VICE SQUAD

DETECTIVE POLICE DEPARTMENT 2108

EIGHTIES POLICE ADVENTURES

CONCEPT AND EDITING
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This file is separated into four sections: the rules intended to be read on-screen, the rules intended to be printed, templates intended for printing, and the scenarios which are also intended for printing. All sections are accesible via the bookmarks function on the left of the file window or the links in the rightmost column.

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Characters

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Villains

INTRODUCTION

The rules in **Vice Squad: Eighties Police Adventures** are designed to facilitate quick gaming for a single night's play, especially for those times when you need a quick fix or want to take a break from the tedium of extended campaigning. Within, you will find rules optimized for a fast-playing, move-like experience with scenarios that can be played in a single session. It is assumed that at least one player has roleplaying experience.

Characters are created on a point-based system that allows you to design the type of character you want to play without restrictive classes and levels. As befits the concept, combat and action resolution is fast and everything in the game can be resolved with a single die roll of two or more six-sided dice. More advanced rules are also included if you wish to increase the level of detail. Additionally, **Vice Squad** comes complete with several game scenarios and a complete list of pregenerated and non-player characters that let you jump right into the action.

Vice Squad is a high-octane thrill ride that provides endless variations and reworkings of a basic theme in which society is protected and the status quo is maintained by the forces of law and order. In other words, the good guys always win and the bad guys, well, they usually end up worse off than when they started. But unlike cop shows and movies of previous and future decades, **Vice Squad** is predicated on high-octane police action as found in movies and prime-time television shows from the better part of the 1980s. It's a genre of cop action characterized by maverick undercover officers; hard-edged detectives; pastel linen blazers; exotic, high-performance sports cars; dangerous drug czars; and gorgeous, high-fashion women. So, hop in your '84 candy apple red Ferrari Testa Rosa, cue the Jan Hammer soundtrack, and deal the big hurt to that drug kingpin who is using a Beverly Hills art gallery as a front for his illegal operations.

CHARACTERS

Every character possesses primary traits, secondary traits, skills, and clichés. They are described below.

PRIMARY TRAITS

Primary traits range from zero (0) to five (5). Zero (0) is considered disabled and not recommended for player characters, but if they decide to choose it, more power to them. Ratings for primary traits signify the following:

0	DISABLED
1	LOW AVERAGE
2	AVERAGE
3	HIGH AVERAGE
4	NOTEWORTHY
5	GIFTED

Fitness is a wide-ranging trait which describes a character's size, muscle mass, hand-eye coordination, and physical grace. It affects how well a character can perform a feat of strength, fire a gun, or climb a rope.

Empathy represents a character's ability to sympathize with and express emotions to others. It also measures his intuitive and sensory ability.

Reasoning gauges how well a character can analyze information. It is the driving force behind skills that require study.

Willpower describes a character's control over his mental and physical faculties. It allows him to press on in the face of danger, attempt a task with confidence, or even control his emotions.

SECONDARY TRAITS

Secondary traits are computed from primary traits.

Reaction measures a character's nerves, reflexes, and general speed. It is equal to twelve minus fitness and empathy.

Stamina indicates a character's physical health, and resistance to injury and illness. It is equal to the sum of the character's fitness and willpower ratings multiplied by two. Starting from the bottom of the Stamina counter (on the character sheet), fill in one blank box from each group, When you get to the top, start at the bottom again. Repeat until the total number of filled boxes is equal to twenty-five (25) minus the stamina rating.

SKILLS

Skills represent knowledge and experience gained through study and practice. A skill may not be raised higher than double its related trait and beginning characters cannot have any skills higher than six (6). Skill ratings signify the following:

0	UNTRAINED
1	PASSING KNOWLEDGE
2	UNDERTRAINED
3	BASIC KNOWLEDGE
4	WORKING KNOWLEDGE
5	SOLID ABILITY
6	HIGHLY TRAINED
7	ELITE
8	EXPERT
9	LEADER IN FIELD
10	MASTER

FITNESS BASED SKILLS

Athletics helps a character climb, swim, perform gymnastic stunts, and attack opponents with melee weapons such as knives, swords, and clubs.

Boating is the ability to operate water-based vessels such as speed, motor, and sail boats; and yachts and launches.

Brawling covers the ability to punch, kick, grapple, and throw.

Driving covers the operation of automobiles, trucks, and motorcycles.

Finesse allows a character to pick pockets and locks, perform sleight-of-hand tricks, and override mechanical security systems.

Firearms covers the use of any pistol or rifle.

Piloting covers the operation of air-based vehicles such as helicopters and planes.

Stealth is the ability to sneak around without being seen or heard.

EMPATHY BASED SKILLS

Interrogation is the ability to acquire information from individuals through subterfuge, intimidation, and even torture.

Investigation is the acquisition of data through examination, observation, inquiry, and research.

Negotiation is the ability to barter, persuade, and even intimidate others.

Performance is the art of oration, singing, acting, and stage performance.

Seduction is the art of tempting others to do as you wish, particularly members of the opposite sex.

REASONING BASED SKILLS

Commodities allows a character to appraise antiques, gems, gold, jewelry, and other items of value.

Computers covers the operation, hacking, and basic repair of all computer systems.

Disguise is the art of altering one's appearance in order to blend in with a crowd or otherwise escape detection.

Electronics is the knowledge of designing, building, and repairing electronic devices. Its most common application, however, is the disablement of electronic security systems

General knowledge provides the character with historical, geographical, political, social, and trivial information.

Mechanics is the knowledge of designing, building, and repairing mechanical devices.

Medicine is the knowledge of healing and treatment.

Street smarts is the knowledge of the criminal underworld—its key figures, organizations, affiliations, and black market practices.

WILLPOWER BASED SKILLS

Composure is the ability to remain calm in the face of danger or temptation, and is a valuable asset, especially in a fight.

CLICHÉS

Clichés are special abilities which are used to simulate the action and pulp feel of your favorite movie or television series. There are five categories and every player character may choose one from each.

Certain terms are used in the descriptions of clichés and should be understood: *Hero* refers to a player character; *Villain* refers to a non-player character who is important to the story and possesses his own set of clichés; *Extras* refer to everyone else—they cannot use cliches and can get killed at the drop of a dime.

COMBAT CLICHÉS

Fiery Wreck

Firing a gun at a parked or crashed car will always cause it to explode.

Knockout

A successful strike by the hero to an extra's head will cause him to fall temporarily unconscious.

Magic Clip

The hero never runs out of ammunition for handguns.

Wake-up Call

The hero will never get hit by the first shot or burst from a villain's or extra's weapon.

Armor Prop

Upon receiving a life threatening injury, the hero reveals that he is wearing a bullet proof vest and restores a number of stamina points equal to his willpower rating.

Magic Bullet

A successful gunshot by the hero will cause an extra to fly backward several feet and fall to the ground either incapacitated or dead.

Explosive Rounds

Firing a gun at explosives or flammable materials will cause them to detonate.

Quick Shot

The hero can make one roll to determine if up to four extras have been hit by his gunshot.

Cinematic Shot

The hero receives +❶ on his next attack roll if it immediately follows a successful acrobatic/cinematic feat.

Conversational Nod

The hero does not need to speak in

order for other heroes to understand his intentions or orders in a situation.

K-9

The hero has an immortal canine as a partner, who can be used to track extras, drugs, and explosives, in addition to immobilizing extras.

CHASE CLICHÉS

Safe Driver

The hero can never lose any more than one point of stamina in a car accident.

Car Prop

Any car which the hero owns can never be totalled in an accident.

Olympic Driver

Any car which the hero is driving can always make quick stops or 360 degree turns under any circumstances.

Delayed Blast

If a car which the hero is chasing crashes, it will explode only after the occupants are rescued and taken into custody.

Magic Fuel Tank

Any car which the hero is driving will never run out of fuel in a chase or in the middle of nowhere.

Key Prop

The hero always has car keys on hand and his car is always unlocked, yet it never gets stolen.

Lucky Tires

Any car which the hero is driving will never get its tires shot out.

Super Star

The hero owns a luxurious sports car which adds +❷ to seduction rolls.

Multitasking Driver

The hero can always read, clean his gun, or perform other actions while driving without penalty.

King of the Road

The hero is never pulled over by other cops for speeding or reckless driving, although this does not effect orders given by higher authorities.

Explosive Insight

If a car is about to explode, the hero will know it and be given the chance to escape unharmed.

Frogger

The hero can always run across the street without impediment even if there is heavy traffic.

INVESTIGATIVE CLICHÉS

Keen Eye

The hero can always spot a villain or extra in a photograph.

Know it All

The hero is well read and has an academic background. As such, he has a rating of two (2) in every reasoning skill. This does not affect existing skill levels above two (2).

Personal Archives

The hero keeps meticulous records and will most likely have personal information on the subject (extras only)

of an investigation.

Missing Evidence

The hero will always find a clue that CSI missed if he carries out a second examination of the crime scene.

Get the Job Done

The hero can beat confessions out of extras without facing charges of brutality.

Off the Job

If the hero has been suspended from duty, he receives +❷ on all investigation rolls, but loses the use of his authority cliché and cop privileges until reinstated.

On Tape

If a hero listens to an answering machine recording, it will always reveal an extra who is somehow linked to the investigation.

Hacker

The hero can always hack into a computer if he is skilled in computers with at least a rating of four (4).

Memories

The hero keeps a scrapbook of news clippings from his past which will shed light as to the identity of a villain.

CONTACTS CLICHÉS

Friends at the University

The hero has a contact in every field of science.

Friends at the Ball Park

The hero has a contact in every major and minor league sport.

Spec-Ops

The hero was in military special forces and has several contacts who can lend a hand with military information and support.

Friends in High Places

The hero is friendly with the mayor's staff and receives considerations from his office.

In the Family

The hero is related to the police chief and receives considerations from him.

Friends in Low Places

The hero has contacts in the underground or counter-culture and can acquire black market goods or vital information about extras.

Don't Go Against the Family

The hero has ties with an organized crime family. He can gain information or assistance (as extras) from the family in exchange for looking the other way.

Friends in Retail

The hero has ties with small-business owners and can usually acquire spaces for stings or can borrow equipment.

Friends in Business

The hero has ties with a corporate executive who offers favors in exchange for protection.

AUTHORITY CLICHÉS

Squeaky Clean

The hero never faces Internal Affairs no matter what he does.

Squad Lieutenant

The hero is a lieutenant and has command over a squad.

Undercover

The hero is an undercover detective and has access to drugs and guns in order to secure his cover.

Vigilante Judge

The hero can obtain a search warrant within fifteen minutes.

The Club

The hero is part of a close knit group of cop buddies (extras) who look out for each other. When called, they will come to his aid in less than fifteen minutes. He must also do the same for them. There is also a chance that they will back each other up if Internal Affairs starts snooping around.

Planted Evidence

The hero always seems to have enough evidence to plant on an extra.

CREATING CHARACTERS

Step 1. Choose one cliché from each group.

Step 2. Divide 11 points among the primary traits or determine traits randomly by rolling one die for each trait (sixes count as zeros). Ratings may be anything between one and five.

Step 3. Compute secondary traits.

Step 4. Divide 25 points among skills. Ratings may be anything between zero and twice the related trait (a trait rating of zero is the same as one for calculating this). The amount of skills associated with each trait is limited to its rating. For example, a character can have no more than three fitness based skills if his fitness rating is three (again a trait rating of zero is the same as one for calculating this).

Fortunately, the character can ignore this rule for one skill per point in his willpower rating. Choosing composure decreases the amount by one. For example, a character who has a willpower rating of three and chooses the composure skill can still choose two more skills above and beyond the maximum number of skills allowed per trait. This is applied to the overall number of exceptions, not the number of exceptions for each trait.

STEP 5. All characters may begin the game with a car (squad or personal), night-stick, police revolver or semi-automatic pistol, badge, and enough cash to get through the day.

CHARACTER STEREOTYPES

If we all took Hollywood cop movies at face value, we'd think that all police stations were poorly lit, all police commissioners were fat white guys with sour dispositions, all police lieutenants (or captains) were combative hotheads with a penchant for shouting, and all informants were shady, two-bit criminals trying to cut a deal. *Vice Squad* is no different; this game is as much a cop

cliché as doughnuts and coffee-filled styrofoam cups, and the rules and scenarios make no bones about it. With that being said, you'll find several of Hollywood's most overused cop stereotypes as ready to use characters. Players can use them as-is or as a basis for creating their own law enforcement personnel.

CHARACTER ADVANCEMENT

If your character survives an entire scenario (and wish to continue), the gamemaster should award you one to four experience points, depending on your heroism, performance, and participation. Traits may be raised by spending five points per desired level. Skills may be raised by spending two points per desired level. New skills cost five points (for a rating of one). No skill may be raised higher than six (6) unless advanced task rolls are used *(see next section)*.

TRAITS	5 POINTS X NEW RATING
SKILLS	2 POINTS X NEW RATING
NEW SKILLS	5 POINTS
CLICHÉS	10 POINTS

GAME MECHANICS

This game requires at least two six-sided dice in order to play. Although one set of two is sufficient, you may want to provide additional dice for each player.

These dice are always rolled in pairs, taking the sum of the two. This sum is called the **DICE TOTAL**. Some special abilities or actions may also call for a number of **BONUS DICE** or **PENALTY DICE** to be rolled with the pair. The two lowest dice are added together when using bonus dice, while the two highest are added together when using penalty dice. Bonus dice and penalty dice cancel each other out. Penalty dice are represented as **-❶** and bonus dice as **+❶**, with the actual number of dice in the circle.

BASIC TASK ROLLS

During the course of a gaming session, you will want to accomplish tasks. Rolls of the dice are used to determine if these tasks succeed. Task rolls provide a balanced system which reflects a character's skill and ability levels. The more skilled a character is, the higher his chance of success will be.

A character accomplishes a basic task when his *dice total* is less than or equal to his *skill total*. The *skill total* is equal to the sum of the appropriate skill rating and its corresponding trait.

ADVANCED TASK ROLLS

Advanced task rolls add realism by utilizing varying levels of difficulty assigned by the gamemaster. Varying degrees of success are also determined by the outcome of the roll. Advanced task rolls are optional.

Difficulties

Difficulties make it easy for the gamemaster to determine when and how to roll for tasks. They also affect the outcome of a task.

Trivial tasks do not require a roll unless it is contested by another character. Trivial tasks represent mundane labors that usually require little or no training. We generally take them for granted.

Routine tasks always require rolls and represent innocuous actions that must rely on training and experience. They also require minimal thought or effort.

Challenging tasks require above average skill and represent some action unfamiliar to a character. They can also be fairly dangerous and require the **DICE TOTAL** to be less than the **SKILL TOTAL** by at least two to be successful.

Impossible tasks cover all dangerous or improbable situations. Characters attempting such actions are either very brave or very stupid. They require the **DICE TOTAL** to be less than the **SKILL TOTAL** by at least four to be successful.

Task difficulties may be increased or

decreased by a character's actions or his environment. Difficulties may not be reduced less than **TRIVIAL** or increased greater than **IMPOSSIBLE**. An increase in difficulty is represented as ▶ and a decrease in difficulty as ◀, with the actual number of difficulty levels changed in the arrow.

Outcome

To determine how successful a task is, we must first compute the difference between the **SKILL TOTAL** and the **DICE TOTAL** (skill total - dice total). This value is called the **MARGIN**.

Once we know the margin, consult the **SUCCESS TABLE** located on the character sheet. Find the **MARGIN** listed under the appropriate difficulty at the top and then look to the far left for the outcome.

There are four possible outcomes:

Calamity represents a horrible mishap or backfire. This could be missing an opponent and accidentally shooting a friend or a chase down a flight of stairs resulting in a serious fall. Trivial and routine tasks cannot result in calamities.

Failure represents a failed attempt at a task. Unlike calamities, it does not necessarily indicate a harmful outcome.

Success represents a typical successful outcome. This could be a gun shot to the chest or a forged document which looks real under standard inspection.

Triumph represents a miraculous outcome. This could be incapacitating an opponent with one punch or convincing an enemy of your good intentions.

There are two special situations which overrule these outcomes. If the two dice used for the **DICE TOTAL** are both ones (**SNAKE EYES**), the task is a **TRIUMPH**. And, if the two dice used for the *DICE TOTAL* are both sixes (**BOX CARS**), the task is a *FAILURE*.

UNTRAINED TASK ROLLS

All skills can be attempted without prior training unless otherwise noted. Such rolls are considered untrained tasks. In these cases the **SKILL TOTAL** would be equal to the associated trait only. This type of task roll would also be used in situations where a single trait would govern the outcome. The outcome for trivial and routine situations can be determined by the gamemaster without rolling, but more difficult tasks would require a roll (and be less likely, if not impossible, of success).

CONTESTED TASK ROLLS

There will be situations that place two people at odds with each other in some sort of struggle. To resolve this conflict, both parties make task rolls and the character with the highest **MARGIN** wins the struggle. If neither roll actually is successful, both parties fail.

Advanced. Some skills allow an effect to be contested by rolling against a difficulty of challenging if the original task was a success or impossible if it was a triumph. Contested rolls use the same trait and skill as the original task, unless otherwise noted.

COMPOSURE ROLLS

There are times when even the most disciplined lose their nerve. Composure is both a skill and a condition. When characters remain composed, they may attempt tasks normally. Characters who have lost their composure, however, will either receive a penalty on the task or act in cowardice.

Composure rolls (willpower + composure) must be made each time a character is faced with a dangerous situation or Earth shattering information. The difficulty depends on the circumstances and the outcome is determined as follows:

Calamity

The character runs away and will be considered a coward if anyone is around to witness him.

Failure

The character backs down from attempting a dangerous task. He may try to talk his way out of it in order to save his reputation.

Success & Triumph

The character may attempt the task normally.

PERSONAL COMBAT

When combat occurs, characters perform actions in blocks of time called turns. Generally, one action may be performed per turn. The game turn is an abstract measurement of time and the actual length is determined by the gamemaster, but each turn can vary from five to fifteen seconds.

Combat is broken down into steps. First, all characters involved in the exchange declare their actions for the turn. They can attack, defend, use a special skill, or simply move or run away.

Once actions are declared, the gamemaster must determine the order in which characters may act. This is called the reaction order. The characters may then proceed to attack or use abilities in this order.

Each attack works like a skill task and damage is then subtracted from the character's stamina (if successful). If a character receives an amount of damage equal to or greater than his stamina, he falls unconscious. Any further successful attacks directed at the character will kill him.

Once this process is completed, the other character(s) finish their actions, and then it repeats until all parties have ceased hostilities.

DECLARING ACTIONS

Each character that is present in the combat exchange must inform the gamemaster of his actions. These actions may be: ATTACK, DEFEND, USE SKILL, MOVE, or AIM. Players need not know what the others have planned.

Each character then rolls two dice and adds his reaction rating to the sum. This is called the reaction total and is compared to the other players' totals. The roll may also be modified by injuries and other factors (see below).

The players act in order from lowest to highest. If two or more characters get the same reaction total the character with the highest empathy rating goes first. If they have the same empathy rating then the highest fitness goes first.

All actions are affected by other characters' preceding actions in the same turn because they do not occur simultaneously. A character suffers a penalty on his actions if he has received enough injuries to do so before acting in a turn. Likewise, if a character was incapacitated before he gets to act, his action is forfeit.

Declared actions can affect the way a turn plays out as follows:

Attack. The character must complete his attack.

Defend. The character must defend his position or wait in readiness. He may use the action to block, parry, or dodge an attack which then becomes a contested task against the defending character's outcome.

Weapons may be used to block all weapon and unarmed attacks, while only non-weapon attacks may be blocked by an unarmed character. The character may perform another action at the end of the turn if he has not been attacked.

Use skill. The character must attempt a skill task.

Move. The character must attempt to move or run to a specific area, duck, jump, or dive. Ranged Attacks may also be attempted while moving, but with 2 on the task roll, and they do not receive aiming modifiers.

Aim. The character must attempt to aim his ranged weapon attack, giving him +❶ on the next turn. Being struck by an attack, causes a character's aim to be interrupted and he loses the use of the aiming bonus dice.

PERSONAL COMBAT TASKS

There are different combinations of traits and skills used to make attack rolls. These are referred to as the attack total. There are also combinations used to make defensive rolls. The base difficulty for all non-ranged attack rolls is routine unless otherwise noted, while the difficulty for defensive rolls is determined by the outcome of the attack (a contested task).

The difficulty for ranged attacks is determined by the range. Each firearm

has an associated range—this is the long range value. Medium range is half that number, short range is one-fourth that number, and point blank is almost within direct contact.

Fitness + Athletics Attack

This is used for all melee (bludgeoning, slashing, stabbing, etc.) and thrown weapons such as axes, clubs, swords, rocks, knives, and spears. The difficulty of the attack roll for thrown weapons is based on range.

Fitness + Brawling Attack

This is used for punch, kick, and grapple attacks.

Fitness + Firearms Attack

This is used for pistol and rifle attacks. The difficulty of these rolls is based on range.

Fitness + Athletics Defense

This is used to block, parry, or dodge melee and thrown weapons. Ranged weapons can also be dodged, but the difficulty is impossible.

Fitness + Brawling Defense

This is used to block punches, kicks, and grapples.

ACCURACY

Some weapons have accuracy modifiers which add bonus or penalty dice to the attack roll.

ENVIRONMENTAL FACTORS

Various factors can effect the outcome of an attack and are intended for use with advanced task rolls. They can be environmental or situational in nature. The gamemaster is free to add bonus/penalty dice or change the difficulty of the roll in order to simulate special actions and situations. A few examples are listed below.

Target moving. Ranged attacks targeting moving characters receive ▯▶.

Cover. Characters may take cover behind walls and other obstructions for protection against ranged attacks. Characters shooting at targets taking cover receive ▯▶. Characters that are completely hidden from view may not be targeted.

Partial light. Characters receive ▯▶ on all combat actions attempted in partial light. Any attempt to attack in total darkness has a difficulty of impossible and only if the gamemaster even permits the attempt.

Quickdraw. A character may attempt to draw his weapon and attack with it in the same turn. The difficulty of the roll is ▯▶.

Second weapon. Two weapons may be used in fights at the same time. Each weapon must be rolled for separately and the difficulty of each roll is ▯▶.

Second attack. Two attacks may be attempted at the same target. Each attack must be rolled for separately and the difficulty of each roll is ▯▶.

Second target. Two attacks may be attempted at different targets. Each attack must

WEAPONS

DESCRIPTION	ACCURACY	DAMAGE	RANGE	AMMUNITION
Revolver	—	3	75 meters	6
Magnum	—	4	100 meters	6
Semi-Automatic Pistol	—	3	75 meters	7-20
Sub-Machine Gun	+❶ **	3 (5*)	100 meters	20-50
Rifle	—	4	300 meters	10-30
Shotgun	+❶ / ❶ / ❷ †	5	100 meters	2-5
Assault Rifle	+❶ **	4 (6*)	300 meters	20-50
Night-stick	—	1	—	—
Wrench/Tire Iron	—	2	—	—
Knife	—	1	—	—
Sword	—	3	—	—

* close range   ** close range burst fire
† point blank & short range / medium range / long range

be rolled for separately. The difficulty of each roll is ▯▶.

Called strikes. Characters may aim for specific body parts while attacking. The difficulty of the attack roll is ▯▶. Successful called strikes to the hand causes the target to drop his weapon. Strikes to the head can prove fatal for firearms if the gamemaster decides to play God, and he has every right to do so.

ARMOR PROTECTION

Characters who wear armor can reduce their chances of being injured by adding ◖❶ to their attacker's attack roll. If a called strike is targeting an area which is not protected by armor, the attack roll does not receive the ◖❶.

DETERMINING INJURIES

Damage is determined by the specific attack or weapon. Each time a character is injured, he must check off a number of stamina points on his character sheet, starting on the left side. He receives ◖❶ on all rolls for each complete block of stamina points sustained. The character will eventually die when all his stamina points are checked off.

If a character receives an amount of damage equal to or greater than his willpower rating in one attack, he stumbles backward and falls to the ground. He may not stand up until next turn. While down, the character receives ◖❷ on all combat rolls.

Unarmed attacks. All unarmed attacks inflict one point of damage per two points of the attacking character's fitness rating. Triumphs cause one point of damage per point of the character's fitness rating.

Melee attacks. All attacks from direct contact weapons such as clubs or knives inflict the same amount of damage as unarmed attacks plus a modifier specific to each weapon (see equipment section).

Thrown attacks. All attacks from thrown weapons such as a knife or rock inflict an amount of damage specific to each weapon (see equipment section). Triumphs inflict double this amount.

Firearms attacks. All attacks from pistols and rifles inflict an amount of damage specific to each weapon (see equipment section). Triumphs inflict double this amount.

Fire. Characters on fire lose a number of stamina points equal to the roll of one die. This occurs every turn until the fire is extinguished. Characters in enclosed areas must roll an additional die due to smoke inhalation.

Asphyxiation. Characters that are deprived of oxygen longer than they can normally hold their breath (willpower rating x 2), receive one point of damage per turn. Characters who are being choked are not in a position to hold their breath, so they receive 2 points per turn.

Falls. Characters take damage equal to the roll of one die per eight foot drop if he has fallen more than six feet. For example, if a character falls 24 feet, he takes damage equal to the roll of three dice.

HEALING INJURIES

Stamina points are recovered at a rate equal to the character's willpower rating per day. Individuals with the medicine skill may attempt to make a challenging roll in order to revive a character who has lost all stamina points. Once revived, the character is then unconscious and may heal normally. There is no way to revive a character once a failed medicine roll is made.

Medicine rolls can also be used to help a character heal more quickly. The affects are determined by the outcome as listed below.

CALAMITY	LOSES 2 STAMINA
SUCCESS	HEALS +1 STAMINA
TRIUMPH	HEALS +2 STAMINA

CAR CHASES

Car chases are handled in much the same way as personal combat with a few exceptions. Like other aspects of **Vice Squad**, a car chase is meant to be fast-paced and cinematic, so the following basic game mechanics will reflect that concept.

VEHICLE PERFORMANCE TRAITS

Unlike character traits, vehicle performance traits represent the amount of bonus or penalty dice added to particular task rolls. They can range from **⊝5** to **+5**.

Speed represents the vehicle's top velocity and acceleration. Although, it is not an actual speed, it affects the ability of a driver to outrun or pursue another vehicle.

Handling represents the vehicle's ability to manuever and respond to the driver. It affects the ability of a driver to perform stunts such as dodging obstacles or making 180º turns.

VEHICLE INTEGRITY

Vehicle Integrity is similar to a character's stamina rating except that it can only be reduced by the following situations:

- Achieving a triumph on a weapon attack
- Ramming the vehicle
- Explosions

- Called strike to tires
- Called strike to fuel tank
- Crashing

Integrity determines how much punishment a vehicle can take before being disabled and how much protection it offers passengers. When a vehicle's integrity rating is reduced to zero, it has been rendered inoperable and is effectively out of the chase. All vehicle tasks involving the speed and handling traits receive **⊝1** for each integrity point lost.

DECLARING ACTIONS

This works the same way as personal combat, using the vehicle's speed rating as a modifier to the roll.

VEHICLE TASKS

Again, these work the same as personal combat. Only the trait and skill combinations are different.

Fitness + Driving Attack

This is an attempt to ram, overtake, nudge, or pursue another vehicle. The task is modified by the ramming vehicle's handling trait.

Fitness + Driving Defense

This is an attempt to evade gunfire, an incoming vehicle trying to ram, or any other obstacle in the vehicle's path, as well as eluding or outrunning a pursuer. The task is modified by the defending vehicle's speed and handling traits.

Fitness + Boating Attack/Defense

Although these rules are intended for car chases, they can be equally effective for boats too.

Fitness + Piloting Attack/Defense

Although highly unusual, these rules can also be adapted for use with small, propellor driven airplanes.

WEAPONS IN CAR CHASES

Passengers may also attempt to fire weapons at other vehicles. The roll receives **1▶** since they are both moving. Drivers may also fire weapons, but they receive **⊝1** (in addition to the **1▶**) on the roll and must also make a successful driving roll (**⊝1**) in order to maintain control.

Vehicles only take damage if one or more of the cirmumstances listed in Vehicle Integrity section are met. Vehicles can only lose one point of Integrity per weapon attack.

If passengers are targeted, they lose a number of stamina points equal to the damage value of the weapon less the vehicle's current Integrity rating.

VEHICLE ENVIRONMENTAL FACTORS

Various factors can also affect the outcome of a car chase and are intended for use with advanced task rolls. The gamemaster is free to add bonus/penalty dice or change the difficulty of the roll in order to simulate special actions and situations. A few examples are listed below.

Called Strikes. Characters may aim for a target's tires, passengers, or cargo while attacking. The difficulty of the attack roll is ▮▶ (see *Weapons in Car Chases* section above). Successful called strikes will inflict damage.

Ramming. The vehicle rams another at full speed. Both vehicles receive one point of damage for each three points of the other's integrity rating. Both speed and handling traits can affect this task. Passengers should make composure rolls to see if they receive the same amount of damage as well.

Barriers & Obstacles. Vehicles may crash through semi-soft obstacles like fences, sign poles, and mailboxes. It is up to the gamemaster to decide if the vehicle takes damage (one or two points depending on the toughness of the barrier).

Speed Bumps. Speed bumps may cause one point of damage to the vehicle if it is going fast enough. Again, it is left up to the gamemaster to decide.

Crashing. Running into concrete, brick, or other tough structures at high speeds can inflict anywhere from three to five points of damage to the vehicle's integrity. Passengers should also receive the same amount of damage.

VILLAINS

Just as there are Hollywood stereotypes and clichés for the good guys, villains also deserve their own special recognition. The following stereotypes and clichés can be used by Gamemasters to create villains or can even be used by players to create characters who operate on the opposite side of the law.

STEREOTYPES

Gangster/Crime Boss

Whether they work for the Italian Mafia, the Columbian drug cartels, the Japanese Yakuza, or Chinese Triads, gangsters and crime bosses make great villains for a **Vice Squad** one-shot. Like most film gangsters, these dudes are bad to the bone and make no qualms about offing cops if it takes some of the heat off of their illegal operations. Typical criminal activities include extortion, prostitution, drug running, assassination, and loan sharking.

Thug/Enforcer

The work horse of any criminal organization, thugs and enforcers are the grunts and heavy muscle sent out to make honest folks' lives miserable. If you're late on a payment or need to be reminded of that loan on which you defaulted, expect to get a visit from some of these kneecap busting hoodlums. Thugs make perfect fodder for players who like lots of combat.

Terrorist

Whether they are religious fundamentalists or political dissidents, terrorists often use violence to further their cause and agenda, and regardless if it means harming innocent civilians in the process. This is to be distinguished from a *military action*, where the use of violence is not reasonably expected to harm innocent civilians.

Drug Smuggler

Smugglers rarely own the drugs that they're carrying. Instead they act as the carrier trying to bypass the normal channels of resistance. Often times, drug smugglers are also illegal immigrants, smuggling themselves into the country along with drugs; they can also be affiliated with a cartel running cocaine, heroin, marijuana, and other substances across borders for sale on the black market.

Drug Czar

The heavy hitters of the drug trade. Drug Czars call all the shots of their illegal operations and often have the most to lose if they're ever caught. As such, folks with this much power afford themselves with as much protection as they can muster, often in the form of advanced security systems, bullet-proof vehicles and highly trained and deadly bodyguards. Taking one of these scumbags down is a major accomplishment, not to mention an almost impossible task.

Informant

The bane of criminal organizations everywhere, informants often rat out their employers for government protection or even for just for a little extra kickback, specifically if he's still involved with his employer. Informants are usually reliable (if they're palms are greased often enough), but a good cop will never take his information at face value if he wants to live.

Rogue Cop/Government Agent

The worst kind of cop there is. This is an individual who is completely on the take with a criminal organization and, in effect, becomes a mole within his own precinct! For cold hard cash they'll often tip their new employers off to an up-coming drug bust or cover up a murder.

Corrupt Lawyer

Like the rogue cop, corrupt lawyers use their station in life to further their own degenerate schemes and plans. Some might work under the table for a drug cartel, while others aren't averse to accepting bribes in order to make a case go away (for district attorneys) or to take one on.

Street Punk/Gangbanger

The common street punk/gangbanger may not be too tough to handle by himself, but get these creeps in a group and they're a force to be reckoned with. Some may be just common burglars or muggers, while others engage in more serious crimes against a community, such as drive-by shootings, rape, murder, and worse.

CLICHÉS

Gamemasters can assign one or more clichés to a villain, but if players are creating characters to be used as villains, they should follow the normal character creation rules, choosing one of the clichés below in place of the AUTHORITY clichés.

Henchmen

The villain maintains a group of henchmen either through pay or promises of riches or power. They are considered extras, although one or two may be fleshed out to be used as minor villains.

Immortal

The villain can always be revived from fatal injuries unless a hero disrupts his surgery.

Omniscient

The villain never falls unconscious due to injury. He can die, however.

Love Interest

The villain is beloved by a flock of the opposite sex and they are always willing to cause distractions or surrender their lives in exchange for his.

Weapon Prop

No matter where the villain is, there is always something laying around which he can use as a weapon.

Skeleton Key

The villain always has a key to any lock when in a chase or can pick locks when in a dark room.

Can't Keep Him Locked Up

The villain always escapes prison within one year's time.

Extras a Plenty

There are always plenty of extras for the villain to use as cover or hostages when being chased or confronted by police.

What Evidence?

The villain is always able to rid himself of incriminating evidence before the police arrive to arrest him. In effect, the villain can only be charged with witness testimony. We all know what happens to witnesses, don't we?

VICE SQUAD ™

EIGHTIES POLICE ADVENTURES

CONCEPT AND EDITING
MARK BRUNO

SYSTEM AND LAYOUT
BRETT M. BERNSTEIN

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TABLE OF CONTENTS FOR RULES

The rules in **Vice Squad: Eighties Police Adventures** are designed to facilitate quick gaming for a single night's play, especially for those times when you need a quick fix or want to take a break from the tedium of extended campaigning. Within, you will find rules optimized for a fast-playing, move-like experience with scenarios that can be played in a single session. It is assumed that at least one player has roleplaying experience.

Characters are created on a point-based system that allows you to design the type of character you want to play without restrictive classes and levels. As befits the concept, combat and action resolution is fast and everything in the game can be resolved with a single die roll of two or more six-sided dice. More advanced rules are also included if you wish to increase the level of detail. Additionally, **Vice Squad** comes complete with several game scenarios and a complete list of pregenerated and non-player characters that let you jump right into the action.

Vice Squad is a high-octane thrill ride that provides endless variations and reworkings of a basic theme in which society is protected and the status quo is maintained by the forces of law and order. In other words, the good guys always win and the bad guys, well, they usually end up worse off than when they started. But unlike cop shows and movies of previous and future decades, **Vice Squad** is predicated on high-octane police action as found in movies and prime-time television shows from the better part of the 1980s. It's a genre of cop action characterized by maverick undercover officers; hard-edged detectives; pastel linen blazers; exotic, high-performance sports cars; dangerous drug czars; and gorgeous, high-fashion women. So, hop in your '84 candy apple red Ferrari Testa Rosa, cue the Jan Hammer soundtrack, and deal the big hurt to that drug kingpin who is using a Beverly Hills art gallery as a front for his illegal operations.

CHARACTERS

Every character possesses primary traits, secondary traits, skills, and clichés. They are described below.

PRIMARY TRAITS

Primary traits range from zero (0) to five (5). Zero (0) is considered disabled and not recommended for player characters, but if they decide to choose it, more power to them. Ratings for primary traits signify the following:

0	DISABLED
1	LOW AVERAGE
2	AVERAGE
3	HIGH AVERAGE
4	NOTEWORTHY
5	GIFTED

Fitness is a wide-ranging trait which describes a character's size, muscle mass, hand-eye coordination, and physical grace. It affects how well a character can perform a feat of strength, fire a gun, or climb a rope.

Empathy represents a character's ability to sympathize with and express emotions to others. It also measures his intuitive and sensory ability.

Reasoning gauges how well a character can analyze information. It is the driving force behind skills that require study.

Willpower describes a character's control over his mental and physical facilities. It allows him to press on in the face of danger, attempt a task with confidence, or even control his emotions.

SECONDARY TRAITS

Secondary traits are computed from primary traits.

Reaction measures a character's nerves, reflexes, and general speed. It is equal to twelve minus fitness and empathy.

Stamina indicates a character's physical health and resistance to injury and illness. It is equal to the sum of the character's fitness and willpower multiplied by two. Starting from the bottom of the Stamina counter (on the character sheet), fill in one blank box from each group, When you get to the top, start at the bottom again. Repeat until the total number of filled boxes is equal to twenty-five (25) minus the stamina rating.

SKILLS

Skills represent knowledge and experience gained through study and practice. A skill may not be raised higher than double its related trait and beginning characters cannot have any skills higher than six (6). Skill ratings signify the following:

0	UNTRAINED
1	PASSING KNOWLEDGE
2	UNDERTRAINED
3	BASIC KNOWLEDGE
4	WORKING KNOWLEDGE
5	SOLID ABILITY
6	HIGHLY TRAINED
7	ELITE
8	EXPERT
9	LEADER IN FIELD
10	MASTER

FITNESS BASED SKILLS

Athletics helps a character climb, swim, perform gymnastic stunts, and attack opponents with melee weapons such as knives, swords, and clubs.

Boating is the ability to operate water-based vessels such as speed, motor, and sail boats; and yachts and launches.

Brawling covers the ability to punch, kick, grapple, and throw.

Driving covers the operation of automobiles, trucks, and motorcycles.

Finesse allows a character to pick pockets and locks, perform sleight-of-hand tricks, and override mechanical security systems.

Firearms covers the use of any pistol or rifle.

Piloting covers the operation of air-based vehicles such as helicopters and planes.

Stealth is the ability to sneak around without being seen or heard.

EMPATHY BASED SKILLS

Interrogation is the ability to acquire information from individuals through subterfuge, intimidation, and even torture.

Investigation is the acquisition of data through examination, observation, inquiry, and research.

Negotiation is the ability to barter, persuade, and even intimidate others.

Performance is the art of oration, singing, acting, and stage performance.

Seduction is the art of tempting others to do as you wish, particularly members of the opposite sex.

REASONING BASED SKILLS

Commodities allows a character to appraise antiques, gems, gold, jewelry, and other items of value.

Computers covers the operation, hacking, and basic repair of all computer systems.

Disguise is the art of altering one's appearance in order to blend in with a crowd or otherwise escape detection.

Electronics is the knowledge of designing, building, and repairing electronic devices. Its most common application, however, is the disablement of electronic security systems

General knowledge provides the character with historical, geographical, political, social, and trivial information.

Mechanics is the knowledge of designing, building, and repairing mechanical devices.

Medicine is the knowledge of healing and treatment.

Street smarts is the knowledge of the criminal underworld—its key figures, organizations, affiliations, and black market practices.

WILLPOWER BASED SKILLS

Composure is the ability to remain calm in the face of danger or temptation, and is a valuable asset, especially in a fight.

CLICHÉS

Clichés are special abilities which are used to simulate the action and pulp feel of your favorite movie or television series. There are five categories and every player character may choose one from each.

Certain terms are used in the descriptions of clichés and should be understood: *Hero* refers to a player character; *Villain* refers to a non-player character who is important to the story and possesses his own set of clichés; *Extras* refer to everyone else—they cannot use cliches and can get killed at the drop of a dime.

COMBAT CLICHÉS

Fiery Wreck

Firing a gun at a parked or crashed car will always cause it to explode.

Knockout

A successful strike by the hero to an extra's head will cause him to fall temporarily unconscious.

Magic Clip

The hero never runs out of ammunition for handguns.

Wake-up Call

The hero will never get hit by the first shot or burst from a villain's or extra's weapon.

Armor Prop

Upon receiving a life threatening injury, the hero reveals that he is wearing a bullet proof vest and restores a number of stamina points equal to his willpower rating.

Magic Bullet

A successful gunshot by the hero will cause an extra to fly backward several feet and fall to the ground either incapacitated or dead.

Explosive Rounds

Firing a gun at explosives or flammable materials will cause them to detonate.

Quick Shot

The hero can make one roll to determine if up to four extras have been hit by his gunshot.

Cinematic Shot

The hero receives +❶ on his next attack roll if it immediately follows a successful acrobatic/cinematic feat.

Conversational Nod

The hero does not need to speak in order for other heroes to understand his intentions or orders in a situation.

K-9

The hero has an immortal canine as a partner, who can be used to track extras, drugs, and explosives, in addition to immobilizing extras.

CHASE CLICHÉS

Safe Driver

The hero can never lose any more

than one point of stamina in a car accident.

Car Prop

Any car which the hero owns can never be totalled in an accident.

Olympic Driver

Any car which the hero is driving can always make quick stops or 360 degree turns under any circumstances.

Delayed Blast

If a car which the hero is chasing crashes, it will explode only after the occupants are rescued and taken into custody.

Magic Fuel Tank

Any car which the hero is driving will never run out of fuel in a chase or in the middle of nowhere.

Key Prop

The hero always has car keys on hand and his car is always unlocked, yet it never gets stolen.

Lucky Tires

Any car which the hero is driving will never get its tires shot out.

Super Star

The hero owns a luxurious sports car which adds **+❷** to seduction rolls.

Multitasking Driver

The hero can always read, clean his gun, or perform other actions while driving without penalty.

King of the Road

The hero is never pulled over by other cops for speeding or reckless driving, although this does not effect orders given by higher authorities.

Explosive Insight

If a car is about to explode, the hero will know it and be given the chance to escape unharmed.

Frogger

The hero can always run across the street without impediment even if there is heavy traffic.

INVESTIGATIVE CLICHÉS

Keen Eye

The hero can always spot a villain or extra in a photograph.

Know it All

The hero is well read and has an academic background. As such, he has a rating of two (2) in every reasoning skill. This does not affect existing skill levels above two (2).

Personal Archives

The hero keeps meticulous records and will most likely have personal information on the subject (extras only) of an investigation.

Missing Evidence

The hero will always find a clue that CSI missed if he carries out a second examination of the crime scene.

Get the Job Done

The hero can beat confessions out of extras without facing charges of brutality.

Off the Job

If the hero has been suspended from duty, he receives **+❷** on all investigation rolls, but loses the use of his authority cliché and cop privileges until reinstated.

On Tape

If a hero listens to an answering machine recording, it will always reveal an extra who is somehow linked to the investigation.

Hacker

The hero can always hack into a computer if he is skilled in computers with at least a rating of four (4).

Memories

The hero keeps a scrapbook of news clippings from his past which will shed light as to the identity of a villain.

CONTACTS CLICHÉS

Friends at the University

The hero has a contact in every field of science.

Friends at the Ball Park

The hero has a contact in every major and minor league sport.

Spec-Ops

The hero was in military special forces and has several contacts who can lend a hand with military information and support.

Friends in High Places

The hero is friendly with the mayor's staff and receives considerations from his office.

In the Family

The hero is related to the police chief and receives considerations from him.

Friends in Low Places

The hero has contacts in the underground or counter-culture and can acquire black market goods or vital information about extras.

Don't Go Against the Family

The hero has ties with an organized crime family. He can gain information or assistance (as extras) from the family in exchange for looking the other way.

Friends in Retail

The hero has ties with small-business owners and can usually acquire spaces for stings or can borrow equipment.

Friends in Business

The hero has ties with a corporate executive who offers favors in exchange for protection.

AUTHORITY CLICHÉS

Squeaky Clean

The hero never faces Internal Affairs no matter what he does.

Squad Lieutenant

The hero is a lieutenant and has command over a squad.

Undercover

The hero is an undercover detective and has access to drugs and guns in order to secure his cover.

Vigilante Judge

The hero can obtain a search warrant within fifteen minutes.

The Club

The hero is part of a close knit group of cop buddies (extras) who look out for each other. When called, they will come to his aid in less than fifteen minutes. He must also do the same for them. There is also a chance that they will back each other up if Internal Affairs starts snooping around.

Planted Evidence

The hero always seems to have enough evidence to plant on an extra.

CREATING CHARACTERS

Step 1. Choose one cliché from each group.

Step 2. Divide 11 points among the primary traits or determine traits randomly by rolling one die for each trait (sixes count as zeros). Ratings may be anything between one and five.

Step 3. Compute secondary traits.

Step 4. Divide 25 points among skills. Ratings may be anything between zero and twice the related trait (a trait rating of zero is the same as one for calculating this). The amount of skills associated with each trait is limited to its rating. For example, a character can have no more than three fitness based skills if his fitness rating is three (again a trait rating of zero is the same as one for calculating this).

Fortunately, the character can ignore this rule for one skill per point in his willpower rating. Choosing composure decreases the amount by one. For example, a character who has a willpower rating of three and chooses the composure skill can still choose two more skills above and beyond the maximum number of skills allowed per trait. This is applied to the overall number of exceptions, not the number of exceptions for each trait.

STEP 5. All characters may begin the game with a car (squad or personal), night-stick, police revolver or semi-automatic pistol, badge, and enough cash to get through the day.

CHARACTER STEREOTYPES

If we all took Hollywood cop movies at face value, we'd think that all police stations were poorly lit, all police commissioners were fat white guys with sour dispositions, all police lieutenants (or captains) were combative hotheads with a penchant for shouting, and all informants were shady, two-bit criminals trying to cut a deal. *Vice Squad* is no different; this game is as much a cop cliché as doughnuts and coffee-filled styrofoam cups, and the rules and scenarios make no bones about it. With that being said, you'll find several of Hollywood's most overused cop stereotypes as ready to use characters. Players can use them as-is or as a basis for creating their own law enforcement personnel.

CHARACTER ADVANCEMENT

If your character survives an entire scenario (and wish to continue), the gamemaster should award you one to four experience points, depending on your heroism, performance, and participation. No skill may be raised higher than six (6) unless advanced task rolls are used *(see next section)*.

Traits cost five (5) points times the desired rating.

Existing Skills cost two (2) points times the desired rating.

New Skills cost five (5) points (for a rating of one).

New Clichés cost ten (10) points.

This game requires at least two six-sided dice in order to play. Although one set of two is sufficient, you may want to provide additional dice for each player.

These dice are always rolled in pairs, taking the sum of the two. This sum is called the DICE TOTAL. Some special abilities or actions may also call for a number of BONUS DICE or PENALTY DICE to be rolled with the pair. The two lowest dice are added together when using bonus dice, while the two highest are added together when using penalty dice. Bonus dice and penalty dice cancel each other out. Penalty dice are represented as -❶ and bonus dice as +❶, with the actual number of dice in the circle.

BASIC TASK ROLLS

During the course of a gaming session, you will want to accomplish tasks. Rolls of the dice are used to determine if these tasks succeed. Task rolls provide a balanced system which reflects a character's skill and ability levels. The more skilled a character is, the higher his chance of success will be.

A character accomplishes a basic task when his *dice total* is less than or equal to his *skill total*. The *skill total* is equal to the sum of the appropriate skill rating and its corresponding trait.

ADVANCED TASK ROLLS

Advanced task rolls add realism by utilizing varying levels of difficulty assigned by the gamemaster. Varying degrees of success are also determined by the outcome of the roll. Advanced task rolls are optional.

Difficulties

Difficulties make it easy for the gamemaster to determine when and how to roll for tasks. They also affect the outcome of a task.

Trivial tasks do not require a roll unless it is contested by another character. Trivial tasks represent mundane labors that usually require little or no training. We generally take them for granted.

Routine tasks always require rolls and represent innocuous actions that must rely on training and experience. They also require minimal thought or effort.

Challenging tasks require above average skill and represent some action unfamiliar to a character. They can also be fairly dangerous and require the DICE TOTAL to be less than the SKILL TOTAL by at least two to be successful.

Impossible tasks cover all dangerous or improbable situations. Characters attempting such actions are either very brave or very stupid. They require the DICE TOTAL to be less than the SKILL TOTAL by at least four to be successful.

Task difficulties may be increased or decreased by a character's actions or his environment. Difficulties may not be reduced less than TRIVIAL or increased greater than IMPOSSIBLE. An increase in difficulty is represented as ▶ and a decrease in difficulty as ◀, with the actual number of difficulty levels changed in the arrow.

Outcome

To determine how successful a task is, we must first compute the difference between the SKILL TOTAL and the DICE TOTAL (skill total - dice total). This value is called the MARGIN.

Once we know the margin, consult the SUCCESS TABLE located on the character sheet. Find the MARGIN listed under the appropriate difficulty at the top and then look to the far left for the outcome.

There are four possible outcomes:

Calamity represents a horrible mishap or backfire. This could be missing an opponent and accidentally shooting a friend or a chase down a flight of stairs resulting in a serious fall. Trivial and routine tasks cannot result in calamities.

Failure represents a failed attempt at a task. Unlike calamities, it does not necessarily indicate a harmful outcome.

Success represents a typical successful outcome. This could be a gun shot to the chest or a forged document which looks real under standard inspection.

Triumph represents a miraculous outcome. This could be incapacitating an opponent with one punch or convincing an enemy of your good intentions.

There are two special situations which overrule these outcomes. If the two dice used for the DICE TOTAL are both ones (SNAKE EYES), the task is a TRIUMPH. And, if the two dice used for the DICE TOTAL are both sixes (BOX CARS), the task is a FAILURE.

UNTRAINED TASK ROLLS

All skills can be attempted without prior training unless otherwise noted. Such rolls are considered untrained tasks. In these cases the SKILL TOTAL would be equal to the associated trait only. This type of task roll would also be used in situations where a single trait would govern the outcome. The outcome for trivial and routine situations can be determined by the gamemaster without rolling, but more difficult tasks would require a roll (and be less likely, if not impossible, of success).

CONTESTED TASK ROLLS

There will be situations that place two people at odds with each other in some sort of struggle. To resolve this conflict, both parties make task rolls and the character with the highest MARGIN wins the struggle. If neither roll actually is successful, both parties fail.

Advanced. Some skills allow an effect to be contested by rolling against a difficulty of challenging if the original task was a success or impossible if it was a triumph. Contested rolls use the same trait and skill as the original task, unless otherwise noted.

COMPOSURE ROLLS

There are times when even the most disciplined lose their nerve. Composure is both a skill and a condition. When characters remain composed, they may attempt tasks normally. Characters who have lost their composure, however, will either receive a penalty on the task or act in cowardice.

Composure rolls (willpower + composure) must be made each time a character is faced with a dangerous situation or Earth shattering information. The difficulty depends on the circumstances and the outcome is determined as follows:

Calamity

The character runs away and will be considered a coward if anyone is around to witness him.

Failure

The character backs down from attempting a dangerous task. He may try to talk his way out of it in order to save his reputation.

Success & Triumph

The character may attempt the task normally.

PERSONAL COMBAT

When combat occurs, characters perform actions in blocks of time called turns. Generally, one action may be performed per turn. The game turn is an abstract measurement of time and the actual length is determined by the gamemaster, but each turn can vary from five to fifteen seconds.

Combat is broken down into steps. First, all characters involved in the exchange declare their actions for the turn. They can attack, defend, use a special skill, or simply move or run away.

Once actions are declared, the gamemaster must determine the order in which characters may act. This is called the reaction order. The characters may then proceed to attack or use abilities in this order.

Each attack works like a skill task and damage is then subtracted from the character's stamina (if successful). If a character receives an amount of damage equal to or greater than his stamina, he falls unconscious. Any further successful attacks directed at the character will kill him.

Once this process is completed, the other character(s) finish their actions, and then it repeats until all parties have ceased hostilities.

DECLARING ACTIONS

Each character that is present in the combat exchange must inform the gamemaster of his actions. These actions may be: ATTACK, DEFEND, USE SKILL, MOVE, or AIM. Players need not know what the others have planned.

Each character then rolls two dice and adds his reaction rating to the sum. This is called the reaction total and is compared to the other players' totals. The roll may also be modified by injuries and other factors (see below).

The players act in order from lowest to highest. If two or more characters get the same reaction total the character with the highest empathy rating goes first. If they have the same empathy rating then the highest fitness goes first.

All actions are affected by other characters' preceding actions in the same turn because they do not occur simultaneously. A character suffers a penalty on his actions if he has received enough injuries to do so before acting in a turn. Likewise, if a character was incapacitated before he gets to act, his action is forfeit.

Declared actions can affect the way a turn plays out as follows:

Attack. The character must complete his attack.

Defend. The character must defend his position or wait in readiness. He may use the action to block, parry, or dodge an attack which then becomes a contested task against the defending character's outcome.

Weapons may be used to block all weapon and unarmed attacks, while only non-weapon attacks may be blocked by an unarmed character. The character may perform another action at the end of the turn if he has not been attacked.

Use skill. The character must attempt a skill task.

Move. The character must attempt to move or run to a specific area, duck, jump, or dive. Ranged Attacks may also be attempted while moving, but with 2 on the task roll, and they do not receive aiming modifiers.

Aim. The character must attempt to aim his ranged weapon attack, giving him +❶ on the next turn. Being struck by an attack, causes a character's aim to be interrupted and he loses the use of the aiming bonus dice.

PERSONAL COMBAT TASKS

There are different combinations of traits and skills used to make attack rolls. These are referred to as the attack total. There are also combinations used to make defensive rolls. The base difficulty for all non-ranged attack rolls is routine unless otherwise noted, while the difficulty for defensive rolls is determined by the outcome of the attack (a contested task).

The difficulty for ranged attacks is determined by the range. Each firearm has an associated range—this is the long range value. Medium range is half that number, short range is one-fourth that number, and point blank is almost within direct contact.

Fitness + Athletics Attack

This is used for all melee (bludgeoning, slashing, stabbing, etc.) and thrown weapons such as axes, clubs, swords, rocks, knives, and spears. The difficulty of the attack roll for thrown weapons is based on range.

Fitness + Brawling Attack

This is used for punch, kick, and grapple attacks.

Fitness + Firearms Attack

This is used for pistol and rifle attacks. The difficulty of these rolls is based on range.

Fitness + Athletics Defense

This is used to block, parry, or dodge melee and thrown weapons. Ranged weapons can also be dodged, but the difficulty is impossible.

Fitness + Brawling Defense

This is used to block punches, kicks, and grapples.

ACCURACY

Some weapons have accuracy modifiers which add bonus or penalty dice to the attack roll.

ENVIRONMENTAL FACTORS

Various factors can effect the outcome of an attack and are intended for use with advanced task rolls. They can be environmental or situational in nature. The gamemaster is free to add bonus/penalty dice or change the difficulty of the roll in order to simulate special actions and situations. A few examples are listed below.

Target moving. Ranged attacks targeting moving characters receive ⬛▶.

Cover. Characters may take cover behind walls and other obstructions for protection against ranged attacks. Characters shooting at targets taking cover receive ⬛▶. Characters that are completely hidden from view may not be targeted.

Partial light. Characters receive ⬛▶ on all combat actions attempted in partial light. Any attempt to attack in total darkness has a difficulty of impossible and only if the gamemaster even permits the attempt.

Quickdraw. A character may attempt to draw his weapon and attack with it in the same turn. The difficulty of the roll is ⬛▶.

Second weapon. Two weapons may be used in fights at the same time. Each weapon must be rolled for separately and the difficulty of each roll is ⬛▶.

Second attack. Two attacks may be attempted at the same target. Each attack must be rolled for separately and the difficulty of each roll is ⬛▶.

Second target. Two attacks may be attempted at different targets. Each attack must be rolled for separately. The difficulty of each roll is ⬛▶.

Called strikes. Characters may aim for specific body parts while attacking. The difficulty of the attack roll is ⬛▶. Successful called strikes to the hand causes the target to drop his weapon. Strikes to the head can prove fatal for firearms if the gamemaster decides to play God, and he has every right to do so.

ARMOR PROTECTION

Characters who wear armor can reduce their chances of being injured by adding -❶ to their attacker's attack roll. If a called strike is targeting an area which is not protected by armor, the attack roll does not receive the -❶.

DETERMINING INJURIES

Damage is determined by the specific attack or weapon. Each time a character is injured, he must check off a number of stamina points on his character sheet, starting on the left side. He receives -❶ on all rolls for each complete block of stamina points sustained. The character will eventually die when all his stamina points are checked off.

If a character receives an amount of damage equal to or greater than his willpower rating in one attack, he stumbles backward and falls to the ground. He may not stand up until next turn. While down, the character receives -❷ on all combat rolls.

Unarmed attacks. All unarmed attacks inflict one point of damage per two points of the attacking character's fitness rating. Triumphs cause one point of damage per point of the character's fitness rating.

Melee attacks. All attacks from direct contact weapons such as clubs or knives inflict the same amount of damage as unarmed attacks plus a modifier specific to each weapon (see equipment section).

WEAPONS

DESCRIPTION	ACCURACY	DAMAGE	RANGE	AMMUNITION
Revolver	—	3	75 meters	6
Magnum	—	4	100 meters	6
Semi-Automatic Pistol	—	3	75 meters	7-20
Sub-Machine Gun	+❶ **	3 (5*)	100 meters	20-50
Rifle	—	4	300 meters	10-30
Shotgun	+❶ / -❶ / -❷ †	5	100 meters	2-5
Assault Rifle	+❶ **	4 (6*)	300 meters	20-50
Night-stick	—	1	—	—
Wrench/Tire Iron	—	2	—	—
Knife	—	1	—	—
Sword	—	3	—	—

*close range   ** close range burst fire   † point blank & short range / medium range / long range

Thrown attacks. All attacks from thrown weapons such as a knife or rock inflict an amount of damage specific to each weapon (see equipment section). Triumphs inflict double this amount.

Firearms attacks. All attacks from pistols and rifles inflict an amount of damage specific to each weapon (see equipment section). Triumphs inflict double this amount.

Fire. Characters on fire lose a number of stamina points equal to the roll of one die. This occurs every turn until the fire is extinguished. Characters in enclosed areas must roll an additional die due to smoke inhalation.

Asphyxiation. Characters that are deprived of oxygen longer than they can normally hold their breath (willpower rating x 2), receive one point of damage per turn. Characters who are being choked are not in a position to hold their breath, so they receive 2 points per turn.

Falls. Characters take damage equal to the roll of one die per eight foot drop if he has fallen more than six feet. For example, if a character falls 24 feet, he takes damage equal to the roll of three dice.

HEALING INJURIES

Stamina points are recovered at a rate equal to the character's willpower rating per day. Individuals with the medicine skill may attempt to make a challenging roll in order to revive a character who has lost all stamina points. Once revived, the character is then unconscious and may heal normally. There is no way to revive a character once a failed medicine roll is made.

Medicine rolls can also be used to help a character heal more quickly. The affects are determined by the outcome as listed below.

CALAMITY	LOSES 2 STAMINA
SUCCESS	HEALS +1 STAMINA
TRIUMPH	HEALS +2 STAMINA

CAR CHASES

Car chases are handled in much the same way as personal combat with a few exceptions. Like other aspects of **Vice Squad**, a car chase is meant to be fast-paced and cinematic, so the following basic game mechanics will reflect that concept.

VEHICLE PERFORMANCE TRAITS

Unlike character traits, vehicle performance traits represent the amount of bonus or penalty dice added to particular task rolls. They can range from **-5** to **+5**.

Speed represents the vehicle's top velocity and acceleration. Although, it is not an actual speed, it affects the ability of a driver to outrun or pursue another vehicle.

Handling represents the vehicle's ability to manuever and respond to the driver. It affects the ability of a driver to perform stunts such as dodging obstacles or making 180º turns.

VEHICLE INTEGRITY

Vehicle Integrity is similar to a character's stamina rating except that it can only be reduced by the following situations:

- Achieving a triumph on a weapon attack
- Ramming the vehicle
- Explosions
- Called strike to tires
- Called strike to fuel tank
- Crashing

Integrity determines how much punishment a vehicle can take before being disabled and how much protection it offers passengers. When a vehicle's integrity rating is reduced to zero, it has been rendered inoperable and is effectively out of the chase. All vehicle tasks involving the speed and handling traits receive **-1** for each integrity point lost.

DECLARING ACTIONS

This works the same way as personal combat, using the vehicle's speed rating as a modifier to the roll.

VEHICLE TASKS

Again, these work the same as personal combat. Only the trait and skill combinations are different.

Fitness + Driving Attack

This is an attempt to ram, overtake, nudge, or pursue another vehicle. The task is modified by the ramming vehicle's handling trait.

Fitness + Driving Defense

This is an attempt to evade gunfire, an incoming vehicle trying to ram, or any other obstacle in the vehicle's path, as well as eluding or outrunning a pursuer. The task is modified by the defending vehicle's speed and handling traits.

Fitness + Boating Attack/Defense

Although these rules are intended for car chases, they can be equally effective for boats too.

Fitness + Piloting Attack/Defense

Although highly unusual, these rules can also be adapted for use with small, propellor driven airplanes.

WEAPONS IN CAR CHASES

Passengers may also attempt to fire weapons at other vehicles. The roll receives ▣▶ since they are both moving. Drivers may also fire weapons, but they receive ◄▣ (in addition to the ▣▶) on the roll and must also make a successful driving roll (◄▣) in order to maintain control.

Vehicles only take damage if one or more of the cirmumstances listed in Vehicle Integrity section are met. Vehicles can only lose one point of Integrity per weapon attack.

If passengers are targeted, they lose a number of stamina points equal to the damage value of the weapon less the vehicle's current Integrity rating.

ENVIRONMENTAL FACTORS

Various factors can also affect the outcome of a car chase and are intended for use with advanced task rolls. The gamemaster is free to add bonus/penalty dice or change the difficulty of the roll in order to simulate special actions and situations. A few examples are listed below.

Called Strikes. Characters may aim for a target's tires, passengers, or cargo while attacking. The difficulty of the attack roll is ▣▶ (see *Weapons in Car Chases* section above). Successful called strikes will inflict damage.

Ramming. The vehicle rams another at full speed. Both vehicles receive one point of damage for each three points of the other's integrity rating. Both speed and handling traits can affect this task.

Passengers should make composure rolls to see if they receive the same amount of damage as well.

Barriers & Obstacles. Vehicles may crash through semi-soft obstacles like fences, sign poles, and mailboxes. It is up to the gamemaster to decide if the vehicle takes damage (one or two points depending on the toughness of the barrier).

Speed Bumps. Speed bumps may cause one point of damage to the vehicle if it is going fast enough. Again, it is left up to the gamemaster to decide.

Crashing. Running into concrete, brick, or other tough structures at high speeds can inflict anywhere from three to five points of damage to the vehicle's integrity. Passengers should also receive the same amount of damage.

VILLAINS

Just as there are Hollywood stereotypes and clichés for the good guys, villains also deserve their own special recognition. The following stereotypes and clichés can be used by Gamemasters to create villains or can even be used by players to create characters who operate on the opposite side of the law.

STEREOTYPES

Gangster/Crime Boss

Whether they work for the Italian Mafia, the Columbian drug cartels, the Japanese Yakuza, or Chinese Triads, gangsters and crime bosses make great villains for a *Vice Squad* one-shot. Like most film gangsters, these dudes are bad to the bone and make no qualms about offing cops if it takes some of the heat off of their illegal operations. Typical criminal activities include extortion, prostitution, drug running, assassination, and loan sharking.

Thug/Enforcer

The work horse of any criminal organization, thugs and enforcers are the grunts and heavy muscle sent out to make honest folks' lives miserable. If you're late on a payment or need to be reminded of that loan on which you defaulted, expect to get a visit from some of these kneecap busting hoodlums. Thugs make perfect fodder for players who like lots of combat.

Terrorist

Whether they are religious fundamentalists or political dissidents, terrorists often use violence to further their cause and agenda, and regardless if it means harming innocent civilians in the process. This is to be distinguished from a *military action*, where the use of violence is not reasonably expected to harm innocent civilians.

Drug Smuggler

Smugglers rarely own the drugs that

they're carrying. Instead they act as the carrier trying to bypass the normal channels of resistance. Often times, drug smugglers are also illegal immigrants, smuggling themselves into the country along with drugs; they can also be affiliated with a cartel running cocaine, heroin, marijuana, and other substances across borders for sale on the black market.

Drug Czar

The heavy hitters of the drug trade. Drug Czars call all the shots of their illegal operations and often have the most to lose if they're ever caught. As such, folks with this much power afford themselves with as much protection as they can muster, often in the form of advanced security systems, bullet-proof vehicles and highly trained and deadly bodyguards. Taking one of these scumbags down is a major accomplishment, not to mention an almost impossible task.

Informant

The bane of criminal organizations everywhere, informants often rat out their employers for government protection or even for just for a little extra kickback, specifically if he's still involved with his employer. Informants are usually reliable (if they're palms are greased often enough), but a good cop will never take his information at face value if he wants to live.

Rogue Cop/Government Agent

The worst kind of cop there is. This is an individual who is completely on the take with a criminal organization and, in effect, becomes a mole within his own precinct! For cold hard cash they'll often tip their new employers off to an up-coming drug bust or cover up a murder.

Corrupt Lawyer

Like the rogue cop, corrupt lawyers use their station in life to further their own degenerate schemes and plans. Some might work under the table for a drug cartel, while others aren't averse to accepting bribes in order to make a case go away (for district attorneys) or to take one on.

Street Punk/Gangbanger

The common street punk/gangbanger may not be too tough to handle by himself, but get these creeps in a group and they're a force to be reckoned with. Some may be just common burglars or muggers, while others engage in more serious crimes against a community, such as drive-by shootings, rape, murder, and worse.

CLICHÉS

Gamemasters can assign one or more clichés to a villain, but if players are creating characters to be used as villains, they should follow the normal character creation rules, choosing one of the clichés below in place of the AUTHORITY clichés.

Henchmen

The villain maintains a group of henchmen either through pay or promises of riches or power. They are considered extras, although one or two may be fleshed out to be used as minor villains.

Immortal

The villain can always be revived from fatal injuries unless a hero disrupts his surgery.

Omniscient

The villain never falls unconscious due to injury. He can die, however.

Love Interest

The villain is beloved by a flock of the opposite sex and they are always willing to cause distractions or surrender their lives in exchange for his.

Weapon Prop

No matter where the villain is, there is always something laying around which he can use as a weapon.

Skeleton Key

The villain always has a key to any lock when in a chase or can pick locks when in a dark room.

Can't Keep Him Locked Up

The villain always escapes prison within one year's time.

Extras a Plenty

There are always plenty of extras for the villain to use as cover or hostages when being chased or confronted by police.

What Evidence?

The villain is always able to rid himself of incriminating evidence before the police arrive to arrest him. In effect, the villain can only be charged with witness testimony. We all know what happens to witnesses, don't we?

VICE SQUAD
EIGHTIES POLICE ADVENTURES

PLAYER NAME

CHARACTER NAME

CLICHÉS, EXPERIENCE, AND NOTES

PROCEDURE DATA

1. CHOOSE 1 CLICHÉ FROM EACH CATEGORY.

2. DIVIDE 11 POINTS BETWEEN PRIMARY TRAITS OR ROLL 1D6 FOR EACH TRAIT (1-5; 6=2)

3. COMPUTE SECONDARY TRAITS.

4. DIVIDE 25 POINTS BETWEEN SKILLS (MAXIMUM=2X RELATED TRAIT).

5. CHOOSE POSSESSIONS.

PROFESSIONAL DATA

☐ **FITNESS**

Athletics ....

Boating ....

Brawling ....

Driving ....

Firearms ....

Finesse ....

Piloting ....

Stealth ....

....

....

☐ **EMPATHY**

Interrogation ....

Investigation ....

Negotiation ....

Performance ....

Seduction ....

....

....

....

☐ **REASONING**

Commodities ....

Computers ....

Disguise ....

Electronics ....

General Knowledge ....

Mechanics ....

Medicine ....

Street Smarts ....

....

....

☐ **WILLPOWER**

Composure ....

....

....

☐ **REACTION**

12 - (fitness + empathy)

☐ **STAMINA**

(fitness + willpower) x 2

SUCCESS TABLE

	TRIVIAL	ROUTINE	CHALLENGING	IMPOSSIBLE
CALAMITY	—	—	LESS THAN 0	LESS THAN 0
FAILURE	LESS THAN 0	LESS THAN 0	0-1	0-3
SUCCESS	0-1	0-3	2-5	4-7
TRIUMPH	MORE THAN 1	MORE THAN 3	MORE THAN 5	MORE THAN 7

BEGIN INJURIES

☐☐☐☐☐ ➊
☐☐☐☐☐ ➋
☐☐☐☐☐ ➌
☐☐☐☐☐ ➍
☒☐☐☐☐ ➎

BEGIN UNUSED (25-STAMINA)

VICE SQUAD
EIGHTIES POLICE ADVENTURES

PLAYER NAME

CHARACTER NAME

CLICHÉS, EXPERIENCE, AND NOTES

Magic Clip
King of the Road
Missing Evidence
Friends in Low Places
Squeaky Clean

THE LONER

Times may have changed, and the cops that have followed may have become louder and even grittier, but everyone from Dirty Harry to John McClane to Axle Foley can trace his lineage back to this one stereotype—the type of cop who prefers working alone. Some are world-weary cops who've seen too much of society's depravity and turn vigilante, while others are driven to work solo as a result of a traumatic experience, like having a partner die at the hands of a merciless cop-killer or a wife gunned down in retibution by a nemesis. If the Loner is forced to work with one or more partners he'll certainly do his part to get the job done, but often on his own terms.

PROFESSIONAL DATA

4 FITNESS

Athletics	....
Boating	....
Brawling	4
Driving	5
Firearms	6
Finesse	....
Piloting	....
Stealth	....

2 EMPATHY

Interrogation	2
Investigation	4
Negotiation	....
Performance	....
Seduction	....

2 REASONING

Commodities	....
Computers	....
Disguise	....
Electronics	....
General Knowledge	2
Mechanics	....
Medicine	....
Street Smarts	....

3 WILLPOWER

Composure	2

6 REACTION
12 - (fitness + empathy)

14 STAMINA
(fitness + willpower) x 2

SUCCESS TABLE

	TRIVIAL	ROUTINE	CHALLENGING	IMPOSSIBLE
CALAMITY	—	—	LESS THAN 0	LESS THAN 0
FAILURE	LESS THAN 0	LESS THAN 0	0-1	0-3
SUCCESS	0-1	0-3	2-5	4-7
TRIUMPH	MORE THAN 1	MORE THAN 3	MORE THAN 5	MORE THAN 7

BEGIN INJURIES

☒ ☒ ☐ ☐ ☐ ➊
☒ ☒ ☐ ☐ ☐ ➋
☒ ☒ ☐ ☐ ☐ ➌
☒ ☒ ☐ ☐ ☐ ➍
☒ ☒ ☒ ☐ ☐ ➎

BEGIN UNUSED (25-STAMINA)

VICE SQUAD
EIGHTIES POLICE ADVENTURES

PLAYER NAME

CHARACTER NAME

THE MAVERICK

CLICHÉS, EXPERIENCE, AND NOTES

Quick Shot
Super Star
Get the Job Done
In the Family
Planted Evidence

Easily, the most nightmarish stereotypical action movie cop, specifically if you're in charge of a precinct. The Maverick has a penchant for routinely ignoring policy in a single-minded quest to bring criminals to justice. He has no qualms about shouting at inspectors and storming out of his lieutentant's office, or "making it personal" and ignoring people who say *you're off the case*. In his mind, you don't get results without bending the rules.

PROFESSIONAL DATA

3 FITNESS

Athletics	....
Boating	....
Brawling	3
Driving	5
Firearms	4
Finesse	2
Piloting	....
Stealth	....

3 EMPATHY

Interrogation	2
Investigation	3
Negotiation	....
Performance	....
Seduction	2

2 REASONING

Commodities	....
Computers	....
Disguise	....
Electronics	....
General Knowledge	....
Mechanics	....
Medicine	....
Street Smarts	2

3 WILLPOWER

Composure	2

6 REACTION
12 - (fitness + empathy)

12 STAMINA
(fitness + willpower) x 2

SUCCESS TABLE

	TRIVIAL	ROUTINE	CHALLENGING	IMPOSSIBLE
CALAMITY	—	—	LESS THAN 0	LESS THAN 0
FAILURE	LESS THAN 0	LESS THAN 0	0-1	0-3
SUCCESS	0-1	0-3	2-5	4-7
TRIUMPH	MORE THAN 1	MORE THAN 3	MORE THAN 5	MORE THAN 7

BEGIN INJURIES

☒☒☐☐☐	❶
☒☒☐☐☐	❷
☒☒☒☐☐	❸
☒☒☒☐☐	❹
☒☒☒☐☐	❺

BEGIN UNUSED (25-STAMINA)

VICE SQUAD
EIGHTIES POLICE ADVENTURES

PLAYER NAME

CHARACTER NAME

GRIZZLED VETERAN

CLICHÉS, EXPERIENCE, AND NOTES

Armor Prop
Delayed Blast
Memories
Friends in Business
The Club

Often playing it **by the book**, this cop is typically an aging veteran who has seen it all, but is not afraid to occasionally show his softer side. Nonetheless, he can still be bitter about the world around him, exhibiting a massive chip on his shoulder toward the rookie with which he'll inevitably be partnered. Eventually, the Grizzled Veteran will find himself in a parental role toward his young partner while investigating some of the most complicated cases in the city. This cop stereotype is also fond of letting lose one-liners at the crime scene. He also talks a lot about his ex-wife and how she left him.

PROFESSIONAL DATA

2 FITNESS

Athletics	....
Boating	....
Brawling	3
Driving	3
Firearms	5
Finesse	....
Piloting	....
Stealth	....

3 EMPATHY

Interrogation	2
Investigation	5
Negotiation	....
Performance	....
Seduction	....

2 REASONING

Commodities	....
Computers	....
Disguise	....
Electronics	....
General Knowledge	2
Mechanics	....
Medicine	....
Street Smarts	2

4 WILLPOWER

Composure	3

7 REACTION
12 - (fitness + empathy)

12 STAMINA
(fitness + willpower) x 2

BEGIN INJURIES

☒	☒	☐	☐	☐	❶
☒	☒	☐	☐	☐	❷
☒	☒	☒	☐	☐	❸
☒	☒	☒	☐	☐	❹
☒	☒	☒	☐	☐	❺

BEGIN UNUSED (25-STAMINA)

SUCCESS TABLE

	TRIVIAL	ROUTINE	CHALLENGING	IMPOSSIBLE
CALAMITY	—	—	LESS THAN 0	LESS THAN 0
FAILURE	LESS THAN 0	LESS THAN 0	0-1	0-3
SUCCESS	0-1	0-3	2-5	4-7
TRIUMPH	MORE THAN 1	MORE THAN 3	MORE THAN 5	MORE THAN 7

VICE SQUAD
EIGHTIES POLICE ADVENTURES

PLAYER NAME

CHARACTER NAME

CLICHÉS, EXPERIENCE, AND NOTES

Wake-up Call
Safe Driver
Know it All
Friends at the University
Squeaky Clean

THE ROOKIE

Typically an idealist at heart, the Rookie often joins the force with hopes of making a difference in his community. He's bright, hopeful, squeeky clean, and uses psychology. He can also be a bungled, wet-behind-the-ears greenhorn with a major case of naivete who has yet to learn the ropes and will only survive on the streets if he's mentored by someone with a great deal more experience.

PROFESSIONAL DATA

3 FITNESS

Athletics	2
Boating	
Brawling	4
Driving	5
Firearms	4
Finesse	
Piloting	
Stealth	

3 EMPATHY

Interrogation	1
Investigation	4
Negotiation	3
Performance	
Seduction	

3 REASONING

Commodities	
Computers	
Disguise	
Electronics	
General Knowledge	
Mechanics	
Medicine	
Street Smarts	

2 WILLPOWER

| Composure | 2 |

7 REACTION

12 - (fitness + empathy)

10 STAMINA

(fitness + willpower) x 2

SUCCESS TABLE

	TRIVIAL	ROUTINE	CHALLENGING	IMPOSSIBLE
CALAMITY	—	—	LESS THAN 0	LESS THAN 0
FAILURE	LESS THAN 0	LESS THAN 0	0-1	0-3
SUCCESS	0-1	0-3	2-5	4-7
TRIUMPH	MORE THAN 1	MORE THAN 3	MORE THAN 5	MORE THAN 7

BEGIN INJURIES

⊠⊠⊠☐☐ ❶
⊠⊠⊠☐☐ ❷
⊠⊠⊠☐☐ ❸
⊠⊠⊠☐☐ ❹
⊠⊠⊠☐☐ ❺

BEGIN UNUSED (25-STAMINA)

VICE SQUAD
EIGHTIES POLICE ADVENTURES

PERSONAL DATA

PLAYER NAME

CHARACTER NAME

DISHONEST COP

CLICHÉS, EXPERIENCE, AND NOTES

Magic Bullet
Multitasking Driver
Off the Job
Don't Go Against the Family
Undercover

The consumate cop as anti-hero is featured in many Hollywood and small screen cop productions. He's the kind of police hero whose propensity for rule-breaking is made at the cost of keeping society safe from *serious* criminals. It's a dubious trade-off, however—the dishonest cop walks a thin moral line between breaking the law merely to line his own pockets and serving some higher purpose. While he may have affairs with co-workers, lie, or beat up a suspect during interrogation, the Dishonest Cop can still have a conscious. For instance, he may not be able to stand to watch kiddie porn or seethes with anger when kids get killed in gang cross-fires.

PROFESSIONAL DATA

4 FITNESS

Athletics	....
Boating	....
Brawling	5
Driving	4
Firearms	6
Finesse	2
Piloting	....
Stealth	....

4 EMPATHY

Interrogation	3
Investigation	3
Negotiation	....
Performance	....
Seduction	....

1 REASONING

Commodities	....
Computers	....
Disguise	....
Electronics	....
General Knowledge	....
Mechanics	....
Medicine	....
Street Smarts	....

2 WILLPOWER

Composure	2

5 REACTION
12 - (fitness + empathy)

12 STAMINA
(fitness + willpower) x 2

SUCCESS TABLE

	TRIVIAL	ROUTINE	CHALLENGING	IMPOSSIBLE
CALAMITY	—	—	LESS THAN 0	LESS THAN 0
FAILURE	LESS THAN 0	LESS THAN 0	0-1	0-3
SUCCESS	0-1	0-3	2-5	4-7
TRIUMPH	MORE THAN 1	MORE THAN 3	MORE THAN 5	MORE THAN 7

BEGIN INJURIES

☒☒☐☐☐ ❶
☒☒☐☐☐ ❷
☒☒☒☐☐ ❸
☒☒☒☐☐ ❹
☒☒☒☐☐ ❺

BEGIN UNUSED (25-STAMINA)

VICE SQUAD

EIGHTIES POLICE ADVENTURES

VEHICLE DATA

☐ SPEED   ☐ HANDLING   ☐ INTEGRITY

CARGO AND NOTES

BEGIN DAMAGE ▼
☐ ☐ ☐ ☐ ☐ ☐
-❶- -❷- -❸- -❹- -❺-
▲ BEGIN UNUSED

VEHICLE DATA

☐ SPEED   ☐ HANDLING   **X** INTEGRITY

CARGO AND NOTES

BEGIN DAMAGE ▼
☐ ☐ ☐ ☐ ☐ ☐
-❶- -❷- -❸- -❹- -❺-
▲ BEGIN UNUSED

VEHICLE DATA

☐ SPEED   ☐ HANDLING   ☐ INTEGRITY

CARGO AND NOTES

BEGIN DAMAGE ▼
☐ ☐ ☐ ☐ ☐ ☐
-❶- -❷- -❸- -❹- -❺-
▲ BEGIN UNUSED

VICE SQUAD
EIGHTIES POLICE ADVENTURES

+2 SPEED

+3 HANDLING

3 INTEGRITY

In the early 1970s, Maserati introduced two mid-engine cars: the Bora and the Merak. Both cars had a very similar appearance and shared many body components. The Merak was developed during the period when Citroen (the French auto maker) owned

Maserati. With its distinctive rear flying buttresses and powerful V6 engine, the Marak SS is one of the most attractive cars ever made. The engine in this car was fitted with Europen exhaust manifolds, which gave it extra power.

BEGIN DAMAGE
☐ ☐ ☐ ☒ ☒ ☒
① ② ③ ④ ⑤
BEGIN UNUSED

CORVETTE

+3 SPEED

+3 HANDLING

2 INTEGRITY
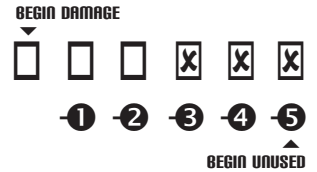
The all new fourth generation Corvette arrived in 1983 as an Œ84 model (there was no '83). This sports machine, promoted as, **The Most Advanced Production Sports Car on the Planet**, quickly won the hearts and applause of automotive press the world over. Its clamshell hood opened to reveal a sophisticated crossfire V8 powerplant. A 4-speed transmission

featured computer-controlled overdrive in three forward gears. Electronic instrumentation lit up the cockpit with liquid crystal analog displays for engine functions, including a sophisticated driver information system, which provided key trip data. On-board computers monitored hundreds of thousands of operations per second.

BEGIN DAMAGE
☐ ☐ ☒ ☒ ☒ ☒
① ② ③ ④ ⑤
BEGIN UNUSED
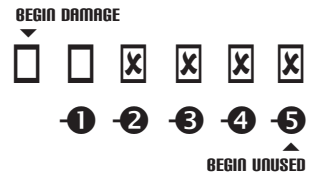
## LAMBORGHINI COUNTACH

+5 SPEED

+4 HANDLING

2 INTEGRITY

Cars like the wild Countach of the 1970s and 1980s were instantly recognizable as Lamborghinis, with their sinister styling by Marcello Gandini promising equally outlandish performance. The 5.2 litre four-valve 455bhp was based on the V12 design that one-time Ferrari engineer Bizzarrini had

conceived in 1963. The 12 cylinders are set in a narrow 60-degree vee, with a light-alloy block and light-alloy cylinder heads, a super-strong steel crankshaft (with seven main bearings) and chains drive its four overhead camshafts.

BEGIN DAMAGE
☐ ☐ ☒ ☒ ☒ ☒
① ② ③ ④ ⑤
BEGIN UNUSED
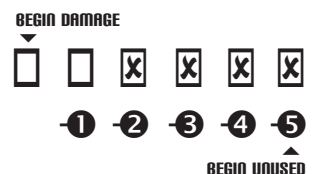
VICE SQUAD
EIGHTIES POLICE ADVENTURES

## FERRARI 308 GTBI

+4 SPEED

+5 HANDLING

3 INTEGRITY

The 308GTB was Ferrari's first two-seat V8 road car. Made available to the public in 1975, it was the long awaited successor to the incomparable Dino 246GT. Where that car had been the street-legal culmination of Ferrari's sports car racing championships of the 1960s, the 308 series was a new beginning for the company as the premier builder of exotic sports cars for the general public. As such, the 308 was designed to epitomize the sports car in its era. The heart of the 308 series is its three liters V8 engine.

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DELOREAN

+3 SPEED

+3 HANDLING

4 INTEGRITY
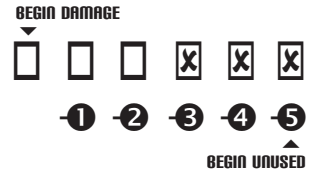
The DeLorean automobile was manufactured from the beginning of 1981 through the end of 1982 by the DeLorean Motor Company (DMC). Although there was a limited number of cars manufactured, they featured durable construction. The most unique features of the cars include the stainless steel exteriors (which require no paint and were therefore left unpainted) and the gull-wing doors. This unique design gives the car a futuristic look which is probably best identified with the popular *Back to the Future* movies starring Michael J. Fox.

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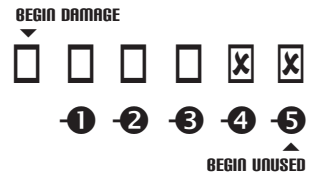
TRIUMPH TR8

+3 SPEED

+2 HANDLING

2 INTEGRITY

The TR8 features a 3.5 liter aluminum V-8 engine coupled to a nice 5-speed transmission. Power rack-and-pinion steering and a generous amount of wheel travel both front and rear are part of the package. The engine was originally developed by Buick in the early 60s and was used for a short time in small Buicks of that era.

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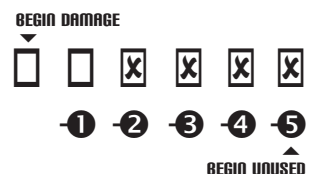
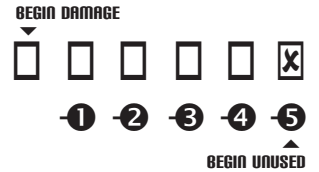# VICE SQUAD
EIGHTIES POLICE ADVENTURES

+3 SPEED   **+4** HANDLING   **5** INTEGRITY

The 1980s saw the Plymouth Gran Fury in extensive use as pursuit and detective cars. Though the standard 318 could not hold a candle to the 440, it proved to be extremely durable, capable of taking much abuse and sufficient for most cops. Most 318 squads were fitted with standard two-barrel carburetors, as well as the usual electrical, suspension, and transmission upgrades, and used as detective cars and for low-performance patrol duty. Nonetheless, the cruisers were nice looking and still very fast with great handling
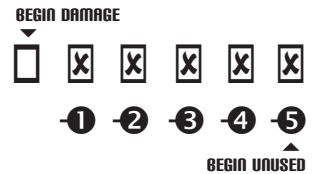
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TYPICAL MOTORCYCLE

+2 SPEED   **+2** HANDLING   **1** INTEGRITY

This is just your average motorcycle.

BEGIN DAMAGE

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BEGIN UNUSED

TYPICAL AUTOMOBILE

+1 SPEED   **0** HANDLING   **2** INTEGRITY

This is just your average car.

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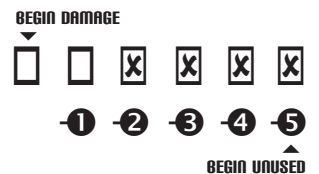
VICE SQUAD

EIGHTIES POLICE ADVENTURES

## MONTE CARLO 131-FOOT LUXURY YACHT

-1 SPEED

-1 HANDLING

6 INTEGRITY

A showpiece of classic elegance and international style. This 131 foot luxury yacht features two master staterooms of equal appointment—one suite is located on the main deck and one below. Each of the luxurious master staterooms features a king-size bed, entertainment system, vanity and ensuite bath outfitted with shower and bidet. Wonderfully spacious, the yacht has a total of four staterooms, all of which afford a warm and inviting ambiance for a local drug kingpin, his mistress, and several thugs.

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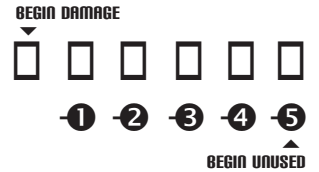
ROEDEAN 80-FOOT CRUISING YACHT

0 SPEED

0 HANDLING

5 INTEGRITY

This cruising yacht features a main deck saloon with a dining table for up to eight guests and a comfortable seating area that is perfect for watching the self-tracking satellite television (or listening to the police scanner for approching Coast Guard patrol boats). While on the upper deck, the table lowers to become a large sunbathing area for the bikini-clad fashion models that always seem to occupy these things.

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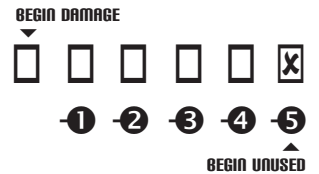
## MAGNUM 38-FOOT CIGARETTE BOAT

+5 SPEED

+2 HANDLING

3 INTEGRITY

Able to achieve speeds well over 180 mph, this class of speed boat is perfect for off-shore racing or making a break from pursuing Coast Guard patrols. A surface drive operates with its propeller partially above the surface of the water. This affords less appendage drag because the propeller is vented to surface atmospheric pressure. The result is an extremely efficient drive system for high-speed applications.
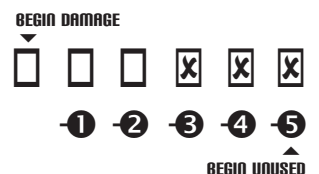
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BEGIN UNUSED

VICE SQUAD

## EIGHTIES POLICE ADVENTURES

+3 SPEED

+2 HANDLING

4 INTEGRITY

The semi-displacement hull form of the 20-meter Fast Patrol Launch provides the basis for this highly maneuverable and seaworthy craft. The hull is a one-piece moulding with longitudinal and transverse frames. The wheelhouse provides deck level accommodation, which can be fitted out for a variety of applications, such as hydrographic survey, pilotage, patrol, crew transfer, research, port administration, ambulance duties, fire service crafts, and so on.

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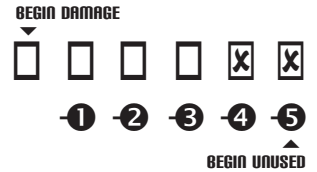
## HIGH-SPEED POLICE PATROL BOAT

+4 SPEED

+2 HANDLING

3 INTEGRITY

Developed for paramilitary applications worldwide, 10-meter police patrol boats are perfect for coastal policing operations. The waterjet propulsion system permits high speeds in conditions up to sea state five. The waterjets also allow for exceptional shallow water and emergency-stop capabilities. As an alternative, this craft can be fitted with outdrives. Additionally, the helm is fitted with full instrumentation: state-of-the-art navigation systems, Radar, depth counter and 29 meg and VHF radio equipment.

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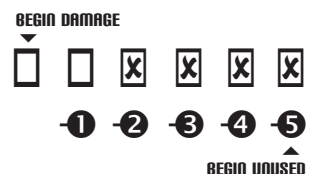▼
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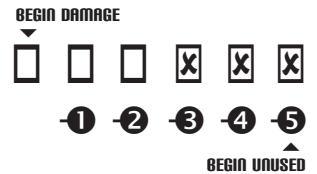
TYPICAL MOTOR BOAT

+2 SPEED

+1 HANDLING

2 INTEGRITY

This is just your average motor boat.

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IF YOU ARE NOT GOING TO GAMEMASTER THIS SCENARIO, DO NOT READ ANY FURTHER!

An undercover sting operation to bust a well-known and dangerous drug dealer goes terribly wrong and ends in the death of several police officers, drug dealers, and junkies. During the subsequent arrests of those who survived the gunfight, the heroes manage to bust a drug dealer's son. The lucky apprehension will eventually reveal information about the young junkie's father's operations and result in the takedown of a very powerful drug lord.

GETTING STARTED

There are two ways to get the characters involved in this particular scenario. If there are any females in the group, the commanding officer in charge of the sting operation can ask them to pose as a strung out addicts in need of a fix. The rest of the vice squad regulars will then serve as backup. If there are no female officers on the team then simply have the group serve as back-ups, sitting on the sidelines and waiting for the moment when they're to bust through the door and start taking down dangerous drug dealers. If there are fewer than four player characters, fill out the rest of the regulars with extras decked out in body armor and carrying automatic weapons.

NEED A FIX

The target of this sting operation is a lowlife scumbag drug dealer and pimp named Jimmy Romano. The vice squad has been after him for months and they've finally received a tip that he and his crew are operating out of a fleabag hotel in the bad part of town. Stakeouts are typically equal parts tedious and distressing—personnel are usually required to wait long hours for something to happen so the tension has an opportunity to build. One never knows what will happen next. In this case, however, the squad gets a break.

If any female heroes are in the group and posing as strung-out junkies, Jimmy comes along and offers to take care of them with a place to stay and some free drugs. The goal here is for the women officers to enter the van and then the back-up team will follow in another vehicle. Unfortunately, that vehicle won't start.

FROM BAD TO WORSE

The team can certainly try to get the vehicle started, but warn them against taking too much time. Any attempts that take longer than a minute or two will result in the team loosing their perps. Another option is for the remaining heroes to radio ahead for another backup vehicle and to send additional vice squad members after Jimmy to help locate his base of operations (then the team can make their way toward the hotel in a new car). Finally, a third option is for the heroes to immediately hit the streets, looking for contacts or other underworld figures who can point them in the right direction. If no one has the appropriate cliché, they'll need to make a successful Street Smarts task (➌ on the roll) and then a subsequent Interrogation task to get the information out of the contact.

During the van ride, Jimmy will smooth-talk the female officers in an effort to comfort them and lower their guard. He'll also promise to take care of their fix at the hotel. Jimmys M.O. is always the same—once at the hotel, he gets young down-and-out women to feel comfortable around him, lowers their inhibitions with drugs, and then forces them to work the streets for him.

TAKING THEM DOWN

Once at the hotel, Jimmy will try to stick a needle in one of the female officer's arms. The hypodermic is filled with heroin. If female heroes are filling this role, heighten the tension by stating the obvious—the backup has yet to arrive and they may have to make the bust alone. Incidentally, the backup team should have a tense time trying to locate their captured partners. Timing is everything in this case. If the female heroes make a move to bust Jimmy on their own, have the backup team burst through the door in the nick of time. A quick gun battle will follow in which some of the dealers and the junkies in the room are shot; others are captured, while one jumps to a fatal escape.

Those who are not part of Jimmy's crew (the junkies) will try their best to run for cover or just bolt from the room. A number of thugs equal to the party members will pull out weapons and begin shooting up the place, however. Jimmy's hotel room is actually something of a modified suite comprised of several dingy rooms that have had their walls knocked down, making the space a 900 square-foot area with a 20 foot ceiling. Numerous bits of furniture, like couches and tables, are scattered about the room providing perfect cover for both parties. The end result of the gunfight should leave Jimmy and his thugs dead and some of the junkies captured.

SURPRISE, SURPRISE

Among those arrested at the hotel is *William Caruso Jr.*, a poor little rich kid who has been in trouble before. During his interrogation, William will be reluctant to rat on his friends, but with a successful Interrogation task (with the threat of six months in jail for possession), he'll agree to make a statement. Before he can, however, a hot-shot lawyer strides into the interrogation room with a court order

for his release; vice cannot touch the kid.

At this point, the vice squad team can run a background check on William, either by searching through police records or hitting the streets once again. They'll eventually run across a reference to **William Caruso Sr.**, who seems to be involved in some very shady dealings, but the authorities haven't been able to nail him. A successful Investigation task will garner the opportunity to obtain some surveillance tapes from recent investigations of the senior Caruso. These pinpoint the location of a warehouse where there may be some illegal activities.

BREAKING AND ENTERING

If the group expresses an interest in scoping out the warehouse, by all means, allow them to do so. An exterior snoop will reveal nothing, however, so

WILLIAM CARUSO JR.	
FITNESS	**4**
Athletics	*6*
Brawling	*3*
Finesse	*5*
EMPATHY	**3**
Perfomance	*5*
Seduction	*4*
REASONING	**2**
Commodities	*2*
Street Smarts	*4*
WILLPOWER	**2**
REACTION	**5**
STAMINA	**12**

BEGIN INJURIES ▼

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☒☒☐☐☐ —❷
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they'll have to actually break into the warehouse if they hope to find anything. Since the building is fitted with an electronic security system, the team will need to make a successful Finesse task (-❶ on the roll) to disable the electronic alarm and then a subsequent Stealth task to avoid getting caught. We leave the layout of the warehouse up to you, but it should be a rather large, one-room structure with a set of steps leading up to the main office situated on the rafters above. The team can disable the security cameras once there.

While searching through the warehouse, the team will eventually discover a huge shipment of cocaine worth about $75 million on the street. There is no paperwork involved (for painfully obvious reasons) so the vice squad will need to set up surveillance on the warehouse to catch whomever shows up to claim the shipment.

A search for records to find out who owns the warehouse will provide nothing, or at the very least, a paper trail several miles long.

STAKEOUT

Eventually, four well-dressed men and one woman will show up at the warehouse to claim the drugs. This is the perfect opportunity for vice to make the bust. Another gunfight will ensue. The woman does not draw a weapon, however. Instead, she elects to take cover behind some crates. When the fight is over, the heroes can make their arrests.

The heroes will not get much out of the woman during an interrogation other than the fact that she is the wife of William Caruso Sr. and mother to the Junior. Just before the team really turns the screws, Jennifer Caruso will lawyer up and refuse to cooperate. It should become obvious during their interrogation, that Jennifer is a very small player in her husband's dealings and is most likely only a middleman.

JAILBREAK!

After an hour or so, the Carusos' lawyer will arrive with son William in tow. While the lawyer negotiates Jennifer's release with an assistant district attorney, the group can try to tell William Jr. that his mother is middleman for his father's drug deals. The young man won't believe it and once his mother is sprung from jail, they will hop into their limo and drive home. The next day, local beat cops will discover her partially buried body near the city docks. She was murdered with a single gunshot wound to the heart.

AN IGNOBLE END

At this point, there is not much to learn from the crime scene aside from an eventual ballistics report which states that Jennifer Caruso was shot in the heart by a single bullet from a 9mm Beretta. If the heroes summon William Jr. either to the crime scene or their headquarters, and he finally faces the truth, he'll agree to help vice get his father. In fact, he'll even agree to return home wearing a wire. As the heroes listen to the conversation, William Sr. will sound genuinely distraught and evidently riddled with guilt about the death of his wife.

He breaks down, telling William Jr. that he's been tough on him, because that's the way his own father was—always challenging his children to be tough, because of their superiority and station above the law as Carusos. William Sr. confides that he admires his son's sensitivity and the fact that he rebelled against all of that. Then he confesses that he killed his wife. William Jr. bursts into tears and rips open his shirt to reveal the wire. An argument ensues between the two and shots are heard over the wire. When the heroes rush to the scene, they'll discover the lifeless body of the Junior Caruso lying in a pool of blood, his pulse fading more by the minute. There

is no sign of the Senior Caruso.

The heroes will now have to search the 25,000 square-foot mansion in search of William Sr. in a deadly game of cat and mouse. He is a dangerous man who is obviously not above killing his own family if it means saving his own skin or taking revenge. There should be numerous close calls and several small gunfights as William Sr. tries to make his way out of the house. Whether the team decides to shoot to kill or incapacitate for an arrest is inconsequential as their primary goal is to prevent the killer from escaping the house.

If the teams wants to visit William Jr. in the hospital after the arrest or death of his father, they discover that he's left for good.

WILLIAM CARUSO SR.

FITNESS	**3**
Firearms	*6*
EMPATHY	**2**
Negotiation	*4*
Perfomance	*2*
REASONING	**4**
Commodities	*6*
General Knowledge	*5*
Street Smarts	*3*
WILLPOWER	**4**
Composure	*6*

CLICHÉS
Omniscient

EQUIPMENT
9mm semi-automatic pistol

REACTION	**7**
STAMINA	**14**

BEGIN INJURIES

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IF YOU ARE NOT GOING TO GAMEMASTER THIS SCENARIO, DO NOT READ ANY FURTHER!

While performing routine surveillance on suspected Columbian drug runners, the heroes become embroiled in an investigation involving the kidnapping of local drug smugglers' wives. What's more, both the wives and their drug-running husbands are turning up dead. Are these killings the result of gangland violence, turf wars, or retribution? Or is something (or someone) more insidious proving to be the catalyst for this strange turn of events?

GETTING STARTED

This particular scenario can work with any character stereotype and group size. Hunting Season starts in media res with an explosive beginning just like the cop shows on which it is predicated.

OUT GO THE LIGHTS

The scenario starts with the heroes on routine surveillance of drug smugglers suspected of operating at the city docks, and exporting cocaine and heroin into the city via luxury yachts from several South American countries. During the surveillance the heroes should all make Investigation tasks in order to notice something out of the ordinary (at least in terms of drug exchanges that is)—two men meet at one of the docks to make what looks like a drug deal. What's strange is that while money changes hands, drugs don't. After the exchange, one man disappears into the night, while the other (who handed over the money) jumps into a red Corvette and drives off. A search for the individual who took the cash will provide nothing useful as

he is long gone. The heroes will be treated to an explosive surprise if they follow the Corvette, however.

If the heroes do elect to follow the man who took the money, they'll need to make a successfull Driving task to remain unspotted. Have the characters make several of these tasks as they trail the suspect through the crowded city streets. Eventually, the man will pull up to another dock where a yacht rests tied to a pier. The man, a dark haired South American gent they've never seen before exits his vehicle and boards the vessel. Seconds later it explodes with a deafening roar! What is even more surprising is that the man who boarded the yacht has survived the blast.

SUBPLOTS

The next morning at headquarters, the heroes' commanding officer tells them that there have been a number of kidnappings of the wives of known drug smugglers recently, all ending in murders. According to vice informants, the smugglers were bringing large shipments of cocaine into the city from several South American countries. The commander then sends the characters to a meeting with Police Comissioner Frank Sands to find out more about this. Sands will tell the heroes that all of the wives who have been kidnapped and then killed have had husbands who were under investigation by several federal law enforcement agencies, primarily the DEA and FBI. Some were wanted by the city police as well. Sands believes that someone affiliated with either the DEA or the FBI has been arranging the hits, but they can't throw around any accusations without solid evidence first. Doing so could land the entire department in hot water.

He asks the characters to pose as smugglers and go to Bogota, Columbia to make a big drug buy. A female vice squad member extra will pose as the wife of one of the male characters, serving as bait back home. To make

matters more interesting, the man which the heroes witnessed the night before survived the blast and has agreed to help the department. His name is Paolo Ortega and his wife was kidnapped and murdered, presumabely by the same unkown suspects. Sands recommends a meeting with Ortego before they leave.

WITNESS PROTECTION

Ortega is now a smuggler turned police informant, who has agreed to cooperate and identify one of the heroes as his cousin to clear the way for the deal in Bogota. While hardly a model citizen, Ortega wishes to see the murders stopped and his wife's killers brought to justice. An interview with the smuggler will reveal that his wife was kidnapped several months ago and her captors demanded a sum of $3 million dollars to be delivered to a courier over the course of three drop-offs. On the third installment, he was ordered to return to his yacht and await the arrival of his wife. Unfortunately, when he got there, he found his wife murdered below deck. Before Ortega could even react, a loud explosion ripped through the yacht, thrusting him into the surrounding waters. Despite some minor scrapes and bruises, Ortega managed to escape unharmed. He has no idea of the identity of his wife's killers.

BOGOTA OR BUST

Since this investigation is on the QT, it's up to the characters themselves to locate a means of transportation to Columbia. Anyone who makes a successful Street Smarts task can locate an informant to give them the name of someone who might be able to provide transportation, either by plane or boat.

Once in Bogota, the characters go to meet their contact, a man named Rolando. He is introduced to the heroes by Ortega. Unfortunately, when they

arrive at the meeting, Rolando refuses to make a deal with them, no matter what. He asks that they come back in the next two to three days, so he can think about it more. As the group leaves the meeting, some street bandits accost them and a melee ensues. The police show up shortly thereafter and let the bandits go, but detain the heroes! These police are, in fact, on the take and working for Rolando. After checking out the group's false credentials and believeing that they're bonafide smugglers, Rolando arranges another meeting to sample some cocaine.

THE SECOND MEETING

The heroes are lead to Rolando's sprawling estate on the outskirts of the Andean city. Armed guards (wearing kevlar vests and Tec-9 machine pistols)

BANDITS/KIDNAPPERS	
FITNESS	**4**
Brawling	*4*
Finesse	*6*
Firearms	*4*
EMPATHY	**2**
Perfomance	*4*
REASONING	**2**
Disguise	*4*
Street Smarts	*4*
WILLPOWER	**3**
Composure	*6*
EQUIPMENT	
knives and tire irons	
REACTION	**6**
STAMINA	**14**

BEGIN INJURIES ▼

[X][X][ ][ ][ ] —❶
[X][X][ ][ ][ ] —❷
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swarm about the place. If the heroes play up the drug smuggler act and decide to confront Rolando about the way he does business, the drug czar will simply smile and insist he has to be careful. Once tensions ease, the deal is arranged—later that evening, the money for drugs exchange will take place at a private resort. The exchange should go smoothly for the most part, but as the group prepares to leave, another party shows up, trying to prevent the heroes from doing so. A fierce gunbattle is the order of the day, but the team should manage to escape nonetheless. Could this attack have been perpetrated by Rolando or are Sands' suspicions correct?

HOME SWEET HOME

When the heroes arrive back in the States, it would behoove them not to go back into their daily routine. That is to say, they should continue to play smuggler if they hope to run into the people resonsible for the murders. This is a great opportunity for the group to explore and fully enmesh themselves in the seemy underbelly of city crime. Allow them to play up the part of hardened smugglers by patronizing drug dens, night clubs with connections to powerful drug lords, and other equally nefarious situations and locales. Of course, being law enforcement personnel, they still have to keep within the boundaries of the law, but they'll have a greater degree of leeway while doing undercover work. All the while they'll need to be on the lookout for the killers.

AN OFFER YOU CAN'T REFUSE

The group will eventually be approached by several men who announce that they've kidnapped the hero's wife and they want money in exchange for her safe return. The female cop posing as a drug smugglers' wife, meanwhile, is being held in a trailer that may or may not have a

bomb in it. The kidnappers will tell the hero to await further instructions and then hang up. If the characters don't feel like waiting around for another call, then give them a few options. Despite the fact that celluar technology is still new, suspend disbelief and allow the characters to trace the call, which places the kidnappers at an abandonded trailer park a few miles outside of town. They can also hit the streets in a frantic search for their comrade, calling on informants, shaking down local dealers or gangsters, and so on.

When the heroes reach the trailer, they discover that there is, in fact, a sophisticated explosive device planted inside. It has a sensitive triggering mechanism linked to any movements from the woman. The kidnappers are nowhere to be found, however. While one of the heroes (using electronics and mechanics skills) or a bomb expert works to defuse this mechanism, the one posing as the drug smuggler receives a call from the kidnappers, telling him where and when to leave the ransom money. If the team hopes to finally catch the kidnappers, the they will have no choice but to make the drop-off, thus splitting up the party.

CASE CLOSED

When the heroes arrive at the designated drop off location as instructed, they need to drop the money off of a bridge and into the kidnappers passing boat. If they expect to stop the kidnappers from escaping, their only choice is to drop themselves over the bridge, as well, and land into the boat. This is accomplished with a successful Athletics task (❷ on the roll). Alternatively, before the heroes go to meet the kidnappers, they can arrange for a department issued speedboat to take them to the drop-off location, thus instigating a white-knuckle boat chase through the city bay. Their goal should be to get close enough to the boat to

allow them to jump across. Again, another Athletics task (-❷ on the roll) is required.

Once on board, the kidnappers (of which there are four) will fight with the heroes. Since both parties will be in such close quarters, a gunfight is ill advised. A good brawl aboard a speeding boat is the order of the day. The situation should eventually segue into an apparent standoff between the characters and one of the kidnappers (who just happens to be holding a remote detonation device). Build up the tension of the moment by hammering home the idea that the kidnapper can set off the remote bomb at any moment. He is unstable and taken back a bit by the current turn of events, so any false move will set him off.

Toward the end of the standoff, have one or more heroes make an Investigation task just before the kidnapper presses the detonator button. If successful, an Athletics task is also required to prevent him from detonating and another melee will ensue. If the group manages to subdue their opponents, they'll learn that the kidnappers are, in fact, local homicide detectives.

DIRTY COPS

FITNESS	**4**
Athletics	*4*
Brawling	*6*
Firearms	*6*
EMPATHY	**2**
Interrogation	*4*
Investigation	*4*
REASONING	**3**
General Knowledge	*4*
Street Smarts	*6*
WILLPOWER	**3**
Composure	*6*

CLICHÉS
choose one from each category

EQUIPMENT
semi-auto pistols and night-sticks

REACTION	**6**
STAMINA	**14**

BEGIN INJURIES ▼

X	X	☐	☐	☐	-❶
X	X	☐	☐	☐	-❷
X	X	☐	☐	☐	-❸
X	X	☐	☐	☐	-❹
X	X	X	☐	☐	-❺

IF YOU ARE NOT GOING TO GAMEMASTER THIS SCENARIO, DO NOT READ ANY FURTHER!

A local crime boss becomes furious when an entertainment executive has supposedly cheated him in a business deal. His response—kidnapping the executive's daughter. The executive contacts the vice squad in the hopes of rescuing his young daughter and bringing her kidnappers to justice. It's a dangerous proposition, as the characters quickly discover when they attempt to infiltrate the city's dangerous criminal underworld.

GETTING STARTED

This scenario can be played with either a small group of heroes or as a one-on-one session between the gamemaster and a single character. In either case, the executive contacts the department with a missing persons report. His 26 year old daughter, Michelle Nolan, an up-and-coming fashion model, has been kidnapped by gangsters who accost and drug female entertainers to make them work as sex slaves in their underground clubs in the city.

THE FIRST LEADS

The heroes' first steps should be to interview either Michelle's father or Michelle's long-time boyfriend and agent, Brian Roberts. When asked about possible parties who might want to harm Michelle, both men will point the finger at a rival Hollywood agent named Louis Flint, who has been hounding Michelle ever since she appeared on the cover of a particularly popular and tres chic fashion magazine. Flint was convinced that Michelle could make it in show business as an actress, but she constantly brushed him off, claiming she had no interest. At a recent party exclusive to the city's social elite, Flint confronted Michelle with yet another offer. This time, however, it segued into a heated argument and ended in a fistfight between Flint and Roberts.

I SMELL A RAT

A visit to Flint's office is easy enough, although getting information out of him will be next to impossible. Flint will deny any wrong-doing on his part, arguing this is just a case of sour grapes. Flint claims he has far more influence in the industry than Roberts' and Michelle's father combined and that this is obviously a ploy to try and run him out of the business.

The truth of that matter is that Flint is a greedy rat, conniver, and opportunist. Flint's reputation has finally begun to precede him and he is finding it increasingly hard to locate talent willing to work for his agency. Through a third-party intermediary, Flint was put into contact with a local gangster known as Johnny Diamond, who struck a deal with the agent—help Diamond abduct beautiful young women who would then be sold to prospective buyers via the city's flesh-peddling market. In short, these innocent and naive women were being traded as slaves.

A connection between Johnny Diamond and Flint can be discovered by doing a detailed background search into Flint's past. An investigation task (-❶ on the roll) will pull up an obscure court document linking Flint and Diamond to a mail order scam they both perpetuated in the 1970s. There was never a conviction because the case was dropped due to a lack of evidence. If you'd rather have the heroes work a bit harder to draw a connection between Diamond and Flint, require them to hit the streets in an attempt to dig up dirt.

THE HUNT

Searching for Johnny Diamond won't be particularly easy. Granted, he's a well-known and feared gangster in the city, but he also keeps his hideouts and business locations very low key. It will take some serious legwork to find Diamond, which can include putting the heat on various underworld contacts, canvassing dangerous neighborhoods, and/or searching through criminal databases. If the heroes aren't careful (as in, they speak with too many people) word will reach Diamond that the group is looking for him. He'll then be inclined to send several enforcers to deal with the problem.

DIAMOND, I'M HOME!

The heroes will eventually learn that Diamond operates out of an exclusive night club in the downtown district. Getting in to see him will be hard,

THUGS/HENCHMEN	
FITNESS	**5**
Brawling	*6*
Firearms	*5*
EMPATHY	**1**
REASONING	**1**
Street Smarts	*2*
WILLPOWER	**4**
Composure	*6*
EQUIPMENT	
assault rifles	
REACTION	**6**
STAMINA	**18**

BEGIN INJURIES

X ☐ ☐ ☐ ☐ —❶
X ☐ ☐ ☐ ☐ —❷
X ☐ ☐ ☐ ☐ —❸
X X ☐ ☐ ☐ —❹
X X ☐ ☐ ☐ —❺

however. Waltzing through the front door is impossible because the steel entrance is locked at all times and guarded by two heavily-armed thugs on the other side. In order to get inside, they'll either need to scam their way past the guards, learn the password (very unlikely), or sneak inside.

Scamming their way past the guards requires a good story coupled with a successful Negotiation task (❸ on the roll). If the heroes wish to sneak in, they'll have to climb to the roof of the two-story building (require an Athletics task) and break in through a skylight. The details of the building layout are left to your imagination.

For added suspense you can have the heroes narrowly avoid patrolling guards to keep them on their toes. Vicious guard dogs are also posted near sensitive check points. Diamond has an office at the far end of the basement level, which has only one entrance. The secret entrance is located in one of many private rooms located at the back of the club where the gangster's bar hostesses provide clients with additional services. Diamonds girls are extremely loyal to him and will fight off or warn his thugs if they suspect the heroes are up to no good. One way to discover the location of Diamond's sanctuary is to casually explore the dark night club, asking around or to have them stumble upon the back rooms.

The Sanctuary: As the heroes search the back rooms, spring an ambush on them. Several of Diamond's girls (one for each hero) rush into one of the rooms and begin kicking and punching the group. Fortunately, one successful Brawling task is all that's needed to fight them off, but the ruckus will alert several nearby thugs in one to three turns (roll one die and divide by two, rounding up). Once the heroes fight their way through the gauntlet, have them locate the door to Diamond's hidden sanctuary. The group will find themselves in a dark stockroom filled with crates, shelves, and empty boxes. On the wall farthest from them is a steel door. If they search the room (for whatever reason) they'll attract the attention of Diamond, who will send several goons to deal with the heroes while he makes off with Michelle (who is in the room with him).

If the heroes burst through the door, Diamond and his thugs (again, one for each hero) will be caught off guard. The gangster will attempt to escape while the heroes are fighting the thugs. Another door leads to a car waiting in a back alley, which Diamond will use to escape. To increase the tension, allow the heroes to chase him in their own vehicle, resulting in a white-knuckle chase through busy city streets.

END GAME

The scenario ends when the heroes rescue the young girl and either kill or route Diamond and his men. They'll earn the gratitude of an influential entertainment executive and the enmity of a powerful criminal organization, a perfect nemesis for an on-going **Vice Squad** campaign.

*This scenario is based on **Vendetta**, an adventure written by Mark Bruno and featured in the **Center City mini-supplement** for **Deep7's Full Clip 1PG**. **Full Clip** is a high-Octane, beer and pretzels RPG of Hong Kong Action flicks. It is available for purchase at **www.deep7.com**. The scenarios and setting material featured in **Full Clip** can be used in conjunction with **Vice Squad**, giving you even more options and opportunities for action-packed police adventures.*

JOHNNY DIAMOND

FITNESS	3
Firearms	5
EMPATHY	3
Negotiation	4
Seduction	6
REASONING	3
Commodities	4
General Knowledge	4
Street Smarts	5
WILLPOWER	2
Composure	2
CLICHÉS	
Love Interest, Henchmen	
EQUIPMENT	
sub-machine gun	
REACTION	6
STAMINA	10

BEGIN INJURIES

☒☒☒☐☐ ●❶
☒☒☒☐☐ ●❷
☒☒☒☐☐ ●❸
☒☒☒☐☐ ●❹
☒☒☒☐☐ ●❺

IF YOU ARE NOT GOING TO GAMEMASTER THIS SCENARIO, DO NOT READ ANY FURTHER!

Characters with the city's vice squad are asked by their department's higher-ups to provide protection to a revered South American political dissident while he prepares to testify against a corrupt government official. The simple protection assignment, however, entails more than the department bargained.

GETTING STARTED

A revered South American political dissident named Paolo Sandoval has been thrown out of his homeland because of his open opinions of the oppressive government. He is coming through the city for an awards ceremony, on his way to testify against a tyrannical government leader in Washington. The opening scene begins with the heroes and Sandoval's daughter, Bianca (who lives in the city) awaiting his arrival at the city airport.

WELCOME TO AMERICA

Arriving at the airport, the group will immediately discover that their charge is bound to a wheelchair. Additionally, he is followed by four security guards. After the introductions are exchanged, Sandoval will tell the group that he believes he is on a hit list, and while he cannot prove that fact, he warns everyone to keep their eyes open. In fact, the gamemaster can illustrate the importance of this warning by asking the players to make Investigation tasks while they travel through the airport.

MEET THE PRESS

Just as the team reaches the baggage claim area, Sandoval is beset upon by a gaggle of reporters from both local and national media outlets. Play up the chaotic nature of such an event—flash bulbs firing off in quick succession, a barrage of questions being thrown toward Sandoval and the player characters, and the like. It will prove to be a very difficult task moving Sandoval through the mob. They need to move him safely to a department-issued white van waiting just outside the airport doors.

SANCTUARY AT LAST

The group's objective is to deliver Sandoval to a designated safehouse where he will meet with the squad's commanding officer. He is personally overseeing command of this assignment. When Sandoval asks for the heroes to accompany him to an evening reception (and awards ceremony the following night, which is to honor his humanitarian efforts in his home country), the commander will steadfastly advise Sandoval against going. In fact, he'll argue that he was not aware of the reception nor the awards ceremony, and assert that it's too much of a security risk. Nothing will change Sandoval's mind, however. Not even his daughter can persuade the man to change his itinerary. The commander begrudgingly agrees to have the heroes escort him to the reception later that evening.

PARTY POOPERS

Much to the heroes chagrin, Sandoval makes a semi-grand entrance at the reception, causing all those present to focus their attention to the exiled rebel politician. He'll skirt around the room in his wheelchair, forcing the heroes to closely watch his every move. While no one in particular seems to engage him in conversation, his daughter, on the other hand, has found a tall, dark Latin male to talk with. While the group simultaneously keeps an eye on her, a successful Investigation task will reveal Sandoval having a discussion with a woman who looks somewhat familiar to any hero that makes another successful Investigation task—she is a reporter from the airport!

Suddenly, she draws a silenced pistol from her purse and intends to assassinate Sandoval right then and there! A successful Athletics task is needed to get to her before she shoots. Alternatively, the heroes can fire a shot in her direction with the intention of either distracting, disabling, or killing her. If the heroes are successful in stopping the attack, Sandoval will only look at them sheepishly.

As the rogue politician is escorted from the party, the group should notice that Bianca is missing. Sandoval will tell the group not to worry, that she'll be along soon and they should just make their way back to the safehouse. Waiting there for his daughter's return will prove unsuccessful and searching the city for her will yield no results either; they just have to take Sandoval's word for it.

THE MORNING AFTER

The next morning back at the safehouse, Sandoval doesnt seem concerned that his daughter still hasnt returned from her date (again, hell argue that shes done this before. She does reside in the city, after all, and the team wasnt hired to baby-sit her). A few moments later, Bianca will arrive at the safehouse with her date from the night before, seriously compromising the safehouse location! If the man is refused admittance or the heroes insist on searching him, Bianca will throw a fit. Backing her up is Sandoval, who doesn't feel the safehouse has been compromised at all, seeing as his daughter's escort is none other than Ricardo Molto, an old student of his when he taught political science at a university in his home country. If she or her date is grilled about last night's disappearing act, Bianca will become indignant and refuse to answer any

questions on the grounds that she was not the one assigned to be protected. She may even go so far as to accuse one of the heroes of having interest in more than just her safety.

The morning after should also provide the characters with an opportunity to learn the identity of Sandoval's assassin. Whether through judicious use of street contacts, Investigation tasks, or clichés, the group will eventually learn that the assassin is known as Señora de la Muerte or simply Lady Death, a renown hired gun wanted in several South and Central American countries. The question is, was she acting alone?

SURPRISE ATTACK!

After the group finishes up their research on the killer and is back at the safehouse, a group of six thugs armed with Mac-10 sub-machine guns burst

THUGS/SNIPERS

FITNESS	5
Brawling	6
Firearms	6
EMPATHY	1
REASONING	1
Street Smarts	2
WILLPOWER	4
Composure	6
EQUIPMENT	
sub-machine guns and assault rifles	
REACTION	6
STAMINA	18

BEGIN INJURIES ▼

☒☐☐☐☐	●	1
☒☐☐☐☐	●	2
☒☐☐☐☐	●	3
☒☒☐☐☐	●	4
☒☒☐☐☐	●	5

through the door, spraying machine gun fire in the room. Their goal is not to kill the occupants, but to create a diversion so that two or more thugs can hustle Ricardo out of the building. The safehouse is now compromised, but despite all of this, Sandoval still isn't foregoing the awards ceremony.

At this point, the team may have to split up, if they hope to locate Ricardo. Of course, they can opt to search for him right away, in the hopes that he will be found before the awards ceremony begins that evening.

LOST AND FOUND

Either through clichés or good ol' police work, the characters will learn that the hit mens' car was spotted outside of an empty mansion on the outskirts of the city. The heroes won't know it yet, but this is where Ricardo is being held. The team can either race there themselves or call for back-up in the form of a SWAT team.

The details of the mansion are up to you, but there should be at least four guards armed with AK-47 assault rifles patrolling the grounds and then another four to six armed with Mac-10 or Tech-9 sub-machine guns inside the building. Ricardo is being held in a small room behind a locked door in the basement. The heroes should be able to rescue a beaten Ricardo just moments before he is executed by his captors. While under hospital care an hour later, Ricardo will identify the hit man leader as Alfredo Ramirez, an assassin with a reputation for being merciless and bloodthirsty. He will then reveal that he was targeted by the thugs because he financially supports freedom fighters in Sandoval's home country.

NEVER A DULL MOMENT

That evening the player characters will be required to escort Sandoval to the awards ceremony. For the most part, the ceremony goes off without a hitch,

that is until Sandoval is called to make an acceptance speech.

Just as Sandoval begins his speech, one of the heroes is contacted via radio by the group's commanding officer—the department was tipped off by an informant that Ricardo did, in fact, give up the safehouse, and he's not a civilian. His rebel friends back in Sandoval's home country want to make a martyr out of the political rebel via high-profile assassination and then subsequently blame it on the despotic government. What's worse, the death squad that captured Ricardo, and headed by Ramirez, claims they have Bianca. If the political fugitive is not delivered to them in two hours at a designated downtown hotel (which has been long ago condemned), the death squad will kill Bianca. Sandoval will plead with the player characters to give into their demands and deliver him to Ramirez if he is told of the drastic turn of events.

THE SETUP

At this point, the players should be allowed to plan their next course of action, but Sandoval should be part of the equation. In fact, the death squad thugs insist that Sandoval wait for his captors outside the front of the building where they will make the exchange.

Regardless of the player characters' positions or intentions, Sandoval will roll up to meet his contact. After a few tense seconds, Bianca will be brought out by one of the death squad thugs. At this point, the heroes can apprehend the thug and storm the hotel front lobby where six remaining thugs lie waiting for Sandoval. If some of the heroes made it into the building beforehand, they can make their move now, catching the thugs by surprise.

At the point the group decides to make their move, however, Ricardo and his team will strike simultaneously. Somehow, he learned of the exchange and saw it as the best opportunity to

assassinate Sandoval for his own group's ends. Gunfire erupts from the shadows as Ricardo's snipers take shots at Sandoval, Bianca, the heroes, and the death squad thugs. Heroes attempting to spot the snipers (of which there are two) will do so on a successful Investigation task (-❷ on the roll).

Sandoval and Bianca must survive! When the firefight appears to be finished (the snipers and thugs have been killed, routed, or arrested), Ricardo will step out from the shadows unarmed and address Sandoval. The two men will exchange words as Bianca attempts to intervene. The argument heats up, however, and Ricardo pulls a gun on Sandoval (no stats have been included for Ricardo because the final scene should be described in a cinematic fashion rather than relying on dice rolls).

Strangely, Ricardo apologizes for his misdeeds, but states this is something that needs to be done if their people have any hope of rising up against their oppressive government. Sandoval will hear none of it, accusing his protegé of the worst type of betrayal. If the heroes do not attempt to stop Ricardo, he will viciously gun down Sandoval in the street. When (and if they do) stop Ricardo (preferably via a hail of gun fire for proper action movie effect, of course), Bianca will fall sobbing into the arms of her father. Roll credits…