Star Wars Roleplaying Game* revised core rulebook. Use the general guidelines below when heroes seek other common services offered in technologically civilized areas:

- ☉ 25 to 50 credits per month to rent a cheap apartment; 600 for a standard apartment; and 7,500 for a luxury apartment.
- ☉ 50 credits per month to rent a simple office.
- ☉ 250 credits per day to keep a tiny ship in a docking bay; 500 for a small ship; 1,000 for a Medium-size ship; and 2,500 for a Large or greater ship.
- ☉ 1 to 3 credits to take public transport for a local trip.
- ☉ 5 to 15 credits to hire an air taxi for a local trip.
- ☉ 150 credits per day to rent a vehicle.
- ☉ 1 credit to park a speeder in a public grid for 4 hours.
- ☉ 75 credits per day to rent a droid.
- ☉ 5 to 15 credits to watch a live sporting event.
- ☉ 5 credits to visit a local tourist attraction.
- ☉ 2 credits to make a comm call to anywhere on the planet.
- ☉ 3 to 10 credits cover fee to enter a nightclub.
- ☉ 1 to 3 credits for a drink at the bar.

Governments

Most governments seek to maintain peace and order, administer services, and resolve or confront problems threatening everyone's security. They try to sustain an efficient operation while limiting opportunities for abuse and crime.

Heroes typically interact with certain aspects of a planetary government and any other authorities dominating a locale. They encounter orbital patrols and contact starport traffic control to land on a world. They pay fees for docking bay parking, customs tariffs, and flight permits. Administrative offices can supply official information about a world, society, city, or government, also for a fee and a good deal of bureaucratic wrangling. Sometimes heroes encounter law enforcement personnel checking identification, seeking other criminals, or tracking down the characters for some transgression they committed.

A government's severity, control, and general style depend on its nature. Primitive societies rely on charismatic leaders and influential clans to maintain order and establish a working society. Planets run by crime lords have little official law enforcement other than thugs allied with an underworld organization; justice frequently resolves itself through personal vendettas, public outbursts, and dangerous confrontations. Worlds under governance of a representative legislative body balance protective laws and individual freedoms; although law enforcement personnel

maintain vigilant watch, they do not abuse their power to manipulate the people. Places governed by corporations and other economic concerns make sure citizens maintain their productive jobs and penalize troublemakers with excessive fines, increased taxes, and other financial burdens.

Unless a world's government plays a key role in a campaign, don't worry too much about designing one in great detail. Focus on a few key elements:

- ☉ Who is the central ruler? A charismatic individual? An elected senate? A company-appointed overseer?
- ☉ How do they govern? Do they run everything with a controlling hand, or are they content to let things run themselves without much interference?
- ☉ How do they enforce laws? A labyrinthine bureaucracy of petty officials and confusing ministries? A strong-armed militia? A vigilant police force? Hired thugs and bounty hunters?

Some governments pursue more aggressive agendas and seek to subdue "enemy" factions, overtax their resources, conquer other worlds, and impose a narrow-minded philosophy on others. These oppressive rulers maintain vast military forces to enforce their rule on apathetic or unwilling citizens. They restrict free passage and abuse individuals' rights for the sake of achieving their overall objective.

Military Organizations

Heroes frequently encounter small elements of larger military organizations, the tip of an immense order of units with diverse components and specialized mission parameters. They operate in similar ways, with orders inspired by political events, requests from rulers, and overall agendas of peacekeeping and conquest.

Different governments throughout the galaxy and from different eras of play deploy their military forces with different means of organization, varying degrees of severity, and along diverse lines of strategy best suited for achieving their overall objectives.

Republic Hierarchy

The Republic governs through a Galactic Senate led by the Supreme Chancellor, with guidance from the Jedi Council. Before the military buildup under Chancellor Palpatine, individual systems and regional factions governed their domains through private militias of varying strength, with overall galactic peace ensured by the Jedi Knights and a small Republic security force. The onset of the Clone Wars saw a sudden increase in the Republic's military might, focused on clone units deployed with massive support: assault ships, All Terrain Tactical Enforcers (AT-TEs), Self-Propelled Heavy Artillery—Turbolasers (SPHA-Ts), and gunships. Under the direct command of the Supreme Chancellor (with the approval of the Galactic Senate), such vast armies and fleets diminished

the influence of small, Jedi-led forces that preferred to solve disputes through negotiation rather than military might.

Heroes most likely encounter private security forces in their travels, each varying in strength and authority according to their planetary or corporate government sponsor. Jedi Knights adjudicate disputes in which the Republic intervenes, often in pairs, but sometimes in larger groups and with the aid of smaller forces allied under the Republic banner. After Senator Palpatine's rise to power, local enforcement gradually gives way to interference by Republic clone armies. Characters who cause serious problems for Chancellor Palpatine and his agenda may find themselves facing near-invincible battalions of clone soldiers.

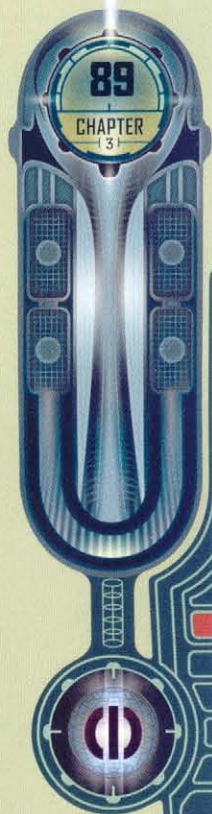
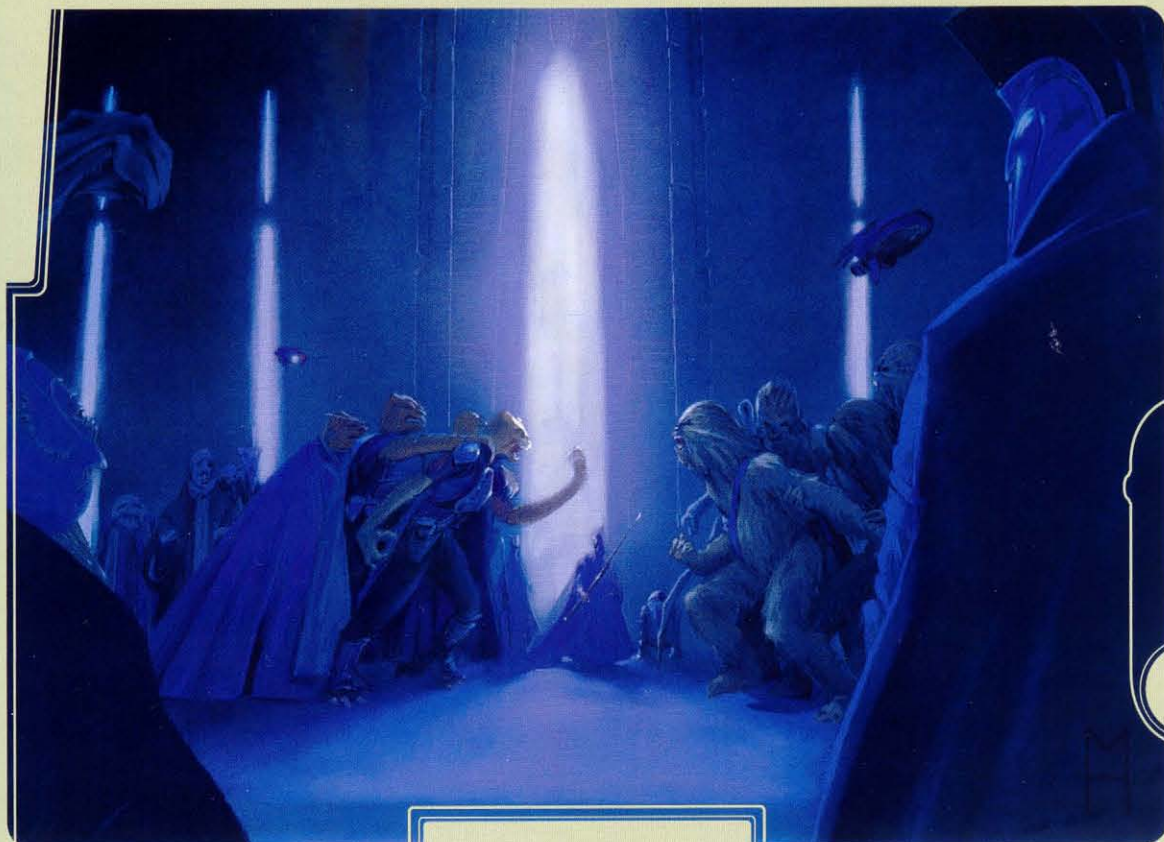
Trade Federation Hierarchy

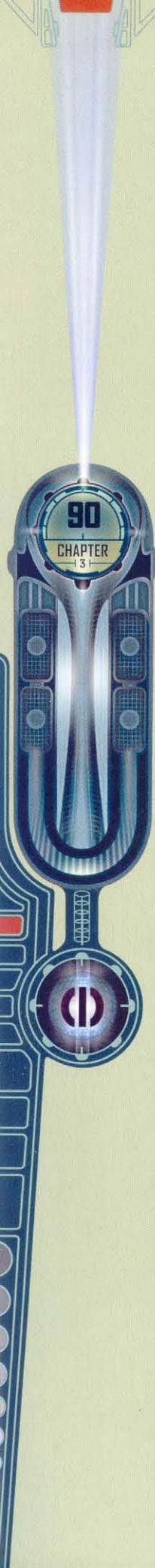
Forces deployed by the Trade Federation to impose tariffs, embargoes, and other economic measures rely on fleets of warships similar to the freighters that ply their trade lanes: craft with a center sphere surrounded by two circular arms. Cargo hangars in these vessels serve to house battle forces and the vehicles to deploy them—droid starfighters, C-9979 landing ships, Multi Troop Transports (MTTs), ATT battle tanks, Single Trooper Aerial Platforms (STAPs), battle droids, and droidekas, all controlled from a central command ship.

Since Trade Federation freighters orbit many planets with which they have economic treaties, characters often encounter lone Federation vessels acting as a planet's customs inspection stations. Droid starfighters escort ships into freighter docking hangars for customs inspection, identification checks, and any other official procedures. On rare occasions, heroes may encounter an entire fleet of war freighters blockading a planet that's violated its economic agreement with the Federation. They run the risk of facing the myriad droid forces at the Trade Federation's command.

Separatist Hierarchy

The Confederacy of Independent Systems (more commonly known as the Separatists) deploy a wide array of forces in their efforts to oppose perceived Republic oppression. The bulk of the movement's military might comes from various units (many comprising droids) contributed by member factions, including the Commerce Guild, Techno Union, InterGalactic Banking Clan, and Trade Federation. These smaller armies—originally raised as corporate security forces to protect and expand economic interests—rely on each other to overwhelm their opponents with superior numbers. They receive orders from within their own corporate hierarchy, often guided by consensus of the Separatist leadership representative of its different factions.





Heroes may encounter a wide array of Separatist forces, most commonly those allied with a particular group in the Confederacy of Independent Systems. Until the onset of the Clone Wars, however, most of these military units already existed within their parent organization for legitimate purposes of protecting economic interests. They'd normally patrol Commerce Guild, Techno Union, InterGalactic Banking Clan, and Trade Federation installations, factories, and fleets. Those built up for a confrontation with the Republic gather covertly and emerge swiftly to ensure nobody unearths their secret existence.

Imperial Hierarchy

The Empire has at its command vast military might. Stormtroopers are the most common Imperial forces seen throughout the galaxy, enforcing official edicts; protecting garrisons, industrial installations, and strategic points; and hunting down the Rebel Alliance. Imperial facilities rely on an assortment of stormtrooper patrols, guard posts, All Terrain Scout Transports (AT-STs), and probe droids for protection. Assault forces deploy the dreaded All Terrain Armored Transports (AT-ATs) with support from infantry and other ground vehicles. Imperial fleet actions depend on the behemoth Star Destroyers, with fighter support from TIE fighters, bombers, and interceptors, and transport provided by various shuttles. The vast fleet of Star Destroyers can deploy any force to any world with chilling efficiency.

Most Imperial forces fall under the control of regional military governors, garrison commanders, and local fleet admirals, all acting in their version of the Empire's best interest. Objectives include maintaining order, eliminating lawlessness, curbing resistance, and rooting out forces loyal to the Rebel Alliance; however, orders from fleet commanders, moffs, and the Emperor himself supercede any local Imperial intentions.

Most heroes strive to avoid entanglements with Imperial forces. They inevitably run into a squad of stormtroopers intent on waylaying, capturing, blasting, or otherwise hindering them. The Imperial forces deployed against them increases with the importance of a perceived threat to the Empire. Sometimes a Star Destroyer in orbit augments the local customs and security constabulary. Imperial troops march across worlds where the Empire's interests are at stake. Star Destroyer fleets blockade entire planets that have displeased the Emperor. Whether or not they oppose the Empire, characters cannot avoid its military might.

Rebel Hierarchy

The Rebellion's forces consist of a motley group of disparate military, militia, and volunteer units employing a variety of woefully inadequate, underpowered, and obsolete equipment. Most operate at the local planetary level as Rebel cells—small, often isolated groups of subversives coordinating their strategies through a handler working for a regional general

controlled by Rebel Command. Refugee units reassemble at hidden Rebel bases and aboard clustered fleets of Rebel vessels, prepared to sortie against Imperial targets and protect their limited interests. New recruits wander through a maze of contacts before linking up with a disorganized military unit to protect against Imperial infiltration. Bases deploy whatever defenses agents can wrangle, from shield generators and ion cannons diverted from industrial shipments to civilian speeders retrofitted with blasters and armor. Starfighters mainly include the antiquated Z-95 Headhunter and the outdated X- and Y-wings, though later in the conflict they develop A- and B-wing fighters for specialized mission profiles. The Rebels take whatever capital ships they can, including captured Imperial ships, cruisers commandeered by mutineers, pirate craft, and vessels of oppressed or liberated peoples, such as the *Mon Calamari*.

Heroes working with the Alliance frequently begin at the cell level, undertaking operations against Imperial forces on one planet or a small sector. As they grow in experience—and their cell gains more contacts, material, weapons, and followers—they tackle more imposing objectives and move upward in importance toward missions with galactic ramifications. Characters who aren't working directly for the Alliance might encounter their agents, though their true identities and the nature of their interaction with the heroes may remain covert.

Corporate Hierarchy

Receiving orders from installation supervisors, planetary administrators, and regional executives, corporate security forces enforce company policy; keep workers in line; patrol against pirates, criminals, and insurgents; and protect corporate offices, factories, loading docks, and other facilities. Some detachments consist only of hired mercenaries with basic military training, but those working for larger corporations form their own private army. They don't approach the magnitude of droid units and war freighters that the Trade Federation could deploy, but they pose serious challenges to those who threaten their company property and corporate strategies. The Corporate Sector Authority's dreaded *Espos* are one of the most notorious corporate security forces, controlled by a special viceprex of security with power directly from the Sector's Executive Direx Board.

Most companies maintain squads of infantry sentries who patrol industrial property supported by lightly armed vehicles. If a corporation controls an entire city or world, these troops form the bulk of law enforcement personnel, including larger corps dedicated to crowd control and punitive action against smugglers, criminal organizations, and pirates. Some even employ criminal investigation agents to root out vice and spy on restless laborers. Massive corporations sponsor their own fleets of armed freighters, complete with cruiser escorts and starfighter squadrons, that ply the commerce lanes,

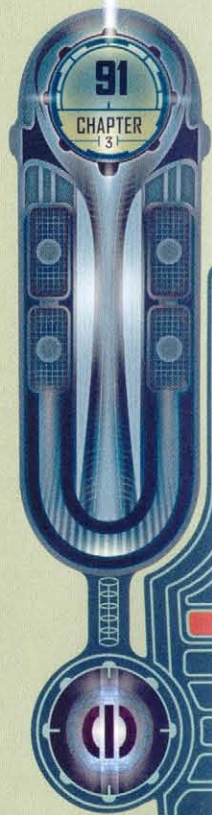
engage pirate vessels, conduct customs inspections, and patrol planets.

Corporate security forces meddle in the affairs of any heroes visiting company-controlled worlds. Customs officials frequently inspect their ship and permits, roving infantry patrols keep an eye on suspicious transients, and sentries prohibit passage into restricted areas. If they engage in illegal activity against or within territory controlled by a corporation, the characters must take care that company agents don't infiltrate and sabotage their operations.

Hutt Hierarchy

Hutt society and the governance of Hutt Space falls under the rule of individual, often feuding Hutt clans. Led by several key and charismatic family personalities, the clans exercise authority on various worlds they use to further their legitimate and illicit pursuits, dealing in slaves, contraband, stolen property, and other unsavory commodities. Each clan deploys its own informal police force consisting of thugs conscripted from Hutt-controlled alien enclaves (such as the Klatooinians and Weequay), hired mercenaries, and even bounty hunters. Their equipment reflects whatever the clan can afford, steal, or divert from legitimate authorities. On orders from the Hutt for a family or clan, they serve as bodyguards, enforcers, racketeers, tax collectors, cargo inspectors, and in any other capacity where a strong arm and firm intimidation work best. Since the Hutts work covertly in the galaxy's fringes to further their underworld schemes, they can rarely muster or deploy massive armies. Their forces work best through indirect means, exerting pressure, threatening opponents, and operating through small unit tactics to achieve their aims.

Anyone tangling in Hutt business—whether intentionally or accidentally—can expect to encounter Hutt-sponsored heavies. Sometimes mistaken for pirates, brigands, or simple bullies, these small bands of toughs enforce the “law” on Hutt-controlled worlds, carry out clan business on worlds beyond their enclave, patrol family



business facilities and palaces, and undertake any duty normally assigned to regular troops.

New Republic Hierarchy

After the Rebels defeated the Empire at the Battle of Endor, they restored order to the galaxy as best they could, formalizing their military structure to better meet the various challenges to their authority and combat remaining Imperial forces. Official navy and army units confronted new obstacles, patrolled the space lanes, and generally tried to maintain peace among the disparate groups incorporated within or opposed to the New Republic. Ever concerned about its military resources, the New Republic has fallen back in the face of the Yuuzhan Vong invasion.

Although initially modeled on the organization of more traditional forces of the Republic and the Empire, the New Republic military quickly falls into disarray as it scrambles to confront the Yuuzhan Vong menace. Once orderly units flee in chaos as the invaders smash through defenses, root out the Jedi Knights, and gain a greater hold on the galaxy. As in the Rebel Alliance, influential leaders rally pockets of resistance, mustering whatever retreating forces they can find and assembling small fleets of capital ships able to oppose Yuuzhan Vong advances or, at the very least, provide protection for those fleeing the invasion.

Heroes in the New Republic may begin as part of an organized military unit, but after facing several defensive actions and defeats, they quickly might retreat to safe havens to recover their strength, reassess their resources, and reassemble to plan counterattacks and resistance. Confusion reigns in such units, often held together only by charismatic commanders, diplomats, and even lone Jedi who manage to find hope to inspire the troops.

Yuuzhan Vong Hierarchy

Goaded by their warmaster Tsavong Lah, the Yuuzhan Vong smash through the New Republic with frightening efficiency. After gathering intelligence through scouts carefully seeded during earlier periods, the Yuuzhan Vong blasts through New Republic defenses with an array of bioengineered ships and weapons. Coralskippers and corvettes confront traditional navy fleets, with worldships ferrying more Yuuzhan Vong into the galaxy. Crack commando units penetrate secure areas in *Yorik-vec* assault cruisers and wreak havoc behind the lines. Although the Yuuzhan Vong warrior caste dominates the military, smaller groups on specialized missions may also include members of that species' shaper, priest, intendant, and worker castes.

Heroes in the New Republic most often encounter the effects of the Yuuzhan Vong invasion: hordes of refugees, retreating military forces, and worlds enveloped in chaos, misery, famine, and struggle. Although the invaders field an overwhelming array of bioengineered capital ships, characters frequently confront smaller units preparing the way for the invasion fleet.

Star Wars World-Building

Creating worlds for your *Star Wars* campaign is not an exact science. Although some may categorize *Star Wars* as science fiction, it's more fantasy space opera than anything else. Science plays second fiddle to heroic plot, daring adventure, and exotic locations.

When creating worlds, focus on a few epic locales that best illustrate that planet's terrain and cultures, particularly those with which the characters will interact. Use "matte painting" shots to establish a scene, then concentrate on developing individual aspects of that view: the general environment, specific landmarks, and the people, creatures, and vehicles—all potential allies and adversaries—the heroes may encounter when they visit.

Look at the Mos Espa scenes from *The Phantom Menace*. As Qui-Gon, Jar-Jar, R2-D2, and Padmé enter the city, the audience gets some establishing shots of the low, domed architecture, beat-up speeders, a motley assortment of pedestrians, and the sandy wasteland surrounding everything. How does the heat and sand affect the heroes? Who do they encounter, and what trouble does that cause? Where will they find a replacement hyperdrive?

Once you've determined scenic elements, prepare a few notes on how they affect the game. Does the environment confer any bonuses or impose penalties on certain actions? How do the inhabitants react to the characters? What stats do they have that figure into gameplay? What's the purpose of the encounter or episode against this backdrop, and how does the scenery enhance this action?

Make sure you identify and design central features—especially GM characters and equipment—the heroes must use to fulfill their immediate goal in the story. You should also think of a few other characters and materials that the heroes may seek to use to their advantage. On a trek into Mos Espa for starship parts, for instance, you plan for the heroes to encounter a shifty junk shop dealer who can supply the components they seek, but you also have a short list of other characters, terrain features, and nearby gear they can use in a pinch to provide a distraction, slip away from trouble, or otherwise further the plot.

Adding more central and incidental detail to a world and its environs helps prepare you to advance the plot along several avenues, insert local color, and create an authentic environment that makes an impression on the heroes.

Adjudicating Environments

Some extraordinary environmental concerns dominate settings and directly affect gameplay. Variant gravity, radioactive wastelands, and extreme climates can challenge heroes and increase the obstacles they must overcome to achieve their objectives.

Avoid imposing environmental modifiers for their own sake. Make sure the extraordinary situation plays

a role in furthering the plot, impacting the setting, and impeding the characters from achieving the overall adventure goal.

When special setting concerns affect gameplay, consult *The Environment* in Chapter 12 of the revised core rulebook. This provides basic guidance for adjudicating various conditions caused by excessive heat and cold, starvation, drowning, thin air, and radiation. Use the additional rules below to enhance the challenges that characters confront in settings with special conditions.

Underwater

Some adventures take place completely underwater, in flooded mines, aquatic cities, deep-sea installations, and water worlds. Such activity usually requires specialized equipment to allow heroes to move and breathe in the watery environment and under intense pressures.

Maneuvering underwater relies heavily on Swim checks. Heroes who do not possess a natural affinity for swimming or specially designed equipment for aquatic operations suffer a -4 penalty to all Swim checks. In most cases, a species' trait or equipment bonus negates this effect and allows a character to function normally underwater.

Water diffuses a blaster's beam, giving a $+2$ bonus to hit opponents, but halving effective range increments and reducing damage by one die per range increment beyond the first. Slugthrowers don't function very well underwater, especially those discharging projectiles by combustion. Most become inoperable when submerged; others capable of firing underwater halve their effective range increments. Grenades and other explosives detonate effectively underwater, but also create a shockwave that reverberates three times as far as the weapon's normal blast radius. Those hit by this concussion wave become knocked out (floating about aimlessly and unconscious for $1d4+1$ rounds) unless they make a Fortitude save—against DC 15 if within the direct blast radius or against DC 12 if within the shockwave radius—in which case they become stunned (losing their entire Dexterity bonus, dropping anything held, and making no attack or move actions for 1 round).

Characters in deep water may suffer the effects of improper pressure equalization. Heroes ascending or descending in deep water at anything more rapid than their normal swimming rate risk injuring their bodies. For each round the character travels without giving his body proper time to adjust to pressure changes, he must make a Fortitude save (DC 18). If he fails, he sustains the initial loss of $1d6$ points of Constitution. If he does not pass a second Fortitude save (DC 18), he suffers an additional 1 point of Constitution damage per hour for $1d6+6$ hours until treated at a facility with pressurization control equipment. Heroes recover ability score points lost in this way at the rate of 1 per day, though the Force skills *Heal Another* and *Heal Self* can also restore such lost points.

Zero Gravity

Environments without gravity can seriously impair characters' ability to function. Those without the Zero-G Training feat suffer a -4 penalty to any physical action a hero attempts.

Although blaster weapons do not have recoil, slugthrowers and other inertial weapons often jar their user from even a steady bracing. For each shot from a slugthrower in null-gravity conditions, the attacker must make a Reflex save (DC 20) to maintain his handhold. Failure sends him flying off in the opposite direction of the shot, possibly bumping painfully into anything nearby.

Most zero-gravity environments also face the possibility of losing pressurization and atmosphere if the enclosed environment is breached. Note the damage reduction and wound points for bulkheads and hatches leading from pressurized areas into vacuum. Most bulkheads have damage reduction 10 and 60 wound points, while pressure hatches have damage reduction 10 and 120 wound points. Should a breach occur, refer to *Suffocation and Drowning* in Chapter 12 of the revised core rulebook.

Low Gravity

Some planets and many orbital installations have low-gravity conditions. In these environments, most characters suffer a -2 penalty to any physical action they attempt, though possessing the Zero-G Training feat negates this.

Low gravity also affects slugthrowers, which increase their range increment by one-half, since gravitational forces don't exert as great a pull on bullets and other discharged ammunition.

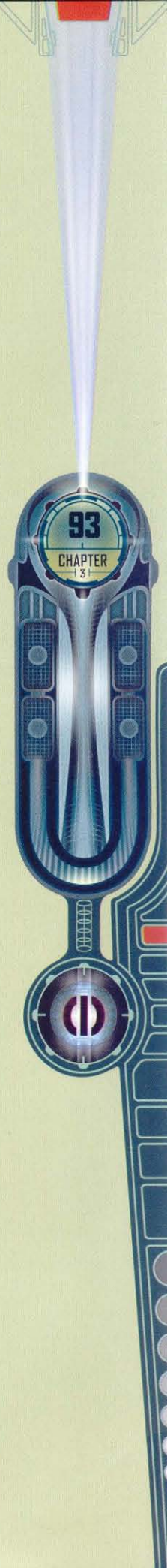
Characters undertaking overland movement over vast distances on a low-gravity world increase the amount of land they cover by an additional 25 percent before wearing out.

Some environments with low gravity also have thin air, particularly installations floating in habitable atmospheric levels of a gas giant. In these cases, refer to *Thin Air* in Chapter 12 of the revised core rulebook. Other locations with low gravity may include orbital installations operating in a planet's extreme upper atmosphere. Consult the zero gravity section above for handling breaches and depressurization.

High Gravity

Massive terrestrial planets frequently have high gravity, which imposes a -4 penalty on Strength and Dexterity. These conditions also affect slugthrowers' range increments, reduced by one-half since gravitational forces exert a greater pull on bullets and other discharged ammunition.

Characters undertaking overland movement over vast distances on high-gravity worlds reduce the amount of land they cover by 25 percent before wearing out.



Planet Generator

Gamemasters customize planets for use in their campaigns, or use existing worlds to add a sense of overall galactic continuity with the established *Star Wars* universe. Although every party of heroes seems to wind up on Tatooine at some point, and it provides an authentic feel to the game, it's not the best choice for individual campaigns.

When you need a new world for your game—whether as a brief layover stop between missions or as the focus of an entire storyline—use this simple system to generate original planets. First, determine the degree to which water is present in the environment, choosing the kind of planet that best serves your storyline, or randomizing it by rolling 1d6: 1 indicates an arid world, 2–5 indicates a temperate world, and 6 indicates a humid world. Roll four times on the appropriate terrain chart (see below) for each kind of world, generating terrain that covers significant portions of the land. Determine what kind of development and technology the world hosts by rolling for its habitation. Finally, you can randomly generate a name, or choose one you devise yourself.

Unless it's central to your storyline, don't worry about whether a world has high or low gravity—simply assume the gravity is normal. Determining whether to use low or high gravity depends on story considerations: how long the heroes plan to visit the planet; whether gravitational variances matter for the plot, setting, and characterizations in your adventure; and how much time you want to spend figuring modifiers based on different gravity.

This generation system doesn't take into account nonterrestrial planets, such as gas giants with installations floating in habitable atmosphere layers or space stations orbiting moons. Use these exceptional features purposefully for specific adventure locations that serve an integral part of the plot.

Arid Planets

Arid worlds have one-quarter or less of their surface covered in standing water. Many arid worlds have hidden water supplies, concentrated in frozen polar glaciers, underground caverns, or even in the atmosphere. Roll 1d20 four times on the table below to determine the major terrain covering the planet's surface; if you get the same result more than once, that terrain type is more prevalent than the others.

d20 Roll Terrain Type

| | |
|-------|------------------|
| 1 | Polar glaciers |
| 2–4 | Bleak mountains |
| 5–8 | Rocky hills |
| 9–13 | Rolling deserts |
| 14–16 | Brown scrublands |
| 17–19 | Erosion canyons |
| 20 | Volcanoes |

Temperate Worlds

Most planets have between one- and three-quarters of their surface covered in water, usually in the form of inland seas and vast, continent-separating oceans. Environments vary greatly. Roll 1d20 four times on the table below to determine the major terrain covering the planet's landmasses; if you get the same result more than once, that terrain type is more prevalent than the others. Although your rolls to determine general terrain may only generate four predominant kinds, feel free to drop in isolated pockets of any of these features (and those from arid worlds, too) to liven the variety and serve your story purposes.

d20 Roll Terrain Type

| | |
|-------|-----------------------|
| 1–2 | Ice fields |
| 3 | Desolate tundra |
| 4–5 | Snow-topped mountains |
| 6–8 | Wooded hills |
| 9–11 | Verdant forests |
| 12–14 | Fertile plains |
| 15–17 | River valleys |
| 18–19 | Swamps |
| 20 | Springs |

Humid Planets

Water simply dominates the terrain of some worlds. Oceans cover much of the surface, leaving precious few landmasses available for settlement. Roll 1d20 four times on the table below to determine the major terrain features emerging from the planet's oceans; if you get the same result more than once, that terrain type is more prevalent than the others.

d20 Roll Terrain Type

| | |
|-------|------------------------------|
| 1–2 | Frozen polar seas |
| 3–5 | Lush mountains |
| 6–11 | Rainforest island continents |
| 12–16 | Archipelagoes |
| 17–19 | Salt marshes |
| 20 | Boiling seas |

Habitation

Once you've determined the general terrain features predominant on the planet, roll once on the table below or choose the general kind of habitation and the degree to which technology has overtaken the world. The predominance of one habitation type does not preclude the existence of others in specific regions. For example, a world with isolated development might still have native populations, a fringer haven, and a secret military outpost lurking in lands far from civilization.



d20 Roll Habitation Type

- 1 **Native villages and cities:** The native inhabitants, with technology primitive enough to deny them the ability to travel through space, have forged a society of villages and cities that dot the planet.
- 2–3 **Fringer haven:** Smugglers, crime lords, or other fringe elements established a haven here to hide from authorities, resupply, and pursue their own illicit activities.
- 4–6 **Military outpost:** The dominant military authority of the region maintains a base here for its own strategic purposes.
- 7–10 **Colony settlement:** A small colony here hopes to harness the world's natural resources.
Development: Cities, industries, and starports cluster in isolated regions where terrain and resources prove ideal for development.
- 15–18 **Balanced development:** Inhabitants planned some degree of orderly yet efficient development in harmony with the world's natural resources.
- 19–20 **Sprawl:** Cities, industries, and starports have overrun the natural terrain to a greater extent.

Planet Name Generator

Your campaign worlds should have a flavor all their own. Their names reflect the culture inhabiting a world, the species predominant there, and well-known personalities who first discovered or explored them. Take care in customizing a planet name to best suit a planet's role and fit in with the *Star Wars* universe. If a planet serves as a homeworld or a colony of a particular species, you might even determine a planet name based on the name generator for that particular species as outlined in Chapter 4: The People.

You can also randomly generate a name using the tables below. To determine the number of syllables in the name, roll 1d6: 1 means one syllable, 2–3 means two syllables, 4–5 means three syllables, and 6 means four syllables. Roll this number of times on the syllables table, ordering the results as you roll them, or rearranging them to suit your need. Feel free to eliminate a pesky consonant, double a consonant, or insert a spare vowel to help make the planet name more pronounceable or unique-sounding.

Once you've determined the main syllables, roll to see if the planet name has any special qualities.

Prop Rules

Star Wars environments focus from the epic landscapes of exciting alien worlds to the nitty-gritty details of starship interiors, droid factories, and military bases. Although characters appreciate the stunning scope of a setting, they particularly pay attention to elements of that locale they can easily use to their advantage. While fleeing Cloud City, R2-D2 deploys his fire-extinguishing apparatus to discharge a flame-retardant mist to cover the heroes' escape. Luke Skywalker blasts the door controls on the Death Star in *Star Wars: A New Hope* to seal the portal and inadvertently freeze the bridge in the retracted position.

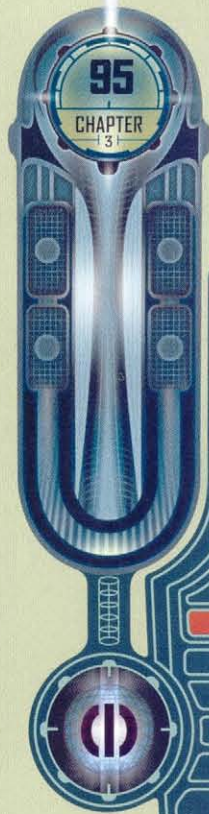


Table 3-1: Planet Name Syllables

| d% Roll | Syllable | d% Roll | Syllable | d% Roll | Syllable | d% Roll | Syllable |
|---------|----------|---------|----------|---------|----------|---------|----------|
| 1 | Ad | 26 | Dor | 51 | Les | 76 | Ron |
| 2 | Al | 27 | Dur | 52 | Lid | 77 | Rur |
| 3 | Alm | 28 | En | 53 | Lor | 78 | Rut |
| 4 | Am | 29 | End | 54 | Lus | 79 | Ryl |
| 5 | An | 30 | Er | 55 | Mel | 80 | Sav |
| 6 | Ant | 31 | Fed | 56 | Mer | 81 | Sel |
| 7 | Arb | 32 | Fir | 57 | Mim | 82 | Sen |
| 8 | As | 33 | Gal | 58 | Myr | 83 | Sern |
| 9 | Bak | 34 | Gam | 59 | Nab | 84 | Sul |
| 10 | Ban | 35 | Gan | 60 | Nal | 85 | Sum |
| 11 | Bar | 36 | Gess | 61 | Nat | 86 | Tal |
| 12 | Bel | 37 | Gli | 62 | Nik | 87 | Tan |
| 13 | Bes | 38 | Glo | 63 | Nog | 88 | Tel |
| 14 | Bil | 39 | Goh | 64 | Nub | 89 | Tis |
| 15 | Bin | 40 | Gul | 65 | Om | 90 | Top |
| 16 | Bon | 41 | Hon | 66 | On | 91 | Tro |
| 17 | Bor | 42 | Is | 67 | Ond | 92 | Tros |
| 18 | Bril | 43 | Jum | 68 | Phin | 93 | Um |
| 19 | Cer | 44 | Kal | 69 | Pin | 94 | Val |
| 20 | Com | 45 | Kam | 70 | Rax | 95 | Var |
| 21 | Cor | 46 | Kar | 71 | Rer | 96 | Ver |
| 22 | Cron | 47 | Kes | 72 | Rif | 97 | Wat |
| 23 | Dag | 48 | Kom | 73 | Rin | 98 | Yin |
| 24 | Dan | 49 | Kur | 74 | Ris | 99 | Zel |
| 25 | Dar | 50 | LAN | 75 | Rish | 100 | Zoc |

Table 3-2: Planet Name Special Qualities

| d20 Roll | Special Quality |
|----------|---|
| 1-7 | No special quality. |
| 8-12 | Suffix: Randomly determine a suffix to append to the name on the table below. |
| 13-15 | Hyphen/apostrophe: Separate one or more syllables with a hyphen or apostrophe. |
| 16-19 | Number: Roll 1d10 to determine the planet's number, often a reflection of its place in orbit around the system's star. |
| 20 | Ord: Preface the name with "Ord," which stands for "Ordinance/Regional Depot," a designation used during the Republic for military supply outposts. |

Every setting contains similar equipment that the characters—or their adversaries—can use unexpectedly to their benefit. Knowing how these seemingly mundane devices operate in game terms can help speed gameplay when heroes suddenly employ them.

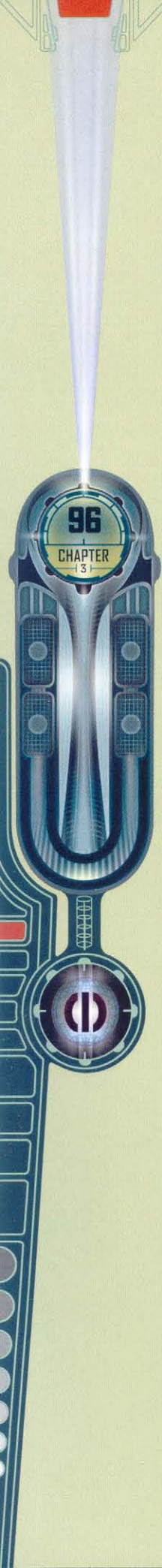
Airlocks

Airlocks allow passage through yet maintain atmospheric balance between pressurized areas and vacuum aboard starships and orbital installations. A double-hatch system allows personnel to enter, seal one portal, cycle the pressure up or down to equalize it with conditions on the outside, then open and pass through the other hatch. Some airlocks can accom-

Table 3-3: Planet Name Suffix

| d20 Roll | Suffix |
|----------|--------|
| 1 | -a |
| 2 | -aan |
| 3 | -ar |
| 4 | -as |
| 5 | -ea |
| 6 | -eer |
| 7 | -i |
| 8 | -ia |
| 9 | -in |
| 10 | -ine |
| 11 | -ior |
| 12 | -ir |
| 13 | -is |
| 14 | -oo |
| 15 | -os |
| 16 | -oth |
| 17 | -u |
| 18 | -uk |
| 19 | -yi |
| 20 | -yn |

modate vehicles and small vessels. Atmosphere pumps can run automatically depending on the entry sequence or activate through a control panel (see below) on each side of both hatches. Depending on the airlock's specific purpose, the outer hatch may not open until personnel have affixed safety tethers to stanchions inside—like the dorsal hatch on the



Millennium Falcon Lando Calrissian uses when rescuing Luke Skywalker from the underside of Cloud City. For safety concerns, overriding the hatch controls to open when a pressure differential exists requires a Disable Device check (DC 25). Airlock hatches have damage reduction 15 and 120 wound points.

Alarm Panels

Various facilities employ alarm panels to detect certain conditions and alert those nearby. Technicians attune these scanners to sense particular readings—including droids, movement, stolen merchandise, and power sources (such as blaster power packs)—and trigger a buzzer, flashing light, klaxon, siren, or other alarm. Some notify a remote sentry control station, alerting security personnel to a breach and prompting further action.

Noticing an alarm panel requires a Spot check (DC 15), unless those who positioned it took steps to conceal it (raising the DC to 20 to 30). Once a panel is discovered, heroes may disable it with a Disable Device check (DC 25).

The droid detector at the entrance to the Mos Eisley cantina serves as a good example of a local alarm panel. It simply glows when droids pass before it, alerting those nearby to take action to limit their further progress.

Blast Doors

Massive hatches often slide closed to isolate areas in emergencies to protect against fire, depressurization, and explosions. These thick blast doors seal off an area based on changes in environmental conditions, general alerts, local activation, and signals from remote command stations. Multiple layers of durasteel provide a 60-centimeter thick barrier with damage reduction 15 and 720 wound points.

Opening, closing, or locking blast doors on site requires a nearby control panel linked specifically to the hatch machinery. In some areas, blast doors activate solely on remote controls and won't open locally without digging into technical spaces to manipulate door mechanisms directly or applying sufficient explosives to the door surface.

Comm Panels

Facilities employ comm panels for internal communications. Unlike comlinks, they use internal wiring to relay communication signals, so jamming equipment



cannot disrupt transmission—saboteurs must sever the inner workings directly. Some control panels incorporate comm panels to communicate via intercom with the other side of a hatch or other locations throughout an installation.

A reinforced grillwork covers both speaker and microphone. Panels linked to other locations offer a coded keypad for users who know the number of the location they wish to contact. Some present a series of clearly labeled buttons for most frequently called stations. Simple intercoms (such as those linking both sides of a sealed door) just offer a single button to press for speaking.

Comm panels have damage reduction 5 and 5 wound points, and they break with a Strength check against DC 17.

Computer Ports

Ports located throughout facilities and cities allow individuals to link computers or droids into central databank systems. Besides having proper interface equipment, users must also possess basic security codes to access the computer network. Without the proper system entry codes, one must make a Computer Use check against DC 15 or greater to bypass minimum protection protocols (see the Computer Use skill description in the revised core rulebook for details on slicing into systems of varying degrees of security).

Computer ports have damage reduction 5 and 5 wound points, and they break with a Strength check against DC 17.

Control Panels

Control panels activate machinery, monitor sensors, and otherwise allow personnel to interface with nearby technology. Most come mounted on walls near



the device controlled or at a central command console from which personnel can monitor and activate devices in the vicinity.

Most panels link remotely to security or operations stations where instruments note a device's status (open or closed for doors, activated or powered down for machinery). Circumventing a panel's electronic security measures requires a Disable Device check against at least DC 15 and at most DC 25, depending on the security profile of the installation. Failure often results in the sounding of a loud on-site alarm or a silent alert at a security control station.

Control panels have damage reduction 5 and 5 wound points, and they break with a Strength check against DC 17. Blasting or otherwise damaging control panels usually freezes machinery in the current position.

Escape Pods

These short-range landing craft help a number of crew members evacuate to safety in the event of a spaceborne disaster. Space transports generally have two or three escape pods, capital ships have a minimum of six, and extremely large vessels or orbital installations may have dozens or hundreds. Due to their small size, starfighters almost never have escape pods, though ejectable cockpit modules may function as similar evacuation vehicles. An escape pod can be used only once.

Upon ejection from the main ship, an escape pod automatically activates an easily detectable, broadband distress beacon so rescue vessels can home in on its location in space or on a planet where it's crash landed. Shutting down the automated beacon requires a Disable Device check (DC 15). The rescue beacon electronics accessible from within the pod have damage reduction 5 and 15 wound points, and they break with a Strength check against DC 23.

Escape pod maneuverability jets work in tandem with basic astrogational sensors and course computers to head immediately for the nearest detected planetary mass or artificial orbital installation. They also home in on the transponder beacons from nearby ships. The crew cannot directly control the pod's course easily, unless they can burrow through the complex wiring and reconfigure flight circuitry with a Repair check (DC 25).

After landing on a planet, the escape pod's hatch usually remains sealed. A red indicator light adjacent to the hatch means that the atmosphere outside is in some way harmful to the crew; a green light indicates safe environmental conditions outside and allows the crew to hit the door control panel and open the hatch. Overriding these controls when sealed or malfunctioning requires a Disable Device check (DC 15). The hatch has damage reduction of 10 and 60 wound points, and it can be smashed open with a Strength check against DC 35.

Most well-maintained escape pods contain emergency storage lockers with a small assortment of survival equipment. A typical manifest includes a hold-out blaster pistol, two field kits, and two medpacs. This gear fits neatly into the two field kit backpacks in case the crew must leave the escape pod after making planetfall. On older vessels, some of this equipment may have been previously appropriated by other personnel.

Escape Pod

| | |
|--|--|
| Class: Starfighter | Crew: 0 |
| Size: Fine (3.5 m long) | Initiative: +8 (+8 size) |
| Hyperdrive: None | Maneuver: +4 (+8 size, -4 engine) |
| Passengers: 8 | Defense: 18 (+8 size, +10 armor) |
| Cargo Capacity: 0 kg | Shield Points: 0 |
| Consumables: 1 day | Hull Points: 40 (DR 5) |
| Cost: 20,000 | |
| Maximum Speed in Space: Docking (1 square/action) | |
| Atmospheric Speed: 60 km/h (1 square/action) | |
| Weapon: None | |

Fire Extinguishers

Fire extinguishers consist of canisters filled with pressurized flame-retardant chemicals discharged through a directional nozzle at the top. They often sit at strategic points within ships and installations for quick access during fire emergencies. A single canister can extinguish a fire of up to 20 square meters at a rate of 2 square meters per round before it runs out of pressure.

A full-round blast from this tool produces a chemical cloud that provides total concealment (50% miss chance). Those inside the cloud can't see targets outside the cloud, and those outside the cloud can't see targets inside the cloud. The cloud spreads 2 meters in all directions for every round it is activated. It dissipates after 3 rounds (no matter how large the cloud). If damage penetrates the canister wall or nozzle assembly (damage reduction 5, 5 wound points), the extinguisher completely discharges its contents through the breach. The canister has enough pressure and chemical supply for 20 single-round blasts. Although fire extinguishers cost 50 credits each, a spent canister can be recharged at proper facilities for 30 credits.

Fuel Tanks

Facilities servicing vehicles or vessels frequently contain fuel tanks from which technicians can resupply or recharge onboard fuel cells. Some vehicles also store fuel in tanks, though these often sit behind adequate armor or shielding to prevent accidental penetration and explosion.

A standard-sized fuel tank consists of a 2-meter-long cylinder with a 1-meter diameter. A fuel hook-up allows attached hoses to load fuel onto vessels or



recharge the tank's supply. The metal walls have damage reduction 10 and 60 wound points, though the filling port typically has damage reduction 5 and 10 wound points.

Fuel tanks don't react well to weapons fire. Should any damage penetrate the tank's thick walls, the entire cylinder explodes, dealing 8d6+6 points of damage to everyone within 16 meters (making a Reflex save against DC 15 halves this damage). This damage and the blast radius may vary depending on the tank size.

Laser Doors

Some facilities with access to massive amounts of power employ laser doors or gates to cordon off sensitive areas. Hinge generators project sheets of laser energy across a portal in a brilliant reddish sheen of light. These impede passage of solid objects, which tend to meet resistance from the laser energy and suffer under the intense heat. Anything touching the door takes 4d8 points of damage. Characters willful enough to force themselves through such a barrier can do so over 5 rounds; in each round, they must make a Will save against DC 35 or shirk back in pain from the energy door and take 4d8 points of damage. These almost impenetrable barriers can be destroyed only by damaging the shielded generator base (damage reduction 10, 60 wound points) or by manipulating controls near the doors or at a remote command station. The energy flow from the laser curtain also repels blaster bolts and lightsabers much like magnetic shielding (see below).

Magnetic Shielding

Some facilities use magnetic shielding to further reinforce hatches and walls in sensitive or dangerous areas where weapons fire could cause considerable damage to central controls and general operations. The machinery that generates magnetic fields consumes considerable space and power, so designers use them sparingly to protect vital areas.

A magnetic seal prevents anyone from effectively discharging energy weapons at or within the shielded area. Blaster bolts ricochet off a magnetically charged surface, bouncing around enclosed shielded chambers until their energy dissipates. Those stuck in a magnetically shielded enclosure when someone discharges an energy weapon must make a Reflex save against DC 20 to avoid the deflected shot, which deals damage appropriate to the weapon. A panel near the shield or a hatch to a sealed area controls power to the generators, though a remote command station sometimes controls or monitors their status.

Oil Bath

Repair facilities, and especially garages housing droids, often contain oil baths for maintaining and preserving equipment. Immersion in an oil bath lubricates a droid's moving components. Seals and gaskets protect

areas containing sensitive circuitry in the droid's housing, though most can endure submersion in oil for short periods.

Mechanics submerging a suffering droid in an oil bath must make a Repair check (DC 10) to restore 1d4 Dexterity points lost to rust, sand, or other gritlike particles that weaken a droid's mobility. The process takes 2 minutes, as the bath's grilled platform automatically lowers the droid into warm, viscous oil.

Pressure Doors

Nearly every building and starship uses simple pressure doors to control entry to individual rooms and hallways. These metal doors swish aside when people press an adjacently mounted control panel. Buttons open and close the door, while security devices—such as card-swipes, code pads, and finger- and handprint scanners—can lock the portal. Although they vary in thickness, most are 5 centimeters thick, with damage reduction 10 and 60 wound points.

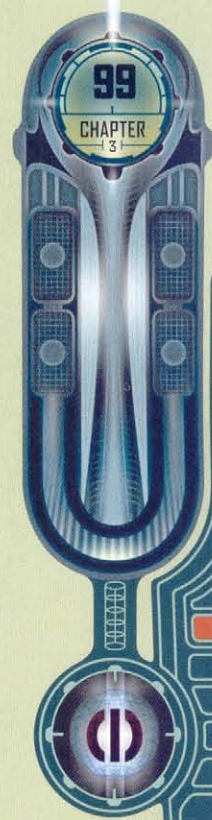
Raised Walkways

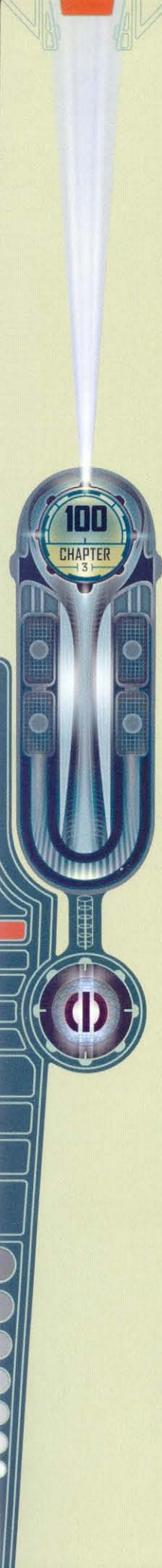
Many military and industrial facilities use raised walkways and catwalks to allow access to maintenance areas, machinery, boarding gantries, and other technical locations. Since they exist only for qualified technicians performing occasional maintenance tasks, they do not have railings to prevent personnel from falling over the edges.

Two Medium-size beings can traverse a raised walkway side by side, but only one can effectively fight in that space. People in the back might not have a clear line of sight to an attacking foe ahead of them on the catwalk. Anyone sustaining injuries during combat on a walkway must make a Reflex save (DC 10) to keep from tumbling over the edge, taking even more damage from the fall. Some raised walkways have support struts accessible to those traversing them. A support strut has damage reduction 10 and 36 wound points, and it breaks with a Strength check against DC 30. Raised walkways themselves have damage reduction 10 and 84 wound points. If severely damaged, the walkway or its support strut severs from its attachment to the ceiling, columns, or other structures. Anyone on that span must make a Reflex save (DC 20) to hang on and keep from falling.

Remote Sentry Blasters

Security-sensitive areas often mount remote sentry blasters to provide added firepower in combat emergencies. Most units consist of a stanchion with a compact blaster, sensor bubble, and power conduit. They typically sit in high corners, above protected doors, and near command stations with high, clear fields of fire throughout the area they defend. These systems remain on standby until a general alert sounds and activates their automated target acquisition programming.





When activated by security alarms, remote sentry blasters employ their sensor bubbles to identify potential targets based on preprogrammed parameters customized to their surroundings. They can fire once per round with a +6 attack bonus from fire-control computers working in tandem with sensors. Those hit by remote blaster fire take 3d8 points of damage. Sentry blasters' technical specifications mirror those of heavy blaster pistols, except that they draw unlimited power from the installation's energy system.

Hitting individual remote sentry blaster emplacements in combat requires an attack roll. Each device has Defense 7, DR 5, and 5 wound points.

Retractable Bridges

Many industrial and military installations use retractable bridges in cavernous spaces where permanent structures like catwalks would impede regular operations along hanging conveyors, flight paths, and ventilation chasms. These temporary structures consist of a single reinforced metal deck without railings that easily retracts into a wall beneath a passageway or access hatch (damage reduction 10 and 84 wound points). Retraction controls usually sit in the wall near the portal leading to the bridge, though most also receive commands from remote operations consoles.

Two Medium-size beings can traverse a retractable bridge side by side, but only one can effectively fight in that space. People in the back might not have a clear line of sight to an attacking foe ahead of them. Anyone taking injuries during combat on a bridge must make a Reflex save (DC 10) to keep from tumbling over the edge, taking even more damage from the fall.

Surveillance Cameras

Panels linked to sensors allow guards to actively scan for approaching threats. On a Computer Use check (DC 20), they gain a +2 equipment bonus on subsequent Spot checks.

Sensors monitoring entrances and sensitive areas provide a +2 equipment bonus on Spot checks for sentries in an operations room. Computer and communications equipment at the main supervisor's station gives a +2 equipment bonus on relevant Computer Use checks.

Turbolifts

Turbolifts in the *Star Wars* galaxy serve a similar capacity as elevators; however, only the most primitive employ pulley cables and counterweight systems for propulsion. Most rely on turbo motors mounted along the sides to speed the cab along rails inside the lift tube. Some use magnetic field technology to propel the car along rails. Those serving installations in space often operate on a vacuum principle, opening vent ports to void atmosphere in the direction the lift intends to travel and filling the opposite end of the tube with atmosphere drawn from the facility reserves.

Internal acceleration compensators keep occupants from feeling the stresses of rapid acceleration or deceleration. They provide fast, vertical transport for personnel (and, in larger lift tubes, cargo and vehicles) in buildings, subterranean facilities, starships, and space stations.

A turbolift hatch has damage reduction 10 and 120 wound points. The bulkhead has damage reduction 10 and 180 wound points. Prying open a sealed hatch from within or without requires appropriate levering tools and a Strength check (DC 25).

Characters can fiddle with the interior or exterior controls to cause the turbolift or its sensor system to do something outside its programming—such as reporting a different destination or stopping between levels—with a Disable Device check against DC 20. However, doing so without alerting operations or security monitoring systems requires a Disable Device check against DC 25.

Those foolish enough to crawl out onto the top of a moving turbolift cab must make a Reflex save (DC 15) to maintain their balance. Anyone hanging onto the machinery underneath the cab must make a Fortitude save (DC 15) to keep their grip.

Traversing the inside of a turbolift tube without the cab requires a Climb check (DC 15); squeezing into maintenance channels in the shaft wall while a turbolift car rushes by requires an Escape Artist check (DC 30). Characters in the shaft of a vacuum turbolift system must also manage the effects of thin atmosphere; see Thin Air in Chapter 12 of the revised core rulebook.

New Hazards

When creating challenging settings for characters, consult The Environment in Chapter 12 of the revised core rulebook. That section lists the most common hazards, with rules for determining their game effects. The hazards below elaborate on those common dangers and provide a guide to ready-made obstacles and challenges to threaten the heroes' progress.

Traps

In addition to a wide array of electronic security measures, many installations frequently employ traps to capture and eliminate unwanted trespassers. A smuggler outpost might deploy a simple pit trap to catch unwary intruders. Imperial bases could use remote weapon emplacements on their outer perimeters to keep stray animals and enemy spies from approaching, and sophisticated gas traps to ensnare anyone penetrating secure areas.

Traps aren't always intentionally set as such. A rusting catwalk could easily become a pitfall trap under the weight of unwary heroes. Fractured cavern ceilings may turn into rockfalls during a firefight. Comm signals, blaster discharge, or sharp sounds might

ignite nearby unstable explosives, stored chemicals, or remote weapon emplacements.

Remember that traps serve to hinder the characters' progress as part of a greater storyline. Make sure that your traps fit the environment in which they're set and correspond to the means, tactics, and overall power of those deploying them. Jabba the Hutt prefers technological traps with a medieval flair. Imperial forces rely on mechanical traps triggered by sensitive sensors. Ewoks have few technological advances but still manage to set effective net snares.

Pitfalls

Pitfall traps come in many varieties, both intentionally set and caused by accidental conditions and operational machinery. They might form set defenses to keep unwanted intruders out of sensitive areas. They could exist as unstable platforms in garbage heaps, deteriorating deck plates in an abandoned ship, or rusted hatches on airway ducts. The ventilation tube into which Luke Skywalker fell after his confrontation with Darth Vader on Cloud City was a form of pitfall. Although he suffered no damage due to the chutelike interior, he fell through a "trap door," more accurately called a debris vent to keep the system clear. A deadlier pitfall was the trap door Jabba installed in his throne room, which didn't deal any direct damage but led to a chute that deposited victims in the den of his pet rancor.

Cautious characters may notice a concealed pitfall trap on a Search check (DC 20). On a Disable Device check (DC 20), they can disarm the trigger sensor mechanism or even jam the trap door in the closed position, effectively neutralizing it. Anyone standing on the trap door when his weight triggers it can make a Reflex save (DC 20) to dodge to one side or grab hold of the edge. Some pitfalls simply lead into networks of chutes or ductwork, cushioning the fall by gradually sloping the vertical pit to a more horizontal position. Those intended to entrap or harm characters end in a pit, often strewn with spikes, debris, or other hazards meant to cause damage.

Characters plunging into a pit take damage based on the distance they fall and any hazards upon which they land. If a hero makes a Reflex save (DC 10, +1 for each 4 meters fallen), she may apply the damage to her vitality points. If the saving throw fails, damage applies to wound points (as does any damage beyond vitality points). A character making a Tumble check (DC 15) can control the fall, making a saving throw and taking damage as if the drop were 4 meters shorter. Hazards at the bottom of a pit deal additional damage, as shown below.

Remote Weapon Emplacements

Some defenders rig weapons to fire remotely when intruders trip a hidden trigger. Sometimes these consist of formal defenses with sophisticated sensors and power supplies, while other times they serve as

Table 3-4: Pit Trap Damage

| Fall Pit Depth | Hazard Damage | Reflex Damage | Save DC |
|----------------|---------------|---------------|---------|
| 4 meters | 1d6 | 1d4+2 | 11 |
| 8 meters | 2d6 | 1d4+2 | 12 |
| 12 meters | 3d6 | 1d4+3 | 13 |
| 16 meters | 4d6 | 1d4+4 | 14 |
| 20 meters | 5d6 | 1d4+5 | 15 |
| 40 meters | 10d6 | 1d4+10 | 20 |

impromptu traps set at the spur of the moment to protect an encampment or other temporary installation.

Remote weapons are set to discharge when someone trips a wire, steps on a pressure plate, or disrupts a sensor beam. They strike characters within the trigger area with a +4 bonus on the attack roll, dealing damage appropriate to the weapon. A single remote blaster emplacement might protect a restricted access corridor, or an array of blaster weapons might ensure security in a detention block control room. Blasters deal 3d8 points of damage, with specifications similar to those of a heavy blaster pistol.

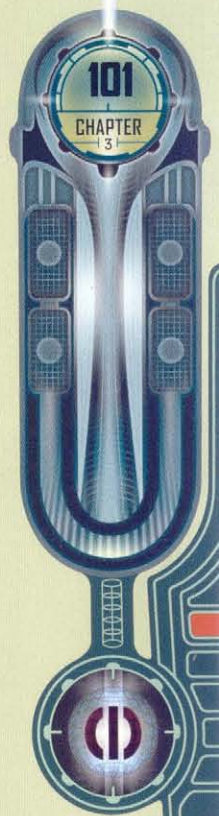
Engineers deploy remote explosive traps with great care, setting them in areas where the resultant blasts won't damage essential equipment, inflict collateral damage on nearby sentries, or otherwise harm friendly forces and resources. An explosive charge set to detonate with a nearby trigger deals 6d6+4 points of damage to anyone caught in the 8-meter blast radius, though making a Reflex save against DC 15 halves this damage.

Heroes can detect a concealed remote weapon trap on a Search check (DC 20) and disarm the trigger mechanism on a Disable Device check (DC 20).

Gas Traps

Some defenses trap intruders in sealed corridors or rooms and flood the area with stun or poison gas. These consist of a portion of a passageway that fast-closing hatches suddenly seal at both ends. Bellows pump gas from reservoir tanks hidden in the walls, slowly filling the chamber.

Characters making a Search check (DC 20) can identify the trap's setup, and they can disarm the hatch seal protocols on a Disable Device check (DC 25). Once they activate the trap, however, they can open the sealed hatches only on a Disable Device check against DC 30, done while withstanding the effects of the gas being pumped into the chamber to immobilize or harm them. A hero can hold his breath for a number of rounds equal to his Constitution score. After this period, he must make a Constitution check (DC 10) every round to continue holding his breath. This DC cumulatively increases by one each subsequent round. Gas begins affecting the character as soon as he fails a Constitution check and must take a breath. Breath masks provide 1 hour's clear breathing and negate the effects of inhaled gas as long as heroes wear them.



Characters can resist the effects of simple knockout gas with a Fortitude save (DC 18); those who fail take 1d6 points of Dexterity damage immediately and must make a second Fortitude save (DC 18) 1 minute later or drop unconscious. To resist the effects of weakening poison gas, heroes must make a Fortitude save (DC 12) or take 1d6 points of Strength damage immediately, and then make a second Fortitude save (DC 12) 1 minute later or take 2d6 more points of Strength damage.

Primitive Net Traps

Some primal cultures employ net snares to trap game and intruders. Using supple, bent foliage for springs, or logs and stones for counterweights, they spread a net over a well-traveled area and run a fibrous tripwire around the pegs holding it in place. When someone snags on the tripwire, the pegs loosen and the springs or counterweights yank up the net. If the victims fail a Reflex save (DC 14), the net "grapples" them with a +8 attack bonus (+4 size modifier, +4 Strength bonus). Those trapped inside often find themselves suspended 1 to 2 meters off the ground.

Heroes can detect net traps with a Search check (DC 20), and they can neutralize the trigger, spring, or counterweight mechanisms on a Disable Device check (DC 25).

Most nets of primitive manufacture have no damage reduction and 2 wound points, and they

break with a Strength check against DC 23. Sometimes technologically sophisticated forces use net traps, setting them with slightly more sophisticated trigger mechanisms (using wires, sensors, or pressure pads) and tougher synthetic net material (damage reduction 1, 3 wound points, Strength check against DC 23 to break). However, characters have the same chances of detecting and disabling them.

Rockslides

Heroes traversing unstable rocky or underground terrain brave the threat that their environment may come crashing down around them. Explosives, starship crashes, heavy blaster fire, tectonic forces and other violent occurrences can dislodge sheets of stone and cause rockslides in canyons, mountains, or other rugged territory. A massive avalanche deals 20d6 points of wound damage to those caught in its path; anyone making a Reflex save against DC 35 may apply this damage to their vitality first. Those failing their Reflex save by 10 or more become pinned under individual pieces of smaller debris and must make a Strength check against DC 20 to free themselves.

Characters face similar challenges in collapsing subterranean environments caused by ineffective or weakened structural support, tectonic shifts in rock strata, subterranean explosions, or sabotage. Heroes in a cave-in must make a Reflex save. Those who make a save against DC 35 manage to dodge clear of the

Table 3-5: Drugs

| Drug | "Beneficial" Effect | Duration | Side Effect | Fort Save | Duration | Cost per Dose |
|-------------------|------------------------|------------|-------------------|--------------|--------------|------------------|
| Andris | +1 Cha | 1 hour | Fatigued | 10 | 1d4 hours | 400 |
| Death stick | +1 Dex | 1d4 hours | Exhausted | 12 | 1d8+4 hours | 500 |
| Average spice | +1 Wis | 1d6 hours | -1 Dex, -1 Con | 12 | 1 day | 1,500 |
| Ryll | +2 Con | 1d4 hours | -2 Wis, -2 Dex | 18 | 1d8+4 hours | 3,000 |
| Glitterstim spice | +2 Wis | 1d10 hours | -2 Dex, -2 Con | 18 | 2 days | 3,000 |
| Carsunum | +1 Wis, +1 Dex | 1d8 hours | -2 Str, exhausted | 22 | 2 days | 5,000 |
| Naal thorn smoke | +2 Wis | 1d4 hours | -2 Dex, -2 Str | 20 | 1d10+4 hours | 5,000 |

Table 3-6: Poisons

| Poison | Type | Initial Damage | Secondary Damage | Cost Per Dose |
|--------------------|----------------|---------------------|---------------------|------------------|
| Stilch gas | Inhaled DC 10 | Stunned | Unconscious | 200 |
| Sponge powder | Ingested DC 12 | 1d8 wound points | Unconscious | 300 |
| Aquyfin | Ingested DC 12 | 2d6 vitality points | 4d6 vitality points | 375 |
| Arconum | Ingested DC 15 | 1d4 wound points | Exhausted | 500 |
| Snoruuk spores | Inhaled DC 12 | Fatigued | Exhausted | 400 |
| Scale dust | Inhaled DC 15 | 1d4 Wis, 1d4 Dex | Hallucinations | 500 |
| Gnoorop extract | Ingested DC 12 | 1d4 Con | 2d6 Con | 1,000 |
| Lawah saliva | Injury DC 15 | 1 Con | 1d3 Con | 1,200 |
| Cripe oil | Injury DC 15 | 1d4 Str | 2d4 Str | 1,200 |
| Ral's bane | Injury DC 15 | 1d6 wound points | 3d6 wound points | 1,200 |
| Pantol spine venom | Injury DC 18 | 2d6 wound points | Paralyzation | 1,500 |
| Ylesian fungus | Contact DC 18 | 1d6 wound points | 2d6 Con | 1,800 |
| Tripion venom | Injury DC 22 | 2d8 wound points | Unconscious | 2,000 |



Table 3-7: Diseases

| Disease | Type | Incubation Period | Initial Damage | Secondary Damage |
|-----------------|------------------------|-------------------|-----------------|---------------------|
| Dune mites | Injury DC 12 | 1 day | 1 Dex | 1d2 Wis |
| Rodian dank | Ingested/inhaled DC 13 | 1d2 days | 1 Con | 1d3 Con |
| Knytix pox | Inhaled DC 15 | 2d4 days | 1 Con and 1 Cha | 1d4 Cha |
| Gamorrean rot | Ingested/injury DC 15 | 1d4 days | 1 Con and 1 Str | Exhausted |
| Bonadan cough | Inhaled DC 18 | 1d4 days | Fatigued | Exhausted |
| Cathor fever | Inhaled DC 18 | 1d6 days | 1 Con and 1 Wis | 1d2 Con and 1d2 Wis |
| Container taint | Ingested DC 20 | 1 day | 1 Con and 1 Dex | 1d2 Con and 1d2 Dex |

rocks, though they might have to hold their breath to avoid sucking in the resulting dust cloud. Those who make a save against DC 25 lose 4d6 vitality points and manage to land partially out of the rockfall's path. Those who fail a save against DC 25 lose 4d6 wound points and become completely buried. Moving massive stones requires a Strength check (DC 30), though this might inadvertently loosen other rocks from above.

Drugs and Poisons

Although the *Star Wars* universe focuses on heroism and bravery, some people fall prey to drugs and become tempted to use poison to achieve their goals.

Those who partake of drugs might gain a small advantage for a short while, but they suffer from detrimental side effects for a much longer time. They can halve the duration of a drug's negative qualities with a successful Fortitude save based on the substance's potency. A person can fail a number of Fortitude saves equal to their Constitution before they become addicted to a substance. These individuals find they cannot live without a drug's seemingly beneficial effects on their performance, state of mind, or overall existence. They constantly suffer the drug's side effects, finding only temporary relief in the "beneficial" effects.

Most authorities throughout the galaxy limit or prohibit drug use and sale. At the least, they monitor how many doses of various controlled materials are imported, exported, or generated on a world, levying appropriate taxes to profit from such trade. Some have lawful medical uses but still fall subject to monitoring and taxation as valuable and potentially abused substances. Most governments forbid marketing or consuming drugs, believing them to harm their citizens, degrade a society's fabric, and encourage organized crime.

"Spice" is a name referring to a variety of drugs, particularly the glitterstim spice mined in subterranean chambers on Kessel. Most have a pleasant, sharp aroma that contributes to the usage of the common term. These substances have a variety of legitimate applications in psychotherapy, criminal investigation, interrogation, "religious enlightenment," and creative inspiration. Spice is still a drug, however, and falls subject to control and prohibition.

Adversaries employ a variety of poisons to immobilize or further harm heroes. When characters are exposed to poisons through ingestion, inhalation, injury, or even contact with skin, they must make a Fortitude save against the toxin's potency. A successful save indicates that the poison has lost most of its effectiveness, failed to enter the victim's system, or has little effect on the victim's hearty physiology. Those failing this saving throw sustain the poison's initial damage; if they fail a second Fortitude save a minute later, they also take secondary damage.

Most governments consider poisons illegal substances like drugs; however, since they aren't trafficked as heavily, they often pass freely among the galaxy's underworld elements. Authorities apprehending those carrying poison consider them among the deadliest criminals and assassins and treat them accordingly.

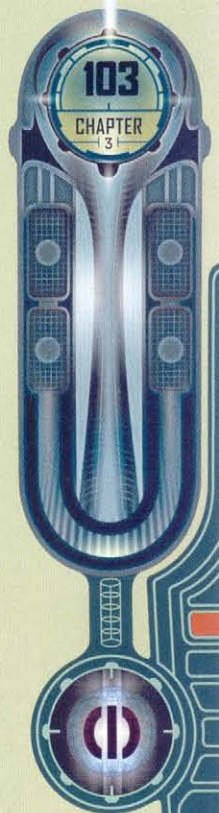
The table below displays information on a variety of poisons; you can find additional toxins in Table 12-23 of the revised core rulebook.

Diseases

Hostile environments don't always present themselves clearly to heroes. Pestilence waits for those who come into contact with strange organisms, breathe foul atmosphere, and consume food that is improperly prepared, spoiled, or outright toxic.

When exposed to disease conditions, a hero must make an immediate Fortitude saving throw against a DC based on the infection's effectiveness. If the character makes the save, his immune system shirks the disease's effects. If he fails the save, he takes damage after an incubation period during which few (if any) symptoms appear; once per day thereafter, he must make a similar Fortitude save or take secondary damage. Making two successful saving throws in a row shows that a victim has fought off the disease and can begin to recover, taking no more damage.

The table below displays information on a variety of diseases; you can find additional maladies in Table 12-25 of the revised core rulebook.





CHAPTER FOUR

THE PEOPLE | **4**

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Interesting characters, even just background characters who never actually speak or otherwise interact with the heroes, add a certain fantastic charm to the *Star Wars* movies. They help us to believe that the stories take place in a mythic setting, where strange creatures come and go about their business. (And, with a certain touch of irony, those exotic characters are usually doing perfectly mundane things.)

You can fine-tune the element of the fantastic in your own *Star Wars* campaign by creating intriguing characters, and using them to people the fantastic settings you read about in the last chapter. This chapter shows you how to create memorable characters and gives you the ten you'll use most often in your *Star Wars* adventures. By combining any of those ten essential supporting characters (or any character archetype, for that matter) with the suggestions for individualizing them with names and personalities, you can create countless hours of roleplaying opportunities.

Ten Essential Supporting Characters

Heroes often rely on secondary Gamemaster characters who play small but essential roles in fulfilling a greater objective. They act as both allies and adversaries, contacts and bureaucrats who can help and hinder their progress.

These supporting characters are sometimes locals associated with a particular setting who happen to occupy positions where they can assist the heroes. Although representative of types found throughout the galaxy, these particular GM characters inhabit a particular locale, shop, cantina, casino, or vital place where one might expect to find them. The heroes may visit these kinds of locations specifically to find a supporting character who can cater to their immediate needs.

Transient supporting characters might play recurring roles, appearing wherever the heroes happen to visit and require their aid. They appear seemingly by chance to offer on-the-spot assistance, though their arrival may in fact depend on an unseen subplot that emerges later.

Several kinds of frequently used supporting characters are described below. For complete stats, refer to the archetypical contacts corresponding with or close to those shown in Chapter 14: Allies and Opponents in the *Star Wars Roleplaying Game* revised core rulebook.

essentials vital to the adventure. For the right price, thugs can be paid off to run errands, shuttle messages, track individuals, monitor businesses, and provide streetwise information—though their true loyalty always comes into question.

Freighter Pilot

Large and small cargoes pass across the galaxy in the hold of freighters flown by pilots who thrive on making their living among the hyperlanes. These savvy spacers pick up all manner of information and goods from the Core Worlds to the Outer Rim, dealing with a host of different people all intent on collecting a cut of their profits.

For heroes without access to a starship of their own, friendly freighter pilots offer an opportunity for paid passage almost anywhere in the galaxy (usually close but not directly to their final destination). They serve as a first-hand source of information, rumors, and news on events and personalities throughout the galaxy. Some offer exclusive freight or passenger service for those willing to pay a high price; most compromise on such deals for a cut of the heroes' overall potential profit. They occasionally serve as couriers, ferrying information or special cargoes for crime lords, daring entrepreneurs, and even the Rebel Alliance.

BoShek, who referred Ben Kenobi and Luke Skywalker to Han Solo in the Mos Eisley cantina, serves as a good example of a freighter pilot and his role in furthering a scenario's plot.

Gambler

Gamblers come in all classes and demeanors. Some run streetside games of chance, hoping to bilk a few credits from unwary, easily duped passers-by. Others maintain a slick, showman façade, frequenting exclusive clubs, enjoying fine food and clothing, and taking high-stakes risks. They don't simply wager on casino games; many have a risk-taking streak that runs to legitimate business concerns, trading commodities, and criminal activity.

Gamblers often possess several qualities that can help heroes: a perceptive nature, adequate means, and luck. They can prove accurate sources of information about events in their sphere of influence. Gamblers typically foster a diverse network of contacts and allies, resources potentially available to heroes in need. If heroes make a solid argument, some gamblers might provide temporary loans from their savings, expecting a huge return should their aid contribute to the characters' success. Contributions to their efforts give gamblers reason to expect a "piece of the action," or at least a good share of the profit. Most gamblers bring with them an uncanny sense of luck that lends itself to aid any endeavor involving the heroes: He always seems to come through for them, despite overwhelming odds.

Lando Calrissian is an example of a successful, classy gambler who staked his vast winnings on an



Common Thug

Thugs inhabit the streets of practically every settled area, from small colony outposts to immense city-planets. They lurk wherever crowds congregate, watching passers-by for any opportunity to make a quick credit, further their reputation, or bully someone into submission. Some work independently, but many owe allegiance of some degree to more powerful personages: minor crime lords, crooked bureaucrats, business owners, or even other thugs higher on the ladder of underworld scum. These ruffians include swoop gang members, petty thieves, layabouts, bums, low-end menial workers, small-time enforcers, and anyone with plenty of time on their hands, strong arm or deft hand, slick demeanor, and little inclination or opportunity for legitimate employment.

Most thugs present obstacles to heroes. These hooligans seek to waylay the characters in some way that furthers their personal objectives or those of their masters: panhandling for spare credits, picking their pockets, tracking their movement, distracting them, intimidating them, or roughing them up for credits.

Some thugs aid the heroes. Since they're constantly watching the streets for new opportunities, ruffians frequently know who's heading where, which people are locals and which are transients, what's making local news, who's who in the area's government and criminal underworld, and where the heroes can find necessary gear, information, permits, and other

even riskier venture: A legitimate business in a Tibanna gas mining facility on Bespin. He puts all his assets in danger by making a dangerous deal with Darth Vader and betraying his old friends, yet eventually puts his loyalty, skills, and past experience on the line to save them from Jabba the Hutt.

Law Enforcement Officer

Heroes often encounter representatives of various authorities, including customs officials, government bureaucrats, security patrols, and checkpoint guards. Most have specific orders to prevent access to sensitive areas, search for criminals, examine documentation, and otherwise enforce sometimes cumbersome regulations that hinder the heroes. Even if heroes have done nothing wrong, police officials can delay, fine, or otherwise put a dent in their plans simply by expressing suspicion in their current activities or intentions.

Some law enforcement personnel work with heroes, especially if characters can prove their worth as cooperative allies rather than meddlesome adversaries. They can offer insights into a region's government processes, local news and rumor, and current operations. Assuming heroes win their trust, law enforcement officers might even perform favors for them, acquiring proper documentation, allowing access to restricted areas, or retrieving sensitive information otherwise unavailable to most people. They can also draw on their organization's resources, especially in providing extra firepower in the guise of "enforcing the law" and "confronting criminal elements," assuming some good excuses, reasoning, misdirection, and a few extra credits are applied to influence such officials.

Man on the Street

Most citizens prefer to mind their own business and avoid hindering or helping heroes. They like their mundane lives just the way they are, bearing the burdens of galactic oppression, boring work weeks, and tedious jobs because they like their homes, families, and entertaining pastimes. They happen to encounter the characters on their way somewhere else and become incidental aids to the heroes' progress.

Most passers-by avoid involvement in any activity that can disrupt their routine. When accosted, however, they politely provide whatever services they can within their comfortable capacity. In most cases, this consists of basic information about their locale: directions to known locations; how to accomplish official and legal tasks (such as applying for permits or paying fees); where to find dining, shopping, or travel facilities; or how to contact certain well-known individuals. They don't undertake any activity or divulge information that would put them at risk, preferring to feign ignorance and shuffle away to their domestic or professional routines.

Because they tend to avoid risk and keep to themselves, the average beings on the street avoid

INSTANT CONTACTS

Creating full stats for Gamemaster characters can sometimes consume large amounts of time. What happens when the heroes interact with someone for only a short scene that involves no combat and only one or two skill checks by the GM character? The heroes may head down the street and stop a random passer-by to ask for directions. Perhaps they have a short encounter with a shopkeeper. You can't stop the game to spend time generating an entire, fully detailed GM character.

For those people with whom the heroes won't interact much, or whom they run into unexpectedly (from your perspective as GM), simply rely on one or two skills whose levels you generate along general guidelines. Use the table below to determine skills based on the overall level of the heroes or the GM character they meet.

| Level | Primary Skill | Secondary Skill |
|------------|---------------|-----------------|
| Low (1-5) | +8 | +4 |
| Mid (6-12) | +16 | +8 |
| High (13+) | +20 | +12 |

Use your discretion when determining which skills are best-suited as a particular GM character's primary and secondary skills. For instance, you can easily assume that a low-level administrator's Bluff and Diplomacy skills are +8, while secondary skills such as Computer Use and Sense Motive are +4. If the GM character needs a skill that you can't classify as primary or secondary, simply make a d20 roll and rely on that result.

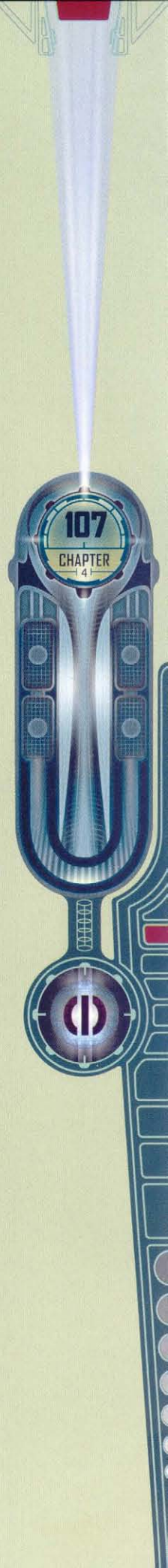
If you need a quick reference of fully generated archetypal friends and foes at varying levels, refer to Chapter 14: Allies and Opponents in the revised core rulebook. ::

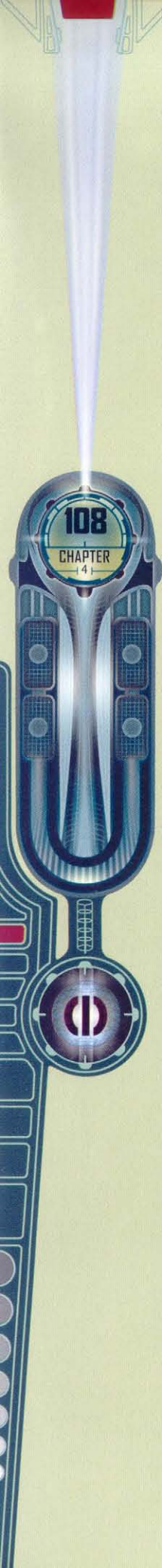
outwardly opposing heroes. They're more likely to dive for cover in a firefight than try to subdue characters or even aid local law enforcement personnel in apprehending them.

Mechanic

When gear or vehicles break down, heroes need a mechanic. Most hang around settings where their expertise finds high demand, such as spaceports, docking bays, transport terminals, factories, vehicle garages, and industrial sectors. They work from both fixed shops and repair bays and mobile operations (from a simple portable tool kit to a fully stocked cargo speeder). Although their personalities vary widely, most prefer the company of machines and the isolation of maintenance crawlways to that of other people.

Heroes seek out mechanics when equipment requires repair or modification. Technicians won't work without sufficient payment, which often serves as the basic obstacle to hiring a good mechanic. Their fee depends on the amount of work, replacement parts required, the amount of time needed, and the





conditions under which the repairs take place. Mechanics in dire straits often settle on lower prices, or compromise and accept payment in the form of goods, passage on a starship, or future favors.

The quality of work a mechanic can render depends on her resources and skill. Some technicians carry nothing more than a well-stocked tool kit, relying on their skill, past experience, and the immediate availability of parts to complete the job. Others have less portable but more formidable resources, such as garages and repair bays offering massive equipment, parts stores, and a sheltered work environment. All these assets and the mechanic's skill can come to the heroes' aid . . . for the right price.

Military Officer

Heroes encounter military officers as both allies and adversaries. In most eras of play, characters belong to a military organization from which they receive orders, usually delivered to them by a superior officer or handler who oversees their activities and provides necessary support. Although these people may initially seem like allies, their reluctance or inability to provide much-needed resources to complete a given mission may give them the aura of a smoldering adversary. They can prove powerful contacts, however, if the heroes victoriously complete their objectives and please their commanding officer and her own superiors.

Characters can also encounter officers who clearly act as foes, coordinating tactics of small units opposing them, setting elaborate traps, giving direction and motivation to enemy forces, and generally trying to thwart the heroes' efforts using all resources available. Such officers frequently become recurring nemeses, escaping from situations where they're clearly losing so they can reassemble their forces and return another day to harass the characters with renewed strength.

Scientist

Although they don't usually offer heroes additional firepower or access to vast resources, scientists can help characters solve technical mysteries, provide specialized information, offer access to laboratory facilities, and analyze strange devices and substances the heroes acquire. They often possess particular scientific knowledge required before the heroes can successfully achieve their objectives.

Characters must cultivate these contacts if they plan on using them. Scientists usually immerse themselves in their work, rarely venturing far from their particular research facility. Some working for oppressive factions may be protected from contact with people like the characters, sequestered behind guarded walls, sentries, and other defensive measures. Some scientists help heroes for money, while others do it to further their reputation, pursue ideals, or aid a particular cause. They often balance the security of their jobs and the pursuit of their research against benefits gained by aiding characters in risky endeavors.

Shopkeeper/Innkeeper

Like the man on the street, a shop- or innkeeper's main objective is to maintain his business with as little trouble as possible. Proprietors seek to serve customers' needs efficiently, cultivating their future patronage without rousing the attention or ire of other forces that might seriously impede or even shut down their business: racketeers, street gangs, police, gangsters, customs authorities, crime lords, or government bureaucrats.

Proprietors are static contacts—they stay in one place where they're known to do business, and where the heroes know they can find them. Besides offering specific services based on the shop or cantina's nature, business owners frequently keep track of other customers, neighborhood events, and market issues that affect them. They know who bought what in the past week, if any incidents occurred in the nearby streets recently, and what galactic events just held up delivery of that last shipment they were expecting. Good proprietors also cultivate relationships with exceptional customers—those who are polite and understanding, pay extra for fine service, or can do favors in turn for the owner—to the extent that they offer to share information, special order rare merchandise, hold goods in their storage area, and otherwise aid deserving heroes.

Characters rarely encounter proprietors away from their professional enterprises. If a good shopkeeper has need to head through the streets, especially during peak business hours, something's wrong. He may ask the heroes to resolve a business-related problem (such as a loan, acquiring difficult merchandise, or trouble with competitors) or run sudden errands to maintain his operations. Heroes aiding these merchants gain a reliable contact limited to the home territory where his business is located.

Air Taxi Driver

Transport drivers often prove excellent and talkative sources of information about their territory. They possess intimate knowledge of their terrain and the businesses, neighborhoods, individuals, and occurrences there. Some even pick up and later share stories about past passengers who made impressions with their exceptional behavior or unusual destinations.

Encounters with air taxi drivers often occur out of necessity at the spur of the moment, when heroes require immediate transport in an urban setting offering such services. Talkative pilots might ramble on about seemingly inconsequential things—the weather, local news stories, their last passenger, their destination or pick-up point, or the driver's family problems—but might let slip information unknowingly helpful to characters. Heroes might cultivate a friendship with a particular air taxi driver, offering favors or large tips in return for custom service (such as waiting for them to aid a quick getaway) or information-gathering favors (tracking a particular repulsorcraft,

tracking an adversary's activities, or investigating rumors about a potential destination).

Generating Personalities

What sets two gamblers, thugs, or other more-or-less identical character types apart and makes them individuals are their personalities. Even little details about appearance and mannerisms can help your players not only visualize two otherwise identical characters but also distinguish between them—even though the two characters may have exactly the same statistics.

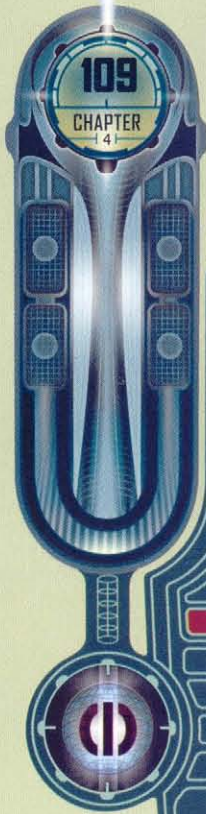
The three basic tools for individualizing personalities are appearance, mannerisms, and motivations. If you assign even one distinct quality from each of these categories, and then play those characteristics up in your portrayal of the character, you can bring a character alive in the players' minds. Fortunately, it doesn't take any preparation—improvisational comedians have been doing this sort of thing for years. In fact, the only tough part is remembering how you portrayed a character previously, but with a few quick notes, you'll have enough of a memory jog that you can quickly recall the character and play him again at almost a moment's notice.

For every supporting character you create, leave a little room in the character description for tracking the character's personality. This serves as a reminder to you on how to play the character consistently. It can be as simple as a few quick notes ("basso voice, acts superior, cracks knuckles when angry") or some short headings ("Appearance: basso voice; Personality Traits: acts superior; Mannerisms: cracks knuckles when angry") or even full sentences. However, make sure that you keep track of every character's personality in the same way and in the same place on the character's description. This makes it much easier to quickly locate that crucial information.

Appearance

Even if the heroes never interact with your carefully crafted supporting character, they remember appearances. Appearances tell the players more than just what the character looks like; appearances create a mental association for the player. This is why when you describe "a clean-shaven Human male wearing a freshly pressed robe and sporting a jeweled ring," the players conclude that the character has money. Or when you describe "a scruffy, unshaven Human male wearing dirty robes and a defeated expression," the players conclude that the character is broke. In neither case have you told the players how many credits either man is carrying, but they've reached their own conclusions and filled in the details for themselves. You've given the players the information they need to give the encounter more depth.

The table below lists one hundred different elements of appearance, covering hair color, skin color, style of dress, hygiene, facial features, body type, scars and blemishes, and so on. When presenting



LF



VOICE ACTING

Another way to further individualize a character is to give that character a distinctive voice. After all, who doesn't recognize the labored breathing and basso tones of Darth Vader? Obviously, though, full-blown imitations are beyond a great deal of ordinary people, so it can be much easier to adopt an accent (think of the cultured British accents of Imperial officers) or a particular voice mannerism (of Yoda's backward speech you should think). Regardless of whether you can imitate actual people or just do little "voice tricks," remember to make a note of which voice goes with which character. ☺

"average build" don't appear; they don't make the character memorable. Some choices, obviously, apply better to younger or older characters, or to one gender rather than the other (unless you want the character to be *extremely* memorable).

If you expect the character to survive the encounter, consider jotting down the choices so that you'll be able to recall quickly what the character looked like when the heroes encounter him or her again. However, don't be afraid to change some detail in between! Very few real people are completely static in their appearance, and a rail-thin character might have put on some weight since the heroes last saw her.

Mannerisms

Mannerisms are something a character does in response to external stimuli—and of which he might not even be aware. They are partly personality traits, but they reflect something the character does out of habit, rather than his or her emotional response. If you can express a personality trait as "When this

a supporting character, choose one or two from the list, or roll randomly. Note that making no particular choice about a given characteristic means that the character is average in that regard, which is why choices like "healthy skin," "clean clothes," and

Table 4-1: Appearance

| d% Roll | Result | d% Roll | Result | d% Roll | Result |
|---------|------------------------------------|---------|--|---------|--|
| 1 | Pale skin | 35 | Stained teeth | 69 | Pot-bellied |
| 2 | Swarthy skin | 36 | Aristocratic | 70 | Paunchy |
| 3 | Tanned skin | 37 | Animal face (choose an appropriate animal) | 71 | Rippling stomach muscles |
| 4 | Bearded | | | 72 | Club-footed |
| 5 | Mustached | 38 | Cadaverous | 73 | Basso voice |
| 6 | Pocked face | 39 | Disfigured | 74 | Booming voice |
| 7 | Scarred face | 40 | Homely | 75 | Cultured tones |
| 8 | Age-spotted face | 41 | Sleepy-eyed | 76 | Droning |
| 9 | Bulging eyes | 42 | Doughy | 77 | Gravelly voice |
| 10 | Deep-set eyes | 43 | Baby face | 78 | Husky voice |
| 11 | Piercing eyes | 44 | Wrinkled | 79 | Purring voice |
| 12 | Cold eyes | 45 | Athletic | 80 | Rasping voice |
| 13 | Bloodshot eyes | 46 | Gaunt | 81 | Sultry voice |
| 14 | Mismatched eyes (different colors) | 47 | Massive | 82 | Fashionably dressed |
| 15 | Bulbous nose | 48 | Thin | 83 | Well-dressed |
| 16 | Pug nose | 49 | Buxom | 84 | Disheveled |
| 17 | Aquiline nose | 50 | Statuesque | 85 | Immaculate |
| 18 | Dyed hair | 51 | Corpulent | 86 | Shabby clothes |
| 19 | Greasy hair | 52 | Barrel-chested | 87 | Filthy clothes |
| 20 | Wild hair | 53 | Well-endowed | 88 | Alluring dress |
| 21 | Unkempt hair | 54 | Hunchbacked | 89 | Expensive clothes |
| 22 | Low forehead | 55 | Bent frame | 90 | Rugged clothes |
| 23 | High forehead | 56 | Spindly | 91 | Androgynous style |
| 24 | Pin-headed | 57 | Anorexic | 92 | Sweet-smelling |
| 25 | Cruel mouth | 58 | Withered | 93 | Foul odor |
| 26 | Tight lips | 59 | Thick-necked | 94 | Missing arm |
| 27 | Frowning | 60 | Broad shoulders | 95 | Missing eye |
| 28 | Lantern-jawed | 61 | Stooped shoulders | 96 | Missing finger(s) |
| 29 | Double chin | 62 | Corded muscles | 97 | Missing horn/spine/crest (alien body part) |
| 30 | Hollow cheeks | 63 | Bony limbs | 98 | Cybernetic eye |
| 31 | Flaccid cheeks | 64 | Clawlike hands | 99 | Cybernetic arm |
| 32 | Crooked teeth | 65 | Stubby fingers | 100 | Cybernetic leg |
| 33 | Jagged teeth | 66 | Callused fingers | | |
| 34 | Pearly teeth | 67 | Hairy chest | | |
| | | 68 | Flat-chested | | |

Table 4-2: Mannerism

| d% Roll | Result | d% Roll | Result | d% Roll | Result |
|---------|---------------------------|---------|--------------------------------------|---------|---------------------------|
| 1 | Goes quiet | 36 | Gestures vaguely | 68 | Squints |
| 2 | Grins sheepishly | 37 | Gestures emphatically | 69 | Cracks knuckles |
| 3 | Grins maniacally | 38 | Gestures impatiently | 70 | Spits |
| 4 | Grins triumphantly | 39 | Gestures theatrically | 71 | Clears throat repeatedly |
| 5 | Smiles warmly | 40 | Gestures rudely at people or objects | 72 | Coughs into hand |
| 6 | Smiles wanly | | | 73 | Sniffs haughtily |
| 7 | Smiles happily | 41 | Pantomimes his/her words | 74 | Stares frigidly |
| 8 | Smiles maliciously | | | 75 | Stares menacingly |
| 9 | Sneers | 42 | Rubs temples | 76 | Sneers |
| 10 | Grimaces | 43 | Rubs eyes | 77 | Talks until breathless |
| 11 | Winks | 44 | Rubs ear | 78 | Speaks more quietly |
| 12 | Purses lips | 45 | Rubs nose | 79 | Speaks more loudly |
| 13 | Develops facial tics | 46 | Fondles jewelry | 80 | Looks crazed |
| 14 | Fidgets | 47 | Touches listener | 81 | Jerks head randomly |
| 15 | Twitches | 48 | Moves in close to listener | 82 | Rolls eyes |
| 16 | Squirms | 49 | Yawns loudly | 83 | Paces |
| 17 | Exhales loudly | 50 | Flexes muscles | 84 | Plays with random objects |
| 18 | Coughs frequently | 51 | Sings | 85 | Points |
| 19 | Sighs frequently | 52 | Whistles | 86 | Wags finger |
| 20 | Adopts pained expression | 53 | Hums | 87 | Gestures flamboyantly |
| 21 | Asks clarifying questions | 54 | Drums fingers | 88 | Grits teeth |
| 22 | Never quite understands | 55 | Clucks tongue | 89 | Narrows eyes |
| 23 | Uses big words | 56 | Snaps fingers | 90 | Widens eyes |
| 24 | Uses slang | 57 | Makes noises with lips when thinking | 91 | Furrows brow |
| 25 | Uses jargon | | | 92 | Chews lip |
| 26 | Affects an accent | 58 | Taps feet | 93 | Licks lips |
| 27 | Swears | 59 | Slaps knee | 94 | Chews fingernails |
| 28 | Braggs | 60 | Raises eyebrows | 95 | Cringes |
| 29 | Babbles | 61 | Wrings hands | 96 | Starts |
| 30 | Whines | 62 | Rubs fingertips | 97 | Picks nose |
| 31 | Groans | 63 | Scratches | 98 | Picks at clothes |
| 32 | Mutters to self | 64 | Laughs | 99 | Straightens clothes |
| 33 | Acts happy | 65 | Giggles | 100 | Tugs at hair |
| 34 | Acts innocent | 66 | Titters | | |
| 35 | Acts wounded | 67 | Blinks frequently | | |

happens, the character responds by—" then it's almost certainly a mannerism.

To make it easier on yourself to adopt and portray the mannerisms of supporting characters, don't generate more than one mannerism for minor characters, and no more than three for major characters. Also, consider attaching a mannerism to a specific mood, event, or situation: one character strokes his beard when he's thinking, another plays with her hair when she's lying, and a third brushes dust off his clothes before fighting.

As with appearance, the table below presents one hundred different mannerisms for you to choose from, or you can roll randomly. They're meant to be obvious characteristics, rather than things so subtle that no one would notice. Again, if you expect to see the character reappear throughout the campaign, take a moment to jot down the details—"clucks his tongue repeatedly while he's concentrating, grins sheepishly when speaking about himself"—so that you can jump right back into those mannerisms when you portray the character again.

Personality Traits

Personality traits reflect how the character feels by demonstrating how she acts on those feelings, and they are often so much a part of the character that she doesn't even notice them herself. Unlike mannerisms, personality traits are there all the time and generally don't take require an external stimulus for them to come out. Personality traits define the character in the broadest sense: "This character is quiet," "This character is emotional," and so on.

Like appearance and mannerisms, personality traits let you quickly get a handle on how to portray a character, but they also give you a little insight on how she feels about the world around her. To a lesser extent, they provide some suggestions for the character's motivations—assuming you hadn't already considered those.

The table below suggests a hundred different personality traits that you can apply to characters. Remember, again, to keep track of which traits you choose for recurring characters. Keep in mind that personality traits can be deceiving; perhaps, at first



Table 4-3: Personality Traits

| d% Roll | Result | d% Roll | Result | d% Roll | Result |
|---------|--|---------|--|---------|---------------------------------------|
| 1 | Quiet | 33 | Wears provocative or immodest clothing | 68 | Traitorous |
| 2 | Aloof | | | 69 | Self-serving |
| 3 | Shy | 34 | Flirtatious | 70 | Self-effacing |
| 4 | Animated | 35 | Complimentary | 71 | Ruthless |
| 5 | Loud | 36 | Gentlemanly/ladylike | 72 | Well-mannered |
| 6 | Expressive | 37 | Diplomatic | 73 | Loyal |
| 7 | Emotionless | 38 | Two-faced | 74 | Upright |
| 8 | Humorless | 39 | Evasive | 75 | Modest |
| 9 | Cultured | 40 | Greedy | 76 | Lighthearted |
| 10 | Swaggering | 41 | Paranoid | 77 | Cheerful |
| 11 | Glaring | 42 | Sarcastic | 78 | Mediator |
| 12 | Superior | 43 | Rude | 79 | Irritable |
| 13 | Domineering | 44 | Critical | 80 | Calm |
| 14 | Disrespectful of women/men | 45 | Overly cheerful | 81 | Carefree |
| 15 | Disrespectful of young people/old people | 46 | Prudish | 82 | Delusional |
| 16 | No compassion | 47 | Overly pessimistic | 83 | Pessimistic |
| 17 | Insensitive | 48 | Self-righteous | 84 | Hallucinates |
| 18 | Oversensitive | 49 | Friendly | 85 | Introvert |
| 19 | Emotional | 50 | Nonchalant | 86 | Extrovert |
| 20 | Stutters | 51 | Jumpy | 87 | Substance abuser |
| 21 | Morbid | 52 | Flattering | 88 | Promiscuous |
| 22 | Obsessive | 53 | Good-humored | 89 | Irresponsible |
| 23 | Compulsive | 54 | Belligerent | 90 | Impulsive |
| 24 | Speaks in short bursts | 55 | Unable to relax | 91 | Poor judgment |
| 25 | Speech trails off at end of sentences | 56 | Temperamental | 92 | Helpless |
| 26 | Tactless | 57 | Patient | 93 | Thin-skinned |
| 27 | Racist | 58 | Noncombative | 94 | Thick-skinned |
| 28 | Braggart | 59 | Pacifistic | 95 | Vengeful |
| 29 | Speaks rapidly | 60 | Hyper | 96 | Masculine |
| 30 | Speaks slowly | 61 | Depressed | 97 | Feminine |
| 31 | Speaks haltingly | 62 | Jealous | 98 | Frightened |
| 32 | Wears inappropriate or clashing clothing | 63 | Naive | 99 | Believes he/she is another person |
| | | 64 | Reckless | 100 | Believes he/she is a Jedi (but isn't) |
| | | 65 | Awkward | | |
| | | 66 | Manipulative | | |
| | | 67 | Power-hungry | | |

meeting, the character pretends to be flirtatious, and in subsequent dealings, is actually aloof.

Generating Names

Players like to be able to remember supporting characters by name, rather than by general description: “Edon Avnir, the blaster merchant” is a much better descriptor than “that guy with the mastercrafted blasters.” Though players are more likely to remember the character’s role than his name, the very fact that the supporting character *has* a name makes him seem just a bit more “real” to them. It helps them immerse themselves in the *Star Wars* world you’re presenting.

The tables below describe methods of generating names for each of the major species in the revised core rulebook. These tables are for players as well as GMs; nothing on them is so secret that you can’t share them with a player who’s having a hard time naming his new hero.

Note that these lists only scratch the surface. After all, volumes of books have been written on the

subject of naming children for just this one planet; there’s no way this single book can cover all the cultures of all the inhabited worlds of the *Star Wars* galaxy.



RECOMMENDED REFERENCES

In addition to books offering suggestions for naming children (or characters in stories and novels), you might want to have a book or two on your shelf addressing the subject of creating memorable characters. For example:

- 45 Master Characters* by Victoria Lynn Schmidt
- The Writer’s Digest Sourcebook for Building Believable Characters* by Marc McCutcheon
- The Writer’s Digest Character-Naming Sourcebook* by Sherrilyn Kenyon (with Hal Blythe and Charlie Sweet) ::



EVEN QUICKER NAMES

The easiest way to generate a name for a character quickly is to generate a nickname instead based on an obvious feature of that character, which also helps you convey a mental image to the players. A nickname of "Lumpy" or "Slim" is both individual and descriptive. It also reinforces the idea that these are real individuals with personal histories, since, obviously, they've been around long enough for someone to give them a nickname.

A more devious method of quickly naming characters is the "two-word" method, which usually produces exotic-sounding names. Take any two consecutive words before you, such as, say, "consecutive words." Drop all but the last few letters of the first word ("ive") and the first few letters of the second word ("wo"), and then combine them: "Ivewo." Practice it a few times, and it becomes almost second nature.

Also, if you use an erasable gaming mat or whiteboard for combats, noting locations with a water-soluble marker, consider designating unnamed characters (thugs and the like) with a letter of the alphabet instead of a number or generic symbol. Then, if the character survives the combat long enough to be questioned by the heroes, you can quickly choose a name for him by determining his species and gender and selecting a name that begins with that character's letter designation. ☺

Human Names

Human names run the gamut of naming conventions. Different cultures use one name, two names, three names, or more; they range from the monosyllabic to the mega-syllabic; some go without consonants or even vowels; and the list of variations goes on. The tables below give some suggestions for generating Human names and should suffice for the average campaign.

Human names in the *Star Wars* universe can have vastly different meanings depending on the cultures from which they came. Gamemasters and players can assign any meaning they like to these names or simply take them at face value.

Table 4-4: Human Given Names

| 1d10 Roll | Result |
|-----------|--|
| 1-7 | Roll once on Table 4-5 or Table 4-6. |
| 8-9 | Roll twice on Table 4-5 or Table 4-6. (Use the same table for both rolls. Reroll duplications.) |
| 10 | Roll three times on Table 4-5 or Table 4-6. (Use the same table for each roll. Reroll duplications.) |

To generate a Human name, roll once on Table 4-4 and follow the instructions to generate the character's given name. Then roll once on Table 4-7 to generate the character's surname. Note that these tables avoid using any surnames associated with the major heroes of the *Star Wars* universe, such as Skywalker, Solo,

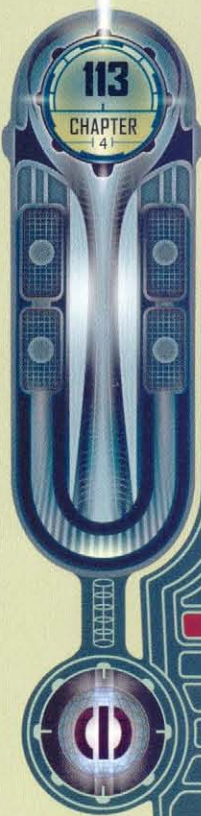
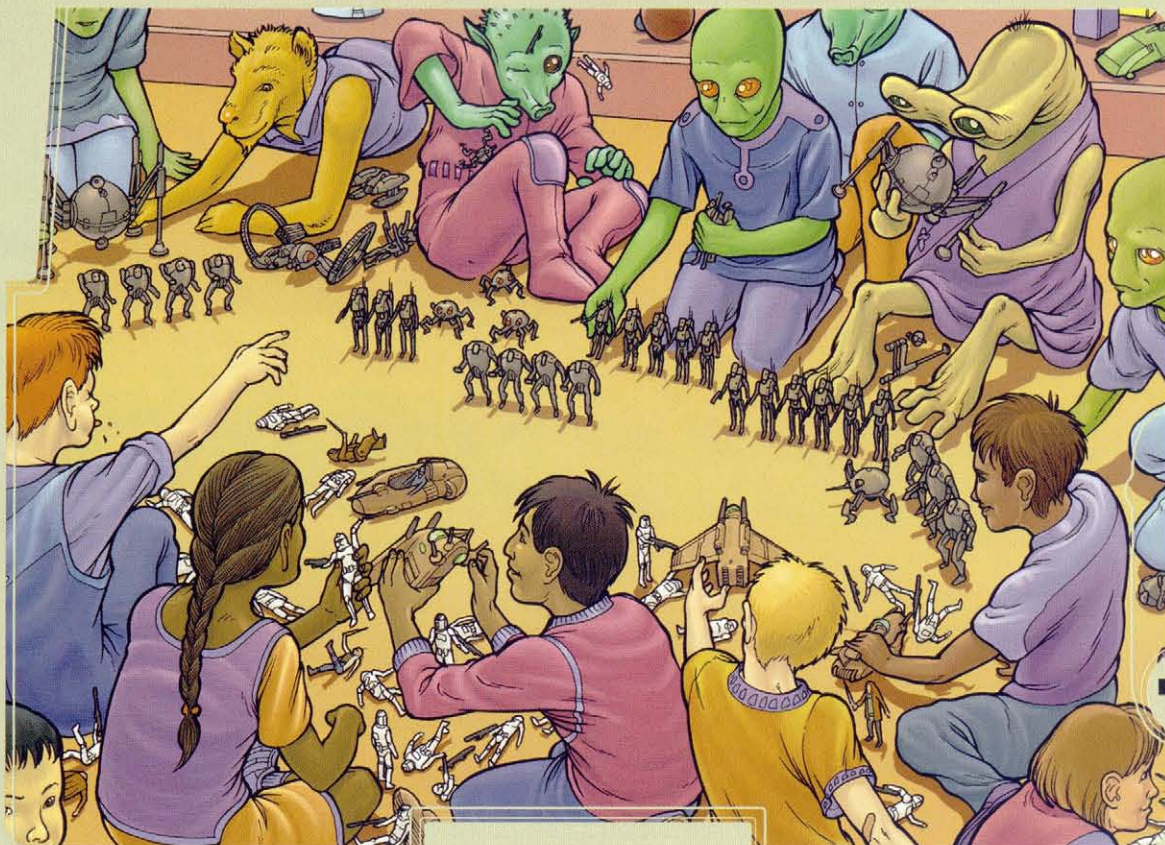


Table 4-5: Human Male Names

| d% Roll | Result | d% Roll | Result | d% Roll | Result | d% Roll | Result |
|---------|--------|---------|--------|---------|---------|---------|--------|
| 1 | Adol | 26 | Dev | 51 | Kyp | 76 | Set |
| 2 | Ariq | 27 | Dorn | 52 | Lanius | 77 | Shalo |
| 3 | Anvid | 28 | Ephin | 53 | Lirin | 78 | Shran |
| 4 | Arwen | 29 | Erdan | 54 | Mace | 79 | Shug |
| 5 | Aves | 30 | Fynn | 55 | Markre | 80 | Soon |
| 6 | Bail | 31 | Fyor | 56 | Marl | 81 | Streen |
| 7 | Bardo | 32 | Ganner | 57 | Miko | 82 | Tal |
| 8 | Barnab | 33 | Garik | 58 | Naroon | 83 | Tam |
| 9 | Biggs | 34 | Gilad | 59 | Nichos | 84 | Todrin |
| 10 | Bor | 35 | Gir | 60 | Noa | 85 | Tomer |
| 11 | Bron | 36 | Gonar | 61 | Obi | 86 | Ton |
| 12 | Bror | 37 | Han | 62 | Onjo | 87 | Tornik |
| 13 | Bruck | 38 | Hannis | 63 | Pedric | 88 | Travot |
| 14 | Castin | 39 | Horm | 64 | Predne | 89 | Urias |
| 15 | Chelch | 40 | Iaco | 65 | Pylokam | 90 | Valin |
| 16 | Cho | 41 | Inder | 66 | Quaad | 91 | Vil |
| 17 | Corran | 42 | Jacen | 67 | Quinlan | 92 | Vor'en |
| 18 | Crev | 43 | Jaster | 68 | Rade | 93 | Vyn |
| 19 | Dace | 44 | Jek | 69 | Raith | 94 | Wedge |
| 20 | Dack | 45 | Jerec | 70 | R'all | 95 | Wenton |
| 21 | Dal | 46 | Jorus | 71 | Rann | 96 | Wurth |
| 22 | Darda | 47 | Kaleb | 72 | Raynar | 97 | Yush |
| 23 | Darven | 48 | Kam | 73 | Salek | 98 | Zak |
| 24 | Davish | 49 | Kell | 74 | Sarn | 99 | Zekk |
| 25 | Daye | 50 | Keyan | 75 | Sate | 100 | Zurel |

Organa, Kenobi, and so forth. This is to avoid the possibility of players erroneously concluding that

randomly named characters are somehow related to famous ones. Obviously, you are free to assign any

Table 4-6: Human Female Names

| d% Roll | Result | d% Roll | Result | d% Roll | Result | d% Roll | Result |
|---------|-----------|---------|---------|---------|---------|---------|---------|
| 1 | Adi | 26 | Fiolla | 51 | Leonia | 76 | Reha |
| 2 | Alinn | 27 | Frija | 52 | Lexi | 77 | Rella |
| 3 | Amee | 28 | Gara | 53 | Lilit | 78 | Rena |
| 4 | Anet | 29 | Garil | 54 | Lomina | 79 | Renci |
| 5 | Ara | 30 | Ghia | 55 | Lowle | 80 | Sache |
| 6 | Arden | 31 | Hala | 56 | Lysire | 81 | Senni |
| 7 | Ariela | 32 | Hallis | 57 | Mal | 82 | Sera |
| 8 | Atril | 33 | Hayde | 58 | Mar | 83 | Shalla |
| 9 | Brea | 34 | Honi | 59 | Melina | 84 | Sia |
| 10 | Bultar | 35 | Hraashi | 60 | Merglyn | 85 | Sne |
| 11 | Cas | 36 | Hundria | 61 | Metarie | 86 | Taselda |
| 12 | Cindel | 37 | Iella | 62 | Miat | 87 | Teckla |
| 13 | Corey | 38 | Inyri | 63 | Miera | 88 | Telsij |
| 14 | Cray | 39 | Jaina | 64 | Mirax | 89 | Tia |
| 15 | Dane | 40 | Jenna | 65 | Mora | 90 | Tinian |
| 16 | Danni | 41 | Jens | 66 | Necil | 91 | Todra |
| 17 | Di | 42 | Jocasta | 67 | Nima | 92 | Trista |
| 18 | Dirneelee | 43 | Jozzel | 68 | Octa | 93 | Tyria |
| 19 | Dorset | 44 | Jude | 69 | Opeli | 94 | Uwlla |
| 20 | Dynba | 45 | Kel | 70 | Padme | 95 | Valara |
| 21 | Edda | 46 | Kira | 71 | Palee | 96 | Volu |
| 22 | Eelysa | 47 | Kirry | 72 | Preena | 97 | Vula |
| 23 | Ennyl | 48 | Klin | 73 | Qatya | 98 | Yara |
| 24 | Faime | 49 | Lara | 74 | Rabe | 99 | Yesha |
| 25 | Falynn | 50 | Leia | 75 | Rasca | 100 | Zey |

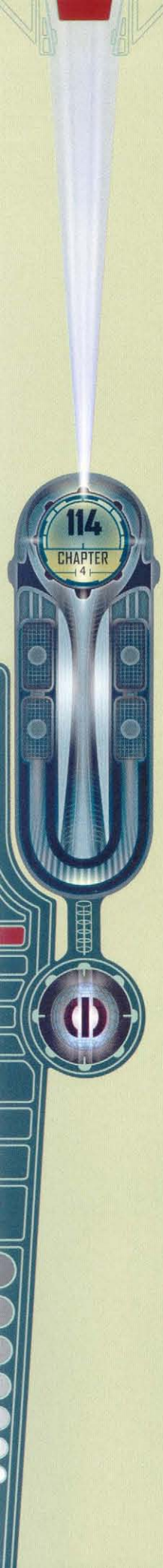


Table 4-7: Human Surnames

| d% Roll | Result | d% Roll | Result |
|---------|-----------|---------|-----------|
| 1 | Arranda | 51 | Mors |
| 2 | Balu | 52 | Nammon |
| 3 | Baskalar | 53 | Narcassan |
| 4 | Bogen | 54 | Nassin |
| 5 | Bombaasa | 55 | Nelprin |
| 6 | Bruit | 56 | Netbers |
| 7 | Burren | 57 | Noor |
| 8 | Caveel | 58 | Notsil |
| 9 | Chalco | 59 | Omas |
| 10 | Chin | 60 | Orn |
| 11 | Chistor | 61 | Pace |
| 12 | Chun | 62 | Panaka |
| 13 | Cuthus | 63 | Panib |
| 14 | Daal | 64 | Perhi |
| 15 | Darillian | 65 | Petothel |
| 16 | Dissek | 66 | Phanan |
| 17 | Dom | 67 | Phenets |
| 18 | Donn | 68 | Pressin |
| 19 | Drase | 69 | Quee |
| 20 | Dravvad | 70 | Ramis |
| 21 | Endac | 71 | Reglia |
| 22 | Etison | 72 | Repness |
| 23 | Faleur | 73 | Rimsen |
| 24 | Flautis | 74 | Roke |
| 25 | Forma | 75 | Rossik |
| 26 | Gast | 76 | Rozess |
| 27 | Gofai | 77 | Saar |
| 28 | Gracus | 78 | Salm |
| 29 | Graff | 79 | Saper |
| 30 | Hannser | 80 | Sarkin |
| 31 | Harrak | 81 | Scraf |
| 32 | Harth | 82 | Semtin |
| 33 | Hoban | 83 | Sheckil |
| 34 | Imsatad | 84 | Shild |
| 35 | Jace | 85 | Tabanne |
| 36 | Kargin | 86 | Tainer |
| 37 | Kether | 87 | Tavers |
| 38 | Keyis | 88 | Tavira |
| 39 | Konnar | 89 | Terrik |
| 40 | Krail | 90 | Threkin |
| 41 | Kurn | 91 | Tikaris |
| 42 | Lar | 92 | Torve |
| 43 | Laut | 93 | Trigit |
| 44 | Loran | 94 | Ungasan |
| 45 | Mantid | 95 | Valton |
| 46 | Mayn | 96 | Vellar |
| 47 | Melvar | 97 | Venutton |
| 48 | Miskin | 98 | Vorusk |
| 49 | Mitsun | 99 | Yoly |
| 50 | Morano | 100 | Zilar |

surname you like, if it suits your purposes. Also, the tables do not include names like Luke or Ben (for example), though, obviously, plenty of those exist in *Star Wars*. If you wish to give a character a common English name, there are plenty of naming sourcebooks available, both in bookstores and on the World Wide Web. (See the sidebar on recommended references.)

Bothan Names

Bothan names consist of a given name and a family name, with the family name bearing a suffix indicating the family's overall clan affiliation and separated from the family name by an apostrophe. For example, the name "Borsk Fey'lya" refers to Borsk, of the family Fey, of the clan Alya. A Bothan without a clan suffix is considered an outcast from his clan and from Bothan society in general, though some Bothans voluntarily forego their clan names, perhaps as part of a pledge or vow to restore their honor. (One example would be Koth Melan, onetime head of the Bothan spynet, who stopped using his clan name because he believed that so long as the Empire was in control of the galaxy, there could be no honor.)

Bothans do not generally pay much attention to the meanings of their names, except in poetry. It is considered a pointless pursuit—something best reserved for linguists, writers, and actors. As in many Human cultures, Bothan family names often have a meaning relating to a profession once carried on by

Table 4-8: Bothan Male Names

| d% Roll | Result | Meaning |
|---------|--------|---------------------------------------|
| 1-3 | Askrut | Even-tempered |
| 4-6 | Ashk | Big-hearted |
| 7-9 | Besk | Regal |
| 10-12 | Borsk | Proud |
| 13-15 | Burukt | Firm-minded, hard-headed |
| 16-18 | Crem | Holy, pious |
| 19-21 | Drashk | Creative |
| 22-24 | Draeks | Wise |
| 25-27 | Eelo | Fun-loving |
| 28-30 | Eurrsk | Good-humored |
| 31-33 | Fenn | Nimble (literally, "slippery") |
| 34-36 | Girov | Fair, even-handed |
| 37-39 | Grendu | Hard-working, industrious |
| 40-42 | Iraek | Happy |
| 43-45 | Jakys | Ingenious |
| 46-48 | Karka | Lucky (usually "suspiciously lucky") |
| 49-51 | Koth | Philosophical |
| 52-54 | Krusk | A violent herbivore found on Bothawui |
| 55-57 | Laryn | Worshipful |
| 58-60 | Mak | Mighty |
| 61-63 | Moss | Dutiful, dependable |
| 64-66 | Norr | Strong-willed |
| 67-69 | Oktrem | Commanding |
| 70-72 | Peshk | Handsome |
| 73-75 | Raek | Graceful |
| 76-78 | Rashk | Peaceful, tranquil |
| 79-81 | Strask | Scholarly, educated |
| 82-84 | Tav | Vigorous, youthful |
| 85-87 | Traest | Enthralling |
| 88-90 | Tresk | Cold (literally, "as the winter") |
| 91-93 | Varesk | Archaic variant spelling of Borsk |
| 94-96 | Wesk | Pale, thin |
| 97-100 | Zrask | Hot-tempered |

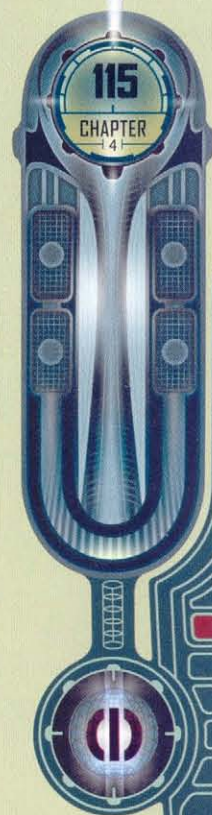


Table 4-9: Bothan Female Names

| d% Roll | Result | Meaning |
|---------|---------|--|
| 1-3 | Arist | Beloved |
| 4-6 | Asyr | A pleasant-smelling flower found on Bothawui |
| 7-9 | Azira | Alternate spelling of Asyr |
| 10-12 | Bey | (Original meaning unclear; usually associated with marriage or homemaking) |
| 13-15 | Biree | Graceful |
| 16-18 | Bura | Slender |
| 19-21 | Caer | Springlike |
| 22-24 | Dall | Gifted, talented |
| 25-27 | Eshka | Watchful, observant |
| 28-30 | Fiarr | Summerlike |
| 31-33 | Giska | Blessed |
| 34-36 | Haskit | A Bothan matriarch who once influenced Bothawui politically for half a century |
| 37-39 | Irys | Clever, quick-witted |
| 40-42 | Jastra | Celestial, heavenly |
| 43-45 | Kith | Cherished |
| 46-48 | Koskit | (Meaning unclear; literally, "brought back") |
| 49-51 | Kothtri | A spiced fruit juice traditionally enjoyed on Bothawui |
| 52-54 | Liska | Watery (literally, "of the sea") |
| 55-57 | Mineth | Musical (literally, "likes to sing") |
| 58-60 | Nyir | Pretty, beautiful, lovely |
| 61-63 | Oktra | Resourceful |
| 64-66 | Ora | A gemstone found on Bothawui |
| 67-69 | Prisk | Bitter, unhappy |
| 70-72 | Ralk | Charming |
| 73-75 | Riskyrr | Inquisitive, curious |
| 76-78 | Rurra | Funny, witty |
| 79-81 | Saiga | Wealthy, bejeweled |
| 82-84 | Shayl | Sweet, dear |
| 85-87 | Tereez | Twilight, dusky |
| 88-90 | Ursi | Pet, after a type of cuddly house pet favored among Bothans |
| 91-93 | Vulk | Sad, tearful |
| 94-96 | Wist | Free-spirited, independent |
| 97-100 | Zikri | A small, playful water spirit from Bothan myths |

Table 4-10: Bothan Family Names

| d% Roll | Result | Meaning |
|---------|--------|---|
| 1-3 | Ak | A bird of prey found on Bothawui |
| 4-6 | Arr | Traveler |
| 7-9 | Bok | A draft animal employed on Bothawui; refers to male (bull) |
| 10-12 | Breil | A settlement on Bothawui once famed for its size |
| 13-15 | Cra | Droid crafter |
| 16-18 | Dza | Artisan |
| 19-21 | Ek | Wood |
| 22-24 | Fey | Servant |
| 25-27 | Fla | River |
| 28-30 | Grai | Smith, metal worker (refers to common metals) |
| 31-33 | Im | Animal herder |
| 34-36 | Joran | Speaker, lawyer |
| 37-39 | Kas | Sentry, guard |
| 40-42 | Kre | Driver, pilot |
| 43-45 | Lya | Singer, musician |
| 46-48 | Man | Farmer |
| 49-51 | Melan | Moon, night |
| 52-54 | Nay | Snow, ice |
| 55-57 | Orok | Builder, architect, mason |
| 58-60 | Plot | A hero from Bothan myths |
| 61-63 | Ral | (Original meaning unclear; literally "family friend") |
| 64-66 | Ruk | Warrior |
| 67-69 | Rul | Mechanic, one who repairs machines |
| 70-72 | Sei | Magician, wizard (origin unclear) |
| 73-75 | Sez | A fish found in Bothawui's oceans |
| 76-78 | Sut | Baker |
| 79-81 | Tal | Forest, trees |
| 82-84 | Thri | Commander, general |
| 85-87 | Vel | Ocean, sea |
| 88-90 | Vri | Caretaker, groundskeeper |
| 91-93 | Yab | Shipwright (refers to starships, but may have originally referred to sailing ships or airships) |
| 94-96 | Yrk | Metalsmith (refers to precious metals) |
| 97-100 | Wok | Tailor |

Table 4-11: Bothan Clan Suffixes

| d% Roll | Result | Clan Affiliation | d% Roll | Result | Clan Affiliation | d% Roll | Result | Clan Affiliation |
|---------|--------|------------------|---------|--------|------------------|---------|--------|------------------|
| 1-3 | 'ag | Iag, Ag | 34-36 | 'ia | Bia | 67-69 | 'ra | Ara, Ira |
| 4-6 | 'ala | Eala | 37-39 | 'jeg | Ajeg, leg | 70-72 | 'rey | Erey |
| 7-9 | 'bar | Bar | 40-42 | 'ki | Ki | 73-75 | 'rob | Irob, Arob |
| 10-12 | 'bek | Obek | 43-45 | 'krel | Krel | 76-78 | 'sil | Osil |
| 13-15 | 'bun | Ubun | 46-48 | 'lar | Ular | 79-81 | 'skra | Iskra, Askra |
| 16-18 | 'cra | Icra, Acra | 49-51 | 'lon | Ilon, Alon | 82-84 | 'syk | Asyk, Isyk |
| 19-21 | 'dren | Dren | 52-54 | 'lya | Alya, Ilya | 85-87 | 'trem | Trem |
| 22-24 | 'ek | Iek, Aek | 55-57 | 'mos | Umos | 88-90 | 'tvo | Utvo |
| 25-27 | 'fey | Afey, Ifey | 58-60 | 'nel | Onel | 91-93 | 'vys | Uvys |
| 28-30 | 'ges | Iges, Ages | 61-63 | 'ok | Uok | 94-96 | 'yg | Yg |
| 31-33 | 'hag | Ehag | 64-66 | 'pek | Epek | 97-100 | 'yka | Yka |

Table 4-12: Cerean Male Names

| d% Roll | Result | Meaning |
|---------|---------|---|
| 1-3 | Adi | Vitality, personal power |
| 4-6 | Bin | Arrow, archer, hunter |
| 7-9 | Bonmi | Sunset, twilight, gloom |
| 10-12 | Dali | Speaker, lawyer, politician |
| 13-15 | Das | Strong, strength, physical power |
| 16-18 | Del | Philosophy, philosopher, idealist |
| 19-21 | Dorr | Woods, forest, nature |
| 22-24 | Femi | Guardian, defender, protector |
| 25-27 | Garda | Artist, poet, singer |
| 28-30 | Han | Chivalry, rider, knight (archaic meaning) |
| 31-33 | Indra | Garden, green field, pasture land |
| 34-36 | Imdri | Farmer, herder |
| 37-39 | Ka | Moon, stars, heavens |
| 40-42 | Ki | Spirit, spirituality, piety |
| 43-45 | Kordren | An oafish giant in Cerean myths |
| 46-48 | Korrot | Smith, woodworker, crafter |
| 49-51 | Maj | Male ruler, king, chief |

Table 4-13: Cerean Female Names

| d% Roll | Result | Meaning |
|---------|--------|---|
| 1-3 | Anea | A lucky wife in Cerean myths |
| 4-6 | Brath | Storm, thunder, lightning |
| 7-9 | Clera | Sky, air, wind |
| 10-12 | Daini | Wine, drinking water, sweet tea |
| 13-15 | Darin | Memory, music, honor |
| 16-18 | Droe | Bread, hearth, home |
| 19-21 | Enina | Dawn, sunrise, daylight |
| 22-24 | Fri | Maiden, explorer, adventurer |
| 25-27 | Gem | A candy enjoyed on Cerea |
| 28-30 | Gidd | Celestial being; a female warrior from the stars in Cerean myths (may refer to an ancient visit by a Jedi Knight) |
| 31-33 | Heni | A scheming wife in Cerean myths |
| 34-36 | Inisa | A delicate, sweet-smelling flower found on Cerea; used to make perfumes |
| 37-39 | Iola | A brave wife in Cerean myths |
| 40-42 | Isnr | A class of brightly colored birds found on Cerea; considered pretty |
| 43-45 | Jenir | A childless wife in Cerean myths |
| 46-48 | Kestn | Snow, ice, cold wind |

| d% Roll | Result | Meaning |
|---------|--------|--|
| 52-54 | Mal | Dependability, reliability, resolve |
| 55-57 | Mundi | Intelligence, strong will, mental power |
| 58-60 | Nar | Dagger, sword, weapon |
| 61-63 | Nomor | Industry, hard work, diligence |
| 64-66 | Odo | Father, son, head of the household |
| 67-69 | Pal | Quickness, cunning, initiative |
| 70-72 | Ral | Laughter, humor, comedy |
| 73-75 | Rami | A clever hero in Cerean myths |
| 76-78 | Ro | Fire, flames, heat |
| 79-81 | Sen | Just, judge, justiciar |
| 82-84 | Skeel | A famous warrior in Cerean myths |
| 85-87 | Somo | Caretaker, neighbor, lamplighter (archaic meaning) |
| 88-90 | Tu | Boldness, bravery, hero |
| 91-93 | Udo | Visitor, wanderer, traveler |
| 94-96 | Un | Commander, leader, one who carries a lance (archaic meaning) |
| 97-100 | Zom | Rock, cliff, mountain |

| d% Roll | Result | Meaning |
|---------|--------|--|
| 49-51 | Kura | Gift, reward, prize |
| 52-54 | Lin | Hope, faith, trust |
| 55-57 | Mawin | Dancer, actress, one who wears costumes (archaic meaning) |
| 58-60 | Minet | Jewel, gem, treasure |
| 61-63 | Muna | Lake, still water, mirror |
| 64-66 | Naiana | A fruity wine enjoyed on Cerea |
| 67-69 | Nera | Beauty, love, freedom |
| 70-72 | Nori | Music, song, poetry |
| 73-75 | Ola | Peace, tranquility, inspiration |
| 76-78 | Peli | Water, waves, river |
| 79-81 | Rive | A wise wife in Cerean myths |
| 82-84 | Roali | A willowlike tree found on Cerea |
| 85-87 | Shea | Darkness, night, mystery |
| 88-90 | Sylvn | A free-spirited wife in Cerean myths |
| 91-93 | Twin | Blessed one, beloved one, fortunate one |
| 94-96 | Une | Warrior (feminine form), mother who wields weapons (archaic meaning) |
| 97-100 | Wan | Grace, gentleness, kindness |

the family's earlier ancestors. Clan suffixes, interestingly, have no commonly accepted meanings.

To generate a Bothan name, roll once on either Table 4-8 or Table 4-9, depending on the character's gender. Then roll once on Table 4-10 and once on Table 4-11 to generate the Bothan's family and clan name combination.

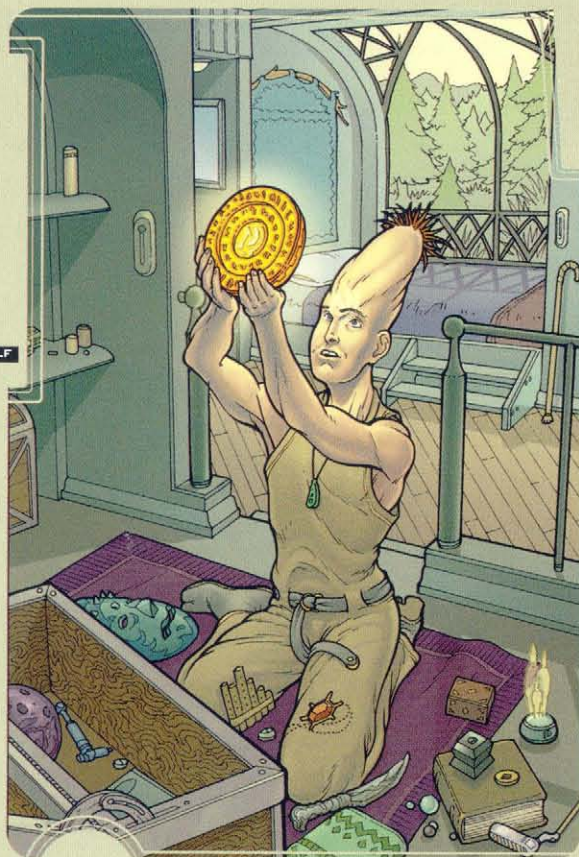
Cerean Names

Cerean males and females have different naming conventions. The females bear only one name, even in

marriage, and the males bear their own name, their father's name, and their grandfather's name. There are two exceptions. A Cerean male's bond-wife (as opposed to one of his many honor-wives) takes her husband's grandfather's name in official matters, and certain rebellious Cerean youths deny their heritage by taking only their own name—if not nicknames they have chosen or acquired.

The meanings of Cerean names are of little importance to Cereans, though every Cerean generally knows what her name (and the names of her immediate





family) means. Cereans usually only concern themselves with the meanings of names when they are about to have a child. Note that Cereans choose names based on their cadence and harmony—"Ki-Adi-Mundi" instead of "Adi-Mundi-Ki," for example. However, they tend to switch the literal meanings around a bit so that the operative meaning falls at the end and acts as a noun, while the rest of the name's meaning acts as adjectives. Thus, "Ki-Adi-Mundi" means "vital, strong-willed spirit," rather than "spiritual, vital intelligence." Likewise, "Sen-Udo-Mal" translates as "reliable wandering judge."

To generate a male Cerean's name, roll three times on Table 4-12, choose an order for the names, and separate them with hyphens. To generate a female Cerean's name, roll once on Table 4-13; if the female is a bond-wife, roll once on Table 4-12, and add it to her name, separated by a hyphen.

Duros Names

The Duros give their children only a single name, in most cases, but many Duros adopt an additional name for purposes of official business (such as when entering into public service or the military). Ironically, these same Duros often later drop their given name if they become better known by their adopted names. Certain Duros also find that non-Duros cultures do not cope easily with two or more persons named Baniss, and so, despite not actually being in any particular position of authority, they adopt a second

name to accommodate those non-Duros with whom they regularly interact.

The meanings of Duros names reveal something of their history. As one of the oldest cultures in the galaxy, many of the meanings are lost to antiquity, but more recent surnames bespeak a people coming to terms with rampant pollution and taking to orbital city-stations. Given names still reflect plants and animals once native to Duro, but now long extinct.

To generate a Duros name, roll once on Table 4-14 or Table 4-15 (depending on the Duros' gender). Then roll on Table 4-16 to determine whether or not the Duros uses a surname.

Table 4-14: Duros Male Names

| d% Roll | Result | Meaning |
|---------|-----------|--|
| 1-3 | Areta | Industrious |
| 4-6 | Baniss | Handsome |
| 7-9 | Bringe | Honest |
| 10-12 | Cachi | Gentle |
| 13-15 | Chidee | A predator once found on Duro (now extinct) |
| 16-18 | Dustangle | Meaning unknown |
| 19-21 | Dustini | Meaning unknown |
| 22-24 | Ellor | Variant of Ellorrs |
| 25-27 | Ellorrs | A hero of Duros legends, famous for bringing back traders from other stars |
| 28-30 | Forim | Capable, dependable |
| 31-33 | Gol | Mighty |
| 34-36 | Hep | Cunning |
| 37-39 | Izzed | Entertaining |
| 40-42 | Jad | Swift |
| 43-45 | Krallet | A serpent once found on Duro (now extinct) |
| 46-48 | Kulpors | Meaning unknown |
| 49-51 | Lai | Charismatic |
| 52-54 | Levatt | Restless, eager |
| 55-57 | Lod | Wise |
| 58-60 | Muz | Hearty |
| 61-63 | Nangle | A hearty plant still found in some places on Duro |
| 64-66 | Ohwun | Famous |
| 67-69 | Plono | Agreeable |
| 70-72 | Probos | Inspiring |
| 73-75 | Quelben | "Bearer to the skies" (reference to Duros diaspora) |
| 76-78 | Raraza | A bird of prey once found on Duro (now extinct) |
| 79-81 | Rek | Intelligent |
| 82-84 | Rumun | Strong voice |
| 85-87 | Sorol | A politician of ancient times who helped form Republic (in Duros legends) |
| 88-90 | Soz | An archaic melee weapon once popular on Duro |
| 91-93 | Tren | Meaning unknown |
| 94-96 | Valik | Blaster weapon |
| 97-100 | Winrel | Trustworthy |

Ewok Names

The names of Ewoks generally consist of two syllables and are usually significant in some way to the Ewok's tribe. The appellation of the surname "Warrick" is reserved for the greatest warriors of certain tribes, who remember a particularly fierce and cunning Ewok warrior who bore that name. No other surnames are known to be in use, though other, as yet undiscovered Ewok tribes might honor their ancestors in a similar fashion.

Ewok names usually refer to some sort of mythological hero or nature spirit. The Ewoks attribute a great deal of significance to names and consult with

their shamans before naming their children. Ewok shamans approve a name only if its meaning does not contradict the portents and omens the shaman foresees for the child.

To generate an Ewok name, roll once on either Table 4-17 or Table 4-18, depending on the Ewok's gender.

Gamorrean Names

Gamorrean names are simple and direct: The name—usually some guttural gibberish that the Gamorrean dreams up himself—is intended to imply what the Gamorrean will do to you if you make him angry.

Table 4-15: Duros Female Names

| d% Roll | Result | Meaning |
|---------|----------|--|
| 1-3 | Anra | Laughter |
| 4-6 | Bechesmy | Free thinker, wanderer (archaic) |
| 7-9 | Cyran | Musical |
| 10-12 | Doimo | A famous female Duros military commander |
| 13-15 | Ena | Regal, female ruler, queen (archaic) |
| 16-18 | Fullua | Beloved |
| 19-21 | Gless | Filled with joy |
| 22-24 | Hent | Athletic |
| 25-27 | Izrin | Beautiful |
| 28-30 | Jacinder | Meaning unknown (possibly an extinct flower) |
| 31-33 | Ka | Sky |
| 34-36 | Kiom | Fresh air |
| 37-39 | Leshef | Charismatic (feminine form of Lai) |
| 40-42 | Leslomy | Meaning unknown |
| 43-45 | Lona | Wise (feminine form of Lod) |
| 46-48 | Mezerel | Eclipse |
| 49-51 | Nacha | Fortune-teller, prophetess (archaic) |
| 52-54 | Nib | An archaic hold-out blaster commonly used by Duros females |
| 55-57 | Nuth | Breathtaking |
| 58-60 | Onio | Rain-bearing cloud (archaic) |
| 61-63 | Pleness | Pure water |
| 64-66 | Quoia | Evening star |
| 67-69 | Rana | Dark cloud |
| 70-72 | Remerel | Graceful dancer (archaic; originally referred to a class of female servants) |
| 73-75 | Ruz | Intelligent (feminine form of Rek) |
| 76-78 | Slorna | Meaning unknown |
| 79-81 | Treta | Hostess (literally, "female servant bearing food") |
| 82-84 | Tris | Sad, crying |
| 85-87 | Ulnrin | Meaning unknown |
| 88-90 | Vendi | Desirable |
| 91-93 | Wirret | Talkative |
| 94-96 | Yrna | Beguiling |
| 97-100 | Ziminder | Meaning unknown (possibly an extinct flower) |

Table 4-16: Duros Surnames

| d% Roll | Result | Meaning |
|---------|---------|--|
| 1-65 | — | No surname — |
| 66 | Arapto | Swift |
| 67 | Bell | Meaning unknown |
| 68 | Bodge | Merchant, trader |
| 69 | Chaggit | Food processor |
| 70 | DeBrek | Starship crafter |
| 71 | DeMaal | Space station crafter |
| 72 | Erbek | Pollution warden |
| 73 | Ernix | A fierce animal once found on Duro (now extinct) |
| 74 | Foll | Priest (archaic) |
| 75 | Gigrig | Gardener |
| 76 | Gubb | Mountain |
| 77 | Hud | Meaning unknown (archaic; possibly "hunter" or "forester") |
| 78 | Inrull | Heart |
| 79 | Jokol | Factory worker |
| 80 | Keeg | Fisher (archaic) |
| 81 | Kresim | Researcher |
| 82 | Lakbret | Airspeeder crafter |
| 83 | Losh | Peace warden |
| 84 | Luk | Pilot |
| 85 | Miklak | Landspeeder crafter |
| 86 | Mulk | Speaker, politician |
| 87 | Na Maak | Atmospheric dome crafter |
| 88 | Nootka | Supervisor, commander |
| 89 | Nuruk | Soldier |
| 90 | Oulat | Administrator |
| 91 | Pedd | Farmer (archaic) |
| 92 | Renek | Male ruler, king (archaic) |
| 93 | Riltka | Metalsmith |
| 94 | Rurk | Meaning unknown (possibly "sailor") |
| 95 | Slarka | Baker |
| 96 | Sloke | Meaning unknown |
| 97 | Tacema | Pest control warden |
| 98 | Trenma | Mechanic |
| 99 | Viridux | Spacer |
| 100 | Woluk | Tunnel-digger, miner (archaic) |

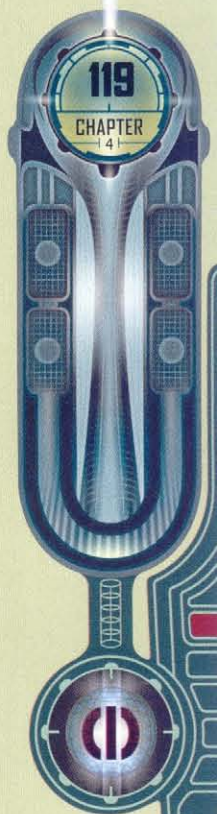


Table 4-17: Ewok Male Names

| d% Roll | Result | Meaning |
|---------|-------------|--|
| 1-3 | Ashpat | A bird spirit that eats unattended food; always appears in numbers |
| 4-6 | Bijunkee | An animal spirit that tricks hunters into chasing it far from their homes, until they become lost |
| 7-9 | Chirpa | A hero known for his strong will and regal bearing |
| 10-12 | Chituhr | A friendly nature spirit who helps lead scouts and hunters to food and water |
| 13-15 | Chukha-Trok | A hunter born of an Ewok and a forest spirit |
| 16-18 | Deej | A wind spirit who sacrificed his life to teach Ewoks the secret of music |
| 19-21 | Erpham | A nature spirit who arose every hundred years to battle the Gorax |
| 22-24 | Flitchee | A mischievous fire spirit who kicks embers out of cooking fires and blinds Ewoks with smoke |
| 25-27 | Grael | A wind spirit who carries the scent of smoke to Ewoks, warning them of fires |
| 28-30 | Graak | A trickster spirit honored by hunters; rewards clever hunters by steering wild game to them |
| 31-33 | Gwig | A scout who tracked the sun to its hiding place in Ewok legends |
| 34-36 | Hexprak | The most powerful of nature spirits; controls the rising and setting of the sun |
| 37-39 | Kazak | A nature spirit who rewards Ewoks with magic weapons if they defeat him at his complicated games |
| 40-42 | Keoulkeech | An Ewok warrior and hunter who developed ways of battling the Gorax |
| 43-45 | Logray | A great warrior in Ewok legends |
| 46-48 | Lumat | A magic axe wielded by the hero Machook in Ewok legends |
| 49-51 | Machook | A hero who built the first tree village in Ewok legends |
| 52-54 | Mokee | A nature spirit who visits Ewok tribes, rewarding them for hospitality or punishing them for selfishness |
| 55-57 | Nippett | A hunter who married a water spirit in Ewok myths |
| 58-60 | Oochee | A child who learned the secret of invisibility from his wind spirit father in Ewok myths |
| 61-63 | Paploo | An Ewok prince hidden with a humble family in Ewok legends |
| 64-66 | Rabin | A nature spirit who can take different animal forms, assuming their characteristics |
| 67-69 | Romba | A hunter who tricked the Gorax into eating its own feet in Ewok myths |
| 70-72 | Shachu | A giant warrior cursed by a witch in Ewok myths |
| 73-75 | Tammala | A malevolent wind spirit who coaxes Ewoks into trying to fly (with fatal results) |
| 76-78 | Teebo | A tree spirit who convinced Machook not to harm the forest in Ewok legends |
| 79-81 | Tokat | A warrior who wielded a magic bow won from the Kazak in Ewok legends |
| 82-84 | Warok | A water spirit who torments the proud by slipping into their huts and dousing them during rainstorms |
| 85-87 | Wicket | An inquisitive and fearless nature spirit honored by explorers |
| 88-90 | Wiley | An Ewok hunter who hunted by leaping onto prey from tall trees with a rope tied to his foot |
| 91-93 | Wunka | A malicious tree spirit who drops broken limbs on careless Ewoks |
| 94-96 | Wuta | A wind spirit who is constantly seeking lost items to build his "making" (a project he never finishes) |
| 97-100 | Zarrak | A powerful shaman who stole fire from the sun and gave it to the Ewoks in Ewok myths |

Of course, most other species, being somewhat brighter and more literate than Gamorreans, generally don't comprehend the full nuances of what being "gartogged" or "ugmushed" mean to a Gamorrean, and the average Gamorrean isn't intimidated by what an opponent calls himself. But the Gamorreans continue the practice, never having particularly noticed that it is their size and belligerence that frightens smaller beings, and not their fierce-sounding names.

To generate a Gamorrean name, roll once on Table 4-19 below, or just jot down the first bit of guttural gibberish that comes to mind and decide what it means to the Gamorrean in question.

Gungan Names

Gungan names consist of a given name and a surname taken from the father's side, though a Gungan wife retains her own father's surname, even after marriage. The meanings of Gungan given names

and Gungan surnames are rarely linked, and because of the regular contact that Gungans have had with the Naboo over the centuries, Gungan meanings have become mingled with Basic words.

Gungans select given names for their offspring based on the names of friends, relatives, or even just famous figures. Note that names based on the heroes of the Battle of Naboo become popular immediately after that event: "Obi," "Quiggon" (a misspelling of the Jedi Qui-Gon Jinn) "Annie," and "Rugor" (Boss Nass's given name) are popular names for male Gungan children, and "Ami" or "Amidali" (another misspelling) are popular for female Gungan children. The name "Jar Jar" never becomes terribly popular.

To generate a Gungan name, roll once on either Table 4-20 or Table 4-21, depending on whether the character is male or female. Then roll once on Table 4-22 to generate the Gungan's family name.

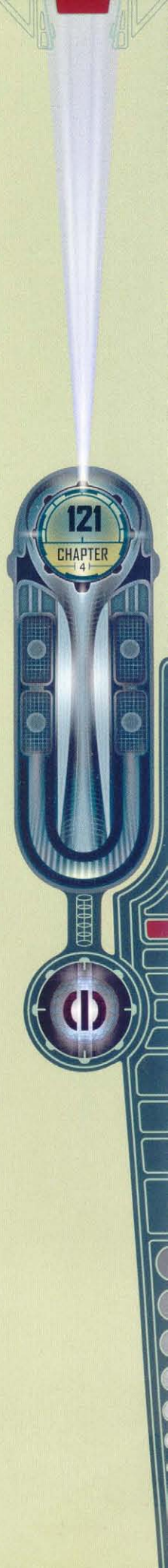


Table 4-18: Ewok Female Names

| d% Roll | Result | Meaning |
|---------|-----------|--|
| 1-3 | Asha | A fierce huntress in Ewok legends |
| 4-6 | Batcheela | A lonely wind spirit who slips inside huts to warm herself next to sleeping Ewoks |
| 7-9 | Bozzie | A willful nature spirit |
| 10-12 | Ceel | A wind spirit, sister of Deej, who sings along with Ewok musicians when they play particularly well |
| 13-15 | Denlett | A malevolent night spirit who tricks Ewoks into walking off the edges of village platforms in the dark |
| 16-18 | Eeginny | A half-wind-spirit princess who could walk on the leaves of trees in Ewok myths |
| 19-21 | Fashkaa | A forest spirit who moves trees closer together to help Ewoks escape the pursuing Gorax |
| 22-24 | Galeer | A wind spirit who keeps the air fresh in Ewok homes |
| 25-27 | Hashoop | A princess who could hear the voices of the stars in Ewok myths |
| 28-30 | Heesh | A night spirit who tries to make Ewoks sleepy |
| 31-33 | Ilbath | A malicious rain spirit who tries to break Ewok huts with heavy storms |
| 34-36 | Jahjee | A night spirit who creates convincing illusions to entertain sleeping Ewoks |
| 37-39 | Kaink | An oracle in Ewok legends |
| 40-42 | Kneesaa | A humble seamstress who was made Queen of the Forests by a powerful nature spirit in Ewok myths |
| 43-45 | Lalara | A prankster spirit who steals sweets from inattentive children |
| 46-48 | Leeni | A nature spirit who makes Ewoks laugh until they can't breathe; not malevolent—it just likes the sound |
| 49-51 | Malani | An ugly Ewok tormented by other Ewoks until she transformed into a beautiful princess in Ewok legends |
| 52-54 | Mookiee | A strong but not too bright huntress in Ewok legends; wed a handsome but weak prince |
| 55-57 | Mopiee | A powerful nature spirit who makes crops grow |
| 58-60 | Nanta | A female shaman in Ewok legends; broke a spirit's curse that kept an entire village of Ewoks asleep |
| 61-63 | Nunkee | A fish spirit who lulls Ewok fishers to sleep and eats their bait |
| 64-66 | Oosa | A wind spirit who brings cooling breezes on hot days |
| 67-69 | Oshlin | A flower spirit who chases her beloved, a wind spirit, through the forest from dawn to dusk |
| 70-72 | Ra-Lee | A nature spirit who watches over lost children |
| 73-75 | Rillish | An animal spirit who creeps into Ewok villages and likes to surprise (and startle) Ewoks |
| 76-78 | Sheeshoo | A tree spirit who talks to Ewoks by shaking leaves on high branches |
| 79-81 | Tam-Lee | A wind spirit who carries the sound of Ewok horns to hunters, guiding them home |
| 82-84 | Twizzee | A nature spirit who befriends lonely Ewok children but cannot be seen by Ewok adults |
| 85-87 | Ullullu | A tree spirit who catches falling Ewoks in her branches; Ewoks call her name when falling |
| 88-90 | Valleea | A friendly but exuberant wind spirit who endangers Ewok tree villages by making the trees sway |
| 91-93 | Weechee | A mean-spirited princess who married a handsome warrior (a cruel night spirit in disguise) in Ewok myths |
| 94-96 | Wispath | A princess forced to knit clothes for the Gorax and rescued by the hunter Romba in Ewok myths |
| 97-100 | Zephee | A wind spirit who warns Ewoks when a storm is coming |

Table 4-19: Gamorrean Names

| d% Roll | Result | d% Roll | Result |
|---------|-----------|---------|-----------|
| 1-3 | Aggrakk | 52-54 | Mashrang |
| 4-6 | Bashmix | 55-57 | Momp mash |
| 7-9 | Bilk | 58-60 | Nopp |
| 10-12 | Blaggrapp | 61-63 | Ortugg |
| 13-15 | Brugosh | 64-66 | Prod mash |
| 16-18 | Dobmutch | 67-69 | Rogrukh |
| 19-21 | Dragua | 70-72 | Rogua |
| 22-24 | Frax | 73-75 | Slaff |
| 25-27 | Gartogg | 76-78 | Snaggmakh |
| 28-30 | Gleemort | 79-81 | Thok |
| 31-33 | Grissom | 82-84 | Tront |
| 34-36 | Hashmok | 85-87 | Ugmush |
| 37-39 | Jubnuk | 88-90 | Voort |
| 40-42 | Jumgranch | 91-93 | Warlug |
| 43-45 | Klaggrakh | 94-96 | Xob |
| 46-48 | Kradd | 97-100 | Xukchuk |
| 49-51 | Krumpsmag | | |

Ithorian Names

Because the subtleties of Ithorese are difficult for beings without dual larynxes, galactic comprehension of Ithorian names are approximations in Basic, at best. Ithorians use a given name and a family name, with repeated vowels being very popular, and repeated soft consonants somewhat popular. Ithorians find the sound produced by multiple consecutive vowels very soothing, and consider hard consonants needlessly jarring—repeated hard consonants even more so. However, this only applies to the sounds when produced by Ithorian throats; non-Ithorians tend to handle repeated vowels poorly (by Ithorian standards) and rarely pronounce repeated hard consonants “correctly.”

Ithorians are another species who do not attach much importance to the meanings of names. Ithorian historians show some interest because the ancient meanings of some Ithorian names help them better understand their culture's past.

Table 4-20: Gungan Male Names

| d% Roll | Result | Meaning |
|---------|---------|---------------------|
| 1-3 | Aggy | Jovial |
| 4-6 | Bar | Serene |
| 7-9 | Bimbam | Strong |
| 10-12 | Bullba | Deep voice |
| 13-15 | Cloppen | Big feet |
| 16-18 | Dapnab | Favored by the gods |
| 19-21 | Draff | Smooth, graceful |
| 22-24 | Faddo | Arrives early |
| 25-27 | Friggy | Playful |
| 28-30 | Gadnek | Blessed |
| 31-33 | Gobar | Still water |
| 34-36 | Jad Jo | Athletic |
| 37-39 | Jep Do | Quick hands |
| 40-42 | Koh Pa | Small feet |
| 43-45 | Kroke | Funny, happy |
| 46-48 | Lergee | Swift tongue |
| 49-51 | Loh Ta | Long eyes |

| d% Roll | Result | Meaning |
|---------|---------|------------------------------------|
| 52-54 | Monab | Hard-working |
| 55-57 | Moppo | Sad |
| 58-60 | Mumbin | Stormy |
| 61-63 | Neb Neb | Short (literally, "down down") |
| 64-66 | Nozzie | Inquisitive |
| 67-69 | Piknab | Clever |
| 70-72 | Po Ban | Green eyes (unusual among Gungans) |
| 73-75 | Rab Po | Round belly |
| 76-78 | Rugor | Proud |
| 79-81 | Sarken | Smiling |
| 82-84 | Steppo | Long-legged |
| 85-87 | Toba | Laughs loudly |
| 88-90 | Tobler | Laughs easily |
| 91-93 | Tup Tup | Tall (literally, "high high") |
| 94-96 | Winkin | Sleepy |
| 97-100 | Zak | Spears (for catching fish) |

Table 4-21: Gungan Female Names

| d% Roll | Result | Meaning |
|---------|---------|---|
| 1-3 | Amma | Strong |
| 4-6 | Arri | Singing |
| 7-9 | Bota | Swimming |
| 10-12 | Bulsa | Deep voice (feminine form) |
| 13-15 | Ceesi | Precious |
| 16-18 | Dab | Joy |
| 19-21 | Fassa | Quick-witted |
| 22-24 | Feff | Sugar |
| 25-27 | Geesa | Shy |
| 28-30 | Gritsi | Light-colored ear flaps (considered attractive by Gungan males) |
| 31-33 | Gup Gup | Thirsty (literally, "drink drink") |
| 34-36 | Hadida | Boss's wife |
| 37-39 | Keesa | Affectionate |
| 40-42 | Kutsi | Dark-colored ear flaps (considered "boyish" among Gungans) |
| 43-45 | Lob | Gift |
| 46-48 | Lunsa | Dreaming |
| 49-51 | Melli | Pretty |

| d% Roll | Result | Meaning |
|---------|---------|---|
| 52-54 | Munni | A variety of graceful kelp found in Naboo's waterways |
| 55-57 | Neesada | High diver |
| 58-60 | Nommi | Nectar (also the name of a popular Gungan candy) |
| 61-63 | Osossi | Spicy, hot |
| 64-66 | Plansa | Thinking |
| 67-69 | Radassa | Twirling |
| 70-72 | Samp | Mean-spirited (generally used affectionately) |
| 73-75 | Shu Shu | Beloved (literally, "love love") |
| 76-78 | Spleed | Generous |
| 79-81 | Tinsa | Dancing |
| 82-84 | Tolli | Compassionate |
| 85-87 | Trisada | Gardener |
| 88-90 | Veesa | Eager |
| 91-93 | Vum | Fast swimmer |
| 94-96 | Wappi | Hot-tempered |
| 97-100 | Wulli | Friendly |

Roll once on Table 4-23 or Table 4-24 to determine the given name of a male or female Ithorian, respectively. Roll once on Table 4-25 to generate a family name for the character.

Kel Dor Names

Among the Kel Dor, names based (loosely, in many cases) on the various sounds made by atmospheric phenomena are very popular, and certain upper-class Kel Dor actually believe it is bad luck to name a Kel Dor child anywhere except amid the vapors of Dorin (the species' homeworld). Kel Dor names are usually very short (one syllable), however, due to an ancient superstition about the "wind spirits" of Dorin. Upon hearing the sustained wind-sound of a long name,

the story goes, the wind spirits would mistake the child for one of their own, and carry him or her off to be raised as a wind-child. No one has believed this myth for thousands of years, of course, but the effect it had on Kel Dor naming conventions has endured.

This tradition of using the sounds of atmospheric phenomena means that Kel Dor given names have almost no meaning, except to another Kel Dor who has heard the sound in question and can identify the phenomenon. Kel Dor family names, however, still reflect ancient family trades and similar aspects of Kel Dor life.

To generate a Kel Dor name, roll once on Table 4-26 or Table 4-27, depending on the Kel Dor's gender. Then roll once on Table 4-28 to generate a family name for the character.

Table 4-22: Gungan Surnames

| d% Roll | Result | Meaning |
|---------|----------|--|
| 1-3 | Bari | Meaning unclear (literally, "balancer") |
| 4-6 | Been | Learned scholar |
| 7-9 | Binks | Clever guide |
| 10-12 | Carsels | Slow-moving river |
| 13-15 | Ceel | Vigilant sentry |
| 16-18 | Copek | A violent predator found in Naboo's core waterways |
| 19-21 | Dizz | Hot waters |
| 22-24 | Dop | Skilled diver |
| 25-27 | Flupps | Ingenious inventor |
| 28-30 | Gallo | A species of fish found in Naboo's waterways |
| 31-33 | Goodrow | Tireless bearer |
| 34-36 | Grizbain | A violent predator once found near the shores of many of Naboo's lakes and rivers |
| 37-39 | Hentic | Water bringer (refers to fire wardens) |
| 40-42 | Hoxie | Meaning unclear (archaic; literally, "laughing king"—may refer to some sort of court jester) |
| 43-45 | Marshoo | A species of fish found in Naboo's waterways |
| 46-48 | Marsune | A long-extinct (almost mythical) undersea behemoth |

| d% Roll | Result | Meaning |
|---------|---------|---|
| 49-51 | Modbom | Bubble builder |
| 52-54 | Mokem | Grateful guest |
| 55-57 | Nass | Deep waters |
| 58-60 | Nukkels | Strong warrior |
| 61-63 | Pudlow | A species of fish found in Naboo's waterways |
| 64-66 | Quiglee | A species of fish found in Naboo's waterways |
| 67-69 | Ras | Hunter-gatherer |
| 70-72 | Rimk | Powerful swimmer |
| 73-75 | Rogoe | Wise pilot |
| 76-78 | Slarm | Cold waters |
| 79-81 | Squig | A species of fish found in Naboo's waterways |
| 82-84 | Tarpals | Fast-moving river |
| 85-87 | Teers | A kind of blue coral found in Naboo's waterways, often used to make weapons |
| 88-90 | Tenko | Sharp weapon |
| 91-93 | Toop | Musician (literally, "horn blower") |
| 94-96 | Wollod | A species of mollusk found in Naboo's waterways |
| 97-100 | Wupps | Talented crafter |

Mon Calamari Names

Mon Calamari usually use only one name, though the descendants and other relatives of famous Mon Calamari sometimes add their renowned relative's name to their own. This practice does not reflect any particular desire to capitalize on their relative's reputation; it simply gets the clarification out of the way. Thus, a Mon Calamari female might say "I am Jesmin Ackbar," rather than "I am Jesmin, the niece of Admiral Ackbar."

To generate a Mon Calamari name, roll once on either Table 4-29 or Table 4-30, depending on the character's gender.

Quarren Names

The Quarren mostly use only a single given name, but at some point since the Battle of Ruusan, they began adopting surnames based on official titles they had personally held. The custom became somewhat corrupted over time, however, and many Quarren now simply grant their young a surname because it is fashionable to have one. Similarly, many

adult Quarren take surnames merely because they like the way they sound, and quite a few actually change their surnames fairly regularly as they grow bored with the old ones.

To generate a Quarren name, roll once on either Table 4-31 or Table 4-32, depending on the character's gender. Then roll once on Table 4-33 to generate the Quarren's surname.



VR

Table 4-23: Ithorian Male Names

| d% Roll | Result | Meaning | d% Roll | Result | Meaning |
|---------|---------|---|---------|----------|---|
| 1-3 | Aamaw | Firelight | 49-51 | Momaw | Moonlight |
| 4-6 | Aarrom | Waves (specifically, breakers) | 52-54 | Murr | A tough (though slow-witted) beast of burden on Ithor |
| 7-9 | Awvoor | Waterfall | 55-57 | Neelig | A venomous serpent once found on Ithor (now extinct) that invaded homes (denotes quickness) |
| 10-12 | Boolon | A large bird with a loud call found on Ithor | 58-60 | Noonam | Strong-willed |
| 13-15 | Ceelell | Thoughtful, introspective | 61-63 | Omaw | Persuasive, influential |
| 16-18 | Dooroor | Watchful, alert | 64-66 | Ool | Resilient, tough |
| 19-21 | Erd | A domesticated predator often used as a sentry animal on Ithor | 67-69 | Oowor | A ranged stunning weapon once utilized by Ithorian hunters (archaic) |
| 22-24 | Eewenn | Authority, leader | 70-72 | Pwalloom | Thunder |
| 25-27 | Flen | A particularly strong beast of burden found on Ithor | 73-75 | Relal | Independent |
| 28-30 | Gillom | A bird of prey on Ithor that feeds primarily on fish | 76-78 | Ror | Strong, mighty |
| 31-33 | Hiwaw | Responsible, dedicated | 79-81 | Snowat | Mountain |
| 34-36 | Hoolau | Strong wind (archaic; refers to sailing ships) | 82-84 | Tamaab | Spiritual, devoted |
| 37-39 | Idu | Intelligent, scholarly | 85-87 | Tendau | Restless, full of wanderlust |
| 40-42 | iluum | Meaning unclear (archaic; literally, "sun watcher") | 88-90 | Tomla | Protective |
| 43-45 | Llim | Night patrol warden (named after a type of lantern carried by Ithorian patrols in the distant past) | 91-93 | Uamaw | Starlight |
| 46-48 | Luumaw | Sunlight | 94-96 | Uunell | Slender |
| | | | 97-100 | Waawat | A fierce jungle predator found on Ithor |

Table 4-24: Ithorian Female Names

| d% Roll | Result | Meaning | d% Roll | Result | Meaning |
|---------|---------|---|---------|----------|--|
| 1-3 | Aawaia | Sunrise (literally, "last breath of the moon") | 52-54 | Jawiin | Innocence (literally, "snowy field") |
| 4-6 | Aoma | Grassy meadow | 55-57 | Loowalii | Breeze carrying the scent of flowers |
| 7-9 | Ayuuri | Wind in the leaves | 58-60 | Madloom | Twilight (literally, "last breath of the sun") |
| 10-12 | Bwullin | A transplantable, flowering vine used as a decoration at Ithorian celebrations | 61-63 | Mwarri | Singer (literally, "singing water") |
| 13-15 | Cellwan | A graceful herd animal found on Ithor | 64-66 | Neevlin | A bird found on Ithor that is extremely protective of its young |
| 16-18 | Deneb | Mystery | 67-69 | Nuuswan | A bird that collects gems in Ithorian myths |
| 19-21 | Eealoo | Warm breeze on a cool day | 70-72 | Oomalmi | A brightly colored tree found on Ithor |
| 22-24 | Eemull | Miracle | 73-75 | Oovei | A colorful bird found on Ithor that appears only in the morning |
| 25-27 | Ewaw | Spring | 76-78 | Owaw | Leaf (specifically, leaves of the pale green waw tree) |
| 28-30 | Faaloo | Cool breeze on a hot day | 79-81 | Raowen | Golden, made of gold |
| 31-33 | Fewam | Beloved | 82-84 | Solsee | Summer |
| 34-36 | Gwethh | A spiced tea enjoyed on Ithor | 85-87 | Uhowwa | Joy (literally, "laughing dancer") |
| 37-39 | Haali | A singing bird found on Ithor | 88-90 | Uuman | Gentle |
| 40-42 | Huwall | Placid sea | 91-93 | Uunun | Delicate |
| 43-45 | Iffwa | Winter | 94-96 | Vonnuvi | A waterfowl found on Ithor |
| 46-48 | loaa | A sweet fruit that grows wild on Ithor | 97-100 | Wimmel | A burrowing mammal found on Ithor that features in many Ithorian bedtime stories |
| 49-51 | Ivuur | A bird found on Ithor that can sing two different songs simultaneously (can have negative connotations) | | | |

Table 4-25: Ithorian Family Names

| d% Roll | Result | Meaning |
|---------|--------|---|
| 1-3 | Abon | Starlight |
| 4-6 | Awmod | Singer |
| 7-9 | Bendon | Guardian |
| 10-12 | Both | Valley |
| 13-15 | Ceewam | Moss |
| 16-18 | Danod | Winemaker |
| 19-21 | Devadd | Peace officer |
| 22-24 | Dumaw | Speaker, representative |
| 25-27 | El | Water |
| 28-30 | Ewted | Librarian, record keeper |
| 31-33 | Fonwim | A gemstone found on Ithor |
| 34-36 | Huu | Wind |
| 37-39 | Ithh | Soil (specifically, rich growing soil) |
| 40-42 | Lanud | Lake, pool |
| 43-45 | Lumas | A species of phosphorescent tree found on Ithor |
| 46-48 | Mimwen | Artist |
| 49-51 | Moolis | Administrator |
| 52-54 | Mudon | Forest warden (refers to animal control) |

| d% Roll | Result | Meaning |
|---------|----------|---|
| 55-57 | Nadon | Tender, caretaker (refers to gardening) |
| 58-60 | Nilmod | Farmer, cultivator |
| 61-63 | Nubon | Builder, architect |
| 64-66 | Ob | Sun |
| 67-69 | Onuumu | A species of flower found on Ithor |
| 70-72 | Pwihei | Jeweler |
| 73-75 | Roogak | A hearty but obstinate herd animal found on Ithor |
| 76-78 | Saldith | Lichen |
| 79-81 | Taanfaar | Explorer |
| 82-84 | Tawron | Herder |
| 85-87 | Umgiya | A species of prickly bush found on Ithor |
| 88-90 | Vlohei | Fire warden |
| 91-93 | Whuvumm | Bread maker |
| 94-96 | Worlohp | Pilot |
| 97-100 | Zorneth | Historian |

Table 4-26: Kel Dor Male Names

| d% Roll | Result | d% Roll | Result |
|---------|--------|---------|--------|
| 1-3 | Als | 52-54 | Mer |
| 4-6 | Ban | 55-57 | Num |
| 7-9 | Bru | 58-60 | Ord |
| 10-12 | Cro | 61-63 | Pad |
| 13-15 | Daz | 64-66 | Plo |
| 16-18 | Dro | 67-69 | Pru |
| 19-21 | Elu | 70-72 | Rish |
| 22-24 | Fam | 73-75 | Rop |
| 25-27 | Gep | 76-78 | Sel |
| 28-30 | Gul | 79-81 | Smad |
| 31-33 | Huw | 82-84 | Tep |
| 34-36 | Irt | 85-87 | Tud |
| 37-39 | Jern | 88-90 | Wuf |
| 40-42 | Kon | 91-93 | Yut |
| 43-45 | Kuf | 94-96 | Zad |
| 46-48 | Loh | 97-100 | Zum |
| 49-51 | Lun | | |

Table 4-28: Kel Dor Family Names

| d% Roll | Result | Meaning |
|---------|--------|--|
| 1-3 | Ang | Warrior |
| 4-6 | Bool | Herder |
| 7-9 | Bund | Merchant, trader |
| 10-12 | Cusk | Woodworker |
| 13-15 | Darl | Duelist (archaic) |
| 16-18 | Durm | Winter |
| 19-21 | Eerm | A serpentine predator infamous for attacking children on Dorin (denotes stealth) |
| 22-24 | Feng | Commander, general |
| 25-27 | Galk | Smith (refers to precious metals) |
| 28-30 | Grom | Farmer |
| 31-33 | Hark | Butcher |
| 34-36 | Iirn | Pilot |
| 37-39 | Jest | Brewer |
| 40-42 | Kand | A tree on Dorin with edible and nutritious fruit |
| 43-45 | Koon | Explorer |
| 46-48 | Korr | Male ruler, king |
| 49-51 | Larn | Summer |
| 52-54 | Lorz | Driver, pilot |
| 55-57 | Malk | Smith (refers to common metals) |
| 58-60 | Murl | Meaning unknown |
| 61-63 | Plund | Philosopher |
| 64-66 | Prag | Wagon-maker |
| 67-69 | Ponn | Shield-bearer |
| 70-72 | Raal | Fire warden |
| 73-75 | Roon | Navigator |
| 76-78 | Sang | Hunter |
| 79-81 | Sult | Female ruler, queen |
| 82-84 | Thoon | Engineer, mechanic |
| 85-87 | Trup | Porter |
| 88-90 | Uuln | Singer |
| 91-93 | Yilk | Baker |
| 94-96 | Zalk | Weaponsmith |
| 97-100 | Zand | A tree on Dorin commonly used for building materials |

Table 4-27: Kel Dor Female Names

| d% Roll | Result | d% Roll | Result |
|---------|--------|---------|--------|
| 1-3 | Ath | 52-54 | Min |
| 4-6 | Bli | 55-57 | Nam |
| 7-9 | Boh | 58-60 | Oth |
| 10-12 | Cas | 61-63 | Pet |
| 13-15 | Dath | 64-66 | Plo |
| 16-18 | Duf | 67-69 | Pon |
| 19-21 | Een | 70-72 | Rav |
| 22-24 | Fif | 73-75 | Rul |
| 25-27 | Gal | 76-78 | Saf |
| 28-30 | Ges | 79-81 | Sha |
| 31-33 | Hul | 82-84 | Swip |
| 34-36 | Ift | 85-87 | Tis |
| 37-39 | Jul | 88-90 | Tril |
| 40-42 | Ket | 91-93 | Waf |
| 43-45 | Kol | 94-96 | Yis |
| 46-48 | Lis | 97-100 | Zaf |
| 49-51 | Lut | | |

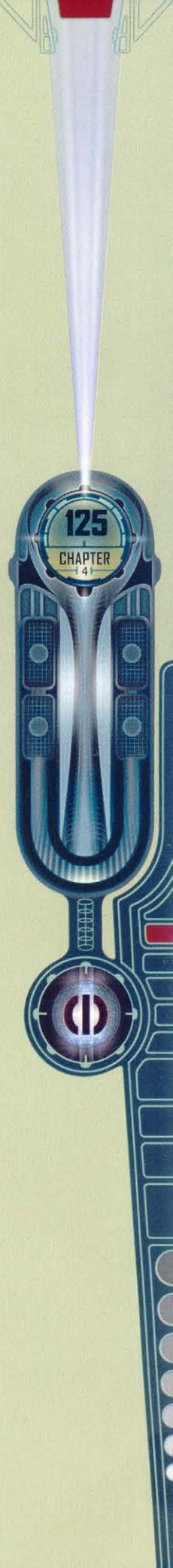


Table 4-29: Mon Calamari Male Names

| d% Roll | Result | Meaning | d% Roll | Result | Meaning |
|---------|----------|---|---------|----------|---|
| 1-3 | Ackbar | Selfless servant | 55-57 | Marrab | Protector, guardian |
| 4-6 | Ackdool | Mighty | 58-60 | Morn | Male ruler, king |
| 7-9 | Blash'n | Dexterous | 61-63 | Nirrock | Gold, golden |
| 10-12 | Bok | Brave | 64-66 | Nogget | Pilot |
| 13-15 | Cimrab | Great, potent | 67-69 | Onoma | Heavy heart |
| 16-18 | Deshet | Spirit | 70-72 | Perit | Spear |
| 19-21 | Dreti | Blessed | 73-75 | Rix | Secretive |
| 22-24 | Ean | Wise | 76-78 | Salmakk | Bright sky |
| 25-27 | Fennut | Talented | 79-81 | Terpfen | Coral (specifically, a spiky variety known for its sharpness) |
| 28-30 | Gron | Strong | 82-84 | Toka | A dangerous predator found in Mon Calamari's oceans |
| 31-33 | Gulomi | Dark waters | 85-87 | Toklar | A dangerous predator found in Mon Calamari's oceans; similar to the Toka (often taken as an alternate spelling) |
| 34-36 | Haash'n | Nimble | 88-90 | Tralkpha | Swift water |
| 37-39 | Imbet | Handsome | 91-93 | Tuz | Durable, tough |
| 40-42 | Jomesh | Fortunate, wealthy | 94-96 | Verrack | Crafter of metals |
| 43-45 | Kolit | Victor | 97-100 | Yeeli | Fair, just |
| 46-48 | Kulthka | Remembered (literally, "within memory") | | | |
| 49-51 | Loci | Ingenious | | | |
| 52-54 | Mabettye | Pilot (specifically, of starfaring vessels) | | | |

Table 4-30: Mon Calamari Female Names

| d% Roll | Result | Meaning |
|---------|-----------|--|
| 1-3 | Alhit | Lovely |
| 4-6 | Amira | A luminous species of kelp found in Mon Calamari's oceans |
| 7-9 | Bant | Resourceful |
| 10-12 | Bolaph | Tranquil |
| 13-15 | Cilghal | Inspiration |
| 16-18 | Dembaline | A pearl-like gem produced by sea creatures found in Mon Calamari's oceans |
| 19-21 | Dismet | Free spirit |
| 22-24 | Eerin | Celestial |
| 25-27 | Fanladi | A graceful, oceanic herbivore found in Mon Calamari's oceans |
| 28-30 | Ghaleesit | A species of fish that travels in colorful schools in Mon Calamari's oceans |
| 31-33 | Glash't | Sleek |
| 34-36 | Hesmit | Maiden |
| 37-39 | Ibtisam | Sunset (specifically, as seen from beneath shallow waters) |
| 40-42 | Jesmin | A species of kelp found in Mon Calamari's oceans and used to make perfumes and incense |
| 43-45 | Kilith | Shrewd, cunning |
| 46-48 | Kophuth | Cherished |
| 49-51 | Lishin | Coral (specifically, a colorful variety often used to make dinnerware) |
| 52-54 | Lullmur | A character from a Mon Calamari bedtime story (archaic) |
| 55-57 | Melashi | Sandy beach |
| 58-60 | Mothut | Charity, generosity |
| 61-63 | Nasrabi | Female ruler, queen |
| 64-66 | Nerinit | Little clown |
| 67-69 | Oshtra | A species of large, oceanic creature found on Mon Calamari and renowned for its loyalty and devotion |
| 70-72 | Plashi | Laughter, humorous |
| 73-75 | Rosen | Pure |
| 76-78 | Shenir | A local spice popular on Mon Calamari |
| 79-81 | Shultisam | Twilight |
| 82-84 | Thaneespi | Meaning unclear (literally, "of many hearts") |
| 85-87 | Tharish | Explorer, inquisitive |
| 88-90 | Vinnath | Evening star |
| 91-93 | Wul | Chaste |
| 94-96 | Yirin | A magical beast from a Mon Calamari bedtime story (archaic) |
| 97-100 | Yoth | Hope |

Table 4-31: Quarren Male Names

| d% Roll | Result | Meaning | d% Roll | Result | Meaning |
|---------|---------|---|---------|---------|---|
| 1-3 | Allet | Heroic | 58-60 | Nor | Strong |
| 4-6 | Blokka | Handsome | 61-63 | Nrin | Tall |
| 7-9 | B'olba | Artistic | 64-66 | Omdrit | Vigorous |
| 10-12 | Cawa | Articulate | 67-69 | Pwoe | Gifted |
| 13-15 | Cressit | Icy water | 70-72 | Qid | Quick-witted |
| 16-18 | Dellis | Desired, irresistible | 73-75 | Seggor | A large predator found in Mon Calamari's oceans; famed for its strength |
| 19-21 | Drallon | Faithful | 76-78 | Tallet | Adventurous |
| 22-24 | Emel | Regal | 79-81 | Tessek | A swift predator found in Mon Calamari's oceans; famed for inflicting serious damage before it's even noticed |
| 25-27 | Fisset | Skilled, talented | 82-84 | Tikkes | Cunning |
| 28-30 | Glas | Bright | 85-87 | Tracton | Inspirational |
| 31-33 | Gorzima | Mechanically inclined | 88-90 | Tundra | Bold |
| 34-36 | Hwoe | Resolved, dedicated, committed | 91-93 | Vekker | A dangerous predator found in Mon Calamari's oceans |
| 37-39 | Ikket | A short, stabbing sword favored by Quarren (archaic) | 94-96 | Wasser | Warm, caring |
| 40-42 | Jerresk | Diligent | 97-100 | Zil | Swift |
| 43-45 | Kral | Spear | | | |
| 46-48 | Kurline | A gemstone found in the deeper parts of Mon Calamari's oceans | | | |
| 49-51 | L'goss | Poetic | | | |
| 52-54 | Locton | Victorious | | | |
| 55-57 | M'sluss | Good-humored, comical | | | |

Table 4-32: Quarren Female Names

| d% Roll | Result | Meaning |
|---------|---------|--|
| 1-3 | Abbiss | Sensitive |
| 4-6 | Aslat | Celestial |
| 7-9 | Belit | Gentle, caring |
| 10-12 | B'kos | Famous |
| 13-15 | Cesk | Singing |
| 16-18 | Darlek | Strong diver |
| 19-21 | Duthek | Strong swimmer |
| 22-24 | Eenes | Inquisitive |
| 25-27 | Fissal | Poised, graceful (feminine form of Fisset) |
| 28-30 | Glith | Sharp-tongued |
| 31-33 | Gwy | Meaning unclear (widely accepted to mean "beloved") |
| 34-36 | Heesel | Laughing |
| 37-39 | Ilikith | An ensnaring predator found in Mon Calamari's oceans; famed for luring prey with bright colors |
| 40-42 | Jisk | Fun-loving, playful |
| 43-45 | Kalkret | Stiletto, a dagger favored by Quarren females |
| 46-48 | Koyet | A type of necklace given as a gift to female Quarren by suitors; considered quite beautiful |
| 49-51 | Lekket | Sea flower |
| 52-54 | Lyyr | Musical (refers to high-pitched percussion instruments) |
| 55-57 | Makkel | A coral formation considered pleasing to the eye |
| 58-60 | Mwith | Female ruler, queen |
| 61-63 | Narlit | A small fish often kept as a pet by Quarren children; renowned for its affectionate nature |
| 64-66 | Nussek | Smooth-skinned |
| 67-69 | Ossyth | A gemstone found in the deeper parts of Mon Calamari's oceans |
| 70-72 | Prush | Brisk (accepted meaning; literally, "insensitive") |
| 73-75 | Rivves | Musical (refers to low-pitched percussion instruments) |
| 76-78 | Sigrit | Cherished |
| 79-81 | Silttes | Quiet |
| 82-84 | Tashel | Captivating |
| 85-87 | Tsillin | Sad-eyed |
| 88-90 | Vvvy | Wise |
| 91-93 | Weshet | Commanding |
| 94-96 | Yssek | Delicate |
| 97-100 | Zwevel | A gemstone found in the deeper parts of Mon Calamari's oceans |



Table 4-33: Quarren Surnames

| d% Roll | Result | Meaning | d% Roll | Result | Meaning |
|---------|----------------|---|---------|--------|---|
| 1–55 | — No surname — | | 78–79 | Nalk | Respected teacher (archaic) |
| 56–57 | Akels | First among scholars (archaic) | 80–81 | Nevil | Singer of sagas (archaic) |
| 58–59 | Barer | Respected physician (archaic) | 82–83 | Proko | Seeker of lights (archaic; meaning unclear) |
| 60–61 | Diffit | Keeper of records (archaic) | 84–85 | Ruls | Pilot of vessels (archaic) |
| 62–63 | Dowmeia | Speaker for the clutch (archaic) | 86–87 | Stak | Police warden (archaic) |
| 64–65 | Frez | Meaning unknown | 88–89 | Tels | Meaning unknown |
| 66–67 | GreK | Harvester of kelp (archaic) | 90–91 | Topur | First among merchants (archaic) |
| 68–69 | Hesh | Commander, first among warriors (archaic) | 92–93 | Vakil | Gatherer of coral (archaic) |
| 70–71 | Kahls | Builder of homes (archaic) | 94–95 | Wedd | Preparer of meals (archaic) |
| 72–73 | Kokad | One who battles monsters (archaic; refers to an ancient warrior caste who fended off attacks from sea beasts) | 96–97 | Wel | Explorer of caves (archaic; refers to ancient practice of building homes in aquatic cave complexes) |
| 74–75 | Lap | Honored servant (archaic) | 98–99 | Yuls | Trustee (archaic) |
| 76–77 | Mubs | Keeper of spears (archaic) | 100 | Zatoq | First among hunters (archaic) |

Rodian Names

Though the Rodians are organized into clans, they almost never use their clan names as part of their own, except to identify their clan affiliation (as in “Hoonta of the Chattza Clan”) for the benefit of other Rodians. Different clans among the Rodians use either one, two, or three given names, some of which are granted at different stages of a Rodian’s life, in honor of his or her accomplishments. The meanings of Rodian names reflect qualities associated with the individual’s performance or personal style, though not directly. The meanings are attached to qualities displayed by Rodian animals, or, more often, individuals from the clan’s history. Thus, one would not say of a brave Rodian, “He is Capo,” but rather, “He is like Capo.”

Table 4-34:

Random Rodian Names

| d10 Roll | Result |
|----------|--|
| 1–4 | Roll once on Table 4-35 or Table 4-36. |
| 5–8 | Roll twice on Table 4-35 or Table 4-36. (Use the same table for both rolls. Reroll duplications.) |
| 9–10 | Roll three times on Table 4-35 or Table 4-36. (Use the same table for each roll. Reroll duplications.) |

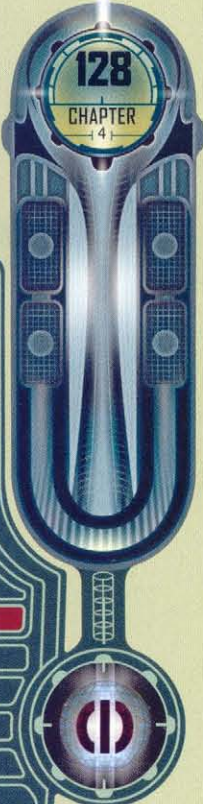


Table 4-35: Rodian Male Names

| d% Roll | Result | Meaning |
|---------|--------------|---|
| 1-2 | Avaro | Charming, eloquent |
| 3-4 | Bodonawieedo | Backward (literally, "doing things in the most difficult way imaginable") |
| 5-6 | Boiny | Reliable |
| 7-8 | Capo | Brave |
| 9-10 | Cewa | Philosophical |
| 11-12 | Clezo | Curious |
| 13-14 | Dar | Happy |
| 15-16 | Dardo | Familial |
| 17-18 | Doda | Bold |
| 19-20 | Don | Mysterious |
| 21-22 | Farr | Keen-eyed |
| 23-24 | Geelo | Sly |
| 25-26 | Gen | Clumsy |
| 27-28 | Grappa | Aggressive |
| 29-30 | Greedo | Ambitious |
| 31-32 | Harido | Deceptive |
| 33-34 | Honka | Vigorous, vital |
| 35-36 | Jannik | Just |
| 37-38 | Kavilo | Poetic |
| 39-40 | Kelbis | Protective |
| 41-42 | Kelko | Resourceful |
| 43-44 | Koobis | Mighty |
| 45-46 | Leenik | Skillful |
| 47-48 | Lido | Lonely |
| 49-50 | Maris | Industrious |
| 51-52 | Menndo | Poor |

| d% Roll | Result | Meaning |
|---------|----------|---|
| 53-54 | Mufrenes | Melancholy |
| 55-56 | Nardi | Dramatic (interchangeable gender) |
| 57-58 | Narik | Bright |
| 59-60 | Navik | Dark |
| 61-62 | Neesh | Loud |
| 63-64 | Nok | Difficult, obstinate |
| 65-66 | Nu | Quiet, close-mouthed |
| 67-68 | Onaconda | Considerate (literally, "living others' lives") |
| 69-70 | Pqweeduk | Verbose |
| 71-72 | Prevaro | Regal, noble |
| 73-74 | Rohan | Dutiful |
| 75-76 | Shodu | Vengeful |
| 77-78 | Skee | Charismatic |
| 79-80 | Sookcool | Wealthy |
| 81-82 | Standro | Resolute |
| 83-84 | Teeku | Commanding |
| 85-86 | Teerik | Spiritual |
| 87-88 | Thuku | Stoic |
| 89-90 | Tox | Quick-witted |
| 91-92 | Vinto | Vicious |
| 93-94 | Vuko | Deft, dexterous |
| 95-96 | Wac | Fortunate |
| 97-98 | Wald | Strong |
| 99-100 | Xuz | Intellectual |

Table 4-36: Rodian Female Names

| d% Roll | Result | Meaning |
|---------|----------|---|
| 1-2 | Andoorni | Adventurous (literally, "heedless of danger") |
| 3-4 | Avrani | Breathless |
| 5-6 | Belhadta | Contented |
| 7-8 | Blidu | Hungry |
| 9-10 | Butana | Flamboyant |
| 11-12 | Cevita | Graceful |
| 13-14 | Coridu | Enthralling |
| 15-16 | Darweetu | Headstrong |
| 17-18 | Dree | Shrill |
| 19-20 | Dua | Sharp-tongued |
| 21-22 | Eemiss | Inventive |
| 23-24 | Flinu | Energetic |
| 25-26 | Forwadu | Thirsty |
| 27-28 | Gillap | Studious |
| 29-30 | Goada | Facile |
| 31-32 | Greeata | Talented |
| 33-34 | Gudewa | Tearful |
| 35-36 | Hidu | Cautious |
| 37-38 | Hui | Thoughtful |
| 39-40 | Ituda | Arrogant |
| 41-42 | Jeela | Fair |
| 43-44 | Josla | Silvery |
| 45-46 | Keeku | Swift |
| 47-48 | Kinla | Creative |
| 49-50 | Kulda | Bitter |
| 51-52 | Laweeda | Inventive |
| 53-54 | Luz | Positive (literally, "full"; refers to a phase of Rodia's moon) |

| d% Roll | Result | Meaning |
|---------|---------|---|
| 55-56 | Meekad | Judgmental |
| 57-58 | Nardi | Dramatic (interchangeable gender) |
| 59-60 | Neeka | Sweet |
| 61-62 | Neela | Gentle |
| 63-64 | Oeru | Sincere |
| 65-66 | Pa | Late |
| 67-68 | Peldap | Golden |
| 69-70 | Ronu | Willful |
| 71-72 | Ruda | Curious |
| 73-74 | Roweedu | Flowery |
| 75-76 | Shodu | Gracious |
| 77-78 | Sidewa | Musical |
| 79-80 | Tiss | Frivolous |
| 81-82 | Torani | Hot-tempered |
| 83-84 | Tuz | Neutral (literally, "waxing" or "waning"; refers to phases of Rodia's moon) |
| 85-86 | Umadu | Pleasant |
| 87-88 | Vandap | Bejeweled |
| 89-90 | Vileela | Beautiful |
| 91-92 | Walda | Strong (feminine form) |
| 93-94 | Wuda | Polite |
| 95-96 | Yuz | Negative (literally, "empty"; refers to a phase of Rodia's moon) |
| 97-98 | Zindra | Disdainful |
| 99-100 | Zumi | Faithful |



Table 4-37: Sullustan Male Names

| d% Roll | Result | Meaning |
|---------|---------|--|
| 1-3 | Alik | Pick |
| 4-6 | Amun | Faithful |
| 7-9 | Beolars | A kind of industrial diamond found in Sullustan mines; used for heavy drilling |
| 10-12 | B'nun | A Sullustan male of royal blood (archaic) |
| 13-15 | Cian | Sword (archaic) |
| 16-18 | Dr'uun | Deep voice (literally, "ground thunder"; refers to ground tremors sometimes heard around Sullustan cities) |
| 19-21 | Dugo | A small predator found in Sullust's deeper caverns; famed for its strength and ferocity |
| 22-24 | Dunb | Cautious (literally, "slow"; once considered a desirable quality for Sullustan miners) |
| 25-27 | Fiub | Observant |
| 28-30 | Guro | Devious |
| 31-33 | Hiem | Pragmatic |
| 34-36 | Huoba | Powerful |
| 37-39 | Jub | Stalagmite |
| 40-42 | Jubieck | A famous warrior from Sullustan history; famed for sacrificing himself to save his home city |
| 43-45 | Kyun | Alert, watchful |
| 46-48 | L'beb | Meaning unclear (archaic; literally, "deep light"; may refer to some ancient tunneling phenomenon) |

Table 4-38: Sullustan Female Names

| d% Roll | Result | Meaning |
|---------|--------|---|
| 1-3 | Alv | A fluttering insect found in Sullust's caverns; its wings are considered pretty, and the patterns are copied by artists |
| 4-6 | Aril | Delicate |
| 7-9 | Beli | Nimble |
| 10-12 | B'sant | A type of stained transparisteel used by Sullustans for decoration |
| 13-15 | Ciuv | Dancing |
| 16-18 | Din | A species of lizard sometimes kept as pets by Sullustan children |
| 19-21 | D'lis | A pretty crystal found on Sullust |
| 22-24 | Enub | Kind |
| 25-27 | Fiav | Perceptive |
| 28-30 | Galn | Talented |
| 31-33 | Giub | Inspiration |
| 34-36 | Hlov | Pure water |
| 37-39 | Irit | Sweet voice |
| 40-42 | Jiuk | Pretty |
| 43-45 | Kenb | Cherished |
| 46-48 | Kuega | A type of jewelry worn by wealthy Sullustan ladies (somewhat archaic) |

| d% Roll | Result | Meaning |
|---------|--------|---|
| 49-51 | Liat | Fleet, swift |
| 52-54 | Lubl | Tireless |
| 55-57 | Miim | A beast of burden once employed in Sullustan mines to haul rubble |
| 58-60 | Muun | Bludgeon (archaic) |
| 61-63 | Nep | Axe (archaic) |
| 64-66 | Nien | Good reflexes |
| 67-69 | Niuk | Handsome |
| 70-72 | Nyyv | Flexible (archaic; refers to Sullustan individuals capable of squeezing into small tunnel openings) |
| 73-75 | Seluss | A serpent found in Sullustan caves and tunnels; considered a good omen by miners |
| 76-78 | Sian | Inventive |
| 79-81 | Sien | Ingenious |
| 82-84 | Syub | Industrious |
| 85-87 | Ten | Arrow (archaic) |
| 88-90 | T'nun | Hot-tempered (literally, "volcanic geyser"; refers to the unpredictability of the phenomenon) |
| 91-93 | V'buk | A particularly sturdy metal mined on Sullust (archaic; literally, "hard to break") |
| 94-96 | Yovl | Good memory |
| 97-100 | Znuv | Agile |

| d% Roll | Result | Meaning |
|---------|--------|---|
| 49-51 | Lapl | Shrewd |
| 52-54 | Lenb | Beloved |
| 55-57 | Lubv | Persuasive |
| 58-60 | Mueb | Tearful |
| 61-63 | Naal | A sweet-smelling incense favored by Sullustans |
| 64-66 | Noor | A graceful animal sometimes found in Sullust's tunnels; famed for its elusiveness |
| 67-69 | Obri | Poetry |
| 70-72 | Pyub | A flower that grows wild in caves on Sullust |
| 73-75 | Riev | A movement in Sullustan music |
| 76-78 | Snunb | Popular |
| 79-81 | S'viv | Energetic, lively |
| 82-84 | T'nal | A gemstone found in remote caves on Sullust |
| 85-87 | Tuiv | Laughter |
| 88-90 | V'ris | A gemstone found on Sullust |
| 91-93 | Yiuv | Graceful |
| 94-96 | Yolp | Stalactite |
| 97-100 | Z'nep | A Sullustan female of royal blood (archaic) |

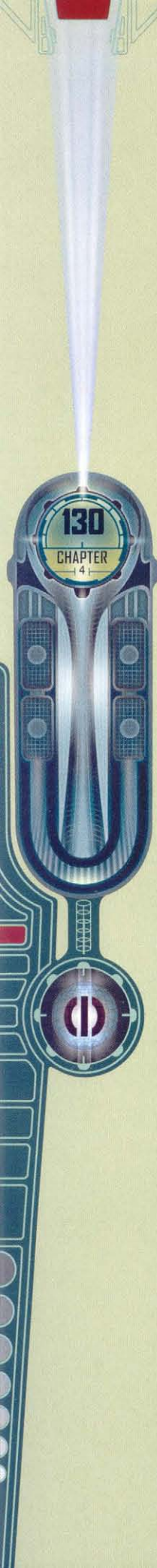


Table 4-39: Sullustan Surnames

| d% Roll | Result | Meaning |
|---------|--------|---|
| 1-3 | Aarb | Brewer |
| 4-6 | Avrun | Medical specialist |
| 7-9 | Bagy | Hunter |
| 10-12 | Bdu | Metalsmith |
| 13-15 | Bribbs | Farmer |
| 16-18 | Bryl | Night hours |
| 19-21 | Dllr | Rider |
| 22-24 | Evnul | Artist |
| 25-27 | Frul | Hot spring |
| 28-30 | Gieb | Singer |
| 31-33 | Giun | Miner |
| 34-36 | Hovy | Navigator |
| 37-39 | llab | Archer (archaic) |
| 40-42 | Jobl | Computer specialist |
| 43-45 | Kiuv | Baker |
| 46-48 | Kyak | Shipwright |
| 49-51 | Luul | Musician |
| 52-54 | Neva | Legal council |
| 55-57 | Niuv | Water warden |
| 58-60 | Numb | A savage predator found on the plains of Sulon, Sullust's agricultural moon |
| 61-63 | Nunb | Teacher |
| 64-66 | Shan | Gold |
| 67-69 | Shev | Fresh breeze |
| 70-72 | Sovv | Pilot |
| 73-75 | Squnn | Mechanic |
| 76-78 | Suub | Wainwright |
| 79-81 | Tevv | Porter |
| 82-84 | Tinray | A naturally created cave formation considered beautiful by Sullustans; prized as habitation space |
| 85-87 | Tsayv | Architect |
| 88-90 | Unnh | Warrior |
| 91-93 | Vegnu | Game warden |
| 94-96 | Yeel | Animal herder |
| 97-100 | Zdu | Plasteel crafter |

To generate a Rodian name, roll on Table 4-34: Random Rodian Names, and follow the instructions.

Sullustan Names

The Sullustans always have a given name and surname, and in most cases, each consists of four letters. Variations of three or five letters are relatively common, though six-letter names are rare and names longer than seven letters are almost unheard of. The length of Sullustan names seems to be determined by the translations of the Sullustan language into Galactic Basic, and has no apparent root in tradition or superstition, as some other cultures' naming conventions do. The meanings of Sullustan names refer to the meanings of the original words in Sullustese, rather than the Basic translations.

To generate a Sullustan name, roll once on either Table 4-37 or Table 4-38, depending on the character's gender. Then roll once on Table 4-39 to generate the Sullustan's surname.

Table 4-40: Trandoshan Names

| d% Roll | Result | Meaning |
|---------|------------|--|
| 1-3 | Askrik | "Bleeds his enemies dry" |
| 4-6 | Balkk | "Captures his prey alive" |
| 7-9 | Bossk | "Devours his prey" (archaic; refers to a kind of berserker rage once thought commendable in Trandoshans) |
| 10-12 | Brishkah | "Hunts with his eyes closed" (refers to the great skill of the hunter; sometimes used as an insult, however) |
| 13-15 | Busskish | "Kills from a distance" |
| 16-18 | Cradossk | "Tears the throats of his prey" |
| 19-21 | Dith | "Nemesis" |
| 22-24 | Doshkeet | "Slaughters in rage" |
| 25-27 | Flayss | "Fate" (specifically, a fate of death by slow torture) |
| 28-30 | Gissk | "Corners his prey" |
| 31-33 | Gorth | "Charges the enemy" |
| 34-36 | Hokker | "Kills with one blow" |
| 37-39 | Isskoh | "Hunts in his sleep" (refers to the natural talent of the hunter) |
| 40-42 | Juus | Meaning unclear (literally, "tastes of his foes") |
| 43-45 | Kallukoras | "Frightens his enemies into submission" |
| 46-48 | Klassht | "Kills with his teeth" |
| 49-51 | Krussk | "Strangles his prey" |
| 52-54 | Lokksnek | "Traps his enemies" |
| 55-57 | Mrash | "Gives no mercy" |
| 58-60 | Muggask | "Pummels with his fists" |
| 61-63 | Nig | "Fate" (specifically, a fate of violent death) |
| 64-66 | Nossk | "Burns his prey" |
| 67-69 | Pridossk | "Dismembers his prey" |
| 70-72 | Roeosss | "Crushes with his claws" |
| 73-75 | Sadeet | "Butchers his enemies slowly" |
| 76-78 | Sish | "Swims through fire" (archaic; refers to an ancient Trandoshan test of courage and endurance) |
| 79-81 | Skrisst | "Tears the enemy to pieces" |
| 82-84 | Ssoh | "Moves stealthily" |
| 85-87 | Ssorku | "Claws like razors" |
| 88-90 | Surussk | "Decapitates his prey" |
| 91-93 | Traggisk | "Bludgeons in fury" |
| 94-96 | Wertsnik | "Cannot stop killing" (archaic; refers to the ancient Trandoshan ideal of being devoted solely to hunting) |
| 97-100 | Yarroq | "Hunts without effort" |

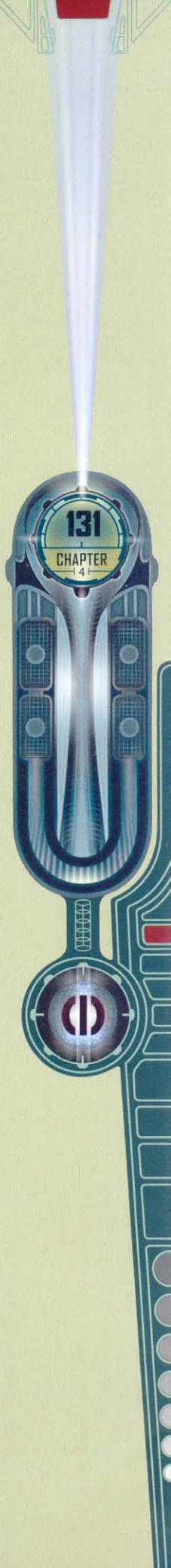


Table 4-41: Twi'lek Male Names

| d% Roll | Result | Meaning | d% Roll | Result | Meaning |
|---------|---------|---|---------|--------|---------------------------------------|
| 1-2 | Alask | Desert, sand | 47-48 | Jer | Arrow |
| 3-4 | Anoon | Commander, warrior chief | 49-50 | Karawn | Strength |
| 5-6 | Bibfort | A domesticated predator on Ryloth, used to guard families at night | 51-52 | Kopecz | Philosopher |
| 7-8 | Boc | Stalagmite, rock column | 53-54 | Lonay | Miner |
| 9-10 | Boona | A giant from a Twi'lek myth, known for his anger | 55-56 | Mazer | A surface-dwelling predator on Ryloth |
| 11-12 | Bril | Wind | 57-58 | Nabat | Farm, farmer |
| 13-14 | Byt | Hammer (as a weapon) | 59-60 | Nat | Rock |
| 15-16 | Cazne | Fortress, castle | 61-62 | Nawara | Tongue, speaker |
| 17-18 | Chee | War, warrior | 63-64 | Nerra | Brother |
| 19-20 | Chom | Drum | 65-66 | Nuro | Judge |
| 21-22 | Cotan | Tower | 67-68 | Olm | Porter, bearer |
| 23-24 | Darap | Stone | 69-70 | Orn | Bird of prey |
| 25-26 | Dinek | Male ruler, king | 71-72 | Pol | Stalactite |
| 27-28 | Elav | Scholar | 73-74 | Ree | Spear |
| 29-30 | Firith | Defender | 75-76 | Reess | Metalsmith |
| 31-32 | Glie | Axe | 77-78 | Rol | Sun |
| 33-34 | Guzerre | Priest, holy person | 79-80 | Silais | Gatekeeper, caretaker |
| 35-36 | Haly | Visitor | 81-82 | Siolo | Poet |
| 37-38 | Hid | Cliff | 83-84 | Skawn | Merchant |
| 39-40 | Ilar | Ash, dust | 85-86 | Tal | Champion |
| 41-42 | Inun | A famous blind youth who crossed the bright side of Ryloth in Twi'lek myths | 87-88 | Tol | Fire |
| 43-44 | Jart | A bird of prey on Ryloth that hunts in the dark | 89-90 | Tott | Thorn bush, fang |
| 45-46 | Jela | Sword | 91-92 | Valsil | Tailor |
| | | | 93-94 | Vuren | Mountain |
| | | | 95-96 | Warat | Victor, winner |
| | | | 97-98 | Yuned | Thunder |
| | | | 99-100 | Zelada | Traveler, explorer |

Table 4-42: Twi'lek Female Names

| d% Roll | Result | Meaning | d% Roll | Result | Meaning |
|---------|---------|---|---------|---------|---|
| 1-3 | Alema | Protector | 52-54 | Numa | Sister |
| 4-6 | Ann | Moon | 55-57 | Oola | Water |
| 7-9 | Aola | Flower | 58-60 | Palakwi | Lizard |
| 10-12 | Aayla | Mist, smoke | 61-63 | Pampy | Jewel |
| 13-15 | Ayy | Star | 64-66 | Poy | Wing, wings |
| 16-18 | Daesha | Female ruler, queen | 67-69 | Seela | Dancer |
| 19-21 | Dia | Ice | 70-72 | Seku | Memory |
| 22-24 | Feen | A sweet fruit found on Ryloth | 73-75 | Shakka | Lightning |
| 25-27 | Gida | Warrior (feminine form) | 76-78 | Shiri | Singer |
| 28-30 | Giza | Needle, stiletto | 79-81 | Sienn | Maiden |
| 31-33 | Jiljoo | Gem | 82-84 | Sinya | Darkness |
| 34-36 | Koyi | Serpent | 85-87 | Supisy | Mysterious female |
| 37-39 | Lyn | Snow | 88-90 | Swilja | A beautiful princess from Twi'lek legends |
| 40-42 | Mala | A famous mother of Twi'lek myths (mother of Nolaa) | 91-93 | Tann | Hope |
| 43-45 | Nabrina | Beast of burden | 94-96 | Teeubo | Treasure |
| 46-48 | Nima | Gift | 97-100 | Xiaan | Spider |
| 49-51 | Nolaa | A faithful female of Twi'lek myths (daughter of Mala) | | | |

Table 4-43: Twi'lek Clan Names

| d% Roll | Result | Meaning |
|---------|----------|--|
| 1-2 | Amersu | Solid |
| 3-4 | Ani | Desired |
| 5-6 | Blankuna | Philosophical |
| 7-8 | Blen | Captivating, enthralling |
| 9-10 | Bondara | Carefree, easy |
| 11-12 | Bonduna | Descended from Bondu (an ancient Twi'lek hero) |
| 13-14 | Dira | Gentle |
| 15-16 | Distombe | Strong |
| 17-18 | Doneeta | Sure, wise |
| 19-20 | Dura | Of or related to mines |
| 21-22 | Eyan | Young, youthful |
| 23-24 | Fenn | Industrious, hard-working |
| 25-26 | Freetaa | Brave |
| 27-28 | Freykaa | Beloved |
| 29-30 | Gella | Flowery |
| 31-32 | Han | Sharp |
| 33-34 | Jab | Gemlike |
| 35-36 | Kairn | Dark, black |
| 37-38 | Kluub | Tranquil |
| 39-40 | Komad | Chivalry, chivalrous |
| 41-42 | Kru | Mountainous |
| 43-44 | Luroon | Ingenious, intelligent |
| 45-46 | Me | Fiery, hot |
| 47-48 | Mobok | Authoritative |
| 49-50 | Nilim | Heroic |

| d% Roll | Result | Meaning |
|---------|---------|------------------------|
| 51-52 | Olan | Wealthy |
| 53-54 | Olgkru | Strong-willed |
| 55-56 | Passik | Golden, of gold |
| 57-58 | Rackus | Happy |
| 59-60 | Racor | Laughing |
| 61-62 | Rar | Bold |
| 63-64 | Rha | Sunny, bright |
| 65-66 | Secura | Skilled |
| 67-68 | Shala | Crying, tearful |
| 69-70 | Sivron | Shrewd |
| 71-72 | Smoo | Blessed |
| 73-74 | Tar | Swift |
| 75-76 | Tarkona | Stormy weather |
| 77-78 | Teksa | Trustworthy |
| 79-80 | Tiatkin | Creative |
| 81-82 | Toqema | Dependable |
| 83-84 | Torr | Pale, white |
| 85-86 | Tualin | Royal, noble |
| 87-88 | Una | Graceful |
| 89-90 | Valla | Legal, of law |
| 91-92 | Ven | Silvery, of silver |
| 93-94 | Vida | Pleasing to the senses |
| 95-96 | Vrei | Lucky, fortunate |
| 97-98 | Waran | Of tunnels or caves |
| 99-100 | Ziveri | Scorching |

Trandoshan Names

Trandoshan names are predominantly masculine mainly because of the archaic and sexist Trandoshan mentality that says that only those who hunt or otherwise earn respect (i.e., the males) deserve names. Consequently, the Trandoshan language has no feminine names and very few gender-neutral names. Trandoshan females are either breeding stock or thought of as “one of the hunters,” and therefore, deserving of a true (masculine) name.

Roll once on Table 4-40 to generate a Trandoshan name.

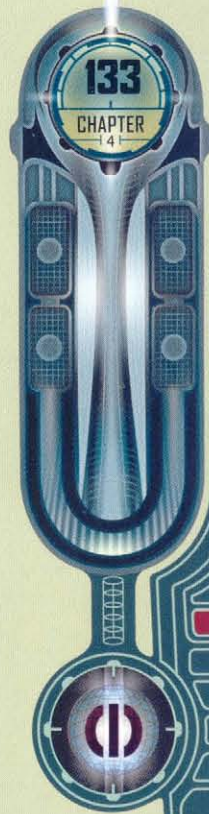
Twi'lek Names

Though Twi'lek names frequently have a two-part construction (“Bib Fortuna,” “Aayla Secura,” “Firth Olan,” and so on), Twi'leks make a conscious decision to pronounce them in this fashion. Ordinarily, a Twi'lek's given name and clan name are joined together to show that the Twi'lek in question belongs to the clan. Some Twi'leks choose to separate their names because they do not feel that they belong to their clan anymore, such as in the case of Firth Olan, who turned his back on his clan to make his own fortune in the galaxy. Others have this separation forced upon them, as in the case of Bib Fortuna, whom the Una clan cast out for his depredations on his own people. Still others, such as Aayla Secura, are

so much a part of another culture (in her case, the Jedi) that they do not truly belong to their clan.

Ryl, the language of the Twi'leks, is one of those in which names still carry a great deal of meaning. In a few cases, Twi'leks drop the apostrophe in a name because it changes the intended meaning of the name. The placement of the apostrophe (pronounced as a glottal stop) plays an important part in the pronunciation of Twi'lek names. An improperly placed glottal stop can change the implied meaning. The name Nawara Ven, for example, means “tongue silver,” or more appropriately, “silver tongue.” By pronouncing it “Nawara'ven,” though, the meaning changes to something other than what he and his clan desire.

To generate a Twi'lek name, roll once on Table 4-41 or Table 4-42 (depending on the Twi'lek's gender). Then roll once on Table 4-43 to generate a clan name. You might want to alter the exact spelling or pronunciation to suit your tastes or the character's background. For example, if you generate the name “Jart Tarkona,” you could decide that the character prefers to pronounce it either “Jart'tarkona” or “Jarttar'kona,” signifying his membership in the Tarkona clan, but emphasizing alternate meanings of his name. Similarly, you can also break the combination in a different place, but still do without the apostrophe: “Jarttar Kona,” for example.



Wookiee Names

Because names in the Wookiee language of Shyriiwook can't be pronounced by most species, the standard convention for other species is to translate the Wookiee name into a series of roughly similar

Table 4-44: Random Wookiee Names

| d10 Roll | Result |
|----------|--|
| 1-6 | Roll once on Table 4-45 and once on Table 4-46. |
| 7-9 | Roll once on Table 4-45 and twice on Table 4-46. |
| 10 | Roll once on Table 4-45 and three times on Table 4-46. |

Table 4-45: Wookiee Name Prefixes

| d% Roll | Result | Meaning |
|---------|--------|--|
| 1-3 | Arri | Mighty, strong |
| 4-6 | Atti | Father/Mother, first |
| 7-9 | Bus | Home, life, tree |
| 10-12 | Ciir | Ancient, great, wise |
| 13-15 | Chal | Hidden, secret, shadow |
| 16-18 | Chew | Honored, noble, trusted |
| 19-21 | Dew | Fierce, stern, stout |
| 22-24 | Dry | Elder, old, wizened |
| 25-27 | Fro | Proud, powerful |
| 28-30 | Gaar | Brave, bold, fearless |
| 31-33 | Geyy | Fat, large, great |
| 34-36 | Gra | Peaceful, steady, sure |
| 37-39 | Groz | Burning, furious, golden |
| 40-42 | Issh | Black, dangerous, dark, deep |
| 43-45 | Ji | Beloved, fortunate, lucky |
| 46-48 | Jow | Space, star, sun, vast |
| 49-51 | Kalla | Angry, mad, wild |
| 52-54 | Kal | Moon, night, white |
| 55-57 | Kerri | High, tall, tree |
| 58-60 | Kit | Deft, nimble, swift |
| 61-63 | Liak | Autumn, blood, red |
| 64-66 | Low | Dutiful, honored, proud |
| 67-69 | Lof | Clever, cunning, wily |
| 70-72 | Malla | Beautiful, green, valued |
| 73-75 | Nag | Heroic, legendary, mythic |
| 76-78 | Ralr | Lake, ocean, river, sea |
| 79-81 | Ror | Dark, hidden, marsh, swamp |
| 82-84 | Sal | Lightning, rain, storm, thunder |
| 85-87 | Shor | Deadly, fierce, lethal, shadow |
| 88-90 | Sno | Curious, fast, quick |
| 91-93 | Spet | Famed, legends, legendary, mythic, revered |
| 94-96 | Tar | Cloud, fog, mist |
| 97-100 | Wrll | Quiet, soft, stealthy |

Table 4-46: Wookiee Name Suffixes

| d% Roll | Result | Meaning |
|---------|--------|----------------------------------|
| 1-3 | addik | Guardian, guard, sentinel |
| 4-6 | ahab | Keeper, warden |
| 7-9 | an | Crafter, craftsman, master |
| 10-12 | anta | Judge, leader |
| 13-15 | arra | Fur, hide, shield |
| 16-18 | bacca | Ally, brother/sister, friend |
| 19-21 | becca | Blade, defender |
| 22-24 | bev | Child, son/daughter |
| 25-27 | bow | Bearer, keeper, worker |
| 28-30 | chiir | Air, call, speech, voice |
| 31-33 | chit | Champion, hero |
| 34-36 | cuk | Companion, husband/wife |
| 37-39 | drll | Safety, sky, treetop |
| 40-42 | evge | Beast, katarn, rage |
| 43-45 | kabukk | Ancestor, councilor, guide |
| 46-48 | kazza | Ghost, spirit, tracker |
| 49-51 | kkata | Child, rogue, scoundrel |
| 52-54 | lanna | Cry, growl, roar |
| 55-57 | mapia | Rain, season, storm |
| 58-60 | mum | Claw, climber, tool |
| 61-63 | nik | Jester, joker, riddle, webweaver |
| 64-66 | orral | Strider, treasure, worthy |
| 67-69 | ova | Eye, gazer, seeker, seer |
| 70-72 | pirr | Builder, forger, trader |
| 73-75 | porin | Sage, scholar, teacher |
| 76-78 | raoao | Cousin, kin, noble |
| 79-81 | ryyhn | Danger, shimmersilk, syren plant |
| 82-84 | tatha | Bite, biter, claw |
| 85-87 | tharr | Flyer, swimmer |
| 88-90 | tobuck | Music, singer, song |
| 91-93 | urra | Captain, soldier, warrior |
| 94-96 | warr | Forest, guide, hunter, scout |
| 97-100 | ykam | Dancer, walker |

phonics. Wookiees are comfortable with this practice, since they understand Basic enough to recognize the Basic versions of their names, and see no reason to insist that other species hurt themselves for the sake of an accurate pronunciation. Like Ryl, Shyriiwook is a very expressive language, and every name carries a lot of meaning.

It might seem that Wookiee names would be restricted to the Wookiees themselves, but this is far from the case. During the Rebellion, the plight of the Wookiees resulted in many Rebels using Wookiee names as code terms or as part of ciphered messages. Members of species who saw the Wookiees as kindred spirits adapted Wookiee names into their own culture, including some Ewoks who see Wookiees as big brothers of sorts. The New Republic makes a great showing of naming monuments, new planets, and military ships after Wookiees in an effort to show they are accepted and desired members of the new civilization.

Shyriiwook is comprised of several specific noises that can be roughly categorized into barks, growls, grumbles, grunts, moans, snarls, and trills. Consequently, Wookiee words are next to impossible

Table 4-47: Zabrak Male Names

| d% Roll | Result | Meaning |
|---------|--------|--|
| 1-3 | Alk | Lucky |
| 4-6 | Bekk | Tireless |
| 7-9 | Blok | A breed of herd animal domesticated by the Zabrak; related to the bantha |
| 10-12 | Bruth | A vicious predator eventually domesticated by Zabrak colonists on the world of Lorista |
| 13-15 | Cosh | Pride (refers to the male Zabrak being the pride of the family unit, rather than the ego of the Zabrak) |
| 16-18 | Dak | Meaning unknown (archaic) |
| 19-21 | Dulk | Shield |
| 22-24 | Eeth | Fearless |
| 25-27 | Frok | Dependable |
| 28-30 | Gluk | Javelin |
| 31-33 | Gruk | Spear |
| 34-36 | Hakk | Sword |
| 37-39 | Ilt | Meaning unknown (archaic) |
| 40-42 | Jut | Fast, swift |
| 43-45 | Kaz | Intelligent, innovative |
| 46-48 | Krag | A gigantic herd animal responsible for killing many Zabrak colonists on the world of Frithia; later domesticated |
| 49-51 | Lath | Crafty, skilled |
| 52-54 | Lok | A breed of herd animal domesticated by the Zabrak; related to the bantha |
| 55-57 | Mag | Strong, mighty |
| 58-60 | Mol | Rainstorm |
| 61-63 | Nolt | Provider |
| 64-66 | Nop | First-born son |
| 67-69 | Ooth | Vigilant |
| 70-72 | Praz | Strong-willed (archaic; literally, "eager to live"; once described children who survived birth complications) |
| 73-75 | Ra | Meaning unknown (archaic) |
| 76-78 | Strok | Axe |
| 79-81 | Sul | Second-born son |
| 82-84 | Trep | Meaning unknown (archaic) |
| 85-87 | Tum | Healthy |
| 88-90 | Vak | Club |
| 91-93 | Wuk | Hammer |
| 94-96 | Yuth | Resourceful |
| 97-100 | Zur | An insect native to Iridonia; renowned for its speed and how difficult it is to kill, named after its sound |

for non-Wookiees to pronounce properly (though it has been claimed that Ewoks and Yuzzem can at least get close). A standardized translation technique that replaces Shyriiwook noises with sounds common to Basic has been developed. Though this method is normally used only to transcribe Shyriiwook using the Basic alphabet, it can also be used to translate Wookiee native names into sounds most species can pronounce. Though technically not the correct pronunciation of these names, a Wookiee familiar with Basic recognizes this version of his name and generally answers to it.

To generate a Wookiee name, roll on Table 4-44 below, or simply choose a prefix from Table 4-45 and one or more suffixes from Table 4-46. If none of the combinations particularly suits you, try adding a, e, y, l, r, s, sh, or a set of double letters. Feel free to switch a suffix and prefix if you find they're not working in their standard order.

Zabrak Names

The Zabraks use a given name and a family name, each of which is usually limited to one syllable, and generally no more than five letters long. This is typical of the simple Zabrak language; Zabraks also avoid complicated combinations of letters. Many Zabraks who journey off-world develop a reputation for being laconic, but it's only because they find most languages other than their own hard to pronounce, and they don't wish to sound foolish trying to verbalize difficult words.

Zabrak names usually have meanings related to survival, in keeping with the species' origins on their harsh homeworld. Their names also reflect a certain pride in their abilities, as well as their confidence in accomplishing tasks they have yet to try. As another ancient starfaring species (like the Duros), some more modern Zabrak names relate to technology and travel, and the meanings of some of the older names have become lost to time.

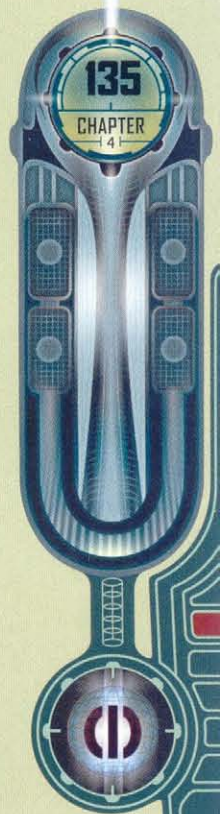


Table 4-48: Zabrak Female Names

| d% Roll | Result | Meaning |
|---------|--------|---|
| 1-3 | Ath | A figure from Zabrak mythology; ushered Zabrak into the afterlife, or "lands of plenty"; sister of Nath (archaic) |
| 4-6 | Bez | Protective (literally, "guards her young") |
| 7-9 | Bluth | A sweet-smelling plant found on Iridonia |
| 10-12 | Bron | Slender (archaic; literally, "works hungry") |
| 13-15 | Col | Meaning unknown (archaic) |
| 16-18 | Doz | Warrior (feminine form; literally, "stands beside the spears") |
| 19-21 | Dret | Meaning unclear (literally, "raised fist") |
| 22-24 | Enth | Clean (archaic; literally, "bathes often"; refers to a sign that a Zabrak girl comes from a successful family) |
| 25-27 | Flith | A particularly hearty variety of flower found in Loristan wastelands |
| 28-30 | Gith | A figure from Zabrak mythology; provided food under miraculous circumstances (archaic) |
| 31-33 | Gull | Strong mother (literally, "fertile ground"; refers to Zabrak females who could survive bearing multiple children) |
| 34-36 | Hosh | Fresh water |
| 37-39 | Ish | Meaning unknown (archaic) |
| 40-42 | Jith | Wise (archaic; literally, "ghost-wise"; possibly refers to ancient Zabrak Force-users—perhaps even early Jedi) |
| 43-45 | Kel | Warm (refers to body temperature, not temperament) |
| 46-48 | Kes | Cook (archaic; literally, "fire tender"; refers to Zabrak females whose job was to keep cooking fires ready) |
| 49-51 | Leth | Early harvest |
| 52-54 | Losh | Meaning unknown (archaic) |
| 55-57 | Mith | Good gardener (literally, "grain-wife") |
| 58-60 | Mus | Wine (originally referred to strong alcohol used to cleanse wounds) |
| 61-63 | Nath | A figure from Zabrak mythology; ushered Zabrak into the afterlife, or "lands of plenty"; sister of Ath (archaic) |
| 64-66 | Nul | Daughter |
| 67-69 | Oz | Meaning unclear (literally, "egg") |
| 70-72 | Poth | A species of carnivore found on Frithia that commits suicide in lean times to feed its young |
| 73-75 | Rish | Young (literally, "youthful appearance") |
| 76-78 | Sash | Dancer (archaic; literally, "dust dancer"; refers to ancient Zabrak courting rituals) |
| 79-81 | Sill | Warm breeze |
| 82-84 | Tosh | Weaver |
| 85-87 | Triz | Mournful (refers to an animal found on Iridonia that compulsively buries its dead) |
| 88-90 | Vesh | Fresh air |
| 91-93 | Wo | Meaning unknown (archaic) |
| 94-96 | Yet | Level-headed |
| 97-100 | Zif | Sweet, rare (also a term of endearment) |

To generate a Zabrak name, roll once on either Table 4-47 or Table 4-48 (depending on whether the Zabrak is male or female). Then roll once on Table 4-49 to generate the Zabrak's surname.

Droid Names

Droid names are alphanumeric, combining letters of the alphabet with numerals. A droid's name can be written as a short alphanumeric string—usually a combination of three or four letters and numbers, such as R2-D2—or spelled out phonetically ("Artoo-Detoo"). Not all droid names can be spelled out phonetically in a way that makes them easy to write or pronounce. In such cases, either the alphanumeric string is used exclusively (for example, IG-88), or a simpler "pet name" or diminutive phonetic form is adopted using fragments of the alphanumeric string (for example, "Kate" instead of "KT-18").

Sample droid names include Z-2XE ("Zetoo-Exec"), R3-N2 ("Arthree-Entoo"), U-T8 ("Yutee"), and SK-6 ("Skix"). Here are phonetic spellings for the various letters of the alphabet, as well as a few numbers:

| | |
|-----------------------|----------------------------|
| A—ay | O—oh or -o (suffix) |
| B—bee or be- (prefix) | P—pee (or pi) |
| C—see | Q—kaw (or kue) |
| D—dee or de- (prefix) | R—ar |
| E—ee | S—ess or es- (prefix) |
| F—ef | T—tee (or ti) |
| G—jee | U—yu |
| H—aych | V—vee or ve- (prefix) |
| I—eye | X—ex |
| J—jay | Y—why (or wy) |
| K—kay | Z—zee or ze- (prefix) |
| L—el | 1—"wun" |
| M—em (or emm) | 2—"too" |
| N—en (or enn) | 8—"ayt" or "-ate" (suffix) |

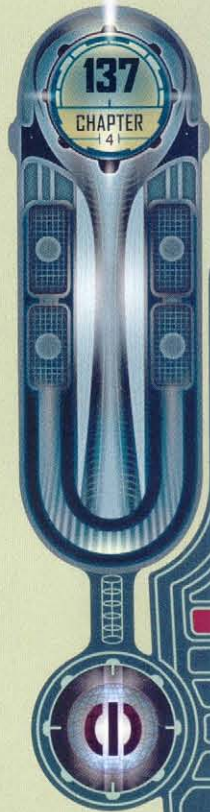


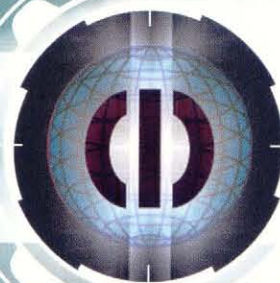
Table 4-49: Zabrak Surnames

| d% Roll | Result | Meaning | d% Roll | Result | Meaning |
|---------|--------|---|---------|--------|--|
| 1-3 | Ap | Animal herder | 46-48 | Koth | Fire guardian (archaic) |
| 4-6 | Blod | Nomad (literally, "windblown") | 49-51 | Lo | Meaning unknown (archaic) |
| 7-9 | Brum | Porter (archaic; literally, "bearer of the dead") | 52-54 | Lusp | Fuel merchant |
| 10-12 | Bukk | A herd animal utilized by the Zabrak as a beast of burden and a food supply | 55-57 | Mak | Raider (archaic; raiding other communities for supplies was at times considered an honorable profession) |
| 13-15 | Cuth | Meaning unknown (archaic) | 58-60 | Morz | Trader |
| 16-18 | Dep | Meaning unclear (literally, "swimmer") | 61-63 | Noth | Water guardian (archaic) |
| 19-21 | Doth | Sentry (literally, "guardian of tents") | 64-66 | Nud | Weaponsmith |
| 22-24 | Eth | Feast (archaic; originally denoted a wealthy family because only such families could afford feasts) | 67-69 | Osh | Meaning unknown (archaic) |
| 25-27 | Fash | Hyperdrive engineer | 70-72 | Plan | Scout |
| 28-30 | Gath | Seeker (archaic; refers to foragers who searched for useful items) | 73-75 | Rosh | Builder (archaic, but encompasses various structures and machines throughout Zabrak history) |
| 31-33 | Grim | Farmer (archaic; has the same root as the Zabrak word for "futility") | 76-78 | Sang | Shaman |
| 34-36 | Halk | Visitor (literally, "meal sack"; originally referred to strangers, who were welcome as long as their food held out) | 79-81 | Stath | Navigator |
| 37-39 | Ip | Hunter | 82-84 | Toth | Guide |
| 40-42 | Juz | Chieftain | 85-87 | Trop | Shipwright (archaic; originally referred to sailing ships and, later, speeders) |
| 43-45 | Kast | Mercenary (archaic; literally "food warrior"; refers to ancient practice of paying mercenaries with food) | 88-90 | Ush | Meaning unknown (archaic; may be a variant spelling of Osh) |
| | | | 91-93 | Voth | Meaning unclear (literally, "voice guardian"; may refer to air supplies in hostile environments) |
| | | | 94-96 | Woz | Meaning unknown (archaic) |
| | | | 97-100 | Zoth | Physician (archaic; literally, "fate guardian") |



CHAPTER FIVE

THE HEROIC JOURNEY | **5**



I

The *Star Wars* films tell the epic tale of Anakin Skywalker's rise to power, fall to the dark side, and redemption with the help of his son. They incorporate mythic themes culled from cultural legends throughout the world to weave a grand tapestry of storytelling, exotic settings, and intense drama. These elements draw viewers into the universe and inspire them to care about the heroes' destinies and thrill at their daring escapades.

You can infuse your games with the same epic heroism that drives the *Star Wars* movies. Create a grandiose campaign where the characters become the central figures in deciding their fates. Infuse the heroes and their allies, contacts, and adversaries with qualities that reflect their role in your saga. Forge a campaign and individual adventures that embody classic themes from myth and legend. Give life to Gamemaster characters whose destinies parallel the heroes', from close friends and reliable contacts to dire enemies.

By examining various aspects of epic storytelling, you can bring the excitement of the mythic adventure in *Star Wars* to your games.

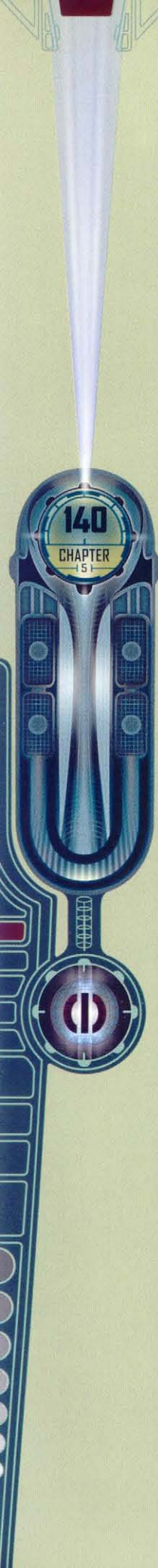
Designing an Epic

When you first set out to plan your epic storyline, you should consider various factors that set up the situation and drive the heroes right from the beginning to the heart of the campaign.

Creating the Hook

All characters require motivation, clear goals they can achieve, and ultimate causes for which they fight. Determine the campaign hook that drives the heroes, and sum it up in one sentence so you can constantly refer to it while building adventures into the storyline.

For instance, each character in the *Star Wars* films has a hook that drives their personality, actions, and direction. Anakin Skywalker wants to win freedom for himself and his mother so he can travel throughout the galaxy. Luke Skywalker ultimately wants to become a Jedi Knight "like my father before me." Princess Leia seeks to further the cause of the Rebel Alliance and defeat the evil Empire. Han Solo hopes to free himself from debt and obligation to Jabba the Hutt.



Determine a hook for the overall campaign that relates directly to individual characters or the group. Representatives of the Jedi Council may strive to find a peaceful, diplomatic solution to a war tearing a world apart. If running a band of Rebel commandos, they might all seek to destroy the Empire's hold over their homeworld. Bounty hunters may form an alliance to defeat a powerful crime lord who somehow betrayed each of them (or their families) in the past. Heroes adventuring in The New Jedi Order era may seek to save citizens from the Yuuzhan Vong onslaught and pursue some miracle strategy for defeating the invaders.

The hook becomes the heroes' central goal and your core guide in directing the course of a campaign.

Preparing the Heroes

Hooks provide the general basis for a storyline, but they also depend on the mix of characters participating in a campaign. Work with players to create a cohesive band of heroes best-suited for a particular hook. You might also wait to see what characters the players generate and how they relate to one another before choosing a particular hook that best relates to their backgrounds and abilities. You might even offer hints to players on the kinds of classes, equipment, and skills that will play a great role in the upcoming storyline. Provide hints on what might matter in their backgrounds—past enemies, family histories, homeworlds, and personal information that might affect their involvement and interest in the campaign.

Anakin Skywalker wants to leave Tatooine and explore the galaxy because he constantly hears spacer stories of exotic locations. Luke Skywalker cares about becoming a Jedi Knight because he learns from Obi-Wan Kenobi that his own father was a great Jedi. Princess Leia opposes the Empire because she was raised among the peaceful aristocracy of Alderaan. Han Solo must clear his name because of past debts incurred in illegal activities he's since put behind him.

Give each character some personal catch to tie them into the core hook before the campaign begins. This might consist of driving background information they've known all their life or just recently discovered. ("Your father starved to death during a Trade Federation embargo.") Perhaps they possess a family heirloom or mysterious trinket about which they seek more information. ("Your mother's lightsaber served her well during the Clone Wars.") They might start the game with a droid, vehicle, starship, or other financial asset that they seek to protect while using it to further their cause. ("R2-PU has worked for your family's repair business for years.")

Before you embark on your epic campaign, make sure each hero has a personal reason to care about your central hook.

What the Heroes Know

You should also make clear to players what era they'll adventure in and how much about the galaxy in that

period they know. Those adventuring during the Rebellion era can't possibly know of the Emperor's plan to construct a second Death Star, though this revelation might become a goal for the campaign. If they begin early in the New Republic era, they might not yet know about the impending Yuuzhan Vong invasion.

The heroes' foreknowledge also depends on their circumstances in relation to their mobility in the galaxy. If they've never left their homeworld before, their access to galaxywide news might be limited. They might only know of the aliens, factions, and technology available on or visiting their native planet. More mobile characters who've had time and means to explore the vast galaxy would be more savvy about political events, military action, trade wars, and the overall state of affairs.

These limitations can lead to some interesting role-playing, as players well-versed in the *Star Wars* galaxy try to "play dumb" with the limited knowledge their characters possess. This might play a key role in your campaign, especially if the heroes must uncover and stop plans that could affect the fate of their world and the entire galaxy.

Disseminating Information

During the campaign—and certainly when you begin a storyline—you may encounter times when you don't want to explain everything openly to all the characters as common knowledge. Personal background elements (such as those mentioned in "Preparing the Heroes," above), secret or concealed gear, ulterior motives, and hidden identities prove most effective in campaigns when only the immediate character they affect knows of them. For instance, it might be best if the entire party doesn't know that one character is a noble posing as a vagabond gambler to elude enemies. This revelation can form a key plot point in the overall storyline, so you'll want to keep it concealed as long as possible.

You should pass along sensitive character information through written background notes you've prepared earlier. Throw off the suspicions of other players by making sure everyone receives a note at this time with personal information about their characters, though it need not be as important as tips going to a specific player. You can also spread information by meeting privately with the individual players concerned, though this may consume too much game time and spread suspicion among those who aren't involved.

If a hero acquires specific information during the course of the campaign, pass it along in a form that allows her to withhold it from others if necessary. Create a simple player handout form for information read from datapads and computer terminals. Allow heroes to hold private conversations with GM characters apart from the group. Between game sessions, ask players to write short requests for information, gear, or other necessary materials their characters might need.

Option: Heroic Qualities

Some characters in the *Star Wars* universe have a rare talent that only a handful of people in the galaxy share—if that many. These qualities, such as the strength in the Force manifested by Anakin Skywalker and his descendants, set these characters apart as both different and special. Destiny has a special purpose planned for them, though for some, fulfilling their destiny may be the last thing they ever do.

The heroes created by players can have similar roles in the grand scheme of the galaxy. The resultant special abilities are called Heroic Qualities, and though they work somewhat like feats, they are almost entirely controlled by the GM. You choose what the qualities are, how and when they manifest, and what drawbacks, if any, they carry with them. Players can make suggestions for what heroic qualities they would like their characters to have, but ultimately, you decide. As with destiny itself, the hero only controls how he reacts to it—not where it takes him.

When a player creates a character, he should decide whether or not he wants the character to have Heroic Qualities. (Obviously, you can assign Heroic Qualities to a character later, if desired.) If you approve, you can work with the player to determine the general form the Heroic Qualities will have: a certain affinity with machines, like Anakin Solo, or perhaps a tremendous gift for Jedi mind tricks, like Corran Horn.

You then take this basic concept and fill in the details, keeping the information secret from the player. The reason for this is so that the player never knows precisely the limitations—or full extents—of his character's Heroic Qualities. It's a mystery for the player to explore, but a mystery with built-in rewards. Discovering the extents and limitations is up to the player, and you should avoid giving the player hard numbers. For example, while you might tell Luke Skywalker's player that Luke gets the Force-Sensitive feat for free, and that he can purchase a Force feat before taking a level in a Force-using class, you withhold the information that Luke is getting an additional Force die when he spends a Force Point. You only describe what the character experiences: "You feel the Force very strongly, as though you're just a conduit for its will." The character's Heroic Qualities become part of a voyage of self-discovery—and, perhaps more entertainingly, always keep the player guessing.

The major possible pitfalls of this optional rule lie in making Heroic Qualities too common (letting nearly everyone in the group have them) or making them too good (so that they disrupt the game).

Assigning Heroic Qualities

Although you can always amend how a Heroic Quality works (without the players ever being the wiser) if you find that it's a little too good, limiting the number of Heroic Qualities in the game is a little



more problematic. If there are too many, they become considerably less special—in addition to possibly wreaking havoc with your campaign.

Any given group of heroes should have no more than one Heroic Quality per member of the group—though they could easily all reside in one character, if the other players aren't interested. You should find out which players are interested, then choose, if need be, which hero or heroes actually get Heroic Qualities. Four main concerns should factor into this decision.

Player Availability: Obviously, it is a waste of energy to assign a grand heroic destiny to a player who can only make it to half of the scheduled game sessions. The less that player is available for the game, the longer it's going to take to tell the story of his character's heroic destiny.

Playing Style: Some types of players just don't mesh well with Heroic Qualities. Casual gamers are a prime example; having a character who is in some way "special" could be meaningless to them. Those who like power gaming, on the other hand, aren't going to be as interested in what their character's Heroic Qualities signify in the galactic grand scheme as much as they're interested in what those Heroic Qualities can do for their characters in the short term. The types of players who will provide the most entertainment for the entire group are the players who like puzzles (the "tacticians," though this frequently means trying to outsmart them in order to keep the mystery engaging) and the players who are engrossed in the story.

Note that there's nothing stopping you from giving Heroic Qualities to the power gamer's character or even the casual gamer's character. These are just guidelines for order of preference.

Campaign Focus: If you have a specific story in mind for the campaign and Heroic Qualities are just going to get in the way, then you are perfectly within your rights to limit their availability even further. (You could even decide that Heroic Qualities are completely off-limits or, conversely, that everyone has them.) In any event, Heroic Qualities are ultimately under your control, and they should never be allowed to interfere with the direction the campaign is going, or how fast it gets there.

Moderation: Resist the temptation to make every special quirk of a character into a Heroic Quality. For example, Jacen Solo is good with animals, but the manifestations of that ability easily fall into the Handle Animal skill, with a little boost from the Animal Affinity feat. He doesn't need a Heroic Quality to represent that ability. Similarly, Han Solo's luck is easily represented by the scoundrel class ability Lucky. The "perfect memory" of the character Winter, while unusual, should really be a feat rather than a Heroic Quality. It doesn't give her any special destiny and actually represents a talent that a great many people have.

Designing Heroic Qualities

The key to designing Heroic Qualities is keeping them open ended and, therefore, flexible. You should periodically assess the impact of Heroic Qualities on your game and be prepared to alter them as the need arises. (But overdoing it will only serve to confuse and frustrate the players.) The first step is to create a summary card that contains the following information:

Hero's Name/Player's Name: Give a general description of the character's Heroic Quality (or Qualities).

Manifestations: Describe how the hero perceives the ability in general, such as "a tingling he notices whenever he makes a check by 10 or more," or "an overwhelming calm when he tries to focus in the middle of combat and other violent distractions." This serves as a reminder for you.

Bonuses: List the obvious benefits to the hero, such as additional feats or options available during character creation or when advancing a level. These are the things you tell the player about the character's Heroic Qualities.

Secret Bonuses: List the less obvious benefits that the quality grants, such as additional Force dice, "trained-only" skills that the character can use untrained, and so on. This section serves to remind you of the things that you *haven't* told the player about the character's Heroic Qualities, but which the player may eventually discover.

Drawbacks: List how the Heroic Quality also hinders the character. An example could be as mundane as "the character suffers a -2 penalty on all Charisma checks" to as fateful as "the character is destined to bring balance to the Force—at the cost of his own life." This is another note meant for you, a suggestion on how to remind the player that the Heroic Quality does, after all, have a price.

Sample Heroic Qualities

Below are several examples of Heroic Qualities, along with brief discussions on how they were designed.

Anakin Skywalker (The "Chosen One")

Anakin is "the Chosen One" of ancient Jedi prophecies, the one who will "bring balance to the Force." He is very powerful in the Force, perhaps even more powerful than Yoda. However, he doesn't yet have Yoda's experience and, as a result, has a much harder time controlling all that power.

Manifestations: Anakin feels "the weight of the galaxy" whenever he attempts to meditate. He sometimes uses the Force in ways much more potent than he had planned (see Secret Bonuses).

Bonuses: Anakin gets the Force-Sensitive feat for free. He may also ignore the "Force level 1st" restriction when selecting Force feats (Control, Sense, and Alter).

Secret Bonuses: When Anakin spends a Force Point, he is treated as though he were three levels

higher than he actually is. If this means that Anakin would get more Force dice, you should roll the additional die in secret (or simply apply a +4 bonus, if you wish to keep the extra die totally secret).

Drawbacks: If Anakin succeeds at a Force-related skill check by a margin of 10 or more, he must make a Will save (DC 5) or be dazed (as described in the Character Condition Summary in Chapter 12 of the revised core rulebook) for a short time by the experience. You can choose how long he remains dazed, but “until the end of the encounter” is usually enough. In time, fate will force Anakin to face the most powerful darksider in the galaxy, and defeating the villain will cost Anakin his life.

Design Notes: Anakin Skywalker is an extreme example of Heroic Qualities in action. Anakin receives a number of benefits, but he gets very little mystery—except never really knowing what “bringing balance to the Force” means until he faces and destroys the Emperor. This Heroic Quality will make Anakin a powerful character, because not only does it give him many benefits, but the ultimate drawback only applies at the climax of the campaign. Being forced to make a Will save is a minor drawback, added almost for flavor; by the time Anakin reaches 4th level, it is all but meaningless, and you can ignore it altogether. In the meantime, it is merely an interesting way to reinforce the notion that the Force is something too big for young Anakin to cope with.

Luke Skywalker (The “Bloodline”)

Luke, the son of Anakin Skywalker, is very strong in the Force as well. His destiny has been hidden from him to keep him safe, and until events cause him to question his tenets, he doesn’t even believe in the Force.

Manifestations: Luke is nagged by a constant feeling that he should be doing something better with his life. As he grows and becomes a Jedi, these feelings begin to center on his father, who by now has become Darth Vader, the Dark Lord of the Sith.

Bonuses and Secret Bonuses: Same as for Anakin Skywalker.

Drawbacks: Though Anakin Skywalker brings balance to the Force, the real hero is his son Luke, who will force his father to examine his feelings and, out of love for Luke, fulfill his destiny. Thus, the drawback to Luke’s Heroic Qualities is that he is brought into conflict with Darth Vader repeatedly; Vader becomes Luke’s personal nemesis. After Anakin’s death, Luke will carry the weight of rebuilding the Jedi Order and using it to help restore justice to the galaxy.

Design Notes: Luke is a less extreme example. He has the same basic “powers” as Anakin Skywalker, but his drawback is more measurable: Luke must contend with a particular Sith Lord again and again. Darth Vader actively hunts Luke Skywalker and tries to turn him to the dark side. This means that, in their encounters, Vader will preferentially attack Luke, and



when the opportunity presents itself, use Luke's own friends against him.

Corran Horn (The "Legacy")

Corran comes from a line of Corellian Jedi—the Halyon family. Like all the Halyons, Corran has a tremendous talent for Jedi "mind tricks," such as Affect Mind and Illusion.

Manifestations: When Corran attempts to use telekinetic Force powers, he instead taps into his innate talent for mind tricks.

Bonuses: Corran's maximum ranks with Affect Mind or Illusion are calculated from his character level, not his Force-user level.

Secret Bonuses: None.

Drawbacks: Corran may not purchase ranks in any telekinetic Force skill, such as Move Object or Force Strike. He also cannot select feats that have Move Object or Force Strike ranks as prerequisites. For Corran to use telekinetic Force skills at all, he must first spend a Force Point. He does not gain the benefit of Force dice for this Force Point, however, though he may expend another Force Point at the same time to aid his skill check, as normal.

Design Notes: Corran Horn is a more moderate case. He gains a slight advantage (not having a maximum number of ranks of 11 for Affect Mind and Illusion), but at the cost of effectively not being able to use Move Object or Force Strike and never being able to select Force Flight or Force Whirlwind as feats. This drawback is relatively minor, though, in that it's no more limiting than simply *choosing* not to take ranks in Move Object or Force Strike. Thus, you add a rule that Corran must spend a Force Point even to make an untrained check in either of those skills. Note that the text is worded in such a way that those skills are only examples; if more telekinetic Force skills become available later in the campaign, Corran won't be able to take them, either.

Anakin Solo (The "Specialty")

Named after his grandfather, Anakin Skywalker, Anakin Solo is likewise very strong in the Force. His grandfather's facility with machines seems to have skipped a generation, giving Anakin a certain affinity for anything electronic.

Manifestations: Anakin "sees" schematics in his mind by using the Force and can discern how they work or why they won't. He merely needs to concentrate on the machine in question in order for this to work.

Bonuses: Anakin gets the Repair skill as a class skill, no matter what class he takes. Additionally, Anakin may attempt a Repair check as a full-round action to diagnose problems with machines, such as droids or starships.

Secret Bonuses: Anakin can detect hidden machinery merely by coming close to it. You should secretly roll a Search check for Anakin whenever he passes within 2 meters of concealed machinery.

Sometimes, he also can guess how to get past electronic or mechanical security systems, using his Repair check in place of Computer Use or Disable Device, as appropriate.

Drawbacks: Because young Anakin Solo has so many things in common with his grandfather, he is in some danger of following in the elder Anakin's footsteps and turning to the dark side. Also, as a result of seeing so much of the world around him as a machine that needs to be repaired, Anakin has a somewhat simplistic view of life's problems and how to go about correcting them. He reacts far more analytically than he does emotionally to social conundrums.

Design Notes: Anakin Solo, despite being the grandson of the "Chosen One," is not as "in tune" with the totality of the Force as his grandfather or his older brother, Jacen Solo. He is much more focused on simply being a good warrior, using the Force primarily to further that goal. Thus, Anakin doesn't get the "Skywalker bloodline" special quality that his grandfather and his Uncle Luke get.

Below are some additional examples of Heroic Qualities not attached to any particular character:

The "Extraordinary Talent"

The hero excels at some otherwise mundane activity, as though he were born to perform that particular task.

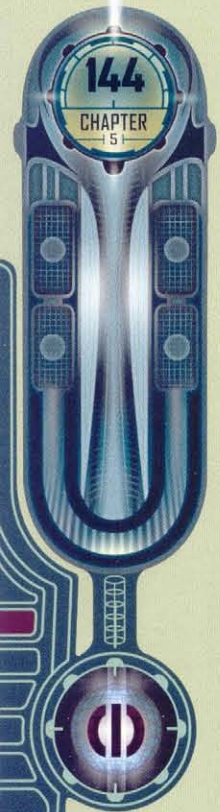
Manifestations: The hero feels extremely comfortable in situations that involve the activity (being "at home" in the cockpit of a starship, for example, or truly enjoying the kind of deal-making and backstabbing that goes on in the political arena). The hero might even feel a kind of "gentle urge" when using the talent would be a good idea.

Bonuses: The hero treats the main skill or skills associated with the activity as a class skill, regardless of his class skill list. Additionally, the hero may take 10 on a skill check for the skill, even under stressful or otherwise distracting conditions.

Secret Bonuses: The character sometimes succeeds at the activity even when his skill check would have otherwise failed. This is a plot device to enable you to guide the hero through the story a bit more easily.

Drawbacks: The hero's facility with this particular skill is aimed at fulfilling a specific purpose somewhere down the line. If the hero deviates from fulfilling that purpose or abuses his extraordinary talent, it fails him. Additionally, others sometimes become jealous of the hero's talent and seek to either unfairly best him or eliminate him altogether. Conversely, some individuals feel the need to guide the hero toward a particularly worthwhile use of his talent, and they can become disappointed if the hero doesn't share their vision or dedication.

Design Notes: The extraordinary talent is perhaps the easiest quality to introduce, because it allows you



to let the player do most of the work (by choosing how many ranks to purchase in the skill or skills in question and only occasionally requiring you to adjudicate anything). However, because this Heroic Quality must ultimately lead to using an otherwise mundane skill in an epic way, you must prepare the campaign climax well in advance—and be willing to adjust your plans as the hero's career unfolds.

The “Lost King”

The hero is believed by some to be the long-lost heir to a kingdom of some kind, whether he is or not. Of course, this is all news to the hero, who has no recollection of having ever been part of a royal family.

Manifestations: The hero has vague memories of a place he's never been. He also is occasionally approached by people of a previously unknown culture who wish to pay him homage and generally treat him as royalty.

Bonuses: Because they treat him as their lost ruler, the hero gains a +2 synergy bonus on all Reputation checks involving the common people of his “homeland.”

Secret Bonuses: The hero sometimes receives anonymous gifts of things he happens to need. Treat this as a variant of the Favors and Contacts rules found in Chapter 12 of the revised core rulebook. This secret benefit only works when the hero is in a place where individuals from his homeworld might be found.

Drawbacks: Only the common people of the world in question believe that the hero is their lost king. The current rulers usually feel the hero is a confidence artist. Unfortunately, if they *do* believe him, the situation is even worse, since they fear that he will try to take his throne back from them. The character suffers a –2 penalty on Reputation checks involving the rulers of his homeland, and he must occasionally contend with assassination attempts. Ultimately succeeding against the current rulers means that the hero must assume the responsibilities of a chief of state, which could mean that the hero leaves play, since kings are not known for undertaking adventures.

Design Notes: This is somewhat akin to the concept of the “Chosen One,” though it's aimed at non-Force-users. Although the partial drawback of the –2 penalty on Reputation checks can easily be circumvented by the hero taking the Influence feat, doing so is not particularly cost effective. The penalty only applies to a small group of people, so wasting a feat *specifically* to counteract the penalty with them is still an effective drawback. Note also that this Heroic Quality works best with heroes who don't like a lot of attention. (A scoundrel might be the perfect choice.)

The “Artifact”

The hero has come into possession of an item of considerable value and power. On its initial receipt,



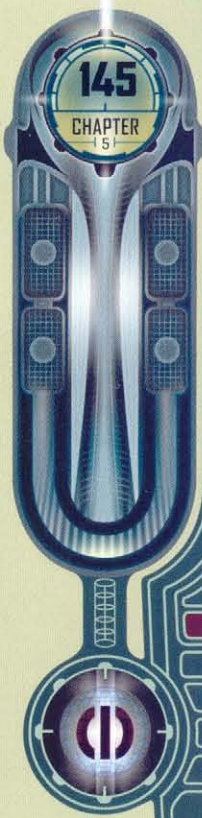
the item “bonded” with the hero, and it now works only for her.

Manifestations: At its very basic level, the item warns the hero when she is in significant danger. Whenever the hero fails to notice an imminent threat, the item emits a noise, glows, or vibrates.

Bonuses: The hero effectively gains the Force-Sensitive feat, though she cannot take additional Force feats as a result. She may purchase ranks in Force skills if she meets the prerequisites, but she may not use the skills unless the item is in her possession (and readied) at the time. If the hero chooses to multiclass into a Force-using class, she must ready the item to use Force skills or feats. She loses all benefits of the class if the item is no longer in her possession. (A character who already has the Force-Sensitive feat gains one Force Point and may use Force skills and feats normally.)

Secret Bonuses: The item is a vital component of a grander artifact—something the hero hasn't even heard of yet. As the hero unravels the mystery of the item, she gradually learns enough to look for the greater artifact. Even when she finds it, though, she still has to learn how the item and the artifact are meant to interact, how she is supposed to figure into the process, and, more importantly, what the greater artifact does.

Drawbacks: Obviously, an artifact that may be the key to indescribable power is a tremendous lure for the unscrupulous, and the hero regularly finds herself



hounded by people who are willing to kill her to get their hands on the item. The item also occasionally “punishes” the hero for doing the wrong thing— heating up, for example, or causing the hero painful headaches, or simply refusing to work. Ultimately, the hero doesn’t know what the greater artifact does, which creates the dilemma of whether or not to activate it and find out.

Design Notes: An artifact of this sort is a great way to introduce a Heroic Quality later in the game— especially to a hero who doesn’t already have the Force-Sensitive feat. This particular approach also lends itself well to groups where the membership is in flux. If the player whose character has the artifact leaves the group, you can easily transfer the artifact to another hero.

Elements of an Epic Campaign

Star Wars is much, much larger than many of its fans understand. If we don’t fully grasp the epic proportions of the story itself, our *Star Wars Roleplaying Game* campaigns will never quite capture the feel of the source material. Fortunately, the problem’s easily remedied—it just takes a little familiarity with the mythic elements behind the original *Star Wars*.

This article was originally written by JD Wiker and published on Wizards of the Coast’s *Star Wars Roleplaying Game* website (http://www.wizards.com/default.asp?x=starwars/main_rpg/rpg).

The Hero’s Journey

The *Star Wars* story is built on the *monomyth*: The classic story of the hero’s journey from being a common man, with no part in the grand scheme of things, to becoming the supreme hero, who personally makes the world a better place. This story is as old as humankind and is reflected in the legends of King Arthur, Gilgamesh, Perseus, and, in a more modern example, Luke Skywalker.

The heroic journey is spelled out by Joseph Campbell in his book *The Hero with a Thousand Faces* (a recent printing of which actually features a photo of Luke Skywalker on the cover). Using many examples from many cultures, Campbell identifies the elements of the story:

A common person is introduced in his mundane setting (The Ordinary World), and it is here that the person first discovers that he can make a difference, usually because of some event that challenges him to leave his comfortable surroundings (The Call to Adventure). Frequently, though, the potential hero refuses to participate for some reason (The Reluctant Hero), but is then given an impetus by an outside agent, often someone older, wiser, and more experienced than the hero (The Mentor).

Under the mentor’s tutelage, the hero begins exploring the larger world—the world of heroes, where adventures take place (Crossing the First Threshold).

RECOMMENDED READING

Obviously, the concept of the heroic epic was codified by Joseph Campbell in *The Hero With a Thousand Faces*, and he further explored it in *The Power of Myth*. Another good book on the subject is *The Key: How to Write Damn Good Fiction Using the Power of Myth* by James N. Frey. For other examples of the “monomyth,” try *Lord Jim* by Joseph Conrad, *Anna Karenina* by Leo Tolstoy, and *The Old Man and the Sea* by Ernest Hemingway. Also, for a somewhat more offbeat (and more mature) example, try the *Preacher* comic book series by Garth Ennis and Steve Dillon. ☺

Once there, the hero begins learning how the Heroic World differs from the Ordinary World, and he meets allies and enemies, faces heroic challenges, and, in the process, makes a name for himself (Tests, Allies, and Enemies).

Once the hero is fully integrated into this new world, he learns his true purpose as a hero—a challenge far greater than what he has faced so far (Approaching the Inmost Cave). Facing this new challenge, perhaps with a cockiness gained from his early experiences as a hero, he finds himself defeated. The experience is near fatal, and the hero realizes for the first time that he really can die (Supreme Ordeal).

Eventually, however, the hero triumphs—though possibly at great cost—and accomplishes his goal (The Reward). The hero is changed by the experience, generally for the better, but he still has to deal with the ramifications of having confronted such a powerful challenge. Frequently, the hero returns to the place where he started to seek out a justly earned respite, though he may still be pursued by remnants of the dark forces he faced (The Road Back).

Luke Skywalker’s Journey

It’s easy to see how the heroic journey ties into the events of *Star Wars: A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi*. Luke Skywalker lives a comfortable existence on Tatooine, but he soon learns that he is destined for more. He clings to his life as a moisture farmer, however, and only when his Ordinary World is destroyed (with the death of his aunt and uncle) does he elect to accompany Ben Kenobi (his Mentor) to the world of adventure. He meets allies—Han Solo, Chewbacca, and Princess Leia—and faces the nearly insurmountable challenge of destroying the Death Star.

Luke lives comfortably for a while in his role as a successful hero, but he then meets a new Mentor, Yoda, who helps Luke hone his heroic abilities and learn his new role in the scheme of things. Yoda literally introduces him to the Inmost Cave—the place on Dagobah where the dark side of the Force is so strong—and Luke fails the test. He then faces another

version of the Inmost Cave when he confronts Darth Vader at Cloud City, and again, he fails.

Luke's heroic journey becomes a bit derailed then, as he spends much of his time trying to undo the consequences of his failure to defeat Vader. However, when he finally rescues Han from the crime lord Jabba, he can again return to his Mentor and learn of the Supreme Ordeal that faces him: defeating the Emperor. Luke allows himself to be captured so that he can be brought before the Emperor and face his destiny. With the death of the Emperor and the redemption of Darth Vader, Luke attains the Reward, though as the continuing story of Luke Skywalker (as told in various novels and comic books) illustrates, his Road Back is still not complete.

Roleplaying the Heroic Journey

Incorporating the monomyth into a *Star Wars Roleplaying Game* campaign takes a little work, but the rewards are well and truly worth the effort. Traditional "episodic" roleplaying campaigns can and generally do incorporate the kinds of elements featured in the heroic journey campaign, including world-affecting events, recurring villains, and potent rewards. However, those elements take on vastly more significance when they're incorporated into the heroic journey, rather than simply used as isolated events.

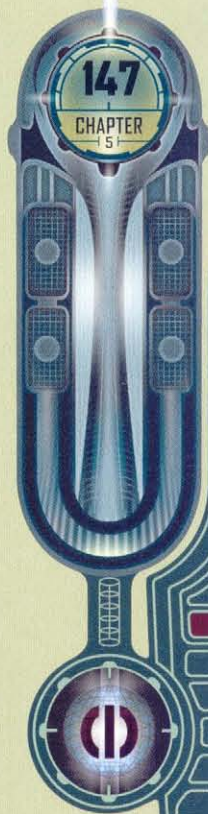
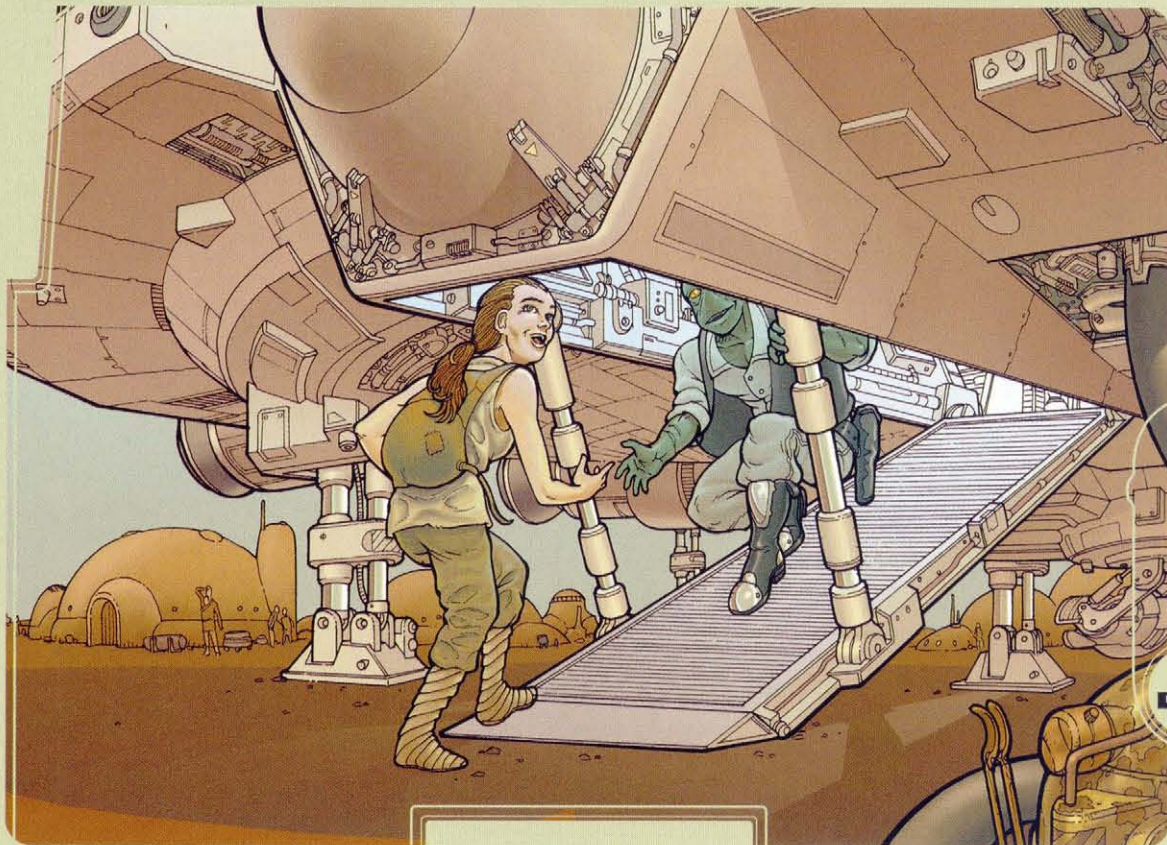
The players will feel as though their characters are involved in something far, far greater than themselves, and in a positive way—especially when they triumph over the opposition. As they progress through the

various stages of the heroic journey, their adventures will take on greater and greater significance to them. By the time they face their own Supreme Ordeal, it will be an emotional and ultimately gratifying experience for them. Their success will make the *Star Wars* galaxy a better place.

Laying the Groundwork

Although it's somewhat out of line with the nature of roleplaying campaigns, the heroes should really face the heroic journey only once in their lifetimes. They may revisit various stages as their fortunes rise and fall, but they should never complete the journey more than one time, or the journey's emotional impact will be adversely affected. Of course, you could engineer events so that what seemed like the Supreme Ordeal was actually only the First Threshold. On the other hand, that means that the true Supreme Ordeal will have to be even bigger. This, unfortunately, can lead to an ongoing threat escalation in the campaign, in which every new challenge has to be bigger than the last.

The heroic journey campaign can revolve around a single character, as is customary with the monomyth, or it can treat all the heroes as a single entity experiencing the same journey from different perspectives. It ultimately depends on whether the players want to create characters who all follow the same basic path or not, as well as how comfortable you are with either approach.





The benefit of the former method is that it allows the players a greater degree of free will. They can do more or less whatever they like, so long as the primary character continues to follow the path set before him. The drawback is that some players may resent playing “second fiddle” to another player’s character, though a good GM can still give them plenty of opportunities to shine in their own regard.

The advantage of the latter approach—treating the entire group as a single hero—is that all the characters (and thus, all the players) are involved, and they progress along the journey at a fairly even rate. The disadvantage, of course, is that it takes a great deal of shepherding to keep the heroes’ goals cohesive and focused, so that they don’t stray too far from the ultimate goal of the Supreme Ordeal. This is especially difficult when the heroes may not even know about the Supreme Ordeal until they have encountered the Inmost Cave, which is rather late in the journey. They will have had plenty of time to develop other goals, which some characters may *personally* find more important than the primary goal of the campaign itself.

Thus, before the campaign begins, you should determine what the Supreme Ordeal will be, how long it will take to arrive at that point, and when the journey is complete—and, thus, when to stop the campaign (or, at least, to shift the focus to other characters). Obviously, you must be able to keep the campaign on track, so that the goal, the pacing, and the resolution do not become lost.

Executing the Concept

Once you have decided the basics of the heroic journey, there comes the more difficult task of engineering each of its steps. As with most campaign concepts—and most movie concepts, as well—in the early stages, it’s only necessary to have the initial gist in order to get rolling. Fortunately, the description of each stage of the heroic journey provides an excellent springboard for getting the campaign off the ground.

Below, each stage of the heroic journey is discussed in roleplaying terms. These are just basic notes for running a heroic journey campaign, but the examples should help you more clearly visualize your own campaign execution.

Note that, with the right group and the right story, the campaign can start off already on the road to adventure and ready to cross the First Threshold. Otherwise, the heroes should always start off at the beginning.

The Ordinary World

This is where the campaign begins. The heroes are ordinary folk, living ordinary lives, with little or no adventure potential inherent in their existences. This is an ideal starting place for 1st-level *Star Wars Roleplaying Game* characters, or even characters beginning as nonheroic classes, if you and the players want to experiment along those lines.

You should spend some time trying to make the Ordinary World seem real, introducing the setting, the

other characters, and the minor, nonheroic conflicts into which they fall. The characters should have an emotional attachment of some kind to the Ordinary World, so that entering the Heroic World is a big step, not treated with a “let’s get on with this” attitude. (Imagine if, on discovering that his Uncle Owen and Aunt Beru had been killed by stormtroopers, Luke had rejoiced at his freedom from them, rather than grieved over their loss!)

The Ordinary World should also play a continuing role in the heroic journey to provide contrast for the characters after they’ve entered the Heroic World. Occasionally seeing other characters and situations that remind them of themselves at an earlier stage of the journey provides a poignant reminder that what they’re doing is both special and necessary. It reinforces that fate has thrust upon them the role of heroes.

The Call to Adventure

After the Ordinary World is firmly established in the players’ minds, a life-altering event should occur. The characters could witness firsthand the work of the dark forces they’re destined to oppose. They could become involved with other characters who are off on their own heroic journey (which perhaps the players’ characters are destined to complete). Or they could simply receive salvation from their boring lives in the form of a ticket out of the Ordinary World—perhaps a freighter hiring a new crew or an inheritance with which to equip an adventuring expedition.

The Call to Adventure must be something that irrefutably exhibits a necessity for action of some kind. It must also put the characters in a position where they’re the ones best equipped to act, if not the only ones. Without a doubt, heeding the Call to Adventure should have a consequence greater than simply losing their permanent addresses, just as not heeding it has a price. Taking this next step on the heroic journey will transform the characters, changing them into heroes, even if only on a small scale. Once they take up that gauntlet, they’re no longer a part of the Ordinary World and can’t take shelter in it. Should they try, the Heroic World will come to them—perhaps with devastating consequences.

The Reluctant Hero

This stage of the heroic journey isn’t absolutely necessary, but if you have done your job well, the characters *will* have a hard time deciding to become heroes. At the very least, they’ll weigh the benefits of becoming heroes against the disadvantages of losing all that they’ve built for themselves—of losing the Ordinary World, perhaps forever.

The Reluctant Hero stage of the journey may occur during the same events of the Call to Adventure. When faced with the choice of acting dynamically or remaining static, the characters may find the choice extremely difficult. After all, don’t they have problems of their own? (And they should, if you have painted the Ordinary World vividly enough.)

Alternatively, after acting heroically during the Call to Adventure, one or more characters might decide that the Heroic World is much too intimidating and retreat to the safety of the Ordinary World once again. While you might try to discourage this—or let the players resolve the issue themselves by forcing the dissenting character to accompany the rest to adventure—it isn’t strictly necessary for every character to go along. A player can always generate a new character who’s already on the heroic journey or one who joins the heroes later on.

For that matter, it could be an interesting experiment to let the players run the other characters in the Ordinary World—the ones who’ll be left behind when the Call to Adventure comes. This approach could help make the Ordinary World more real and provide more impetus for the Reluctant Hero to refuse the Call. Since the *players* won’t be staying behind, however, you could reward particularly persuasive arguments or good roleplaying, perhaps by allowing them to play more seasoned heroes as their regular characters. For example, Uncle Owen is replaced in Luke Skywalker’s life by Han Solo, a character who, initially at least, tells Luke that there’s no future in adventuring, that taking chances is for fools and dreamers.

The Reluctant Hero stage is a good place to start with characters who begin the campaign at 3rd or 4th level. Such characters may have had a few small adventures in their background, but most likely they haven’t really done anything truly epic. They’ve heard the Call to Adventure but haven’t yet committed to joining the Heroic World.

The Mentor

Despite having left the Ordinary World, the new hero is not yet fully in the Heroic World. He may be only dabbling in adventure, a dilettante hero who knows that the consequences of his actions aren’t terribly important because he can always retreat back to the Ordinary World. He needs a good, swift kick in the pants from someone who may have already made the Heroic Journey: a Mentor.

In a roleplaying session, the Mentor is the character who meets the hero and points out that the hero is holding back, not realizing his true potential. The Mentor can provide this knowledge in many ways. He may furnish the hero with equipment, training, or information. He may chide the hero for his past actions or reluctance. The Mentor may even give the hero a sound thrashing to teach him that he still has a long way to go (and could stand to be a bit more humble about it).

Creating a Mentor is generally easy, but getting the hero to listen to him may be another matter. You may want to spend some time establishing the Mentor’s reputation (as with the spirit of Ben Kenobi appearing on Hoth to tell Luke Skywalker to seek out Yoda) to convince the hero, and more importantly, the player, that it would be wise to heed the Mentor’s counsel.



However, the Mentor should *not* be a dynamic character; he shouldn't save the hero's life or have all the answers. In the latter case, the hero will come to rely too heavily on the Mentor; in the former case, the hero may actually *resent* being rescued! In any event, the Mentor won't accompany the hero as he completes his journey, so establishing the Mentor as a static figure—no matter how important he is to the hero's future—is vital.

In the long run, knowing how best to use the Mentor involves knowing what the players will best respond to: coaxing, goading, advice, disapproval, information, education, equipment, or simply explaining the hero's role in the Heroic World. If multiple heroes are involved, the task might be a bit more difficult, and you might have to employ several different approaches to keep everyone on the same page.

Note, however, that some players won't need the Mentor at all. They may have already fully embraced their role in the greater events, or they may be content to follow along with the other heroes. Knowing how to use the Mentor character includes knowing when *not* to use him.

Crossing the First Threshold

The Mentor's intervention prepares the hero for entering the Heroic World, which means fully committing to the life of adventure and accepting his destiny. The hero has to recognize the consequences of his role and agree to play by the rules of the Heroic World.

This stage is more of a symbolic one. It represents the hero's awareness that ordinary resolutions to life's problems are no longer available to him—that he must take a more active role in the world. His challenges will be larger than life, and he must deal with them in kind. Gone are the days of appealing to the authorities or letting others resolve crises. The hero agrees to be bold, decisive, and swift; he takes control of his life.

Agreeing to these rules is what distinguishes a heroic campaign from a more mundane one, the Ordinary World from the Heroic World. The hero perceives a righteous goal and pursues it dynamically with courage, honor, and conviction. He chooses his battles carefully, and when they come, he doesn't let others fight for him. If he resorts to subterfuge, it is to accomplish his goals, not to avoid them. He casts aside petty solutions in favor of class and style.

When characters start at middling levels—for example, 6th, 7th, or 8th level—it is often best to discuss these rules with the players and play as though the heroes had already reached this stage.

Tests, Allies, and Enemies

The Heroic World has its own set of rules, and although the hero has already agreed to play by them, he doesn't yet know what they are. At this stage, the hero finds out.

Traditionally, the hero meets his allies at this stage, but in most roleplaying campaigns, the allies

will be the other heroes—the characters who've been there all along. However, there's still room for outside aid: additional firepower, expert advice, sympathetic characters, guidance, support, and even the occasional helping hand. These characters have to remain largely static, however, since, like the Mentor, they can't solve the heroes' problems for them. They appear only to provide things the heroes can't provide for themselves. In *Star Wars*, Wedge Antilles is such a character (at least until the *Rogue Squadron* books), as are the droids R2-D2 and C-3PO. They don't define the action so much as render aid to those who do.

The heroes' enemies make their presence known at this stage, too. Though they may have appeared previously (perhaps during the Call to Adventure), here they muster more determined antagonism. After all, when they first met the heroes, the heroes were still part of the Ordinary World and not much of a threat. Now, the villains take the heroes much more seriously and may call in additional help or use their best weapons. Here also, the heroes may be introduced to their ultimate nemeses—the recurring villains who will dog their steps along the Heroic Journey. Finally vanquishing these foes will be part of the Supreme Ordeal, when the time comes, and a good GM can use this stage to establish the villainy of these enemies. This will make the eventual victory over them that much more sweet.

Obviously, not all the heroes' tests will be against intelligent agents. The heroes will face a number of challenges in the form of traps, puzzles, contests, obstacles, and the occasional mindless beast, and triumphing over them should add to the heroes' reputations. In the *Star Wars Roleplaying Game*, you should take this literally in the context of the rules: Success in these various tests should add to the heroes' Reputation scores.

The Tests, Allies, and Enemies stage of the Heroic Journey can last as long as you desire. The heroes can even revisit it a time or two before reaching the Supreme Ordeal. The purpose of this stage is to hone the heroes' skills for the time when they face their ultimate challenge, so you should carefully gauge how long they need to accomplish that goal, without letting them become too confident of their abilities.

Approach to the Inmost Cave

Eventually, the heroes' path leads them to the Supreme Ordeal. However, in the monomyth, the heroes can't simply choose to battle it wherever they like. They must enter into the place where their opposition is strongest, defeat or circumvent all the enemy's defenses, and finally, face the greatest challenge of their lives.

This stage is both real and symbolic. It is here that the heroes must discard the fallacy of their own immortality as they put themselves in harm's way in order to complete their quest. You must time this stage carefully and plan it even more carefully, since



it's often the most dangerous portion of the campaign (short of the Supreme Ordeal itself). Careless actions on the part of the heroes can kill some or even all them, so you must be sure they've had enough time to prepare for this level of challenge.

Further, you must allow for the possible failure of the heroes, either by giving them a way out, or by establishing less than fatal consequences. The heroes could merely be captured, for example, and taken directly into the presence of their ultimate enemy, thus jump-starting the Supreme Ordeal. Or they could be driven back before they even come close, hopefully learning the lesson that they're not yet ready, or that they'll need to be more circumspect in their approach.

How the heroes fare at the Approach to the Inmost Cave will affect how the Supreme Ordeal plays out, so you will have to plan for a variety of situations. At the very least, you will have to ensure that if the heroes lose some key element that would have ensured their victory, they have a way of getting it back. For example, in *Return of the Jedi*, Luke Skywalker's lightsaber is taken away when he's captured by the Imperials on Endor, but the overconfident Emperor not only leaves it within Luke's easy reach, he also taunts him into taking it up.

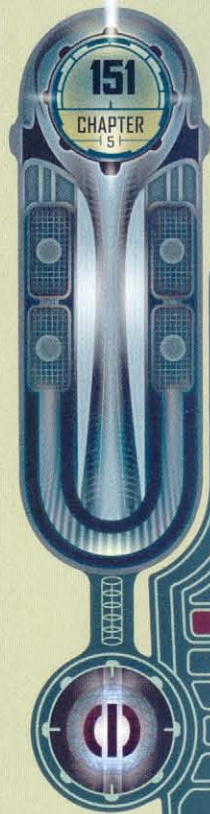
Supreme Ordeal

The Supreme Ordeal is the moment the campaign has been leading up to. The heroes have learned all they

can, gathered their strength, honed their skills, and armed themselves as best they can, all to face this one last challenge. This will be the ultimate test of their abilities, and some of them may not survive.

In the *Star Wars Roleplaying Game*, this should be the climax of the campaign, and everything the heroes have done so far should have been leading up to this moment. By now, you should have tied up most of the loose threads of the campaign's plot, bringing back old enemies a final time and weaving longtime allies into the story once again. All that remains is for the heroes to pit themselves against their arch-foe—whether it be a fight to the death, a battle of wills, a test of resolve, or something more akin to a galactic chess match.

The nature of the encounter should have been determined (by you, of course) from the very start, before the heroes took their first step, but the conclusion should not be so clear. The heroes truly should wonder whether or not they're going to survive, and you should intervene to alter their fates only if they meet with incredible misfortune. The heroes—and by extension, the players—have been looking forward to this encounter for a long time, and even a Pyrrhic victory will be more satisfying than being rescued by outside agents or “random” coincidence. You should be prepared with some contingencies (in case the heroes lose badly) but otherwise let events take their course. The heroes can always take time to heal later.



The Reward

With the Supreme Ordeal over, and at least some of the heroes having survived, the time comes to claim the Reward. This is what the heroes have been fighting for all along, and it can be a physical prize or an intangible ideal (such as, in *Star Wars*, freedom from tyranny and the redemption of Luke Skywalker's father). You should have set the nature of the prize very early and made its worth evident to the heroes so that they always knew what they were after—and why.

For a campaign to be truly epic, the Reward should be something that has value both to the heroes and to the Ordinary World they came from. Claiming it should be cause for celebration, and it should change the galaxy for the better. It should also change the heroes, giving them insight, peace, justice, or riches, or, at the very least, increasing their reputations.

The Road Back

The coda to the entire Heroic Journey is the long walk back. After the celebrations are over and the dust has finally settled, the heroes have to make new lives for themselves. They can no longer define themselves in the Heroic World, because they've done their part. They're destined once again for the Ordinary World, though they should have a new appreciation for it now.

Of course, even though they're no longer the focus of the Heroic World, some of it will follow them back—including whatever enemies survived the Supreme Ordeal. These villains will hound the heroes until they have satisfaction, even if it simply means reaching a kind of accord with their erstwhile foes.

The Road Back is a necessary stage to the Heroic Journey because it gives the heroes an opportunity to demonstrate how their experiences have changed them. Do they confront and defeat their old foes? Or do they realize that neither they nor their enemies have a reason to fight any longer? Will they become the Mentors for the heroes their old enemies might one day become?

Whatever the outcome of these final encounters with their old sparring partners, the heroes should achieve a kind of closure on the Road Back. This is their chance to look back on their life in the Heroic World and know that they have made a difference—which is, after all, what being a hero is all about.

Designing Adventures

Creating a successful adventure that furthers your campaign objectives incorporates many central elements that affect specific encounters, settings, adversaries, and the overall plot and ultimate goal. You should consider the focal theme driving the action in a scenario. You might rely on a familiar yet archetypal plot customized for the *Star Wars* universe and the era in which the game occurs.

Use the lists throughout this section to quickly assess your adventure options and design individual

GOOD AND BAD DESIGN

Many elements contribute to the success and failures of planned adventures. Your scenarios should help both players and characters reach their goals in an enjoyable play session where everyone participates relatively equally. You want to tell an engaging story that advances through gradually more challenging, involved encounters to a clear climax. You must find a balance between what the players and their characters want and the story you intend to tell.

The chart below briefly examines some aspects of good and bad design. Most of these issues are discussed in other areas of this book, particularly Chapter 1: The Campaign Foundation. What applies to the broad aspects of a storyline also pertains to individual scenarios.

Good Design

Balanced ups and downs
Dire challenges
Specific rewards

Everyone's involved
Hero choices matter
Colorful GM characters

Gradual plot build-up
to climax

Bad Design

Constant failures
Easy successes
Meaningless, random
rewards

One hero dominates
Single-course plot
Faceless, no-name GM
characters

Random encounters

scenarios that fit into your overall campaign plan. Use these basic descriptions of theme and plot to infuse your own adventures with classic elements from myth, legend, and *Star Wars* drama.

Archetypal Themes

A seminal theme lurks beneath every adventure's basic plot that motivates the heroes or their adversaries. This character-level factor helps determine how some people react in different circumstances. A sense of duty may force an otherwise cautious hero into a direct confrontation with a superior enemy. Mistaken identity may plunge heroes into a complex web of intrigue and danger that tangentially relates to their overall mission. Adversaries motivated by vengeance for a misfortune the heroes purposefully or accidentally forced upon them may act blindly in their bitter rage.

The classic themes below each contain short summaries of their basic elements and tips on incorporating them in individual scenarios. In each case, a theme that motivates a GM character can also fuel the actions of a player's hero.

Betrayal

A close ally or seemingly benign contact betrays the heroes to their enemy, giving away their location, feeding them false information, sabotaging essential equipment, or leading them into a trap. The heroes

might simply wonder how they met such misfortune and only slowly realize they've been deceived. Spend a little time creating a detailed GM character ally, giving her a motive for her betrayal (such as money, blackmail, hostages, or promotion) and establishing her connection with the heroes before she violates their trust.

Desire

The characters stand in the way of someone who desires something they possess, guard, or about which they have special knowledge. Finding a lost treasure typifies this theme; various people hear of lost wealth, and everyone's after those with the actual treasure map. Focus on the GM character, his minions, his motivation for desiring the object, and the object itself.

Duty

A hero or GM character follows a somewhat illogical course out of a sense of duty to a greater cause: a political faction, a family member, love, the Jedi Knights, or a code of honor. Heroes must already have a cause in place in their background or personality, and you must introduce a conflict that plays on that obligation—perhaps a mission, goal, or GM character who violates that sense of duty. Adversaries might oppose the heroes with persistence because the characters have offended their sense of duty, stand for something they abhor, or otherwise defy their perception of right and justice in the galaxy.

Family

Like duty, family plays on a hero's obligations to parents, siblings, or long-lost relatives. A family member might require rescue from a threat, ask favors that compromise the heroes, or side-track heroes into disputes involving a troubled relative. You should make sure at least one hero has an established relationship with a family member, create a colorful individual with whom everyone can interact, and plunge them into a situation that involves them with the central heroes.

Fear

The unknown can become a factor that drives heroes, particularly if they cannot explain bizarre occurrences, understand coincidences that work against them, or comprehend the true nature of odd happenings. You must devise a mystery for the heroes to solve, one that manifests itself in annoying and inexplicable ways that hinder or harm the characters unexpectedly. Legendary ghosts, goblins, and gremlins fall into this category, but you can use strange lifeforms, Jedi spirits, faulty equipment, and other tropes employed in science fiction focusing on exploration of the unknown and otherworldly.

Growth and Understanding

A hero seeks to expand his learning or knowledge of a particular subject often related to the overall campaign goal or an unresolved background element. He may seek the fate of a lost friend, teacher, or relative; investigate an archaeological mystery; master a forgotten Jedi technique; search for a rival's weakness; or obtain greater learning by interacting with scholars. Make sure the hero has the means to reach this new understanding and that it has positive benefits to his personal growth.

Honor

A hero's honor has been besmirched, and she must prove herself to restore her reputation. Find an honorable and valued aspect of a character, devise an incident that deprives the hero of her honor, and chart a course she can take to reclaim it. Han Solo loses his honor in the smuggling community by failing to pay off his debts to Jabba; he forges a new reputation by helping his friends eliminate the Hutt crime lord.

Loss

The heroes possess a valuable item or information that enemies promptly take from them. They must regain the lost object before they can accomplish an impending mission. Determine the exact item and the way in which the heroes lose it. Make sure they have a clear course, strewn with appropriate challenges, to recover it.

Mistaken Identity

Someone of power mistakes the heroes for others who aren't in their good graces. The characters often find themselves the target of previously unknown adversaries, recipients of odd messages or goods, or sudden friends of complete strangers. They must set everyone clear about their true identities while avoiding injury, false arrest, or other misfortunes rightfully owed to someone else. Create the individuals for whom the characters are mistaken, an offense they've committed, and a nemesis who seeks to harm or capture them, and then drop the heroes in the middle of this misunderstanding.

Sacrifice

The heroes must sacrifice something dear to them to accomplish their mission. This might include a valued contact, ally, vital equipment, or something they depend on consistently to achieve their goals. Although this might immediately seem like an overwhelming setback, the magnitude of the sacrifice should be directly proportional to the objectives and rewards they hope to achieve in forfeiting it.

Trust

The heroes must earn someone's trust to complete their current objectives. They might undertake risky favors to court a potential ally, engage in illegal



activities to win the trust of an influential crime lord, or prove themselves in dangerous circumstances to gain the admiration of someone who can help their cause. You should create a character or faction the heroes need with appropriate suspicions or mistrust they must overcome. In *Return of the Jedi*, Princess Leia, disguised as the bounty hunter Boushh, proves her criminal nature by “capturing” Chewbacca and then threatening Jabba over the reward money.

Vengeance

A powerful GM character seeks vengeance against the heroes, who have in some way offended him. You should generate a villain and a circumstance through which the heroes gain his hatred, and then plot his course of revenge using resources, influence, and the application of forces at his command. His vengeful intervention waylays their plans, increases the difficulty of their current mission, and eventually leads to a climactic confrontation.

Archetypal Adventure Plots

Many scenario ideas fall into categories that share similar plot, setting, or character elements. In many cases, you can take a one-sentence adventure description and plug in adversaries, locations, and equipment customized to your campaign storyline and era of play.

Collection

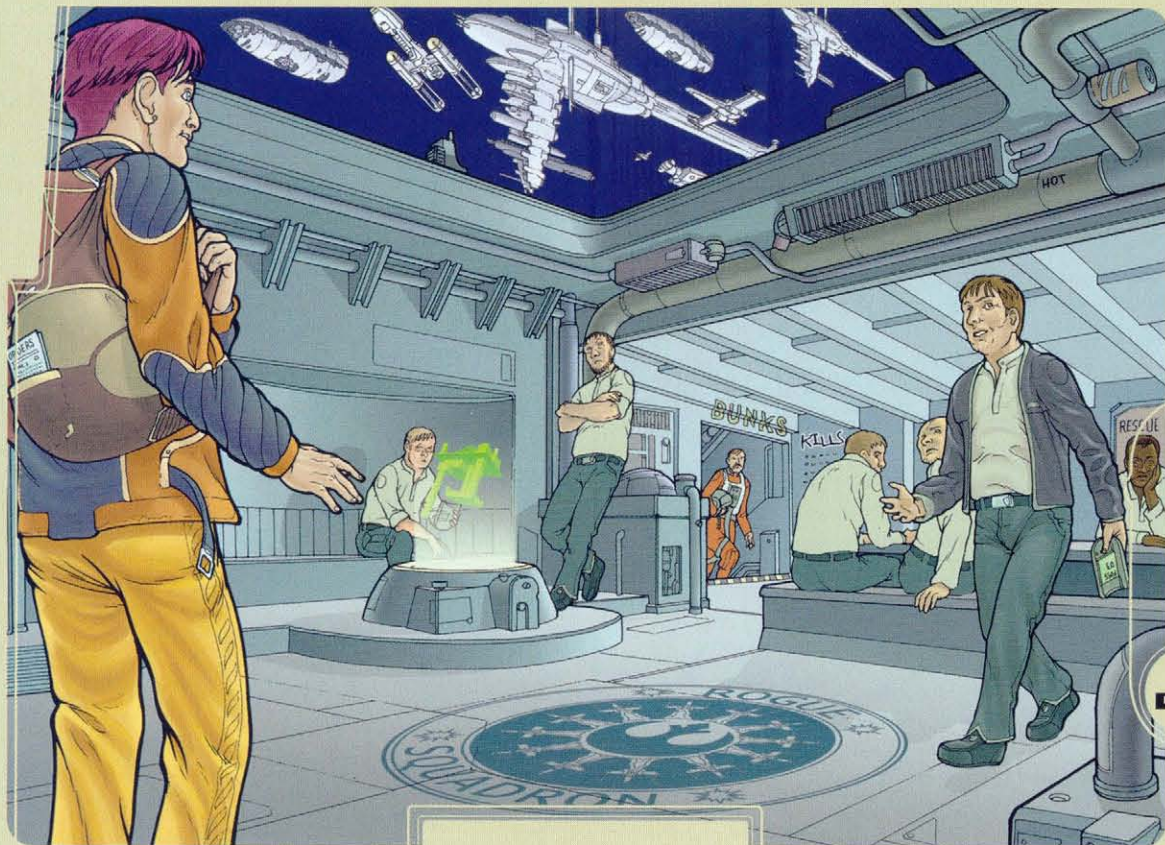
The heroes must gather as much material as they can—such as medical supplies, weapons, or vehicles—any way they can, often before a deadline. Their cause might require these supplies for an impending operation, or the collection could form part of a business deal. Depending on the items’ diversity, the quest could take the heroes to various worlds to encounter a host of competitors and adversaries.

This plot suits many different character classes, all of whom can contribute to investigations, confrontations, chases, and other action sequences. Take care in determining the nature of the collection. Heroes should have clear avenues through which they can acquire the necessary items, though the way should contain many obstacles challenging the characters’ skills.

Vary the scope of action according to your campaign style. Heroes with their own starship might skip from one planet to another seeking material they must collect. Sometimes these adventures work best when limited to a particular locale, a single planet, city, or region where the heroes can fulfill their mission given their transportation means and the time limit.

Delivery

Deliver an item or person from one location to another, usually through treacherous terrain and enemy territory, while protecting their charge from



others seeking to capture or destroy it. Determine the nature of the item or person, why it's important that they reach their destination, and why adversaries seek to intercept the delivery.

Characters who depend on their Pilot skill easily take center stage in this scenario. Make the obstacles set along the delivery route diverse enough so that every hero's skills come into play at some point. If the heroes don't have their own vessel, or if they will receive it as part of this mission, they might spend the initial part of the scenario seeking trustworthy transportation.

Imposing a time limit can turn this plot more toward a race, especially if several other groups are vying to make the same or a similar delivery. Instead of beginning the adventure with an item or person to transport, the heroes might start off having to retrieve/steal the object or rescue/kidnap a person first (possibly from enemies), successfully escape with it, and avoid pursuit to deliver it along a dangerous course.

Destruction

Destroy a particular item or location. Determine the objective's threat to the heroes' cause, and set a deadline for its demolition before enemy forces can use it against them. Scouts and soldiers stand out in such missions, but don't leave other character classes behind. Well-entrenched foes defending the objective might prefer using open force only as a last resort. Plant traps, code-sealed hatches, sensors, remote weapons, mines, guard beasts, and other problem-solving, intuitive challenges in the heroes' path to use their skills and give noncombat focused characters integral roles in the mission.

Variations on this plot include covert sabotage or surveillance missions. The heroes must secretly penetrate a location or follow an individual or item, tracking their movements, listening in on communications, and gathering intelligence about their objective. They also could covertly sabotage their objective, slipping away unnoticed so the damage occurs later to coincide with other operations.

Diplomacy

Broker a peace between opposing parties. The heroes must overcome initial feelings of hostility between the two sides (possibly even forcing a cease-fire), convince both factions to negotiate, and defeat open and covert resistance to the peace within each camp. A conspiracy might even try to sabotage the talks with an assassination, bomb, surprise attack, or other hostile act.

This kind of action best suits nobles and Jedi consulars, but diplomatic negotiations between two violently opposed factions has its hazards, and those characters with intelligence-gathering and combat skills should also have roles in protecting the peace.

The characters don't necessarily need to serve as mediators in this plot. Perhaps they belong to one

side interested in negotiating a truce with an enemy. They might try protecting diplomatic negotiations that affect their cause. If they resent third-party intervention in their dispute—or if they realize it's part of a greater plot to oppress them—they might even try sabotaging the talks and exposing hidden treachery among the supposedly impartial negotiators.

Escape

Escape from a well-defended detention center or other facility whose inhabitants prefer the heroes remain incarcerated. Determine the conditions under which they initially escape, such as being released by accident, by a power outage, or by a mysterious ally among the guard personnel. The characters must rely on a number of skills besides combat as they struggle to gather equipment (or retrieve their own confiscated gear), defeat the detention center's electronic security systems, and find a way out before the entire facility's guard force assembles to stop them.

Make sure the heroes know they have a good chance at successfully escaping. Perhaps one of them has knowledge of a secret evacuation tunnel, or a trustworthy ally can show them how to evade security systems. Don't let them tarry while they make their plans, though; use the threat of full alert and the appearance of sentries to spur them along paths that lead to escape. Map out a detailed detention center location, and prepare notes about sensors, sealed security hatches, remote weapon emplacements, and guard posts so you have a full repertoire of obstacles to throw at the characters.

You also might vary this plot by sending the heroes into the detention center to rescue an important person (using your well-planned detention center layout) or even lead a prisoner revolt to commandeer the facility and any nearby resources.

Exploration

Survey a previously unknown region. The heroes might seek a location for a new base, raw materials to support their cause, new markets for trade, a future haven from enemies, or archaeological ruins, lost technology, and ancient artifacts. Make sure they have a clear objective for exploring and discovering new areas, and pressure them with a deadline to further suspense.

Exploration scenarios offer a great variety of challenges, including strange creatures, unknown and potentially hostile cultures, hazardous terrain, lost starships, and competitors trying to make a discovery first. Each obstacle should cater to a different strength among your character group.

A protection adventure (see below) can serve as a logical sequel to an exploration mission, especially when the heroes find something unique and valuable to their cause that requires defense against adversaries seeking to steal or destroy it.





Investigation

Investigate a mystery, crime, or other unexplained occurrence. You should have a clear idea of the circumstances behind the event the heroes look into, including the motivations of any GM characters involved, clues they leave behind, and anything they or their allies may do to keep the heroes from uncovering the truth. They might seek to discover the nature of an inexplicable anomaly tied to a particular place or person.

Nobles, scoundrels, scouts, Jedi consulars, and others with diverse skills can put them to work during the investigation. Insert a few minor combat encounters to keep the heroes on their toes, throw suspicion off some suspects, or send them down the right path.

Murder

Eliminate a person in a key position among the heroes' enemies. The actual deed might occur during a well-planned ambush, assault, or raid. It also might take a more subtle course, with heroes infiltrating the victim's organization, turning her own people against her, or causing sabotage that makes their demise look like an accident.

Develop a GM character the heroes must assassinate, complete with minions and bodyguards, a defended facility or fortress, and authority enough to warrant elimination. To inspire the heroes to action, you might impose a time limit after which the victim—if still alive—will implement a deadly plan, lead an attack, cast a vote, or undertake some other activity that would harm the characters' cause.

To spin this plot around, assign the heroes to serve as bodyguards to a vital ally, whom enemy forces intend to eliminate at any cost.

Proof

Find proof of someone's innocence before authorities close in and inflict harsh penalties on him, imprison him, or even execute an innocent person. The heroes might even have to work to clear their own names and reputations! Those seeking to stop them might include government or military authorities, bounty hunters, and criminal elements that possibly framed the victim for their own illegal activities.

This plot type shares some similarities with the investigation adventure above. You should plan out who actually committed the crime or offense, what motivated them, how they did it, and how they directed blame onto the innocent victim. Prepare a trail of clues leading back to the true perpetrator, as well as responses should this GM character realize that the heroes are closing in on him. Does he plant false clues to throw them off his trail, encourage authorities with information further betraying the victim, or even try to ambush or eliminate them?

By changing the roles, you can send the heroes off in a law-enforcement capacity (as officers, bounty hunters, or criminal enforcers) to hunt down a

suspected miscreant who may or may not have actually committed the crime for which he's wanted.

Protection

Defend a particular item, person, or location from an enemy intent on stealing, destroying, or conquering it. When you determine the nature of the object of defense, make sure it has value to the heroes as well to their enemies. Create stats for any GM characters under protection, and map out locations so heroes can plan their own defenses.

Soldiers and Jedi excel at protection missions, since foes prefer outright force to subterfuge when taking things. However, make sure everyone has some duty in the plan, whether running computers, checking sensors, or even recruiting additional assistance. Spend time detailing not only the adversary's combat stats but also their motivation and willingness to acquire the item at any cost.

Repair

Fix a broken component, vehicle, starship, or piece of machinery vital to an impending operation. The repairs might entail hauling the busted item to a safe haven that provides a protected and adequate working environment, searching for and somehow acquiring spare parts, and protecting the item from further destruction at the hands of adversaries.

This scenario plot seems ideal for tech specialists, who should have many chances to repair, modify, and jury-rig the object with tools and under conditions that may be less than ideal. Don't let other characters sit on the sidelines; they can help obtain parts, move large components, and protect the repair site from menacing vermin, weather conditions, and enemies.

Sabotage

Covertly penetrate an enemy installation of military, industrial, or transportation value and sabotage its workings to put it out of commission. The vulnerable point in a facility stands in a hard-to-access area behind formidable defenses. The heroes must reach this weak link undetected lest their opponents discover their plans and prevent their sabotage.

Time plays a factor in two ways in this plot. The heroes must race against time to penetrate the facility's defenses and incapacitate the equipment. They also might have to hide their sabotage and time it to occur at a strategic moment in a greater plan to aid a larger assault, serve as a diversion, or disable a prominent enemy defense or weapon.

Although tech specialists and soldiers stand out in such missions, others can take part in supporting roles monitoring sensors, defeating security measures, and slipping into facility computers.

Uncovering sabotage within the heroes' own installation twists their role in this adventure plot. They suspect enemy saboteurs at work and must track them down and prevent them from causing mayhem. The characters might even have to prove



that their base is in danger to skeptical superiors who don't believe their evidence. Perhaps the enemy penetration heralds a much more direct attack in the immediate future.

Survival

Cast into a strange and dangerous environment, the heroes must fend for themselves, find resources, and struggle for their survival. They face unfamiliar terrain, bloodthirsty predators, disease, the elements, and possibly enemies trapped in or pursuing them through hazardous territory.

Make sure the heroes have a clear, attainable goal in surviving. Begin by giving them opportunities to repair equipment, craft makeshift gear and weapons, and find food. Once they better outfit themselves, they can focus on reaching an isolated starport or settlement, making a stronghold, signaling for help, or some other means of finding safety. Although fringers and scouts excel under these circumstances, make sure everyone has an opportunity to pitch in and contribute to the overall effort to survive. Nobles, scoundrels, and Jedi consulars might negotiate with previously undiscovered aliens; tech specialists could find abandoned or lost starship wrecks; and soldiers and Jedi guardians could have their hands full defending against a savage environment.

Alternatives employing elements of this theme include pursuing a dire foe, seeking materials, exploring, or rescuing an ally in dangerous territory

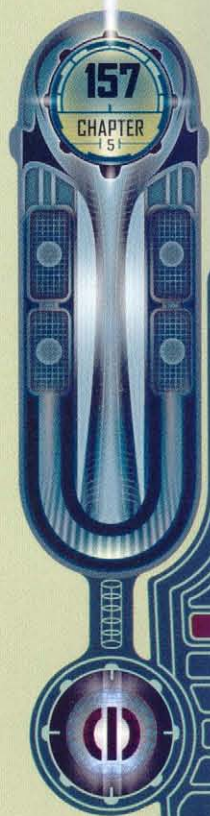
where the heroes' ship, vehicles, or gear have been damaged or lost in action.

Victory

Triumph over enemies in a direct confrontation. This climactic plot type casts aside all subterfuge, covert operation, and negotiation and pits the heroes' side openly against the might of their dire foes. These clashes usually take the form of climactic battles where both factions "pull out all the stops." Determine what forces each side can muster—infantry units, starfighters, capital ships, and armored vehicles—and find stations appropriate for each character. Assign each hero a duty best suited for his or her class. Soldiers, scouts, and Jedi guardians find plenty of activities during combat, but other classes can serve in integral capacities as gunners, shield operators, sensor monitors, comm coordinators, and even leaders of allies gathered for the fight. Make sure each hero plays a part in a final confrontation with a personal nemesis so that each has a keen motivation to work toward victory.

Adventure Structures

Design individual scenarios in a manner that best fits your players' gaming style, the amount of time and frequency of your gaming sessions, the action and plot you intend to include, and the adventure's overall place in a greater campaign.



Consider the different adventure styles below and their complexity levels when assembling components into a scenario.

One-Shot

Short adventures that heroes can complete in one session are ideal for introducing new players to the game, completing a self-contained story, or starting some story action after spending part of the session creating new characters. Consider the amount of time you have in your gaming session and customize the events accordingly. You might only have time for the heroes to resolve the action that might take up an entire episode in a longer adventure, but the players still gain a sense that they've completed a short story and overcome a central challenge. Present a basic conflict and a clear objective they can attain within your time limit, such as: ambush a patrol, steal a valuable object, investigate a crashed starship, or defend a simple location against the enemy.

Although *Star Wars: A New Hope* has many episodes, Luke and Ben's arrival in Mos Eisley and their escapades leading up to blasting out of the starport aboard the *Millennium Falcon* might constitute a one-shot adventure, complete with combat, pursuit, and GM character interaction.

Simple

In simple adventures, each encounter logically leads to the next, and the heroes never really meet sufficient

defeat to derail them from the plot (though the players don't need to know this). Failures simply slow the heroes down, create more resistance in future episodes, or give them slight disadvantages they might overcome later.

Take care to avoid the appearance of "railroading" the heroes along a given course. Offer them options in meeting different obstacles, though none that force them to branch off far from the plot. If they consider a course that heads off elsewhere, use the appearance of more formidable challenges or even enemy forces to deter them. Give players the illusion that they control the course of the action, even though you've planned their course through difficulty and victory.

Complex

More advanced adventures offer more opportunities for branching out. You might present an obstacle in one episode that has several solutions the heroes might consider, each with its own encounter geared toward reaching the immediate objective. The heroes might approach their final goal along one or two alternate episodes that take very different approaches to overcoming challenges. Make sure the heroes determine their course of action. Having some contingency plans to accommodate their choices helps give the adventure more flexibility and offers the characters more freedom to act.

Complex scenarios also give you more freedom to introduce subplots, smaller side-treks developing



pertinent GM characters, additional encounters to establish a setting's atmosphere or mood, and elements that help develop individual heroes besides simply furthering the immediate plot.

Compound

Compound adventures offer multiple paths the heroes might take to achieve their objective. It offers the greatest challenges, for you should have alternate encounters and episodes ready to accommodate the characters branching off to tackle obstacles in any of several acceptable ways. If more than one option seems viable to heroes, they may split the party and simultaneously enact two separate plans to reach their goals.

You can design the plot to follow several different paths, each one dependent on the heroes' earlier decisions, successes, and failures. Adversaries might jump in and derail the characters' intended course, forcing them to take unplanned actions later to come closer to their objectives.

When designing a compound adventure, make yourself familiar with various branches the heroes might take, impromptu encounters based on their decisions, and villains' reactions to such unexpected moves. The more you determine in notes, plot outlines, and spur-of-the-moment encounters, the better prepared you'll be when heroes wander down new branches in the midst of gameplay.

Conditional

Some branches depend on success or failure in earlier encounters. Making conditions for characters to proceed along divergent courses can help keep them following your scenario's central plot. If the heroes want to infiltrate the enemy base through maintenance tunnels, make sure they know that they must first pass a sentry post, open a sealed blast door, and find the right access panel to enter the labyrinth. If they've openly confronted guards earlier, the entire base might be on full alert, ready for their impending attack and actively hunting them down.

Make sure such conditions don't derail the plot or put the heroes at a serious disadvantage that disrupts their chances of victory and their enjoyment of the game. Although they must deal with the consequences of their actions, such effects should not waylay the plot. Branching should offer different ways to advance the scenario's story, but varying courses should still lead to the ultimate objective.

The Final Adventure

Whether you run a short or a long campaign, you should always plan for the last adventure—the final few sessions where you wrap up the campaign's ongoing plotlines and let the heroes finally accomplish their major goals (and quite a few of the minor ones). Between you and the players, you can decide what elements of the campaign should wait until the final scenario to resolve: the final encounter with the

arch-nemesis, locating and disarming the super-weapon, and so on.

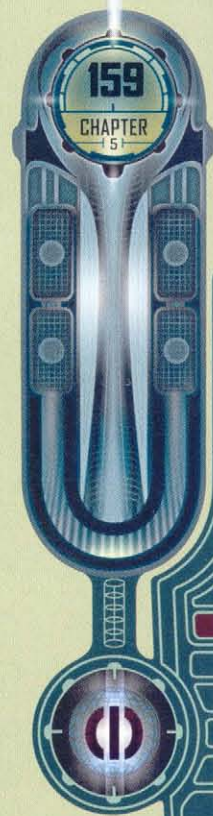
Then you, the GM, should design the broad outline of the final adventure, leaving out the minor details such as where the final few encounters take place, how the heroes get there, and exactly what level of opposition they'll face. You can't put those things in, obviously, because you don't know where the heroes will be, what sort of transportation they'll have, or what level they'll be when it comes time to end the campaign. You can fill in those details once you know that the final adventure is coming up. Use the early planning stages to design specific encounters and challenges—though, again, you may have to keep the details a bit blurry.

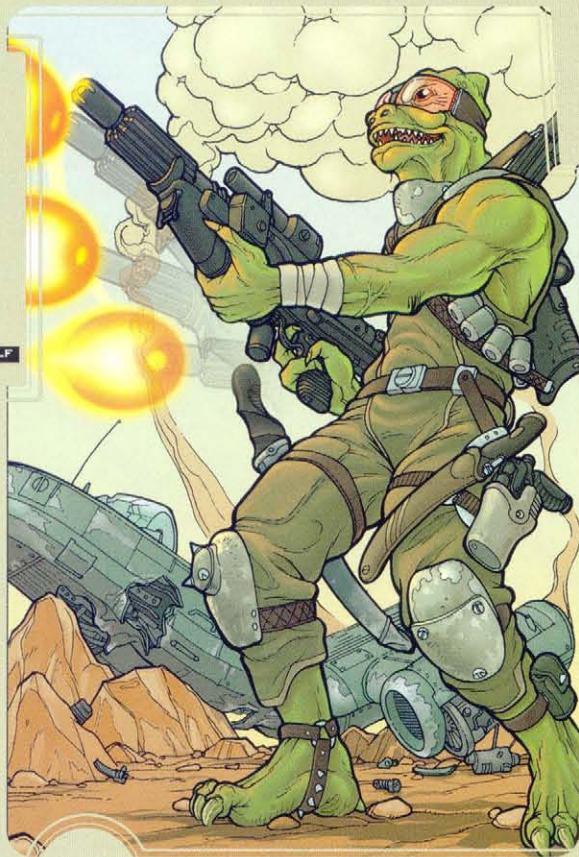
For example, your final adventure outline might simply say: "The heroes catch up with High Inquisitor Volytar as he's boarding his private shuttle; he's trying to escape back to his orbiting Star Destroyer." That's better than an outline that says: "The heroes encounter High Inquisitor Volytar (Jedi Guardian 9/Imperial Inquisitor 6) in his private retreat on Skorrupon, where he's surrounded by eight destroyer droid guards (Challenge Code F), in a room filled with 'pop-up' grenade traps (Challenge Code E, collectively)." The latter description forces you to contrive a reason for the heroes to suddenly travel to a world that may be nowhere near them, and worse, assumes that they'll be of sufficient level to handle the threat posed by the encounter. The former description, though, leaves things open-ended. You can set the encounter on nearly any world, the encounter needs only a simple map or two to set the scene, and you can scale the challenge to the level of the heroes.

The Final Details

As you draw toward the campaign's close and start filling in the details of the final adventure, try to wrap up as many subplots as you can, hopefully by making them figure into the climactic encounters in some fashion. The group's tech specialist could finally get access to a stockpile of ship weaponry and upgrade the ship enough to give the heroes a fighting chance against the vessel of their arch-nemesis. The group's Jedi could unlock the secrets of the ancient holocron and advance her knowledge of the Force (gaining a few free Force Points, or possibly even a level of her chosen Jedi class). The group's noble could make peace with her family once and for all, gaining their aid in the final confrontation with the arch-nemesis. You also can use this opportunity to have old supporting characters make one last appearance, either to lend their aid, take one last shot, or just say goodbye.

Whatever small details you decide to include in the final adventure, try to have them all out of the way by the end of the first session or two. Though it's something of a contrivance, it also sends a message to the heroes that events are coming to a conclusion, that





they can focus on their primary motivations. In a way, it represents the heroes marshalling their forces and sweeping aside lesser concerns in the overall conflict, so that they can turn their attention to concluding their saga. In a more subtle sense, resolving a bunch of nagging little issues in quick succession tells the heroes that the Force is with them.

The Final Sacrifice

To make the last adventure truly memorable, you should also throw out any preconceptions about the sanctity of the lives of heroes. In general, Gamemasters avoid killing off the players' characters because unexpected deaths slow down the game and interfere with the GM's carefully planned plots. The heroes need to survive to reach the final adventure, because that's the point of the campaign.

But the campaign is ending; the heroes are *in* the final adventure. It's time for some of them to face their own mortality. However, this is not a recommendation that you kill one or more of the heroes; it is a recommendation that you give at least one of them an opportunity to die *heroically*. Not only will such an event illustrate to the surviving characters the gravity of their situation, but the player whose character makes the heroic sacrifice will fondly remember the drama of it all for some time to come.

The Journey Home

Once the heroes have completed their goals—the villains are vanquished, the galaxy is saved, and the rewards have been collected—they're free to go their own way. Even if you don't actually play out what happens after the final adventure, you still can stir the imaginations of your players by asking them one last question: What becomes of their heroes *afterward*? Ask them to describe the next few years of their heroes' lives in very broad terms—and they needn't necessarily be positive! "Arani goes back to her homeworld and becomes the New Republic Senator for her people." "Deel trades on his new celebrity status to become a holoivid star, but after a major spice scandal, he disappears into the criminal underworld, where he becomes a crime lord." "Rorworr takes his ship on a grand tour of the galaxy, eventually falling into obscurity as he tries to forget the loss of his friend Sia-Lan at the Battle of Skorrupon."

Write down their responses to this question. If you someday pick up the campaign again, you'll know where all the heroes are, and you'll have a good idea of how to get them together again. Even if you begin a new campaign with new characters (or new players), occasional encounters with "the heroes of Skorrupon" could lend a certain depth to the overall saga—much like Luke Skywalker meeting Ben Kenobi in the Jundland Wastes of Tatooine, or Boba Fett turning up working for Jabba the Hutt elsewhere on that desert world.



ROLEPLAYING GAME RESOURCES

If you are a new GM thinking about starting up a campaign, here are some other books in the *Star Wars Roleplaying Game* line that might help you:

Arms and Equipment Guide: This 96-page book presents additional weapons, armor, gear, and vehicles. It also provides game statistics for dozens of droids seen in the *Star Wars* films.

Coruscant and the Core Worlds: This 160-page book describes more than two dozen *Star Wars* worlds. Each world description includes adventure ideas, supporting characters, and maps.

Hero's Guide: This 160-page book provides clarifications to the combat rules, as well as information on various organizations throughout the *Star Wars* galaxy, from the Empire and the Rebellion to the Antarian Rangers and the Black Sun Syndicate.

Ultimate Alien Anthology: This 224-page book describes 180 alien species that you can use as supporting characters. Game statistics are provided for common members of each species. The book also includes new species-specific equipment, feats, and prestige classes. ✨

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