TOP SECRET/S.I.™

ADMINISTRATORS GUIDE

ORION

TOP SECRET/S.I.

Administrators Guide

Table of Contents

Credits

The Fine Print

Administrator's Introduction

As the Administrator of a *Top Secret/S.I.*™ game you have a most challenging — but most rewarding — task. While your players take the role of individual characters, you may play an entire army; while the players work together to figure out how to fulfill the goals of the mission, you're on your own. You'll be challenged, but you should have every bit as much fun as the rest of the players — perhaps even more — because you have the inside scoop about what's going on.

You have to be familiar with the rules, but don't try to memorize everything in this or the Players Guide. Read a little at a time, remembering that all of this stuff is intended to make your job as Admin easier and more fun.

Ultimately, the success of your game will be measured by whether or not the participants have fun. The material in this book can't guarantee everyone a good time, but it can sure help!

The *Top Secret/S.I.*™ Campaign

As the Administrator of a *Top Secret/S.I.*™ game, you will run your players through a series of adventures called a campaign. The concept of a campaign is not encountered in most types of games, but it is a central feature of roleplaying games.

A campaign is a series of *related* adventures: The same player characters work together in adventure after adventure; they encounter the same villain or villains again and again; they work for a particular organization, coming to know the personnel of that organization as time passes. During the course of an adventure or, preferably, many adventures, characters — PCs and NPCs alike — learn from their experiences.

For example, in the pages that follow, you will be introduced to two competing spy organizations — the evil Web (bent on world domination) and the Orion Foundation (out to stop the Web at any cost). Your players, as Orion Foundation agents, will come to know these organizations intimately.

But when you first start out, the players will know very little about the Web and its nefarious schemes. In one adventure, the players may be sent to investigate and put a stop to a drug smuggling operation run by the mysterious Mr. Alfredo, a known Web operative.

Finding Alfredo and putting an end to his drug ring could take five, ten, or even more play sessions. Each time you and your players get together, the PCs will follow Alfredo's trail, learning how his operation works, finding links with international arms traders, and finally gathering enough clues to discover that Alfredo's drug activities are a cover for a much larger operation — the Web is out to start a war!

Putting all these pieces together and stopping Alfredo and the Web will take many gaming sessions, but even the successful completion of this mission doesn't mean the end of the campaign. The Web and its operatives, like Mr. Alfredo, won't let a single setback end their quest for world domination. Sooner or later (probably the next playing session), the Web will surface again and another conflict will draw the PCs into its clutches. Then, they're off on another adventure.

In this way the campaign continues. Characters may grow old, and they will certainly change. Some of them, perhaps, will die, to be replaced by other PCs.

The campaign world is a world that you create, bearing some resemblance to the real world, but differing in whatever respects you want it to. It is peopled with both real and make-believe characters, set in real and imaginary places. Balancing the real and the imagined, and conveying a picture of the game world to the players is one of the Administrator's most important tasks.

The Roles of The Administrator

As the Administrator of a *Top Secret/S.I.*™ game, you will wear many hats: At times you will be a judge, answering any questions the players have about rules; at times you will be an actor, playing the roles of various NPCs; at times you will be an encyclopedia, answering your players' questions about the world; finally, you may be a game designer, creating your own campaign world.

Each of these roles is treated below. Experienced roleplayers may find some of the material familiar, but don't let that deter you from reading the sections about telling a story and running a campaign. Even the oldest of dogs will find some new tricks in these sections!

Judge: One of the Admin's most important tasks is to serve as arbitrator, referee, and judge over all situations involving the game rules. When questions about rules come up, the Admin answers them; when unusual situations arise, the Admin decides which rules apply, if any, and how to handle the situation if none of the rules in this or the Players Guide seem appropriate.

The rules for your game should be exactly what you want them to be — no more and no less. You may wish to use all of the reality rules and pay close attention to the details of range and movement. This can make the game a pretty accurate simulation of combat tactics, high-speed chases, and other exciting activities.

On the other hand, you may feel that such details slow the game down too much. You never want to use a ruler for measuring ranges, and you don't care that a person couldn't really accomplish something in two seconds — your main concern is the exciting story you're telling. Either way, make the game your own.

In the pages that follow, you'll find new rules — rules for special types of damage (acid, radiation, etc.), fighting with animals, underwater adventuring, keeping your players under control, and so on.

Regard all of these as reality rules (though they won't be marked as they are in the Players Guide).

As with all of the *Top Secret/S.I.*™ rules, you, as Admin, can ignore, modify, or streamline the rules presented here. You can present them a few at a time, as you and your players become familiar with the basic rules. You're about to start your own, unique campaign. You be the judge.
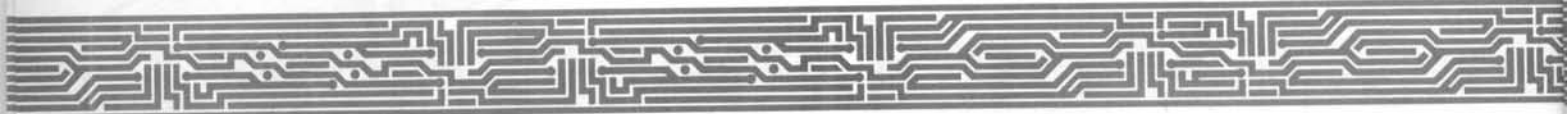
Actor: It is the Admin's job to create and play all of the NPCs in the campaign. These include friends, companions, and associates of the PCs; all of the waiters, shopkeepers, policemen, and bureaucrats the PCs encounter; and the thugs and villains who oppose them. The key task in playing NPCs is to bring them to life in your players' imagination. This can usually be done without a great deal of preparation or work.

This book suggests many shortcuts for dealing with NPCs. A gunman or mugger doesn't need a lot of personality in a brief encounter with the PCs. Concentrate on creating detailed backgrounds for a few important characters (recurring adversaries or common companions of the PCs).

Encyclopedia: In order to create a believable campaign world, you need to know something about the *real* world. The more you know about the people, places, and events around which your campaign is built, the better off you'll be.

If you want to set an adventure in the Mayan jungles of the Yucatan, for example, it would behoove you to learn a little bit about those jungles before you begin playing. In this way you can avoid embarrassing incidents, such as a player whose character got devoured by a tiger showing up with a book proving there are no tigers in the Yucatan jungles.

You can learn about exotic places and strange peoples in many ways: You can go to the library and page through encyclopedias and almanacs; you can read books (both fiction and non-fiction) and magazines; you can talk to people who've been to the places you want to "send" your characters; you can even watch TV and movies. Research doesn't have to be painful!

You can (and should) delegate much research to your players. If a character wants to build a huge pool and stock it with man-eating sharks, assign the player the task of learning about sharks, selecting a species, and determining food and other care requirements.

Be prepared, but never let lack of knowledge interfere with the flow of the game. Perhaps the most important thing to remember about being an Administrator is that your word is final; if you don't know something, make it up!

Storyteller: Telling stories is fun, making this one of the Admin's most enjoyable tasks. As Admin, you'll take your players on a tour of your game world, dropping them into mystery stories, often of your own creation.

You are encouraged to create stories for your campaign. If time does not allow this, or you would like to see some examples before you try your own, modules published by TSR, Inc. provide exciting adventures for your PC secret agents. Of course, you are free to borrow plots, gimmicks, storylines, and conflicts from television shows, movies, or books.

Tips for creating and telling exciting tales of mystery and suspense are presented in the pages that follow.

Game Designer: In addition to being part judge, part actor, part encyclopedia, and part storyteller, every Administrator is part game designer. For one thing, you'll find yourself editing these rules, using the ones you want and ignoring the ones you don't like. Then, when you begin playing, you'll either create a game world from scratch or tailor a published campaign or adventure to your own needs.

Your first design decision is determining how realistic a game you want: You can pick the reality level of your campaign by using or ignoring the reality rules. You may even decide to create your own reality rules!

Your second design decision is determining what kind of game you want to play: The *Top Secret/ S.I.*™ game is designed for espionage roleplaying, but the same rules can be used to run a campaign about commandoes, mercenaries, police, federal agents, private detectives, or any other action-oriented 20th century genre.

Your third design decision is determining the relationship of your campaign world to the real world. Do you want a world where high-tech sci-fi devices are commonplace, and evil villains are forever struggling for world domination (or destruction)? Or would you rather play a more realistic campaign, using agencies such as the CIA and KGB? How you answer these questions will determine your approach to the game.

Always consider your players' interests when you make these design decisions. If your players all want to be private eyes, don't force them to be spies. If all of your PCs have the Gambling skill, consider setting an adventure in a casino. If they are all skiers with Arctic Survival skills, a mountain or winter adventure would be in order.

1. Here Comes the Judge
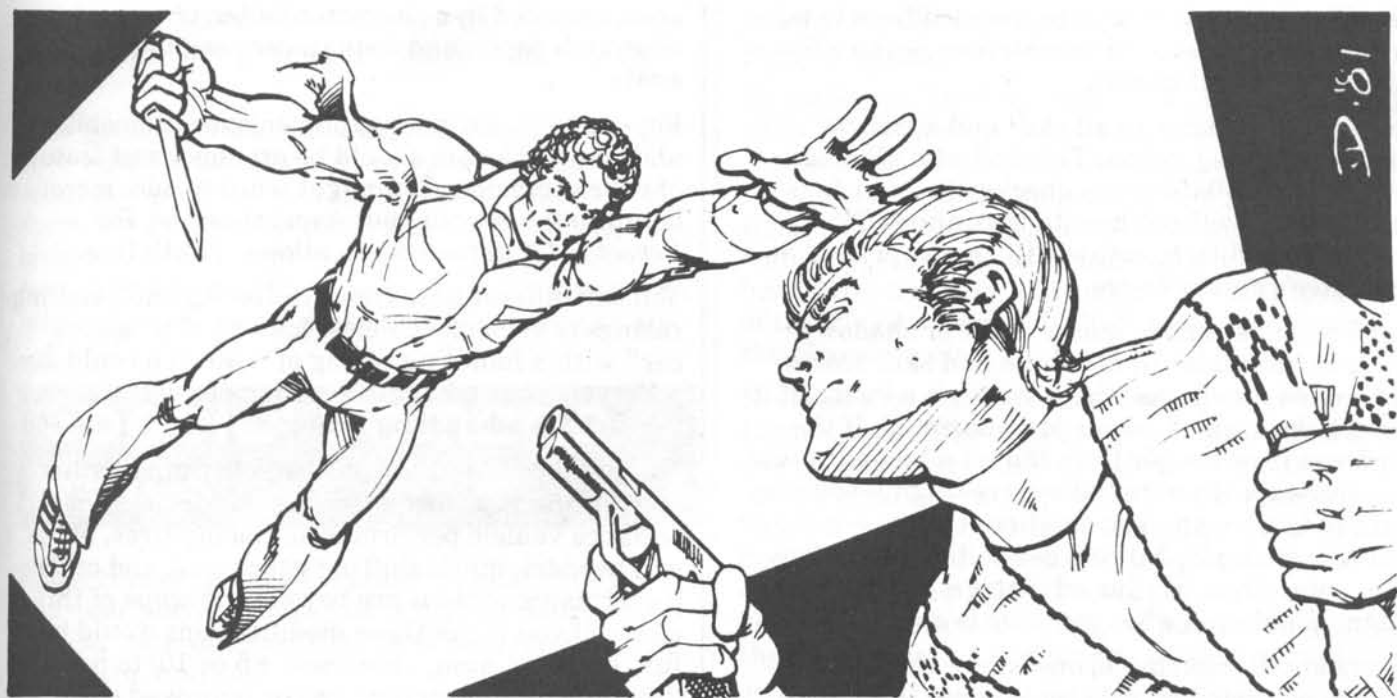
As Administrator, you are the keeper of the rules, the final authority on all rules questions. This chapter includes some new rules, some expansions of rules found in the Players Guide, and some suggestions for dealing with special situations you're sure to run up against during the course of a campaign.

Skills

For simplicity's sake, a character with a zero level skill can do everything a character with a fifth level skill can do — there's just a greater chance of failure. This is an easy rule to learn, but the real world doesn't always work this way.

If you want, you can interpret advancing levels of skills in a more realistic way: As characters gain levels, their chance to perform various tasks gets better, but in addition, they learn how to do more and more things.

For example, a zero level airplane mechanic might be skilled at working on piston-engine

planes, but know nothing about jets. At level 3, you might say, the character can work on jets, but not until level 5 can that character work on a space shuttle or rocket. Attempts to perform a task beyond the limits of a character's knowledge are made at ½ or even ¼ skill level.

Modifying Die Rolls

You can always assign positive or negative modifiers to PC and NPC scores to reflect specific situations in a given adventure. Modifiers can be used to achieve the level of detail and realism you and your players want. Modifiers can also be a handy "fudge" factor, allowing you to make easy tasks easy and hard tasks hard.

Situations Not Covered by the Rules: While the game system accounts for most eventualities, situations are sure to arise that are simply not covered by the rules. When this happens, you will have to use common sense and make something up.

Here's an example of how to use modifiers to take into account unusual circumstances — the effect of darkness on skill checks.

Darkness is a factor in all skill and attribute checks involving vision. This includes all attack and defense rolls, driving checks (if a vehicle is being driven without headlights), and MOV checks. In addition, many skill checks depend on a character's ability to see.

If the scene is dark (a starry night or shadowy alley, for example) all attribute and skill scores are halved for checks where vision is a factor. If it is pitch dark, these scores are quartered. If the darkness is no deeper than that of a moonlit night or a sidewalk illuminated by streetlights you may want to impose an even smaller penalty — a −5 or −10, for example. No rule can tell you how dark it is on your street in your adventure, in your campaign. You decide what modifier is appropriate.

Here's another example, one where the possibilities are so varied no rule could cover them all: What happens if the climax of your adventure takes place on a foggy night? You will have to make some judgements about the effect of the fog in the game.

You can simply describe the fog without giving it any game effect. But giving the fog (or snow or anything else) a game effect is simple if you're willing to exercise your imagination and make a few decisions.

You could decide that visibility is limited to 100′, making weapons useless at longer ranges. All ranged weapon attacks at ranges from 40′ - 100′ might suffer a −25 modifier. Finally, you could determine that the fog impairs the driving abilities of the characters during the big chase scene, so all Driving checks suffer a −30 modifier.

You don't need to go into this much detail, but you may want to if the detail will really enhance the mood you're going for or you want to spice up a key encounter in an adventure.

Figure-and-Forget Modifiers: Most modifiers depend on specific situations and must be factored into your die rolls only when those situations arise. Some modifiers, however, can be figured once, recorded in a character folder, or on a piece of scratch paper, and then never need to be figured again.

For example, say your group enjoys automobiles, and you think cars should be an important feature of your campaign. You might want to add more detail to the cars in your game than the *Top Secret/S.I.*™ game system allows. That's fine.

You can differentiate cars by altering the handling ratings of various vehicles: Instead of a "sports car" with a handling rating of +30, you could say a Corvette has a handling rating of +27, while a Ferrari has a handling rating of +26.

You could differentiate one vehicle from another by creating your own modifiers for devices that enhance vehicle performance: Racing tires, blowers, headers, quick-shifting gearboxes, and other performance options are beyond the scope of this game. If you think these modifications would be fun, however, assign bonuses (+5 or 10) to handling ratings for racing tires or improved suspensions; add to a car's maximum speed and/or acceleration for headers and blowers (+10 or 15); and so on.

Cars aren't the only things that can be differentiated by figure-and-forget modifiers: Guns, airplanes, boats, motorcycles, animals, computers, and most anything else you can think of can be modified in this way.

These modifications are calculated once and written down. Then it's up to the players to remember that their car has some built-in advantages, or their guns are different from all other guns. This adds detail to your game without the headache of having to remember all of those details each time you sit down to play.

Common Sense and Winging It: Sometimes, during the course of play, situations will arise in which a modifier is desirable, but the rules don't give you one. The rule here is: Make something up, roll some dice if necessary, and keep the game moving.

For example, the equipment lists do not go into detail on the height and ground clearance of each vehicle. However, common sense tells you that a

sedan is not as tall as a delivery truck, and that a jeep has greater ground clearance than a sports car.

It is quite possible that a partially-opened garage door would allow the sedan to pass beneath it while stopping the van in its tracks. Likewise, if a sportscar chases a jeep into a rocky field, the sportscar driver might be required to check every turn or two to see if his car gets hung up on a rock while the jeep driver doesn't have to check at all.

Special Damage Rules

These rules expand the options available to you and your players. Here you'll find guidelines for dealing with unusual sources of damage like disease, acid, and gas.

Acid damages specific areas of the body. It can be caustic or extremely caustic. Caustic acid does one point of damage on contact to any body part it touches, plus an additional point per minute until the victim washes. Extremely caustic acid inflicts 1d4 points of damage on contact, plus an additional point of damage every 4 turns until washed off.

A jar or other vessel containing acid can be thrown like a hand grenade. Unless the container is already open, assign it a chance of breaking or opening on contact. A glass jar striking a brick wall might open on anything but a lucky break; the same jar might have only have a 50% chance of breaking if it hit a character, and even less if it hit a feather pillow. A character struck by an "acid grenade" suffers 1d4 wounds to randomly determined areas.

Cold affects characters in the forms of frostbite and hypothermia. If you want weather to play an important role in your campaign, read a bit about wind chill and proper clothing.

In game terms, frostbite affects skin that is exposed to very cold air, or to moderately cold but windy air. Once each hour (or more often, if condi-

tions are truly extreme), exposed areas take 1 point of damage.

Hypothermia (or "exposure") affects a character's CON. The character loses 1 point of CON every five minutes to an hour, depending upon temperature, wind chill, clothing worn, and physical activity. A character engaged in heavy exercise doesn't suffer hypothermia as long as he or she can keep busy, but remember the endurance rules (page 66 of the Players Guide)! If CON drops below zero, the character dies.

Disease and Radiation affect characters slowly. Exposure to either will usually be treated as a campaign feature rather than as something that affects a particular adventure. But remember that no player likes watching a character die a slow and painful death, so use these sparingly (if at all) and make sure players know in advance if an adventure (or action within an adventure) puts them at risk of succumbing to disease or radiation.

The effects of disease and radiation vary with the virulence of the disease, the length of exposure to radiation, and a host of other factors. Figure an affected character loses 1 point of CON at a time, at a rate you determine. An extremely lethal and fast-acting disease might claim a point every two hours, but it is far more likely the character will lose a point once every few days or even weeks. If CON drops below zero, the character dies.

Exact effects of disease or radiation sickness are up to you. Likely symptoms include dizziness, weakness, sleepiness, delerium, and so on. If diseases are curable (and, if you like, even if they're not . . . in the real world), a Medicine skill check can effect a cure. Recovery involves the return of CON points at the same rate the disease sucked them away.

This is a good area for research — if you're going to bring disease or radiation poisoning into your campaign at all, you should know what you're talking about. Best advice: Don't mess with this unless it's absolutely necessary to the story you want to tell.

Drowning and Asphyxiation affect characters by cutting off the air supply. Characters can hold their breath for their CON score in seconds.

Heavy exercise while holding breath cuts this time in half. After this time is up, the character must make a WIL check each turn or lose consciousness. Unless the air supply is restored, the character will die within 1d6 minutes.

Electricity affects a character the instant the shock strikes the body. You determine if the jolt is powerful enough to knock out or kill the character. If it is, the shocked character makes a WIL check to avoid the effect (unconsciousness or death). A character who successfully avoids death must still make a WIL check to avoid falling unconscious. The check may be at ½ or ¼ WIL if the electric shock is severe. Characters jolted into unconsciousness remain that way for 2d6 minutes.

Falls from heights up to 20' are no big deal for the trained agent: Characters can fall up to 20' and land safely by making a REF check. If the check fails, characters sustain 1 wound for 1d4 points of damage. Roll 1d10 for each wound to determine the location of the damage. All falls do wound damage, regardless of the distance fallen.

Falls from heights greater than 20' can do significant damage: For each 10' beyond the first 20, characters suffer one additional wound and add one point of damage to all wounds. A successful REF check eliminates one wound.

For example, say Ulyanov pushed Ling off a 60' building. She makes a REF check. If it succeeds, she takes 4 wounds of 1d4 + 4 each: one wound for falling the first 20' plus 4 additional wounds for the next 40', a total of 5 wounds. She makes her REF check, so she drops one wound, for a new total of 4. Each wound does 1d4 + 4 damage — one extra point for every 10' beyond the initial 20. If her REF check fails, she'll take all 5 wounds, with each doing 1d4 + 4 points of wound damage.

The description above assumes a character falls onto a hard, smooth surface (like concrete). If the character falls onto a broken, slanted, or rough surface (a pile of rocks, a tractor, or a steep hill), all of the distances listed above are halved. Characters can fall only 10' and land safely by making a REF check. For each 5' fallen, characters suffer extra wounds and extra points of damage.

Falling on something soft (deep snow, hay, tall grass) doubles each of the distances above. Characters can fall 40' and suffer no damage with a REF check; additional wounds and damage are added per additional 20'.

Characters falling into water automatically escape damage if the fall is less than 20'. They can fall up to 100' safely on a successful REF check. Failure means the character takes 1d4 points of wound damage to a randomly determined location. Each additional 50' beyond 100 adds an extra wound and an extra point of damage.

Gas is carried through the air and may affect anyone who breathes it. The three most common types of gas are tear gas, sleep gas, and poison gas.

Tear Gas causes no actual damage, but does cause uncontrollable coughing and crying. Characters make WIL checks each turn they are exposed; failed checks mean they are incapacitated and must spend 1d6 turns in fresh air before they are again capable of action.

Sleep Gas does no actual damage, but induces unconsciousness in those characters affected by it. Each player makes a d% roll to determine how long his or her character is out of action; the number rolled is the number of turns spent sleeping.

Poison Gas kills characters affected by it. The lethalness of poison gases varies (along with the price). One that causes instant death would be nearly priceless; one which caused the loss of 1d10 points of CON per turn (until the victim received first aid) might cost only $250. Availability and cost are up to you.

Heat affects individual body locations. The amount of damage caused depends on the source of the heat and the length of exposure. A character falling into a furnace might suffer 1d8 points of damage per turn to each body area; a character darting through a burning house might suffer 1 point of damage every other turn to each area of the body; a character who spent too much time under a sun lamp might get a bad sunburn. Heat damage is an Admin's judgement call.

Poison comes in four basic varieties. Some must be taken *orally*; some must be *inhaled*; some work

on *contact*; and other must be *injected*. Poison must be administered to the victim correctly or it will have no effect.

All poisons do CON damage. How much damage they do, and how quickly they work varies. Each poison has a two-number rating: The first number tells how much damage the poison does; the second number tells how long it takes to do that damage. A poison listed as 4d10/1 inflicts 4-40 points of CON damage each turn. Another poison, rated 1/300 does just a single point of damage every 300 turns (or 10 minutes).

Special Combat Rules

The combat procedures explained in the Players Guide cover most situations, but there are some circumstances you may want to spring on your players to surprise them: What happens when humans fight animals? How do you handle a fight in the dark? What happens when a character on the ground has to fight a character in a helicopter? These questions are answered below.

Animals

Your characters will most often find themselves up against human foes; their allies will most often be human allies. But one day, you may want to drop a black widow spider on their beds, or suspend them over a pit filled with snakes. This section tells you how. Several animals are listed below. Using these examples as guides, you should be able to create any creature known to man.

Animals are given CON and MOV ratings like human characters, although animal ratings can be higher or lower than the human maximum and minimum. In addition, animals are given a combat rating, a damage rating, and, in some cases, a poison score.

The *Combat Rating (COM)* is treated just like a

human's Close-Combat skill. A roll less than or equal to this number means the animal has attacked successfully. On a successful attack, the creature does the damage indicated by its *Damage Rating (DAM)*. This can be a die to be rolled, a single point, or no damage at all (for very small creatures). Animal *Poison Ratings* are treated just like normal poison ratings (see pages 8-9).

ANIMAL EXAMPLES

Animal	CON	MOV	COM	DAM	POISON
Black Widow Spider	1	3	40	—	1/30
King Cobra	45	12	70	1 pt	1/10
Doberman	35	140	55	1d6	—
Housecat	6	120	30	1 pt	—
Tiger	88	150	75	1d8	—
Bull	110	140	50	2d6	—
Elephant	220	80	60	3d6	—

Animals in Combat: Animals are treated just like humans in combat. The Admin (or a player whose pet gets involved in the action) rolls normally for initiative. Then, a d% roll against the animal's combat rating determines whether the creature attacked successfully. Hit location is determined by the tens digit of the creature's die roll. And so on. The only difference between human and animal combat is that animals can't defend.

Animal Hit Locations: For four-limbed creatures cat-sized or larger, use the human hit location diagram with sensible modifications. The right arm becomes the right foreleg, or right wing, as appropriate. Divide the creature's CON score by 10 to determine how much damage each body area can take, as you would for a human character.

For animals housecat-sized or smaller, ignore hit location (unless you want to use the called shot rules to hit an animal in a particular location). Each animal has a CON score. When the creature takes this many points of damage, it dies.

In some cases you need to make up a new hit location diagram. Large fish and snakes have the various areas spread along their bodies, with 0 always

at the head and 9 always the tail. In the case of animals which use their tails for grasping (some monkeys) or as a weapon (crocodiles), ignore "hand" hits and assign what would be hand hits on a human (areas 6 and 7) to the tail. For an octopus, call 0 or 1 the head and 2-9 one leg each. Get the idea?

Vehicle-Mounted Weapons

There are two types of vehicle-mounted weapons: swivel-mount and fixed mount.

Swivel-Mount weapons are those that can move independently of the vehicle to which they are mounted. The belly gun of a B-17 bomber and a machine gun mounted in the bed of a jeep are swivel-mount weapons.

Aiming a swivel-mount weapon is a matter of swinging the weapon around until the enemy is in your sights. Then it's a simple matter to squeeze the trigger. To fire the weapon a character has only to make a skill check (modified by movement and any other appropriate factors).

Fixed-Mount weapons are those that can't move independently of the vehicle to which they are mounted. The wing guns on a World War 2 fighter plane and the forward-firing machine guns of an attack helicopter are fixed-mount weapons.

Fixed-mount weapons are a bit more difficult to use. Before a fixed-mount weapon can be fired, the driver or pilot of the vehicle makes a ½ driving or piloting check. A successful roll means the vehicle (and the weapon) are lined up on the target. The firer can then make an attack, rolling a ½ skill check with the weapon.

Air/Ground and Air/Air Combat

When an attacker or defender is in a helicopter, plane, hang glider, or other airborne vehicle, all attacks against characters, vehicles, or objects on the ground are at ½ skill level.

If both combatants are in separate airborne vehicles, all attacks are at ¼ skill level.

Underwater Adventures

Swimming characters travel at 10% (rounded up) of their MOV ratings.

Characters can outfit themselves with scuba gear (mask, air tanks, regulators, and wet-suit). Each air tank allows one hour of breathing time underwater. Characters wearing face masks have normal vision under water when looking ahead, but lose all peripheral vision. Without face masks, all checks involving vision are at half the normal skill or attribute level. Characters wearing swim fins double their aquatic movement rate (to 20% of their MOV ratings).

All attacks made by characters in the water are at ½ normal skill or attribute level. Characters can declare they are striking at an opponent's equipment as well as his or her body. A hit to area 0, for example, can dislodge the foe's face mask. Similarly, an attack with a knife or other edged weapon can be directed against a diver's air hose. A hit to areas 0, 1, or 2 can sever an air hose. A hit to any other area does normal damage to that area. A successful defense prevents equipment from being hit.

Streamlining Large Battles

Most of the time, you'll have 3 - 6 player characters fighting an equal (or slightly greater) number

of NPCs. But when the PCs launch a full frontal assault against an enemy stronghold, or the enemy sends an army against your player characters' HQ, you could find yourself orchestrating a battle involving dozens of characters. When that happens, use the system below to speed things up: The PCs are played normally, but all NPCs except villains and associates (see pages 23-24) take just 4 points of damage. (If they're really tough, let them take 5 points.)

When these NPCs are attacked, ignore hit location (unless a player considers it important), and figure damage normally. If the damage is less than 4 (or 5 for tough NPCs) ignore it! If it is equal to, or greater, that NPC drops, either unconscious or killed (your decision).

In any event, an NPC who takes more than 4 (or 5) points of damage is out of the fight. You never have to worry about recording wounds for a faceless mass of NPCs. You don't have to keep track of which ones have been hit and which ones haven't.

This procedure is most effective if you don't let the players know you're using it. Use your imagination in describing the effects of hits which don't put NPCs out of the fight and your players will never know you're taking a shortcut.

Special Situations

This section introduces guidelines for a variety of situations every spy campaign should include. Here you'll learn about gambling, seduction, and surveillance — key elements of every successful agent's repertoire.

Gambling

Casinos are not uncommon settings for espionage adventures, and your PCs might need to gamble as part of their mission or to fatten their bankrolls.

Explained here are rules for two simple dicing

procedures that provide odds similar to those in two common casino games: blackjack, and roulette. The probabilities are not exactly the same as in the actual games, but the same principles of betting apply. In a casino setting, these dice games can be used to supplement the roleplaying among the PCs and NPCs.

Blackjack: The object of blackjack is to acquire cards whose value totals 21. Each player is dealt two cards and can then draw cards, one at a time, until one of three things happens. The player can decide his or her total is close enough to 21 and stop; the player can get exactly 21 and stop; or the player can be dealt more than 21 points, a losing hand.

This can be simulated by rolling six-sided dice and trying to get an 11 or 12. Each player rolls 2d6. A total of 11 or 12 wins (a natural). If the total is less than 11, players can roll an additional die or decide the total is close enough to 11 and stop. Players can continue to roll as long as they want or until the sum of all the dice is greater than 12, a losing hand.

Once the player has finished rolling, the Admin rolls 2d6, again, winning on an 11 or 12. If the total is 8, 9, or 10, the Admin holds. If it is less than 8, he or she rolls another die. If the total is still less than 8, another die is rolled. This continues until the total is 8 or greater. If the total is over 12, the Admin loses. If it is 8-10, the Admin beats all players with lower totals, but loses to players with higher totals. Ties go to the Admin.

The Admin pays winning players an amount equal to their bet. Losing players lose whatever money they put up.

Roulette: In roulette, a ball is set spinning in a rotating wheel. On the wheel are numbered slots of various colors. Players bet they can tell which slot the ball will land in when it, and the wheel, stop spinning.

In the *Top Secret/S.I.*™ game, this can be simulated with a d% roll. Players make their bets before the dice are rolled. Players can bet that the result will be one of the "low 50" numbers (0-49), the "high 50" (50-99), an odd number, a string of

numbers (for example, 21-29, or 51-74), or any single number. Bets pay off as follows:

NUMBERS PICKED	ODDS
Low 50	1:1
High 50	1:1
Odd	1:1
String of 24 numbers	3:1
String of 9 numbers	9:1
Single number	95:1

Players can place any number of bets on a single roll. Once all bets have been announced the d% are rolled. All bets that include the number rolled pay off at the odds listed above. For example, a result of 21 would pay players who had bet 21 exactly, odd, low 50, and any string of numbers that included 21. Any time the d% result is a doubles roll of odd numbers (i.e. 11, 33, 55, 77, or 99), the house wins all bets. This simulates the 0 (and 00, in the U.S.) slots on the roulette wheel.

Here's another example: Sebastian places a $100 bet at the roulette wheel, taking the 9:1 odds on a string of 9 numbers. He selects the numbers 21-29. You, as Admin roll d%. On any result but 21-29, you collect Sebastian's $100. If the dice fall between 21 and 29 (inclusive), Sebastian wins $900 in addition to his $100 bet.

NOTE: These gambling games are intended for use in a roleplaying campaign, with make-believe money, as a part of your character's adventures. They are highly inappropriate for use with real stakes!

Intoxication and Drugs

Drugs and alcohol in sufficient quantity always impair attributes and skills.

What constitutes "sufficient quantity" varies. You can either wing this or, for simplicity's sake, say three drinks or any dose of a depressant, barbituate, or sedative is enough to affect a player character.

Characters under the influence subtract 10 from all attributes and skills. This effect can last anywhere from 1 hour on up. Have the effect last as long as your story requires (up to 8 hours) or have the effects wear off after 2d4 hours. For a large dose, subtract 20, 30, or even more from the character's attributes and skills. Have the effects last longer as well.

A character whose WIL has been reduced to ½ or less by drugs or alcohol makes a WIL check (at his or her current WIL score). A failed check means the character falls unconscious. A character whose REF or INT falls to 0 or below automatically falls unconscious for 2d4 hours. When this time is up, he or she can be awakened, but will not awaken without assistance for another 1d6 hours.

Non-Intoxicating Drugs: Not all drugs cause intoxication. Some mind-altering drugs, such as LSD and mescaline, can be used to disorient and confuse victims, as well as cause hallucinations. The effects are very similar to mental illness. These effects can last for quite a long time. The effect can last as long as your story requires (up to 12 hours), or it can last 2d6 hours.

Other drugs, such as amphetamines, can be used (with some risk) to reduce fatigue for a time — up to ten hours in some cases. To determine the length of time the effect lasts, roll 2d4.

Hallucinogens: A character subjected to a strong dose of a hallucinogen makes a WIL check (or a ½ or ¼ WIL check if the dose is very strong). Failure means the character loses track of reality and behaves irrationally for 2d6 turns. You and the player can work out a way to roleplay this situation or you can roll 1d6 and consult the table below:

1) *Attack* — the character attacks a randomly determined PC or NPC.

2) *Catatonia/Cower* — The character goes into a motionless trance (catatonia) and cannot move, or becomes extremely fearful, seeks a hiding place, and remains there against all forms of persuasion.

3) *Panic* — the character runs in terror in a randomly determined direction, moving his or her full MOV score each turn until the irrational behavior passes.

4) *Gibber* — the character doesn't menace any-one, but is incapable of any rational thought, action, or communication. Gibberers will find something of interest and watch it or play with it until something else captures their attention.

5) *Delusions of Command* — The character decides that he or she is in charge, and imme-diately begins issuing orders and making plans. Any attempts to disagree result in angry protest and possibly violence.

6) *Absolute Calm* — The character views every-thing coolly and unemotionally, regardless of the situation. Movement faster than a walk and close combat are not possible. In ranged combat, only prepared shots are allowed. The character will not seek cover voluntarily but won't object to being dragged to safety.

Amphetamines: Characters performing light exercise can quadruple the amount of time they can work before resting by using amphetamines. In addition, characters using amphetamines can miss a night's sleep with no immediate ill effects. Amphetamines don't help characters engaged in heavy exercise.

There's a price to pay for the use of amphetamines — once they wear off, the user's INT and REF scores are halved for the same amount of time the drug's effect lasted. In addition, after 24 hours of continuous amphetamine use, characters must make an INT check every hour. Failure means the character suffers one of the 6 effects listed for hal-lucinogenic drugs, above.

NOTE: Needless to say, we don't condone the use of the substances described above. These rules are for roleplaying purposes only. The emotional, physical, and legal consequences of alcohol and drug use can be devastating. Steer clear of alcohol and drugs.

Observation

Assuming there is adequate light, and nothing in the way to block line of sight, characters automat-ically see occurrences in a wide arc (call it 150 degrees if you want to be precise) before them. To note activity directly to the right or left (and some-times even directly behind) characters can be allowed an INT check.

Whether you allow this check depends on circum-stances. If activity going on behind players is com-pletely silent, don't give players a chance to notice it; if the activity is very noisy, give them a full INT check; if it's a little noisy, use your judgement — maybe a ¼ INT check would be appropriate.

All observation INT checks can be modified according to the specifics of a given situation. If players are rolling to spot a train passing ten yards to their right, give them a hefty plus to their INT scores; if they're rolling to spot the eyes moving in a painting on the wall directly to their left, give them an equally hefty minus; and so on.

In addition to being used to notice activity, INT checks can be used to spot objects, clues, hidden items, and so on. Obvious things — a body on the floor, for example — do not require checks. Anyone entering a room will see. If the body is under the couch, but a foot is sticking out, allow each charac-ter a full INT check. If the body has been hidden, leaving a small bloodstain on the floor, make it a ½ INT check. If the stain has been hidden because a carpet was moved over it, and a PC had seen the rug in a different position previously, allow a ¼ INT check to see if the character notices the change.

If a player states that his or her character is searching an area, double that character's INT score for purposes of these checks. How long a search takes is up to you. If the searching charac-ter looks directly at a clue (picking up a rug under which a hidden blood stain can be found, for exam-ple), no INT check is needed to make the observa-tion.

In determining whether characters notice some-thing unusual, even something right in front of them, you may want to roll secret INT checks for each character. That way players won't know whether they've missed spotting something or not. If you tell them to roll to spot something unusual

or hidden, and they miss, they'll know they've missed something, giving them knowledge their characters couldn't have.

Seduction

Many game situations will prohibit seduction attempts — combat, chases, interrogation, business proceedings, even opposite beliefs between the pair of characters. You decide when a seduction attempt is allowable.

A character making a seduction attempt must roll a WIL check. If this is successful, the other character can roll a WIL check to resist the attempt. If this second check succeeds, the seduction doesn't work, and both characters can act freely. If the second check fails, the seduced character is enamored of and attracted to the seducing character.

A seduced character will do anything short of jeopardizing a mission or the life of a friend to remain in the seducer's good graces. Any additional developments are left to your discretion and the discretion of your players.

A character seduced by another can't attack the seducer without first making a ½ WIL check. A successful check allows the attack and undoes the earlier seduction.

Player characters are subject to seduction attempts by NPCs.

Special Equipment

The Equipment Book includes a wide variety of devices spies will find useful, but your players are likely to think of lots of things not found in this set. You, too, will no doubt come up with some unique ideas for special equipment.

You or your players may want a device that looks like one thing, but actually performs a different function — a flashlight that works as a sawed-off shotgun, or a camera that explodes, for example. You may find that a particular adventure calls for a one-man rocket suit or a miniature submarine.

Two factors affect availability of special equipment — how exotic the equipment is, and where the agents are when they decide they need something.

Though it is possible to design a submersible 120′ yacht or a miniature space shuttle, most spy agencies would not provide one to their agents. The potential benefits of such exotic devices wouldn't justify their cost. This sort of item would be available only when the needs of a specific mission made it absolutely necessary. And, in all likelihood, the PCs would have to return the yacht or shuttle at the end of that mission, though this is entirely up to you.

Availability of equipment — special and ordinary — also depends on where your characters find themselves — a group of agents stranded in the Burmese jungles without a radio would have only the equipment they brought with them, or could make themselves.

In the end, you will decide whether to allow a piece of special equipment, how much it costs, where it can be obtained, and so on. To help you make these judgements, here are some guidelines for the development (and control of) special equipment:

Design: The design and construction of a piece of special equipment must be performed by someone with sufficient *time*, *money*, and *expertise*. Though it's not impossible for player characters to design and fabricate their own special items, they will rarely fulfill all three of these requirements.

Spy agencies often have one or more engineers, even whole departments, devoted to special equipment design. (The Orion Foundation, about which you'll learn more on pages 50-54, has its G4 Bureau, for example.) If players can give a reasonable description of a device, and you don't think it will unbalance a campaign, these departments can usually produce it.

An NPC who works as a design engineer for the G4 Bureau or another special equipment depart-

ment can be an interesting associate for the PCs. (For more about associates, see page 23.)

Cost: This can be a major factor in determining availability. If a spy agency provides a piece of equipment, don't worry about the cost. Assume the agency picks it up.

If the PCs want to buy something from an outside source, do a little research to find a similar real-world item and use its cost (inflated just a bit, perhaps). If you can't find a real-world equivalent, take your best guess, and always guess high — equipment shouldn't be too readily available. Hardware shouldn't solve problems; ingenuity and roleplaying should.

Reality: Your campaign's level of realism will also determine what sorts of equipment are available. Unless you want to run a science fiction campaign, teleporters, time machines, cigarette-sized atom bombs, and cars that turn into spaceships are beyond the scope of the normal espionage game.

However, humankind is always on the verge of startling scientific and technological breakthroughs. Who's to say laser and particle-beam weapons don't exist right now? Who's to say some international energy conglomerate doesn't have a nuclear fusion reactor in action in some remote part of the world? Special devices that are just around the corner for us can add some spice to your game.

Security Devices

Security devices can serve several purposes. They can be designed to bar entry to an area, to set off an alarm if an intruder triggers the device, or to neutralize the intruder.

Many security devices are common even in everyday life — locks, safes, alarms, and so on. Many are less common, and your players may know little about them. This section will tell you everything you need to know to throw some nasty surprises at your characters.

If players want to obtain a high-tech security system for their own property, estimate the cost of a system like the one they want and proceed from there. The more components, and the more complicated the pieces, of a security system, the more it will cost.

Preventing Unauthorized Entry: The devices listed below protect objects or places by keeping intruders out. Security devices of this sort can be as simple as walls, moats, and cliffs (which act as physical obstacles to bar an intruder's path) or as complex as the latest high-tech vault. The most common preventive security devices are locks and safes.

Locks protect doors, windows, or other points of entry on buildings, vehicles, chests, and other objects. In the game, locks are given a numerical rating from 0 (a simple lock) to 99 (a virtually uncrackable one). This number is subtracted from the Lockpicking skill of any character attempting to pick the lock.

Safes range from breadbox-sized metal boxes to small concrete and steel buildings. Some safes have time locks, controlled by clocks, and cannot be opened until a certain amount of time has elapsed. Others are electronically safeguarded, and can't be opened without one or more special devices. Time locks and other electronic safeguards make safes essentially uncrackable unless characters use explosives.

A safe that can be cracked has a numerical rating, like that of a lock. This number is subtracted from the Safecracking skill of any character trying to break into it. A small safe might have a rating of 10 while a bank vault would be a 75 or more.

Detecting Unauthorized Entry: These devices are designed to detect the presence of an intruder, rather than to prevent his or her entry.

Circuit Alarms, attached to a window or door, detect the raising of the window or the opening of the door, tripping an alarm.

Closed-Circuit Video Cameras record the presence of anyone or anything passing before their field of vision and transmit the information to a video terminal.

Geophones (underground microphones or cables) can be placed in the ground, and will detect vibrations up to 150' away. Operators can detect the vibration caused by a single human footstep. The vibrations reveal whether a person is walking, running, or dragging something heavy along the ground!

Infrared Sensors on opposite sides of a doorway or hallway trip an alarm whenever someone or something breaks the beam.

Magnetic Sensors can be placed on the ground to register the presence of large metallic objects like cars. These 2" × 7" sensors send a signal to an operator with a control box the size of a pack of file cards.

Microphones detect the presence of sound. They can be omnidirectional, picking up sounds from all around, or unidirectional, picking up sounds from one direction only. Microphones come in all shapes and sizes.

Microwave Sensors operate in much the same way infrared sensors do, but microwave sensors can be much farther apart — up to 250'. They detect the presence of anyone breaking the beam from ground level to a height of 3'. (Some even cover an area from ground level to 6'!)

Personal Alarms allow people to trigger alarms manually, without attracting the attention of intruders. These can take the form of a button on a shoe or hat which can be pushed to signal an alarm. They can also take the form of a personal distress device worn under a character's clothing. This could be set to sound a siren and/or a remote alarm if the character doesn't move for 30 seconds.

Pressure-Sensitive Plates can be placed on the ground to detect even the slightest weight. Any pressure on such a plate sets off an alarm.

Room Alarms can be placed in the center of a room or other area. They will trigger an alarm if anything moves within a pre-set radius up to 50'.

Vibration Sensors register the slightest vibration of a fence, or the slightest movement of a car or other object. When vibration is sensed, an alarm is triggered.

Bells and Whistles: The types of alarm the devices above can be set to trigger varies almost as much as the devices themselves. Lights and sirens can be hooked up so that any disturbance illuminates or alerts everyone in the vicinity.

Security devices can also be hooked up to beepers, blinking lights, video terminals, or computer screens. They can be set to trigger devices in virtually any location — a safe opened in Los Angeles could cause a light to blink on a computer screen in London.

Lethal/Neutralizing Security Devices: These devices are designed to stop intruders by injuring or, if necessary, killing them.

Gas can be a potent element in a security device. It can cover a large area in very little time, causing a variety of effects depending on the type of gas used (see page 8 of this book).

Mines can be buried in the ground, or concealed in doorways, windows, and other vulnerable points. When a mine explodes, it generally inflicts 2d6 points of damage to the part of the body closest to it. More powerful mines are available, as are less powerful ones.

If you place a minefield in the PCs' path, assign it a density rating from about 05 to 40 or so. This is a percentage roll you make each turn during which any PCs move through the minefield. If you roll the density rating or less, a randomly determined PC has stepped on a mine.

Pits can be used to catch unwary characters. They might be covered over and made to resemble the floor or ground. Any significant weight on the camouflaged cover will spring the latches, sending the unfortunate who stepped on it tumbling. An empty cell, poisoned spikes, hungry tigers, or just about anything else you can imagine could be waiting below.

Weapons like guns and grenades can be set up so they're triggered by a specific intruder action — a door opening, a footstep on a certain stair. Such a weapon has a basic Ranged Weapon skill of 50 (though you may want to make it more effective if the trap designer was especially skilled, and less effective if the trap was set up hurriedly or by an

incompetent). Modifiers for range also apply.

Other Devices in this category include nets or cages that drop from above, doors that close and lock automatically, or even ropes that lash out to entangle intruders.

PC Rewards and Controls

The object of the game is to have fun. You have fun watching players deal with the problems you create for them. The players have fun solving those problems and watching their characters develop and change, learning from their experiences, becoming more proficient in their skills, moving up through the ranks of the agency for which they work.

Obviously, in order to grow and change, characters have to remain alive. The gift of life is probably the greatest reward you can give a PC.

Keeping Characters Alive

The *Top Secret/S.I.*™ game world is a dangerous one and characters will almost certainly die during the course of a campaign. If a thug or minor NPC bites the dust, well, life is tough. But PC death shouldn't be common — players should really have to work to get their characters killed!

Never employ the "instant death" check — a skill check where failure means certain death — when player characters (or important NPCs) are involved. When you throw characters into a situation fraught with peril, give them an out. If the first attempt to save their necks fails, give them a second check in the form of a sudden, unexpected bit of luck; if the second chance fails, let them spend Luck Points. If they're out of Luck Points, then they're out of luck.

The second chance you give the characters doesn't

have to be good, mind you: Sebastian, hanging by a fingernail from the roof of a skyscraper, for example, might be given a STR check to see if he can hang on until a rescuer arrives. If he fails, he falls. Luckily, however, there just happens to be a flagpole directly below his precarious perch.

Character Improvement

Another way to keep everybody happy is to award Fame & Fortune points. These points reflect the experience characters gain during an adventure and can be used to improve characters in a number of ways.

Giving Out Fame & Fortune Points: At the end of each playing session or adventure (at your discretion) Fame & Fortune points can be passed out as follows:

•Each character who survived can be awarded one point.

•A character who performed an exceptionally heroic act, risking life and limb in the process, may be awarded an additional point.

•A character who roleplayed a difficult encounter with an NPC may also be awarded an extra point.

•A character who single-handedly accomplished the goal of a mission (or kept the mission from self-destructing) should definitely be awarded an extra point!

Adding all this up, you'll find that a single character can get as many as four Fame & Fortune points in a single play session. This should be a very rare occurrence — one or two points are plenty for any character under ordinary circumstances.

Fame & Fortune points can be saved — they do not have to be spent as soon as they are awarded.

Using Fame & Fortune Points: Players can spend Fame & Fortune points to develop their characters in a variety of ways. They can be used

to improve existing skills or add new ones; they can be used to improve attributes (though attribute increases aren't automatic); they can be used to add advantages (and sometimes disadvantages!); and, under certain circumstances, they can be used to buy Luck Points.

Improving Skills: A Fame & Fortune point can be used as a skill point for purchasing a new skill, or adding to the level of an existing one.

Skill costs remain the same whether a skill is purchased when a character is first created or added later in a campaign. The costs of additional skill levels remains the same as well. Check the skill lists in the Players Guide for the exact cost of each skill. At the end of an adventure, players can buy or improve as many skills as they can afford.

However, a character who wants to acquire or improve an Education skill must study (or do some homework). This takes time — how much is up to you, but a point a month wouldn't be out of line.

This study-time rule can be extended to other skill categories, if you want. Just make sure you tell your players in advance what they'll have to do to improve skills, and how long it will take.

Improving Attributes: A Fame & Fortune point can be spent in an attempt to improve attributes, up to a normal human maximum of 79. (Attribute scores above 79 may be possible — that's your decision — but such high scores will take your game out of the realm of the possible and into the realm of science fiction or comic books.) Only one attribute can be improved after each adventure, regardless of how many Fame & Fortune points a character has.

To improve an attribute, a player announces which attribute is being improved, subtracts one Fame & Fortune point from his or her total, and makes a d% roll. Unlike other d% rolls, however, success depends on rolling *higher* than the attribute being improved, rather than lower.

If the roll is higher than the attribute score, the score is increased by 1 point. All skills governed by that attribute are also increased by one point. If the roll is less than or equal to the attribute score, no increase is allowed and the Fame & For-

tune point is wasted.

Buying Luck Points: A character who has no Luck Points left at the end of an adventure can spend one Fame & Fortune point to purchase 1d4 Luck Points.

Remember, you never have to tell players how many Luck Points they have (in fact, you *shouldn't* let them know their totals). When they run out, however, let them know so they can buy more, if they want.

A Word of Caution: Fame & Fortune points are tangible rewards for good roleplaying. They make characters more proficient and players enjoy receiving them, but be cautious about handing them out too fast. This has the dual effect of diluting their worth and creating enormously powerful PCs. Make your PCs too powerful and you'll be hard-pressed to come up with challenges equal to their talents.

Financial Rewards

In addition to Fame & Fortune points, you can reward players with cash, in the form of payment for jobs well done. How much PCs get paid will vary from job to job and campaign to campaign. The only important factor when determining payments is the amount of money you want players to have.

In general, you don't want your players to be too wealthy — that will just tempt them to substitute expensive hardware for creative roleplayiing. Still, giving players too much money is far better than giving them too many Fame & Fortune points. After all, you can always wreck expensive hardware; the only way to get around ultra-powerful characters is to kill them off or come up with ever greater (and sillier) challenges.

If your villains have any cash around when PCs defeat them, you can be fairly sure the players will want to take it, giving them another source of cash. Bear this in mind when creating adventures and determining how much to pay characters for completing missions.

Forcing characters to keep track of every penny they spend during an adventure (and having to assign costs to everything yourself) is the surest way to slow down a roleplaying game. For simplicity's sake, ask your players what standard of living they'd like to maintain and then give them one daily cost to cover food, lodging, newspaper and map purchases, and other reasonable expenses. If they want to live like kings, give them a high daily cost; if they live like paupers, give them a low one. (Actual figures will vary from location to location.)

When players buy expensive or unusual items (anything in the Equipment Book, for example), subtract the cost from the character's cash reserves. Check availability and legality of weapons and specialized equipment players want to buy for their characters. The agency for which they work may take care of these details, but sometimes PCs could be forced to deal with black marketeers. Black market costs will be 2 or 3 times the costs listed in the Equipment Book.

Intangible Rewards

In addition to Fame & Fortune points and money, you can reward your players in less concrete ways.

Gratitude of NPCs can be a meaningful reward. If the PCs save the life of a police officer, for example, make that officer a friend for life: Such an NPC might influence the entire police department's reaction to the PCs, and would certainly give players access to information they might not otherwise receive. An NPC who's in the PCs' debt might show up when the PCs are in trouble and help get them out of a tight spot.

A Sense of Accomplishment will be reward enough for good, highly motivated players, and you don't have to do anything to make it work when the adventure is over. The players will simply sit back and bask in the satisfaction of a job well done.

Record-Keeping

In order to keep your game moving, you'll want to keep record-keeping to a minimum, but there are some items of information about the game rules, the PCs, the NPCs, and the adventure settings you'll need at your fingertips.

Game Rules

The Admin Screen in this set contains the most important charts and tables needed during play. Set up between you and the players, it serves as a handy device for concealing maps, NPC stats, and dice rolls from the players, as well as presenting you with a lot of valuable information. Set up the Admin Screen and you shouldn't need to do too much flipping through rule books during a play session.

As useful as the Admin Screen is, you'll want the Players Guide and the Administrators Guide close at hand to settle rules questions during play. Whenever possible, have a player look things up for you while you deal with the other players.

PC Information

You should write the PCs' attributes, advantages, disadvantages, luck point totals, and most important skills on a piece of scratch paper. You need this information in order to design challenging adventures for your players. You will also need it in order to make secret attribute and skill checks for the PCs.

For example, say some thugs are trying to pick the lock on the door to the PCs' hotel room. You decide that each character in the room has a ½ INT chance to hear the lock being manipulated. If you ask all the players to make the checks, they'll know something's up even if the check fails. If you have the PCs' INT scores written down, however, you can make the roll for the players. If the checks

fail, they, like their characters, are none the wiser. Any who succeed are told they hear someone fiddling with the lock and can act accordingly.

You will also want a record of advantages and disadvantages. If a character is clumsy or suffers from traumatic flashbacks, you will have to remember to incorporate this into the game at appropriate moments. If a character is incredibly good-looking or incredibly ugly, NPCs may react in unusual ways to them. Information about advantages and disadvantages can be crucial.

The most important record of any location is a map or floorplan. Maps of several locations are included in the *Top Secret/S.I.*™ box. Use these as guides when you create your own location maps.

Graph paper with one inch squares is ideal for making maps. For most locations, 1 square = 10 feet works well (and you can play directly on the map). Some locations may require different scales: One square = 20 yards works well for large areas, like military installations; one square = 1 mile may be necessary if you're mapping an entire island.

NPC Information

The fun in any *Top Secret/S.I.*™ game comes from the interaction between player characters and non-player characters. For this reason, you may want to keep a file of NPC character folders — a stack of pre-generated, fully fleshed-out arch-villains, major henchmen, PC allies, and so on. You'll find that providing detail and color for the most important NPCs, and keeping the information near at hand, will add considerable life to the campaign.

Clearly, however, minor NPCs — thugs, gunmen, low-level enemy agents, police, service personnel, and soldiers, for example — don't need this kind of detail. Printed on the Admin Screen you'll find several "generic" NPCs. When you need a cop, use the cop on the screen; when you need a thug, use the one we've provided; and so on.

For an extra-challenging encounter, or for the

sake of variety, increase one or more of a generic NPC's attributes by 10 or more.

By preparing major NPCs in advance and using the generic NPCs on the screen as needed, you shouldn't have to worry much about NPC record-keeping.

You'll find more about NPCs and how to play them in Chapter 2, "Your Hour Upon the Stage."

Players' Responsibilities

You will be the busiest person, by far, at the gaming table, but do not hesitate to delegate any record-keeping responsibilities you can to the players. Players should be responsible for the following information:

Skills: Each player is responsible for recording his or her character's skills and skill levels.

Equipment: Players should record all necessary information for weapons, vehicles, and other items of equipment. They are also responsible for keeping track of ammunition expended in combat, although reminders from you on this point are not inappropriate.

Wounds: Players keep track of their characters' hit points, including CON losses, damaged body areas, and damage types sustained.

Money: Players should keep track of their financial reserves. Play money (from an old game, perhaps) can be used to keep track of PC cash flow. This is especially useful if money changes hands frequently in your campaign.

2. Your Hour Upon the Stage

During the course of a *Top Secret/S.I.*™ campaign, you'll be called upon to play the role of everything from a little old lady to a criminal mastermind out to rule the world. This is where you get to show off your acting skills.

A roleplaying adventure may involve dozens of non-player characters, all of whom you will play. Sounds overwhelming, but don't worry. By the end of this chapter, you'll have all the information you need to people your world with interesting NPCs — suitable allies and nemeses for your player characters.

The NPCs in a campaign fall into four general categories: Associates, Villains, Major Henchmen, and Extras.

Associates are characters with whom the PCs work, associate, or live. They play important parts in a campaign. Associates might accompany PCs on adventures or meet them in exotic locations with that desperately needed piece of special equipment. Each associate should be a well-rounded character, with his or her own character folder.

Villains serve as primary, recurring, adversaries for the PCs, and must be created with care. A good villain can make for a super adventure, while the best plot in the world has a hard time overcoming a boring bad guy. Like associates, villains should be fully-developed characters with multi-faceted personalities and each villain you create should have a complete character folder.

Henchmen are important secondary characters. They can work for the villain, for an associate, or for no one at all. They may show up in more than one adventure, or they may not. These characters play pivotal roles in an adventure, but don't need to be fully fleshed out. You'll want to give henchmen a full set of attributes and skills, but advantages, a psychological profile, and a detailed background are probably not needed.

Extras will make up the majority of the NPCs in your campaign. These are the waitresses, cab drivers, police, anonymous gun-toting enemy agents, shopkeepers, and anyone else who appears to serve a short-lived, however significant, purpose. Extras can be played with a minimum of game stats.

Creating Extras

Extras are created to fill specific niches in your campaign: The PCs are in a restaurant, so you need a waitress; they're breaking into an enemy stronghold, so you need guards.

Much of what and who an extra is will become apparent as he or she interacts with the PCs. All you need to determine about most extras before you introduce them to the PCs is a "first impression."

First Impressions

When the PCs first encounter an extra, they will gain a first impression. This will generally include:

Age and sex, which will almost always be obvious through looks, voice, or both.

Appearance, which can be very briefly described until the PCs ask for details — "tall redhead" or "stout and frowning" are both adequate descriptions of extras. If race, style of clothes, or anything else is worth noting, you should add this information.

Extras Interacting with PCs

Extras are created to serve some specific purpose in your campaign. You'll know in advance whether an extra is likely to converse socially with the PCs, conduct business, fight, or do something else.

Conversation and business transactions will generally be handled by roleplaying. For this, you might find it useful to give the NPC a "handle." A handle is simply a characteristic, body trait, or personality quirk that helps you and the PCs visualize the person that they are dealing with. Handles are explained in greater detail under "Playing NPCs" on pages 24-25.

In most cases, extras have no need of game attributes. However, if one attacks the PCs, gets attacked, participates in a chase, or otherwise gets involved in an action scene, you will need to generate an attribute or two on the fly.
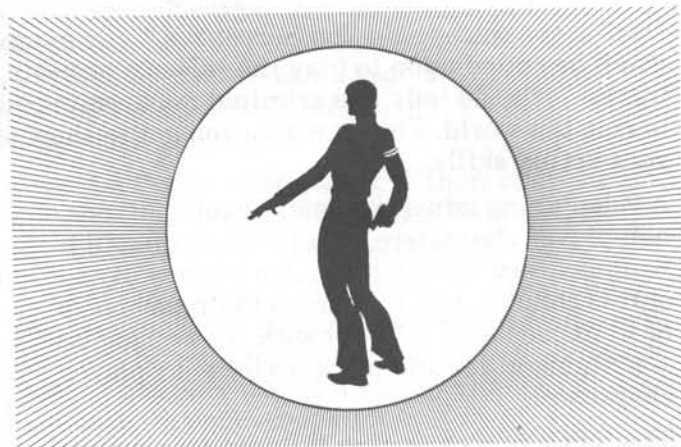
Or, you can use the generic NPC . . .

The Generic NPC

This character is really a lot more exciting than the name makes it sound. The only "generic" part about a generic NPC is his or her attribute scores:

The generic innocent bystander (or waitress, or bank clerk, or whatever) has scores of 35 in each attribute, and 4 damage boxes per body area.

But generic NPCs are male and female, white and black, old and young . . . The differences between NPCs are not in their attributes, but in their looks, their attitudes, and (sometimes) their skills.

For extras whose interaction with the PCs might involve a lot of attribute and skill checks, you can give your generic NPCs a little more detail:

The Generic Thug: This brute has scores of 45 in STR and REF, and a level 0 firearms skill with whatever weapon he carries. He has a level 3 Driving skill, and makes Driving checks at 50. The generic thug is commonly encountered as the lowest echelon of bad guy, but may also be a guerrilla, a poorly-trained guard, or a rioter.

The Generic Soldier/Policeman: This character has attributes of 45, level 3 firearms skills (of your choice), and Basic Melee. He will have other specialized skills (driving, piloting, interrogation, etc.) as appropriate for his role in the adventure. This character can also be used as a skilled criminal, a mercenary, or a well-trained security guard.

Custom Extras

If you want, you can roll attributes for extras to make them unique, you can use generic statistics, as described above, or you can simply make up attribute and skill levels as needed during play. A cab driver, for example, would have above average Driving ability, and a *New York* cabbie might be a killer with a baseball bat.

When rolling attributes for extras, do not add 10 to each d60 roll. Extras have a range of attribute scores between 10 and 69, rather than the 20 to 79 spread PCs have. The +10 bonus is for PCs only — it's one of the ways they are distinguished as above average!

However you determine an extra's statistics, never waste time working out any more details than necessary. Remember: The difference between one NPC and another is in the roleplaying, not in statistics.

Creating Associates and Henchmen

Associates and henchmen are characters with whom PCs interact on a regular basis, so they need to be more detailed than extras.

The first thing to do is to generate a first impression as you would for an extra. Then, give associates and henchmen enough skills to perform their roles in the campaign — a special equipment engineer needs a high INT and a thorough knowledge of engineering.

Attributes can be made up out of the blue or they can be rolled. Associates and henchmen can be given the +10 bonus on *one or two* of their attribute rolls, if they're supposed to excel in a particular field.

To bring an added dimension to associates and henchmen, give them a few advantages and disadvantages. Don't bother balancing points, just give them advantages and disadvantages you think will make for interesting roleplaying.

Sometimes, players will have a hand in creating their associates. These associates are called contacts.

Contacts

A contact can be an expert in a certain field, or a source of information with good connections, or a skilled driver, pilot, or computer specialist. Players can determine a contact's areas of expertise, background, place of residence, personality, and so on — the details of his or her relationship with the PCs.

You generate a contact's attribute scores, advantages, disadvantages, and skill levels as you would for any other associate. Roleplay the parts of contacts just as you would any other NPCs. They are generally friendly toward the PCs, and tend to be trustworthy. They are not slaves or philanthropists, however: They will help a PC and, perhaps, his or her companions, but will expect compensation if they are brought along on a mission or contacted in advance about some task. A contact who is ill-treated will react like any other person, and may stop being friendly.

At your option, you can allow each player to create an NPC as a contact at the start of the campaign. As the PCs adventure, you can allow them to add a contact every seven or eight game sessions.

Creating Villains

A villain, in game terms, is not just any bad guy who throws a few slugs at the PCs or tries to blow up their car — a villain is an NPC who organizes the mayhem, who pays the assassins, or perhaps wields the blade himself with consummate skill. A villain is powerful and skilled, a worthy adversary for the player characters!

Villains are the most important NPCs in your campaign. They provide the PCs with motivation, and the players should have a strong sense of triumph and accomplishment when a villain is finally vanquished.

Your campaign should probably have one strong villain (at most, two). The villain is the man or woman behind all the trouble the PCs find themselves in. The villain is the person pulling the strings, controlling the activities of henchmen and extras.

When creating villains, use all the rules for creating player characters, including the +10 per d60 roll, a minimum of 275 attribute points, and all the advantages, disadvantages, and skills. Then, if a villain is still not as tough, or skilled, or strong as you want, pump up the scores some more.

Villains can have attribute scores as high as you want, and any villain worth his or her salt has at least one Luck Point — more if the villain is likely to take part in combat.

Motivation

What does your villain want? Why does he or she want it? In order to roleplay effectively you need to know the answer to these questions. Get a good handle on your villains early in the game and you may even find adventure ideas arising from the bad guy's goals.

Resources

Villains can have all the evil dreams they want — without adequate resources, they won't get anywhere. Your villains should be equipped with whatever they need in order to achieve their goals. They shouldn't be invincible, but if they're too wimpy, the players won't get any feeling of accomplishment when the villain is defeated.

The End-All-Life-As-We-Know-It device shouldn't be available to your villains (though the upcoming test of a prototype of such a device could lead to a neat adventure). Mountain strongholds, underground research labs, ocean-bottom retreats, and Manhattan penthouses should all be well within reach of the ambitious villain. And villains almost always have a large pool of lackeys (extras) to perform their dirty work or to feed them information.

Playing NPCs

Playing the roles of various and sundry NPCs takes a certain amount of acting talent, but there are some shortcuts even non-actors can use to give their non-player characters some personality. This section presents a number of ways to make NPCs easier to handle.

Tags

Ideally, every NPC who so much as says "hello" to the PCs, should appear to be a unique individual. This isn't as difficult to accomplish as it sounds.

A "tag" is a vivid trait of some kind that becomes apparent to anyone meeting the character. Select one or two from the list, or make up your own, for each NPC the PCs meet. Mentioning these tags or acting them out will make these characters much more lifelike and memorable.

Suggested NPC Tags

Bossy/Rude
Apologetic/Meek
Gum/Tobacco Chewing
Gaze, Shifty/Staring Repeated Gesture (hand
   through air, scratch nose, etc.)
Laugh (unusual)
Distinctive Style (punk, disco)
Unusual Walk
Chain Smoking
Depressed/Morose
Angry/Frustrated
Sexy/Flirtatious
Ever-present Pet/Companion
Nervous/Fidgety
Prejudiced
Unusual Breathing (wheezing, rapid)
Drinking
Ever-present Possession (cane, monocle, ring)

These tags are the NPC equivalent of the player character's Psychological Profile. In fact, the tags listed above can be used by players to round out their own characters just as you use them to round out the NPCs.

If you want PCs to have tags, show this list to your players. Have them write their selections (or new tags of their own creation) on the blank lines in the Psychological Profile section of the character dossier. Like other aspects of the profile, tags have no game effect — they're strictly roleplaying aids.

Voice

How NPCs sound can determine how players react to them. A character's voice can embellish or even define his or her personality.

Accents are a simple and effective means of depicting an NPC. They reinforce characters' nationality, which can often be important.

Many accents are relatively easy to mimic. Watching movies in which actors speak with accents can enhance your skill at mimicking vocal styles.

Pitch and Tone are factors you can vary from time to time to reflect the diversity of NPCs. Altering your voice slightly when playing an NPC will help players visualize that character.

Distinctive Speech Traits, such as a nasal tone or lisp, can also be used to make an NPC memorable in the minds of the players.

PC/NPC Interaction

The most distinctive and memorable NPCs in the world won't mean a thing if they don't act and react in a believable manner. This section will help you determine how to determine your NPCs' general reactions to player characters. It will also discuss ways of dealing with bribery and interrogation attempts, both of which are sure to crop up in any espionage campaign.

General Reactions

Non-player characters have emotions like any other characters. If shocking things happen, they will likely be as shocked as the PCs. Let the players know how NPCs react to various situations — show their amusement, their disappointment, and their anger.

If you don't know how a particular NPC will react in a given situation, make a *reaction roll*. This roll will tell you how an NPC feels. For example:

A player character finds himself staring at the business end of Ulyanov's Uzi submachine gun. The Web agent laughs evilly and says, "Prepare to meet your maker, fool . . ."

"Wait a minute," the PC pleads. "Don't shoot. I don't want to die."

Under circumstances like these, Ulyanov, being an utterly contemptible sort, would just shoot — his reaction would be to ignore the fellow's pleas. The Admin knows that, and the player should, as well.

But what if the PC knew the whereabouts of Ulyanov's arch-rival, Sebastian Cord? Would the Web agent spare the player character's life in exchange for that information? Maybe yes, maybe no. This is the time to make a reaction roll.

The PC attempting to influence an NPC to do something rolls a WIL check. If successful, you roll a WIL check for the NPC. If the character offers enticing inducements — money or protection, for example — the NPC's WIL might be reduced to ¼ or ½. If, on the other hand, the NPC is strongly motivated against the proposal, double his or her WIL.

Continuing the example, the PC makes a WIL check to see if Ulyanov is interested in Sebastian's whereabouts. The roll succeeds, so Ulyanov needs to make a WIL check. But Ulyanov is inclined to kill the Orion Foundation agent in his grasp, rather than go after Sebastian at this point, so his WIL check would be against his WIL score *times two*. If this roll fails (not likely), Ulyanov is suckered by the PC's ploy. Time to get back to roleplaying — will the PC lie? Will he tell Ulyanov where Sebastian can be found? Only time will tell.

Bribery

In some places, bribery is a way of life, and players will be expected to grease many palms before they can get an entry visa, arrest warrant, driv-

er's license, or whatever. In other situations, bribery is not only inappropriate, but also illegal.

A bribery attempt involves one character offering another money, information, or another valuable commodity in return for some favor (information, a front row seat for a Las Vegas night club show, and so on). Bribery can also be used to persuade a character to perform a dangerous, illegal, or uncharacteristic act.

If a player character is offered a bribe by another PC or an NPC, the success of the bribery attempt is a matter of roleplaying. Player characters always decide for themselves how they'll respond.

If, however, an NPC is the target of a bribery attempt, and you aren't certain whether or not the NPC will accept, make a reaction roll for that NPC as described in the previous section.

The more compelling the bribery attempt, the greater the modifier you should apply to the victim's WIL check when making the reaction roll. If a lot of money is offered, for example, the bribery attempt should have a greater chance of success than if a token amount is offered. What constitutes a lot of money for a given NPC is up to you — a customs official and a multi-millionaire might see the same bribe very differently!

Interrogation

The difficulty of prying information from unwilling lips is one of the oldest problems in the espionage field. Methods of interrogation range from the unpleasant to the extremely distasteful. It isn't desirable or necessary to learn about actual interrogation techniques in order to have fun playing the *Top Secret/S.I.*™ game — all you need to know is how to use the Interrogation skill described on page 44 of the Players Guide.

The effectiveness of an interrogation attempt depends to a great degree on the victim's motivation to talk. This motivation is represented in the game by modifications to the victim's WIL score on rolls to resist talking.

Factors which can modify resistance rolls include bribery and rewards (both promised and given), pain or unpleasant conditions (torture, the use of bright lights, tying the victim up, etc.), believable threats of any kind, or long-term deprivation (solitary confinement, no food, water, or heat, etc.).

The actual modifier applied to the victim's WIL will vary depending upon circumstances, the strength of a character's sense of self-preservation, the threats or incentives employed by the interrogators, and so on. You can modify a roll up or down by as little as one point, or you can have the victim make a ¼ WIL check — you can even insist on a lucky break to avoid talking.

A character with the Interrogation skill who is subjected to interrogation can roll against that skill instead of against WIL when trying to keep from talking.

NPC Combat Tactics

There are some situations in which interaction between PCs and NPCs will lead to violence. How your NPCs fight can go a long way toward establishing them as unique individuals. A gang of untrained thugs will fight differently from a well-trained S.W.A.T. team — even if both groups have identical statistics, the differences in style will set them apart.

Non-player characters are quite capable of using traps, ambushes, tricks, traitors, and any other advantages that come to mind. The level of subtlety must be suited to the NPCs.

Thug Tactics

Street gangs, muggers, attackers who have no reason to fear the PCs, and groups with overwhelming numbers will favor frontal attacks, perhaps accompanied by lots of shouting.

Such enemies won't usually stick around very long if their group starts receiving wounds. If one of them is killed, make a WIL check for the group (or the leader, if you've fleshed out such a character). A failed check sends the group into instant flight.

Trained Fighter Tactics

Professional criminals, spies, soldiers, and other experienced fighters will approach combat more cautiously. Often, one or two NPCs will fire while others move forward. These combatants will utilize cover and, if possible, surprise.

Trained fighters will generally retreat cautiously from a fight, rather than bolting in panic. They might feign a retreat in order to draw the PCs from cover. The exact point at which such a group will fall back from a fight should be determined by their motivation: If they are just trying to scare the PCs, then one or two wounds will probably convince them to withdraw. If their mission is to kill the PCs at all costs, they will probably fight until knocked out or killed.

Police Tactics

In battles involving police, assume they will fight like the trained professionals they are, and that backup officers will be called to the scene almost immediately. The number of reinforcements and the time of arrival will be determined by the situation: In a district that is heavily patrolled, another car or two might arrive within 10d6 turns. In a rural area, backup might not arrive for 10d6 minutes, or more.

Police departments in most cities employ a special unit, such as a S.W.A.T. team, to handle dangerous tactical or combat situations. Such teams will employ snipers as well as tear gas, drawn-out negotiations, and surreptitious entry to neutralize criminals and terrorists.

If a person sought by police is wanted badly — murderer, kidnapper, spy, or smuggler — watches will be placed at airports, train and bus stations, and perhaps even roads leading out of town.

Playing Villains and Henchmen

Adventures become much more meaningful for players if you give them strong villain characters as adversaries. After you create these villains, you will find these suggestions helpful in playing them for maximum effect.

Use a Tag or Two

Tags can be extremely helpful in creating a vivid villain. Assign one or two to the villain before the PCs encounter him or her, and make common use of them throughout the campaign.

These tags should, of course, be appropriate to the villain's character, and might be used to amplify his evil nature. A villain who giggles constantly, while sentencing prisoners to death, can seem more menacing than one who kills coldly and unemotionally.

Make Them Very Bad Indeed

Villains are villains because they do things that menace the innocent people of the world. The villain's motivation may be, on the surface, altruistic — "I want to destroy life to give mankind a chance to start over" — but, in actuality, the motivation shows a callous lack of regard for the lives of others.

Once you have determined how evil the villain will be, you must provide vivid illustrations of this fact to the PCs. The more immediate and dramatic the illustration, the better. It can be as effective for the PCs to see a villain casually turn and shoot a cat for the enjoyment of its death, as to hear him boast about planning a train wreck that costs many lives. Both show how bad the character really is.

Villains do not have to be without redeeming social qualities — one might be very skilled at raising orchids, another is very nice to her daughter. As long as the redeeming features are not central to the character's nature, they will make the villain a more well-rounded character without detracting from his or her nastiness.

Balance Villain/PC Strength

In addition to being nasty, villains must be appropriate: their goals must be the sort of goals which will naturally bring them into conflict with your player characters; their skills must be such that your PCs have a chance of coming out on top.

If your PCs are skilled underwater adventurers, don't send them up against a villain whose base is in the middle of the Sahara desert. If your PCs are ace pilots and crack computer specialists, don't

create a villain whose goals and methods would make these specialties useless.

A villain planning to disrupt computer operations throughout the United States would be a suitable foe for computer specialists; a villain ensconced in an impregnable fortress would be an ideal nemesis for a team of demolitions experts.

Give PCs a Personal Grudge

Once you've created a suitable nemesis, you must convince your players to send their characters after him or her. One easy way to do this is to have your villains involve themselves with your player characters. One non-lethal encounter, highlighting the villain's villainy, hinting at his or her ultimate goals, should provide all the motivation your players need to go after the NPC.

There are a number of ways you can arrange this first encounter:

Threaten Associates or Dependents: If a villain attacks, harms, threatens, or kidnaps an NPC who is very close to the PCs, they will be highly motivated to act against that villain. The villain could even murder the associate or dependent, but don't go overboard bumping off everyone associated with the PCs.

Defeat the PCs: If a previous adventure, or the initial episode of the current one, involves an encounter where the PCs are foiled, perhaps easily, by the machinations of the villain, they will certainly want to set the record straight. The villain might wound or capture one of the PCs, or destroy an important item belonging to them. Try something along the lines of "Remember that old mansion you used to use as a headquarters? Well, it's trashed." That ought to get the PCs going.

Compete With the PCs: If the villain shares an area of expertise with one or more of the PCs (race car driving, gambling, computer design), interesting conflicts are sure to arise. Certainly, the villain, whose expertise is challenged, will be motivated to show the PCs up for the bumbling

oafs they are. Player characters may even be motivated to show up the villain!

Betrayal: No enemy is as hated as the one who used to be a friend. The PCs are sure to want to track down villains who used to be friends, contacts, or associates, but turned bad. They may want to save such a villain from him- or herself or they may want to bring the NPC to justice. Either way, they'll be sucked into the conflict.

Closing a Case

Eventually, you or your players may tire of a particular villain; or players may utterly destroy the villain's operation. This is the time to give your villain an obscure death.

Villains can be killed (though the death of a villain should be nearly as difficult to achieve as the death of a player character). Like PCs, they have Luck Points with which to avoid some deadly situations, but even a villain's luck can run out. In such a case, if an opportunity arises for the villain's body to vanish, take it. Leave the the PCs no actual proof of the NPC's death. ("He disappeared in the avalanche"; or "Gunfire knocked him off the bridge into the river"; or something equally vague.)

This is a common spy story gimmick and it's equally useful in a spy game: A villain is a terrible thing to waste. Once you go to the trouble of creating a fine villain, why dump him or her after one adventure? If a nemesis returns to menace the PCs, all of their original motivations still exist, plus they will have been embarrassed by his or her reappearance.

3. The Font of Knowledge

One of the delights of running a roleplaying campaign is that you can remold the world in any ways you want. As long as you're consistent, and your players know how the world in which their characters live differs from our own, you can bring back Atlantis, create real, live extra-terrestrial beings — you can do anything you want.

Still, in an espionage game, you'll probably want to keep your game world fairly close to the real world. You will find that the more you know about the real places in which you set your adventures, the more detailed your descriptions of characters and events, the more fun you and your players will have.

If an adventure takes the characters to New York City, for example, why not drop your fictional characters and fanciful events into the "real" New York? Provide the PCs with details about the sounds of grid-locked traffic, the look of graffiti on walls and subway cars, the smells from sidewalk hot dog vendors, the look of canyons made up of mirrored office buildings, and so on. The real world can be a colorful background for your characters' fantastic adventures.

Learning about the world needn't be a lot of work. (This is a game, after all, not school!) You can pick up interesting details about the world from a variety of sources:

Sources of Information

The most effective way to learn about the world, without a doubt, is to travel. See the world for yourself. For those of us who find this impractical, the following sources of information are recommended.

Almanac: This is a good source of information about the world as it is today (and, to some extent, how it came to be that way). An almanac will tell you what form of currency is in use anywhere in the world (and what it's worth in relation to other forms of currency); it will provide basic astronomical information; you can learn a little about noted personalities, past and present, from all nations,

in a variety of fields. As a one-stop source of basic information, almanacs are tough to beat.

Atlas

The old adage about a picture being worth a thousand words applies tenfold to maps. Atlases can fill you in on geography, transportation systems, travel distances, and population, as well as travel distances, major ports, airport locations, and a host of other valuable details. Atlases which include photographs along with maps can be very helpful — "You arrive at the Palace and this is what you see . . ."

Encyclopedia

If nothing else, the diligent Admin will want to consult an encyclopedia before setting an adventure in a given location. An encyclopedia provides descriptions of a variety of places, as well as maps, illustrations, and other useful details.

Magazines, Newspapers, and Non-Fiction Books

Many magazines and newspapers cover current events which, with a little embellishment, make ideal espionage adventures. Travel books and magazines feature photos of exotic lands and strange peoples. History books about revolutions, the rise of political movements, and the ways in which dictators came to power can provide source material for your campaign. With some name-changing, real-world despots can be transformed into monstrous game villains.

The Reader's Guide to Periodic Literature, found in most libraries, is an invaluable aid for finding magazine articles on topics of interest. Similar indexes exist for books and newspapers. If you don't know how to use these resources, ask your librarian to help you.

Movies and Television

Television documentaries and travelogues are incredibly useful for providing details about a particular place or event. But even fiction films and ordinary television series can be valuable.

If you know that a movie or show was shot on location in a place where you want to set an adventure, watch it. Pay attention to what's going on in the background, looking for the kinds of details that will bring a campaign to life. What do the police wear? What do the buildings and streets look like? Often, the kinds of impressions you can get from a single scene will give you enough detail to make an entire city come to life in your campaign. If you have a VCR, even better — watch the pertinent scenes several times if you can.

As an additional bonus, watching spy movies, thrillers, or action and adventure shows will often inspire a plotline, conflict, or character in your game. Don't hesitate to borrow these!

Novels and Stories

Reading fiction set in exotic locations and involving complex plots can be a very good source of inspirational detail.

Novels and stories are also a great source of ideas for plots and conflicts. Writers who might be of particular interest to *Top Secret/S.I.*™ players include Alistair MacLean, Ian Fleming, John Le Carre, Robert Ludlum, John Gardner, and Len Deighton.

Player Help In Research

Don't hesitate to call upon your players to help out with research tasks. For example, if you really need to look up a fact in the almanac or atlas during play, have one of the players find it for you so

you can continue to run the game.

In addition, players should research any information that is of direct concern to their characters. A player whose character is a nuclear physicist should know a little about the basics of physics, if this is to be an important part of the PC's character. Never make this a requirement, but point out to the player that his or her enjoyment of the game will be enhanced by adding a little realism.

Never ask the players to research anything that will give them information their characters shouldn't have. Look up crucial information yourself.

If You're Stumped, Make Something Up

Research and realism are all well and good, but never let the lack of a fact bring your game to a halt. Better to make something up and keep the game moving than to slow down play by looking up every picky detail. Remember, your game world should resemble the real world, but, in the end, it's yours to do with what you will.

If you don't know what types of cars are commonly encountered in Mexico City, make a reasonable guess, give the players a description, and get on with the game. If your players catch you bluffing, correct yourself, and *then* get on with the game. Most of the time, your players will be too caught up in the adventure to give you a hard time — at least that's the ideal.

Achieving that ideal takes the talents of a master storyteller. The storyteller's art is described in the next chapter.

4. The Master Storyteller
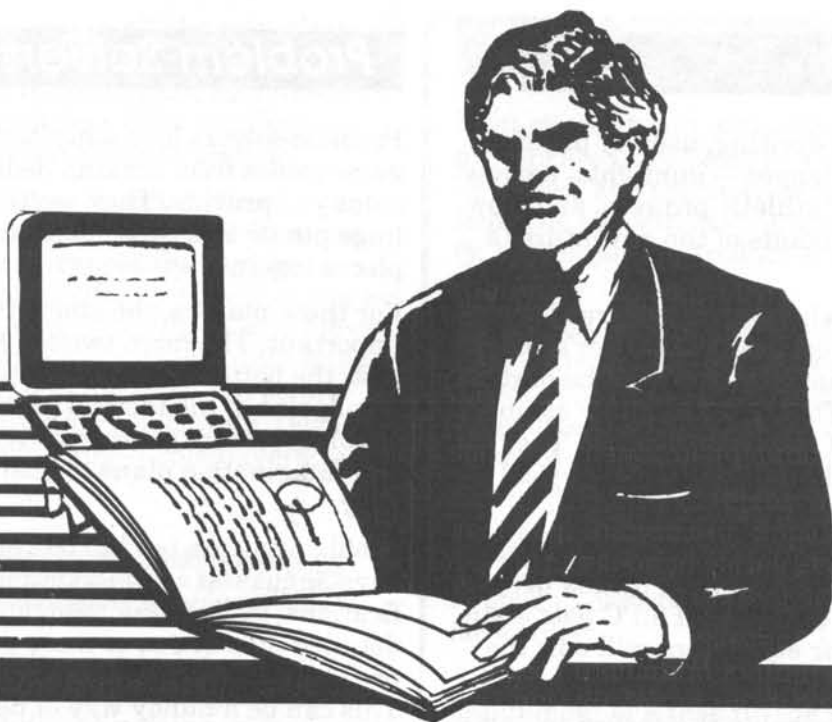
The Administrator's job in a *Top Secret/S.I.*™ game is to involve players in spy stories as intricate, surprising, and detailed as any novel or movie. This chapter provides tips about storytelling that will make your task easier and more enjoyable.

The important ingredients of a story are characters, conflicts between those characters, and the settings in which those conflicts arise. A good roleplaying game, like a novel, movie, or television show, needs all of these elements.

Characters are easy — the Players Guide showed you how to create varied, well-rounded player characters, and NPCs are treated in some detail in this book. Conficts will arise naturally, as PCs and NPCs work toward their diametrically opposed goals. Settings can be pulled right from the headlines and researched in ways described in the previous chapter. Throw these elements together and you've got a story.

But there are as many stories as there are people to tell them and the elements described above can be put together in countless ways. How *you* put these elements together depends on the sort of story you think your players will enjoy and on the sort of story you want to tell.

Understanding Your Players

There are many different approaches to roleplaying: Some campaigns emphasize action, with combat and chases providing the bulk of the activity. Others specialize in intrigue and mystery, with convoluted plots and numerous clues for the astute PCs to discover. In still others, character interaction is most important, with action taking a back seat. You decide which type of campaign is best for your group. Understanding the interests of your players will make this a lot easier.

Roleplayers can be divided into three general categories (with, admittedly, fuzzy boundaries). There are Adventurers, Problem-Solvers, and Roleplayers.

Adventurers

Adventurers delight in exciting, usually physical, sometimes violent challenges — gunfights, narrow escapes, daring feats of athletic prowess, and blowing things up are high points of the adventurer's game.

The game is most fun when an adventure allows the adventurer to use his or her character's abilities, skills, and equipment to deal with the obstacles of the adventure. These players enjoy combat above all other types of gaming activities. They prefer adventures in which dangerous, physical obstacles must be overcome by force.

Such players judge their characters more by their weapons and specialized skills than by any deep philosophical or moral concerns. If a PC gets slain, another PC with similar equipment will suit the player just as well.

This type of gamer is probably the easiest to please because his or her needs are so easily met. A succession of ambushes, gunfights, and brawls in dangerous settings will ensure an entertaining evening. Generally, you don't have to struggle to motivate these players; a simple suggestion of a mission (such as "Sic 'em, boys!") will usually be enough to get them started.

A little creativity can keep adventurers' campaigns fresh and interesting. Vary the tactics and weaponry of the opponents and devise a variety of physical challenges to enhance your encounters. Don't just have a fistfight — have a fistfight on a window cleaner's scaffold fifty stories up on the side of a skyscraper. Don't limit yourself to car chases all the time — have the villain jump onto a boat, locomotive, or snowmobile occasionally.

Typically, players start out as adventurers when they first start to roll the funny dice found in games like this one. In some cases, players enjoy the adventurous life so much they never feel the need to try any other type of roleplaying campaign. If your players fall into this category, get on with the chase!

Problem-Solvers

Problem-solvers love a mystery. The fun of the game comes from making deductions from obscure clues you provide. They see the campaign as a huge puzzle and their mission is to put all of the pieces together.

For these players, the story itself becomes very important. The more twisted and convoluted the plot, the better. Combat is interesting from the standpoint of the tactical problems it presents. Problem-solvers go to great lengths to concoct wild and imaginative plans to deal with every eventuality.

Problem-solvers tend to be very creative in the development of special equipment, vehicular modifications, and unique weaponry. If you ask for a detailed plan of one of these devices, players will probably be delighted to provide you with one. This can be a handy way of determining if the device will work, and how much it should cost.

These players will lose interest quickly in a campaign that becomes routine. They require mental challenges to remain interested and you have to keep one or two steps ahead of them.

Don't hesitate to borrow ideas for plots, gimmicks, traps, and tricks from books, TV, and movies. Plan stories for these players that develop in levels: A series of clues leads to a location, where more clues point to a different place, and so on. Each little mystery satisfies the players, and piques their interest in the big prize at the end.

Roleplayers

Roleplayers derive most of their gaming pleasure from creating, detailing, and playing their characters. Whether the character spends an evening fighting and driving, running all over town doing research, or simply chatting with companions at the casino, these players can have an enjoyable time.

Roleplayers will keep track of a character's devel-

opment in meticulous detail, all the way down to genealogy and minor possessions. They will develop personalities for their PCs, and watch with glee as their characters form relationships with other PCs and the NPCs you provide.

Adventures are viewed as opportunities for character growth. Motivation is important for these players, so provide occurrences that anger or inflame the PCs to take action — they may not act without such provocation. The villain who blows up a character's favorite car will certainly have made an enemy, and this character can be propelled into an adventure very naturally. Develop associates fully and carefully — roleplayers value attention to detail.

Tailor-Made Adventures

In actuality, most people are a blend of all three player-types, and the successful campaign will have elements of all types of gaming. If, however, your group is made up of a single type of player, don't hesitate to emphasize one type of play over the others. If your group is made up entirely of problem-solvers or roleplayers, skip some of the shootouts. If they're all adventurers, add some combat encounters and spend less time describing the PCs' training and backgrounds.

Story Structure

Despite the many twists and turns of a complicated plotline, nearly all stories follow the same basic structure. This structure has been used by writers, moviemakers, campfire storytellers, and anyone else with a story to tell. It works equally well for a roleplaying game.

This structure begins with exposition, proceeds through development, reaches a climax, and then winds down with a coda.

Exposition

Most stories begin with exposition, where the players are introduced to a problem that needs to be solved, and are motivated to solve that problem. The exposition should arouse players' curiosity, and perhaps introduce some of the significant NPCs.

Some successful exposition techniques include a brief action encounter, such as an ambush or other attack. The attackers should leave some clue as to their identity or else make off with a person or object of value to the PCs, to motivate them to begin the adventure.

Another technique can involve a mysterious plea for help, or other cryptic message. This is especially good at drawing problem-solver PCs into the adventure.

A third and very common expedient involves the assignment of a task by the PCs superiors or controlling agency. This assignment should include enough information about how bad the villain is to motivate the PCs. Alternate motivations can include promises of money, promotion, or equipment upon the successful conclusion of the mission.

If you have time, prepare handouts you can give to your players at the start of an adventure. These can be dossiers on villains or enemy agencies, maps (drawn from satellite recon or whatever), or secret messages.

Development

Once you've drawn the players into the story, begin development. Story development should increase the tension of the game by raising the stakes involved. It should also increase the PCs' motivation to solve the problem. Additional problems are introduced and solved during the course of development — the number of these smaller problems determines the length of the adventure.

These new problems can include combat encount-

ers (in which the characters have to fight their way past an obstacle), escapes, stealthy entries into enemy strongholds, attempts to track down hidden foes, and patient observation of the enemy. Puzzling notes, mysterious warnings, or the observation of strange occurrences can also be used in story development.

Solving the problems described above — the gunfights, the traps, the observation, and so forth — should advance the plot of your adventure. If the PCs break into a building, they should find something that gives them a clue as to where they should go next. If they win a gunfight with the villain's hired thugs, they might be able to take prisoners and gain valuable information.

Most encounters should develop your plot, but that doesn't mean *every* encounter has to push things along. You can throw in encounters just for excitement's sake or as red herrings. This can be an especially good idea if your players are the adventurer type. The right kind of red herring encounter can even work with roleplayers. In general, problem-solvers won't appreciate unnecessary encounters, however exciting they may be.

The development of the story leads gradually, and naturally, toward the climax. As the PCs gain information about the villains and his or her nefarious plans, they will form counter-plans which should, eventually, result in a showdown between the PCs and their primary adversaries.

Climax

When the PCs have gained all the necessary clues, solved all the problems you threw at them during story development, and reached the villain's stronghold, you're ready for the climax.

This should be a highly dramatic scene where the PCs' *ultimate* problem is confronted and, with luck and clever roleplaying, solved. This is usually a showdown between the PCs and the villain. An unusual or exotic setting (an underground fortress built into the side of a mountain or a zeppelin high above the Swiss Alps, for example) can add to the impact of the climax.

This scene should be carefully planned and staged. It should be balanced so that the PCs, through intelligent play, have a reasonable chance of accomplishing the objective. If you make it too easy, the climax will have little impact for the players. If it is too difficult, it will only cause frustration.

Design a climax that gives PCs a chance to use some of their special abilities, be they lockpicking, computer programming, or demolitions. Timing should become important, and tension should build before the PCs find out if they succeed or fail. Often, taking them to the very brink of failure and then giving them the opportunity to reverse their fortunes can add drama.

Always allow several potential solutions to the central problem, any one of which can result in success for the PCs. The players don't have to win all the time, but losing isn't much fun, and you want them coming back for more next gaming session.

Coda

Finally, the story closes with a coda. This should be a relaxing period of pleasant retrospection where the players bask in the glory of their accomplishments and reap the rewards.

This is where the PCs' boss pats them on the back, fills in missing details, and answers troubling questions. You can even throw in one last, surprise, encounter to keep players on their toes. This is also where you pass out Fame & Fortune points and handle routine bookkeeping.

Story Elements

If most stories follow the structure described above, why are there so many different books and movies and television shows? The answer is this: Every author plugs different elements into this

basic structure. The specific events differ from one story to another. The way in which events are presented differs as well. The difference between your game and all others depends on how you arrange the elements described below.

Foreshadowing

Your player characters are enjoying a little time off between adventures. A trip to the park sounds nice. There, they spend a glorious day, basking in the sun. Then, suddenly, without warning, a pigeon swoops down on a young boy, pecks at his face and shoulders, then flutters off. The boy is left, bleeding, dazed, and frightened. The PCs rush to the youngster's aid, thinking the bird's activity is strange, but nothing more.

Not long after, they're called on to save the world from a villain known only as the Birdmaster, a man whose plan is to turn every bird in the world into a vicious killer. Only after they've defeated the Birdmaster and his incredible army of birds do the PCs realize that the pigeon attack was an indication of something much more ominous in the offing. The initial bird attack was but a foreshadowing of things to come.

Foreshadowing means dropping hints, clues, and suggestions about things that might occur later in a story. You can use this technique to warn players about upcoming events (usually deadly events), or as a simple expedient to develop the plot. This is a common literary and cinematic technique, and can be used in roleplaying stories as well.

Mystery

The PCs are called in to investigate the death of one of their closest associates. He was found dead, in the middle of a muddy, open field, a bullet hole right between his eyes. Oddly enough, no bullet was found, however, and there were no footprints or tire marks in the soft mud of the field. A farmer who lives nearby insists that there's never been a helicopter anywhere near the place. The PCs are left with one dead man, many questions, and no clues.

You don't have to design a who-done-it story along traditional lines (though this type of story is well-suited for roleplaying adventures). Mystery, in this context, simply means raising questions that are not immediately answered.

Mysteries raise questions like: "Who attacked us the other night and why?" "Why is there increased traffic at an enemy stronghold? Is something going on there we ought to know about?" and "Why won't our new associate tell us anything about her background? Does she have something to hide?"

Curiosity provides strong player motivation: Characters and events which provoke more questions than they answer will keep your players interested in the story, and will push the story toward its climax at a breakneck pace.

Pacing

This is a measure of how quickly your story develops, which is itself a function of the rate at which you introduce conflicts, clues, and solutions into the plot.

Finding the proper pace is not easy — you have to develop a sense for when your players are stumped or sidetracked and then introduce a new element to regain their interest. Introduce characters, events, clues, and solutions at too slow a pace, and the game becomes boring for everyone concerned; introduce them at too rapid a pace, and the players won't feel challenged. It's a delicate, but crucial, balancing act.

Timing

This is a reflection of exactly when occurrences happen within your plot.

When PCs figure out the villain's master plan, they should also discover that they have a very limited time to stop that plan. There is a far

greater sense of urgency if they know that they must succeed within 30 minutes, as opposed to sometime within the next week and a half.

A sense of urgency, of time running out, of near misses and sudden collisions, is necessary if you're going to create excitement.

Challenge

Challenge is introduced into your game through conflicts — the obstacles you place in the PCs' path. These must be designed so the PCs can overcome them with care, planning, and maybe a little luck. They can't be solved too easily, or they won't be much fun.

For example, if your PCs are all armed with the most advanced automatic weaponry and explosives, they will grow bored if all they fight are knife-armed thugs. Challenge them with an enemy armored car, a pillbox, or a band of well-armed mercenaries. Challenges can be man-made or they can be natural: Nature, in the form of storms at sea, blizzards, forbidding mountains, and dense jungles, can create challenges for the players. Likewise, challenge can arise from a complex plot, where the PCs have assembled some clues but are challenged by the need to discover more.

Challenges, of whatever sort, should be designed to allow the PCs to use their strengths. If one PC is a great driver with a fine car, give him a chance to use that car in a chase during the adventure. If another character is a stealth expert, give her a chance to do some sneaking around.

The secret is to challenge players without overwhelming them.

The Unique and Unusual

Unique and unusual elements will help keep your game interesting. These can be introduced in a variety of ways.

One simple tactic is to set your adventure against an exotic backdrop. Adventures set in the jungles of Africa or the twisting, maze-like streets of the Casbah are bound to be more intriguing than those set in the familiar streets of Anytown, USA. Likewise, you can stage individual scenes in familiar, but challenging locales: Put a gunfight inside the Statue of Liberty; start a chase atop Mount Rushmore; have a fighter plane strafe the Empire State Building; and so on.

You can also have the bad guys throw a surprise or two at the PCs, in the form of new and innovative tactics, strange devices, or unique and unusual villains. The enemy should not become predictable!

Story Design Techniques for Gaming

Now you know something about story structure and how players can be sucked into the action through the use of foreshadowing, mystery, challenge, and other story elements. You've designed your villain, henchmen, associates, and extras. You're ready to put all the pieces together and write (or run) your first *Top Secret/S.I.*™ game . . . almost.

Up to now, we've discussed story elements that apply equally well to any form of storytelling. But gaming has some unique elements you need to understand before you begin designing your own adventures and running your own campaign.

There are three basic types of roleplaying adventure: The *linear* adventure, the *open* adventure, and the *matrix* adventure.

The Linear Storyline

The linear storyline advances from one encounter to the next in a predetermined order. Each

encounter points the PCs toward the next encounter. Players have few obvious choices — they either play the story as you wrote it or they don't. The story breaks down if the PCs don't take the path from encounter to encounter established when you designed the adventure.

The linear storyline is the easiest to design, since you only design encounters and settings you know you are going to use. However, the linear adventure allows few PC choices beyond "How do we handle this problem?" They can't go anywhere you haven't planned; they can't do anything you haven't allowed in the design.

Linear storylines work well in a tournament setting, where you want all players to deal with the same encounters. It can also be made to work in a situation where the PCs are strongly motivated, and all you have to do is point them in the general direction of the villains.

Linear adventures may work fairly well for beginning roleplayers and Admins who have never written an adventure, but even beginners will tire of this sort of thing before too long.

For most types of campaign play, the linear adventure is inappropriate. Players will become frustrated with the lack of choice and feel as if they are being railroaded through the adventure.

The Open Storyline

This type of game places less emphasis upon the Admin's story, and gives the PCs almost complete freedom of choice. Your design objective is to create an interesting world, full of conflicts and options, and turn the characters loose there. The storyline, if any, arises from the actions of the PCs and the consequences of those actions.

For a time, this sort of adventure can be a lot of fun, especially for adventurer-type players. Most players will find themselves wishing for a little more structure, a little more guidance, and some genuine intrigue after a few gaming sessions.

This type of campaign demands a huge investment of time for research and preparation, since you don't know during a given play session if the PCs will go to Miami, Singapore, or Timbuktu. Consequently, you have to be able to Admin these and thousands of other possibilities at a moment's notice. Be prepared to improvise.

The easiest way to run an open campaign is to deemphasize the story by simply presenting the conflicts and letting the players take it from there. Find out from the players, in advance, where the PCs plan to go during a given session, so you can research the setting and prepare some encounters. Don't spend a lot of time detailing specific encounters — instead, sketch out a variety of them and use those that seem appropriate during play.

The open campaign makes it very difficult to structure a story. You may design encounters only to find they never get used. You can increase the likelihood that encounters will be used by keeping them flexible: For example, if you design an encounter for a nightclub, don't decide that this is a nightclub on Park Avenue in Manhattan. Say it's the next nightclub the PCs enter, wherever that happens to be.

The open campaign is a real challenge, but stick with it long enough and you'll find that you have created a detailed and believable game world — and that's a most satisfying feeling.

The Matrix Storyline

This adventure format allows you to develop a detailed story, with a planned and developed plot, while still allowing the players freedom of choice about where they go and how they meet the story's challenges. This is probably the ideal kind of adventure, combining the best aspects of the linear and open story-types.

The matrix story begins by presenting the PCs with a problem and then motivating them to solve it. For example, they might be arrested and charged with kidnapping a member of the British parliament — a crime they didn't commit. For most players, having their characters framed for a crime will provide them with a rather urgent

desire to confront whoever framed them.

Having established the problem — the players must solve the crime to clear their own names — they begin making choices from among several possible courses of action:

First, they must decide whether to sit in jail or try to escape. If they wait, they're released (someone made bail). While being escorted out, they overhear that an American criminal is suspected of being involved in the case. They also learn that the missing man had just abandoned a business partner and bought a plane ticket (never used) for Buenos Aires when he disappeared.

If they escape, they should still be given the initial clues — the identity of the victim, the possibility that an American criminal is involved, the Buenos Aires connection — but now, they've created problems. The police are going to want to know why innocent men and women felt the need to escape.

Whether the characters wait or escape, you have given the players a number of possible directions they can go: They can investigate the American criminal; they can look into the business dealings of the victim, perhaps interviewing his partner; or they can hop the next plane for Buenos Aires and try to figure out the missing man's South American connection.

You begin the adventure with a choice, followed immediately by three other choices, which in turn lead to more choices, and so on. Encounters provide clues, not answers. The clues lead to several possible courses of action, not a single, inevitable one.

By using the matrix technique, you can retain your PCs' freedom of choice, yet still develop a solid, dramatic storyline. It takes a little planning to make sure that each area you want them to visit is seeded with enough clues so the PCs will find out about several other potential sources of information. But by relying on your own clues and the PCs' inherent motivation, you can create a detailed and exciting story, and the players can make meaningful choices about how the story develops.

Using Events to Move Your Story

Whichever adventure style you pick, you will have to create some specific encounters. Here again, though, you have some flexibility in deciding just how specific you want to be. You can key each encounter to a specific location — the players learn something important at the Eiffel Tower, get into a gunfight by the third slot machine to the left in the fifth row at a particular Las Vegas casino, and meet the villain at the mile 153 marker on Interstate 80.

If you do this, however, you have to make sure the players send their characters to these specific locations. What if something goes wrong?

You don't always have to rely on player decisions to advance your storyline. Instead of keying encounters to specific locations (and hoping the players go there) you can have the encounters come to the PCs.

You can set encounters in more general settings -a sidewalk, a restaurant, or the next public place visited by the player characters. There they encounter any NPCs, problems, or clues you want. The players don't have to be channeled where you want them to go.

A visit with an important NPC can be arranged anywhere: The black limo pulls up to the curb next to the PCs. A mysterious voice invites them inside. A discreet display of weaponry might be used to motivate the characters to enter the car. The mystery man then imparts crucial information to the players.

The point is this: If your story depends on the players getting a key fact or crucial artifact, make sure they have every opportunity to get it. How they get it doesn't matter. If they get it on their own, that's great; if they don't, throw it at them; then, if they don't catch it, it's their problem.

You've read a lot about story-telling and adventure design. Now it's time to get into the ways in which a series of adventures can be combined to create an ongoing campaign. This chapter presents the details for the official *Top Secret/S.I.*™ campaign and then follows with descriptions of other campaign possibilities.

Getting Started

First, you need to decide what type of campaign you want to run. As always, consider your own interests and those of your players: Do you all like fast-paced spy movies and TV series? Private eye shows and pulp detective novels? War movies? Real-life espionage cases? Your campaign can draw inspiration from any of these.

If you like high adventure spy drama, consider using the campaign we present in the rest of this book: the War against the Web. This campaign involves a good-guy spy agency, the Orion Foundation, and its evil counterpart, the Web. This campaign setting is presented in enough detail so that much of the background is designed for you. You can jump right in and begin playing. Many published modules in the *Top Secret/S.I.*™ line will be set against the backdrop of the Web/Orion conflict.

The other campaign suggestions aren't as fully developed as the Web/Orion background. If you and the players want to run a private eye outfit, you will have to design some additional features — what is the setting of the campaign? What NPCs (police officers, crooks, contacts, etc.) do the PCs know? If you and your players really want to be private eyes, however, the work involved shouldn't be too daunting — and remember, you can always get the players to help. Have them determine what city their office is in and allow them to create several contacts for themselves.

Getting PCs Started

Whatever campaign type you select or design, you'll have to decide how your player characters got involved in the action: Were they adventurers before the campaign began or were they ordinary, innocent citizens who, during the first adventure, find themselves caught up in things they don't understand?

Starting as Adventurers

This is easy. Assume player characters have been working as CIA operatives, or Orion Foundation agents, or private investigators for some time before the campaign began. How they got into the business doesn't really matter unless players think understanding of that background will help them as roleplayers.

The PCs begin the campaign with all the necessary training, licenses, and education. You can jump right in with their first case, after taking a little time to determine their working environment and associates.

Starting as Non-Adventurers

This is a little trickier, but can be a lot of fun. To start a campaign this way, have your players determine character backgrounds as "normal" individuals (e.g., engineers, teachers, factory workers, mechanics, soldiers, policemen, or whatever). Then, you concoct a plot device to draw the PCs into a net of intrigue and conspiracy that leads them to their new careers as secret agents.

The first thing you have to do is get all the PCs together in one location. Maybe they are all friends and live in the same town; perhaps they come from all over the world, but happen to meet someplace (Key West, Jamaica, Monte Carlo, or wherever) on vacation.

Now you need a plot to draw them into the world of international espionage. Below are four typical plot devices you can use:

The PCs Learn Something Accidentally: The PCs get a good look at an individual who can't afford to be seen, get a top secret letter or telegram by mistake, observe a clandestine meeting in progress, or take a casual picture that gets the Bad Guys very worried indeed.

The Bad Guys respond by attempting to trail, capture, interrogate, or kill the PCs. Before they know it, the player characters are caught up in a mystery. Then, a member of the good-guy agency (the CIA, the Orion Foundation, whatever) shows up to help, and before they know it, the player characters are spies.

Note: If the Bad Guys try to kill the PCs, make sure it's a bungled attempt — you don't want to mow the lot of them down before the campaign gets started!

The PCs Receive a Request for Help: A phone call from an old friend sets up a mysterious meeting or a mysterious messenger gives a PC a slip of paper before running away. Perhaps an agent knocks on the door of a PC's home and begins asking questions about the next-door neighbors (who are, of course spies and who do, of course, knock off the nosy agent). Whether or not the PCs follow up on the information in the note, or agree to help the old friend, or answer the agent's questions, the Bad Guys have identified them, and their lives can get very complicated.

A twist on this plot has the PCs unwittingly helping the Bad Guys — the old friend can turn out to be a master spy criminal, or the agent asking about the neighbor's activities turns out to be an enemy agent.

The PCs Are Hired By a Spy Agency: A PC chemist is asked to work on a formula at a top secret chemical lab; a policeman takes part-time work as a security guard at a local factory that turns out to be a Bad Guy stronghold. As the truth gradually becomes apparent, the characters lives

are endangered because they now Know Too Much.

Suggested Missions

Beginning on page 46, you'll find a complete campaign background — the conflict between an evil organization known as the Web and an organization devoted to putting an end to the Web, known as the Orion Foundation.

The activities of the Orion Foundation are diverse enough to allow just about any adventure you can imagine. The plot suggestions on the following pages can easily be adapted to suit the Orion Foundation.

In addition to the Orion/Web conflict, however, the *Top Secret/S.I.*™ rules can be used for adventures in many other genres including real world espionage, counter-terrorist operations, mercenary adventures, small-group military actions, and law enforcement campaigns.

Below you will find adventure and setting suggestions which will get you started in several of these genres. You will have to provide the details of the PCs' careers and missions, the organization of the agency for which they work (if any), and their primary adversaries.

Real World Espionage

The PCs can work for the CIA, KGB, Mossad, MI6, or any other national intelligence organization. Do some research on the agency you choose and its chief rivals — the strengths of this type of campaign are the detail and feeling of realism a knowledgeable Admin can provide.

Here are some suggested storylines:

The Mole: The PCs must discover an enemy agent (or "mole") within their organization. The enemy agent might be their supervisor, a fellow agent, or anyone else.

Go Fetch: The PCs must penetrate hostile territory to bring out a defector, retrieve or destroy a valuable document or object, or simply gain information about a matter of crucial importance. The PCs might have cover IDs or they might have to rely on surreptitious activity — they must try to avoid discovery at all costs.

Double Agents: The PCs take on fake identities in order to penetrate an enemy agency or organization. Mission priority is maintaining the cover. This can be used to set the PCs up as double agents.

Guard Dogs: The PCs are responsible for the security of a given installation, building, or organization. In order to make this interesting, the Bad Guys must make numerous and creative attempts to penetrate that security.

Saboteurs: The PCs must infiltrate and sabotage an enemy installation or stronghold. The mission is probably surreptitious, but may rely on firepower to ensure a speedy getaway.

Counter-terrorists

The Americans have Delta Force and the Seals; the British have SAS; and the West Germans, GSG9. All of these organizations stand ready to counter the threat of terrorism. The counterterrorist groups strive to seek out and eliminate terrorists before they can commit their heinous crimes. This is not always possible, unfortunately, and the PCs may be called in when terrorists take hostages, occupy buildings, hijack ships or airplanes, or attempt to assassinate public figures.

Hostage Rescue: This is the most common plot for counterterrorist operations. It can be varied by the location of the terrorists and hostages (ships, planes, buses, trains, cars, houses, apartments, offices, banks, etc.) and the number and type of NPCs. Some terrorists will be careless and rash, while others are cool and professional.

Training Center Strike: Another possible operation involves a strike at a terrorist training center.

The PCs may try to infiltrate undercover as terrorists themselves, or they can simply make a commando style raid. Their objective can be to gather information, capture a specific terrorist, eliminate a terrorist organization, or eliminate the base itself.

Mercenary

The game provides all of the detail needed for the PCs to become mercenaries working for some small government, or wealthy individual. It even allows standard military missions from any period in the 20th century.

Missions can take PCs all over the world. They can remain long in the employment of one individual or government, or work their way through a long series of employers.

Soldier: Mercenary soldiers can get involved on either side of any civil war, especially if they have expertise (artillery, mortar, electronics skills, etc.) to offer a prospective employer. Mercenaries might also be hired by revolutionary forces or governments who wish to distance themselves from operations.

Suggested operations for these adventures can include attacking or defending supply convoys, remote airstrips, government buildings, bridges and dams. They can even participate in large-scale battles.

Bounty Hunter: Bounty hunters are mercenaries who capture people for whom a reward has been offered. Such work can take a character to all parts of the world, and may involve working on both sides of the law.

Security: These characters can work for large corporations, ultra-rich individuals, or governments. Their tasks include protection of the employer's life and property, and other special tasks, as necessary. Such tasks might include industrial espionage, smuggling, covert operations in other countries, and anything else you can think of.

Private Eye

The PCs might be able to make a living as private detectives if you throw a few interesting cases their way. They can come into conflict with the local police, as well as an assortment of quirky, mysterious clients and dangerous criminals.

Discretion Required: Private investigators are often hired by individuals who, for one reason or another, can't go to the police. The PCs might be called upon to locate a missing person or object (and perhaps recover it), observe the movements and contacts of an individual, or solve a crime the police have closed the book on.

Fraud: A private eye will often be called if an insurance company suspects fraud whether checking for arson, checking to see if a missing person is alive or dead, or if property reported stolen has actually been taken.

Industrial Espionage: Businesses may hire a P.I. to perform industrial sabotage, rather than use the company's own security personnel. Alternately, the P.I. might be hired to catch the perpetrator of industrial espionage.

Criminal/Law Enforcement

The PCs can be criminals or police officers — either way, they will find opportunities to face and overcome many exciting challenges.

The possibilities of this category are exceptionally broad, and will vary depending upon whether the PCs choose to be the cops or the robbers. Some interesting possibilities include:

Homicide: This is the investigation of cases involving the death of one person at the hands of another.

Theft: Whether armed robbery, burglary, or embezzlement, thieves are constantly at work, and the law is constantly trying to apprehend them.

Kidnapping: This is the abduction of one person

by another. In the US, kidnap cases are the province of the FBI (as are any crimes that involve crossing a state line).

Vice/Narcotics: This includes the investigation of drug abuse, prostitution, and small-scale gambling. The "vice squad" makes heavy use of undercover officers.

Organized Crime: Investigations of the Mafia, the Yakuza, and other organized crime entities are the responsibility of the FBI, but local and state police forces can participate in or initiate investigations in their areas of jurisdiction.

Other Times and Places

The *Top Secret/S.I.*™ rules are designed to recreate all sorts of 19th and 20th century adventures — you can set your campaign during World War II, the Great Depression, the Roaring Twenties, the Victorian era, or any other period of the recent past.

You can even set your campaign in the near future. Adventures can take place on orbiting space stations, lunar bases, or during a manned mission to Mars.

You will have to do more work if you set a campaign in the past or future, but don't let that stop you. Decide which items of equipment are appropriate to your chosen time period and eliminate any that aren't — no Uzi submachine guns in 1925, for example. You'll have to create any appropriate equipment not provided in this set — Model T Fords aren't covered in the rules.

Do the same for skills, eliminating any that aren't appropriate and adding those that are. A campaign set in 1903 would have no use for Computer Technician or Nuclear Technician skills; Blacksmithing skill, not included in this set, might do a character more good than Piloting.

Once you've tailored the rules to your time period, create the campaign setting and NPCs just as you would in a modern game. Then, you're ready to play.

The War Against the Web

On the following pages, you'll find a detailed campaign world designed for use with the *Top Secret/S.I.*™ rules. There's enough information here to get your campaign started. Future adventure modules published by TSR, Inc. will fill in even more details.

This setting allows player characters to act as agents of either the good-guy Orion Foundation or the bad-guy Web organization. We recommend starting the players out as Orion Foundation agents — "Operation Arrowhead," the introductory adventure found in the Settings & Scenarios book assumes the PCs are Orion agents. But, as always, the final decision is yours — if you want a bunch of larcenous, evil, sadistic, player characters running around trying to blow up the world, go to it.
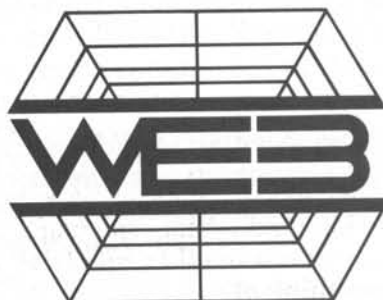
Security Classification OOO

Unauthorized Review of this Document is punishable by Omega Class Sanction.

Can You Afford to Know?
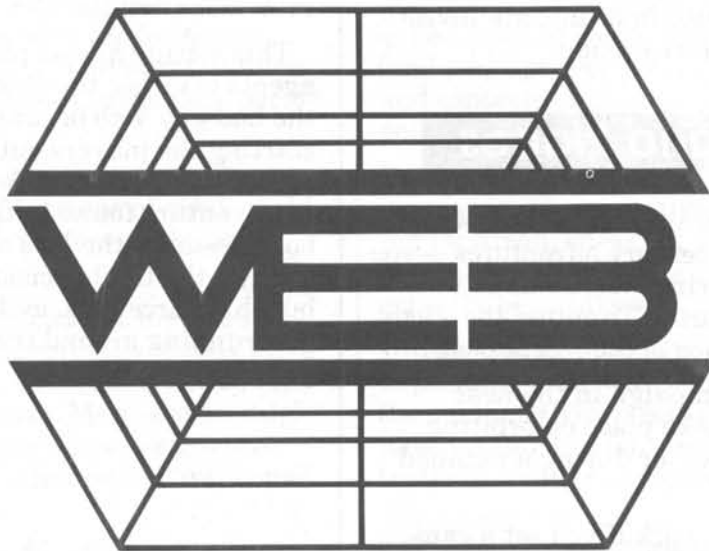
PURPOSE: Administrator Briefing

TOPIC: The Web

I. DESCRIPTION AND NATURE

The Web is a worldwide organization promoting crime, terrorism, and revolution. It employs these three tools to generate profit, destabilize governments and international relationships, and gain political power for itself and its top operatives.

The Web has infiltrated most of the major espionage networks in the world, and its intelligence and counterintelligence capabilities are extensive. Espionage activities are part of its daily routine.

The organization also has influence in a number of governments throughout the world. Two nations are known to be run by Directors of the Web: a Balkan nation securely behind the Iron Curtain and a right-wing Latin American dictatorship. Many other countries, including Asian states on both sides of the political coin, several Middle Eastern countries, and others in Central and South America, are under the influence of the Web.

Though seemingly free of Web influence, all of the world's major powers, including the US, USSR, UK, Japan, France, Italy, and Germany, are home to branches of the Web. The organization has infiltrated the society, government, and financial centers of these nations to a greater or lesser degree. In addition, a number of multi-national corporations, and many smaller businesses, are owned by representatives of the Web. The Web maintains (at least) a small station in every city of one million people or more, throughout the world. These often operate through business fronts.

Industries with heavy concentrations of Web involvement include air and sea transport, armaments, petrochemicals, mining and other natural resource utilization, and computers.

II. ORIGINS

From the ashes of Europe, at the close of World War I, a few shrewd businessmen and financiers emerged with greatly improved positions of wealth and power. The destabilization of the great empires — England, France, Germany, and Austria-Hungary — gave these men and women the opportunity to consolidate and concentrate their influence.

In 1919, several dozen of them met secretly in one of the great capitals of Europe. From this conclave grew the Web, whose sticky tendrils have grown steadily over the last seven decades.

The Web has orchestrated, and profited from, a number of the major events of this century. During the chaos of World War II, and through the dissolution of the British Empire, it became truly monstrous in size. It continued to thrive through Cold War and detente.

It adapts its tactics to the historical situation. When prohibition offered prime profits for alchohol, the Web smuggled it into the US from all over the world. The same smuggling network now serves as a pipeline for heroin and cocaine.

Never have the Web's terrorist activities flourished so visibly as in the last decade. Recognizing a vulnerability brought on by improved technology and communications, the organization strikes regularly and brutally against the major governments of the world through seemingly unconnected terrorist acts.

III. METHODOLOGY

The Web is a careful and meticulous organization. Each of its actions is carefully planned, rehearsed, and executed. Operatives in positions of leadership and responsibility are smart and cruel, capable of ruthless acts without a second thought.

An espionage network of almost unparalleled effectiveness is the heart and soul of the Web, serving as the organization's eyes, ears, and occasionally, hands.

The Web has placed moles, double agents, and traitors among the ranks of most of the world's espionage and police organizations. This is not

to say that all contacts with those organizations will be compromised, but care must be exercised to avoid complications.

In addition, the Web maintains its own nerve center of command and communications, in an unknown location. This center coordinates input from the Web's intelligence operatives and sends its own agents on missions of assassination and sabotage. The location of this nerve center (Suspected Name: Nexus) is the most carefully guarded secret in a closetful of carefully guarded secrets.

The Web will foment revolution and supply arms (at considerable profit) to either or both sides of any dispute. The Web's armaments agents have been known to upgrade the weapons available to one side in a conflict and then turn around and train the opposing side, profiting heavily from a continuing spiral of growing sophistication within a single conflict.

The criminal activities of the Web are worldwide in scope, and include gambling, smuggling, and extortion. Often, a criminal syndicate that seems to be confined to a given location is, upon close examination, simply another tentacle of the Web.

A characteristic of any activity deemed important and coordinated by the Web is the large amount of financial backing the organization supplies to its operatives. A major operation may have several hundred million dollars worth of muscle behind it.

IV. PERSONNEL

The Web is run by a cabal of Directors. The exact number is unknown, but there would seem to be several dozen. The cabal elects a Chairman who guides overall policy for the organization. The position of chairman rotates mandatorily after five years.

Each of the Directors has earned his or her position through a long series of successful activities. They, as a group, are among the most powerful people in the world.

Each Director is responsible for Web activities of a certain nature, within a certain area. The Web is known to include a Director for Terrorism, Middle East, and a Director for Crime, Middle East. There are, reportedly, strong rivalries between Directors, but violent confrontation is discouraged by the organization.

Each Director is familiar with the general workings of the Web. All have been indoctrinated (through terror and discipline) against interrogation, however. Only once has a Director been taken captive — he killed himself by licking a patch of cyanide grafted to the skin of his arm.

The Directors avoid any direct connections between themselves and their operatives' illicit activities. They are almost always people of high status in their native cultures, and they take painstaking care to maintain their legitimate fronts.

Each director controls a staff of operatives, directed by one or more Operations Managers, or "OMs."

The Operations Managers perform much of the dirty work ordered by the Directors. As a rule, they seem to be familiar with the nature of the Web, and with their own and the Directors' roles there. They know little beyond their own areas of activities, however.

The Operations Managers include criminal bosses, heads of terrorist organizations, mercenary captains, and espionage station chiefs. The OM may have a legitimate cover, or may not, depending upon his or her role.

The agents, operatives, and lackeys below the level of OM are, as a rule, unaware of the existence of the Web. They do their jobs, thinking that they work for either the Operations Manager or, perhaps, a Director. Most never suspect that their boss is a member of a larger organization.

All Web operatives are paid very well for their activities, ensuring a level of morale and dedication higher than that of the average thug.

V. CURRENT OPERATIONS

The Web's activities tend to be covert, and security is tight. The following operations are known to be in progress, but presumably represent only a small portion of the Web's total current activity.

A. Middle East

A very active directorate operates in the Arabic countries, coordinating terrorist and arms dealing activities. The Web is known to train terrorists in the North African desert, and also operates several such training facilities in the vicinity of Beirut. The Web furnishes weapons and explosives for many terrorist operations in this part of the world.

In addition, the Web profits from the sale of armaments to most of the countries in the region. The Web has supplied the Afghan guerrilla movement while, at the same time, devising and furnishing new poison gas weapons to the occupation forces. Likewise, both sides in the Persian Gulf war use weapons and ammunition obtained through Web pipelines.

B. The Golden Triangle

The processing and smuggling of drugs has long been one of the Web's primary activities. The organization is known to operate many drug factories in Southeast Asia. The exact routes taken by these drugs (primarily heroin at this time) are unknown, but many shipments pass through the Mediterranean Sea while another common pipeline takes it directly to the West Coast of the USA.

In addition, the Web has been known to wipe out whole villages — even whole tribes — which have refused to cooperate with its agents. As always, the Web seeks to foment violent revolution and chaos against every government in the region.

C. Latin America

Latin America provides the Web with a major income source in the form of cocaine processing and smuggling. Again, the pipelines used to funnel the drugs into the US are very carefully guarded and, at present, unknown.

In addition, through the Central American government run by the Web, the organization is fomenting revolution in virtually every other country in the region. The Web has no qualms about supporting left-wing movements in one country, and right-wing revolution in a neighboring state — the chaos of constant warfare is the Web's objective in the region.

D. Final Notes

The Web's Espionage branch has been ominously quiet recently. Evidence has surfaced indicating that massive funds have been diverted to this branch of the organization, but their purpose remains unknown.

Security Classification GGG

Unauthorized Review of this Document is punishable by Delta Class Sanction.

Can You Afford to Know?

PURPOSE: Administrator Briefing

TOPIC: The Orion Foundation

I. MISSION INTRODUCTION

In all the world, only one organization — the Orion Foundation — stands between the Web and its ultimate goal of world subjugation. This agency, comprised of courageous and dedicated professionals, struggles to thwart the schemes and machinations of the Web.

The operatives of this organization, few in number, have learned of the existence and nature of the Web, and have dedicated their lives to combating it. They are a diverse and multi-talented group of agents, hailing from nearly every nation of the world.

II. THE ORION FOUNDATION

During the dark years of the depression, the activities of the Web flourished as never before. Increased activity led to greater risk of exposure and a few people stumbled upon the dark and secret organization. Many of them tried to notify authorities, but connections between the Web and its evil works were always far too tenuous to interest those in positions of power and influence.

Most of those who stumbled unwittingly upon the Web died, hunted down by the most skilled and implacable assassins on earth. A few, however, survived and banded together. Their bond was knowledge of, and hatred for, the Web.

Some of these founders were wealthy, and though they were few in number, they had many resources. They pooled their funds, lands, and possessions into a foundation, dedicated not to making a profit, but to hunting down and wiping out the agents of the Web wherever they could be found. From this task — the hunt — the members drew their name, the name of a hunter.

Orion.

Since that time, the Orion Foundation has opened offices in all the great commerce centers of the world — New York, London, Copenhagen, Leningrad, Istanbul, Singapore, Hong Kong, and many more.

The mission of the Foundation and its agents is to uncover the activities and operatives of the Web, to discredit and/or neutralize them, and to prevent the foe's plans from coming to fruition.

III. ORGANIZATION

The Orion Foundation is organized into 12 sections, each named for a sign of the Zodiac and responsible for a specified geographical area. Each of the sections has a foundation office, run by a Section Director, or "SD." The 12 SDs meet once a year in a council called, simply, the Zodiac. Special meetings of the Zodiac may be called to deal with emergencies.

Foundation operations are controlled from an office known as Orion Central. This office rotates every five years from the central office of one Section to the next. The office is currently in New York, but will shortly move to a classified location.

The Foundation is financed through a series of trust funds established during the agency's first years, and from bounty captured from Web coffers during successful anti-Web operations. In addition, the Foundation receives donations from several international corporations, many of which are indirectly controlled by the Zodiac or its individual members.

Mentex Technologies, based in San Francisco, and Geotech Corporation, in New York City, are the two most dynamic of these subsidiary corporations. Mentex specializes in computer and robotics technologies, while Geotech develops advanced techniques and equipment for geological research, mining, petroleum drilling, meteorology, and oceanography.

Centauri Shipping, London and Athens, controls a fleet of transport aircraft and merchant vessels. Some of these are extremely fast, and give the agency a means of private, rapid trans-

port to any part of the world.

Two special branches exist within the Orion Foundation itself, and are not tied to any of the individual sections. These can be summoned upon need by any member of the Zodiac, and are commonly used to help agents prepare for or complete an operation.

The Titan Team maintains forces in New York, Berlin, and Hong Kong. Each force numbers about three dozen agents trained in commando and counter-terrorist operations. Agents who need firepower for backup or support can call upon a Titan Team.

Field agents are often assigned to train and work with a Titan Team. This involves specialized combat and survival training in a variety of settings. The length of an agent's stint with a Titan Team varies from a single operation to a year.

The Ganymede Bureau is the branch of the Orion Foundation devoted to the development of special devices, unique vehicles, and innovative use of technologies.

The G1 group handles all administrative and financial needs for the Ganymede Bureau; G2 handles new technologies development and basic research; G3 is in charge of development and construction; and G4, the group field agents deal with most frequently, is in charge of distribution and training.

Top scientists and engineers from Mentex and Geotech corporations serve stints in the Ganymede Bureau. The Bureau maintains a steady rotation of personnel, ever seeking new and unique ideas.

IV. SECURITY/OPERATIONAL CLASSIFICATIONS

The following classifications are used to define the security level of foundation documents and operations.

Alpha Class: All indicated information should be publicized by any means possible. News conferences, discreet security leaks, press releases, and interviews should be aggressively pursued in order to gain maximum media coverage.

Beta Class: The information is restricted to agents and employees of the Foundation, and their contacts who may find the information of immediate use. The information should be kept out of public hands if possible.

Gamma Class: The information is secret, and will only be furnished on a need-to-know basis. Accidental leaks of Gamma class material will result in an agent's suspension from operations; those individuals unwittingly exposed to the information should be apprehended and held incommunicado until the information is no longer relevant.

Omega Class: This is Top Secret information, of the highest security classification. Leakage of Omega class information is cause for immediate liquidation. Persons unwittingly exposed to Omega Class material must be silenced for the duration of the material's usability; exact means are left to the agent on the scene.

V. OPERATIONS

The following characteristics are shared worldwide by agents of the Orion Foundation.

A. Recognition Sign

Orion Foundation agents and operatives can indicate their connection by use of a secret recognition sign. This involves the index finger and thumb connecting in the universal "A-OK" sign, but the junction of the two digits must touch the agent's head — i.e., appear to scratch the ear or nose, etc.

B. Code of Conduct

The following tenets should guide the actions of Orion Foundation operatives in the field.

1. Never take a human life, unless doing so is absolutely necessary for the advancement of the mission.

2. Do not contact the Foundation, unless failure to do so will result in the failure of the mis-

sion.

3. Obey national, provincial/state, and local laws to the extent possible, without compromising the mission. Do not break a law because it is an inconvenience.

All proposed operations and actions must be carefully weighed against their expected consequences *and against their worst-case consequences*. The success of the mission must clearly outweigh the expected consequences and must be viewed in proportion to the worst-case consequences. For example, an action that has a 75% chance of exposing a Web operation would clearly not be appropriate if the action would result in nuclear war.

C. Orion Foundation Equipment

The G4 Bureau provides each agent with two items of special equipment in addition to whatever other equipment may be necessary and available. These devices aid agents in identifying and communicating with one another.

Orioncomm SW1: This device looks like a sophisticated wristwatch/calculator. It can perform the normal functions of a watch and calculator (including reporting the time for any of the world's time zones).

In addition, the SW1 contains a miniature radio transceiver and battery. The device, when hooked to an electrical outlet or telephone, can send and receive an unlimited number of radio messages to or from anywhere in the world. It has even been used to contact a satellite in low Earth orbit.

The SW1's unlimited range is a result of the Foundation's sophisticated communications satellite network. In order to function at ranges greater than 10 miles, a Foundation satellite must be overhead. There is a 50% chance one will be in proper position at any time. A satellite remains in position for four hours; if one is not overhead when an agent attempts to send a message, one *will* be in 1 - 4 hours.

NOTE: Power is drained any time an agent attempts to send a message *even if no satellite is*

in position and no message gets through.

Operating off its internal, rechargeable batteries, the SW1 is capable of operating effectively indefinitely at low power (maximum range — 10 miles). At higher power settings and longer range (anything over 10 miles), it is capable of receiving up to six messages and sending only three.

An incoming message causes the Orion Device to vibrate slightly against the wearer's wrist. It can be modified so that a beep sounds, or light flashes, but the vibration alert has proven most effective for covert operatives.

The device can also be used to provide a readout of the wearer's longitude and latitude anywhere in the world, as long as the wearer is outdoors.

Orion Identity Card and Case: This looks like a high-tech business card case, but it serves many functions. All agents are issued Orion Foundation business cards. Micro-thin circuitry inside the card (which changes from mission to mission) identifies the holder of the card as an Orion Foundation agent. Each card is keyed to the fingerprints and skin oil of a particular agent. If unauthorized personnel attempt to use the card, it will automatically register as a fake when inserted in a detection device.

This card must be placed in a security slot before you will be allowed access to any Foundation facilities. In the field, cards can be checked by placing them in the standard issue Orion Foundation card case (called the "Idiot Box" by many agents).

This 2″ × 3″ × ¼″ metal box has a top-opening lid, hinged at the back. On the lid are two L.E.D.s. Electronics in the base of the box read the circuitry in the identity cards. If a forged or stolen card is placed in the box, a single L.E.D. on the top lights up. If the card is genuine, two L.E.D.s light up.

The card case is highly magnetic (*keep it away from computer disks* and other objects sensitive to magnetism).

The card case has one other characteristic — its internal circuitry can be used to trigger a small explosive charge in the base. Touching the lid's hinges in a sequence determined by each agent, and closing the lid turns the card case into a magnetized explosive device identical in most respects to a hand grenade.

D. Agent Compensation

The base pay of an Orion Foundation Agent currently stands at $30,000 per year. This applies to employees at all levels of the Foundation, including Directors. However, many agents augment their income through the Foundation Bonus Plan.

The bonus plan allows agents to collect up to 10% of any gains made on a mission as a direct bonus, to be divided among the participating agents in an appropriate fashion. This bonus will not exceed $1,000,000 for a single mission, and is awarded at the Section Director's discretion.

Orion Foundation Agents are provided with transportation, equipment, and weaponry deemed necessary for the completion of a mission. Special equipment modifications, PC strongholds, and special security provisions must all be paid for by the agent himself. Agents who wish to go to the expense of developing private offices or strongholds will be allowed to base their operations there.

GLOSSARY OF ESPIONAGE-RELATED TERMS

These terms may have other meanings not recorded due to the very nature of espionage and its use of jargon having double meanings. Non-English words have been italicized. Technical names and phrases have been included to enhance game play and to define terms within the rules.

Ablation Shield - Thermal protective coating designed to resist heat of reentry as ballistic missiles penetrate the earth's atmosphere.

ABM - Anti-ballistic missile.

Abort - To cancel a mission, takeoff, landing, etc., at the last minute.

Abseiling - Method of descending steep terrain by sliding down a rope.

Accountants - Euphemistic term for "moderates."

Action - The breech mechanism of a rifle or shotgun which locks the cartridge in the chamber. The most common actions in use today are the single, double, bolt, lever, pump, semiautomatic, and automatic.

ADF - Automatic direction finder, see "bird dog."

Administrator - A chief executive of an intelligence agency. In *Top Secret/S.I.*™ game he or she serves as the game moderator or referee overseeing all facets of the game-play.

AEC - Atomic Energy Commission.

AFAR - Azores Fixed Acoustic Range is an area of underwater submarine detectors used to counteract spy subs.

Agent - An operative, spy, or fieldman of an intelligence agency who collects and transmits intelligence to his or her superiors and performs tasks he or she is assigned to. The one with access to the target.

Agent in Place - A spy who has legal access to secret material.

Agent of Influence - A spy in high places who can help shape events favorably for the opposition he serves, as well as supply valuable information.

Agent Provocateur - A person used to excite or stimulate an opposing faction to action favored by the side the provocateur is working for.

Aikido (eye-KEY-doe) - "Way of spirit meeting"; Japanese method of self-defense which took root from a form of jujutsu. It was founded in 1942 by Morihei Uyeshiba.

Amobarbital - A barbiturate with slightly longer lasting effects than sodium thiopental. See "truth drugs."

Anchor - The point to which a fixed or belay rope (q.v.) is anchored.

ANP - Aircraft, nuclear propulsion.

Antidote - Something that counteracts a poison. Most often it is used after the poison is applied. Occasionally preventative antidotes can be taken before the poisoning occurs.

Apparat - A group, an organization. In intelligence work, a spy ring. See *"rezidentura"* (Russian).

Armor-Piercing - A bullet capable of passing through plate metal due to its hardened metal point.

ARPA - The Defense Advanced Research Projects Agency is a foremost sponsor of research into computers and surveillance systems.

ARPANET - An advanced computer network set up by ARPA to link universities, think tanks, and military research installations; it has served as a model for new telecommunications systems.

ASDIC - Underwater radar.

Atewaza - Oriental word for the "art of attacking vital points."

Auction - Euphemistic term for "election."

Autoloading - see semiautomatic.

Automatic - A firearm that will insert, fire, and eject continuously all cartridges in its magazine with a single, continuous trigger pull. This is the true machine gun, not to be confused with the semiautomatic rifles and shotguns which are at times erroneously called "automatics."

Bag Job - Surreptitious entry, usually to remove or photograph material.

Ballistics - The study of what happens to moving projectiles, including their trajectory, force, impact, and penetration. The term is divided into "internal" ballistics (what happens inside the barrel before the bullet or shot leaves the muzzle) and "external" ballistics (what happens after the bullet or shot emerges from the barrel).

Barrier - Micropored separation unit in gaseous diffusion plants.

Belaying - Tying oneself to a firm anchor in order to safeguard all other climbers in a roped group.

Biocybernetics - The study of ways to link men and computers now being sponsored by ARPA and other government agencies.

Bird Dog - Aviation term for an automatic direction finder (ADF) or radio compass.

Black Intelligence - Information obtained from undercover sources, usually through a spy.

Black Operator - An agent working covertly or undercover, as opposed to a white operator, who works openly.

Black Out - Temporary blindness from centrifugal pressure during steep turns especially during flight.

Black Propaganda - The dissemination of information, true or false, which purports to come from sources other than the real one.

Blasting Cap - An electrically triggered device with an explosive charge often used to detonate dynamite.

Block - A legal boxing maneuver using open gloves, arms, elbows, or shoulders to stop opponents' punches.

To Blow - To discover a spy's real identity; he or she is then said to have been blown.

Blow Back - Disclosure of espionage activity as the result of an unsuccessful attempt to recruit an agent.

BMEWS - Ballistic missile early warning system.

Bob - in boxing, moving or jerking up and down.

Bolt - A steel rod-like assembly in a firearm which moves back and forth in a bolt action, sealing the cartridge in the chamber during firing.

Broaden the Summary - Euphemistic term for "confirm a report."

Bugging - To secretly place listening devices. A small listening device or transmitter is called a "bug."

Bug Detector and Locator - An electronic device used to find lost or hidden listening and/or transmitting instruments.

Buy the Ranch (farm) - Euphemistic aviation term for "crash fatally."

Buzzing - Aviation term for diving close to the ground, especially near a building, vehicle, or people.

C - The initial traditionally used for the head of the British Secret Service, MI-6.

Caliber - Generally the diameter of the bore of a rifle before the rifling grooves are cut. In the United States caliber is usually measured in hundredths of an inch (.22, .30, etc.); in England, caliber is usually measured in thousandths of an inch (.270, .455, etc.), and in Europe and Asia, caliber is measured in millimeters (7 or 10mm, etc.).

Carbine - Generally a shortened version of a military rifle. Some classify carbines as high-powered pistols with a fraction of the energy and velocity of a rifle.

Cartridge - In the modern sense this means the metallic cartridge which consists of the brass or copper case, the powder charge, the primer, and the bullet. Before development of the metallic cartridge the term was used, as its French derivation (*cartouche*) implies, for a roll or case of paper containing powder and shot. Modern cartridges are generally classified in three categories - centerfire metallics, rimfires, and shotshells. Centerfire metallics include all metal cartridges that have primers in the center of the base. Rimfires include all cartridges in which the priming powder is sealed in the soft rim around the base. Shotshells include all cartridges that contain "shot," or small pellets instead of a single bullet.

Case Officer - Usually a desk officer who supervises several operations at once.

Center - Moscow headquarters, used by both KGB and GRU agents in the field.

Choke - The constriction in the end of a shotgun barrel by which the shot pattern is controlled. At 40 yards a certain percentage of shots are supposed to be delivered inside a 30-inch circle as follows:

Full choke - 70 to 80 percent.

Modified choke - 55 to 65 percent.

Improved cylinder - 45 to 50 percent.

Variable chokes can be applied to barrels, giving the shooter a wider variety of killing pattern sizes.

Chopper - Helicopter.

Cipher - A system in which letters or letter pairs are used as its base unit, or - more rarely - larger groups of letters. In a transposition cipher plain text letter order is rearranged according to an agreed formula. In a substitution cipher the letters of the plain text are replaced by other letters, numbers, or symbols.

City Drop - A type of dead-letter drop located in some very public place, accessible to many. See "dead drop."

Clean - Free of any incriminating materials.

Climbing Rope - If there is no fixed rope, climbers rope together on difficult or dangerous ground for safety, and can either all move together or move one at a time, so that one member of the team is constantly belayed.

Clinch - To hold or hug your opponent; the act of holding is called clinching.

Clip - A metal case designed to hold a number of cartridges for loading into the magazine of a rifle or handgun.

Code - A word or a group of letters or numbers (code group) used to stand for another word or phrase. In a one-part code all its words and phrases are listed alphabetically against code groups that are also listed in alphabetical or numerical order, so only one list is needed to encode and decode a message. A two-part code has its code groups in random order against the alphabetical list of plain words and phrases for encoding messages, and a separate list with the code groups arranged in alphabetical or numerical order for decoding.

COINS - The code name of one of the communications links which connect computers in the various agencies of the U.S. intelligence community; the system is being upgraded to ARPANET standards.

Cointelpro - The FBI's counter-intelligence program which resulted in the disruption and harassment of American citizens who were considered radical or extremist by the bureau's leadership.

Comint - An abbreviation for "communications intelligence."

Concentrate - What analysts evaluate after false and inaccurate information has been removed from "raw information" which has been "sanitized" to protect sources and communications.

Confutation - Euphemistic term for "defection."

To Confute - Euphemistic term for "to defect."

Contact - A person through whom information may be obtained.

To Control or Run - To supervise an agent.

Control - In British parlance, the equivalent of a Russian *rezident*, but sometimes used for higher administrative officials.

Cordite - A double-base smokeless powder made of nitroglycerine and gun-cotton which is used in the form of long, stringy cords. Cordite is used extensively in Great Britain.

The Corporation - Used by the KGB and GRU for the local communist party in any particular country.

Cost Estimates - Euphemistic term for "information" or "intelligence."

Counter - Prefix used on many words meaning anti- or against (i.e., counter-intelligence, counter-espionage, counter- terrorism, counter-comint, counter-elint).

Country Drop - A dead letter drop in some secluded place rarely frequented by anyone. See "dead drop."

Cover - A believable false identity that gives an agent a legitimate reason for being in the place and the job he or she is in.

Covert Action - This term usually refers to the CIA's secret operations overseas, but it also applies to FBI operations like Cointelpro.

Crampons - Steel spiked frames which can be fitted to boots to give a grip on ice and firm snow slopes.

Credit Investigation - Euphemistic term for "coup d'etat."

Cross - Legal boxing maneuver consisting of a counter-blow crossing over the opponent's lead.

Cross Hairs - The sighting lines in a telescopic sight.

Cryptography - Secret writing such as codes and ciphers.

Cut-Out - A go-between in a clandestine operation, not necessarily a spy. An intermediary used as a security measure.

DAME, DASE - Terms used by Army Intelligence to refer to methods of defending against break-ins (DAME), and electronic surveillance (DASE); but agents who were trained in these methods say they were actually taught how to conduct burglaries and wiretaps.

To Dangle - To offer the services of a spy who is a double agent.

Dead drop or dead letter box - A hiding place for depositing and collecting messages and material.

Dead Stick Landing - Landing an aircraft without power.

Defect - To abandon an allegiance that one had previously espoused.

Destructor Unit - Device used to destroy the instrument it is installed in if the instrument is tampered with or may fall into the wrong hands.

Deterrent - A material added to an explosive to reduce its burning rate.

Disinformation - False or misleading material fed to the opposition to confuse its counter-intelligence services or to create unrest in its country.

DOD - Department of Defense, U.S.A.

Dojo (DOE-joe) - "Training hall"; an establishment in which the Japanese martial arts are taught.

Double Action - Firearms term indicating that the cylinder revolves when a shot is fired.

Double Agent - A spy who works for the opposition while pretending loyalty to those who employ him.

Double-base Powder - A rapidly burning powder made by absorbing nitroglycerine and nitrocellulose. Cordite is a double-base powder.

Drilling - A three-barrel gun generally of German manufacture with a rifle barrel beneath two shotgun barrels.

Dubok - Russian for a hollow oak tree; thus, a hiding place for secret documents.

Duck - In boxing, to lower your head quickly, especially to avoid your opponent's fist.

Dum-dum - A type of bullet which has the jacket stripped back from the point to uncover the lead core. The soft lead spreads as it strikes, punching a large hole through the target. Dum-dums are also known as "expanding bullets."

Duplex - A type of cartridge containing two projectiles, thus increasing hit probability. A .30 caliber duplex cartridge fired at a target 100 yards away will place one projectile inside a 5 inch radius circle and the other within a 40 inch radius circle 50-75% of the time.

Dying of the Measles - The CIA term for killing someone, usually a spy, and making the death look natural.

Elbowing - An illegal boxing maneuver usually employing the elbow against the opponent's throat.

Elint - Abbreviation for electronics intelligence.

Elsur - Electronic surveillance in three basic forms: bugging which picks up conversations via hidden microphones, wiretapping which picks up conversations directly from telephone lines, and radio interception which picks up messages sent by air - including long-distance phone calls relayed by microwave towers.

The "Emily" - A spy who was originally spotted by a recruiter, of the same citizenship, who recognized his or her potential, and who was conditioned, recruited, and trained according to conventional principles of agent management.

Engineers - Euphemistic term for "military forces."

Espionage - The gathering of information through the use of spies.

Expanding Bullet - see "dum-dum."

Exploding Bullets - Specialized projectiles which burst upon impact.

Their major drawback is that minor cover or even a pane of glass will stop them from striking their intended target. They are not suitable for general-purpose employment.

False Flag Recruitment - Making agents believe they are working for one country when they are actually working for another.

Feint - In boxing or swordplay, a false attack designed to draw defensive action away from an intended target.

Fence - A receiver of stolen goods.

Ferret Ships - Naval vessels whose electronic gear listens in on the opposition's tactical communication, especially line-of-sight microfrequencies undetectable beyond the horizon.

Firing Pin - The part of a gun's breech mechanism which strikes the primer of the cartridge. The term is "striker" in British parlance.

First-Strike - An initial strategic attack involving the use of nuclear weapons.

Fixed Rope - On prolonged climbs up steep ground the lead climber, having run out the full length of rope, ties it to an appropriate anchor (q.v.), and subsequently all climbers move independently up and down the fixed rope, clipped on to it, using it either as a safety line or, on very steep ground, for direct progress. The rope is left in place for the duration of the climb.

Flaps and Seals - Surreptitious opening and resealing of letters, packages, and baggage that may contain interesting information.

Flash Hider - A muzzle attachment used to conceal telltale weapons' fire flash. Useful for snipers who wish to remain well hidden.

Flat Out - Aviation jargon for flying at full throttle.

Fleche - "Arrow," a swordplay maneuver which commits the attacker to a single straight lunge at the target.

Flechette - A metal dart with tail fins, often fired as a bullet with a fall away casing.

Flying the Beam - Aviation jargon for flying along a radio beam transmitted especially for aerial navigation.

Flying the Needles - Aviation jargon for instrument flight.

FOBS - Fractional orbital bombardment system.

FPA - The Federal Preparedness Agency, like its predecessor the Office of Emergency Preparedness, in charge of coordinating the government's readiness for emergency; it runs hidden headquarters like Mount Weather.

Fragging - The use of a grenade against human targets, from "fragment."

Front - A cover used by a business or agency to conceal its true activities.

Fulminate of Mercury - A highly sensitive explosive used for many years after its initial use in 1807 by the Scottish clergyman, Reverend Alexander Forsythe, as a means of igniting gunpowder with detonation by a blow.

Gammas - One-time signal pads used for enciphering messages.

Garotte - French word for a thin wire used for strangulation as well as a slashing weapon when whipped through the air.

Gauge - Measurement of shotgun bores derived from the number of bore-sized balls of lead to the pound. For example, 12 balls which fit the bore of a 12-gauge shotgun weigh one pound.

George - Automatic pilot.

To Get Bloody - Euphemistic term for "arrest." See "illness."

To Get Dirty - Euphemistic term for "arrest." See "illness."

Go-between - See "cut-out."

Goju-ryu (GOH-jew-ryoo) - "Hard-soft way"; one of the four major Japanese karate systems.

Grapple - A clawed implement formerly used to hold an enemy ship alongside for boarding now used as climbing gear as a thrown anchor.

Gyrojet - A self-propelled projectile launched much like a miniature rocket. They hiss instead of bang and have 1/10 the kick of a .45 caliber pistol. At 100 feet the projectile travels twice as fast as a .45. Gyrojet pistols are light, insubstantial, and often made of two aluminum castings.

Hangfire - Delay in firing a cartridge after hammer or striker has been released. See also "misfire," with which it should not be confused.

Hard Base - A missile site, such as Minuteman, built in the form of a concrete silo.

Harvest - The National Security Agency's mammoth computer operation which harvests, correlates, and stores information gathered from electronic eavesdropping.

Heeling - An illegal boxing maneuver using the inside of an open glove against an opponent's face.

Hitchhiking - The exploitation of an informational channel such as student, labor, and other kinds of groups that the CIA cannot control.

Hollow Point - A bullet with a nose cavity designed to increase expansion on impact.

Hook - In boxing, a legal maneuver of striking from the side with the elbow bent.

Hot Line - A reliable system of prompt high-level communication linking Moscow and Washington.

HYDRA - The Central Intelligence Agency put the information gathered during its domestic surveillance program into a computer system which it called HYDRA because the machine could process multiple streams of information.

ICBM - Intercontinental ballistic missile.

Illegal - An agent who poses as a citizen of a country other than that of his or her birth in order to spy against it.

Illness - Euphemistic term for "Arrest"; to be "taken ill" is to "be arrested," or to have one's "cover blown."

Incendiary Bullets - Specialized projectiles which produce intensely hot flame upon impact. Their major drawback is that minor cover or a pane of glass will stop them from striking their intended target. They are not suitable for general-purpose employment.

Infil/Exfil Operations - Illegal border crossing.

Infirmary or Hospital - Euphemistic term for "prison."

Intelligence - Raw information which has been evaluated to become finished in intelligence.

Investment - Euphemistic term for "intervention."

IRBM - Intermediate range ballistic missile.

Isshin-ryu (ISH-in-ryoo) - "One-heart way"; a hybrid form of unarmed combat founded in 1955, and based on several Okinawan karate styles.

Istochnik - The source of information; the agent who must first be recruited (Russian).

Jab - In boxing, a punch straight to the head or body.

Jeet kune do (jeet-coon-DOE) - "Way of the intercepting fist"; a collection of mental and physical concepts, observations of combat maneuvers, and philosophies of attitude gathered and developed by the late Bruce Lee.

Judo (JEW-doe) - "Gentle way"; a Japanese method of self-defense developed from jujutsu which incorporates throws, grappling, and some striking techniques.

Jujutsu (jew-JUT-sue) - "Gentle art"; a generic term applied to several native Japanese methods of unarmed and armed combat.

Jumaring - A method of climbing a fixed rope with a jumar clamp, which can be slid up the rope, but locks on the rope to support weights when subjected to downward force.

Karate (ka-RAW-tay) - "China hand" or "empty hand"; a form of unarmed combat which originated in Okinawa after being influenced by earlier Chinese martial arts.

Kendo (KEN-doe) - "Sword way"; the modern art of Japanese fencing.

Keyholding - The failure of a bullet to remain gyroscopically balanced in flight so that it enters the target sideways, leaving an elongated opening.

Ki (key) - "Air" or "breath" or "spirit"; the centralized energy of the body which, through concentration and developments of breath, can be applied to accomplish physical feats.

Kai (KEY-eye) - "Spirit meeting"; a loud shout of self-assertion.

Kick - The force of a firearm against the shooter's shoulder or hand brought about by recoil as the projectile leaves the weapon.

Korrektirovchik - The agent who recruits the *istochnik* (Russian).

Kung-fu (kung-FOO) - "Skill" or "time" or "task" or "work"; a generic term used in the Western Hemisphere to represent the Chinese martial

arts.

Kwoon - "Training hall"; an establishment in which the Chinese martial arts are taught.

Kyokushinkai (kyon-KOO-shin-kye) - "Extreme truth association"; a hybrid style of Japanese karate founded by Mas Oyama.

Landing Hot - Aviation jargon for landing at too high a rate of speed.

Laser Beam Listening Device - Laser beam which bounces off a window pane and carries back the conversation within the room.

LASP - Low Altitude Surveillance Platform.

Leak - A secret or accidental disclosure of confidential information.

Legend - An illegal's cover story in all its details.

Lever Action - An action operated by a lever located on the underside of a gun's frame. Generally, a secondary purpose of the lever is to serve as a trigger guard.

Linear Operation - As opposed to a network, a linear operation consists of one case officer who handles one resident, who handles one principal, who handles one agent, with one or more cutouts. In actuality, each superior controls several subordinates on different operations.

Load - As a noun, one charge of powder and one projectile or, used loosely in the modern sense, a cartridge. As a verb, to prepare a gun for firing by inserting ammunition into it.

To Load or Charge - To place material in a dead drop.

Lockpicking - To open a key-operated mechanism used to secure a door, lid, etc. without the proper key.

Lunge - A sword attack in which the lead foot and the sword arm are simultaneously extended; if performed correctly, a rapid recovery can be made.

Machbusting - Aviation jargon for flying faster than the speed of sound.

Machine Gun - A weapon which fires small-arms ammunition at a high rate of fire on the automatic principle. See "automatic."

Magazine - The part of a repeating firearm which holds the cartridge or shells in position ready to be impelled one at a time into the chamber. The magazine may be an integral part of a weapon or a separate device attached to the action.

Magnum - A term derived from a Latin word meaning large or great and applied to cartridges of considerable power, such as the .300 Magnum rifle cartridge and 12-gauge, 3-inch Magnum shotshell.

Manufacturers - Euphemistic term for any "anti-Western faction."

MAR - Missile Acquisition Radar.

Martial Arts - An encompassing term for the Asian fighting arts.

Merc - An abbreviation for "mercenary soldier."

Merchants - Euphemistic term for "intelligence officers."

Message Switching - New computer technology has made it possible for telecommunications networks to transmit and store messages across the country; the FBI wants to utilize this technology to coordinate state and local police data communications.

The "Mickey" - The "walk-in" spy who, because of special knowledge and experience, is able to get in touch with a foreign intelligence agency and offer his services without being spotted by counter-intelligence controls.

Microdot - A microscopic photograph transported on printed matter disguised as a period or dot.

Microjets - A self-powered flechette. See "flechette."

Microwave - From ovens to telephones, the technology of using microwaves is making life more efficient; but when microwaves are used to relay long-distance telephone calls it becomes very easy for anyone with the proper radio equipment to listen in.

Minuteman - A 3-stage solid-fueled ICBM.

MIRV - Multiple, independently targetable reentry vehicle.

The "Miscellaneous Agent" - One who does not fit the accepted patterns of an Emily, Mickey, Philby, or Willy.

Misfire - Failure of a cartridge to discharge after the weapon's firing pin has struck the primer.

Mole - Unofficial jargon coined in spy novels; it refers to an agent clandestinely placed within another country's intelligence agency.

Mount Weather - One of several underground bunkers which the U.S. government maintains in the mountains to the west of the nation's capital to be used as a headquarters in the event of an emergency.

Moxhno - Soviet term for "swallow." A swallow is a member of a stable. See "sister."

Moving Drop - A dead letter drop unknown to the driver on a train, bus, subway, airplane, or delivery truck. See "dead drop."

MSR - Missile Site Radar.

Mushroom - The shape many bullets assume when the forward position has expanded upon striking game. Expanding bullets are sometimes called "mushroom bullets."

Music Box - Euphemistic term for "radio transmitter."

Muzzle Blast - The violent disturbance in the atmosphere after discharge of a weapon, caused by expansion of powder gases into the air.

Muzzle Brake - A device in the form of a slotted tube which is attached to the muzzle of a rifle to trap the escaping gases and utilize them as a counter-recall force thus lessening the kick of the weapon.

Muzzle Flash - The bright flash at the muzzle of a firearm as a result of expansion of powder gases, burning powder grains, and ignition of oxygen.

Narc - An abbreviation for "narcotics officer."

Nash - A fellow Russian agent. Literally, "one of ours."

NCIC - The FBI's National Crime Information Center is a computerized system which local and state police departments can use for such purposes as checking on wanted persons and stolen cars.

Needle Firing Gun - High velocity, small projectiles tumble through the air and can kill outside vital spots via shock. Tumbling increases hit and kill probability and if fired several at a time increases both probabilities.

Neighbors - See *"sosedi."*

Network - As opposed to a linear operation, a network connects agents to one another thus risking the security of all through the loose tongue of one.

Nike-X - U.S. ballistic missile defense system.

Ninja (NIN-ja) - "Stealer in" or "spy"; a military spy of feudal Japan.

Novator - The planner, the one in charge (Russian).

Nunchaku (nun-CHAW-koo) - One of the five systematized weapons of Okinawa, a wooden flail that was originally a farming tool.

Nuke - Nuclear slang for the inner core of a nuclear weapon.

One-Two Punch - A legal boxing maneuver often described as a left jab and a right cross delivered almost simultaneously.

Orgy - Euphemistic term for "coup d'etat."

Over-and-Under Gun - A firearm with two or more barrels placed one over the other.

Panic Rack - Aviation jargon for "ejection seat."

Pankration (pan-KRAY-shin) - "All powers"; an early Greek sport which developed as a combination of earlier forms of boxing and wrestling. It could very well be the first "total" martial art known to man.

PAR - Perimeter Acquisition Radar.

Parol - A password and reply for recognition between agents. Often nonsensical to avoid mistaken identity.

Parry - A legal boxing maneuver using the open glove to deflect the arm or fist of an opponent; or, in swordplay, a legal block using the defender's blade to knock away the attacker's blade.

Pattern - Distribution of the shot in a shotgun charge. This is measured at a standard distance of 40 yards and in a 30-inch circle. For example, a full choke is supposed to throw a pattern of at least 70 percent of the shot into a 30-inch circle at a distance of 40 yards.

Peep - An undercover photographer.

Peeps - Surreptitious photography used to blackmail someone for espionage purposes.

Penetration - The distance traveled by a projectile into wood, ground, armor, or other substance before coming to a stop.

Pershing - U.S. Army ballistic missile equipped with a nuclear warhead and having a range of 400-500 miles.

The **"Philby"** - The long-term agent, recruited in his youth, who at the time of his recruitment was outside his assigned target and took years working his way into it.

Piece - A missing item of information, specifically one needed to assess or understand other information already in hand.

Plastic Explosive - Pliable, adhesive compound applied as needed and detonated via blasting caps.

To Play Back - To feed false information to the opposition while at the same time drawing information by impersonating a captured spy on his or her radio.

Poison - Any substance that causes injury or death, especially by chemical means.

Polaris - U.S. Navy 2-stage ballistic missile.

Polygraph - Electric devices which monitor physiological changes in an individual who is being interrogated are widely used in an effort to detect lies; their accuracy, however, is questionable.

Porpoising - Aviation jargon for the pitching motion sometimes experienced by aircraft at transsonic speeds.

Poseidon - U.S. Navy ballistic missile designed to replace Polaris.

Powder - The general term for any firearm propellant. The two major types are black powder, which is a mechanical mixture of charcoal, sulphur, and saltpeter, and smokeless powder, which is not actually powder but a cast form of nitrated organic compounds.

Powder Breeder - Nuclear reactor designed to produce powder and breed nuclear fuel.

Power Commission - Euphemistic term for "United Nations."

Powwow - Euphemistic term for "coup d'etat."

Prang - Aviation jargon for "have an accident."

Principal or Principal Agent - Someone who communicates with the agent directly from time to time - originally for purposes of recruitment and development, and later for purposes of morale and discipline. A principal hires and controls other spies.

Private Eye - An investigator hired by a private citizen.

Projectile - Often loosely called a bullet. In ballistics, a bullet is a projectile only when it is in flight.

Prussiking - A method of directly ascending a rope with the aid of prussik knots, or friction hitches, with foot loops.

Rabbit Punch - An illegal boxing maneuver executed by striking an opponent at the base of the back of the skull, much as rabbits are killed.

Range - The distance traveled by a projectile from the weapon to the target. Point-blank range is the distance a projectile will travel before it drops to the extent that sight adjustment is required. Effective range is the greatest distance a projectile will travel with accuracy. Extreme range is the maximum distance a projectile will travel without regard to accuracy.

Resident - An individual securely located in a country and position who serves as a link between the case officers and their espionage operations.

Rezident - Soviet intelligence chief, equivalent to a station chief, in a Soviet Embassy, in charge of operations against the target country.

Rezidentura - The group of agents working under the *rezident:* a spy ring (Russian).

Rifle - A firearm with a rifled barrel, designed to fire one projectile at a time and to be operated by one man from the shoulder with the use of both hands.

Rigor Mortis - Muscular stiffness following death.

Roger - Okay or yes; specifically, "message received."

To Roll Up - To capture.

Roof - Used by Russians to designate a Communist front organization which can be used for cover.

Roundhouse - A legal boxing maneuver described as a punch delivered with a full swing of the arm.

Runner (Running Belay) - An intermediate anchor point between the lead climber and the main belay, when the climbing rope runs through a carabiner attached to this anchor. The distance a leader would fall is thus

reduced and security increased.

SABMIS - Sea-based Antiballistic Missile Intercept System.

Sabotage - The damaging of property or procedure so as to obstruct productivity or normal functioning.

Safe Cracking - To open a strong box or container holding valuables.

Safe House, Safe Address - An unsuspected, unbugged meeting place.

Safety - A device that blocks the firing mechanism of a firearm so it can't go off accidentally.

Salesmen - Euphemistic term for "espionage agents."

Samos - Code name given to U.S. secret orbital reconnaissance system.

Sanctification - Blackmail for the purpose of obtaining intelligence information or political favors.

To Sanitize - To protect a cover by removing all clues to the true identity; also in general to remove anything from material that might indicate its source or places or people involved.

Sawed-off Shotgun, Scatter Gun - A shotgun whose barrel has been shortened in order to obtain a wide shot pattern.

Scopolamine (Hyoscine) - Belladonna alkaloid derived from Deadly Nightshade, Henbane, and Jimson Weed having a depressant action on the parasympathetic nerves. In larger doses the autonomic ganglia are affected and overdoses may be fatal. With morphine a semi-conscious state occurs suitable for interrogation. See "truth drugs."

Scrambling - Electronic method of rearranging transmitted impulses so only compatible receivers can interpret the message properly.

Screech - Low speed recording, transmitted at high speed, received at high speed, and then played back at low speed.

Scrub - To cancel a flight.

SCUBA - Self-Contained Underwater Breathing Apparatus.

Sear - The mechanism in a gun which is the link between the trigger and the firing pin, designed to hold the latter at full or hold cock and release it when the trigger is pulled.

Second Strike - Nuclear strategic response to an enemy first-strike.

Secret Inks - Inks which are invisible until chemically treated to make the message written appear.

Self-Load - See "semiautomatic."

Sell at Auction - Euphemistic term for "to influence an election."

Semiautomatic - The modern mechanism in which the loaded and cocked firearm fires the cartridge, ejects the fired case, inserts a live cartridge and recocks the action all with one pull of the trigger. This mechanism is powered by the gases of the exploding propellant. Also called selfloading and autoloading. Not to be confused with automatic.

Sense Pad - Security device sensitive to pressure or weight changes.

Sense **(SEN-say)** - "Teacher" and instructor of the Japanese martial arts.

Sentinel system - Name given to U.S. "thin" ballistic missile defense.

Shoe - Euphemistic term for a "forged passport."

Shoemaker - Euphemistic term for "the man who manufactures false passports."

Shotgun - A shoulder arm with a smooth bore designed to fire small pellets called shot, or rifled slugs.

Shotokan **(SHOW-toe-kawn)** - "Shoto's house"; one of the four major Japanese karate systems, its name was taken from the founder's pen name.

Shuriken - An Oriental throwing star with sharpened edges and points.

Sifu **(SEE-foo)** - "Teacher"; a male instructor of kung-fu. A female teacher is called *simu* (SEE-moo).

Single Action - Firearms term meaning that the hammer must be cocked to put the cylinder in line.

Sister - A member of a CIA stable. See *"mazhno."*

Skybolt - Missile designed to be launched from bombers for attacking strategic targets.

Slack - The amount of movement in a trigger mechanism before it engages the sear or other release mechanism.

Sleeper - A potential agent kept on tap for future use.

Slip - A legal boxing maneuver in which boxers move their body to one side.

Slipup List - A methodical collection of possible incidents which may go wrong during a mission or drop.

Snap Shot - A quick shot taken without considered aim.

Sneaky - Any little, easily hidden device for picking up conversations, taking photographs, and so forth.

Sodium Tiopental (Pentarthal) - A short-acting barbiturate used mainly as an anesthetic administered intravenously. Limiting dosage is very difficult and usually causes unconsciousness immediately. See "truth drugs."

Soft Base - Missile installation which is vulnerable to enemy attack.

Son et lumiere - French term for peeps and sound together.

Sosedi - Literally, "the neighbors." Used by GRU people when referring to the KGB. the KGB, in turn, refers to the GRU as "our military neighbors."

Sound - Hidden microphones in a setup for sanctification.

Spartan - Long range U.S. missile interceptor used in Nike-X system.

Spent Bullet - A projectile which has lost nearly all its velocity and hasn't the force needed to penetrate, or in some cases wound, the object being fired at.

Spotter - Someone who looks for promising recruits for intelligence work without necessarily recruiting.

SPIN - Abbreviation for Special Purpose Individual Weapon.

Spook - Euphemism for "spy."

Sports, Sporting, Sportsman - Euphemistic terms for "politics," "political," and "politician," respectively.

Sprint - Short range U.S. missile designed to intercept ICBMs in the atmosphere.

Spy - A clandestine (concealed, secret) agent employed to obtain intelligence.

Spy Bins - Seaworthy containers possessing hydrophones which listen for submarine activity under water.

SST - Supersonic Transport.

Stable - A roster of women who will cooperate in sexual entrapment for sanctification.

Station Chief - The CIA head of intelligence placed in an American embassy. See *"rezident."*

STOL - Short Take-Off and Landing aircraft.

Stopping Power - The ability of certain calibers or types of ammunition to incapacitate a target so return is not possible. Usually .44s or larger standard ammunition are rated the best with smaller caliber explosive ammunition coming in second.

Stringer - A part-time agent, who nearly always hires himself out for set rewards and is seldom used for anything more important than a decoy or a cut-out to confuse the opposition.

Sumo (SUE-mow) - "Struggle"; a Japanese form of wrestling in which the participants are of gigantic proportions.

Swallow - See *"mazhno."*

SWAT - Abbreviation for Special Weapons and Tactics.

Swordstick - A stiff rapier-like weapon often concealed inside a walking stick, cane, or umbrella.

Taw Kwon Do (tay-kwon-DOE) - "Ways of hands and feet"; the term representative of Korean karate.

Tainik - Russian for dead drop.

To Take Over - To transfer the control of an agent from one case officer to another or between one service and another.

Target - The person, place, or thing an intelligence agency is concerned with contacting and/or gathering information from.

Technical Penetration - Using radio transmitting bugs or long- distance telephotography from a vantage point with line of sight.

Termination with Extreme Prejudice - Euphemistic for killing someone, usually a spy whose usefulness is at an end or a political enemy.

Thermal Thicket - Aviation jargon for the heat barrier at hypersonic speeds.

Thinkfest - Euphemistic term for "coup d'etat."

Thumbing - An illegal boxing maneuver of striking the opponent, usually in the eye, with the thumb of a glove.

Tiger Teams - This term is used to describe teams of military computer experts who test the security of computers by trying to penetrate - and usually succeeding in doing so - supposedly secure systems.

Tourists - Euphemistic term for "rioters" or "terrorists."

Tracer Elements - Microscopic particles introduced into a person's body by specially treated food or drink, which can be tracked photographically and electronically by satellites orbiting overhead or by Geiger counters a short distance away.

Tradecraft - The techniques used in clandestine work.

Tradesmen - Euphemistic term for local security authorities.

Treff - Russian for a secret meeting.

Triangulation - A technique used to pinpoint secret radio transmitters using three radio receivers positioned in a triangle. The intersection of their radio bearings narrows down the location of the secret transmitter.

Truth Drugs, Truth Seru - Chemicals believed to reduce a person's resistance during interrogation. These drugs are used in a technique called narcoanalysis.

Uppercut - A legal boxing maneuver involving a blow with a distinct upward motion.

U.P.S. - "Uncontested Physical Search," a euphemistic term for a break-in. See "bag job."

Utility Agent or Operative - An employee of a resident, case officer, or station chief who performs all the chores which a foreign national cannot perform without appearing conspicuous.

VTOL - Vertical Take-Off and Landing aircraft.

wado-ryu (WAH-doe-ryoo) - "Way of peace"; one of the four major Japanese karate systems.

Walk-in Agent - See "Mickey."

Weave - In boxing, moving from side to side.

White Intelligence - Information obtained from open sources such as newspapers and official reports.

White Operator - An agent who works openly without concealing his identity, as opposed to a black operator.

Wildcat Cartridge - A non-standard cartridge not loaded by the large cartridge manufacturers, and assembled by individuals who use hand dies to change shapes of standard cartridges.

The "Willy" - The spy who is actually working for one intelligence service but who, for at least part of his career, is led by his "principal" to believe that he is working for another (e.g., an industrial-espionage organization, a credit- investigation organization, or a newspaper columnist).

Yafka - Russian for a safe place for a meeting; a safe house.

Yellow Cake - Name given to uranium concentrates.

Yoke - One of many current terms for the control column of an airplane. Others are "wheel," "stick," or simply "controls." Once called "joystick."

Appendix 2
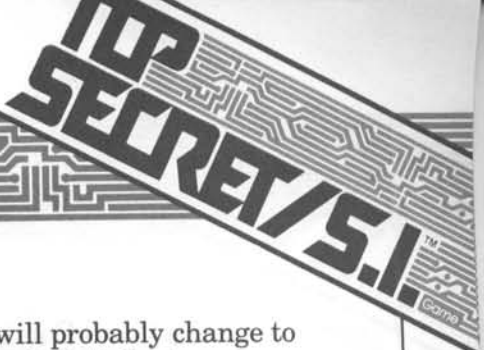
Old *TOP SECRET*® Game Characters in *Top Secret/S.I.*™ Game

Many of you probably have the old *Top Secret* game from TSR, Inc. Converting your favorite characters from the old to the new system is simple using the advice and formulas below. But remember, your character is a lot more than the numbers that make up his or her attribute ratings.

Basic Characteristics: Physical characteristics, nationality, sex, and other basic characteristics transfer directly — no system needed here.

Psychological Profile: Think about your old character and how you played him or her. Did you give the character any quirks, special abilities, or unique characteristics? Sure you did. These factors may not have been tied to specific game mechanics, but everybody adds some personality to characters when they roleplay.

This personality can come through in a character's Psychological Profile, as well as in advantages and disadvantages. Assigning a Psychological Profile is easy — you should know your old character well enough to do this without any trouble.

Advantages and Disadvantages: Once you've done this, look through the list of *Top Secret/S.I.* game advantages and disadvantages and see if you can find equivalents for your character's quirks and innate abilities there. If so, give your *Top Secret/S.I.* game character those advantages and disadvantages. If you don't see your character in the lists, make up your own advantages and/or disadvantages (consulting the Admin, of course). Don't worry about point costs — you're trying to recreate your old character, not balance an equation.

Attributes: Now you're ready to convert your character's old *Top Secret* game stats to new *Top Secret/ S.I.* game equivalents. Your character will continue to be good and bad in the areas he or she was previously, but the numbers will probably change to reflect the different spread of attribute scores.

Determine your *Top Secret/S.I.* character attributes by making the following conversions:

Old *Top Secret Game*		New *Top Secret/S.I. Game*
Physical Strength	=	Strength
Knowledge	=	Intelligence
WIL + Courage/2	=	Willpower
Coordination	=	Reflex
Phy. Str + Wil/2	=	Constitution

Remember that no *Top Secret/S.I.* character attribute score can be higher than 79 in any of these areas. If an attribute score comes out higher than 70 you must make the following modifications:

If Score is:	You Must:
90 or greater	subtract 20
80 - 89	subtract 15
70 - 79	subtract 10

Languages: Your character can still speak all foreign languages he or she could under the old rules. Characters always have a 5th level skill in their native language. Determine levels for other languages as follows:

Score Level	becomes
01 - 20	0
21 - 40	1
41 - 60	2
61 - 80	3
81 - 90	4
91 - 100	5

Skills: The details of skill conversion may come down to negotiations between you and your Admin, but here are some guidelines to get you started.

Two of the old *Top Secret* game's Secondary Personality Traits translate easily into *Top Secret/ S.I.* game skills. The Offense trait becomes Basic Firearms skill (plus any one Firearms skill you

want). Hand-To-Hand Combat Value becomes Brawling (plus any one close-combat skill you want). To determine your character's level of skill in these areas, consult the table below.

Score Level	becomes
26 - 39	0
40 - 53	1
54 - 66	2
67 - 78	3
79 - 90	4
91 - 100	5

Several of the old *Top Secret*® game's Areas of Knowledge translate into *Top Secret/S.I.*™ game skills as well. Simply find equivalents for your character's superior AOK in the new skill list. If no equivalents exist, create your own skills, using the guidelines in the *Top Secret/S.I.* Players Guide. To determine your character's level in each skill, consult the table below:

Score Level	becomes
26 - 39	0
40 - 53	1
54 - 66	2
67 - 78	3
79 - 90	4
91 - 100	5

Fame, Fortune, Luck, and Experience: The old *Top Secret* game's Fame points and Fortune points convert directly into the *Top Secret/S.I.* game's Luck points. Have the Admin add your Fame and Fortune point totals and record that as your Luck point total.

Old *Top Secret* Experience points are ignored. You'll have to begin earning the *Top Secret/S.I.* Game's Fame & Fortune points from scratch.

One Last Look: Now, take a look at your new *Top Secret/S.I.* character. Does he or she look like your old *Top Secret* character? If not, negotiate any changes you want to make with the Admin. What the Admin says, goes.

Once you and the Admin are happy with your character, start using the new rules. You're ready to play!

Index

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