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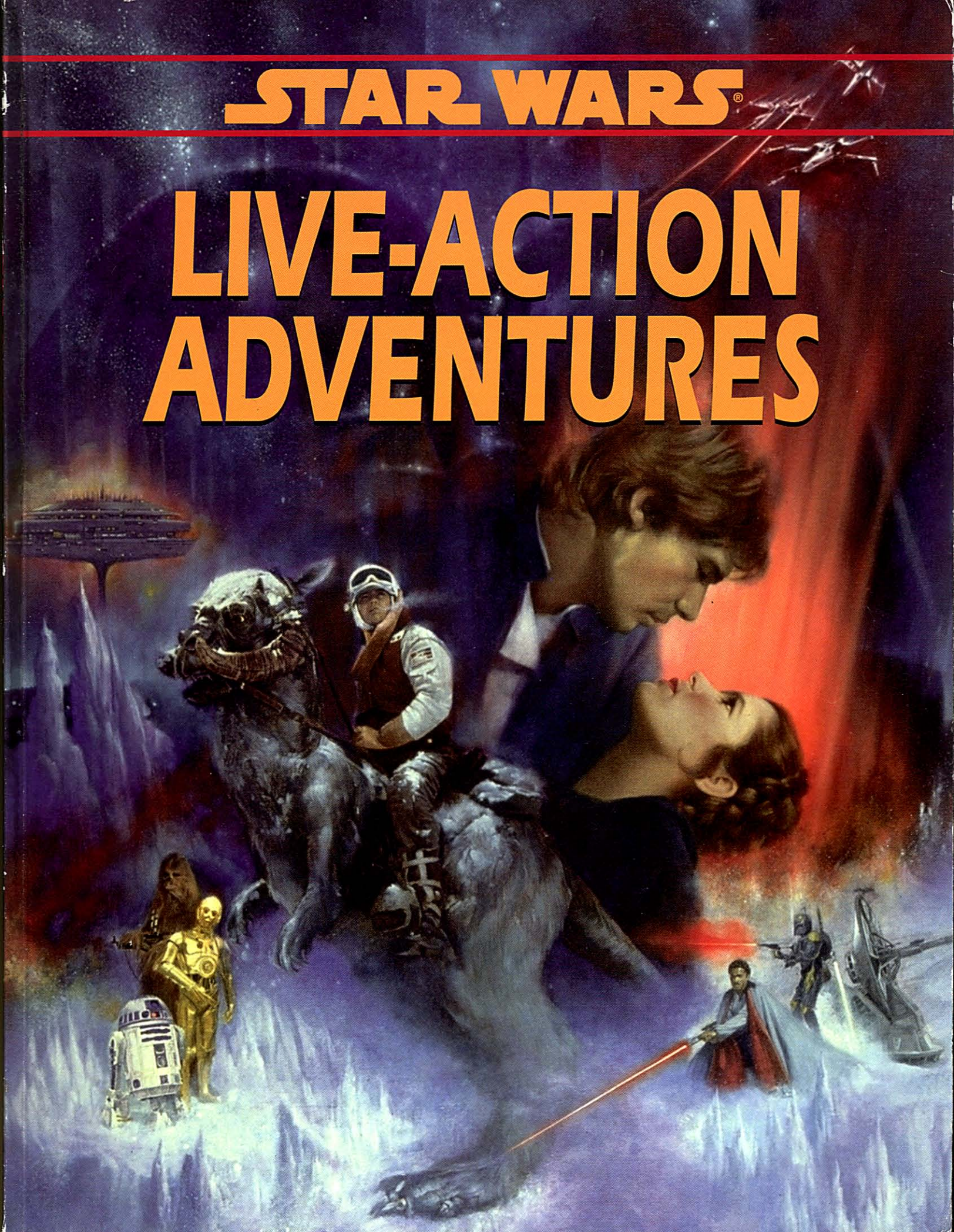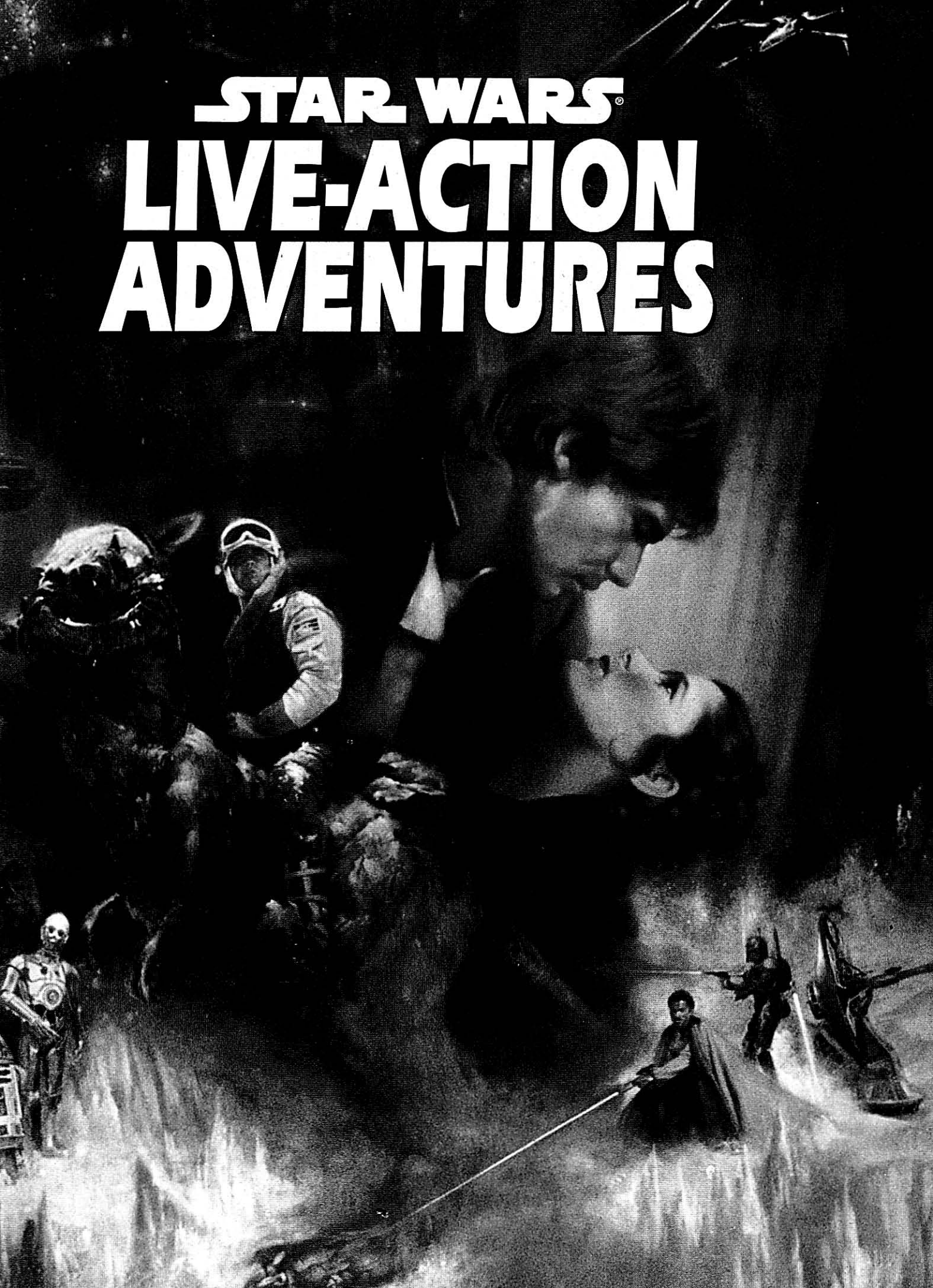
LIVE-ACTION ADVENTURES

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CONTENTS

Introduction

"You have just taken your first step into a much larger universe."
Obi-Wan Kenobi

Welcome to Live-Action Adventure

It's dark, here in the belly of the secret Imperial base. You can hear the rhythmic thump of heavy machinery several floors above you as you creep through the corridor, towards the door at the far end. If Alliance intelligence was correct, just beyond that door lies your objective — the canister of biowar cultures which will prove the Empire destroyed the world of Dentaal by unleashing a terrible plague upon its people.

Just as you near the door, it slides open. Two Imperial officers stare at you in shock for a moment, then reach for their blasters. Desperately, you try to clear your mind and open up to the Force. "I am not your enemy," you say slowly, trying not to let your nervousness show, trying to remember everything your master taught you. "I am here to help you."

One of the Imperials lowers his blaster, and looks at you with glassy eyes. "You are here to help us," he says with conviction. You begin to breathe easier.

But his partner is made of stronger stuff. "You fool, he's using a Jedi mind trick on you! Blast him!"

In *Star Wars: Live-Action Adventures*, you aren't reading this scene in a novel. You aren't seeing it on a screen. You aren't seated around a gaming table. You are *there*, in that dim corridor, with a blaster heavy in your sweaty palm, shooting it out with two Imperials. Of course, the corridor is a hallway in a convention hotel, the sound of heavy machinery comes from a boom box, and the two Imperials are fellow players, but you *are* there, and in costume — as close to the *Star Wars* experience as anyone outside Hollywood is likely to get. Think of it as roleplaying — but with an extra dimension.

A *Star Wars* live-action adventure allows you to play almost any type of character, from crafty smugglers and intrepid heroines to swashbuckling adventure seekers. Want to play the bad guy? Imagine yourself as an Imperial officer, cool and confident in the power of the Empire, or perhaps as a notorious bounty hunter or a devious crime lord.

During a live-action adventure, players remain in character — speaking and acting as their characters might. Almost everything that happens during a live-action adventure happens in real time — everything is taking place exactly as the players see or hear it. If a player draws her blaster and aims it at another, everyone knows that her smuggler is performing the identical action (especially the crime lord she is threatening).

During a live-action adventure, the gamemaster does not directly lead the players along the adventure, as she would in a standard roleplaying game. Instead, the players are given background information and goals for their characters before the game takes place. When they are set loose in the playing environment, they can either use the background informa-

tion provided or try to obtain more information through other characters to accomplish their goals.

The real fun comes from the competition — some of the players are playing the good guys, and some are playing the bad guys, and some are in the middle playing off both sides against the other. And it isn't always clear who is who! The gamemaster provides additional information to the players as they require it and helps referee combat between characters.

The rules in this sourcebook present an opportunity for you and any number of other players to immerse yourselves in the atmosphere and excitement of the *Star Wars* universe. It is not necessary for you to have played *Star Wars: The Roleplaying Game* to use this sourcebook — *Star Wars: Live-Action Adventures* is its own game, and you don't need anything else (well, okay, dice would help). All the necessary rules, blank sheets, instructions — even a sample adventure — are included in this book. Happily, you *can* convert the thousands of pages of game material from the roleplaying game into the live-action format, and in Appendix B you'll find rules for converting existing *Star Wars: The Roleplaying Game* characters to the live-action rules.

Vocabulary Lesson

Most people reading this probably know what a gamemaster character is, but if you're new to the roleplaying scene, a little vocabulary lesson is in order.

Player Character: A character in the live-action adventure portrayed by the player. Each player character has attributes and skills that represent how well the character can do certain things, like firing a blaster pistol, circumventing the security of a computer system, or resist damage. Players have handy character cards listing all of this crucial information which they can refer to at any time during the game.

Gamemaster: The gamemaster not only prepares the live-action adventure for the players, but also referees combat between characters, provides additional information so that players can accomplish character goals, and plays gamemaster characters. In large live-action games, there may be more than one gamemaster.

A Matter of Safety

Though live-action adventure is a total immersion experience when it come to roleplaying, when it comes to combat, rely on imagination rather than actual body contact. There should be absolutely *no* physical contact between players. Use common sense to minimize running, jumping, or other physical activity which could be dangerous in confined or indoor spaces. It is the gamemaster's discretion whether an action stopped for safety reasons should be relocated and played out again in a safer manner, or if the action should be halted entirely.

Use of real weapons as props is dangerous, and illegal in many communities. Leave the knives, swords, and guns at home, and rely on the many safe toys, resin-castings, and plastic kits available to complete your costume.

Gamemaster Character: A supporting character generally portrayed or controlled by the gamemaster. The gamemaster may appear as a gamemaster character to provide atmosphere to the game, to give information to the players, or to provide conflict in the form of a centrally important character.

Live-Action Adventuring: to move, speak and react to a fictional setting as a character would in a play or film. There are no scripts or lines to memorize — everything about the character is improvised as the player desires.

The Size and Scope of Adventure

Star Wars live-action adventuring easily accommodates adventures tailored to any number of participants. A single adventure may involve as few as three to ten people over the course of a single afternoon, or as many as a hundred or more players over several days.

An adventure for only a few players can be quickly crafted and run by a single gamemaster. But the adventure can be as grand and ambitious as the gamemaster and players like. Of course, as the number of players increases, the amount of preparation time likewise grows

and the gamemaster may decide to enlist the aid of assistants. Assistant gamemasters can be placed in individual encounter locations to help referee combat and provide information specific for that location.

On Location

Just as a regular roleplaying game consists of scenes like a story or movie, a *Star Wars* live-action adventure has encounters. An encounter usually involves a specific location or given area, such as a spaceport bar, an Imperial detention facility, or a cluttered docking bay. An encounter location may also feature one or more gamemaster characters who interact with the player characters. For example, a spaceport bar might have a bartender droid or a serving attendant, an Imperial detention facility might be patrolled by several guards or stormtroopers, while a docking bay might serve as a place of business for a repair tech or a talkative droid. The players may move freely in and out of encounter areas, roleplaying and interacting with other player characters or gamemaster characters.

Encounter locations are important to the live-action game because they keep the players within a controllable area. At first, this might seem at odds with the *Star Wars* universe, which indulges in characters being able to leap from one exciting part of the galaxy to the next. However, by restricting the game to certain locations, the gamemaster knows exactly where to find the players should something important happen, and it helps the players to interact by keeping the characters in close proximity to one another.

The number of participants involved determines how many encounter locations are needed for an adventure. An adventure for only a few people might require only one or two encounter locations, say, a spaceport bar and a warehouse. As the number of players increases, so will the number of locations required — if you have two dozen players operating in just two locations, they are probably going to be elbow-to-elbow, and no one likes to roleplay in a crowd!

Playing Live-Action Star Wars

Victory and defeat are an integral part of any game. However, live-action adventuring does not fit the standard profile. Before the start of the adventure, each player is given a set of goals for his character. Chances are that the players will not be able to complete all of their goals because of time constraints, sudden changes in luck, inability to locate certain items, and so forth. Even if they can or cannot complete their goals, these players did not win or lose the game by any means.

Certain characters are considered villains — Imperials, crime lords, and bounty hunters, to name a few. These characters have goals which are contrary to the goals of characters we commonly think of as the heroes (like the Rebels and Jedi). During a live-action adventure, there are going to be times when "the good guys" win, and times when "the bad guys" win (just like the movies). It's all part of the adventure. In the end, some players will achieve their goals and some will not. The overall goal, however, is to have a good time.

Having a good time, along with the feeling of accomplishing something, is a crucial part of live-action adventuring — not winning or losing. If the Rebels managed to steal the technical plans and escape, then that's a victory for the Rebels. If an Imperial admiral managed to catch a few Rebels or stop some of their plans, then maybe Darth Vader won't be paying him a social call. If a smuggler makes a tiny profit without getting frozen in carbonite, then the smuggler is successful. And so the battle continues for another day...

Getting Started

If you are new to roleplaying in general, read as much of this book as you can. The chapters are laid out in a logical order, starting with live-action roleplaying concepts and game mechanics (the rules for playing and running combat), and character creation. If you have played roleplaying games before, you can focus on the game mechanics chapter.

If you're a gamemaster, you will definitely have to read the book front to back. In addition to the above sections, there are chapters which cover adventure design and gamemastering tips, and a sample adventure to get you started.

Summary: Live action adventuring emphasizes character interaction, improvisation and innovative thinking, and less emphasis on detailed combat rules and dice rolling. Players are encouraged to dress and act in the manner of their characters during the adventure, and participate by interacting in game locations called encounters. Players may portray either protagonists or antagonists, from Rebel pilots and Rebel troopers to Imperials and crime lords. The gamemaster plays a less central role in a live-action roleplaying adventure than in a roleplaying game, but is still an important element. It is the gamemaster who creates the adventure, sets up encounter locations, and then allows the players to interact freely except during combat or special game situations. The gamemaster may also appear during the adventure as a specialized gamemaster character.

1
Live-Action
Adventuring Concepts

"They were in the wrong place at the wrong time, naturally they became heroes."
Princess Leia Organa

Characters and Conflict

A live-action adventure contains the basic elements of a story: characters and conflict. Think of the *Star Wars* films: without characters like Luke Skywalker, Han Solo, Princess Leia, Artoo-Detoo, Darth Vader and others, the story would not be very interesting. Without conflict, there would be no driving need for the characters to do anything. A live-action adventure thrives on its characters and the need for the characters to resolve the conflicts which make up the adventure.

Players in a *Star Wars* live-action adventure take on the roles of various characters in the story. *Your* part, as a player, is to play one of the characters in the story. Your character may not be as strong with the Force as Luke Skywalker or as terrifying as Darth Vader, but your character is crucial to resolving the conflict. You might be a Rebel operative or spy, seeking out information to put an end to the Empire in this region; you might be a roving con artist or thief, looking for new ways to make credits; or you might be an agent of the Empire, hunting down traitorous Rebels. How you want your character to act, what you want your character to say or do, what motivates your character and drives the character to resolve the conflict is completely up to you. *You* are the star!

The *Star Wars* books and films contain some great models of potential character types and their personalities, backgrounds and abilities. Han Solo is an interstellar smuggler — a kind-hearted rogue with a flair for adventure and excitement. Princess Leia is a strong-willed, independent-minded diplomat who is concerned with restoring freedom to the galaxy. C-3PO is a worried, fussy protocol droid who is mostly concerned with not getting blasted into pieces.

Grand Moff Tarkin, Grand Admiral Thrawn, Darth Vader, and the Emperor are also characters, but they play a different role — that of antagonist. As antagonists, they supply the conflicts in the story. If Grand Moff Tarkin had not build the Death Star battle station and set it loose on the peaceful worlds of the galaxy, there would have been no need for Princess Leia to steal the battle station's technical plans and get them to the Rebellion. If Darth Vader or the Emperor had not tried to turn Luke Skywalker to the dark side of the Force, there would have been little need for him to become a Jedi Knight. Conflicts provoke characters into action.

But story conflicts do not have to be as grandiose as destroying a Death Star or single-handedly putting an end to the tyranny of the Emperor to be fun and exciting. A story conflict can be as simple as a character who despises or hates another character, a charac-

ter seeking an object or treasure, or a character who wishes to elude those who are pursuing him or her. A conflict moves the story along, forcing characters to make decisions as they try to resolve it.

Characters

The player characters are the centerpiece of any roleplaying adventure, but they are especially so in live-action roleplaying. In a normal roleplaying game, the player characters usually share common goals and are allies, while the gamemaster plays the bad guys, foils, and antagonists. In a live-action roleplaying game, players play both the good guys *and* the bad guys (and everyone in-between), leaving the gamemaster to manage the roleplayers more than direct them. Live-action adventure is *very* character-driven.

There are two categories of characters: **player characters** and **gamemaster characters**. Player characters are run by the players, and gamemaster characters are run by the gamemaster.

Player characters can be based on templates from *Star Wars: The Roleplaying Game* — the Brash Pilot, Curious Explorer, Protocol Droid, New Republic Diplomat, Wookiee First Mate are only a few possible examples. Other ideas for player characters can include Imperial officers or Imperial Security Bureau agents, crime lords, corporate magnates and bounty hunters. Ideas for characters may also come from the films, books, comics and other sources. Gamemasters are encouraged to create their own character types as well.

Gamemaster characters include the numerous supporting characters and bit part extras — Rebel or Imperial troops, stormtroopers, security guards, ordinary citizens, technical staff, a cantina band, droids, and so on. Gamemaster characters may be portrayed by the gamemaster or by other players who want to take a break from portraying their own player characters. If there are not enough people to fill certain parts, the gamemaster can either cut down on the number of gamemaster characters or hand the gamemaster Character Cards over to the relevant player character.

Using Saga Heroes in the Game

The major characters of the saga — Luke Skywalker, Han Solo, Princess Leia, Lando Calrissian, Obi-wan Kenobi, Yoda, Chewbacca, Darth Vader, Emperor Palpatine, Grand Admiral Thrawn, Joruus Cboath, *et al* — should not be permitted as player characters. They are too powerful and would have an unfair advantage over other characters in the game.

A major character who appears briefly as a gamemaster character is all right as long as the gamemaster understands such characters could dominate an adventure and swing game balance away from the players. It *can* be very dramatic and exciting for players to have a brush with Vader or Fett if it is done properly. Just be careful not to destroy *Star Wars* story continuity by placing a character where he can't possibly be — like featuring Darth Vader in a New Republic setting!

Example: A crime lord has bodyguards. If there are no actual people who wish to play the bodyguards in the adventure, the gamemaster can hand over the bodyguard supporting Character Card to the crime lord player. If the crime lord is involved in a combat, he can order his bodyguards to fight the combat for him while he escapes — just like any good crime lord would do!

The Character Information Sheet

The Character Information Sheet summarizes a character's background, relationships with other characters, relevant likes and dislikes, and provides hints about the character's personality and loyalties. Players use the Character Information Sheet to get a handle on their characters.

The gamemaster hands out the Character information sheet to the players before the adventure begins, along with the Character Card. The Character Card, which we'll discuss

below, contains the character's stats, and information on his possessions and weapons.

There is an example of a Character Information Sheet on this and the next page. It's a bit longer than most, but it shows the sort of information it ought to have on it.

Through the character information sheet the player is provided information about the character's past. It is up to the player to "fill in the blanks" and try to complete the assigned character goals during the adventure.

For spontaneous or quick adventuring with a small group of players, the gamemaster can bypass the formality of a character information sheet by giving each player a brief goal or background either on a small slip of paper or through vocal instructions. Refer to Chapter Five, Adventure Building, for more information.

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: Zeed Venom   **CHARACTER NUMBER:** 12

CAPSULE

Bounty hunters come in three varieties. There are those who hunt for the credits. There are those who hunt for the reputation. And then there are those who simply hunt for the pleasure of it.

You entered the crimson trade because you needed the credits. You were tired of being a simple blaster-for-hire, selling your mercenary skills to whoever needed someone with a good aim and the smarts to stay alive in the face of overwhelming odds. You wanted to set your own path, and bounty hunting whittled the odds down to one-on-one: the hunter and the hunted.

Fortunately, you knew how to stay alive, how to thoroughly research your mark, and how to make a bloodless capture. Initially, you sold your services to the highest bidder. As you became more successful, you became more particular with the types of hunts you went on. The Empire's idea of bounty hunting made for interesting work sometimes, but you found you were going after dull, ordinary beings who had turned to the Rebellion in pursuit of some crazy cause. What challenge was there in that? Most of the time, Imperial-mandated hunts consisted of boring searches followed by violent confrontations — many of these so-called "traitors" had some funny ideas about loyalty and even fewer ideas about survival.

You turned to the Skine Bounty Hunter College, an anachronistic name, since bounty hunters rarely offer courses on their trade. The College acts as a home for several hundred bounty hunters who specialize in tracking down "lost" people for a fee of 100,000 credits or more. You prefer this kind of bounty hunting, which often involves detailed searches among the unique and varied systems of the galaxy. During your stint with the Skine College, you have become quite good and developed a reputation as a hunter who always finishes the job. You have occasionally had to work with or call upon other Skine hunters to assist you in locating a particular mark.

GOALS

• The Skine Bounty Hunter College has been contracted to retrieve one male subject, name: Pyro Gibbtra. Occupation: corporate scientist. Last known location: Zirtran's Anchor, a trade station in the Outer Rim. Subject is to be retrieved, intact if possible, along with as any technical notes or plans he may be carrying or have brought with him to the Anchor. If Gibbtra and the plans are recovered, an additional 50,000 credits will be paid directly to the first bounty hunter who brings the scientist back to the company's home world.

• *Special Information:* Gibbtra's employer is Sygor Startech Industries, a powerful company. Gibbtra was purportedly working on a starfighter engine design called the Event Horizon be-

fore he, and the technical plans, were taken. The technology in question is of the highest value to the Empire. If it cannot be obtained in its entirety, then all known pieces are to be collected and returned with the scientist.

• *Special Freelance Bonus:* Several powerful, and not to mention wealthy, interests on Zirtran's Anchor are always looking for someone with your skills. You might pick up "pin money" (bonus credits) by helping out such interests.

SPECIAL NOTES

Carefully read the rules and regulations posted on Zirtran's Anchor. Bounty hunters must register with Station Security before pursuing any mark. Station Security does not take kindly to any random blasting of the locals. You need to remember that you are a professional, and force is not always necessary when catching a mark. Helpful sometimes, but not always necessary.

One of the numerous ships of Zirtran's Anchor is the *Death Mark*, a vessel that caters exclusively to bounty hunters. As a guild hunter, you may obtain free medical care, repair to your equipment, and make contact with the Skine Bounty Hunter College for additional information.

Anatomy of an Adventure

The characters participating in an adventure have goals to accomplish, as you can see by looking over Zeed's character sheet. A **goal** is a situation or conflict a character or group of characters must try to resolve favorably before the end of the adventure. Goals serve to set the pace of the adventure, since they give the characters reasons to interact.

Each character has his own goals, which may or may not coincide with the goals of others. Obviously, Imperials will seldom be working toward the same goal as their Rebel opponents, but even characters on the same side might have goals and agendas which do not necessarily coincide with those of their allies.

Each goal has a focus: to protect an envoy, to recover some secret plans, to capture a bounty, and so on. You can expect other characters to have opposing goals — to take down the envoy, to protect the plans, and to avoid capture — and together, the various conflicting goals and the focus they have in common make up a **scenario**. A scenario can either be the main plot of the adventure, or a subplot which only peripherally impacts the main plot.

A character may be involved in more than one scenario during the course of an adventure. For example, a security chief of a spaceport has been given several different goals: investigate the mysterious murder of a diplomat, look into rumors surrounding the arrival of a powerful Imperial officer, and locate a runaway heiress roaming the port. Each goal represents a different scenario.

Example: An Imperial courier is due to arrive on an independent station somewhere in deep space. This is a single scenario (there may be others in the adventure). Rebel agents might be waiting at the station; their goals are to locate the courier before the information can be handed over. The goals for Imperial agents are to protect the courier and insure the delivery of the information. Other characters might be involved in the scenario — their goals are to steal the information before the Rebels or the Imperials can have a chance to take a look at it. The resolution of the scenario may be centered around whoever can obtain the information first before the adventure ends.

Encounters are the actual physical locations where characters meet and interact — a spaceport bar, a crime lord's villa, an Imperial cell block. The real-life counterpart of the encounter location can consist of almost any space: a living room, a basement, a meeting hall or even outdoors, if weather permits. Encounter locations can be decorated with props or lighted to convey the proper *Star Wars* mood, or their appearance can be left up to the imagination of the participants.

For larger adventures, multiple encounter locations may be desirable. Characters move from encounter to encounter, interacting and roleplaying with any other player or gamemaster characters they might meet. Even corridors or connecting points between encounter locations are considered "adventure space" — they are areas which can be used by characters to interact.

The **setting** is the location for the adventure as a whole. A live-action adventure may be set in Mos Eisley Spaceport on Tatooine, while certain places within the spaceport setting make up the various encounter locations — the Mos Eisley Hotel, the cantina, various docking bays, the governor's office, Imperial garrison headquarters, and so on. When creating an adventure, the setting should be somewhat "fixed" to encourage interaction among the characters, and to prevent them from wandering into unproductive areas. A spaceport or government palace would make an excellent live-action adventure setting, while an entire space fleet or a huge city (unless encounter locations are firmly established) would not.

It is possible for characters to journey beyond an adventure's setting, but it isn't recommended. The gamemaster has enough to handle within the confines of the game without having to improvise new encounters and settings on the spot when she has another 14 players competing for her attention. Occasionally, of course, a player may make a convincing argument that his character must go outside the setting to accomplish his goals (this shouldn't happen in a well-designed adventure, but players are notoriously resourceful and imaginative). In these cases, the gamemaster must decide whether his request is manageable, or whether it will place too large a burden on her, and make her decision accordingly.

Character Attribute Summary

• *Dexterity:* how quick the character can perform precise actions — like shooting an energy weapon, or dodging or parrying an attack.

• *Knowledge:* a character's ability to understand and comprehend concepts or organizations and cultures.

• *Mechanical:* how well the character can use technology or advanced equipment — like piloting a starfighter or vehicle.

• *Perception:* how well the character can use his or her senses.

• *Strength:* a character's physical strength and the ability to resist injury.

• *Technical:* how well the character can repair machines such as spaceships, vehicles, and droids, modify equipment, use computers, or render medical assistance.

Attributes and Skills

All characters have **attributes** and **skills**. An attribute is an innate ability all characters possess. There are six character attributes: *Dexterity, Perception, Mechanical, Knowledge, Strength* and *Technical*. Each of the six attributes is rated by a number called an attribute score. The higher the attribute score, the better the character is when using an attribute. Setting attribute scores is done during the character creation process. (Refer to Chapter Two, Character Creation.)

Associated with each attribute are certain skills, and each skill also has a number rating which is called a **skill score**. A character who has the *blaster* skill (the ability to shoot a blaster or similar energy weapon) would have the skill listed under the *Dexterity* attribute. A character who has the *space transports* skill (the ability to pilot a freighter or light transport like the *Millennium Falcon*) would have the skill listed under the character's *Mechanical* attribute. Choosing skills and setting skill scores is accomplished during the character creation process. See Chapter Two, Character Creation, for a list and explanation of all relevant skills.

The score of each skill is initially based on the score of the attribute it is associated with. For example: a character with a *Dexterity* attribute score of 3 would also have a starting *blaster* skill score of 3. For this reason, a character in the *Star Wars* live-action adventure can theoretically attempt just about any skill; the attempt must be made using the attribute score the skill is based on.

The Character Card

We mentioned the Character Card a bit earlier. The **Character Card** is where the character's attributes and skills, as well as other important information, are recorded. See Chapter Two for instructions on completing the Character Card. An example of a completed card is shown below. The size of the card may vary according to the needs of the adventure. This one is fairly compact.

Star Wars Live-Action Adventures
CHARACTER CARD # 5

NAME: Mendel Cutter   **TYPE:** Pirate

FORCE-SENSITIVE? No   **FORCE POINTS:** 1

CHARACTER POINTS: 5   **DARK SIDE POINTS:** 0

CREDITS: 5,000   **WOUNDS:** ☐ ☐ ☐ ☒ ☒ ☒

EQUIPMENT:
2 medpacs, YT-1000 freighter, droid restraining bolt

DEXTERITY: 3	KNOWLEDGE: 4	MECHANICAL: 3
blaster 5	languages 7	astrogation 4
brawling parry 4	:Belt Pirate 9	space transports 4
dodge 6	planetary systems 6	starship gunnery 4
melee combat 5		
melee parry 5		

PERCEPTION: 3	STRENGTH: 3	TECHNICAL: 2
forgery 4	brawling 4	droid programming 3
gambling 6		droid repair 6
search 4		first aid 5
sneak 6		space transport repair 5

WEAPONS	DAMAGE	AMMO	EFFECT
blaster pistol	4	25	—
vibro-blade	STR + 2	—	melee range weapon
2 thermal detonators	10	—	10-step area of effect

Using Skills

Characters can attempt to use skills that aren't on the Character Card, though the chances of succeeding are somewhat lower — since the player must use the attribute score the skill is based on rather than a higher skill score. Using attributes and skills is explained in Chapter Four, Game Mechanics.

Example: Mendel Cutter the pirate is trying to disarm a security system, but he does not have the *security* skill listed on his Character Card (if he had it, it would appear under *Technical*). Since the *security* skill *is* based on the *Technical* attribute, Cutter may make the attempt using his *Technical* attribute score of 2. If he actually had *security* listed on his Character Card, he would be able to use the higher *security* skill score instead of his lower base *Technical* score.

Skill Specializations

Using the Character Card example again, notice how the phrase *:Belt Pirate* has been written underneath the languages skill? This is a **skill specialization** — Mendel Cutter understands the jargon of the Belt Pirates.

Skill specializations represent very specific areas of knowledge, training or ability. They are represented on the Character Card by placing a colon before the skill specialization.

Characters might specialize in a variety of skills: a character might have the *business* skill and a *:Industrial Automaton* skill specialization, because he once worked for the Industrial Automaton company (makers of the Astromech R2 series of droids like Artoo-Deeto); the skill specialization represents this specific area of knowledge. Another character might have the *blaster* skill and a *:heavy blaster pistol* skill specialization. This shows the character is trained to use a heavy blaster pistol better than other types of blasters.

Characters should not have too many or unusual skill specializations which might provide an unfair advantage over other characters.

A Note for Players of the Star Wars Roleplaying Game

The rules from *Star Wars: The Roleplaying Game* served as the framework for the design and development of *Star Wars: Live-Action Adventures.* If you are familiar with the rules of the roleplaying game, you will find it quite easy to adapt to the live-action rules.

One major change is that the rules of the live-action game use scores instead of dice for character attributes and skills. When using the live-action adventure rules, do not confuse attribute and skill scores with a number of dice to be thrown. In addition, the live-action adventure rules do not use die code pluses (example: 2D+2 or 3D+1) for attributes or skills. Refer to Appendix B for conversion information.

The Gamemaster

Gamemastering a live-action adventure is a lot of work, but it can be very rewarding as well. The gamemaster is the referee or judge of an adventure, as well as its author and all of the supporting characters.

Several roleplaying sourcebooks (the *Gamemaster's Handbook* for *Star Wars: The Roleplaying Game*, for example) have been devoted to gamemasters and gamemastering. This guide will not go over the same ground as the *Gamemaster's Handbook*, but we will touch on some basics for newcomers to roleplaying, and expand upon the role of the gamemaster specifically in live-action adventures. Later chapters will illustrate how gamemasters can create their own adventures and characters from scratch.

The gamemaster wears a number of hats while running a game, from designing the adventure (and all of the props, locations, and supporting characters), and refereeing the action, to weaving a story and playing all of the supporting cast. She also must balance the player characters as well, ensuring that each has something to contribute to the action. We'll break the discussion into four categories which cover the above duties: the Story Writer, the Story Teller, the Rules Referee, and the Cast of Thousands.

The Story Writer

As the Story Writer, the gamemaster must first decide upon the type of adventure, the location of the adventure (also called the encounter location or setting), the characters who will take part, the conflicts, and how those conflicts will have to be resolved. The gamemaster must determine how the adventure will begin and how it should reasonably end.

Typically, being the Story Writer is one of the more difficult chores for the gamemaster. Characters must be woven into conflicts, and the gamemaster must then balance the entire adventure so the Imperials don't vaporize the Rebels in the first five minutes of the game, or vice versa!

If a live-action adventure has 40 participants, the gamemaster should have 40 player characters ready, in addition to gamemaster characters and replacement characters. Prepa-

ration for the game includes choosing a physical place for encounter locations, selecting or creating items for characters to use and other organizational details.

Fortunately, you have this book! We've included a sample adventure in this book to help get you started. You can also write your own, which we'll cover in Chapter Five, Adventure Building. Ideas for live-action adventure may come from other sources as well: other genres, news articles, and your own ideas can be brought into the *Star Wars* universe as a live-action game.

If you are just starting out as a live-action gamemaster, think small to begin with, even if you have experience as a roleplaying game gamemaster — an adventure for five to 10 people is more than enough for several hours' worth of play, and it will give you an idea of what goes into a larger and more complicated adventure. Using the pre-built characters, backgrounds and adventure materials supplied in this guide can help if you want to concentrate on mastering gamemaster technique and the rules rather than designing and preparing adventures.
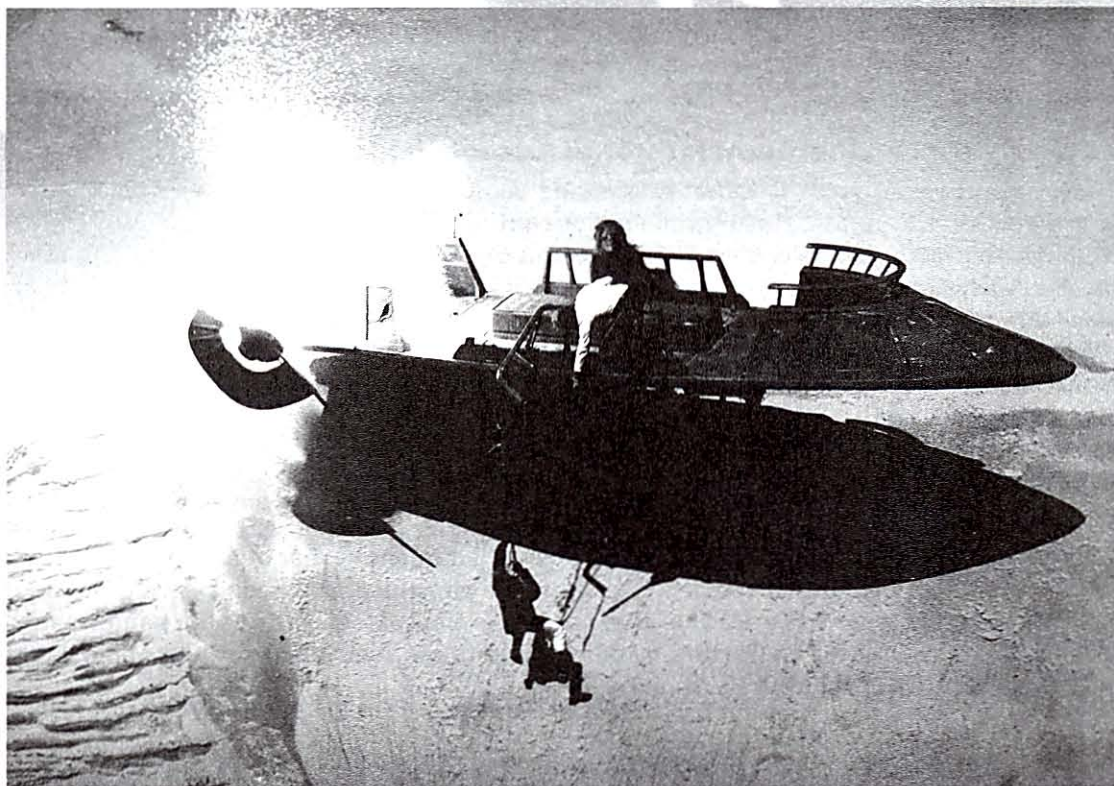
The Gamemaster as Story Teller

As the Story Teller, the gamemaster leads the players along the adventure by explaining and describing the scenes around them. In a live-action *Star Wars* adventure, there is no express need for the gamemaster to be the story teller except at crucial moments, since the players, through interaction with one another, will drive much of the adventure. These crucial moments might include the establishment of a key scene, an announcement regarding, say, the arrival of an Imperial Star Destroyer in the system, and so on.

Before the start of the game, the gamemaster briefs the players on the background of their characters and the adventure. This background information tells the player who his character is and what he is supposed to accomplish. It is up to the players to explore the encounter locations, meet and interact with other characters, and obtain the information or items they need to accomplish their goals. Of course the gamemaster can always nudge the

adventure along by appearing as a gamemaster character (see below).

The Gamemaster as Rules Referee

Rules are an important part of fair adventuring. However, participants during a live-action adventure should be concentrating on roleplaying and not hunting for rules quotations. The "real time" nature of live-action adventuring also makes carrying rulebooks, lots of dice, and extraneous amounts of paperwork cumbersome.

For this reason, the gamemaster must act as the Rules Referee. As the Rules Referee, the gamemaster can oversee several characters shooting their blasters at one another, set the difficulty level for a character attempting a skill or using a Force power, determine the effects of a thermal detonator thrown at a crime lord, or describe a starfighter battle between two opponents.

The rules system for *Star Wars* live-action adventures simplifies many of the actions taken by a character into the roll of a single, six-sided die. Die rolling takes place only when characters are involved in combat or when trying to use attributes or skills. There is no skill roll for "charming cantina conversation" or other moments when characters are interacting or roleplaying among each other. In live-action roleplaying, social skills are whatever the players bring into the game.

The Gamemaster as Cast of Thousands

The *Star Wars* universe is full of interesting beings, aliens and creatures from the remote corners of the galaxy. Picture the famous cantina scene from *Star Wars: A New Hope*. Although your attention is centered on Luke and Ben Kenobi trying to find a ship to take them to Alderaan, the scene is all the more interesting and fun because of the variety of aliens and other strangeness around them.

A gamemaster can appear as a supporting or gamemaster character during the course of the live-action adventure. A gamemaster character is just like a player character, and may have attributes, skills, and even a background or goals to accomplish. However, the gamemaster controls this character to either provide atmosphere for the game, interact with other characters, or to provide conflict. For more information about gamemaster characters, refer to Chapter Two, Character Creation.

Example: A group of player characters are huddled in one corner of a cantina, waiting for the arrival of an Imperial courier. Suddenly, the gamemaster stands before the group and announces he is an Imperial Customs officer. As the customs officer, the gamemaster can intimidate the player characters by demanding to see their identification and asking questions about what they might be up to.

2
Character Creation

Creating Characters

There are several ways to create characters for *Star Wars* live-action adventures. For small adventures, players can create their own characters with some gamemaster supervision. For a large adventure, where the logistics of designing a balanced adventure are much greater, the gamemaster may decide to create the necessary characters and leave it up to the players to chose which ones they want to play.

Using gamemaster-created player characters is certainly the easiest way for new players to get into the swing of things, since there is no need to understand how to set an attribute or skill score, nor is it necessary for the player to create a character background or set goals. On the flip side, it gives the player little control or say about the overall design of the character. More advanced players may desire to come up with their own characters. From the gamemaster's standpoint, creating characters is the easiest way to control the type and strength of the characters, and allows her to customize them to suit the adventure. Unfortunately, it also leaves her with the task of creating lots of characters.

Players and the gamemaster might arrive at a middle ground by trading off character development responsibilities. For example, the gamemaster might allow players to choose the character types they would like to play, provide general background for the characters, and set attributes and skills. The gamemaster might then collect the character sheets and establish the character goals, starting amount of credits, Force Points, and Dark Side Points on her own to suit her adventure.

Ultimately, if the adventure is to be a one-shot affair, it makes sense for the gamemaster to generate them. If it is to form part of an on-going campaign, the players may be more interested in generating their own, with gamemaster guidance.

Choosing a Character Type

The *Star Wars* universe abounds with ideas for characters. You can play a character type from one of the films, the books, the comics or make up your own. You are limited only by your imagination and the gamemaster, who might restrict certain character types from the adventure.

Your choice of character type should be based on what appeals to you the most about the *Star Wars* universe. If you want action and excitement, then smugglers, pirates, pilots, soldiers and adventurers are examples of characters who are always in the middle of the something interesting. If you enjoy intrigue and suspense, then characters who work stealthily or secretly, like diplomats, agents, spies or investigators, might appeal to you. If you wish to pursue the mystical power of the Force, then danger and mystery certainly await a Student of the Force or a Dark Side Adept.

Your character's allegiance or loyalty will also determine how the character might act or

Anatomy of a Character Card

Each character in a live-action adventure has a Character Card. The Character Card is used as a reference whenever the character uses an attribute or skill, uses or loses equipment, or takes damage. To create a character for a *Star Wars* live-action adventure, you will need to know how to complete the sections of the Character Card. A sample Character Card is shown below:

Force-sensitive? If the character is sensitive to the Force, write a "Yes" in this box. If the character is not, write "No." Characters who are sensitive to the Force may use Force skills and powers. Refer to "Characters and the Force" later on in this chapter.

Character Points: Character Points may be used to alter the outcome of a die roll when an attribute or skill is used. The gamemaster assigns Character Points for a character, although the typical starting number is five. Use of Character Points and acquiring more Character Points is explained in Chapter Four.

Credits: This represents the amount of credits in the character's possession at the beginning of the adventure. For adventures in the period of the New Republic, credits may be distinguished between New Republic (NR) or Imperial (IMP) currency. For example: 1,000 (NR); 3,000 (IMP). A player might also have Item Cards that represent credits in certain denominations.

Type: This is the basic character type or template the character is based on. If the character is not based on a particular template, the Type section refers to the character's occupation or title. Examples include CSA Bureaucrat, Street Con, New Republic Officer and so on.

Name: This is the character's name.

Character Card # [ ]: The Character Card number helps the gamemaster reference the character when designing adventure scenarios and setting goals. For small adventures, this section can be left blank.

Star Wars Live-Action Adventures
CHARACTER CARD # 5

NAME: Mendel Cutter

FORCE-SENSITIVE? No

CHARACTER POINTS: 5

CREDITS: 5,000

EQUIPMENT:

TYPE: Pirate

FORCE POINTS: 1

DARK SIDE POINTS: 0

WOUNDS: ☐ ☐ ☐ ☒ ☒ ☒

DEXTER

Dark Side Points: This number represents the number of Dark Side Points a character has. Like Force Points, Dark Side Points may be used to double the scores of any attribute or skill for an entire combat round. Any character may use or earn Dark Side Points. Refer to "Characters and the Force" later on in this chapter.

Force Points: This number represents the number of Force Points a character has. A Force Point may be used to double the scores of any attribute or skill for an entire combat round. Any character may use or earn Force Points. Refer to "Characters and the Force" later on in this chapter.

STAR WARS
LIVE-ACTION ADVENTURES

Wounds: These boxes represent how much damage a character can take before becoming incapacitated; i.e., falling unconscious. A character may have only as many open wound boxes as the character's *Strength* attribute score. After determining the character's *Strength* attribute score, permanently cross out or fill in the extra wound boxes with a pen.

Star Wars Live-Action Adventures
CHARACTER CARD # 5

NAME: Mendel Cutter **TYPE:** Pirate
FORCE-SENSITIVE? No **FORCE POINTS:** 1
CHARACTER POINTS: 5 **DARK SIDE POINTS:** 0
CREDITS: 5,000 **WOUNDS:** ☐ ☐ ☐ ☒ ☒ ☒
EQUIPMENT:
2 medpacs, YT-1000 freighter, droid restraining bolt

DEXTERITY: 3	KNOWLEDGE: 4	MECHANICAL: 3
blaster 5	languages 7	astrogation 4
brawling parry 4	:Belt Pirate 9	space transports 4
dodge 6	planetary systems 6	starship gunnery 4
melee combat 5		
melee parry 5		

PERCEPTION: 3	STRENGTH: 3	TECHNICAL: 2
forgery 4	brawling 4	droid programming 3
gambling 6	droid repair 6	
search 4	first aid 5	
sneak 6	space transport rep 5	

WEAPONS	DAMAGE	AMMO	EFFECT
blaster pistol	4	25	—
vibro-blade	STR+2	—	melee range weapon
2 thermal detonators	10	—	10-step area of effect

Attributes and Skills: This section of the Character Card is used to set scores for the six attributes. Spaces are provided underneath for writing in skills, skill specializations and scores a character has. Only skills which have been improved beyond the attribute score should be written on the Character Card. All other skills are assumed to be at the attribute score level.

Weapons: A character's weapons are listed here. The weapon is listed by name, its damage rating, the amount of ammo it carries (if applicable), and any special effects or costs. Notice that *Strength*-powered weapons, like vibro-weapons and knives, have a damage rating measured by the character's *Strength* plus a number. In this case, the vibro-blade has a damage rating of the character's *Strength* attribute score 3 plus 2, for a damage total of 5. For grenades or other explosives, the weapon's area of effect is listed as a reminder for the player. If a character is carrying more than one of a certain type of weapon, write the number carried before the weapon name: 2 heavy blaster pistols, 3 frag grenades, and so on.

Character Creation

19

react among other characters. A Rebel Agent certainly has no love for the Empire; an Imperial Officer is concerned with enforcing the decrees of the Emperor; an independent free-trader or smuggler might be more concerned with making credits or ducking Imperial customs patrols.

There are also an infinite number of beings besides humans among the sapient creatures of the galaxy. Wookiees, Mon Calamari, Rodians, Jawas, Ithorians, and Ewoks are only a few examples of alien characters. Non-humans are a bit trickier to play for those who like to dress the part to the hilt, but a bit of costuming and perhaps some makeup can be effective. There are dozens of latex and theatrical masks available on the commercial market, some based on alien characters from *Star Wars*.

Do not forget the possibility of playing a droid character. A bit of inventive costuming, even a cardboard box, can turn a player into a protocol or other familiar type of droid. An important thing to remember about playing droid characters is that most droids in the *Star Wars* universe (aside from the extremely rare and illegal assassin and interrogation droids) are programmed not to hurt or harm sapient beings.

The gamemaster can help players choose by providing a list of available character types for the adventure. Remember that character type does not always mean human — the character may be human, droid or whatever appeals to the player. Character types can be based on existing templates or sourcebook characters from the *Star Wars* game line, or be of the gamemaster's own design. The *Star Wars* roleplaying game rulebook and *Heroes and Rogues* contain numerous character templates which can be easily adapted.

Suggested Character Types

Assassin: Assassins are considered the elite of the criminal profession, hired to eliminate the competition in all of its forms. Many criminal organizations and governments, including the Empire, use assassins to remove "annoyances" or "undesirables." So-called

assassin droids were banned many years ago, but their occasional appearance suggests that someone somewhere is still designing and manufacturing them. For suggested assassin characters, refer to *Galaxy Guide 11: Criminal Organizations*.

Bounty Hunter: Bounty hunters are often hired by Imperial, New Republic, corporate and even criminal groups in order to retrieve certain elusive beings. A bounty hunter is often issued an official notice which allows the hunter to legally use force (usually within certain limits) in order to capture and return the mark to whoever issued the bounty. Most bounties call for the return of a mark alive, unless circumstances prevent it. Those of the crimson trade take their work and their reputations seriously — there are many guilds or houses providing elite bounty hunter services. For bounty hunter examples, refer to *Galaxy Guide 10: Bounty Hunters*; for character template, refer to *Star Wars: The Roleplaying Game*.

Brash Pilot: The brash pilot flies by the seat of his or her pants, hauling whomever pays through the most dangerous and protected systems. Pilots keep their ships in top condition and discretely armed, never knowing when they may be called upon to fight their way out of a situation. For character template, refer to *Star Wars: The Roleplaying Game*.

Corporate Sector Authority Agent: Among the most powerful of megacorporate conglomerates is the Corporate Sector Authority, a private entity loyal to the Empire in name only. The CSA has its own security forces, ships and investigative offices — including agents who specialize in espionage, enforcement, protection of corporate property and other matters. CSA agents are sometimes at odds with the plans of the Empire, the New Republic and other governments, as they try to enhance the influence of the Authority across the galaxy. For examples, refer to *The Corporate Sector Authority Sourcebook*.

Curious Explorer: A curious explorer is typically a being who comes from a world off the beaten track of interstellar commerce and communication. Naïve to the ways of the galaxy, the explorer is interested in experiencing new places and new things, as well as collecting shiny baubles and trinkets to return to the homeworld. For character template, refer to *Star Wars: The Roleplaying Game*.

Crime Lord: There are many different kinds of crime lords. Jabba the Hutt is an infamous example, but Hutts do not have the sole monopoly on scum and villainy in the galaxy. A crime lord controls a sphere of influence, often specializing in various types of crime or enterprise, be it spice smuggling, weapons running, slaving or some other endeavor. It's generally wise not to cross a crime lord, as they often have the resources to squash whatever competition is out there. For suggested crime lord characters, refer to *Galaxy Guide 11: Criminal Organizations*, and the *Shadows of the Empire Sourcebook*.
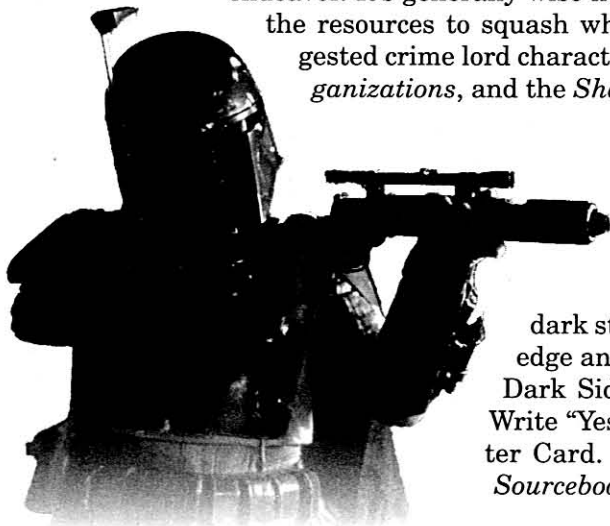
Dark Side Adept: Schooled in the mysterious teachings of the dreaded dark side of the Force, the Dark Side Adept serves only one master: the Emperor. Even Imperial officers and those of the power elite within the Empire feel uneasy under their dark stares. No one knows what forbidden knowledge and power the Dark Side Adept controls. The Dark Side Adept is automatically Force-sensitive. Write "Yes" in the appropriate blank on the Character Card. For examples, refer to the *Dark Empire Sourcebook*.

Data Slicer: A data slicer specializes in defeating computer systems and raiding databases and information storehouses for profit. Slicers often hire their services out to the highest bidder, and some care little for the political side they're working for at the moment. Many information assistance droids become accomplished data slicers. For examples, refer to the *Thrawn Trilogy Sourcebook*, as well as *Galaxy Guide 11: Criminal Organizations* and *Heroes and Rogues*.

Elite Bodyguard: Bodyguards protect clients from harm and danger. Many bodyguards have established nasty reputations for the speed of their blaster-slinging, as well as their unprecedented senses, which can detect potential dangers and threats. For examples of elite bodyguards, refer to *The Corporate Sector Authority Sourcebook* and other *Star Wars* gamebooks such as *Heroes and Rogues*.
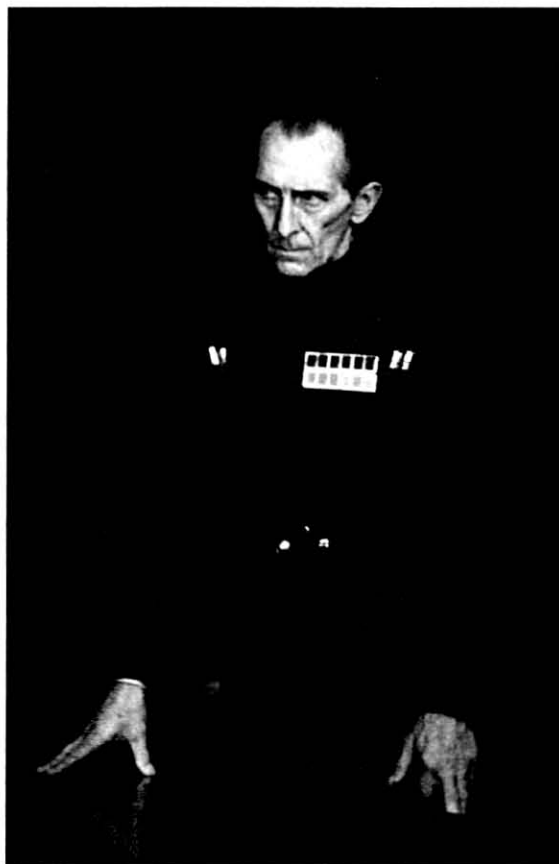
Failed Jedi: A Failed Jedi is a being who once knew the power of the Force and the miracles it could accomplish. Sadly, such information and knowledge has been drained away as the Jedi was drawn down into the dark side. Perhaps one day, the failed Jedi can atone from the dark side and return fully to the light side. The Failed Jedi spends much of the time in hiding, aware the Emperor is still searching to extinguish others like him or her. The Failed Jedi is automatically Force-sensitive. Write "Yes" in the appropriate blank on the Character Card. For character template, refer to *Star Wars: The Roleplaying Game*.

Gambler: The gambler is a being who likes the odds... and likes beating them even more. Devoted to the making of deals and fortunes, the gambler will often risk everything, including life and limb, in the pursuit of credits and eventually settling down on some peaceful retirement paradise, as rich as any monarch. For character template and ideas, refer to *Star Wars: The Roleplaying Game*.

Imperial Agent: Those who work for the Imperial Security Bureau or Imperial Intelligence are often the most secretive and clandestine of their kind. Sometimes not even their other fellow Imperial agents or officers are fully aware of their intentions or orders. Imperial agents are unswayable from their devotion to the Emperor and the glory of the Empire. For agent character ideas, refer to *Galaxy Guide 9: Fragments from the Rim*, and *Heroes and Rogues*.

Imperial Official or Officer: As part of the most powerful and feared force in the universe, many Imperial officials feel assured the Empire is unstoppable. Imperials exude confidence — they are cold and calculating leaders who desire little more than absolute power and control over their minions and the innocent under their reign. Examples of Imperial officials and officers are found throughout the *Star Wars* sourcebooks and other reference materials; specific templates can be found in *Heroes and Rogues*.

Mercenary: A mercenary is a blaster-for-hire; a soldier-of-fortune who uses his expertise to fight for those who cannot. Mercenaries

care little for the hopes or dreams of those hire them. All that matters is their business is settled so they can collect their fee and live to fight another day. For mercenary character ideas, refer to *The Star Wars Adventure Journal*.

Pirate: The ways of the pirate go back to the days of the Old Republic, when free-booters and buccaneers terrorized the star lanes. Pirates and their kind are feared for spacing many an innocent space crew. During these troubled times, pirates sometimes made their mark as privateers for the Rebel Alliance. As privateers, they are authorized by the Rebellion to seize target vessels and sell their prizes to the Alliance fleet. For character template, refer to *Star Wars: The Roleplaying Game*; for character ideas, refer to the *Star Wars* sourcebooks and *The Star Wars Adventure Journal*.

Protocol Droid: Protocol droids often serve as interpreters and specialists in relations with diplomats and other chiefs of state. Their huge memory capacities make it extremely easy for them to comprehend and speak in millions of forms of communication. Most protocol droids would rather avoid excitement and adventure. For character template, refer to *Star Wars: The Roleplaying Game*; for character ideas, refer to the *Star Wars* sourcebooks and *The Star Wars Adventure Journal*.

Rebel/New Republic Agent: It takes great courage and determination to be an agent for the Rebellion. Often outgunned and overwhelmed by superior forces, Imperial officials and counter-espionage agents, many Rebel agents risk their very lives to get important information and supplies to the Rebel Alliance. Even after the death of the Emperor, the work of the New Republic is far from finished. With so many warring factions and criminal organizations out there, New Republic agents are constantly at odds trying to keep the cause of freedom and justice alive. For agent character ideas, refer to *Galaxy Guide 9: Fragments from the Rim* and *Heroes and Rogues*.

Senatorial/New Republic Diplomat: Before the dawn of the New Republic, a few devoted diplomats took to the challenge of keeping the hope of freedom alive. They did so by joining the Rebel Alliance. After the death of the Emperor, many diplomats continue to work for the cause of the new government, striving to keep the New Republic intact and safe from corruption, strife and attack by remaining factions of the Empire. For character template, refer to *Star Wars: The Roleplaying Game*.

Scout: Scouts are dedicated to the exploration of new systems and potential trade routes. New Republic scouts, in particular, desire to ensure that sapient inhabitants of any newly-discovered worlds are not exploited or harmed, while Imperial scouts want to insure a new system or world is used strictly for the Empire's needs. Corporate or independent scouts are the prospectors of the universe, searching for that one-in-a-million find. For scout character templates and ideas, refer to *Galaxy Guide 8: Scouts*.

Slaver: Slaving is easily considered the most despised, and yet one of the oldest, professions known throughout the galaxy. So it would seem wherever there are beings, there
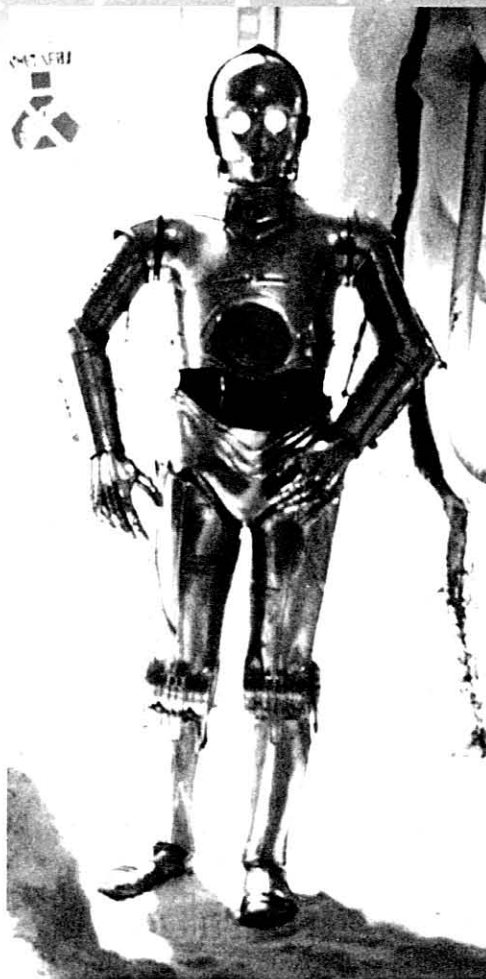
exists a need to exploit and dominate other beings. Slavers operate quietly, selling their wares to Imperial, Corporate Sector Authority and other criminal elements. (Players who wish to portray slaver characters should remember not to abuse or treat other players harshly.) For character ideas, refer to *Galaxy Guide 11: Criminal Organizations*.

Smuggler: It has been said the life expectancy of a smuggler depends not on the profession, but the smuggler. Some smugglers are careful and take great pains not to be discovered. Others fly by the proverbial seat of their pants, taking risks in order to make a quick fortune in credits. Very few smugglers are ever prosperous enough to retire. Smugglers often specialize in certain commodities: spice, military technology, foodstuffs, and so on. For character template, refer to *Star Wars: The Roleplaying Game*; for character ideas, refer to *Star Wars* sourcebooks and *The Star Wars Adventure Journal*.

Student of the Force: The Student of the Force seeks knowledge and enlightenment in the mysterious power of the Force. However, there is a dark, evil side to the Force, constantly tempting the character to use it. A Student of the Force should beware the dark side and its temptations. The Student of the Force is automatically Force-sensitive. Write "Yes" in the appropriate blank on the Character Card. For character template, refer to *Star Wars: The Roleplaying Game*; for character ideas, refer to *Star Wars* sourcebooks and *The Star Wars Adventure Journal*.

There are many other types of character types which are readily usable: used droid dealer, moisture farmer, swoop racer, fortune seeker, independent investigator, holo-reporter, cantina band manager, as well as the usual stormtroopers, soldiers, commanders, X-wing pilots and many more. *Heroes and Rogues*, a supplement for *Star Wars: The Roleplaying Game*, contains dozens of character types which might be useful.

The gamemaster should limit the number of certain character types for an adventure; a dozen Students of the Force and no other character types would certainly unbalance any game! Major characters from the films or books should also not be allowed as they would be too powerful or draw attention away from other characters.

Once a character type has been selected, enter the type description in the appropriate box on the Character Card.

Example: Mike decides to play a bounty hunter named Marko. He jots down "bounty hunter" in the Character Type box on the Character Card.

Generation Points

To create a character in the *Star Wars: Live-Action Adventures* game, the player uses **generation points** to set ability and skill levels for his character. The more points you spend on a particular attribute or skill, the more effective your character will be in that area.

You don't have an infinite number of generation points to spend on your character, of course. In general, a beginning player character receives 18 generation points to set attribute levels, and an additional seven generation points to set skill scores and specializations. This gives you a total of 25 points to spend on your character — that's 18 points for attributes plus seven points for skills. You can write this by using a simple notation: 25 (18/7). That's how we'll be writing it from now on.

Occasionally, the gamemaster may decide she wants to run a more high-power adventure, in which case she can up the generation points total. See "Creating Stronger Characters" later in the chapter.

Many gamemaster characters — like bartenders, postal workers, and office workers — are average people, unlike the player charac-

ters, who are exceptionally talented individuals. The generation point totals of average gamemaster characters will be somewhat lower than those set for player characters, say, 18 (12/6).

Example: Mike's gamemaster gives him a standard 25 (18/7) character, which means he has 18 generation points to distribute among his abilities, and an additional seven points to assign to certain skills of his choosing.

Setting Attribute Scores

All characters have six attributes: *Dexterity, Knowledge, Mechanical, Perception, Strength* and *Technical*. Assuming you are generating a standard starting player character with a generation point total of 25 (18/7), you have 18 generation points to distribute among these six attributes.

If you like, you can distribute the 18 points evenly and give each attribute an equal score of 3. This gives you a well-rounded character who can do a wide variety of things with a moderate chance of success. On the other hand, you can specialize your character by setting one or two attribute scores higher, at the expense of the others. This means your character will be very good in some areas, but weak in others.

A human player character *cannot* have an attribute score less than 1 or greater than 4. Certain aliens and droids with different physical and mental capabilities may have different limitations (see below).

Example: Mike has 18 generation points to distribute among the six attributes. Since Marko is a bounty hunter, Mike decides to give him a higher *Dexterity* and *Strength*, the better to run down and collar his bounties. He sets Marko's *Dexterity* at 4 and his *Strength* at 4. Mike then decides that Marko's weakest areas are *Knowledge* and *Mechanical*, and sets those abilities at 2 each. This leaves him six generation points, which he divides evenly between the remaining two attributes, for a result of *Perception* 3 and *Technical* 3.

The final results:

Dexterity	4
Knowledge	2
Mechanical	2
Perception	3
Strength	4
Technical	3

Alien Attribute Minimums and Maximums

Alien player characters also have up to 18 points to set attribute scores, but as we just pointed out, their attribute minimums and maximums are sometimes different from those of human characters. A list of aliens with corresponding ability limits follows.

The attribute generation point number represents the number of generation points allotted to attribute scores for an average member of an alien species (remember, the bartender, postal worker, and office worker). To create alien player characters with 18 attribute generation points to spend, add six more points to the attribute generation point total listed. After each attribute, there are two numbers separated by a slash. The number before the slash is the minimum value an attribute score can be set, the number after the slash is the highest value an attribute score can be set.

Additional notes regarding the species, from special abilities and special skills to story factors round out each entry. For more information on the various alien species, see the *Star Wars Sourcebook*. Additional aliens can be found in *Galaxy Guide 4: Alien Races* and *Galaxy Guide 12: Aliens — Enemies and Allies.*

Ewoks

Attribute Generation Points: 12
DEXTERITY: 1/4
KNOWLEDGE: 1/3
MECHANICAL: 1/3
PERCEPTION: 2/4
STRENGTH: 1/3
TECHNICAL: 1/2

Special Skills: Ewoks may take thrown weapons as a *Dexterity* skill and specialize in any of the following: *bow, rocks, sling* or *spear*. Ewoks may take *gliders* (under *Mechanical*), or *primitive construction* (under *Technical*). It takes an Ewok about one hour to construct a glider, several hours to construct sturdy houses, vine bridges, or rock-hurling catapults (damage 2). Materials and tools must be available for construction.

Special Abilities: During character creation only, for every one generation point placed in *hide, search* or *sneak*, the character may increase the skill score by 1. New characters may not have any vehicle or starship *Mechanical* or *Technical* skills. When using their highly developed sense of smell, Ewoks may add +1 to their *search* skill score.

Gamorreans

Attribute Generation Points: 11
DEXTERITY: 2/4
KNOWLEDGE: 1/2
MECHANICAL: 1/1
PERCEPTION: 1/3
STRENGTH: 3/5
TECHNICAL: 1/1

Special Abilities: The porcine Gamorreans cannot pronounce Basic (the language standard of the galaxy,) but they can understand it perfectly well. During character creation only, the character may place two points for every one generation point spent in *melee combat, brawling* and *thrown weapons* skills.

Ithorians

Attribute Generation Points: 12
DEXTERITY: 1/3
KNOWLEDGE: 2/5
MECHANICAL: 1/2
PERCEPTION: 1/4
STRENGTH: 1/3
TECHNICAL: 1/2

Special Abilities: Known as "hammerheads," Ithorians come from the Ottega system. They specialize as agricultural engineers, ecologists, diplomats, sculptors and traders. They receive automatic bonuses when trying to determine the role of a life-form in a biosphere (predator, prey, parasite, etc.) Ithorians travel in herd ships, often calling upon them for assistance if necessary.

Mon Calamari

Attribute Generation Points: 12
DEXTERITY: 1/3
KNOWLEDGE: 1/4
MECHANICAL: 1/3
PERCEPTION: 1/3
STRENGTH: 1/3
TECHNICAL: 1/4
Special Abilities: When in a moist environment, Mon Calamari receive a +1 bonus to all *Dexterity, Perception* and *Strength* attribute and skill scores. In an especially dry environment, all *Dexterity, Perception* and *Strength* attribute and skill scores are reduced by -1.

Rodians

Attribute Generation Points: 12
DEXTERITY: 1/4
KNOWLEDGE: 1/4
MECHANICAL: 1/2
PERCEPTION: 1/3
STRENGTH: 1/4
TECHNICAL: 1/2
Story Factors: Rodians are ruthless and galactic-renown as bounty hunters and as "muscle-for-hire" for criminal groups. They have a reputation for an eagerness to kill in cold blood for a few credits.

Wookiees

Attribute Generation Points: 12
DEXTERITY: 1/3
KNOWLEDGE: 1/2
MECHANICAL: 1/3
PERCEPTION: 1/2
STRENGTH: 2/6
TECHNICAL: 1/3
Special Abilities: If a Wookiee becomes enraged (especially if the Wookiee has a life debt with a character who is being threatened), the character receives an immediate +2 to *Strength* for purposes of causing damage while brawling. All other attributes and skills have a -2 penalty while the Wookiee is enraged. The character must make a Moderate *Perception* check (at -2 penalty) to calm down after all enemies have been removed (knocked unconscious, captured, kill or restrained.) Wookiees also have climbing claws which they may use to increase their *climbing* skill to 4D. Wookiees *never* use their climbing claws to attack. Wookiees cannot speak Basic, but can understand it.

Droid Characters

Droids are a vital part of the *Star Wars* universe. Seen constantly in the background, they perform menial, difficult and sometimes dangerous chores. R2-D2 and C-3PO represent only two of the many different kinds of droids which can be portrayed as player characters.

As gamemaster characters, most droids will have attribute scores ranging from 1 to 3, depending on the type and function of the droid. The attribute scores and equipment for a standard Astromech (R2 type) and protocol (3PO type) droid are listed below:

R2 Astromech Droid

DEXTERITY: 1
KNOWLEDGE: 1
MECHANICAL: 2
PERCEPTION: 1
STRENGTH: 1
TECHNICAL: 2
Standard Equipment:
- Three wheeled legs (one retractable)
- Retractable heavy grasper arm
- Retractable fine work grasper arm
- Extendible .3 meter long video sensor (360⁻ rotation)
- Small electric arc welder (1 to 5 damage; as fits situation, .3 meter range)
- Small circular saw (4 damage, .3 meter range)
- Video display screen
- Holographic project/recorder
- Fire extinguisher
- Small (20 cm by eight cm) internal 'cargo' area
- Additional small tools and repair equipment

3PO Protocol Droid

DEXTERITY: 1
KNOWLEDGE: 3
MECHANICAL: 1
PERCEPTION: 1
STRENGTH: 1
TECHNICAL: 1

Vocabulator speech/sound system is capable or reproducing virtually any sound it hears or is programmed to produce.

Equipped With:
- humanoid body
- Two visual and audio receptors — human range
- Vocabulator speech/sound system
- Broad band antennae receiver
- AA-1 VerboBrain
- TranLang III Communications module with over seven million languages

Player character droids are presumed to be a bit more special, though, like R2-D2 and C-3PO, so they can distribute an additional 10 generation points among their attributes to bring them up even with other player characters (this gives them 18 attribute generation points in total). Distribution of attribute generation points is just the same for droids as it is for other characters.

If the player wishes to play a droid other than the R2 or 3PO droids listed above, the player may also choose additional equipment and functions. Refer to "Equipment for Droids" later in this chapter.
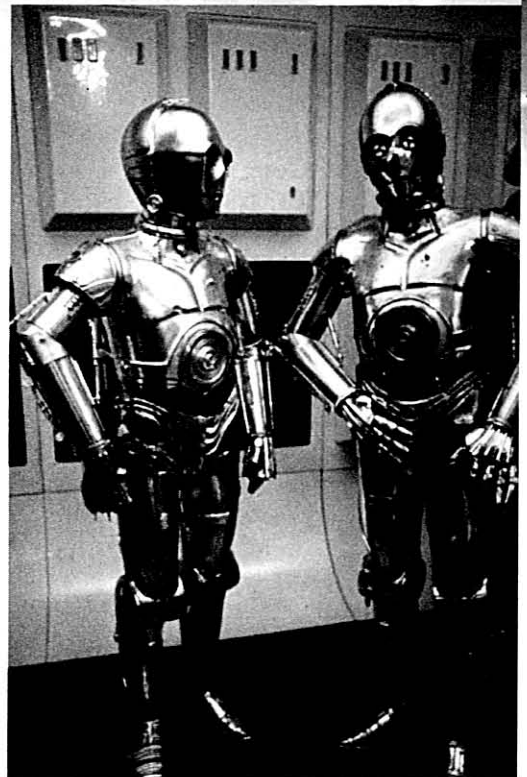
Your Character and the Force

We'll get more into the particulars of the Force later (see "Characters and the Force" later on in this chapter), but there are a few decisions you need to make now regarding your character, before you spend all of your skill generation points.

Force-sensitivity. First, you must determine whether your character will be Force-sensitive. Most character types are *not* Force-sensitive. Only a few, such as Failed Jedi and Dark Side Adept, automatically start with Force-sensitivity (the character type list in this chapter — or character templates from the roleplaying game — will tell you if your character type begins as Force-sensitive). Only Force-sensitive characters may use Force Skills and Force Powers.

If you want your character to be Force-sensitive, and he doesn't get it automatically, you can buy it for him, at a cost of five generation points during character creation. These generation points must come from the skill side of the generation point cost for the character. For example, a character with a generation point total of 32 (18/14) may only take from the 14 points for skills to become Force-sensitive.

Force Points: All new characters begin their adventuring careers with one Force Point (unless the character is allied with the dark side of the Force — see below). Force-sensitive characters begin the adventure with two Force Points (or Dark Side Points, depending on their allegiance.)

You may obtain additional Force Points at a cost of five generation points for each one Force Point. These generation points must come from the skill side of the generation point cost for the character. Characters may earn additional Force Points during the adventure, but characters who are not Force-sensitive may only have a maximum of five Force Point at any time.

Dark Side Points: Only characters who intend to be allies of the dark side of the Force start the adventure with one Dark Side Point, which they receive *instead* of a Force Point. Characters who are Force-sensitive and intend to be allies to the dark side start the adventure with two Dark Side Points.

You may obtain additional Dark Side Points at a cost of five generation points for each one Dark Side Point. These generation points must come from the skill side of the generation point cost for the character. Characters may earn additional Dark Side Points during the adventure, but characters who are not Force-sensitive may only have a maximum of five Dark Side Points at any time.

Example: Mike decides that Marko won't be Force-sensitive. He does start with one Force Point, however. This is automatic.

Example: Wendy is creating a 25 (18/7) hot-shot Rebel pilot, and she decides that it would be interesting to give her Force-sensitivity. She takes 5 of her 7 skill generation points and buys Force-sensitivity. This leaves 2 points to spend on skills. Well, maybe the pilot won't be such a hot shot after all, but she does get an extra Force Point to start the game with...

Setting Skill Scores

Once a character's attribute scores have been determined, you may now select and improve certain skills, using your skill generation points. A player character who has a generation point total of 25 (18/7) may use only seven generation points to improve certain skills (the other 18 points must be used to determine attribute scores). A skill is improved by taking the attribute score the skill is based on and adding generation points to it.

During character creation, no skill score may be improved by more than three points higher than the attribute score it is based on. Droids are exempt from this restriction, and

have no skill maximums (perhaps a partial compensation for roleplaying a character most other characters will regard as property).

Example: Vince is creating a character with a *Dexterity* score of 3. He wants the character to be a good shot with a blaster, so he decides to improve the character's *blaster* skill beyond its default *Dexterity* attribute score of 3. Vince decides to use two generation points to improve the skill. Adding those points to the *Dexterity* score of 3 raises the *blaster* skill score from 3 to 5. On the Character Card, Vince then writes the blaster skill under *Dexterity* and places a 5 next to the skill. The skill has been improved, and the character has five remaining generation points left to place in additional skills.

Just How Good is My Character?

Use the following guidelines to determine how good a character's attribute and skill levels are compared to other characters in the *Star Wars* universe:

1 Below human average for an attribute.

2 Human average for an attribute and many skills.

3 Average level of training for a human.

4 Professional level of training for a human.

5 Above average expertise.

6 Considered about the best in a city or geographic area. 1 in 100,000 people will have training to this skill level.

7 Among the best on a continent. About 1 in 10,000,000 people will have training to this skill level.

8 Among the best on a planet. About 1 in 100,000,000 people will have training to this skill level.

9 One of the best for several systems in the immediate area. About one in a billion people have a skill at this level.

10 One in the best in a sector.

12 One of the best in a region.

14+ Among the best in the galaxy.

Skill Specializations

During character creation, you can convert *one* of the generation points allotted for improving skills into three skill specialization points. A **skill specialization** is regarded as advanced knowledge or a specialized ability. Whereas, say, the skill *law enforcement* suggests familiarity with a broad range of law enforcement issues, *law enforcement: Cloud City* indicates a focused knowledge of law enforcement procedures on Cloud City itself. To specialize in a skill, add the skill specialization point to the parent skill score to produce a new specialization.

A specialization cannot be improved by more than two skill specialization points during the character creation process (this time the rule applies to droids as well). The gamemaster has the right to prohibit or restrict the kind and quantity of skill specializations a character can take.

Example: Vince, who just improved his character's *blaster* skill to 5, may use one of his remaining generation points and convert it into three skill specialization points. He takes one of these specialization points to obtain a *blaster: heavy blaster pistol* specialization for the *blaster* skill. Thus, he has a *blaster* skill of 5, and a *blaster: heavy blaster pistol* skill of 6.

Now, whenever the character uses a heavy blaster pistol, the character may use his *:heavy blaster pistol* skill specialization score of 6. For all other blasters, the character may only use the normal *blaster* skill.

Vince still has two skill specialization points, which he may use to select other skill specializations — even another *blaster* specialization.

The Skills List

Below are listed numerous skills characters from the *Star Wars* universe might be expected to have. The list is not all-inclusive, and players and gamemasters may invent others.

Players of the roleplaying game may notice a few skills missing. Certain *Perception* and *Knowledge* skills from *Star Wars: The Roleplaying Game* are not used with *Star Wars: Live-Action Adventures*. These skills are *bargain, command, con, persuasion,* and *intimidation*. In live-action roleplaying, the character's social skills are determined by the player's roleplaying abilities rather than a skill or attribute.

Following the skill description is a list of sample specializations, where applicable. Again, the list isn't inclusive — skill specializations other than those listed are possible.

Dexterity Skills

archaic guns: fire any primitive gun (black powder pistol, matchlock, musket, wheelock).

blaster: fire an energy weapon (blaster pistol, heavy blaster pistol, blaster rifle, hold-out blaster, repeating blaster).

bowcaster: fire a Wookiee bowcaster, an unusual crossbow-like weapon.

bows: fire bow weapons (crossbow, long bow, shortbow).

blaster artillery: using heavy mounted weaponry (anti-infantry, anti-vehicle, surface-to-air defense, surface-to-space, surface-to-surface).

brawling parry: defense against a brawling attack (versus boxing, martial arts).

dodge: defense against any attack (versus energy weapons, slugthrowers, missile weapons).

firearms: firing weapons that shoot bullets, excluding archaic guns (pistols, rifles, machineguns, and other slugthrowers).

grenade: throwing a portable explosive at a target area.

lightsaber: using the ancient but powerful weapon of the Jedi Knights.

melee combat: using a weapon that is an extension of the hand (sword, knife, axe, vibro-blade, vibro-axe).

melee parry: using a melee weapon to defend against a melee combat attack (versus lightsaber, knife, club).

missile weapons: operating a missile launcher (concussion missile launcher, grenade launcher).

pickpocket: picking a person's pocket, or palming objects without being detected.

running: moving very fast, usually to avoid combat or elude capture (long distance, short sprint).

thrown weapons: using a thrown weapon, usually improvised or of primitive design (bottle, grapple hook, rock, spear, throwing knife, throwing spear).

vehicle blasters: firing vehicle-mounted energy weapons (heavy blaster cannon, heavy laser cannon, light blaster cannon, light laser cannon, medium blaster cannon, medium laser cannon).

Knowledge Skills

alien species: knowing personal or cultural traits about other alien species (Wookiees, Ewoks, Sullustans, etc.).

bureaucracy: familiarity with the way governmental organizations operate, and knowing how to make them work for you (specific planetary or administrative government — Tatooine, Celanon, Bureau of Commerce).

business: knowledge of an industry, or the operation of a certain business, its competition, and interaction on a local, planet, sector or system-wide need (specific field or company — starships, droids, military technology).

cultures: knowledge of particular customs or cultural forms, what to expect and how to properly react (specific species or cultures — Corellians, Alderaan royal family).

languages: comprehending and speaking alien or secret languages (Huttese, Gammorrean, dealslang).

law enforcement: knowledge of law enforcement practices and procedures, how to deal with authorities, and whether or not certain officials are bribable or can be persuaded to change their minds (specific planet or body — Alderaan, Tatooine, the Empire, New Republic).

planetary systems: spatial, navigational, and physical information about an area or system (Kessel, Coruscant, Tatooine, Brentaal).

streetwise: knowing how to make contact with information brokers, informants, or to conduct illegal activity (specific planet or criminal organization — Celanon, Corellia, Jabba the Hutt's organization, Talon Karrde's organization).

survival: how to locate food, water and shelter in hostile climates or areas (jungle, desert, poisonous atmosphere).

value: setting the cost or worth of a particular object or service (specific planet's markets or type of good — Kessel, Coruscant, starships, droids).

Mechanical Skills

archaic starship piloting: piloting primitive or ancient starship designs (specific starship type).

astrogation: calculating and making a jump into hyperspace (Kessel Run, Corellia to Coruscant Run).

beast riding: riding an animal or creature (bantha, dewback, tauntaun, carsung).

capital ship gunnery: firing capital scale ship weapons (concussion missile, ion cannon, laser cannon, proton torpedo, tractor beam projector).

capital ship piloting: piloting a capital scale starship (Imperial Star Destroyer, Nebulon-B frigate).

capital ship shields: operation of capital scale starship shields (Imperial Star Destroyer, Nebulon-B frigate).

communications: using long-range comlinks, Holonet transmitters, scramblers, signal nets, and so on (HoloNet, newsnet).

ground vehicle operation: using a wheeled or tracked vehicle (specific vehicle type).

hover vehicle operation: using a ground-effect vehicle (specific vehicle type).

powersuit operation: using a powered suit (industrial vacc-suit, spacetrooper armor).

repulsorlift operation: using a repulsorlift vehicle (landspeeder, snowspeeder).

sensors: operating sensor equipment and scanners.

space transports: piloting small freighters and light transports like the *Millennium Falcon* (YT-1300 transport, Gallofree medium transport).

starfighter piloting: piloting starfighters (X-wing, TIE/ln fighter, Z-95 Headhunter).

starship gunnery: firing space transport and starfighter-based weapons (concussion missile, ion cannon, laser cannon, proton torpedo, turbolaser).

starship shields: operating shields on a starfighter or space transport.

swoop operation: using a swoop or scout bike (specific vehicle type).

walker operation: using a mechanical walker (AT-AT, AT-ST, AT-PT).

Perception Skills

forgery: forging a document or manufacturing a duplicate item (specific type of document).

gambling: playing sabacc or other games of chance, or detecting cheaters (sabacc, jubilee wheel).

hide: hiding an object or item so that it cannot be found.

investigation: ability to gather and make use of information regarding a person or organization's activities (specific location — Mos Eisley, Imperial City; specific organization or profession — Black Sun Syndicate, smuggler).

search: to search a room, area, or person (tracking).

sneak: to move without other characters noticing (specific type of terrain).

Strength Skills

brawling: using fisticuffs or a combat art form to attack (boxing, martial arts).

climbing/jumping: physical prowess to climb or leap over certain obstacles (climbing, jumping). (Players do not have to actually climb obstacles during an adventure, just state that their characters are doing such).

lifting: using physical strength and leverage to lift and carry heavy objects. (Players do not have to actually lift any object, just state that their characters are doing such.)

stamina: ability to resist exertion or attacks on a character's *Strength*. A character can use stamina instead of *Strength* to resist the effects of stun damage.

swimming: swimming over long distances or using equipment to swim underwater. (Players do not have to actually swim, of course, just state that their characters are doing so).

Technical Skills

armor repair: fixing or modifying body or protective armor (stormtrooper armor).

blaster repair: repairing or modifying a blaster or energy weapon (blaster pistol, surface-to-surface blaster artillery, heavy blaster cannon).

bowcaster repair: repairing bowcasters.

capital starship repair: repairing a capital scale starship (Imperial Star Destroyer, Corellian Corvette).

capital starship weapon repair: repairing capital scale weapons (concussion missile, ion cannon, laser cannon, proton torpedo, tractor beam projector).

computer programming/repair: operating a computer or data terminal, or modifying computer programs or systems (computer type).

demolition: setting explosives to destroy an object or area (bridges, walls, vehicles).

droid programming: programming or modifying a droid to perform a specific activity or action (astromech droid, protocol droid, probe droid).

droid repair: repairing a droid (astromech droid, protocol droid, probe droid).

first aid: rendering medical assistance (humans, Ewoks, Wookiees).

ground vehicle repair: fixing or modifying a wheeled or tracked vehicle (specific type of vehicle).

hover vehicle repair: fixing or modifying a hover vehicle (specific type of vehicle).

medicine: performing complex operating procedures; advanced medical knowledge (medicines, cyborging, surgery). (This is an advanced skill — a character needs a *first aid* score of 5 or higher before he can begin placing points into this skill.)

repulsorlift repair: fixing or modifying repulsorlift vehicles (landspeeder, snowspeeder).

security: bypassing security systems, coded alarms, locks, and so on (type of security system, lock, or device).

space transports repair: fixing or modifying freighters or transports like the *Millennium Falcon* (YT-1300 transport, Gallofree medium transport).

starship repair: fixing or modifying starfighters (X-wing, TIE/ln fighter, Z-95 Headhunter).

starship weapon repair: fixing or modifying weapons used by starfighters, freighters, and transports (concussion missile, ion cannon, laser cannon, proton torpedo, turbolaser).

swoop repair: fixing or modifying swoops or scout bikes (specific vehicle type).

walker repair: fixing or modifying a mechanical walker (AT-AT, AT-ST, AT-PT).

Example: Mike continues to create Marko the Bounty Hunter by using seven generation points to choose skills and skill specializations. Underneath each attribute, he writes a corresponding skill and its score.

First, he decides Marko is handy with a blaster and improves Marko's *blaster* skill using two generation points. Since Marko's *Dexterity* attribute score is 4, his *blaster* skill score is now a 6. Mike uses four remaining generation points to improve Marko's *dodge* (another *Dexterity* skill), *languages* (a *Knowledge* skill), *space transports* (a *Mechanical* skill), and *brawling* (a *Strength* skill). That leave one last generation point.

Mike decides to break this final point into three skill specialization points. He specializes Marko in *:heavy blaster pistol* (under *blaster*), which raises the *:heavy blaster pistol* skill to 7. He places his other two skill specialization points into *:Huttese* under *languages*

(Huttese is the language spoken by crime lord Jabba the Hutt); and *:Incom Sleuth* under *space transports* (the Incom Sleuth is the scout ship Marko will be flying). Each skill specialization point is based on the score of the skill it comes under.

Here's Marko's Character Card as it stands at this point:

Star Wars Live-Action Adventures
CHARACTER CARD # ▮

NAME: Marko   TYPE: Bounty Hunter
FORCE-SENSITIVE? No   FORCE POINTS: 1
CHARACTER POINTS: 0   DARK SIDE POINTS: 0
CREDITS: 0   WOUNDS: ☐ ☐ ☐ ☐ ☒ ☒
EQUIPMENT:

DEXTERITY: 4	**KNOWLEDGE: 2**	**MECHANICAL: 3**
blaster 6	languages 3	space transports 4
:heavy blaster pistol 7	:Huttese 4	:Incom Sleuth 5
dodge 5		

PERCEPTION: 3	**STRENGTH: 4**	**TECHNICAL: 2**
	brawling 5	

WEAPONS	DAMAGE	AMMO	EFFECT

Finishing the Character Card

Now that you have the character's attribute and skill scores, you can finish filling out the Character Card.

Character Points: All new characters begin the adventure with five Character Points. During the adventure, a character may accrue more Character Points.

Wounds: A character's *Strength* attribute score determines how much damage he can take in wounds, represented on the Character Card as open boxes— for example, a character with a *Strength* score of 3 starts the adventure with three open wound boxes. Using a pen, cross out or completely black out any extra wound boxes not used (in this case, all but three).

Credits: All characters should start the adventure with 1d6 times 250 in credits. Roll a single die and multiply the number by 250. That is the amount of credits the character starts the adventure with. If the die result is a six, roll the die again and add the die result

to the previous result of six. If you keep rolling sixes, keep adding! Multiply the final result by 250 and enjoy your character's sudden wealth!

Equipment and Weapons: If a character is based on a template or sourcebook character, the character can have any of the equipment listed for it. Characters created from scratch may choose from each of the following equipment lists for free:

• One pistol-type energy weapon, like a blaster pistol or hold-out blaster, but no heavy blaster pistols, blaster rifles or other similar energy weapons unless approved by the gamemaster.

• One small melee weapon, like a knife or vibro-blade. No vibro-axes or lightsabers.

• One medpac *or* a comlink. Medpacs aid in providing medical assistance to wounded characters, while a comlink allows the character to communicate with others.

• Two items from the Starting Equipment Chart. Roll 2d6 twice to select your random equipment, and roll again if the same item is rolled twice. The items on this list are not monetarily equal, and are not meant to be.

The gamemaster may also supply additional equipment or items depending on the adventure. Characters may also buy equipment during the adventure, if available, at the credit costs set by the gamemaster. The gamemaster must determine what and if certain items are available for characters to purchase.

Example: Like all new characters, Marko begins play with five Character Points, so Mike jots that down on his Character Card. Noting that Marko's *Strength* is 4, Mike fills in all but the first four of his Wound boxes.

Mike determines the number of credits Marko begins play with by rolling a 1d6 and multiplying the result by 250. He rolls a 4, so Marko begins play with 1,000 credits. Not bad. Marko might be in a position to buy some extra equipment later.

But first comes the free equipment! Mike selects a blaster pistol, a knife, and a comlink. Rolling twice on the Starting Equipment Chart, Mike rolls a 5 and a 6, which gives Marko a fragmentation grenade and a thermal detonator. Feeling that these items are too similar, and that Marko should have his own transportation, Mike petitions the gamemaster for a ship in place of the grenade. She turns him down, but says he can have either an astromech droid, a heavy energy weapon, or another roll instead of the grenade. Mike opts for the reroll, which is a 2, so Marko gets another 1,000 credits.

Marko is nearly finished. The Character Card looks like this (weapon damage information was obtained from the equipment chart):

Starting Equipment Chart

Die Result	Item
2	An extra 1,000 credits.
3	A datapad (a portable computer terminal).
4	A glowrod or lumen (for seeing in the dark).
5	A fragmentation grenade.
6	A thermal detonator.
7	A valet or similar, limited-function, droid.
8	A heavy melee weapon, like a vibro-axe or sword.
9	A heavy energy weapon, like a blaster rifle.
10	An astromech (R2) or similar function droid.
11	A starfighter or scout starship (may be exchanged for a landspeeder or similar vehicle).
12	A stock light freighter (like a Corellian YT-1000).

Star Wars Live-Action Adventures
CHARACTER CARD # ▢

NAME: Marko
FORCE-SENSITIVE? No
CHARACTER POINTS: 0
CREDITS: 0
EQUIPMENT:

TYPE: Bounty Hunter
FORCE POINTS: 1
DARK SIDE POINTS: 0
WOUNDS: ☐ ☐ ☐ ☐ ☒ ☒

DEXTERITY: 4
blaster 6
 :heavy blaster pistol 7
dodge 5

KNOWLEDGE: 2
languages 3
 :Huttese 4

MECHANICAL: 3
space transports 4
 :Incom Sleuth 5

PERCEPTION: 3

STRENGTH: 4
brawling 5

TECHNICAL: 2

WEAPONS	DAMAGE	AMMO	EFFECT
blaster pistol	4	100	
knife	STR+1		
thermal detonator	10	1	

Equipment for Droids

Most droid characters have little need for credits, medpacs, ships, clothing or other personal items. If you plan to play a droid type other than an R2 Astromech or 3PO Protocol droid, the droid character may begin the adventure with the following free functions and equipment:

Self-diagnostic software: The droid can repair most damage to itself. The program is limited only to the droid itself or a similar model and requires at least one half hour of uninterrupted adventure time to work. This program adds +3 to the droid's *Technical* or *droid repair* score. Each successful *repair* skill result subtracts one wound box taken. To determine the Difficulty Level to repair a damaged droid, compare the number of wounds taken to the Healing Chart in the section titled "Medpacs," found in Chapter Four, Game Mechanics.

Locomotive ability: The droid has wheels, crawler treads, or humanoid legs which allow it to move about. More elaborate or expensive droids might be equipped with repulsorlifts.

Information retrieval jack: The droid can patch itself in and communicate directly with other droids or computer systems. This function only provides the physical connection; actually accessing information from restricted or secure systems requires a *Technical*,

computer programming/repair or *security check*. The Difficulty Level of accessing a computer system is based on its level of security. See "Computer Slicing and Security" in Chapter Four, Game Mechanics.

Physical sensors: Most droids use a combination of ocular and auditory sensors to help them maneuver about. These sensors add +1 to any *Perception* attribute or *search* skill check within a range of 10. See "Movement and Range" in Chapter Four, Game Mechanics.

Additional equipment: Roll 1d6 and check the Additional Droid Function Chart.

Common Equipment

Many items in the *Star Wars* universe serve a real purpose, either to provide data access, communications, medical assistance, defense, transportation, currency, food or pleasure. These items are represented in the adventure as Item Cards (see Chapter Four, Game Mechanics for a discussion on Item Cards). For reference, many of the commonly-available pieces of equipment, their characteristics and typical cost in credits (black market costs are almost always higher), are listed in the following tables:

Additional Droid Function Chart

Die Result	Item
1	A heavy-work manipulator arm (+2 to *Strength*).
2	A fine-work manipulator (+2 to *Technical*-based skills or repairs).
3	A retractable saw or cutter (4 damage).
4	Astrogation jump storage (three preprogrammed jumps with an *astrogation* skill score of 6).
5	Enhanced sensors (+3 to *Perception* or *search* attempts within a range of 25 normal-sized steps).
6	A learning chip (+2 to the droid's attribute score when attempting to use any skill). Score increases by +1 for each subsequent time the skill is attempted. The droid may not be interrupted or it will lose all bonuses to the attribute score.

Equipment List

Once your character has a pocketful of credits, he can go shopping for more possessions. This list isn't exhaustive, but does give you a good start in equipping your character. Not all items your character may wish to employ are equally common or easy to obtain. The following key codifies the availability of listed items:

1   Readily available throughout the Known Galaxy.

2   Normally available only in large cities and spaceports or on planet of origin.

3   Specialized item, normally available only on planet of origin.

4   Rare item, difficult to find anywhere.

F   Fee or permit required for purchase.

R   Restricted on most planets, and normally may not be bought or sold without appropriate Imperial, New Republic or other relevant license.

X   Illegal on most planets. Possession and use often violates Imperial, New Republic or local laws except for specially authorized individuals; penalties may be severe.

Weapons

Weapon	Damage Rating	Ammo	Cost	Availability
Hold-out blaster	3	6	275	2, R or X
Blaster pistol	4	100	500	1, F, R or X
Heavy blaster pistol	5	25	750	2, R or X
Blaster rifle	5	100	1,000	2, X
Light repeating blaster	6	25	2,000	2, X
Knife/club	STR+1	N.A.	25	1
Vibroblade	STR+2	N.A.	250	2, F
Vibro-axe	STR+3	N.A.	500	2, R
Force pike	STR+2	N.A.	400	2, F
Lightsaber	5*	N.A.	N.A.	4, X
Fragmentation grenade	5	1	200	1, R
Concussion grenade	7	1	400	F, R, X
Demp grenade	Auto	1	800	2, F
Stun grenade	5	1	400	2, R
Smoke/flash grenade	Effect	1	200	2, R
Thermal detonator	10	1	2,000	2, X

Equipment

Equipment	Effect	Cost	Availability
Breath mask	gas attacks have no effect	50	1
Comlink (personal)	long range communications	25	1
Comlink (secure)	private communications	100	2, X
Datapad	stores 2 computer programs	100	1
Computer terminal	multiple programs		
Glowrod	provide local illumination	10	1
Macrobinoculars	+1 to *Perception* long-range	100	1
Medpac	used with *first aid* skill	100	1
Medkit	used with *medicine*	500+	1
Recording rod	15 min audio/5 min holo	30	1
Vaccsuit	can survive in deadly atmospheres	2,000	2, 3

Armor*

		Cost	Availability
Blast helmet		300	1
Blast vest		300	1
Bounty hunter armor		2,500	3, 4, R
Stormtrooper armor		NA	X
Scout trooper armor		NA	X
Spacetrooper powersuit		NA	X

* See the Armor Comparison Chart on page 63 for armor effects.

Creating Stronger Characters

A generation point total of 25 (18/7) creates a novice-level character. The gamemaster can improve the strength and ability of characters by increasing the generation point total. It is a good idea to keep the number of attribute generation points at 18; increasing this amount will result in very powerful characters who probably will exceed their species attribute limits. Put the extra points toward skills: 40 (18/22).

The gamemaster can also use this method to generate more powerful gamemaster characters.

Example: Julie the gamemaster wants to generate a more powerful gamemaster character to present the players with a challenge. She decides to set the generation point value at 34 (18/16), which means the character has nine more points to boost skills with than the typical beginning character.

Characters and the Force

"Remember, the Force will be with you ... always."
— Obi-Wan Kenobi

The Force can be a powerful ally for characters. We've mentioned the Force already with respect to the Character Card, but now we'll deal with determining if a character is allied with the light or dark side of the Force, and if the character can use Force skills and powers. How Force Points, Dark Side Points, Force skills and Force powers are used is described in Chapter Four, Game Mechanics.

All characters in the live-action adventure can use Force or Dark Side Points — even droids. A character may not be aware of the Force, or attuned to its powers, but characters can call upon the Force during times of great need or crisis.

When creating a character, you must determine if your character is allied with the light side or the dark side of the Force. A character who is allied with the light side always tries to use the Force for good, to defend others against evil, and to stop those of the dark side. If your character is not inherently evil or is not devoted to the Empire or the whims of the Emperor, then your character is allied with the light side. Your character starts the adventure with one Force Point.

A character who is truly evil hurts others to reach his or her goals, kills without remorse or care, and may be allied with the Emperor or the dark side of the Force. This includes most Imperial officials and agents, Dark Side Adepts and characters like crime lords. Your character starts the adventure with one Dark Side Point instead of one Force Point.

For characters who are mostly neutral, or lurk somewhere between good and evil, the choice should be based on the way you want to play your character. If your character is a good-natured ruffian like Han Solo who tries to do good, your character is probably allied to the light side of the Force. On the other hand, if your character is similar in actions to the bounty hunter Boba Fett, your character is probably allied to the dark side. The choice, and the outcome, is yours.

Force Skills and Powers for Characters

Only characters who are Force-sensitive may use Force Skills and Force Powers. Again, any character type who is not automatically Force-sensitive (in this book, only the Student of the Force, the Dark Side Adept, and the Failed Jedi fall into this category), may become Force-sensitive for five skill generation points during character creation.

Force Skills represent three basic aspects of the Force: **control**, **sense** and **alter**. Control represents the ability to control the Force and direct it, sense is the ability to sense the Force in all things, and alter is the ability to manipulate the Force.

Initially, setting Force Skill scores is done with points from the *attribute* side of the character's generation point total. For example, a Force-sensitive character can initially set her Force Skills in control, sense, and alter at a score of 1. Once an initial score is set, a Force Skill may be raised further using points from the *skill* side of the character's generation point total. The gamemaster determines how high a character's Force skill scores can be raised during character creation.

The cost of raising a Force Skill score depends on the current score level. To raise a character's control from 1 to 2 costs only one generation point. To raise the score from 2 to 3 costs two generation points, from 3 to 4 costs three generation points, and so on.

Write down each force skill and its score on the back on the Character Card.

Example: A player is creating a 25 (18/7) Student of the Force. He decides to spend three attribute generation points to start his character with a *control 1*, a *sense 1*, and an *alter 1*. Later, while allocating skill points, he decides to raise his *sense* to 2, which costs one skill generation point.

Force Powers represent specific actions with the Force; when Luke levitates R2-D2, or when Obi-Wan clouds the minds of the Mos Eisley stormtroopers, they are using specific Force Powers. Each Force Power draws from at least one of the three Force Skills; the more powerful powers draw on more than one, and sometimes all three. For example, *accelerate healing* is a control power, while *sense Force* is a sense power. *Lightsaber combat* is both a control and sense power, because using it draws on two aspects of the Force, not just one.

For each level obtained in a Force Skill, a character automatically receives three different Force Powers which fall under that Force Skill. Certain dark side Force Powers, like *injure/kill* and *force lightning*, cannot be used by those who embrace the light side of the Force. See "Using the Force" in Chapter Four, Game Mechanics for more details on specific Force Powers and how they are used.

To keep a record of the Force Powers and Skills handy during play, you can write down the Force Powers (and the Force Skills they are based on) somewhere on the Character Card.

Improving Characters

Gamemasters are welcome to try to create a campaign of adventures — a series of individual adventures which are linked by plot or by circumstance. As an enticement to players in a campaign setting, their characters' attributes and skill scores can improve with each successful adventure to reflect experience and training.

At the end of each adventure, the gamemaster may award each player a specific number of Character Points based on the adventure's length and difficulty. The number of Character Points issued can be based on the number of hours of play — one Character Point per hour, for example. A four hour game would result in the awarding of four Character Points to each surviving player character.

Additional Character Points may be awarded to a player for inventive or creative roleplaying, or for players who complete one or more of their assigned goals in the time allotted. As a basic rule, a player may earn one Character Point for each goal the gamemaster has determined was successfully completed for an adventure.

A player's character skill and attribute scores may be improved using any or all Character Points the character has at the end of the adventure. Scores may only be improved one level at a time, and they may not be improved during the adventure itself. If the character desires, brand new skills may be obtained as well. To improve a skill score, the player must spend a number of Character Points equal to the skill's current score. For example, a player wishing to improve his *blaster* skill score from 4 to 5 must spend four Character Points to do so.

Skill specialization scores are improved separately from regular skills, but at half the Character Point cost (rounding down in the character's favor.) If the same character has the skill specialization :*hold-out blaster* with a score of 5 and the player wants to raise it to 6, the score can be improved by spending two additional Character Points (5 divided by half is 2.5, rounding down to two Character Points).

To obtain a new skill, the player must spend a number of Character Points equal to the attribute score the skill is based on, plus one. The new skill will start at a level one point higher than the base attribute. For example, if a player's character has *Technical 2* and he wishes to obtain the *space transports repair* skill (which the character does not currently have), he must spend *three* Character Points to obtain the new skill with a score of 3: *space transports repair 3*. New skills may only by obtained one score level higher than the attribute they are based on. New skills may not be obtained until the end of the adventure.

Raising an attribute score is expensive — the character must spend a number of Character Points equal to *ten times* the current score. Once an attribute score is improved, all skills or skill specializations under that attribute are increased by one. For example, a character with an attribute score of two who wanted to raise it to three would require twenty Character Points to do so. Attributes may only be raised at the end of an adventure, one level at a time, and only with the gamemaster's permission.

Force Skills may be improved like regular skills, by spending a number of Character Points equal to the Force Skill's current score. If the character does not have a teacher to instruct him in the ways of the Force, the cost of increasing a Force Skill score is doubled. For example, if a Force-sensitive character who has no teacher wants to raise his *alter* score from 2 to 3, the cost is 4 — twice the cost of the normal number of points required.

For each increase in a character's score in a Force skill, the character may select three Force powers associated with that skill. A character may opt to either use Character Points to improve scores or to use the Character Points during the game in the manner described in Chapter Four, Game Mechanics.

Force Points

A character who has used Force Points during the adventure may or may not get those Force Points back at the end of the adventure. It is up to the character to keep track of those points used during the length of the adventure, and to explain to the gamemaster how each one was used. In order to get spent Force Points back, the Force Points must have been used in the manner described in "Force and Dark Side Points" in Chapter Four, Game Mechanics.

Characters who use Dark Side Points do not get additional points at the end of the adventure. They may only earn additional points by using Dark Side Points during the adventure.

Force or Dark Side Point Limit

The gamemaster may decide to limit the total number of Force or Dark Side Points a character has based on the total of the character's three Force Skills scores, if she feels game balance is threatened. For example, if a character has *control 2, sense 2*, and *alter 1* for a total of five, the gamemaster may rule this character may not have more than five Force Points at any time, no matter how many times he calls upon the Force.

Characters who are not Force-sensitive may have no more than five Force or Dark Side Points at any time.

3
Costumes, Props, and Sets

In a sit-down roleplaying game, your character is defined by his stats and the personality and background you chose to give him. In a live-action roleplaying game, there is an additional dimension of character development — that of character appearance. Since you *are* your character, that means preparing costumes and props.

In this chapter, we'll discuss costuming, and building or obtaining props. Now, we aren't talking about the really complex stuff, like sewing elaborate costumes, using lathes to machine lightsaber replicas, or building a full-sized X-wing in the garage! You can do all that, of course, but you're on your own, there. Instead, we'll discuss some steps you might take to look like a dashing smuggler or Imperial officer, and provide a few tips on constructing some simple props, like a facsimile of a comlink or a thermal detonator.

We'll also touch on the creation of sets and encounter locations. With just a bit of effort, you can dress up encounter locations and generally set the mood and atmosphere for your adventures.

Costuming

Costuming or dressing up is not required to participate in a *Star Wars* live-action adventure, but it certainly adds to the mood. Like real actors and actresses, many players feel costuming and makeup helps create their character's personality.

Masks and Makeup

Playing a stormtrooper character feels different when you put on the mask and actually look like one! A mask hides your true face and expressions — to everyone else you are a threatening stormtrooper, a conversational protocol droid, a Rodian bounty hunter, or a fierce Wookiee.

There are many commercially available latex and plastic masks featuring the aliens and characters from *Star Wars* — costs vary according to manufacturer and complexity. Some costume and party shops rent or sell masks and outfits based on characters from the films. The only limitations are your choice of characters and how much you are willing to spend.

If you do not feel like spending money on a commercially-made mask, or you wish to play one of the more obscure or perhaps even a new alien species from the *Star Wars* universe, create your own mask. Try paper mache, pre-formed rubber or latex makeup pieces, also called appliances (sold in most costume or theatrical shops), or modify an existing latex or plastic mask. You should try to sketch your ideas out first before trying to create or modify something, or else your creation might not turn out the way you hoped. If you do not consider yourself an artist, try turning to the many *Star Wars*-related books and comics for ideas.

There are drawbacks to masks and theatrical makeup. Masks in particular can become uncomfortable after prolonged periods of wear and reduce peripheral vision and hearing.
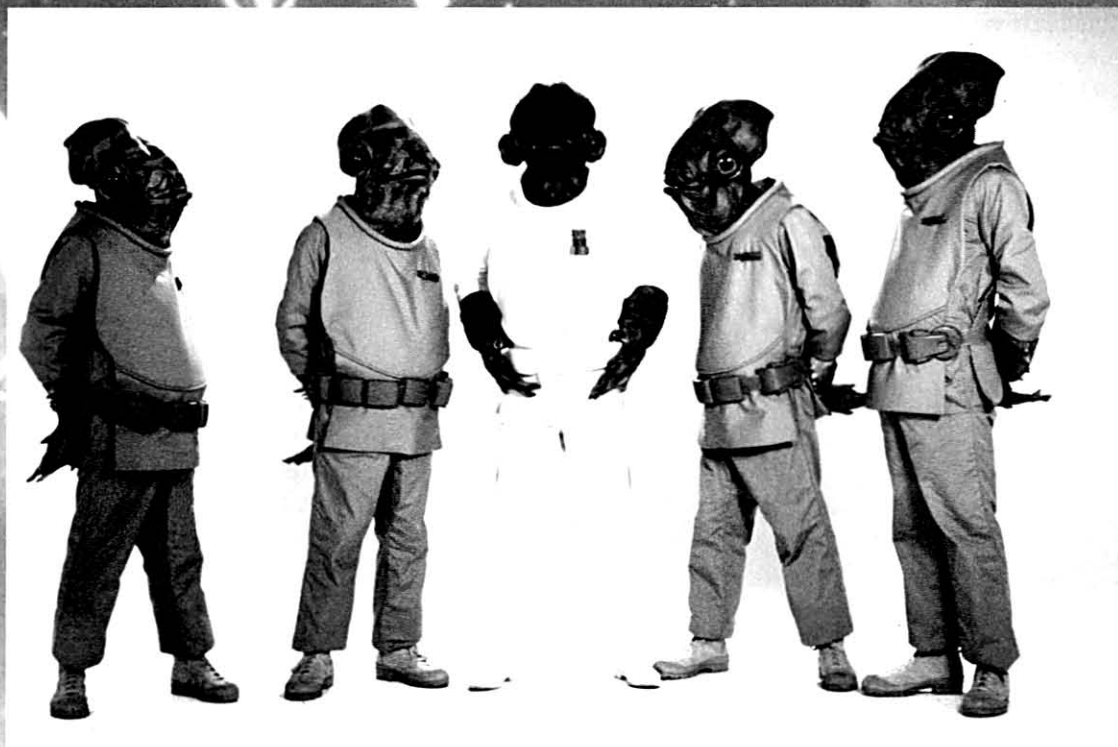
Face and body makeup can stifle normal means of perspiring and keeping cool — after an hour or so you might begin to understand how difficult it was for even professional actors to play aliens in the films!

Costumes

Costumes can be as simple or complicated as you desire. The *Star Wars* universe is dominated by visual themes of science fiction combat and sweeping fantasy. For inspiration, consult the many *Star Wars*- related books, comics, and still photos which are available. These sources show many ideas for costuming characters (even action figures can provide valuable costuming information). The various photos included in this book have been chosen to provide you with a good representative sample of costuming options.

As a source of materials, military surplus stores sell uniforms, clothing and accessories, which can approximate the look of *Star Wars* outfits. If you are adept at sewing, you might want to consider modifying existing clothing to closely match a Rebel, New Republic or Imperial uniform. Again, books and pictures from the films can help.

Even if you don't sew, consider adding accessories like gun holsters, belts or weapons harnesses, vests, gun slings, backpacks, helmets, portable lumens, and dummy grenades or ordinance. Such items are widely available in military surplus stores and specialty catalogs.

If there are no military surplus stores located by you, sometimes the most simple and effective piece of costuming is a cloak or cape, a long piece of fabric which can be used to cover the head or be draped over the shoulders. Ben Kenobi wore a simple brown cloak and Darth Vader had a flowing black cape.

If you are looking for substitutes for armor, some sporting goods stores sell protective pads and helmets for hockey or other contact sports, which can be suitable as stormtrooper or bounty hunter armor. Certain specialty and collector catalogues sell licensed replicas of Boba Fett's and the stormtrooper helmet, as well as blasters and lightsabers (always support the licensed manufacturers).

Costumes, Props, and Sets

You can also modify existing, real-world, clothing or items for costuming. If you remove the plastic inner head lining from a baseball or football helmet, paint it or twist it, you've created a Lobot-style information module. Try attaching blinking LEDs (light emitting diodes) to blasters, comlinks or other pieces of equipment (available from several popular electrical hardware and electronics stores).

Fantasy garb — leather vests, decorated tunics, dresses and "pirate" shirts, complement the swashbuckling aspect of *Star Wars*. Patterns for such garments are available in fabric stores, or clothing may be ordered through medieval or fantasy catalogues. Many costume and party stores stock the basic pieces for rental or purchase. Again, the only limitations are time, expense and effort.

There are many fan groups dedicated to costuming. These groups share expenses, and help one another with constructing costumes. If you need some help with making costumes or masks, check a fan directory or at your local hobby store to see if there is such a group in your area.

Props

Props are physical representations of items familiar to the *Star Wars* universe: blasters, comlinks, medpacs, sensors, lightsabers, droids, starships, and vehicles. Physical representations are not required to play *Star Wars* live-action adventures. But it certainly adds to the realism if you have a blaster to hold on to when you are heading into a firefight.

Remember, of course, that Item Cards supersede physical representations — you can only actually use a prop if you have the corresponding Item Card. In some cases, the gamemaster may allow you to carry items you don't have if they more or less correspond to an Item Card you are carrying. For example, if you have built a nifty replica heavy blaster, and your character only has a light blaster, chances are you'll be allowed to carry your prop as your weapon, since the differences in appearance between a light and heavy blaster aren't that great. Still, the gamemaster has final say on such calls, and you must defer to her wishes — especially if your props confuse other players about your character's capabilities and resources.

Blasters

Possibly the most common prop in any *Star Wars* adventure is a blaster or energy weapon. Certain *Star Wars* weapons, like Han Solo's heavy blaster pistol, the stormtrooper blaster rifle, the scout
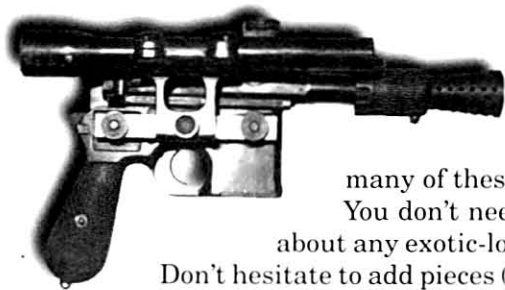
trooper blaster pistol, and the lightsaber, were once commonly available in toy stores. Until recently, you might have had to search the shelves at conventions or collector shops to find them. Fortunately, Kenner and other manufacturers are rereleasing many of these toys, and they are once again available.

You don't need to buy a *Star Wars* replica, of course — just about any exotic-looking toy gun will do, even a broken water gun. Don't hesitate to add pieces (cardboard or plastic cylinders for a gun sight or grenade launcher, or a small box on the side as a power pack), to further enhance its appearance. If you think the gun needs a bit more heft to enhance its realism, you can pry it open and secure weights to the inside walls of the gun. Auto putty and large fishing weights are excellent options.

When you are finished with your modifications, your gun will probably need a coat of spray paint, especially if it was molded in some flavor of soapy florescent plastic. You can obtain various shades of paint at hobby shops, from metallic gun-metal and silver to matte blacks. After painting your gun, you might want to drybrush a bit of silver around edges and raised surfaces to suggested areas where the paint has worn off, exposing bare metal. Wrapping a bit of matte black tape around the grip of a toy gun can add a lot to its appearance.

Never use a real weapon as a prop, either as-is, or modified to look like a blaster, even if it no longer functions. We've already said this once or twice, and we'll say it again in a page or two — real weapons and *Star Wars* live-action roleplaying don't mix.
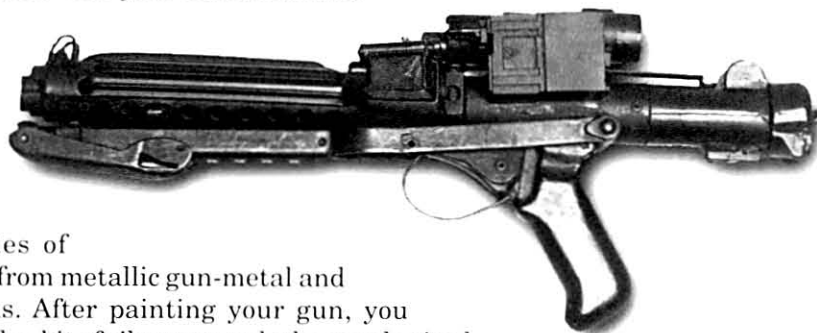
Grenades

Grenades and thermal detonators can be made from palm-sized foam balls or cylinders available from art supply or craft stores. Cover the foam balls with a silver or black fabric (or use black or metal-colored paint spray), then push in or glue a wire loop to hang them from a belt.

Note that grenades in a *Star Wars* live-action adventure are not actually thrown — the character must set a location where the grenade is to be thrown. After the grenade is "thrown," a marker or small bean bag can be set down to designate where the grenade "explodes." See Chapter Four, Game Mechanics for more details.
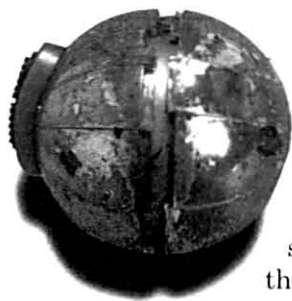
Lightsabers

An old flashlight, especially one of the large cylindrical ones, can be carefully taken apart, painted or decorated using copper or brass wire to create an ancient lightsaber. Don't forget a metal loop on one end so you are able to hang the saber from a belt for quick access. Alternatively, you can obtain one of the

lightsaber toys available in toy stores.

For lightsaber ideas, refer to photographs and illustrations in this and other *Star Wars* books.

Other Items

Other props include hand-held items like comlinks, glow rods or lumens, medical kits or medpacs, sensors, jetpacks, restraining bolts, or whatever you can think up. Comlinks can be created from broken two-way radios, stereo headphones, or headset telephones. Portable radios and televisions can be painted, or additional parts glued on, in order to simulate sensors, control stations or computer terminals. Jetpacks can be created using plastic two-liter soda containers, an old backpack or hiking frame, pieces of cardboard and black paint.

Mockups of droids can be assembled from metal trash cans, pieces of plastic tubing and other handy materials. Even a mouse droid like the one seen on the Death Star can be created using a black box fastened over a radio-controlled car.

Props and Safety

Okay, here we go again: under no circumstances should any real guns, swords or knives, or any other real-world weapons be allowed during live-action adventuring. It doesn't matter if they don't function, if they aren't loaded, or if they are peace-bonded or dull. Real weapons are impossible to track during the course of an adventure and they present a danger to participants and bystanders.

Before any adventure begins, the gamemaster should inspect and approve all props and costumes brought into the adventure. She is free to reject any prop or piece of costuming she deems to be potentially dangerous, and indeed, has a responsibility to her players to do so.

Potentially dangerous props include but are not limited to the following: those that contain sharp points or ends, fire a projectile, are weighted sufficiently so they will injure somebody if thrown, are made of glass or similar material that could shatter into dangerous pieces if broken, contain harmful or explosive chemicals, or are actual weapons (including knives).

Paintball guns, rubber dart guns or foam projectile-firing weapons should be unloaded or disarmed before the adventure. Participants who cannot find any harm shooting foam balls or arrows at other players should be reminded that safety is everyone's responsibility — other players may not be as tolerant or mature as they are. Participants who break safety rules should be reprimanded or ejected from the adventure site.

When making safety considerations during adventures held in public or privately-owned areas (like parks or convention spaces), the gamemaster needs to research the physical area where the adventure will be played. Ordinances and local laws may restrict the possession or display of objects that resemble guns, swords or knives. This step is especially important if you intend to use public property, such as a college campus or park, for your adventure site. If the site is private property, consult with the property owner or manager.

Gamemasters should caution players to walk, not run, through hallways and staircases, and to keep noise levels down if the same area is being used by non-participants. When in public, common courtesy should always be kept in mind — participants should not harass, intimidate or annoy bystanders.
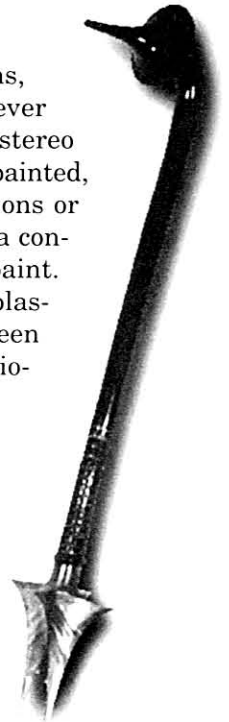
Alcohol and Live-Action *Star Wars*

Although the drinking of alcohol is seen in the films (the cantina scene from *Star Wars: A New Hope*, for example) and described in other sources, real alcohol has no place in live-action adventuring. Players should be participating in an adventure to have a good time, not to get drunk. Gamemasters and participants have enough to think about than worrying if alcohol is being served to under-age persons.

If desired, offer unusual-looking food and non-alcoholic drink (it can even be incorporated as part of an encounter location) to create atmosphere as well as actual refreshment. For non-alcoholic drink ideas, consult the cooking section of your local bookstore.
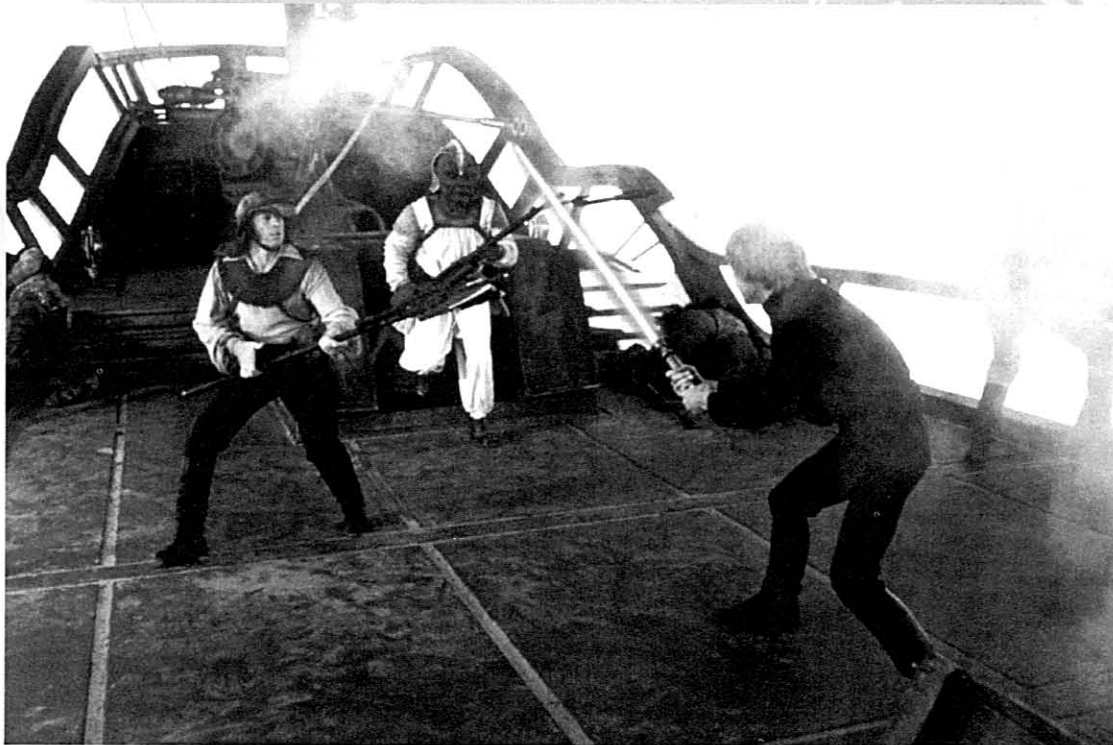
Sets

Building a set to simulate an encounter location is probably one of the more difficult tasks when creating a live-action adventure. Most times it is neither financially nor physically feasible to build and paint fake walls, install lighting fixtures or sliding doors. While walking into a realistic-looking cantina scene from the Mos Eisley Spaceport or the shield control bunker from Endor may be exciting, in most cases, gamemasters have to be content with letting participants use their imaginations.

This is not to say having an encounter location close to the real thing is impossible. Try to lower or change the interior lighting of the location. Remove or add furniture where possible. Add props or elements to dress the scene — such as exotic-looking lamps, decorations, and or table centerpieces found in junk yards or second-hand stores. Position an immobile power droid (painted cardboard boxes) or place a pet alien (stuffed toy animal) in a lighted cage or empty fish tank, in one corner of the room.

If the location is a weapons shop, keep lots of broken toy guns in boxes or display cases. For cantina locations, a crime lord's palace or other hives of scum and villainy, play the cantina band music from the *Star Wars* film soundtrack or similar instrumental music at low volume from a hidden stereo or CD player.

4

Game Mechanics

Participating in a Live-Action Adventure

The rules for *Star Wars: Live-Action Adventures* allow players to pretend they are characters in the *Star Wars* universe. Players should dress and act as their characters, and treat the scenes unfolding before them as if they are actually happening. Since this is *Star Wars*, combat and action among characters are part of everyday life. Negotiations boil away into a blaster duel, a bounty hunter collects his mark, stormtroopers search for suspicious activity among the crowds, or the air around a busy bazaar street suddenly crackles with the power of an ancient lightsaber...

Game Time and Real Time

Everything during a live-action adventure happens in game time. In most cases, game time equals real time, which means that conversations and movement among characters happen as if they were actually occurring at that particular moment. For example, if a player character decides to move from a cantina encounter to a weapons shop encounter, and the weapons shop is ten minutes away, the character will arrive there in ten minutes, even if the actual encounter site is in the next room (keeping the character in the same time frame as the other characters). This means that the player will spend some time outside of the adventure ("In Game" and "Out of Game" are discussed below).

When combat occurs, game time slows down — combat is divided into combat rounds so all characters have an opportunity to participate. In other cases, game time speeds up — when an adventure segues from a daytime scene to a nighttime scene, for example. In most cases, however, real time and game time are one and the same.

In Game and Out of Game

During the course of the adventure, a character may be In Game or Out of Game. A character who is In Game is present at that encounter location, may hear dialogue spoken out loud, may speak to other characters, try to use certain skills, or participate in combat. A player whose character is In Game must remember to remain in character; that is, to act, speak, and even *think* as his character.

A character who is **Out of Game** is not present at any encounter location or is outside the adventure setting (even though the player might be physically there), cannot overhear a conversation spoken out loud, cannot witness what might be taking place, or participate in combat. A player who is Out of Game might be taking a break, or could be doing something away from the game site. A player can also be Out of Game if his character was killed and he is waiting to return In Game as another character. Players must inform the gamemaster if their characters are going Out of Game or returning In Game.

In some cases, being Out of Game merely means that a character is engaging in activities beyond the boundaries of the adventure setting. In such cases, characters may leave

the adventure and return after certain periods of game time have elapsed. A player is not completely out of the game when his character is Out of Game temporarily — an Out of Game character is simply "off stage" in respect to the other characters.

Example: Jake tells the gamemaster that his smuggler character is boarding his YT-1000 freighter and leaving Mos Eisley Spaceport for an orbital rendezvous with another smuggler for a shipment of spice. The gamemaster informs Jake that since his character has left the adventure setting, the smuggler is Out of Game until he returns to the spaceport.

Example: Jake's smuggler gets involved in a firefight with a bounty hunter and is slain. Jake is Out of Game unless and until he can come back into the adventure with another character.

Item Cards

Certain items or props in the adventure are represented by Item Cards. **Item Cards** can represent weapons, armor, medical aid, currency, vehicles, starships and special items crucial to the scenario. Item Cards help the gamemaster keep control of certain crucial elements during the adventure. At the start of the adventure, the gamemaster issues Item Cards to the player characters who need them. The opportunity to purchase or trade items can arise during the adventure.

Some items, like medpacs, have a limited number of uses. When expended, lost, stolen, or destroyed, a disposable Item Card is returned to the gamemaster. Item Cards supersede physical props; if a player is carrying a thermal detonator prop, but the character does not have an Item Card that says Thermal Detonator, then the character does not have it!

A piece of equipment, especially a weapon, has certain characteristics used during the adventure. These characteristics are printed on the card, unless they are so special only the gamemaster can tell the character what the item can do. See the back of the book for a sample and blank Item Card.

Gamemaster Options: If you happen to have them handy, equipment and droid cars from the *Star Wars Customizable Card Game* from Decipher make attractive Item Cards. To prevent players from adding their own cards to the mix or walking off with yours, you might want to cut out the picture and paste it on a piece of cardstock with its stats, or put a big black "X" on the back of the cards with a permanent marker. Most of the weapon and droid cards in the game are common and relatively inexpensive, making these viable options.

To reduce the slips of paper players have to carry during an adventure, you can dispense with the Item Cards altogether, and simply limit characters to the pieces of equipment or weapons listed on the Character Card. If an item or piece of equipment is used up, lost, stolen or destroyed, the player erases or crosses it off his Character Card with a pen or permanent marker (newly obtained items are added to the list, of course).

Gamemaster Commands

To help keep things running smoothly, especially during combat or action situations, gamemasters have a number of specialized verbal commands at their disposal. Be familiar with these commands so action can be stopped and started without delays.

1. Freeze Action: All activity and roleplaying (including talking) must stop immediately. Anything that happens after a Freeze Action is called, including combat, does not occur. The gamemaster can use Freeze Action so all characters in the area realize something has or is about to happen, like combat between characters or the appearance of a mysterious prop.

Example: Two characters square off in a blaster duel. Other characters see the fight and want to join in. The gamemaster in the area calls a Freeze Action because combat has been declared and others are joining in.

2. Resume Action: If a Freeze Action has been declared for a combat or a rules clarification, the gamemaster declares a Resume Action when the situation has been dealt with so all characters may interact as usual. The adventure continues as normal.

Example: A gamemaster has declared a Freeze Action because she is about to stage the sudden appearance of a prop in the encounter. All character interaction and speaking stops. To restart the adventure, the gamemaster declares a Resume Action.

3. Not in Game: At the gamemaster's discretion, a character, action, or activity may be declared Not in Game. The characters should ignore the activity or character and interact as usual.

Example: A character is using the *sneak* skill to eavesdrop on another set of characters. While in the setting, the character is concealed in a hedge of bushes, the player is simply standing near the conversing players. Though the presence of the player is obvious, the gamemaster declares that the eavesdropping player is Not in Game. The other players must ignore him, and continue their conversation.

4. Safety: A gamemaster can order any action or activity stopped for reasons of safety. A safety should be called when players engage in combat in precarious or dangerous places, get too physical with one another, run in hallways, or in any situation in which the gamemaster believes someone might be hurt or injured.

In a live-action *Star Wars* adventure, all combat is imagined. There should be absolutely no physical contact between players. Use common sense to minimize running, jumping, or other physical activity which could be dangerous in confined or indoor spaces. It is the gamemaster's discretion whether an action stopped for safety reasons should be relocated and played out again in a safer manner, or if the action should be halted entirely.

Using Attributes and Skills

All skill and attribute attempts in a *Star Wars* live-action adventure are resolved with the use of one six-sided die (which is referred to as 1D6 as a short-hand notation). All players should carry or be issued a standard six-sided die (wise gamemasters carry spare dice in case players forget their own).

Whenever characters engage in combat or use their skills, an attribute or skill check must be made to determine how well they did. An attribute or skill check is made by rolling the die and adding the result to the character's applicable skill or attribute score.

There are two kinds of attribute or skill checks characters can make. A **situation check** calls for the character to make an attribute or skill roll higher than a difficulty level set for the situation. The **difficulty level** is a number secretly set by the gamemaster, which the player must beat. If a character does not have the skill for a task, then the attribute score the skill is based on must be used.

For instance: a character who is trying to hack his way into a secure Imperial network must make a *computer programming / repair* skill check; a character trying to navigate her way through an asteroid field must make a *starfighter piloting* or *space transports* skill check. In each of these cases, the gamemaster sets a difficulty level. After the die is rolled and the results are revealed, the gamemaster then informs the character if he rolled high enough to succeed.

Example: Bounty Hunter Marko is trying to open a locked access panel. The gamemaster informs the player (Mike) that doing so requires a *security* skill roll. Checking his character card, Mike realizes he does not have the *security* skill. Without it, he must use his *Technical* attribute score.

"It can't hurt to try," Marko mumbles, and Mike rolls 1D6, adding the die result of 2 to his *Technical* attribute score of 3 to get a 5. The gamemaster has secretly set the difficulty level of opening the access panel at 7 — Marko's skill roll is not high enough to beat the difficulty level (since 5 does not beat the difficulty of 7). The gamemaster replies, "Well you try … and fail. The panel won't budge." Marko will have to try again or find another way to open the access panel.

The other type of attribute or skill roll is called an **opposed skill check**, where two or more characters are directly opposing one another by setting one character's skill or ability against that of another character. Each player rolls a 1D6, tallies his score, and compares his result with the other player — the character with the highest result wins. Opposed skill checks are used primarily in combat situations.

Example: A smuggler is firing his blaster pistol at a stormtrooper. The smuggler player rolls one die and adds the result to the character's *blaster* skill score. The player controlling the stormtrooper uses his *dodge* skill to avoid getting shot at and also rolls a die. If the smuggler's result is higher, then the blaster shot succeeds in striking the stormtrooper. If the stormtrooper's result is higher or ties the blaster result, then the smuggler's shot misses.

In both situation check and opposed skill check rolls, the attribute or skill result must be higher than the difficulty level or opposed character's result for success. If the player's skill roll is less than or ties the difficult level or opposed roll, it does not succeed. In combat situations, any attack result equal to or less than the defender's *dodge* or *Strength* check has no effect, since the defender manages to avoid the blow, projectile, or energy beam.

Setting Difficulty Levels

The difficulty level for a situation check is generally based on how hard the task is and how much time the character has. Gamemasters are not required to tell players the actual number they will be rolling against.

Suggested Difficulty Levels	
Very Easy:	5 or less
Easy:	6 - 7
Moderate:	8 - 9
Difficult:	10 - 11
Very Difficult:	12 - 14
Heroic:	15 or more

Examples of Gamemaster-Set Difficulty Levels

Very Easy: Shooting a blaster at extreme close range or at an inert target like a light fixture or other stationary object. Understanding that "it's not wise to upset a Wookiee" (*alien species*).

Easy: Shooting a blaster at a close range target (7 steps or less). Bypassing a simple locking device (*security*). Landing a light freighter in a docking bay (*space transports*). Fixing a simple mechanical problem on a standard droid (*droid repair*). Knowing that Rodians like to employ themselves as bounty hunters (*alien species*).

Moderate: Controlling interior lighting, fire alarms or blast doors for a facility or ship (*computer programming/repair*). Piloting a light freighter out of a small repair dock (*space transports*). Altering the programming of a moderately complex droid, like a power or repair droid (*droid programming*). Knowing the financial operations of a subsidiary of the Corporate Sector Authority or a criminal enterprise (*business*). Turning the power pack of a blaster into an explosive (*demolition* or *blaster repair*).

Difficult: Shutting down security sensors for an area (*computer programming/repair* or *security*). Slipping past a picket of alert guards (*sneak*). Probing into specific activities of the Corporate Sector Authority or the Empire (*investigation*). Cold or emergency- starting a starfighter (*starfighter piloting*). Beating a gambling droid at sabacc (*gambling*).

Very Difficult: Disarming or hacking into a high security or Imperial-level computer network (*computer programming/repair* or *security*). Reprogramming an advanced droid, like a protocol or astromech droid, to attack its master (*droid programming*). Piloting a light freighter through an asteroid field at top speed (*space transports*). Making an emergency jump into hyperspace (*astrogation*).

Heroic: Making a jump to lightspeed directly past a large vessel like an Imperial Star Destroyer or a black hole (*astrogation*). Firing a proton torpedo over extreme range at a small target — like the thermal exhaust port of the Death Star (*missile weapons*).

Critical Success and Failure

Sometimes, even the simplest action goes wrong for a character — like when Han Solo stepped on the twig while sneaking up on the Imperial scouts on Endor. When rolling a die, there is always a chance that an action will either fail or succeed beyond anyone's wildest expectations.

Rolling a 1 is an automatic **Critical Failure**. Somehow, the character bungled and can only use the base score of the attribute or skill as the final result. A Critical Failure applies to just about any die roll — using a skill or attribute, making a *Strength* check to resist damage, determining the damage result of an attack, calling upon a Force Skill to use a Force Power, and so on.

Example: A smuggler is firing his blaster pistol at a stormtrooper. But when he rolls the die, he gets a one — a Critical Failure. In game terms, the smuggler might have slipped or

aimed too wildly when he took the shot. This means he can only use the base score of his *blaster* skill.

Rolling a 6 for any skill or attribute check means that the character managed to do the very best possible — a **Critical Success**. Add the 6 and rolls the die again, adding the next die result to the skill or attribute's current total. As long as you continue to roll a 6, add it to the total and roll again. If you roll anything besides a 6, add the number to the result and stop rolling the die (a die result of 1 is treated as a 1 and not as a Critical Failure in this case).

Example: A smuggler with *blaster* 5 fires his blaster pistol at a stormtrooper. He rolls a die and gets a 6. He adds the 6 to his blaster score of 5 for an 11 and rolls the die again. This time he rolls a 4. He adds the 4 to the 11 and stops rolling the die for a final result of 15.

Example: A data slicer with *computer programming/repair* 6 is trying to access an Imperial computer network. The slicer rolls a die and gets a 6. Adding the 6 to her *computer programming/repair* score of 6 for a result of 12, the slicer rolls again and gets another 6. The 6 is added to the 12 for a current result of 18, and the slicer rolls the die yet again. This time the result is 1, so the slicer stops rolling. The 18 is added to the 1 for a final result of 19. Because the 1 was generated on a reroll and not a standard skill roll, it does not count as a Critical Failure.

Character Points

A Character Point might be described as "cinematic assistance." Character Points help characters when their luck is going against them. A character who rolls a Critical Failure on the die, or does not roll well enough to succeed when using a skill or attribute, may spend a Character Point and roll the die again. Character Points allow characters to do the

impossible or the heroic — just like the characters in the *Star Wars* movies.

Character Points allow a character to add an additional die throw to a skill or attribute check. When you declare you are spending a Character Point, you cross off or erase the point from your Character Card (in some adventures, Character Points may be represented by slips of paper which are either torn up or handed over to the gamemaster when used). You may then roll an extra die and add the result to your skill or attribute score.

With Character Points, all the advantages are with the character. When rolling a die bought with a Character Point, Critical Failure is impossible, so treat a die roll of 1 as just that. On the other hand, Critical Success is still in effect, so if you roll a 6, keep on going.

New characters start an adventure with five Character Points.

Example: A smuggler is firing his blaster at a stormtrooper, but gets a 1 on the die, a Critical Failure. The smuggler's player decides to spend a Character Point, and rolls the die again. The die result is added to his *blaster* skill score as normal.

Example: An Imperial agent is trying to avoid a *lightsaber* attack made by a Student of the Force. Rolling a die and adding it to his *dodge* skill score, the Imperial player suspects that his total is not enough against the Student's *lightsaber* result. He decides to spend a Character Point and rolls the die again.

You may declare or spend any number of Character Points for a skill or attribute check — as many as the character has. You may not use Character Points to add to an attribute or skill result once another character or the gamemaster has made an opposing roll or checked a result against a Difficulty Level.

Getting More Character Points

Characters are awarded Character Points at the end of an adventure based on their success at completing assigned scenario goals, and roleplaying with other characters. These additional Character Points may be kept as Character Points, or used to improve the character for later adventures. For more information, refer to "Improving Characters" in Chapter Two, Character Creation.

Characters can also earn Character Points during a scene by impressing the gamemaster. If the gamemaster judges a scene or action as worthy of note, that character may be awarded one Character Point. The application of this rule is completely up to the gamemaster. The gamemaster must be impressed with a player's roleplaying, as well as ingenuity.

Combat

Whenever characters draw or use weapons, even their fists, those characters are involved in combat. To give each character a reasonably fair chance to act and react during combat, combat is designed to take place in rounds; once combat is declared, each combat round is divided in specific parts: Declaring Combat, Involvement, Combat Order, and Declare and Resolve Actions.

0. Declaring Combat

Declaring combat is done by pointing either a weapon (Item Card or prop) or fist (if the character is brawling) at an opponent and stating the following, "Attacking! Blaster!" ... or whatever skill or weapon is being used. Combat begins immediately in that area. Game time immediately shifts from real time to combat rounds.

Example: The bounty hunter, Marko, spies his mark in a crowded cantina and decides to make his claim. He steps forward, levels his blaster pistol at the character and says, "Attacking! Blaster!" All other roleplaying activity in the encounter or area must immedi-

ately cease until the combat is resolved. A combat ends only when all opposed characters cease fighting, surrender, escape, are incapacitated, or killed.

1. Involvement

The player who declares combat must check for involvement by raising his hand and saying aloud, "Involvement..." and then counting slowly to three. Any player who wishes to participate in the combat must raise his hand by the time the count reaches three. Players who do not raise their hands are bystanders and may not participate until the next combat round.

A player who has a weapon or attack directed towards him is automatically involved in a combat — he may not decline to participate.

Example: Marko raises his hand and states, "Involvement ... one ... two ... three." During the count to three, two other characters in the cantina raise their hands. Everyone else wisely decides to let these miscreants settle this dispute by themselves. The character Marko pointed his blaster at is automatically involved in the combat.

2. Combat Order

All players who are involved in the combat must make a *Perception* attribute check to decide who may act first. To make the check, each player rolls 1D6 and adds the result to his *Perception* attribute score (Critical Failure and Success applies to this roll). If they so desire, players may also spend Character Points in order to negate the effects of a Critical Failure on the die or to increase their final *Perception* results.

The player with the highest *Perception* check goes first in combat, followed by the player with the next highest *Perception* total, and so on. Players who tie must roll again (the reroll simply determines who will go first among those who tie — it does not represent a new roll).

Example: Bounty Hunter Marko, his intended bounty, and the two other characters, a New Republic officer and an Imperial agent, make *Perception* attribute checks to determine who gets to go first in the combat round.

Marko rolls a 5 and adds it to his *Perception* of 3 for a result of 8. The character with a bounty on her head gets a final *Perception* result of 6. The Imperial agent also gets a result of 8. The New Republic officer initially rolls a 6 (a Critical Success) and gets to roll again. His final *Perception* result is 12.

Because Marko and the Imperial agent both got an 8, they must roll their *Perceptions* again to settle the tie. Marko rolls a 3, plus his *Perception* of 3, for a result of 6. The Imperial rolls a 1 (a Critical Failure) and only gets to use his *Perception* attribute score of 3. The Imperial agent decides not to spend any Character Points at this time and holds. Marko has beaten the tie with the Imperial agent.

The order of combat is the New Republic officer, Marko, the Imperial agent, and Marko's intended bounty.
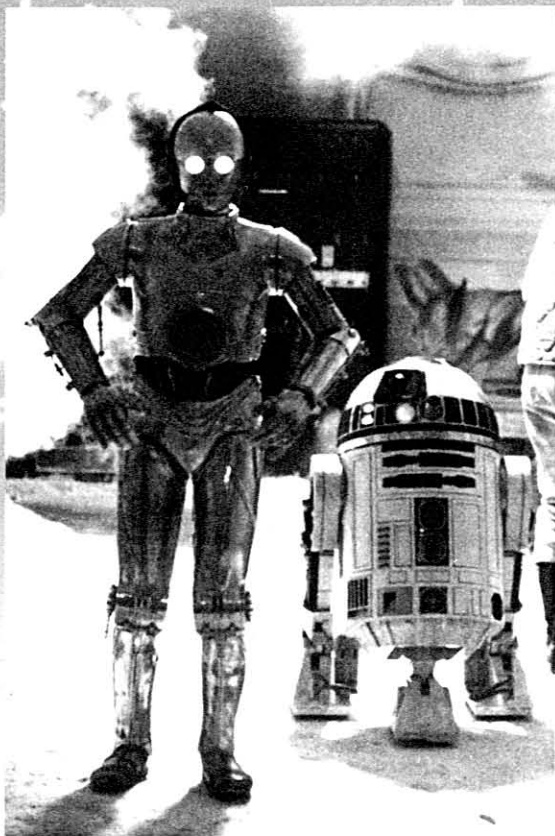
3. Declare and Resolve Actions

Players may now declare and immediately resolve the one action they attempt during this combat round — in order of highest *Perception* score (those who elect to draw a weapon can also opt to actively defend). There are several possible actions a player can attempt during the combat round.

Players must choose one of the following:

1. Draw a weapon. Players who do not have weapons (props or Item Cards) in hand (or the Quick Draw special ability) when the combat was declared must take one full action to draw their weapons. Players who draw a weapon can also **actively defend** (see option 3).

2. Attack using a combat skill (*blaster, melee combat, grenade, lightsaber, brawling,* and so on).

3. Actively defend (*dodge, melee parry* or *brawling parry*). The player is spending the entire combat round evading attacks. Players who are attacked before their turn in the combat round may choose to either actively defend against an attack (roll a defensive skill) or passively defend (attacking character must roll higher than defender's *Dexterity* score to hit).

4. Use a regular skill or attribute (for example: *security* to bypass a door lock, *running* to avoid combat or *first aid* to heal a wound).

5. Hold action. The player with the highest *Perception* result can give up the first position in the combat round and wait to go last. Going last has some strategic importance in combat since the player can judge what his best action or reaction might be to a situation.

During his turn, each player may move five normal-sized steps in his immediate area. Players may use this movement to get into or avoid "melee range." (Refer to "Melee Range" and "Movement and Range" on pages 61 and 69, respectively).

As soon as an action has been declared, it must be resolved. Once all participants in the combat have resolved their actions, the combat round ends and a new one begins by checking Involvement. New participants in the combat may join in at this time.

Don't worry about understanding everything in the example below — many of the combat rules demonstrated here are explained in the following paragraphs.

Example: The first character to act is the New Republic officer. Without a weapon in hand, he declares he will spend this combat round drawing his blaster, which counts as one action. He also opts for an active defense — and rolls his *dodge* skill to defend against any possible attacks that might come his way.

The next character to go is Marko. With a fiendish grin, he fires his heavy blaster pistol at his intended mark. He rolls 1D6 and adds the result to his *blaster: heavy blaster pistol* specialization score of 6 — his *:heavy blaster pistol* result is an 11. Because she was attacked before it was her turn in the combat round, the target character decides to actively defend and rolls her *dodge* skill. Her result is a 7, which is less than Marko's attack. Cursing her

luck, she decides to spend a Character Point and rolls the die again — and gets a 5! She adds 5 to the 7 for a result of 12, which beats Marko's 11. Marko misses. And if she is attacked by another character this round, the attacker must roll higher than her *dodge* result of 12 to hit her.

The next character to go is the Imperial agent. He has a Special Ability card which allows him to Quick Draw his blaster; he can immediately draw his weapon and shoot this combat round. He fires his blaster at Marko, rolling 1D6 and adding it to his *blaster* skill for a result of 10. Because Marko choose to attack, he only has a passive defense, which is his *Dexterity* score of 4. The Imperial agent has hit Marko — he rolls 1D6 and adds the result to his hold-out blaster's Damage Rating of 3 for a result of 6. Marko must make a *Strength* check — he rolls 1D6 and adds it to his *Strength* attribute score. He also adds 2 for his bounty hunter armor. The result is 9, which is higher than the Imperial's shot of 6. The blaster bolt glances off Marko's armor to no effect.

The remaining character to act this round was Marko's intended mark, but since she choose to actively defend as her action, the combat round ends. To continue the combat, the players must determine Involvement, Order, and Combat Actions once again.

Combat Skills And Actions

Dexterity. Firing a blaster, bowcaster, slugthrower or similar projectile weapon is accomplished using the appropriate skill like *blaster, bowcaster,* and so on. Firing a missile launcher, proton torpedo launcher or grenade launcher requires the *missile weapons* skill. Firing a vehicle-mounted energy weapon requires the *vehicle blasters* skill. *Blaster artillery* covers heavy energy weapons typically fired from stationary mounts or emplacements. If a character does not have the appropriate skill, he uses his base *Dexterity* attribute score.

Using a lightsaber requires the *lightsaber* skill. If the wielder rolls a Critical Failure, he has hit himself with the lightsaber and must make an immediate *Strength* check to resist damage from the weapon. Fighting with vibro-blades, vibro-axes, clubs, gaffi sticks or other melee weapons is accomplished with the *melee combat* skill.

Grenades are thrown at a specified target using the *grenade* skill. For more information about grenades and area-of-effect weapons, refer to "Grenades" on page 65.

Mechanical. Weapons fired from starships like starfighters, scout ships or light freighters require the *starship gunnery* skill. Larger ship weapons are fired with *capital ship gunnery*. If a character does not have the appropriate skill, he must use his base *Mechanical* attribute score.

Strength. Fist-fighters use the *brawling* skill. A character who does not have this skill must use his base *Strength* attribute score.

Specifics on Attacking And Defending

Attacking is accomplished by rolling 1D6 and adding it to the appropriate skill score. Only one target may be selected and attacked during a combat round. Although some weapons, like grenades or explosives, may catch more than one character in its area of effect, a single target must be chosen first.

Any player targeted for an attack may immediately choose to actively defend (and spend the rest of the combat round evading any other attacks), or passively defend (and make an attack or other skill attempt during his turn). Players who are successfully surprised may not actively defend (see "Surprise Attacks" below).

Once the attacker and the defender have made appropriate skill or attribute rolls, compare the attacking and defending results. If the defender's result is higher, the attack has failed. If the attacker's result is higher, the attack has succeeded and the defender has taken damage.

Defense: Active or Passive

All players involved in a combat may choose to actively or passively defend when attacked. With an **active defense**, the player chooses the appropriate *dodge, melee parry* or *brawling parry* skill and rolls a die. The results of the defense skill last for the entire combat round; any and all attack results must be higher than the defense result to succeed. Character Points can be used to increase an active defense result, but only when the skill is declared. The drawback to the active defense is that the player may do nothing else for the entire combat round.

A **passive defense** is used by default if the character decides not to actively defend. The attacker must roll higher than the player's base *Dexterity* attribute score (including modifiers for range, cover, visibility, and other factors). Because no die roll is involved, a passively defending player may not spend Character Points to increase the result of a passive defense. However, a player may increase his attribute score or defense through the Force (but using the Force in combat can be dangerous — see "Calling Upon the Dark Side" on page 75).

Dodge is considered the all-purpose defensive skill — the player is actively trying to avoid the attack. *Melee parry* may only be used to defend against a *melee combat* attack and only if the character has a melee weapon in hand at the time (drawing a weapon can only occur when it is the character's turn during the combat, unless the character has a Quick Draw special ability). *Brawling parry* may only be used to defend against a *brawling* attack. *Running* may also be treated as an active defense.

The *lightsaber* skill may be used to defend against *lightsaber, melee combat* or *brawling* attacks — the *lightsaber combat* Force power is required if the character is trying to parry away blaster bolts (Refer to "Force Powers in the Live-Action Adventure" on page 77).

Only one defensive skill of the character's choosing may be rolled during a combat round. That defensive skill result is used against all applicable attacks during the combat round. All non-applicable attacks must be blocked using a passive defense — the character's base *Dexterity* attribute score. For example, a character who is being shot at with a blaster may choose to use *dodge* to avoid the attack. Should he be attacked by a melee weapon during the same round, however, he cannot use *melee parry* to defend against the attack, only the *dodge* result rolled before. If he decided to use *melee parry* or *brawling parry* but is attacked by a blaster or similar projectile weapon during the round, he can only use his base *Dexterity* attribute score to defend.

The difficulty level to attack an incapacitated, critically wounded or unconscious character is the character's base *Dexterity* attribute score. A player may not use defensive skills if incapacitated, critically wounded, unconscious or surprised. For more information about surprising characters, refer to "Surprise Attacks" below.

Other Defensive Options

Evading Grenades. *Dodge* may be used to avoid the effects of a grenade attack. The player's *dodge* result must be higher than the grenade's attack result.

Running. A player may elect to use the *running* skill to extricate himself from a combat. The *running* skill may only be used during the player's turn in the combat round. (A player who does not have the *running* skill may use his *Dexterity* attribute score instead.)

When the player declares he is running, he may move ten normal-sized steps away immediately (this is symbolic flight — the player himself does not need to actually run). The *running* result is treated like a defensive skill result; attacking players must roll higher in order to hit the running player.

A player must have a location to run toward in order to use *running* as a defensive action. A locked room or chamber, for example, would prevent a player from running. Only *dodge* or other defensive skills would be applicable in this situation.

Melee Range. To use *melee combat, lightsaber* or *brawling* skills, a player must be in **melee range**, which is within an arm's length to the intended target. During his turn in the combat round, each player may move up to five normal steps in order to reach or avoid melee range (for more information, see "Movement and Range" on page 69).

Drawing Weapons

Drawing a weapon during a combat is considered an action. If the weapon (as either a prop or Item Card) is not in the player's hand before combat begins, he must declare an action to draw it unless he has a "Quick Draw" special ability. If drawing a weapon, a player may choose to actively defend with a defensive skill but may not use any other attribute or skill during the combat round.

Surprise Attacks

An attacker may want to surprise his opponent and gain the advantage of a reduced defense. To surprise an opponent, the attacker must do one of the following: either attack from behind or at long range (down a corridor or some distance away).

As soon as the attack has been declared, the gamemaster must declare, "Freeze Action!" This stops all participants in the area or encounter from moving or changing the direction they are facing. All participants must declare their Involvement.

During the Combat Order phase, the players make *Perception* checks. The attacking player making the surprise attack rolls *sneak* (or *Perception* if he does not have the skill) and compares his result to the defender's *Perception* check. Character Points may be used to negate Critical Failures or to increase the final result.

If the defender's *Perception* check is higher than the attacker's sneak, the defender goes first and the surprise attack has failed. If the attacking player's sneak or *Perception* check is higher than the defender's *Perception* check, the attacker goes first and the defender has been surprised. The defender may only use his base *Dexterity* attribute score to defend, and cannot make any die rolls to supplement it.

Resolve damage as normal. At the end of the combat round, the surprise attack ends.

Damage

When the attacker's result is greater than that of the defender, he has successfully struck his opponent. To determine if damage has occurred, the attacker rolls 1D6 and adds the result to the weapon's Damage Rating. If the attacker is *brawling*, then the attacking character's *Strength* attribute score plus 1D6 is used (plus any applicable modifiers for special attacks). The defender rolls 1D6 and adds his *Strength* attribute score, plus bonuses for armor or other forms of protection, if the character has it.

If the damage result is *less* than the defender's *Strength* check, the attack has no effect — either the attack glanced off or was not enough to injure the character. If, on the other hand, the damage result is *higher* than the defender's *Strength* check, the defender is wounded and must take damage according to the Damage Chart as shown below. For the effects of damage on characters, refer to "Damage Effects."

Damage Chart

Damage Results	Wounds Taken
Damage Result ≤ Strength Result	No effect
Damage Result > Strength Result By:	
1 – 4	1 wound
5 – 8	2 wounds
9 – 12	3 wounds
13 – 16	4 wounds
17 +	Critically Wounded*

* Character is reduced to -1D6 wounds and dies in five minutes, unless *immediate* first aid is provided.
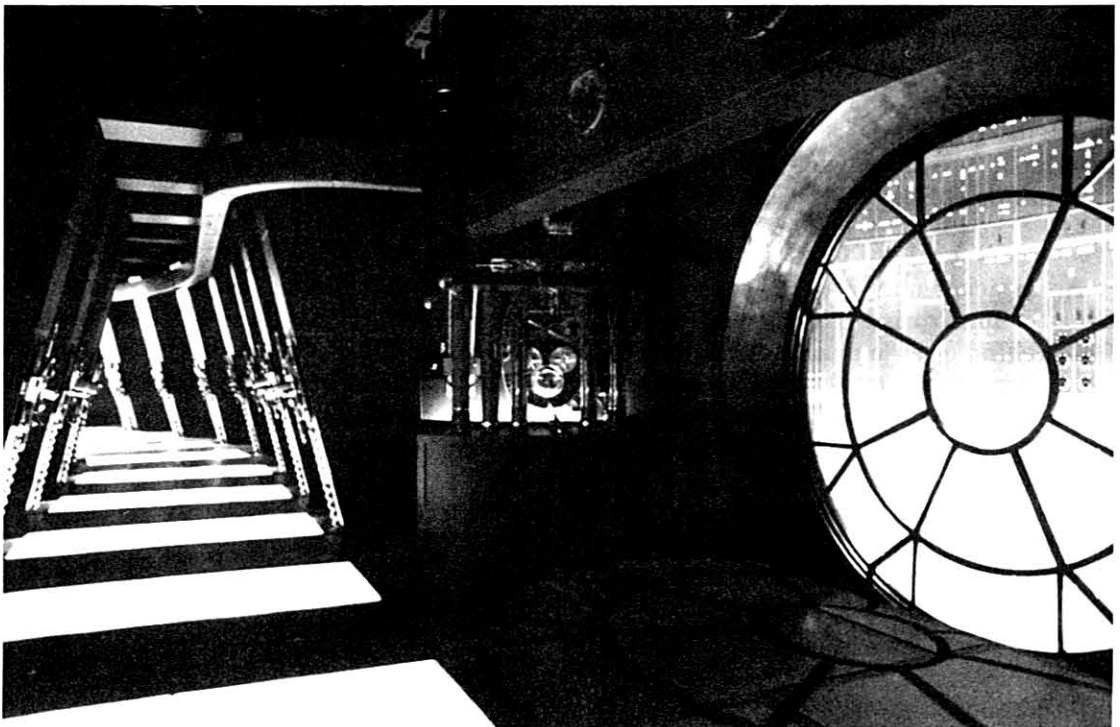
Armor

Armor can help protect a character. Typical armor available in the *Star Wars* universe consists of blast helmets and vests, bounty hunter armor, scout trooper armor, stormtrooper armor and spacetrooper armor. Armor acts a bonus to a character's *Strength* when resisting damage. Some armor, however, is so cumbersome that it inflicts a penalty to the character's *Dexterity* and all *Dexterity*-related skills. Armor effects are non-cumulative — a character may not wear various types of armor and combine the protective values.

Spacetrooper armor is considered powered armor (also known as a powersuit); the armor adds to the character's *Strength* attribute when brawling, lifting heavy objects or when resisting damage effects. The penalty to the character's *Dexterity* and *Dexterity*-related skills is higher for powersuit or spacetrooper armor because it is quite clumsy for the wearer. Spacetrooper armor is restricted to the Imperial military only, but there are variants available from private companies.

Some types of armor do not protect against certain attacks. Blast helmets and protective vests protect against energy and melee weapons, but offer no protection against heavy explosives like concussion grenades or thermal detonators, gas grenades or lightsabers. Sealed armor, like bounty hunter and stormtrooper armor, protect against nearly all types of attacks, including gas and flash grenades.

Armor Comparison Chart

Armor Type	-DEX	+STR	Effects
Blast helmet/vest	0	+1	No protection against gas grenades or heavy explosives.
Bounty hunter armor	-1	+2	sealed
Scout trooper armor	0	+2	sealed; restricted
Stormtrooper armor	-1	+2	sealed; restricted
Spacetrooper armor	-2	+3	sealed; +3 to *Strength* when figuring damage from brawling, lifting a heavy object or resisting normal damage.

Damage Effects

After checking the Damage Chart for the number of wounds received, the player must check off or fill in the corresponding number of wound boxes on the Character Card. For each wound, the character has an immediate penalty to his attribute and skill scores until first aid is administered.

Example: A character takes one wound from a blaster attack. All attribute and skill scores are reduced by -1 until the character receives first aid or medical attention.

Characters who have no open hit boxes left (all wound boxes checked off) are incapacitated. They are not dead, but they do drop immediately from shock and are unable to do anything until they receive medical attention. A character who receives more wounds than hit boxes is critically wounded and drops immediately. Medical help in some form (medical droid, doctor, medpac, or medkit) must arrive in five minutes game time or else the character dies.

Incapacitated and critically wounded characters may not use defensive skills if attacked again; they may use only the base *Dexterity* score. Incapacitated or critically wounded characters cannot use medpacs, medkits, *first aid* or *medicine* skills on themselves. However, Force users may use the Force power of *accelerate healing* on themselves (if they have it). Using a medpac with the *first aid* or *medicine* skill during combat costs one action.

Stun Damage

Stun damage is temporary damage which can render a character unconscious or incapacitated without permanent injury. A player must declare if an attack is causing stun damage first before rolling for the attack. If no such declaration is made, the attack is assumed to cause physical damage. Switching an energy weapon from physical to stun damage does not cost any additional actions, nor does striking with the flat of a blade for melee weapons. Lightsabers and explosives such as grenades or thermal detonators *always* cause physical damage (unless the weapon is a stun grenade, naturally).

In a stun attack, conduct combat as normal. If the combat result indicates that the defender has been injured, he is stunned instead (no one takes actual damage from a stun attack). One of two possible results follows, depending on how badly the defender was stunned.

The first possible result is the most common. If the defender takes damage (i.e., if the damage is greater than the defender's *Strength* check), but is not incapacitated, he is stunned, but still able to move and act. For both this and the next round all skill and attribute scores are halved.

If the damage result indicates that the defender has been *incapacitated* by the attack, he is knocked unconscious by the blast — the attacker rolls 1D6, and the defender is immedi-

ately stunned unconscious for a number of combat rounds equal to the die result (Critical Success is possible, but not Critical Failure — a roll of 1 simply indicates that the character is stunned for one round). Unconscious characters drop where they are standing and cannot move or perform any actions.

On the next combat round after a character has been stunned unconscious, he may attempt to shrug off the effects of the stun and regain consciousness. A character may attempt to regain consciousness by making a *Strength* check higher than the remaining number of rounds the character will be incapacitated times three. For example, a character who is stunned for three combat rounds must make a *Strength* check higher then 9 (three rounds time three).

If the character succeeds in rolling higher, the character is conscious, but all skill and attribute scores are halved for the remaining number of combat rounds the stun is still in effect. If a character fails to make the *Strength* check, the character is still incapacitated for the entire combat round and may take no actions. The effects of the stun last only as long as the number of rounds — unless, of course, the character is stunned again!

When determining order for characters in a combat round, stunned characters in both cases automatically go last. Medical droids, medpacs, *first aid* and *medicine* skills can revive a character and automatically remove the effects of *stun damage*.

Grenades

Grenades and other explosives are special "area effect" weapons. Characters who are caught within the boundaries of the weapon's blast radius are affected. Grenades or explosives may either be thrown using the *grenade* skill or fired from a launcher using the *missile weapons* skill.

If the grenade is to be thrown, the character throwing the grenade must designate a target where the grenade is supposed to land. A character can throw a grenade as far, in normal walking steps, as his *Strength* score times four. To throw a grenade accurately, the character must make a *grenade* or *Dexterity* roll higher than the distance (in regular foot steps) from the thrower to the target.

Example: A character tosses a grenade 10 steps away. He must make a *grenade* or *Dexterity* check higher than 10 in order to throw the grenade on target.

Grenade Deviation Result

Die Result	Effect
1 – 2	Grenade lands 1D6 steps less than estimated range.
3 – 4	Grenade lands off target — half the damage result.
5 – 6	Grenade lands on target — normal damage result.

To hit with missile weapons, characters use their *missile weapons* skill. Weapons which have a grenade launcher are assumed to be able to strike targets within visual sight of the player. Successfully firing a grenade from a launcher requires a *missile weapons* roll which is greater than the difficulty level for the range of the shot. If the skill roll is successful, the explosive lands on target (unless a Critical Failure is rolled).

If the skill or attribute roll to throw the grenade is less than the distance from thrower to target, then the grenade deviates. The throwing player must roll 1D6 and compare the result to the following chart:

A die result of 1 or 2 means that the grenade was under-thrown. Roll 1D6 and subtract this number from the number of steps from the thrower to the original target. The weapon explodes in the new target area at its full damage rating.

A die result of 3 or 4 on the chart means that the grenade landed in the approximate area, but circumstances prevent it from exploding at its fullest capacity. The attacker should take the damage rating of the weapon, roll 1D6 to obtain the damage result, and then half that number.

A die result of 5 or 6 indicates the weapon still managed to land on target despite the bad throw — maybe it bounced off some character's head or an overhang! The grenade lands on its intended target with the normal damage result.

Grenade Effects and Damage

Grenades or other area effect weapons explode within the region of the target area. The blast radius or area effected is equal to, in normal footsteps, the Damage Rating of the weapon. Certain obstacles, like blast doors or thick corridors, can shield characters from the effect of an explosion. Shielded characters are considered protected from the effects of the grenade or explosive.

Example: A fragmentation grenade with a Damage Rating of 5 is successfully thrown at a target. A gamemaster or the closest player must walk out five steps from the grenade's target location. Any character or object within the five step area is caught in the blast radius.

Characters who are within the blast radius of a thrown or launched grenade may make an attempt to *dodge* unless they have already acted in the combat round, in which case they may only passively defend. If a *dodge* result is higher than the grenade or missile weapon attack result, the dodging character has flung himself out of the blast radius of the weapon. Throwing or launching a grenade is considered instantaneous — characters cannot pick up thrown grenades and throw them back or somewhere else.

A character with the *demolition* skill can change or calibrate a grenade or explosive to go off at a certain time: an Easy *demolition* skill check for fragmentation or other grenades, Moderate for thermal detonators, and Difficult for larger devices. An explosive can also be elaborately wired to a sensor or other device; this requires a Moderate to Difficult *computer programming/repair* or other appropriate skill check, followed by a Difficult *demolition* skill check. The gamemaster uses the results of these skill checks to determine if other characters can find the bomb, using *Perception* or search, and disarm it using *demolition*. Weapons set to explode using *demolitions* cannot be defended against — target characters caught within the weapon's blast radius are automatically affected.

The damage amount for grenades and other explosives is determined by rolling 1D6 and adding the result to the weapon's Damage Rating. Some of the more powerful grenades cause multiple wounds on each separate target. For example, a thermal detonator can cause 1D6 wounds on each separate target!

Cover Modifiers

Certain objects are considered large enough to provide cover and protection from explosives, blaster fire, and other weapons. These objects include walls, blast doors and defensive shields.

A character taking cover behind a door or a stationary object is harder to hit than a character standing out in the open. For this reason, a character who is considered at least one half or more in cover (half his body in concealment) may add +1 to his *dodge* skill score if actively defending or *Dexterity* score if passively defending. This modifier does not apply if the character is using *melee parry, brawling parry,* or *lightsaber* skills to defend.

A character who is completely concealed behind a door or object may not be attacked. The attacking character has the option of trying to cut through or destroy the blocking obstacle. Stationary objects have an Easy difficulty level to hit. The obstacle's resistance to damage should be determined by obtaining the *Strength* of the obstacle from the chart below and rolling 1D6. The Critical Failure rule is in effect for this roll, but Character Points may not be used to offset a Critical Failure or increase the final result for the obstacle. The attacking player takes the Damage Rating of the weapon and adds the result of 1D6.

If the attack result is greater than the obstacle's result, then the weapon's damage is subtracted from the obstacle's *Strength*. The attacker may continue to fire or attack until the obstacle's *Strength* has been reduced to zero. An obstacle with a *Strength* of at least 1 cannot be passed through and provides protection of at least one half cover.

Obstacle Strength Chart

Obstacle	Strength
Flimsy wooden door	1
Standard wooden door	2
Standard metal door	3
Reinforced door	4
Blast door	6

Healing

The *Star Wars* universe is a rather violent place — at least for heroes and villains! People get hurt with great regularity, and chances are good that your character will require medical attention before too long. When that happens, you'll want to get him back on his feet as soon as possible.

There are three basic methods for treating wounds. Medpacs are used to treat wounds in the field, while bacta tanks are used to promote healing in hospitals and medical centers. Natural healing is a somewhat slower option open to any character who can find enough peace and quiet to rest a while.

In all cases, the *first aid* and *medicine* skills are used to treat wounds and heal injuries. Characters who do not have these skills must use the *Technical* attribute score.

Medpacs

Medpacs are disposable first aid kits used to treat injuries in the field — either physical or stun damage (wounds inflicted by the Force powers *injure/kill* or *Force lightning* cannot be treated with medpacs). The effectiveness of the medpac depends on the severity of the wound; the more serious the wound, the more difficult it will be to repair the damage.

To use a medpac, consult the wound level of the injured character on the Healing Chart and compare it to the medpac difficulty level. If you make the *first aid* or *medicine* roll required, one wound box is immediately cleared, and you may erase one additional wound box every half hour in game time until the character is completely healed (or injured again). Healing a character who either has four wound boxes checked off or is incapacitated (no matter how many wound boxes are checked off) requires a Difficult to Very Difficult *first aid* or *medicine* skill check. Characters may treat themselves unless they are incapacitated (there may be negative modifiers imposed by the gamemaster).

After being treated, characters who still have more than one wound box checked off must subtract this number from their attribute and skill scores. This penalty is eliminated once the character is completely healed. Critically wounded or incapacitated characters regain consciousness only until all negative wound boxes are healed back.

Medpacs are available as equipment issued to a character and as Item Cards. Once a medpac has been successfully applied, discard it by handing it back to the gamemaster.

Example: Clark's character has been injured in a blaster firefight, and has taken damage (two wound boxes checked off). Clark declares that he wants to use a medpac to heal himself. He hands a medpac Item Card to the gamemaster.

Checking the Healing Chart, they determine that Clark must make an Easy to Moderate *first aid skill* roll. Clark has a *first aid* of 3, and the gamemaster decides that 7 is an appropriate difficulty level. Clark rolls a 5 for a final score of 8. This beats the difficulty level, so Clark's character successfully treats himself. Clark erases one wound box. A half hour later in game time, he can remove the other wound. Until then, his character will suffer a -1 penalty to all actions (because he still has one wound).

Medkits are medpacs intended for use by doctors rather than emergency teams and field medics. They can be used multiple times, but only by someone who has the *medicine* skill; otherwise, they are identical to medpacs.

Healing Chart

Wound Level	Medpac Difficulty Level
1 wound box	Very Easy to Easy
2 wound boxes	Easy to Moderate
3 wound boxes	Moderate to Difficult
4 wound boxes to Incapacitated	Difficult to Very Difficult
Critically Wounded	Very Difficult to Heroic

Bacta Tanks

Bacta tanks are sophisticated medical devices which promote extremely rapid healing. They are available aboard capital ships, space stations, hospitals and other large medical facilities. Treatment is usually reserved for characters who are either incapacitated or critically wounded.

Only characters or droids with the *medicine* skill may administer bacta treatment. The difficulty level for the *medicine* skill is the same as if using a medpac or medkit, but the time required to heal is one game hour. Once a character emerges from a bacta tank, all wound boxes are automatically healed back and the character may use skills or attributes normally.

Bacta tanks can heal characters who receive wounds from the Force powers of *Force lightning* or *Injure/Kill*. However, the time necessary to heal these wounds is double the rate for "normal" injuries.

Natural Healing

Natural healing is slower than bacta healing, since it relies on the body's recuperative powers for healing. Using natural healing, one wound box may be healed after two hours of game time. The character must rest and cannot perform any strenuous physical activity or combat while recovering.

Incapacitated characters who are recovering naturally will regain consciousness after one wound box has been healed. After that, they use skills or attributes at a -1 penalty for every wound suffered.

Characters who are recovering naturally from critical wounds (more wounds than wound boxes) regain consciousness only after all negative wounds have been healed first.

Example: A critically wounded character has taken one more wound than wound boxes. Using natural healing, the character heals the negative wound after two hours of game time. After another two hours of game time, the character will heal the first wound box and regain consciousness. The character is at a -1 point penalty for every wound suffered. This penalty drops by a point for every wound box which is healed.

Movement and Range

Live action roleplaying is people and location-oriented. Vehicular movement and combat isn't emphasized. As a result, the range system in *Star Wars: Live-Action Adventures* has been deliberately limited to people-sized distances. (If you yearn for starship and vehicle action in your live-action games, use the range and combat system presented in *Star Wars: The Roleplaying Game*.)

Each character is permitted to move five normal-sized steps during his turn in the combat round. A character using the *running* skill in the combat round may move ten normal-sized steps when it is his turn. Leaping or giant-stepping is not permissible (the gamemaster is the final arbiter in determining the appropriate length of a stride).

Most combat in the live-action game will take place at close range, since most locations are based in close surroundings, such as a living room or a corridor. However, combat at greater distances is certainly possible. The difficulty to hit a target increases beyond close range. Here are the ranges:

Close Range: within 20 feet
Medium Range: 20-40 feet
Long Range: beyond 40 feet

The gamemaster may modify these ranges if she likes. A list of optional modifiers for combat follows, including modifiers for medium and long-range fighting. These modifiers are only offered as guidelines — the gamemaster may modify a character's defensive score if he is behind cover or lying prone, or if certain lighting or visibility conditions apply. They apply only if a character uses *dodge* or *Dexterity*; they do not apply when a character is using *melee parry*, *brawling parry* or *lightsaber* to defend.

Optional Target Modifiers

Target Conditions	Modifier to defending character's score
Range:	
Attack from Short or Melee Range	0
Attack from Medium Range	+1
Attack from Long Range	+2
Attack from Extreme Range	+3
Target profile:	
Defender is prone	+1
Defender is concealed by at least half	+1
Defender is concealed completely	no attack

Note: a defending character cannot combine the *running* skill with lying prone or staying behind cover.

Visibility conditions:	
Fog, haze or similar low-lighting conditions	+1
Smoke	+2
Darkness	+3

The Fair Escape

If you do not wish to participate in a combat, you may declare "Fair Escape!" This is your chance to slip away scot-free. Note that this option is *only* available when a combat is first declared, and only if you are not the immediate target. If you are the target or already involved in combat, you must escape combat by less safe means (see the next section).

Players using Fair Escape are typically allotted five minutes to head off to another encounter location or hide. A fair escape must be declared before the character is targeted by an opponent. Simultaneous declarations of attack and Fair Escape must be decided by a dice roll-off — the highest *Perception* attribute plus die roll result wins.

Naturally, fair escapes work only if you have an area or encounter location to escape *to* (alas, hiding behind larger characters does not count). If you're at a dead end, or in the back end of the cantina with no escape door, a Fair Escape cannot be declared.

Example: Two stormtroopers round a corner and see the smuggler they've been searching for standing several doors down. One of the stormtrooper characters shouts "Attacking! Blaster!" and points at the smuggler. The smuggler can't use Fair Escape, since she has been targeted by the stormtrooper — she's in the combat whether she likes it or not. She can still try to run away, but she won't get away without a fight.

Example: The smuggler's Jawa buddy is standing right next to her. Since he was not targeted by the stormtroopers (yet), he shouts "Fair Escape!" Since the other stormtrooper did not react quickly enough to target him, he successfully darts down an alley. The stormtroopers cannot attack him for five minutes (and only if they can find him again). If the Jawa had nowhere to run, he could not have declared a "Fair Escape."

Escaping a Combat

To break off or end a combat in progress, you may opt to escape by running away. Opposing players must make a running skill check. The highest *running* (or *Strength* attribute) result wins.

A player who manages to outrun his pursuers is said to be in hiding. Hiding can last from five to ten minutes (the gamemaster can increase the length of time if desired). Once the time allotted is up, opposing characters may commence a search. The gamemaster will alert the searching players if the character is Out of Game or away from his particular encounter location.

Computer Slicing and Security

During an adventure, characters may want to break into computer networks, defeat security systems, tap into communications, decrypt encoded information, alter droid programming or make repairs to such equipment. In *Star Wars*, this is referred to as "slicing," and it is accomplished using *computer programming / repair, droid programming, droid repair,* and *security* skills.

From the gamemaster's point-of-view, it may be better to envision these acts as a form of combat — the character versus the machine or device. Instead of combat rounds however, skill checks are made against opposed difficulty levels or skill rolls. The gamemaster should consider the security system, computer network, or reluctant droid as the "defender" and the character as the "attacker." The attacking character's success is measured in defeating the system, repairing or modifying the equipment, or obtaining information.

For structure controls and alarms, computers, networks, low-level droids, and security systems, the gamemaster should appoint a Security Level. The Security Level determines how difficult it is to override, modify or defeat the device's programming. Consult the Security Level Table below.

Security Level Table

DEVICE	SECURITY LEVEL	SKILL
corridor and door controls		
standard area accessways	5	security
secured area accessways	7	security
restricted area accessways	9	security
alarms and security		
fire or emergency alarms	8	computer programming/repair
security or tamper alarms	10	computer programming/repair
security systems (low-level)	12	computer programming/repair or security
security systems (high-level)	14	computer programming/repair or security
data networks		
datapads and terminals	7	computer programming/repair
commercial data network	10	computer programming/repair
Imperial network (bureaucratic)	12	computer programming/repair
Imperial network (military)	15	computer programming/repair
other		
Mouse droid or remote	5	droid programming/droid repair
housekeeping or service droid	7	droid programming/droid repair
security droid or AI computer	attribute or skill*	droid programming/droid repair
high level droid (like R2-D2)	attribute or skill*	droid programming/droid repair
encrypted files	12	computer programming/repair
Imperial scandoc files	15+	computer programming/repair

*Whenever a character is attempting to modify, override or program a high-level droid or sentient computer, the character's result must be higher than the defending device's *Technical* or *security* skill check.

Example: A Rebel agent is attempting to modify an Imperial R2 droid so that it spies on several other characters. The Rebel agent makes a *droid programming* roll. This result is compared to the R2's *Technical* or *security* roll to resist. If the agent's result is higher, the droid obeys the new programming. If not, he has an angry droid on his hands.

Support Characters

Support characters are small groups of characters, including bodyguards, stormtroopers, and security forces. For example, an Imperial Admiral player character may be accompanied by a bodyguard force of five stormtrooper support characters. Supporting characters are represented by a support Character Card, as shown below:

Star Wars Live-Action Adventures
SUPPORT CHARACTER CARD # ☐

NAME: TYPE:
CREDITS: WOUNDS: ☐ ☐ ☐ ☐ ☐ ☐
EQUIPMENT:

DEXTERITY: ☐   KNOWLEDGE: ☐   MECHANICAL: ☐

PERCEPTION: ☐   STRENGTH: ☐   TECHNICAL: ☐

WEAPONS	DAMAGE	AMMO	EFFECT

Support characters move and act as a unit, as directed by the player who controls them. If you control support characters, you can order them to support your attack or fight in your stead, or order them to cover your retreat.

Supporting characters move, fire and act as a group in a combat round. They can be ordered to act offensively or defensively. When used as an offensive unit, they attack one target character specifically. When used as a defense unit, they provide cover fire, meaning they are firing at any opposing characters to prevent them from advancing while you escape. (What else are minions for?)

When accompanied by support characters, you may add the current number of support characters to your defensive skill score when targeted and attacked by opposing players. This modifier represents the protective "screening" effect support characters provide.

If the supporting unit is directing its attack against one specific target, the number of supporting characters is added to the attacking skill score.

Example: A unit of five stormtroopers is ordered to attack one character. The number of stormtroopers (5) is added to the single stormtrooper's *blaster: blaster rifle* skill score of 4 for a base blaster rifle score of 9. Damage is resolved as if one weapon had struck the defending character.

A supporting unit providing "cover fire" may direct one attack at each opposing character for each member of a supporting character unit. The attack is made using the base attack skill score, with no bonus for combined fire. During a combat, supporting characters act as a unit, both when rolling to determine combat order, and when attacking.

Unlike player characters and gamemaster characters, supporting characters are specifically intended as cannon fodder. The wound boxes on the supporting Character Card represents the number of supporting characters in the group. Each time a supporting character is wounded, the number of supporting characters are reduced by one. When there are no available wounds left on the supporting Character Card, all supporting characters have either been killed or incapacitated. As the number of support characters are reduced, so is the modifier to the defensive skills for the controlling player character.

Support characters may not have or use Character Points, Force Points or Dark Side Points.

The Force

The Force is a mysterious energy field which surrounds and binds together everything in the galaxy. It is a neutral, impersonal power, which can be used for good or for evil. The light side of the Force is selfless and non-aggressive. Those who follow it teach peace and harmony. The dark side, on the other hand, is a destructive and violent power. Those who follow it are consumed with the pursuit of power and a desire to dominate over others.

At the start, a student of the dark side is more powerful than a student of the light side, but as time processes, a natural balancing effect takes place. The more powerful a dark side student becomes, the more dominated by the dark side he is. Only the strongest Force wielders can harness the power of the dark side and not be utterly consumed in time. Light side practitioners, on the other hand, discover that the light side does lead to great powers in time, but only after years of patient study.

Force and Dark Side Points

Although they may not be exactly aware of its existence or even skeptical of its power, all characters can call upon the Force, for good or for ill. By using a Force or Dark Side Point, a player may double all of his character's attribute and skill scores for the length of one combat round. It is possible for experienced characters to have both Force and Dark Side Points.

Only one Force or Dark Side Point may be expended during a combat round. You must declare use of Force or Dark Side Points when rolling to determine combat order during a combat round. When a Force or Dark Side Point is used, the Critical Success and Failure rule applies for all attribute and skill rolls. Character Points may be used to negate the effects of a Critical Failure or to increase the skill or attribute result.

You won't automatically get your Force or Dark Side Points back immediately. If you used the Force Point selfishly (to save your own skin or win an idle bet, for example), you won't get the point back until the end of the adventure. However, if you acted heroically while using a Force Point, you will get the Force Point back at the end of the combat *and*

gain an additional Force Point at the end of the adventure (a combat is considered over when all opposing characters have either surrendered, fled, have been stunned, incapacitated, or killed).

The same is true for characters who use Dark Side Points, with one important difference. If you use a Dark Side Point in a selfish manner or to commit an evil act, you get *two* Dark Side Points at the end of the combat, but no additional Dark Side Points at the end of the adventure. This is because the dark side is all-consuming, always demanding more evil for its rewards.

Characters who are sensitive to the Force must be very careful when expending Force or Dark Side Points. A Force-sensitive of the light side must always be using the Force for the purposes of good, thwarting the plans of the dark side, or to save lives. A dark side Force-sensitive must be using the Force to be contemptibly evil, to convert a light side to the dark, or to destroy the light side.

Calling Upon the Dark Side

There are situations where a character's actions may automatically earn a Dark Side Point, based on the gamemaster's discretion. This is referred to as "calling upon the dark

side." Any character (Force-sensitive or not) who uses a Force Point to commit an evil act earns an immediate Dark Side Point.

There are other situations where the result of a character's actions might cause harm or death — for example, when a character uses Character Points to increase a weapon's damage result. This is considered an evil act, and the gamemaster may give the character an immediate Dark Side Point. The gamemaster should warn players when their actions might earn them a Dark Side Point. If a player goes through with an evil action after being warned, his character has started down the path of the dark side of the Force.

Once a character earns a Dark Side Point in this manner, the gamemaster should provide situations where he is tempted to use it. If the character chooses not to use the Dark Side Point for the remainder of the adventure, the character loses the Dark Side Point, at the gamemaster's discretion. If the character uses the Dark Side Point, then the character is consumed by the dark side of the Force. That character can no longer earn Force Points, only Dark Side Points.

A character who uses Dark Side Points cannot use Force Points to double his attribute or skill scores. They may do so only with Dark Side Points, and only if they are committing an act of evil. If the character has Force Points and Dark Side Points, the number of Force Points remains constant until all Dark Side Points have been atoned.

Atoning

A character who uses a Dark Side Point has fallen to the dark side. To get off the dark path, a character must atone. He must live by the ways of the light side of the Force — by not giving in to selfishness and aggression, and by taking no life except in self defense. At the end of the adventure, if the gamemaster judges that the player is genuinely trying to extricate his character from the dark side, she may allow him to remove one or more Dark Side Points from his character sheet.

To fully redeem himself from the dark side, a character must perform some heroic act, even if it means sacrificing his life. A character cannot use Dark Side Points to save lives or do good. If a tremendously heroic act is performed in the presence of a character who is sensitive to the light side of The Force, all Dark Side Points are immediately eliminated — but at a price. All remaining Force Points and Character Points are taken away from the character as well.

Force Skills And Powers

There are three Force skills: control, sense and alter (see page 41 for a definition of these skills). The various Force powers use these three Force skills, or a combination of the three, to manipulate the Force. A Force-sensitive character may use only the Force Skills and Powers given to the character.

Theoretically, a character who has a Force skill score of at least 3 can teach a new skill to another Force-sensitive character — such activity should be roleplayed with the assistance of a gamemaster. Training for a new skill or power requires many long hours

of concentration and meditation. Whenever a Force-sensitive character uses a Force power, he should locate a gamemaster so the gamemaster can set difficulty levels and determine the power's effect.

To activate a Force power, roll 1D6 and add it to the appropriate Force skill. The gamemaster will secretly set a difficulty level for the power's activation and inform you if the attempt was successful or not. Bringing up a Force power during a combat round is considered one action. Some powers may be activated and kept "up" before combat takes place.

Force Powers in the Live-Action Adventure

Below is a listing of some of the Force powers which may be used in the live-action adventure, along with their activation requirements and effects. This list is by no means complete. Many other kinds of Force powers have yet to be "discovered."

Control Powers

Absorb/dissipate energy: This power allows the character to absorb and dissipate energy from light, heat, radiation and energy weapons. The power may be kept "up" or active until the character decides to drop the power, or unless the character is knocked unconscious or wounded. With this power, the character may add his *control* skill score to his *Strength* attribute score when resisting damage from an energy weapon attack. Difficulty to activate: Moderate.

Accelerate healing: This power allows the character to make up to two natural healing attempts per adventure. If used successfully, the wounds will heal at a rate of one wound box per half hour as if a medpac or medkit had been applied. *Control* skill difficulty is based on the number of wounds: 1 - 2: Easy; 3: Moderate; 4: Difficult; 5: Very Difficult. Character is incapacitated or critically wounded: Very Difficult to Heroic.

Control pain: This power allows the character to ignore the penalty against skills and attributes based on the number of wounds taken. This power may be kept "up" or active until the character chooses to drop it, is knocked unconscious or wounded again. *Control* skill difficulty: Easy to Moderate, depending on number of wounds already taken.

Reduce injury: This power allows the character to reduce the severity of an injury; for example: from critically wounded (more wounds than wound boxes) to incapacitated (zero available wound boxes); or from incapacitated to wounded (conscious). The character needs to first successfully activate the *control pain* Force power based on the wound level. The *control* difficulty is: Moderate for incapacitated characters; Difficult for critically wounded characters; and Heroic for dead characters. Using this Force power costs one Force or Dark Side Point.

Remain conscious: This power allows the character to remain conscious (able to perform actions) if incapacitated or stunned unconscious. An incapacitated or unconscious character needs to first successfully activate the *control pain* Force power based on the wound level. If the roll is successful, the character may make an immediate attempt to remain conscious. If the attempt is successful, the character is conscious this round but may not take any actions except to defend. Unlike normal combat actions, characters are permitted to use both *control pain* and *remain conscious* powers at the same time during a combat round. On following rounds, the character can act if never incapacitated or knocked unconscious. If the remain conscious power fails, the character is incapacitated or falls unconscious. *Control* skill difficulty for remain conscious: Easy for stunned unconscious; Moderate for incapacitated characters; Difficult for critically wounded characters.

Resist stun: This power allows the character to add a +2 modifier to his *Strength* attribute score when resisting stun damage. This power may be kept "up" or active until the character is wounded with physical damage or chooses to drop it. *Control* skill difficulty: Moderate.

Sense Powers

Life detection: This power allows the character to detect sapient beings (or other characters) who are otherwise hiding up to 10 normal-sized steps away from the character. This power may be kept "up" or active until the character chooses to drop it, is wounded or is knocked unconscious. If kept up, the power alerts the character to the approach of sapient beings in the ten step region. This power is basically opposed to the other character's *sneak* skill or *Perception* attribute result. If the Force-sensitive character beats the hiding character's *sneak* or *Perception* by 6 or more, the he learns if the hiding or detected character is Force-sensitive or knows his identity. *Sense* difficulty level: hiding character's *Perception* or *sneak* result.

Receptive telepathy: This power allows the character to sense a target character's surface emotions or if the character is lying. This power must be used with the assistance of a gamemaster. The target character, if not cooperating or hostile to the Force-sensitive character, must make a *Perception* roll. The Force-sensitive character must make an opposed *sense* skill roll. If the Force-sensitive's result beats the opposed character by at least 6, the Force-sensitive character can determine if the character is under stress and possibly lying (although it is not clear). If the Force-sensitive beats the target character by more than 6, then it will become clear if the target is lying. What is revealed to the Force-sensitive character is up to the discretion of the gamemaster. *Sense* skill difficulty: target character's *Perception* skill result.

Sense Force: This power may be used to detect the presence of the Force in objects or specific areas. It may not be used to determine if living sapient creatures (basically, other characters) are Force-sensitive. *Sense* difficulty level: Moderate for a specific area; Difficult for an object. The difficulty may be modified (increased or reduced) by proximity.

Alter Powers

Injure/kill: The attacker must be within melee range to use this power on another character. The target character must first make a *control* or *Perception* roll. The attacker must make an *alter* skill roll higher than the defender's result. If the result is greater, then the attacking character makes another *alter* skill roll to damage the target character; the defending character must make a *Strength* roll to resist damage. If the attack is greater than the *Strength* roll to resist, the attack causes 1D6 wounds. *(Warning: a character who uses this power immediately receives a Dark Side Point at the complete end of the combat.)*

Telekinesis: This power allows the character to levitate and move objects, such as pull a blaster pistol from a holster or hand. The *alter* skill difficulty is based on the object, the object's weight, and the complexity of the movement. This power may be kept "up" or active as long as the character desires, or until the character is wounded or knocked unconscious. Using an object to strike or injure another character earns the Force-sensitive an immediate Dark Side Point at the conclusion of the combat.

Control and Sense Powers

Lightsaber combat: This power enables a character to effectively wield a lightsaber, the weapon of the Jedi Knights. A character may elect to activate *lightsaber combat* as his action during a combat round, although the power can be brought up prior to declaring combat as well. Until the power is brought up, a character can only use the *lightsaber* skill to attack. Defensively, a lightsaber can only be used to defend against *melee combat* and *brawling* attacks. Once the power is activated, the character can increase or reduce the amount of damage the lightsaber can cause and parry away blaster bolts. To activate the power, the character must make a Moderate *control* skill roll followed by an Easy *sense* skill roll. The power may be kept "up" or on as long as the character chooses, or until the charac-

Telekinesis Modifiers

Object Conditions	Alter skill difficulty
Object is "alive" or character	Target character's *control* or *Perception*
Object is held by character	Target character's Strength
Inanimate objects:	
Object weight: 1 - 10 kilograms	Easy
Object weight: 11 - 100 kilograms	Moderate
Object weight: 101 - 1000 kilograms	Difficult
Object weight: 1001 - 10,000 kilograms	Very Difficult
10,000 kilograms to 100 metric tons	Heroic
Maneuvers:	
Move object slowly	+1 to difficulty
Easy maneuvers	+2 to difficulty
Complex maneuvers	+3 to difficulty

ter is wounded or knocked unconscious.

Once the power is successfully brought up, the character may add his *sense* skill score to the *lightsaber* skill score when attacking. A character must be within melee range to attack with a lightsaber. Characters defending against a lightsaber attack may only *dodge,* since *melee* or *brawling parries* are considered ineffective. If the attack result is higher than the defender's *dodge* skill result, the attacking character may add or subtract any amount of his *control* skill score to the lightsaber's Damage Rating of 5. The defending character must make a *Strength* check (plus armor modifiers) to resist damage. If the defending character is wounded, the attacking character may have the lightsaber cause as many wounds as the character's *control* skill score or the regular damage of one wound.

At the discretion of the gamemaster, a character armed with a lightsaber who intentionally kills a defenseless character without provocation earns an immediate Dark Side Point at the conclusion of the combat.

To parry energy bolts, the character may add his *sense* skill score to the *lightsaber* skill score when defending against a blaster or missile weapon attack. Grenades cannot be parried.

If the *lightsaber combat* power is not brought up or activated successfully, the character may only use his *lightsaber* skill to attack; defensively, a lightsaber may only parry *melee weapon* and *brawling* attacks. The weapon's damage rating remains at 5 and causes only one wound.

If a lightsaber causes damage by more than one wound, the attacking character can declare the damage has maimed the defending character. The attacking character can choose the appendage which has been severed by the attack. Until a prosthetic or cybotic appendage replaces the lost appendage, the character has a penalty applied to all *Dexterity* and related skills as determined by the gamemaster. Maiming is not considered an evil act since a Jedi would rather stop than outright kill an attacker.

Control and Alter Powers

Transfer Force: This power allows a Force-sensitive character to transfer his life force to another, reducing a critically wounded character to incapacitated. The critically wounded character must be willing for this transfer to take place and the Force-sensitive character

must be touching the target character. The Force-sensitive character needs to make an Easy *control* skill roll, followed by a Moderate *alter* skill roll. Once the transfer has taken place, any wounds the character has taken over his total number can be removed and the character remains at zero available wound boxes. Using this Force power costs one Force or Dark Side Point.

Control, Sense and Alter Powers

Affect mind: This is the classic "these aren't the droids you're looking for…" power. With the aid of the gamemaster, the Force-sensitive character must first make a *control* skill roll (Very Easy for perceptions, Easy for memories). Next, the Force-sensitive character must make a *sense* skill roll higher than the target's *control* or *Perception* skill result. Finally, the character must make an *alter* skill roll. The difficulty level is Very Easy for slight momentary perceptions ("What was that noise?"); Easy for brief physical phenomenon ("That door is on fire!"); Moderate for hallucinations or memories less than a day old ("I swore I saw the old man sitting in the detention cell!"); Difficult for facial disguises or changes in the Force-sensitive's appearance ("I didn't see any woman, sir. Just some old gnarled man."); and Very Difficult for hallucinations that affect all five senses. The character must be very specific about the illusion or misperception being created. The gamemaster should encourage affected players to roleplay the misperception.

5
Adventure Building

In this chapter, we'll provide some tips on constructing adventures based on the available participants, and how to weave scenario and character goals into an adventure. Obviously, we're well into gamemaster territory here. All comments here on out are directed at the gamemaster.

Setting the Size of an Adventure

So far, you have the basics: how to create player characters, gamemaster characters and supporting characters. If you read the previous chapters, you also have a basic understanding of the rules needed to play a *Star Wars* live-action adventure. But where will you play? How many players should you allow in an adventure? How do you create scenarios for adventures and goals for characters? What if the players do something different than what you expect?

Before you can play a live-action adventure, you need to determine the size of the adventure in terms of the number of participants, the number of encounter locations in the adventure, and the scenarios and goals for the participants. To start, you need a rough idea of the number of people playing and the available area you have to adventure in — a hoard of players crowded into a small room makes for uncomfortable adventuring.

You might also need to consider whether you need an assistant gamemaster or two. A single gamemaster can only keep track of so many players before things start getting out of hand and game play bogs down. Whether you can recruit assistant gamemasters or not will affect the sorts of adventures you design — great, epic-scale adventures featuring dozens of players will definitely *not* be an option if you're going it alone!

The scope of an adventure can vary tremendously — from a simple one-room adventure with a small group of players to a large sprawling affair with dozens of players. We'll outline some suggested adventure sizes, taking in account the amount of available space, number of participants, number of encounter locations, estimated length of time, possible scenarios and adventure settings.

These adventure sizes are only suggestions. Not all adventures or players are created equal. If you are comfortable gamemastering an adventure with more players than suggested for a space, by all means try it — and let us know how it turns out!

The Room Adventure

Available space: A room adventure represents the smallest space available for live-action adventuring. The available space can consist of someone's living room, the basement of a house, or even a hotel room.

Number of players and number of gamemasters: A room adventure should have a maximum of ten players and may be comfortably run by one gamemaster.

Number of encounter locations: The adventure should consist of one specific encounter location, such as a meeting room, the office of an Imperial official, a dining chamber or a spaceport bar.

Adventure length: From two to four hours — suitable for an evening's worth of entertainment.

Possible adventure scenarios: A wealthy crime lord invites his favorite contacts and a few business rivals to an elaborate dinner aboard his star yacht; smugglers and other less-scrupulous types meet in a dark watering hole on some distant planet to play a friendly(?) game of sabacc; representatives from several worlds are appealing the New Republic Council for assistance when one of the ambassadors is mysteriously murdered...

Small adventures like these are ideal for roleplaying. You can easily keep tabs on the various characters by quietly slipping information to players via notes. The adventure requires very little movement or physical activity on the players' part, since the boundaries of the room represent the boundaries of the encounter location. The room adventure has a number of advantages: it does not require a tremendous amount of preparation, and all of the characters can be pre-generated by the gamemaster.
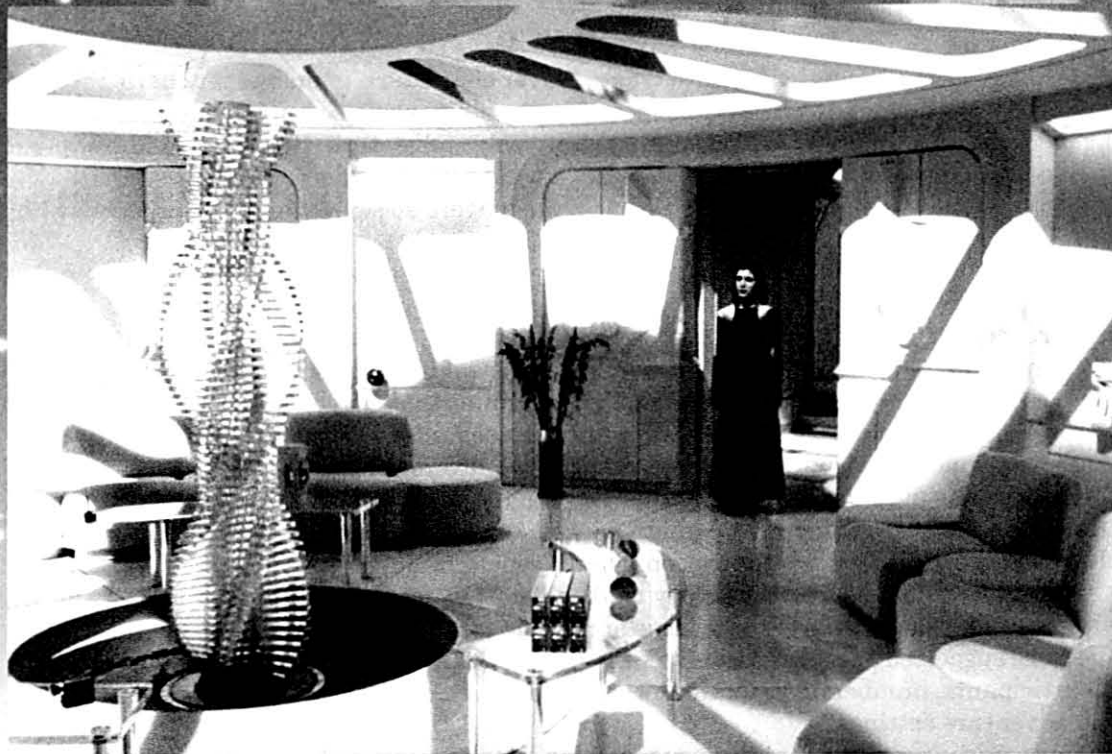
The House or

Multiple Room Adventure

Available space: The adventure has an available area equal to several rooms, such as the rooms of a house, several hotel rooms, or a large area (like a banquet hall), which can be divided into smaller areas.

Number of players and gamemasters: Up to thirty participants for the entire adventure, no more than ten participants per encounter location. You might want to have at least one assistant gamemaster for every ten players or at least one assistant gamemaster per encounter location.

Number of encounter locations: There can be as many encounter locations in the adventure as rooms as long as the encounter locations are part of a unified adventure setting. For example, if the adventure setting is a spaceport, encounter location one might be a security office, encounter two a local cantina, encounter three a docking bay, encounter four an operations center, and so on.

Adventure length: From four to eight hours, longer if desired. A rest or food break at the halfway mark might be desirable, although resting or eating can easily be incorporated into the adventure by making one of the encounters a refreshment or lodging location.

Possible adventure scenarios: The characters are guests aboard a pleasure cruiser traveling the depths of an ocean world; an Imperial prison on a spice-producing world is awaiting the arrival of prominent Imperial and corporate officials to set the price of spice; a desolate, abandoned freighter is the setting for a tense confrontation between Rebels, Imperials and pirates...

House adventures increase not only the size of the adventure but the possibilities for diverse and interesting encounter locations and multiple scenarios. These games require more preparation. You may need to let players generate their own characters according to a set generation point total, to give you time to coordinate other aspects of the adventure. Also, realize that the more players you have, the less time you will be able to spend with each of them.

The Hotel or Large Area Adventure

Available space: The adventure has access to a large number of rooms, perhaps an entire floor of hotel rooms, a large house, or a very large space divided into encounter locations, like a convention floor or even outdoors, weather permitting.

Number of players and gamemasters: As many characters as you believe can be handled depending on preparation and available resources — roughly thirty to one hundred players. There should be at least one assistant gamemaster for every encounter location or assigned to cover specific encounter areas.

Number of encounter locations: There can be as many encounter locations as you like; however, be sure to take into consideration how much traffic an encounter location can bear, and ensure through your adventure design that the participants will want to visit each site. Take into account noise, crowding, lighting, visibility and pedestrian problems when designing encounter locations. Depending on your area or where the adventure is being played, public and private meeting facilities might have restrictions and ordinances concerning organized events, noise levels, display of objects that look like weapons, and fire hazards. Be aware of these.

Adventure length: From eight or more hours to several days, depending on the enthusiasm and patience of the participants and the gamemasters. For adventures longer than a day, definite rest times should be established to allow sleeping and eating.

Possible adventure scenarios: Mos Eisley Spaceport on Tatooine; the Rebel base on Hoth; parts of the Imperial City on Coruscant.

A large adventure setting permits an adventure to have more than one main scenario. While large-scale adventures might be particularly inviting, keep in mind that the bigger the adventure is, the more the players will be interacting with one another, and the less you will be able to spend individually with players.

Large adventures should be run by experienced gamemasters or those familiar with live-action adventuring. You can maintain control over the adventure by scheduling important events or critical plot twists at specific times.

Larger Adventure Sizes?

Events with more than one hundred participants are certainly possible. The logistics of running such a large event begin to become formidable, however, almost on the scale of running a small con. Problems you will have to handle include finding a suitable place to play the adventure, and keeping track of participants, characters, Item Cards and other game materials.

As a general rule, the greater the number of players, the less time you have to help individual players, and the harder it will be for you and your assistant gamemasters to keep the adventure on track.

Assistant Gamemasters

As the scale of the adventure grows, so does the need for the gamemaster to have some kind of help. Assistant gamemasters are volunteers who are willing to help the main or central gamemaster, especially in adventures with a large number of players.

The specific role of the assistant gamemaster is to assist the primary gamemaster. She can help by setting up encounter locations, refereeing combats, acting as gamemaster or supporting characters, or provide players with information or materials in a specific adventure encounter. As primary gamemaster, you are the final arbiter of disputes and actions. To keep things orderly, one gamemaster should be in charge of all Item Cards, props, Character, Force and Dark Side Points used in the adventure.

Designing Scenarios

In Chapter One, we explained that a scenario sets up a situation or conflict which must be resolved. Now we'll talk about the elements of scenarios and how to tailor them for your particular *Star Wars* adventure.

The scenario must involve the characters in the adventure; give them something to accomplish. When designing a scenario, you must consider the motivations of the characters

who will present during the adventure. Smugglers and gamblers will want to make a profit. Characters loyal to the Rebellion will want to delay or foil the plans of the Empire, just as Imperial agents and similar characters will want to frustrate Rebel activities. Bounty hunters are interested in collecting marks and establishing their fearsome reputations. Crime lords want to increase their influence in a particular region.

When you are preparing a scenario, ask yourself the following questions, and jot down your answers: Who are the characters in your adventure? What motivates these characters? Loyalty? Credits? Vengeance? Knowledge? A desire for freedom? A quest for power? Do they live in the past, longing for the days of the Old Republic, or do they look to the future? Write down each possible motivation beside each character.

The scenario must have a hook; something which will grab the players' interest and draw them in. The fastest way to hook someone's interest is by using one or more of three elements to draw characters into the adventure. These elements are action, intrigue and mystery.

• Action: A fortune waits for a smuggler, if he can successfully get by an Imperial blockade.

• Intrigue: An Imperial official wants to defect to the Alliance; can the Rebel agent trust the official or is the defection part of an elaborate trap?

• Mystery: The gold medallion in an old hag's hands looks like a cheap souvenir, but why does it make the Force-user uncomfortable?

Write down the basic hook and explore how it might involve as many of the characters in the adventure as possible. You might need to rethink the hook, or add additional scenarios to the adventure.

The scenario must be undeniably *Star Wars*. There are some elements which immediately identify the *Star Wars* universe: the evil Empire, the courageous Rebel Alliance, the New Republic, the Force, Jedi Knights, Dark Lords of the Sith, Imperial Star Destroyers, AT-AT walkers, Tatooine, Sand People, droids, blasters, lightsabers, the Death Star, X-wings, TIE fighters, smugglers, Wookiees and so on. In *Star Wars*, technology is fantastic, yet accessible, and has a battered, used feel to it. Aliens and droids chatter in bizarre languages. The reigning evil power is unfair and its authority is unjust. Starship travel is common, yet the galaxy is still a huge, unexplored frontier.

Link the hook to some aspect of the *Star Wars* universe — a smuggler's quest for a fortune suddenly becomes a search for an ancient tome of Jedi knowledge; a diplomatic family torn between the Empire and the Rebel Alliance pits brother against sister; a stolen piece of technology is a vital component in the Emperor's plan to make thousands of clone soldiers.

Finding Ideas for Scenarios

The most obvious source for *Star Wars* adventure ideas are the products available for *Star Wars: The Roleplaying Game*. Many of the *Star Wars* Galaxy Guides, sourcebooks and issues of the *Star Wars Adventure Journal* contain ideas, characters and material which may be easily adapted for scenarios.

Literature and films can also provide a backbone for adventure plots. All stories must rely upon characters and conflict — all you need to do is adjust the setting and props to make it feel like part of the *Star Wars* universe. Using the *Alien* movies for inspiration, the characters could be trapped on a floundering starship and pursued by dangerous monsters. Taking a page or two from *The Three Musketeers*, a monarch needs the characters to smuggle a desperate request for help to the Rebel Alliance. *Star Wars* can be easily adapted to historical settings: frontier towns during the Wild West, medieval court dramas, high fantasy in fantastic lands, or gangsters during the era of the Great Depression.

Writing Scenarios

Once you have considered the role of the characters in the adventure, and gathered your story elements, it's time to write the scenario. Writing allows you to get your ideas down on paper so you can compare it to the characters in the adventure. Writing a scenario need not be a complicated process — a few sentences can usually capture the gist of the plot.

The location: Where is this happening and why? How did the situation get started? For example: The Empire is cracking down on Rebel activity — especially havens for their agents. A neutral space station called Zirtran's Anchor is believed to be one of these havens. The location of the adventure scenario is Zirtran's Anchor.

The conflict: Describe the conflict taking place. Who is involved? Identify specific characters in the conflict. For example: The Empire is sending an admiral, stormtroopers, and several agents as part of an advance force to place an isolated space station under the Empire's control. The admiral is specifically searching for Rebel traitors on the station, as well as a piece of stolen equipment vital to the Imperial military. The station's owners, members of an alien species, stand to lose everything since most of their business is not exactly legal and they are responsible for stealing the vital piece of equipment. Citizens on the station who are loyal to the Rebel Alliance are also at risk.

The resolution: Determine what is necessary to resolve the conflict. The adventure ends with the resolution — characters must try to accomplish their goals before the end of the adventure. For example: The admiral's force is powerful, but not yet substantial. The main force, on an Imperial Star Destroyer, will not arrive for some time. This gives characters a limited amount of time to accomplish certain goals, like smuggling the piece of stolen technology off the station, and escaping. The admiral must obtain the piece of stolen technology before it leaves the station, as well as capture as many traitors as possible. When the Star Destroyer arrives, the Empire will have taken full control of the space station and the adventure ends.

Setting Goals

Each character should have goals connected in some way to the scenario or scenarios of the adventure, and to one another. Circumstances or conflicts built into the scenario can provide the reasons for goals. Goals should reflect the personality and attitude of the character. A smuggler, for example, may not want to help members of the Rebel Alliance escape — unless there's something in it for him. An Imperial officer, by contrast, is driven to accomplish goals by threat of demotion or worse from his superiors.

When designing scenarios and assigning goals, remember that characters can be as independently-minded as the people who are playing them. Players will play characters the way it suits them, not the way a gamemaster tells them. About the best you can do about this situation is to provide enough background information so the player understands the general motives and personality of his character.

Let us examine the goals of four different characters who are involved in the scenario outlined above. The characters are an Imperial admiral, a royal diplomat with secret ties to the Rebel Alliance, an alien trader and the station security officer.

The Imperial Admiral: The admiral is a loyal officer who has served the Imperial Navy with distinction. Only recently promoted to the rank of admiral, the officer has the very serious task of taking control of the free trading port of Zirtran's Anchor. One of his goals is putting an end to several smuggling rings located on the station. In addition, the Imperial Navy has debriefed him on a missing piece of vital technology. Using the resources available to him, he must somehow find and get back this piece of technology before it leaves the Anchor.

To help the admiral accomplish his goals, he is given a supply of stormtrooper support cards. His stormtroopers can search sections of the station, pursue and arrest lawbreakers and protect the admiral from harm. In addition, he has the services of a secret agent from the Imperial Security Bureau.

The Diplomatic Prince: The Prince once belonged to the former Imperial Senate and is believed loyal to the Emperor's cause. Now he roams the galaxy, covertly helping the Rebel Alliance. His first goal: the Prince has been sent by the Alliance to negotiate for the piece of Imperial technology from the alien trader. He must then successfully get the technology off the station before the arrival of the Star Destroyer. His second goal is to locate as many persons on Zirtran's Anchor who wish to join the Alliance and get them off the station as well. The Prince must never let it be known he is secretly sympathetic to the Alliance.

The Alien Trader: The alien trader's home is on Zirtran's Anchor. For years, he and his people enjoyed their status as deal makers. The trader has the piece of Imperial technology. His first goal is to sell the technology to the highest bidder, no matter what their allegiance. His second goal is to escape from Zirtran's Anchor with his fortune. One of the trader's special abilities is that he and others of his species know the secret passages through Zirtran's Anchor.

The Station Security Officer: The security officer's job is to keep the peace on Zirtran's Anchor, including stopping some of the antics of the Alien Trader. Years before, the officer watched in horror as the Empire blasted an entire world into submission. He does not want to see that happen to the innocent people on Zirtran's Anchor. His first goal is to make the Empire's job as difficult as possible by helping others escape. He can do this by secretly sabotaging communications and other vital station functions. For his second goal, the security officer must escape the station before the arrival of the Star Destroyer and make contact with the Rebel Alliance.

Each of these characters' goals are dependent on the actions or decisions of other characters. The Imperial Admiral wants to achieve nothing less than success and may use stormtrooper forces and the secret ISB agent to achieve his goals — although the Station Security Officer will be making things difficult. The Diplomatic Prince must conceal his identity from the Imperial Admiral, but help as many characters, like the Station Security Officer, as possible. Getting help from the Station Security Officer can also benefit the Prince when it comes time to escape the station or track down the Alien Trader. The Alien Trader wants to make a fortune, but at the same time does not want to get caught with the piece of vital technology. In addition, the Alien Trader is not on the friendliest of terms with the Station Security Officer, who has locked the Trader up on more than one occasion.

Weaving Character Goals

Your goal as gamemaster is to design each character's goals in such a way that they come into conflict with or support the goals of other characters. Think of it as weaving; the effect is similar to knitting, where different goals entwine or get tangled with other characters' goals, forming conflict for the adventure. Weaving can be accomplished either through the gamemaster or through information given to the character before the start of the adventure.

Example: In his background information, the Imperial Admiral is informed there are suspicions that the Diplomatic Prince has ties to the Rebel Alliance, but the Admiral has no concrete proof of such accusations. The Diplomatic Prince, however, is not told of the Imperial Admiral's suspicions. Armed with his information, the Imperial Admiral may direct his secret ISB agent (another character in the adventure) to collect the proof needed to arrest the Prince as a traitor. But through his character background information, the Station Security Officer may be provided with a clue to the identity of the ISB agent and may use this information to help the Diplomatic Prince elude scrutiny.

The amount and type of goal weaving information given to characters prior to an adventure is completely up to you. However, you should be careful when supplying such information since it is intended to give an advantage to one character over another. In the example

above, the Diplomatic Prince does not know the Imperial admiral suspects he is connected to the Rebellion. It is up to the Diplomatic Prince to find some way to work around or counter the Admiral's advantage. When handing out such advantages, try to provide checks and balances to maintain balance. Notice in our sample adventure that each character has been given specific information on the others. This is an effective option in small groups, but is less tenable in large-scale adventures.

The Adventure Scenario and Goal Design Sheet

To help you outline adventure scenarios and set goals for characters, photocopy the Adventure Scenario and Character Goal Design Sheet from this book. This form provides spaces for you to describe the adventure setting and size, encounter locations, conflicts, resolutions, associate characters with scenarios, and then set goals for those characters. Use this information when designing adventures and for keeping track of characters.

Number each character in the appropriate space on the Adventure Scenario and Character Goal Design Sheet. Each character can then be tracked according to its number. Each character should have a brief background, Character Card, assigned Item Cards, and starting Character and Force Points (or Dark Side Points.) As you create or assign these items, place a check mark beside each character name on the sheet. When the time approaches to actually play the adventure, you will know what items still need to be created or assigned.

Gamemastering: Running the Adventure

Prepare a packet for each player containing the necessary game information and character materials. This packet should contain the character's background information (with goals and contacts), character card, and appropriate Item Cards.

At the back of the book you'll find blank Character Cards, sample Item Cards, and Force and Dark Side Point chits. Photocopy these sheets onto a thicker paper or cardstock if you like (try using paper colors other than white), and then cut them out. If you write anything down on a Character or Item Card, make sure it's written in ink, or else somebody might take the opportunity to improve his character's attributes or skills (or the firepower of a weapon or grenade) without your knowledge!

To help Force users, a sheet containing a brief description, requirements and outcomes of each Force Power can also be photocopied and handed out to players whose characters have these powers. This makes using these powers much easier for those who are not familiar with the game system.

Before actually running the adventure, demonstrate the combat system briefly for the players, so everyone knows the basics. Pick two volunteers, and play out a few simple combat scenarios — between two characters using blasters, two characters using melee weapons, and a character using a grenade. You should also briefly explain how Critical Success and Failure work, and how to use Character Points, Force and Dark Side Points. This will introduce players to live-action adventuring in *Star Wars* and how the combat system works. You do not need to explain everything — instead, photocopy the pages of Appendix A and include it in each character packet.

Off Course!

What should you do when your enterprising characters suddenly solve the great mystery or decide to take off on a completely unexpected tangent? If the change is not too drastic, you may decide to wing it. You can either create new encounter locations, scenario goals or gamemaster characters as you need them, or you can request a short break to plot the next series of events.

In either case, don't worry too much about it. Many players participate in live-action adventures to have fun and try new things, not to walk around in a scripted, predictable

Star Wars Live-Action Adventures
ADVENTURE SCENARIO AND CHARACTER GOAL DESIGN SHEET

SCENARIO NAME: **SCENARIO NUMBER** ☐

Adventure setting:	**Adventure Size:**
Encounter location:	**Expected Number of Participants:**
Encounter location:	**Encounter location:**
Encounter location:	**Encounter location:**
Encounter location:	**Encounter location:**

CONFLICTS:

RESOLUTION:

CHARACTER NAME /TYPE   **GOALS**

environment. Just take a deep breath and let your imagination fill in the gaps.

Similarly, you can seize control of the situation if things turn bad for the player characters. A character who rolls a series of Critical Failures can die pretty quickly in the *Star Wars* universe. As gamemaster, you can offer the player a series of alternatives — the player can re-appear in the adventure as a replacement character, or the existing character is seriously wounded and spirited away to a bacta tank. There might be times when characters who cannot solve their goals end up frustrated; supply the character with a hint or a sudden windfall of information.

Don't ignore heroism either. A character who means to sacrifice his life at the appropriate dramatic moment certainly deserves a free Character or Force Point to help him out of a potentially deadly jam or the opportunity to do something truly incredible.

Conversely, you should not let an adventure get so out of hand or design one favoring one group or another. The Rebels are not well-armed when compared to the Empire, but they have other resources, such as spy nets, great bravery, and initiative. The Empire is a powerful force in the galaxy, and Imperial characters should have access to vast resources or aid when necessary. Crime lords, too, have powerful allies: assassins, mercenaries, bodyguards, bounty hunters, and data slicers. As gamemaster, you should make a point to give each camp its advantages and disadvantages.

Live-Action Campaign Adventures

A campaign is a series of linked adventures featuring the same characters. What links the adventures varies. Perhaps the only link is the characters themselves. Or it may be a scenario goal, such as a quest or search for a particular person or object. Campaign adventure ideas for *Star Wars: The Roleplaying Game* can easily be adapted to live-action scenarios.

Campaigns give characters a chance to become better at certain skills or to give players a chance to further develop their characters. During the course of a campaign, a character might experience the thrill of victory (as Luke Skywalker did when he destroyed the Death Star in *A New Hope*), or the shock of a sudden revelation (as Luke did when Darth Vader revealed he was his father in *The Empire Strikes Back*). During a campaign, characters can fall in or out of love, gain or lose fortunes, or make the galaxy a better or worse place to live in. Campaign adventures are also the ideal means to introduce recurring gamemaster characters who sometimes manage to slip away at the end.

At the end of an adventure that is part of a campaign, the gamemaster rewards surviving characters with additional Character Points, Force and Dark Side Points. The characters may use these additional Character Points to improve skills so they can be better the next time around.

The Sample Adventure

We've included a sample adventure in this book to get you started with *Star Wars: Live-Action Adventures*. The *Shard of Alderaan* is a Room-scale adventure meant for about 10 players. It is set in a grounded sailbarge on Tatooine. Setting the adventure in such familiar surroundings is a good idea for a first adventure, since the gamemaster can focus on refereeing the event rather than establishing a sense of place — everybody who has seen the *Star Wars* trilogy knows what the Dune Sea and Jabba's sail barge look like.

The sample adventure lists the number of participants needed, and provides player character background sheets, encounter locations, the adventure scenario, game set-up tips, and resolution.

6

The Shard of Alderaan

Adventure size: Room

Number of participants: Ten

Estimated length: 3 to 4 hours

Character Generation Point Total: 32 (18/14)

Adventure Summary: The Shard of Alderaan is not some ancient artifact from the doomed former planet, but a slicing program capable of defeating almost any Imperial scandoc. A former Alderaanian, known only by the code words "Never Die," created the Shard program for the benefit of the Rebellion — until it was stolen. Now the Shard is in the hands of a scheming dealer named Begas Tok, and he has come to Tatooine to sell it to the highest bidder. He has chosen to have the meeting aboard the *Dune Princess*, a luxurious sail barge which is cruising above Tatooine's deserts.

The Empire, naturally, wants the Shard, as does the Rebellion. Both have sent representatives to Tatooine to meet Tok and obtain the slicer program. But an unexpected sandstorm has grounded the sail barge. Until it passes, all aboard are trapped — relatively comfortable, but trapped (the sandstorm also prevents communication with Mos Eisley or orbiting ships). Among the unlikely jumble of Rebel and Imperial passengers are a famous holo-star who likes to mingle with the underworld, her agent and a nosy news stack-reporter looking for trouble in all the wrong places.

Gamemaster Preparation. The interior of the sail barge *Dune Princess* is the primary encounter location in this adventure. Since the sandstorm has rendered the sail barge immobile, everyone has to wait and ride the storm out (to leave the sail barge in the midst of a Tatooine sandstorm is to invite death).

A large, low-lit room such as a living room or basement will do nicely as the sail barge interior. Arrange furniture and chairs to suggest staterooms or meeting areas within the sail barge. Other connecting rooms can be used as staterooms or inoperative control rooms. Reduce the room's lighting, and provide lumens (flashlights) or glow-rods (self-illuminating emergency glow sticks which can be found in sporting goods and military supply stores) to the players. Since this is supposed to be a "sabacc party," food and non-alcoholic beverages can be offered. To play sabacc, you can use a deck of playing cards and poker rules. If you have it or can find it, you can also use the rules printed in West End Games' out-of-print adventure *Crisis of Cloud City*. Poker chips, dominoes, or other colorful markers can be used to represent various credit amounts.

Star Wars Live-Action Adventures
CHARACTER CARD # ☐

NAME: Heater

FORCE-SENSITIVE? No

CHARCTER POINTS: 5

CREDITS: 7000

EQUIPMENT:
comlink

TYPE: Jabba's Lieutenant

FORCE POINTS: 0

DARK SIDE POINTS: 2

WOUNDS: ☐ ☐ ☐ ☒ ☒ ☒

DEXTERITY: 4
blaster 7
 :hold-out 9
dodge 6
melee weapons
 :force pike 6
melee parry 6
vehicle blasters 6

KNOWLEDGE: 4
alien species 6
bureaucracy 6
business 7
planetary systems 6
value 8

MECHANICAL: 2
communications 5
space transports 3
starfighter piloting 3
starship gunnery 3

PERCEPTION: 3
investigation 6
search 6
tracking 6
 sneak 6

STRENGTH: 3
brawling 4

TECHNICAL: 2
computer programming 5
demolition 5
droid programming 5
droid repair 5
first aid 5
security 5

WEAPONS	DAMAGE	AMMO	EFFECT
hold-out blaster pistol	3	10	
force pike	STR+3	–	melee range weapon

SPECIAL NOTES

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: Heater   **CHARACTER NUMBER:** 12

CAPSULE

Heater is one of Jabba the Hutt's lieutenants, and the owner of the *Dune Princess*. It amuses Jabba to let Heater involve himself to an extent in Tok's machinations, but Heater has orders not to get directly involved in the proceedings. His primary interest is to have a good time watching everyone else, and to enforce his strict ground rules for the *Dune Princess*: no bounty marks can be collected while aboard, nor can old scores be settled by blaster duel. Violating this edict means being tossed into the Sarlacc Pit.

Heater has access to several bodyguards (use the Bodyguard Support Card) who are in the lower decks. They can appear from nowhere if trouble starts on the *Dune Princess*.

Heater's sailbarge is not *quite* as large as Jabba's, but is a lovely craft nonetheless. He is not much upset when the sudden sandstorm grounds his ship in the middle of the Dune Sea; it will pass in three or four hours, and the party can return to Mos Eisley then.

GOALS

Star Wars Live-Action Adventures
SUPPORT CHARACTER CARD # 1

NAME: Heater's Guards

CREDITS: 0

EQUIPMENT:
blast vest (+1 to STR)

TYPE: Guards

WOUNDS: ☐ ☐ ☐ ☒ ☒ ☒

DEXTERITY: 3	KNOWLEDGE: 2	MECHANICAL: 2
blaster 5	law enforcement 4	communications 4
brawling parry 4		
dodge 4		

PERCEPTION: 2	STRENGTH: 3	TECHNICAL: 2
search 3	brawling 4	security 3

WEAPONS	DAMAGE	AMMO	EFFECT
heavy blaster pistol	5	15	

The Cast of Characters

1. Begas Tok: A criminal entrepreneur who has the Shard of Alderaan slicer program. He has paid a substantial fee to his old acquaintance Heater for use of his sailbarge (and indirectly, Jabba's protection from direct Imperial interference).

2. Datoro Scorn: Tok's hired gun. Scorn once had a bad run-in with the mercenary Lex Kempo.

3. Gunder Vren: A Rebel agent who needs to get the Shard of Alderaan in the hands of the Rebel Alliance. He is trapped on the *Dune Princess*, while several of his fellow Rebel agents are waiting back in Mos Eisley.

4. Lex Kempo: A mercenary who occasionally helps the Rebel Alliance. When Datoro Scum challenged him to a blaster shoot-out, Scorn was left horribly disfigured.

5. Sella Marik: A newsnet reporter for TriNebulon News. She thinks the famous holo-star Alexis Cov-Prim and her agent, Malthorn, are not all they appear to be. She accidentally stumbles upon the deal between the Rebellion, the Empire and Begas Tok.

6. Breezer Nos-Carron: A drifter aboard the *Dune Princess* who is actually an ISB agent sent to ensure the capture of the Shard of Alderaan.

7. Prefect Jared Tome: An Imperial diplomat with a dark and sinister past. Tome once was in charge of an "re-education center" and tormented those suspected of sympathizing with the Rebellion.

8. Zero One-Bee: An innocent medical droid by day, a dangerous hovering arsenal by night. Zero One-Bee was sent by the creator of the Shard program, the mysterious "Never Die," to get the slicer program from Begas Tok.

9. Alexis Cov-Prim: A famous star of the Imperial entertainment system with extravagant tastes. She is looking for a new mate — it is obvious to all that she considers both Begas Tok and Prefect Tome a good catch. But her real interest is the Shard; she hopes to make a fortune off of it.

10. Malthorn: Mistress Prim's agent and partner in crime. An occasional luckless gambler who happens to be a far more successful bounty hunter on the side, Malthorn is looking forward to collecting on a pair of Rebels named Gunder Vren and Lex Kempo.

The Shard of Alderaan

Gamemaster Notes

The Plot: The adventure, "The Shard of Alderaan" is intended to introduce live-action adventuring to beginning players. To get players immediately in the proper *Star Wars* frame of mind, a very familiar venue was chosen: a sail barge traveling in Tatooine's Dune Sea.

The adventure is intended to last three to four hours. You are encouraged to cut up slips of paper with the characters' names, place them in a hat, and pass the hat around. When all players have received a character name, you should hand out the corresponding character packets (which include the Character Card Sheet, the Character Information Sheet, and Appendix A) to each player.

This is intended to be a highly suspenseful adventure, with no one exactly sure who or what the other is up to until the very end. It begins with all aboard the *Dune Princess*, all guests of Begas Tok at one of his famous sabacc parties — just as an sandstorm hits the sail barge. Once the storm hits, the *Dune Princess* is grounded, and the characters are stuck where they are. The sandstorm passes in three to four hours — which also signals the end of the adventure.

Despite the sandstorm, Begas Tok needs to make 50,000 credits or more from the sale of the Shard of Alderaan to pay off several large gambling debts he has run up with Jabba. The Shard is not an object of art or an artifact of Alderaan. It is a data slicing program capable of deciphering Imperial scandocs. What Tok does not know is that the hired gun Datoro Scorn has orders from Jabba to eliminate him if he is not capable of making the sale for an acceptable amount.

Unfortunately for Tok, the Rebels have only twenty thousand, and Prefect Tome has only thirty thousand credits. This means that, unless the Rebel and Imperial players win a lot in sabacc, they might end up courting the very rich Alexis to help them out. However, Alexis

wants a contract of marriage (Malthorn plans to terminate the happy groom as soon as they return to Mos Eisley so Alexis can collect on the estate — or maybe sooner, if the opportunity arises)). Heater (played by the gamemaster), as *defacto* owner of the ship, will marry anyone on the *Dune Princess* who pays for it. The part-time publicity agent Malthorn, who also works as a bounty hunter, recognizes Gunder Vren as a Rebel agent.

Holo-reporter Sella Marik, who has managed to gain entrance to Tok's sabacc party under the guise of a corporate entrepreneur, is given clues by the mysterious medical droid 0-1B to the existence of the Shard of Alderaan and the theft by Begas Tok. Meanwhile, Datoro and Lex Kempo have an old score to settle between each other, the problem is not letting it get in the way of the deal in progress. 0-1B quietly bids his time, waiting for the moment to take back the Shard. However, the ISB agent Breezer Nos-Carron, posing as a rambling prophet of doom, might beat him to it.

Despite these antics, the adventure ends after the fourth hour when the sandstorm passes. The first character who succeeds in getting off the *Dune Princess* with the Shard after the sandstorm passes ends the adventure.

Star Wars Live-Action Adventures
CHARACTER CARD # 1

NAME: Begras Tok

FORCE-SENSITIVE? No

CHARACTER POINTS: 5

CREDITS: 5000

EQUIPMENT:

datapad with "Shard", medpac, sabacc deck, remote seeker

TYPE: Criminal Entrepreneur

FORCE POINTS: 0

DARK SIDE POINTS: 1

WOUNDS: ☐ ☐ ☐ ☒ ☒ ☒

DEXTERITY: 2

blaster 3
dodge 5
melee weapons 4
melee parry 3

KNOWLEDGE: 4

gambling 5
value 5

MECHANICAL: 3

PERCEPTION: 3

hide 5
sneak 5

STRENGTH: 3

TECHNICAL: 3

computer prog rep 4

WEAPONS	DAMAGE	AMMO	EFFECT
hold-out blaster	3	10	
vibro-blade	STR+2	–	melee/range weapon

SPECIAL NOTES

Remote Seeker. All stats are 1D except: Dexterity 3, blaster 4, dodge 6; Perception 3, sneak 5. 1 Wound. Blaster pistol (damage rating 4; ammo 15).

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: Bergas Tok   **CHARACTER NUMBER: 1**

CAPSULE

You are a criminal mastermind and trader from the world of Entralla. Known for your unique abilities to make connections throughout the galaxy, you were hired by a mysterious figure to locate representatives the Rebel Alliance. The stranger had a computer slicing program, which he called the Shard of Alderaan, to give to them. The Shard program was apparently capable of deciphering Imperial scandocs. With it, the Empire's entire communication system would be at the Rebellion's mercy. Sensing the vast fortune that could be made with such a program (and neck-deep in debts of your own to Jabba the Hutt), you stole the slicing program.

You traveled to Tatooine to sell the slicing program under cover of one of your lavish sabacc parties. This party is on the *Dune Princess*, a sail barge owned by Heater, an old acquaintance, and one of Jabba's lieutenants. After hiring a blaster-for-hire named Datoro Scorn to watch your back, you invited various representatives of the Empire and the Rebellion to your party. Many have come undercover, so you don't necessarily know who should be here and who shouldn't. The Empire sent the Prefect Jared Tome, while the Rebel representative had yet to show his or her face when a sudden sandstorm grounds the vessel. Now everyone is trapped on the *Dune Princess*! You have plenty of people to keep you company while you wait for the sandstorm to pass:

Sella Marik: A self-made heiress who reportedly owns a fortune. You have never seen her before.

Breezer Nos-Carron: A Mos Eisley drifter who somehow invited himself to the party. He is a madman who announces everyone is doomed.

Prefect Jared Tome: An Imperial diplomat with a dark and sinister past. You specifically invited the prefect to the *Dune Princess* because you know Prefect Tome once was in charge of an "re-education center." He tormented many prisoners with secret, and often lethal, experiments — experiments thought to be beyond the pale even in Imperial circles. You might be able to use this information to leverage the official into paying the most for the computer program.

Zero One-Bee: A medical droid, although it has no apparent owner. You don't know anything about him.

Alexis Cov-Prim: A famous star of the Imperial entertainment system with extravagant tastes. The lovely Mistress Cov-Prim is recently divorced.

Malthorn: Mistress Cov-Prim's agent. You don't know anything about him.

Gunder Vren: All you know is his name. But you did make several announcements through your criminal network that you would sell the Shard for the highest price. It is possible that Vren is one of these potential bidders.

Lex Kempo: A steel-eyed man of action. There is apparently some bad blood between Kempo and your hired blaster, Datoro Scorn. You hope it won't interfere in matters.

Heater: The master of the *Dune Princess*. Heater is not too worried about the sandstorm. He is worried, however, about blaster fights on his ship. The *Dune Princess* is neutral territory. Bounties cannot be collected here, nor can old scores be settled. Ignoring this means a trip to the Sarlacc Pit.

Goals: You must sell the Shard of Alderaan slicing program for at least 50,000 credits ... or else Jabba will come collect *you*! Having the "party" on Jabba's turf is your way of assuring the crime lord that he will soon be paid and that you have nothing to hide.

Star Wars Live-Action Adventures
CHARACTER CARD # 2

NAME: Datoro Scorn   **TYPE:** Hired Blaster

FORCE-SENSITIVE? No   **FORCE POINTS:** 0

CHARACTER POINTS: 5   **DARK SIDE POINTS:** 1

CREDITS: 1000   **WOUNDS:** ☐ ☐ ☐ ☐ ☒ ☒

EQUIPMENT:
2 medpacs, comlink, cyber-eye (enhanced vision; +2 to Perception and all related skills, blast vest (+1 to Strength for defense only)

DEXTERITY: 3	**KNOWLEDGE:** 3	**MECHANICAL:** 2
blaster 6		
dodge 5		
grenade 5		
melee weapons 6		
melee parry 5		

PERCEPTION: 3	**STRENGTH:** 4	**TECHNICAL:** 3
search 4	brawling 5	

WEAPONS	DAMAGE	AMMO	EFFECT
hold-out blaster	3	10	
vibro-blade	STR+2	–	melee range weapon
blaster pistol	4	25	
2 concussion grenades	7	1 each	area efeect weapon; 5 step radius

SPECIAL NOTES

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: Datoro Scorn   **CHARACTER NUMBER:** 2

CAPSULE

"Just point the target out." That's your philosophy — and the rest comes easy. You've been a hired blaster for as long as you can remember. You used to have a handsome face to go with your rugged exterior — until that fateful day. You crossed paths with a mercenary soldier who went by the name of Lex Kempo. Kempo proved to be a little quicker on the draw, fast enough to send a hot energy bolt slicing across your beautiful face. No medical surgery in the galaxy could ever heal the scars. Now you are a hideous-looking monster, and the scars run as deep to your very heart.

You are a cold-blooded, paid killer. You have been hired by a criminal trader named Begas Tok to watch over him during a party on board the *Dune Princess*, a sail barge cruising over Tatooine's Dune Sea. Tok had something to sell. Whatever it was, it was valuable enough to the Empire and the Rebellion. A cake job, you thought — until Jabba, who holds a huge debt over Tok's head, contacted you and made you an offer you couldn't possibly refuse: if Tok doesn't make at least 50,000 credits off this deal, take his datapad and give it to Jabba, who will double whatever fee Tok is paying you.

Now a sandstorm has grounded the sail barge in the middle of the Dune Sea. So you and your client are stuck for a few hours with a few guests of his sabacc party:

Sella: A self-made heiress who reportedly owns a fortune. She's kinda nosy, and keeps asking a lot of questions. Too many questions for your liking — she could be working for anybody.

Breezer Nos-Carron: A drifter aboard the *Dune Princess*. He's a crackpot who announces everyone is doomed! What else is new?

Prefect Jared Tome: An Imperial diplomat who's anxious to pay Tok's price for whatever is contained on that datapad.

Zero One-Bee: A medical droid, although it has no apparent owner. It sure acts pretty suspicious, though. What is a medical droid doing at a sabacc party?

Alexis Cov-Prim: A famous star of the Imperial entertainment system with extravagant tastes. You feel a flush of shame every time she looks upon your scarred face — once she would have smiled invitingly, not looked away in disgust. The lovely Mistress Cov-Prim is recently divorced.

Malthorn: Mistress Prim's agent. You've seen him before, but then he was a bounty hunter. He looks like might still be on the hunt — possibly for Gunder Vren, the way he keeps watching him out of the corner of his eyes.

Gunder Vren: Just another face in the crowd. You wonder why Malthorn is interested in him, but not too much.

Lex Kempo: It's *him*! He's here! You can finally get vengeance for what Kempo did to your face! The trick however, is to manage it without starting a blaster fight out in the open. The others, especially Heater, wouldn't like that at all. But you *will* take him down.

Heater: The master of the *Dune Princess*. Heater is not too worried about the sandstorm. He is worried, however, about blaster fights on his ship. The *Dune Princess* is neutral territory. Bounties cannot be collected here, nor can old scores be settled. Not, at least, where he can see them. Getting caught means a trip to the Sarlacc Pit.

Goals: To protect Begas Tok from harm, unless he can't come up with the 50,000 credits he owes Jabba. If Tok can't make the credits by the end of the party, you are to take the datapad from him and hand it over to Jabba. You also want Lex Kempo to pay for what he did to you, by any means possible. You haven't decided what goal takes precedence over the others, yet.

Star Wars Live-Action Adventures
CHARACTER CARD # 3

NAME: Gunder Vren   **TYPE:** Rebel Spy

FORCE-SENSITIVE? No   **FORCE POINTS:** 1

CHARACTER POINTS: 5   **DARK SIDE POINTS:** 0

CREDITS: 20,000   **WOUNDS:** ☐ ☐ ☐ ☒ ☒ ☒

EQUIPMENT:
medpac, comlink, blast vest hidden under cloak (+1 to Strength for defense only), hidden pouch (adds +2 to hide score), protective lenses (versus grenade flash)

DEXTERITY: 3	KNOWLEDGE: 2	MECHANICAL: 3
blaster 4	gambling 4	
dodge 5		
grenade 4		

PERCEPTION: 4	STRENGTH: 3	TECHNICAL: 3
hide 6	brawling 5	first aid 5
search 5		
sneak 5		

WEAPONS	DAMAGE	AMMO	EFFECT
hold-out blaster	3	10	
flash grenade	–	1	blinds everyone within a 10-step radius for 1D6 rounds

SPECIAL NOTES

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: *Gunder Vren* **CHARACTER NUMBER:** 3

CAPSULE

You are a Rebel spy. You have been appointed by the Rebel Alliance to head for Tatooine, to attend a party thrown by a criminal entrepreneur named Begas Tok. Tok has stolen a powerful data slicing program called the Shard of Alderaan — so powerful that it can decipher Imperial scandocs. The program was created by a former Alderaanian-turned insurgent who goes by the mysterious code named "Never Die." You are carrying 20,000 so you can arrange to buy the slicing program from Tok during his party. Your backup is Lex Kempo, a mercenary soldier who occasionally does jobs for the Rebel Alliance (other agents are waiting in Mos Eisley for your return).

The party is being held aboard the *Dune Princess*, a sail barge owned by a gangster named Heater. Tok's sabacc party was just getting underway when the sail barge was suddenly engulfed in an sandstorm. Now the vessel is grounded, and you are trapped on the *Dune Princess* with the other guests:

Begas Tok: The criminal entrepreneur who has the Shard of Alderaan slicer program.

Datoro Scorn: His hired gun. Scorn once had a bad run-in with the mercenary Lex Kempo. Kempo is keeping a watchful eye on the gunman, but the two look like they might draw blasters at any minute!

Breezer Nos-Carron: A drifter aboard the *Dune Princess*. Breezer believes you are all doomed.

Prefect Jared Tome: An Imperial diplomat. Probably a good idea to give him a wide berth.

Zero One-Bee: An ownerless medical droid. The strangest things always show up in these lawless venues!

Alexis Cov-Prim: A famous star of the Imperial entertainment system with extravagant tastes.

Malthorn: Mistress Prim's agent. Every time you glance in his direction, it feels as though Malthorn is watching you. But why? You're sure you've never seen him before.

Heater: The master of the *Dune Princess*. Heater is not too worried about the sandstorm. He is worried, however, about blaster fights on his ship. The *Dune Princess* is neutral territory. Bounties cannot be collected here, nor can old scores be settled. Ignoring this means a trip to the Sarlacc Pit.

Goals: To get the Shard of Alderaan slicing program from Begas Tok. Once the sandstorm is passed, you and Kempo can rejoin your Rebel comrades in Mos Eisley and get the slicing program into the hands of the Rebellion.

Star Wars Live-Action Adventures
CHARACTER CARD # 4

NAME: Lex Kempo
TYPE: Mercenary
FORCE-SENSITIVE? No
FORCE POINTS: 1
CHARACTER POINTS: 5
DARK SIDE POINTS: 0
CREDITS: 1000
WOUNDS: ☐ ☐ ☐ ☒ ☒ ☒

EQUIPMENT:
medpac, comlink, scout trooper armor (+2 to Strength), protective lenses (versus grenade flash)

DEXTERITY: 4	KNOWLEDGE: 2	MECHANICAL: 3
blaster 7 :blaster rifle 9 dodge 6 melee weapons 6 :vibro-blade 7 melee parry 5		

PERCEPTION: 3	STRENGTH: 3	TECHNICAL: 3
sneak 5	brawling 5	security 4

WEAPONS	DAMAGE	AMMO	EFFECT
hold-out blaster	3	10	
blaster rifle	5	15	
vibro-blade	STR+2	–	melee range weapon

SPECIAL NOTES

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: Lex Kempo   **CHARACTER NUMBER:** 4

CAPSULE

You are a professional soldier-of-fortune, a former scout for the Imperial Army who has worked up and down the back waters of the galaxy. You like to fight for the underdogs, and occasional do some work for the Rebel Alliance just because "...they can use a hand every now and then." You have been asked by the Rebel Alliance to accompany an agent named Gunder Vren to Tatooine. Vren is going to a sabacc party aboard the *Dune Princess*, a sail barge owned by Heater, one of Jabba the Hutt's better gunmen.

At the party, Vren is supposed to make contact with a crooked trader named Begas Tok. Tok has a slicing program called the Shard of Alderaan, which is supposedly so powerful it can decipher an Imperial scandoc. Vren is going to offer Tok 20,000 credits for the program. Your job is to watch his back and make sure he doesn't get into trouble.

Looks like you're both getting it anyway: a sandstorm has grounded the sail barge in the middle of the Dune Sea. This isn't going to make things any easier, especially when an old enemy is among the other passengers:

Begas Tok: The criminal entrepreneur who has the Shard of Alderaan slicer program.

Datoro Scorn: Tok's hired gun. You had a bad run-in with this gunman some time ago, ending in a blaster duel that scorched Scorn's face. Now Scorn is looking to settle the score. Trouble is, he can't go for his blaster on the *Dune Princess*. The ship's owner, Heater, doesn't take too kindly to that. Scorn will probably try something anyway, though, so you are on your guard.

Sella Marik: A wealthy heiress. You don't like folks who want you to kiss their rings, and this one definitely annoys you.

Breezer Nos-Carron: A drifter aboard the *Dune Princess*. Breezer tends to believe you are all doomed. Judging from the look on Datoro Scorn's face, you can understand why.

Prefect Jared Tome: An Imperial diplomat. Given the chance, you'd blast a hole straight through the back of his fat head, just so you could stop worrying about him. But Gunder Vren sort of frowns on stuff like that, not to mention Heater.

Zero One-Bee: An ownerless medical droid. If Scorn's aim is true for a change, you might be needing the droid's help in a big way.

Alexis Cov-Prim: A famous star of the Imperial entertainment system with extravagant tastes. Great, you think. Just what this ship needs, another wealthy primrose.

Malthorn: Mistress Prim's agent. You have a bad feeling about this greasy goon. Nothing definite, but you've seen him reach instinctively for a blaster that isn't on his hip several times since the sail barge went down. Once while looking at you.

Heater: The master of the *Dune Princess*. Heater is not too worried about the sandstorm. He is worried, however, about blaster fights on his ship. The *Dune Princess* is neutral territory. Bounties cannot be collected here, nor can old scores be settled. Ignoring this means a trip to the Sarlacc Pit.

Goals: To help Gunder Vren get the Shard of Alderaan program from Begas Tok. Once the sandstorm has passed, you can hook up with some other Rebels in Mos Eisley. They will see to it that the program gets to the Rebellion.

Star Wars Live-Action Adventures
CHARACTER CARD # 5

NAME: Sella Marik
TYPE: Holo-Reporter
FORCE-SENSITIVE? No
FORCE POINTS: 1
CHARACTER POINTS: 5
DARK SIDE POINTS: 0
CREDITS: 5,000
WOUNDS: ☐ ☐ ☒ ☒ ☒ ☒
EQUIPMENT:
recorder wand, datapad, mini-camera (+3 to Perception and related skills)

DEXTERITY: 3

blaster 4
brawling parry 5
dodge 4

KNOWLEDGE: 4

gambling 5
investigation 6

MECHANICAL: 3

PERCEPTION: 3

hide 5
sneak 5

STRENGTH: 2

brawling 3

TECHNICAL: 3

computer prog/rep 4
security 6

WEAPONS	DAMAGE	AMMO	EFFECT
hold-out blaster	3	10	

SPECIAL NOTES

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: Sella Mank   **CHARACTER NUMBER:** 5

CAPSULE

You are an award-winning reporter for TriNebulon News, a newsnet which frequently does exposés of crime and corruption. Your latest case concerns a famous holo entertainer named Alexis Cov-Prim and her menacing agent, Malthorn. Mistress Prim has had five husbands in the past three years — all died in violent and disturbing accidents. Not that anyone believes you when you suggest that something stinks about this. So you decided to follow Cov-Prim and her agent to their latest outing — an exclusive sabacc party thrown by a gangster named Begas Tok on the *Dune Princess*, a sail barge which cruises the Dune Sea on the backwater world of Tatooine. You hope to catch the elusive Mistress Prim by posing as a wealthy heiress from the Core.

No sooner has the sabacc party got underway when an sandstorm struck the sail barge, grounding it. You are trapped for the duration along with Tok and his other, intriguing guests:

Begas Tok: An extravagant entrepreneur with obvious criminal connections. He seems very interested in making a lot of credits in a hurry. From time to time, you have seen Tok fiddling with a datapad he keeps with him at all times.

Datoro Scorn: Tok's hired bodyguard. A menacing and cruel-looking figure, Scorn regards everything and everyone around him with silent contempt.

Lex Kempo: Another heavily-armed individual, he keeps his distance from Scorn. He seems to watch everyone with careful disdain.

Breezer Nos-Carron: A drifter aboard the *Dune Princess*. Breezer believes you are all doomed. But you notice that Breezer is heavily armed like several other individuals at this party. Why does he seem to keep talking to his wrist?

Gunder Vren: Just another face in the crowd. Or is he? Why does Vren look at you as if he knows you? Can he see past your disguise?

Prefect Jared Tome: An Imperial diplomat with a dark past. There are numerous allegations, but no proof, that Prefect Tome used to run a camp for traitors to the Empire. Now *that* would be a story!

Zero One-Bee: An ownerless, if helpful, medical droid. The droid has alerted you that Begas Tok is trying to sell something of great value to Prefect Tome.

Alexis Cov-Prim: A famous star of the Imperial entertainment system with extravagant tastes. Is Begas Tok going to become husband number six?

Malthorn: Mistress Prim's agent. You have a bad feeling about him. He's nasty business.

Heater: The master of the *Dune Princess*. Heater is not too worried about the sandstorm. He is worried, however, about blaster fights on his ship. The *Dune Princess* is neutral territory. Bounties cannot be collected here, nor can old scores be settled. Ignoring this means a trip to the Sarlacc Pit.

Goals: Prove that Mistress Cov-Prim is a murderess who lives on the credits of her dead husbands and report it so that the galaxy is a better place to live. Find out why the medical droid Zero One-Bee is so concerned about what Begas Tok is selling before the sandstorm passes and the party ends.

STAR WARS
LIVE-ACTION ADVENTURES

Star Wars Live-Action Adventures
CHARACTER CARD # 6

NAME: Breezer Nos-Carron
FORCE-SENSITIVE? No
CHARACTER POINTS: 5
CREDITS: 4000
EQUIPMENT:
droid restraining bolt, lock pick tools (+2 to security), mini-comlink

TYPE: ISB Agent
FORCE POINTS: 0
DARK SIDE POINTS: 1
WOUNDS: ☐ ☐ ☐ ☒ ☒ ☒

DEXTERITY: 3	**KNOWLEDGE:** 4	**MECHANICAL:** 3
blaster 4	investigation 6	
dodge 4		
grenade 4		
pickpocket 5		

PERCEPTION: 2	**STRENGTH:** 3	**TECHNICAL:** 3
hide 5	brawling 4	computer prog/rep 4
sneak 5		security 4

WEAPONS	DAMAGE	AMMO	EFFECT
hold-out blaster	3	10	boosted power pack*
thermal detonator	10	1	area effect weapon; 10 step blast radius

SPECIAL NOTES

* if boost is used, roll 1D6 and add to Damage Rating. On roll of 1, the power pack drains completely and weapon explodes (Damage Rating 6) in user's hand.

The Shard of Alderaan

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: Breezer Nos-Carron   **CHARACTER NUMBER:** 6

CAPSULE

You are a drifter, a semi-permanent resident of Tatooine. You wander the streets of Mos Eisley, proclaiming that everyone and everything in town is doomed. What no one suspects though, is that you are an Imperial Security Bureau Agent, ordered to keep an eye on the activities of Jabba the Hutt.

You have recently been ordered to keep the *Dune Princess* — a sail barge owned by Heater, one of Jabba's lieutenants — under surveillance. A criminal trader named Begas Tok is throwing an extravagant sabacc party. During the party, Tok is going to try to sell a slicing program called the Shard of Alderaan. Created by an arrogant computer slicer who once called Alderaan home, the Shard is capable of decoding even the tight encryption schemes of Imperial scandocs. Tok is trying to sell the Shard to the highest bidder, and your job is to make sure that it quietly falls into Imperial hands. That's why you pulled a few strings and worked your way onto the party invite list.

For some reason, Tok specifically asked for a certain Imperial official, a Prefect named Jared Tome, to attend the sabacc party and bid for the Shard. Apparently, Tok knows of Tome's past as commander of a "re-education camp" for Rebels. Tome used to experiment on the camp's residents, injuring and maiming many. The Empire feels that someone else should be there to make certain the transaction goes as planned.

Things were proceeding smoothly until a sandstorm struck the sail barge, grounding it. Looks like you are going to have to launch into your madman routine until you can secure the datapad. In the meantime, you are trapped along with the others in Begas Tok's extravagant sabacc party:

Begas Tok: A criminal entrepreneur who has the Shard of Alderaan slicer program.

Datoro Scorn: His hired gun. You intend to avoid this menacing figure and his evil eye.

Gunder Vren: ISB reports that a Rebel agent could also be on the *Dune Princess* trying to get the Shard. You have been watching this Vren for a while. He could be an agent for the Rebellion.

Lex Kempo: A mercenary soldier who once deserted the Imperial Army. ISB reports indicate that he occasionally helps the Rebel Alliance. You are watching to see who he approaches.

Sella Marik: A wealthy heiress who asks far too many questions. She says she's from the Core, but her accent says she's from the Colonies or Outer Rim Territories.

Prefect Jared Tome: An Imperial diplomat with a dark and sinister past. Tome once was in charge of an "re-education center" and tormented those suspected of sympathizing with the Rebellion.

Zero One-Bee: No one knows where this medical droid came from. You haven't seen him around Mos Eisley, that's for sure.

Alexis Cov-Prim: A famous star of the Imperial entertainment system with extravagant tastes. She's gold-digging, most likely, but you're keeping an eye on her anyway.

Malthorn: Mistress Prim's agent who also happens to be a bounty hunter. The ISB has used Malthorn's services on more than one occasion. But not, it seems, on this outing.

Heater: The master of the *Dune Princess*. Heater is not too worried about the sandstorm. He is worried, however, about blaster fights on his ship. The *Dune Princess* is neutral territory. Bounties cannot be collected here, nor can old scores be settled. Ignoring this means a trip to the Sarlacc Pit.

Goals: Help Prefect Jared Tome get the Shard of Alderaan program. If Tome fails, the ISB has ordered you to get the program from Begas Tok using any means at your disposal. Once the sandstorm passes, you can get the slicing program to a waiting Imperial courier in Mos Eisley.

Star Wars Live-Action Adventures
CHARACTER CARD # 7

NAME: Jared Tome

FORCE-SENSITIVE? No

CHARACTER POINTS: 5

CREDITS: 30,000

EQUIPMENT:
comlink, stormtrooper support, datapad, medkit*

TYPE: Imperial Prefect

FORCE POINTS: 0

DARK SIDE POINTS: 1

WOUNDS: ☐ ☐ ☒ ☒ ☒ ☒

DEXTERITY: 2	KNOWLEDGE: 4	MECHANICAL: 3
blaster 3	gambling 5	communications 5
dodge 5	investigation 6	

PERCEPTION: 4	STRENGTH: 2	TECHNICAL: 4
hide 5	brawling 3	computer prog/rep 6
first aid 5		(a) medicine 4
		security 5

WEAPONS	DAMAGE	AMMO	EFFECT
blaster pistol	4	25	

SPECIAL NOTES

* Medkit Special Rules: Tome's medkit contains all the necessary equipment and supplies to render first aid. But Tome can also use the kit to create lethal poisons or render a character paralyzed or unconscious. If used to attack a character, Tome may use his first aid skill (+2 for the medkit) versus the defending character's brawling parry or Dexterity result. If successful, the Damage Result of the medical attack is figured by rolling 1D6 (the Critical Success and Failure rules are in effect — a result of 1 has no damage effect). Once the Damage Rating has been determined, roll another 1D6. The defending character must make a Strength check to resist damage against this result. Once damage has occurred, the character must continue to make Strength checks to resist the damage result number (plus the result of 1D6) until correct first aid is applied.

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: Jared Tome   **CHARACTER NUMBER:** 7

CAPSULE

You are an Imperial official with a dark and sinister past. Long ago, you were in charge of an "re-education center" for Rebels and other traitors of the Empire. During your command, you often used prisoners as the unsuspecting victims of outrageous medical experiments. Even by Imperial standards, your actions were … rather extreme. If word of it got out, your career would be in jeopardy, along with your reputation as a medical doctor.

That time has long since passed, but not forgotten. You have been summoned ("requested" was more the word) to personally attend a lavish sabacc party being thrown by a criminal trader who goes by the name of Begas Tok. The party is aboard the *Dune Princess*, a sail barge which cruises above the blinding sands of the Dune Sea on a backwater world called Tatooine.

The real reason for Tok's lavish party is that Tok is selling a valuable computer slicing program dubbed "the Shard of Alderaan." Created by a former native of the doomed world, the slicing program is rumored to be capable of deciphering even highly-secure Imperial scandocs. The Empire, naturally, wants this program in its hands badly, and you have 30,000 credits to pay Tok for it. In addition, you have several stormtroopers hiding below decks, waiting to leap to your aid if necessary.

No sooner did the party aboard the *Dune Princess* start, however, than a sandstorm enveloped the sail barge, grounding it. You are trapped on the *Dune Princess*, along with other guests of Tok's party:

Begas Tok: The criminal entrepreneur who has the Shard of Alderaan slicer program. He supposedly invited you because he might have knowledge of your disreputable past and might use it against you.

Datoro Scorn: His hired gun. Scorn is a menacing figure, horribly disfigured in an interesting, if gruesome, way. You've done worse.

Gunder Vren: Vren doesn't look rich enough to be one of Tok's guest, but he seems interested in the Shard of Alderaan. Perhaps he represents criminal or even Rebel interests.

Lex Kempo: A mercenary who stays close to Vren. He and Datoro Scorn have a definite hatred of each other. Perhaps this is something you can use to your advantage.

Sella Marik: A wealthy heiress who asks far too many questions about you and your career as an Imperial official.

Breezer Nos-Carron: A drifter aboard the *Dune Princess* who is actually an ISB agent sent to ensure the capture of the Shard of Alderaan. If things go bad, Nos-Carron is certain to help you get the Shard. What else are ISB agents for?

Zero One-Bee: A medical droid who has no owner. Odd, but one never knows who or what might show up at these decadent gangster parties. But this droid is acting quite suspiciously. You saw it speak to Sella Marik on several occasions.

Alexis Cov-Prim: A famous star of the Imperial entertainment system with extravagant tastes. She acts very much like the ravishing beauty of the holo epics she stars in.

Malthorn: Mistress Prim's agent. A rather seedy-acting fellow.

Heater: The master of the *Dune Princess*. Heater is not too worried about the sandstorm. He is worried, however, about blaster fights on his ship. The *Dune Princess* is neutral territory. Bounties cannot be collected here, nor can old scores be settled. Ignoring this means a trip to the Sarlacc Pit.

Goals: To obtain the Shard of Alderaan slicing program by any means possible by the time the sandstorm passes. If you encounter anyone who threatens to make public your secret experiments on Rebel sympathizers, you can use the various items in your medkit to make certain that news never leaves the *Dune Princess*.

Star Wars Live-Action Adventures
SUPPORT CHARACTER CARD #2

NAME:

CREDITS: 0

EQUIPMENT:
stormtrooper armor +2 to STR when resisting damage, -1 to DEX and all related skills.
*Already figured on stats

TYPE: Stormtrooper

WOUNDS: ☐ ☐ ☐ ☒ ☒ ☒

DEXTERITY: 2*   **KNOWLEDGE: 2**   **MECHANICAL: 2**

blaster 3*
blaster rifle 4*
brawling parry 3*
dodge 3*

PERCEPTION: 2   **STRENGTH: 3***   **TECHNICAL: 2**

brawling 4

WEAPONS	DAMAGE	AMMO	EFFECT
blaster pistol	4	25	
vibro-blade	STR+2	–	melee range weapon
2 thermal detonators	10	–	10-step area of effect

Star Wars Live-Action Adventures
CHARACTER CARD # 8

NAME: Zero One-Bee

FORCE-SENSITIVE? No

CHARACTER POINTS: 5

CREDITS: 0

TYPE: Medical Droid

FORCE POINTS: 1

DARK SIDE POINTS: 0

WOUNDS: ☐ ☐ ☒ ☒ ☒ ☒

EQUIPMENT:
diagnostic program, ion sheilding (+1 to STR), fine work manipulators, repulsorlift pods, macrozoom sensors (+3 to search), built-in medical supplies

DEXTERITY: 1	**KNOWLEDGE:** 1	**MECHANICAL:** 1
dodge 3	investigation 3	
blaster 4		
grendade 3		

PERCEPTION: 3	**STRENGTH:** 2	**TECHNICAL:** 4
search 6	brawling 3	first aid 5
hide 6		medicine (a) 8
		security 6

WEAPONS	DAMAGE	AMMO	EFFECT
heavy manipulator arm	STR+2	–	melee range weapon
blaster rifle	5	25	hidden in body
demp grenade	–	1	renders all energy weapons and equipment without power for 1D6 rounds (0-1B protected by ion shielding)

SPECIAL NOTES

Additional Functions:

Auto Repair and Diagnostics: Can repair damage to itself with a Technical roll. The Difficulty Level for the repair check is the same when compared to the Healing Chart for healing wounds with a medpac or medkit. When a successful repair roll is made, "wounds" are healed back immediately — there is no time period.

Data Virus Injector: Zero One-Bee can inject a programming virus into any droid, computer, or datapad. The virus automatically destroys information kept by the droid, computer, or datapad and cannot be repaired.

Ion Shielding: Ion shielding built into the droid's exterior can protect it from the effects of energy weapons: add +1 to Strength when resisting damage from blasters or similar energy weapons. Demp grenades have no effect on Zero One-Bee's systems. However, the shielding does not protect against brawling, explosives or vibro-weapons.

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: *Zero One-Bee*   **CHARACTER NUMBER:** *8*

CAPSULE

You look and act like a medical droid. You claim to have no owner, and you tell anyone who asks that you have no recollection of how you came to be aboard the *Dune Princess*, let alone on Tatooine.

But there is much more to you than meets the eye. You do have an owner, a mysterious figure known only as "'Never Die." Once a native of the planet Alderaan, your owner went into a rage when the Empire destroyed his world. Intent on revenge, he designed a slicing program which he called the Shard of Alderaan. The Shard is capable of deciphering even complicated, high-security documents like Imperial scandocs. Never Die hoped that the Rebel Alliance would use his program to listen in on guarded Imperial transmissions.

But a criminal trader named Begas Tok stole the program from him. Tok traveled to Tatooine, where he hoped to sell the program to the highest bidder during a lavish sabacc party. Never Die sent you after him to retrieve or destroy the program.

You have crept aboard the *Dune Princess*, the sail barge where the party is taking place. Just as the party got underway, a sudden sandstorm struck the craft, grounding it somewhere in the middle of the Dune Sea. All you have to do is get the slicing program from Begas Tok and return it to your master, or get it safely in the hands of representative of the Rebel Alliance. If you cannot, you must destroy the program with a data virus injector built into your systems.

In the meantime, there are other guests at Tok's party you might have to interact with:

Begas Tok: The criminal entrepreneur who has the Shard of Alderaan slicer program.

Datoro Scorn: His hired gun. Scorn's face has been horribly scarred by a blaster duel some time in his past. No medical surgery can completely heal all his wounds, but a long stay in a bacta tank might do him and his cold personality some good.

Gunder Vren: Another guest at Tok's party.

Lex Kempo: A mercenary soldier.

Sella Marik: You recognize this person as a newsnet reporter for TriNebulon News. She is apparently traveling in the guise of a wealthy heiress at Tok's party. Just to see what happens, you have already suggested that she keep an eye on Tok.

Breezer Nos-Carron: A drifter aboard the *Dune Princess* who is far more heavily armed and smarter than the other guests seem to realize.

Prefect Jared Tome: An Imperial diplomat. Obviously Tok is going to sell the Shard to him.

Alexis Cov-Prim: A famous star of the Imperial entertainment system who has extravagant tastes.

Malthorn: Mistress Prim's agent.

Heater: The master of the *Dune Princess*. Heater is not too worried about the sandstorm. He is worried, however, about blaster fights on his ship. The *Dune Princess* is neutral territory. Bounties cannot be collected here, nor can old scores be settled. Ignoring this means a trip to the Sarlacc Pit.

Goals: To retrieve the Shard of Alderaan slicing program from Begas Tok. Tok may not relinquish it so easily, so you will have to try to use cunning. If the Shard cannot be retrieved or put in the hands of Rebel agents, then the program must be destroyed.

Star Wars Live-Action Adventures
CHARACTER CARD # 9

NAME: Alexis Cov-Prim

TYPE: Holo Star

FORCE-SENSITIVE? No

FORCE POINTS: 0

CHARACTER POINTS: 5

DARK SIDE POINTS: 1

CREDITS: 30,000

WOUNDS: ☐ ☐ ☒ ☒ ☒ ☒

EQUIPMENT:
sabacc cheater chip (+2 to gambling), datapad, comlink

DEXTERITY: 3	KNOWLEDGE: 4	MECHANICAL: 2
blaster 4	gambling 6	
dodge 4		

PERCEPTION: 3	STRENGTH: 2	TECHNICAL: 4
hide 5	brawling 3	first aid 5
search 6		security 5
sneak 5		

WEAPONS	DAMAGE	AMMO	EFFECT
hold-out blaster	3	10	

SPECIAL NOTES

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: Alexis Cov-Prim   **CHARACTER NUMBER:** 9

CAPSULE

Star of many popular and lavish holo-productions, including *The Empire and the Glory*, *Marked by a Hunter*, and *A New Order*, you are a celebrity known for her free-spending ways. Unfortunately, such ways often lead you into trouble, and you are sometimes hounded by your creditors and banks for debts unpaid.

To keep your name in the news, you resort to extensive publicity campaigns and media blitzes. When that fails, you change your fortune — sometimes through drastic methods. You have had five husbands in the past three years. All seem to have suffered the same unique fate: premature, and unexpected, death. Happily, they leave you all their money.

Now you are on the prowl for husband number six. Accompanied by your agent, Malthorn (who occasionally dabbles in bounty hunting for profit), you managed to invite yourself to an elaborate sabacc party taking place on the *Dune Princess*, a sail barge which cruises the Dune Sea on the seedy planet of Tatooine.

The party is being thrown by a wealthy trader named Begas Tok. Hopefully, Master Tok is wealthy enough to meet your high standards. Malthorn discovered that the trader will be selling something of value during the party. If you could get your hands on it, then you could keep your creditors at bay a while longer. If not, there is another prospect: a high-ranking Imperial Prefect named Jared Tome. You know that Imperial officials often make considerable sums of credits which they hide in expectation of a leisurely retirement.

Just as the party aboard the *Dune Princess* was getting underway, however, a sandstorm enveloped the sail barge, grounding the vessel. What a perfect opportunity for you to get better acquainted with the eligible bachelors at this party, along with other guests:

Begas Tok: A wealthy entrepreneur and a very charming individual.

Datoro Scorn: Tok's horribly-disfigured bodyguard. He seems to make it a point to avoid you. No loss; his face is revolting.

Gunder Vren: Another possible prospect. You don't know much about him, but he is trapped on the *Dune Princess*, which gives you all the time you need to get to know him better.

Lex Kempo: A scruffy man who obviously has nothing to do with persons of your rank and status.

Sella Marik: She claims to be a wealthy heiress, but you have never heard of her family. Sella Marik seems to be asking a lot of questions about you and your former husbands.

Breezer Nos-Carron: A smelly, frightening drifter aboard the *Dune Princess*. How could they possibly let his kind attend such an exclusive party?

Prefect Jared Tome: A perfunctory Imperial official who seems terribly lonely.

Zero One-Bee: A medical droid of an older design. You would never let yourself be examined, let alone taken care of, by such an antique!

Malthorn: Your agent and partner in crime. An occasional luckless gambler who happens to be a far more successful bounty hunter on the side. Malthorn seems to think that Gunder Vren and Lex Kempo are more than they appear to be.

Heater: The master of the *Dune Princess*. Heater is not too worried about the sandstorm. And, what luck! He can legally marry a couple aboard the *Dune Princess*.

Goals: To marry a wealthy man and get rid of the groom without being discovered. To make lots of credits and wealthy friends at the party. To obtain Tok's valuable toy, either by marriage or guile.

Star Wars Live-Action Adventures
CHARACTER CARD # 10

NAME: Malthorn

FORCE-SENSITIVE? No

CHARACTER POINTS: 5

CREDITS: 5,000

EQUIPMENT:
maglock binders, hunter authority card, datapad, comlink

TYPE: Bounty Hunter

FORCE POINTS: 0

DARK SIDE POINTS: 1

WOUNDS: ☐ ☐ ☐ ☒ ☒ ☒

DEXTERITY: 4	KNOWLEDGE: 2	MECHANICAL: 3
blaster 5	gambling 4	
dodge 5	investigation 5	
melee weapons 5		
:stun net 8		

PERCEPTION: 3	STRENGTH: 3	TECHNICAL: 3
hide 5	brawling 4	
search 4		
sneak 4		

WEAPONS	DAMAGE	AMMO	EFFECT
hold-out blaster	3	10	
heavy blaster pistol	5	15	
stun net	6	1	melee range weapon. Target who is successfully snared must resist damage. If damage result > Strength, subject is incapacitated for 1D6 rounds.

SPECIAL NOTES

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: Malthorn   **CHARACTER NUMBER:** 10

CAPSULE

You are Alexis Cov-Prim's agent. Cov-Prim has starred in many famous holo-epics, and you spend your time negotiating public appearances and conferences on her behalf. However, you also work part-time as a bounty hunter, seeking out dangerous criminals and wanted traitors for large rewards. To you, it's more sport than trade.

As for Mistress Cov-Prim, her extravagant lifestyle does have a price attached to it. She is constantly in debt, and seeks out wealthy suitors in order to marry them. Not long after the marriage ceremony, you get rid of the groom so that your beloved mistress can have the freedom she enjoys so much.

In her search for wealthy husband number six, Mistress Cov-Prim's attention was drawn to an elaborate sabacc party taking place on the *Dune Princess* (a sail barge which cruises the Dune Sea on the backwater world of Tatooine). The party is being thrown by a wealthy trader named Begas Tok. Hopefully, Master Tok is wealthy enough to meet her high standards.

You managed to discover that the trader will be selling something of value during the party. If you could get your hands on it, then she would be able to keep her creditors at bay a while longer. If not, there are other wealthy attendees at the party, including a high-ranking Imperial Prefect named Jared Tome.

You have noticed that two guests at the party perfectly fit bounty mark descriptions and profiles given for two Rebel traitors: Gunder Vren, a Rebel spy; and Lex Kempo, a deserter from the Imperial Army who makes a living these days as a mercenary soldier who favors the Rebellion. If you bring the both of them to the Empire alive, you stand to make almost 50,000 credits. However, since the *Dune Princess* is neutral territory, you'll have to be subtle if you hope to collect.

Things have gotten a bit wilder at the party than anticipated — a sandstorm has enveloped the sail barge, grounding it. What a perfect opportunity for Mistress Cov-Prim to better know the eligible bachelors at this party, and for you to carefully watch Gunder Vren and Lex Kempo along with the other guests at Tok's sabacc party:

Begas Tok: An entrepreneur and trader who has decidedly criminal interests, as well as something of value that he wants to sell for the highest price.

Datoro Scorn: Tok's hired gun. He is a very dangerous-looking, and scarred, figure.

Gunder Vren: A Rebel agent. You can collect 25,000 credits if you bring him alive to an Imperial outpost or base.

Lex Kempo: A mercenary who occasionally helps the Rebel Alliance. You can collect 25,000 credits if you bring him alive to an Imperial outpost or base. Kempo, however, doesn't look like he will go with any bounty hunter while he is still alive.

Sella Marik: A rich heiress who seems to be watching Mistress Cov-Prim with a great deal of interest. You don't like this much; she looks familiar.

Breezer Nos-Carron: A loud and callous drifter aboard the *Dune Princess*.

Prefect Jared Tome: A low-key Imperial official.

Zero One-Bee: A medical droid who claims to have no owner.

Alexis Cov-Prim: A famous star of the Imperial entertainment system with extravagant tastes. She is looking for a new mate — at present, her eyes are targeted on the rich Begas Tok and Prefect Tome. Naturally, you will dispose of the groom in the usual manner once she has landed her next rich catch.

Heater: The master of the *Dune Princess*. Heater is not too worried about the sandstorm. He is worried, however, about blaster fights on his ship. The *Dune Princess* is neutral territory. Bounties cannot be collected here, nor can old scores be settled. Ignoring this means a trip to the Sarlacc Pit.

Goals: To assist your mistress, Alexis Cov-Prim, in her search for a new husband and unsuspecting benefactor. To capture the two Rebels: Gunder Vren and Lex Kempo. If they are taken, they have to be brought to the Imperial garrison in Mos Eisley for you to collect your credits.

Appendix A

So you never played before...

Have you ever watched the *Star Wars* films and wanted to be right in the middle of the action? Well, here's your chance! Live action adventuring is roleplaying without carrying around a rulebook or rolling vast numbers of dice. So forget the overdue phone bill and the leaky faucet you left back at home, and step into the universe that is *Star Wars*. A place filled with dangerous creatures, amazing technology, and unbelievable sights and sounds.

Who's involved...

A live-action adventure has characters, represented by players like yourself. Characters can be almost any type or allegiance: smugglers, soldiers, historians, droids, Imperials, Rebels (or New Republic agents), or criminals. As a player, you control the actions of your character — what he or she says, and how he or she reacts to situations.

There is also a central referee or gamemaster. The gamemaster coordinates character actions, issues information, and referees combat between characters. The gamemaster might occasionally appear as a gamemaster character — a character controlled or represented by the gamemaster. There might also be one or more assistant gamemasters who are present to help the primary gamemaster.

What you need...

To play in this *Star Wars* live-action adventure, you need only a few items:

1. Character Information Sheet: The character information sheet describes the character and his or her goals for this adventure. Do not share this sheet with other players — often, it contains information only your character knows!

2. Character Card: This card contains information about your character: his name and type, attributes, skills, specializations, weapons, equipment, etc. Each attribute or skill listed on the card has a number or score associated with it. Do not show the character card to any other player.

3. Item Cards: Important items or objects in the adventure are represented by Item Cards. Common items are blaster weapons, grenades, comlinks, credits, and medpacs (portable medical packs). Your character can only use items for which you have cards, so don't lose them!

4. Character Points: Character Points provide "cinematic assistance" if you fail a task or if you want to do better when using an attribute or skill. You have a token for every Character Point your character has. When you spend one, hand it to the gamemaster and mark your Character Card. You may not lend, borrow or sell Character Points to other players!

5. Force Points and Dark Side Points: All characters are capable of calling upon the Force. Some characters are allied to the light side of the Force — these characters have Force Points. Others are allied to the dark side of the Force — they have Dark Side Points. You may use a Force or Dark Side Point to double your character's attribute and skill scores for a single round of combat or specific situation. But be careful: you may use Force or Dark Side Points only under certain conditions. You have tokens for these as well, which must be given to the gamemaster when spent. You may not lend, borrow, or sell Force or Dark Side Points to other players!

6. Player Reference Sheet: The reference sheet contains concise rules about what happens during a combat round, how a character attacks or defends, what happens if a character is wounded, how to heal wounds, and how to use area effect weapons like grenades. Keep the sheet handy or in a pocket until you need it.

7. One six-sided die: The die is rolled when you use an attribute or skill.

Some optional things you might also want to have include a costume and props to represent your equipment. *All* props must be safety checked by the gamemaster.

How does my Character do something?

All characters have attributes and skills. **Attributes** represent basic ability in *Dexterity, Knowledge, Strength, Mechanical, Perception*, and *Technical* areas. **Skills** are tasks, knowledge or abilities based on an attribute. For example, the *blaster* skill is used when your character fires an energy weapon. This skill is listed under *Dexterity* on the character card. *First aid, demolition*, and *computer programming/repair* are example of *Technical*-based skills. *Dodge, melee parry* and *brawling parry* are defensive skills found under *Dexterity*.

Specializations represent very specific areas of knowledge or training. If your character has a specialization, it will be indented underneath the general skill it is based on. You may use specializations only if they are applicable. If your character card lists the *:heavy blaster pistol* specialization, you may use that specialization only if you're firing a heavy blaster pistol. If you are using any other energy weapon, you must use the regular *blaster* skill.

If you want to try a skill, tell the gamemaster what you are attempting and check your character card. If your character has the skill, find the skill score and roll a six-sided die (1D6). Total the score and the die result. If you roll higher than the Difficulty Level (a target number set by the gamemaster for that task), you have succeeded. If you tie the Difficulty Level or don't roll high enough — you failed.

If you are opposed to another character (if, for example, you are shooting at a character using blaster while she's jumping out of the way using *dodge*), the highest result succeeds. Results which are less than another character's result always fail (ties favor the defender).

What if my Character Doesn't Have a Skill?

If you don't have a skill listed on the character card, your character either does not know how to use that specific skill or has not trained for it. But you can always try any skill using the attribute score that the skill is based on. For example, you want to break into a room using *security*, which is based on *Technical*. You check your card, but your character doesn't have the skill. You can still try using the *Technical* attribute score, plus the result of 1D6.

Critical Success and Failure

Pay close attention whenever you roll the die. A result of one on the die is considered a **Critical Failure** — the die roll is ignored, and you can you use only the base attribute or skill score as the final result.

A result of six on the die is considered a **Critical Success**. Your character did so well

that you add the six to the current result and roll the die again. As long as you continue to roll a six, you may add the six to the current result and roll the die again.

Using Character Points

Character Points are free die rolls. You may use a Character Point if you roll a Critical Failure (a one on the die), if your total is not high enough, or if you want a total so high no one else can beat it. You may use any number of Character Points during a skill or attribute roll — but use them sparingly, because you only get five!

If you roll a six while using a Character Point, the Critical Success rule applies: add the six to the current result and roll again.

Force Points and Dark Side Points

All characters (except droids) can have and use **Force Points** and **Dark Side Points**. When you use a Force or Dark Side Point, all attribute and skill scores are doubled for as long as the Force Point is in effect. In combat situations, the Force or Dark Side Point lasts for only one combat round.

Characters should be extremely careful when they use Force or Dark Side Points. A character who uses a Force Point to intentionally injure, kill, or increase the damage result of a weapon immediately earns a Dark Side Point. Characters who use Dark Side Points are said to have "fallen to the dark side," and can no longer earn or use Force Points until they redeem themselves. On the flip side, characters cannot use Dark Side Points to heal or save other characters ... only to injure, kill, and destroy.

Force-sensitive Characters

Force-sensitive characters can manipulate and use the Force. These abilities are called Force Skills, through which a character can activate Force Powers. Force Skills and descriptions of Force Powers are listed on the Character Information Sheet and additional reference pages.

Questions and Problems

If you have a problem or question, do not hesitate to ask the gamemaster. **Important:** all combat is imaginary. At no time should a player physically touch another player, run through the adventure site, threaten or intimidate non-participants. Good luck, and May the Force be with you!

Star Wars Live-Action Adventures
PLAYER REFERENCE SHEET

THE COMBAT ROUND

DECLARING COMBAT

Point at target and state: "Attacking ... blaster!" or the weapon being used. All characters in that area freeze.

INVOLVEMENT

Person who initiated combat must raise hand and state: "Involvement ... one ... two ... three." Those who want to participate this round must raise their hands by the time count reaches three.

COMBAT ORDER

Participants roll 1D6 and add *Perception* attribute score. Highest result goes first — or may opt to go last.

RESOLVE ACTIONS

In *Perception* order, each character can move five steps and attempt one action. An action consists of either:

an attack skill (*blaster, brawling, melee weapons, grenade,* etc.);

a defense skill (*dodge, brawling parry* or *melee parry*);

a non-combat skill (*first aid, security, running,* etc.).

See Attacking and Defending.

End of Round: New combat round starts with Involvement.

HEALING CHART

NUMBER OF WOUNDS	FIRST AID OR MEDICINE/ DIFFICULTY LEVEL
1	7
2	9
3	11
4+ or Incapacitated	13
Critically Wounded	15

If medpac or medkit used, one wound box healed every half hour. If no medpac or medkit is used, increase Difficulty Level by one and healing rate at one wound box every two hours. Penalties to attribute and skill scores continue to take effect until all wounds are healed.

Star Wars Live-Action Adventures
PLAYER REFERENCE SHEET

THROWING GRENADES AND AREA EFFECT WEAPONS

Declare target. Difficulty Level to throw is the number of steps to target. Roll 1D6 and add to grenade score. Throw deviates if grenade result ≤ Difficulty Level (check Grenade Deviation Chart). Weapon's area of effect is equal, in steps, to the weapon's Damage Rating. Characters whose dodge result is not higher than grenade result are caught in blast radius. Refer to "Damage Results" in Attacking and Defending to resolve damage.

ATTACKING AND DEFENDING

TO ATTACK

Attacking character declares a target:

Choose combat or weapon skill or specialization.

Roll 1D6 and add to skill or specialization score.

TO DEFEND

Target character chooses to actively defend this round:

Pick a defensive skill (*dodge* or *parry*).

Roll 1D6 and add to skill score.

Character takes no other action this round except movement.

Target character chooses not to defend this round:

Attacker versus Difficulty Level. (Difficulty Level for using a weapon at Close Range is 7.) Include modifiers to Difficulty Level (cover, visibility, etc.).

Defending character takes normal action and movement this round.

DAMAGE RESULTS

If attack result > defensive result or Difficulty Level:

Attacker rolls 1D6 and adds Damage Rating of weapon.

Defender rolls 1D6 and adds *Strength* attribute score (plus armor).

If damage result higher than *Strength* result, attack has caused damage. (See Damage Chart.)

If attack result ≤ defensive result or Difficulty Level:

Attack has failed.

Next character in round acts.

Star Wars Live-Action Adventures
PLAYER REFERENCE SHEET

DAMAGE CHART

DAMAGE RESULTS	WOUNDS TAKEN
Damage Result ≤ *Strength* Result	No effect
Damage Result > *Strength* Result By:	
1 – 4	1 wound
5 – 8	2 wounds
9 – 12	3 wounds
13 – 16	4 wounds
17 +	Critically Wounded*

*Character is reduced to -1D6 wounds and dies in five minutes.

GRENADE DEVIATION CHART

(roll 1D6 and check result)

DIE RESULT	EFFECT
1 – 2	Grenade lands 1D6 steps less than estimated range.
3 – 4	Grenade lands off target — half damage result.
5 – 6	Grenade lands on target — normal damage result.

Appendix B

Converting Characters from The Roleplaying Game

Star Wars: Live-Action Adventures is designed to be compatible with the large library of products which support *Star Wars: The Roleplaying Game*. Though the systems are not identical, converting characters between the two is a relatively straightforward matter.

The Conversion Process

To convert a character template or character, simply round off all attribute and skill scores to the nearest whole number — round +1 pips down, and +2 pips up (you might need to round down in cases where rounding up would exceed species limitations). The remaining number is the new attribute or skill score. This rule applies to Force skills and attributes where applicable.

Example: A character with *Dexterity 3D*, *dodge 5D+2*, and *blaster 8D+1* is being converted. When this character is converted to the live-action system, the attributes and skills are rounded off. The new live action character has the following scores: *Dexterity 3*, *dodge 6*, and *blaster 8*.

Any Character Points the character had before converting to the live-action rules remain Character Points. Likewise, Force Points and Dark Side Points are translated directly, although the gamemaster or adventure scenario may limit the total number of Force or Dark Side Points a character may begin with.

Don't worry too much about balancing converted characters out with characters generated with the generation point total. If you are converting an entire party of player characters, they will already be balanced in relation to one another (assuming they started out that way). If you are converting gamemaster characters, you can use your own judgement in tweaking them to make them more powerful or weak to match the needs of your game.

STAR WARS
LIVE-ACTION ADVENTURES

Star Wars Live-Action Adventures
CHARACTER CARD # [   ]

NAME: _____   TYPE: _____

FORCE-SENSITIVE? _____   FORCE POINTS: _____

CHARACTER POINTS: _____   DARK SIDE POINTS: _____

CREDITS: _____   WOUNDS: ☐ ☐ ☐ ☐ ☐ ☐

EQUIPMENT:
_____
_____
_____

DEXTERITY: [ ]   **KNOWLEDGE:** [ ]   **MECHANICAL:** [ ]

PERCEPTION: [ ]   **STRENGTH:** [ ]   **TECHNICAL:** [ ]

WEAPONS	DAMAGE	AMMO	EFFECT

SPECIAL NOTES

ITEM CARD

Blaster Pistol

Notes: _____

Damage Rating: 4
Ammo: 100

Sample Item Card

ITEM CARD

Notes: _____

Item Card Template

STAR WARS LIVE-ACTION ADVENTURES
CHARACTER INFORMATION SHEET

CHARACTER NAME: **CHARACTER NUMBER:**

CAPSULE

CHARACTER POINT	CHARACTER POINT	CHARACTER POINT	CHARACTER POINT	CHARACTER POINT	CHARACTER POINT

DARK SIDE POINT	DARK SIDE POINT	DARK SIDE POINT	DARK SIDE POINT	DARK SIDE POINT	DARK SIDE POINT

FORCE POINT	FORCE POINT	FORCE POINT	FORCE POINT	FORCE POINT	FORCE POINT
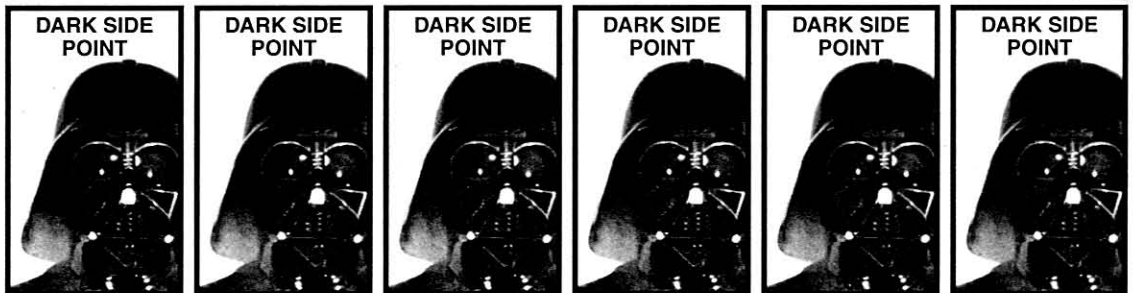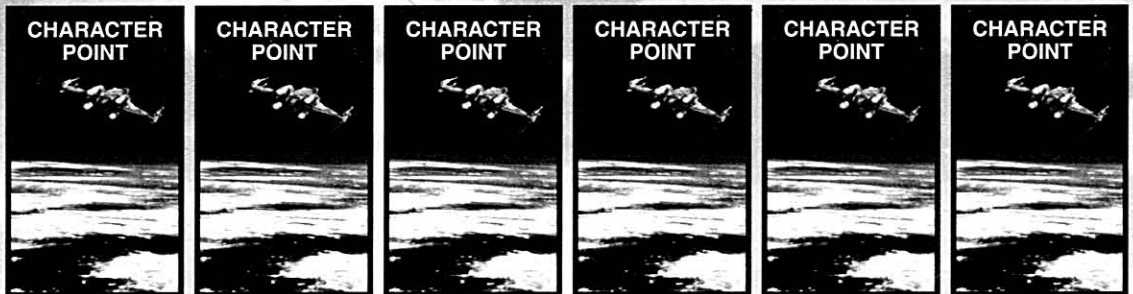
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STAR WARS

by Anthony Russo and Scott Heinig

Ever wonder what it might be like to match wits with a wily Imperial officer, a dastardly Hutt crime lord, or a hot-shot Rebel pilot? Ever dream of strapping a blaster to your side and getting yourself hip-deep in danger and adventure?

Well, the wait is over. With *Star Wars: Live-Action Adventures*, you and your friends aren't merely playing *Star Wars* — you're *living* it! In live-action roleplaying, you get as close to the *Star Wars* experience as anyone outside Hollywood can get — dress yourself as a Jedi Knight, an Imperial Major, or a scruffy nerf-herding smuggler, and get up close and personal with the aliens, Imperials, fringers, and other denizens of the *Star Wars* galaxy.

Star Wars: Live-Action Adventure features a streamlined game system which lets you focus on the fun and not on the rules. So grab your blaster, prime your thermal detonators, and join the fray!