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FROM RUSSIA WITH LOVE



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This pre-release layout of the "From Russia With Love" adventure module is provided under the condition that you do not distribute its contents, in part or in full, to anyone other than approved playtest volunteers.

The layout includes the complete contents of the Game Book, Screen and Handouts for the Adventure. Where final artwork is currently unavailable, photographs from the movie have been substituted in this version (except for the box front and back which remain as art-free mockups).

Remember to provide your playtest feedback to us before 5PM EST, 19 December 2003. And remember to keep a lookout for the finished product in 2004!



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For Ages 12 to Adult

Gamesmaster Guide



FROM RUSSIA WITH LOVE

An Adventure Module for the *James Bond 007* Game

CREATED AND PUBLISHED BY VICTORY GAMES, INC.

ADVENTURE DESIGN

ADVENTURE EDITOR

ADVENTURE DEVELOPMENT

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Credits:

Part I: Introduction and Briefings



A. Introduction

The *From Russia With Love* Adventure Module is designed to be played by up to four players and a Gamesmaster. It presents a challenge to one “00” rank, two Agent rank characters, or a party of four Rookie rank characters. Guidelines for modifying the adventure to suit parties consisting of characters of different ranks are offered in this booklet. This adventure involves the characters in a particularly complex and challenging mission and is best suited to experienced players and gamesmasters.

Note: *The information contained in this book is for you, the Gamesmaster, only. Players should not read this booklet.*

As Gamesmaster, you should be quite familiar with the adventure as presented in this booklet before you attempt running it. You should read through this booklet once to become familiar with the contents of the mission. Then you should go over it carefully, highlighting the main points with a marker and making any notes you feel you will need.

If you are familiar with the movie, you will notice that some backgrounds for the NPCs and the basic plot have been altered from the film. These changes have been made to keep your players from anticipating events and to instil an element of surprise. It is recommended that you inform your players at the start that they will not simply be replaying the movie. You may, of course, alter the adventure to make it fit your own campaign.

This booklet is organised to present the information in a logical, sequential manner while you run the adventure. The “Briefing for the Players” in this section provides the background information given to the characters at the start of the mission. You can

either read this material verbatim or paraphrase it in a conversation between M (you) and the characters. “Q Branch Equipment” describes the special equipment available to the characters during the course of the mission. The “Briefing for the Gamesmaster” contains the events that have happened before the mission starts and the plans of TAROT strategist Alexei Kronsteen. The “Notes on the Adventure” section includes information on how a typical mission will run, a timetable for the mission, notes on the props in the Mission Envelope, and a description of the maps that are used in the adventure.

The chapter on NPCs includes the allies and enemies the characters will encounter during the mission, and gives you information on how to roleplay these characters effectively. The chapter on Places, Events, and Encounters describes the locations the characters will most likely go to, what will happen when they get there, and special circumstances for meeting important NPCs. The chapter on Adventure Information describes the consequences should the characters succeed or fail the mission, suggestions for altering the adventure, and other missions that can be designed using the elements of this adventure. Finally, the Thrilling Cities section provides additional information about Istanbul beyond that found in *the James Bond 007 Game*.

There are eight Mission Sheets included in the Mission Envelope that provide maps and clues for the characters. These sheets should be given to the players as explained in the text. The Mission Sheets include: a map of Istanbul; M.I.6 dossiers on Tatiana Romanova and the SPECKTOR decoder; a photo of

Romanova signed “From Russia with Love”; blueprints and sketch maps of the Russian Consulate in Istanbul; two Russian Consulate identity passes; a brochure describing the luxurious Orient Express; a transcript of an encoded message; and a chess column torn from a newspaper. Some of these props will have to be cut out and then handed to the players.

The central four pages of this booklet contain maps of major locations the characters will probably visit during the mission. The stand-up screen contains floorplans of the Orient Express carriages, and a map showing the path of the train. These maps are for the GM’s eyes only and should not be shown to the players.

B. The Temporal Setting

More than many other James Bond story, *From Russia With Love* is a tale firmly rooted in the Cold War. The portrait of Istanbul as a town drowning in intrigue between Russian and British spies; the stifling atmosphere of intrigue between East and West; the defection of Communists and their willingness to sell secrets in exchange for asylum. All these things are closely tied to the Cold War period in which the novel and film were set. Clearly radical political and social changes have swept through Eastern Europe and the former Soviet Union over the past decades, and many of these Cold War institutions have been swept away with them.

When running the *From Russia With Love* adventure, the Gamesmaster should decide for himself or herself exactly when the adventure takes place. The obvious option — setting the adventure in modern day — is problematic. While the twenty-first century still contains echoes from the Cold War era, much that is key to the adventure has changed forever. The Gamesmaster would need to either consciously ignore the anachronisms, or re-tool the plot to refer to more contemporary political intrigues.

An alternative approach would be to run the adventure in the time period in which the stories were originally set — the 1950s or 60s. While most published material for the *James Bond 007* Game refers to play set in the world of today, running in a pseudo-historical presents an interesting change of pace. In practice, there is surprisingly little that the Gamesmaster needs to do to run a game in such a setting.

Flavour details such as what model car the characters drive, or what type of gun they carry might

need to be reviewed. Gadgets also need to be considered from the point of view of the technology of the period — there are no portable miniature computer chips in the 1950s, for example. In practice most of these issues can be addressed by cosmetic changes — instead of the agents having access to a high-tech modern device which can perform some amazing feat, the 1950s spy might have access to a mechanical or electronic gadget that can do the same thing. Since James Bond gadgets rarely adhere to any realism, both make just as much sense.

A third option for time setting is to place the adventure in the default “now” of the Victory Games *James Bond 007* Game, the mid 1980s. While a lot of the Cold War institutions this adventure refers to have weakened significantly by this point in time, the Cold War is still (nominally) going on. Gamesmasters who are not overly concerned by anachronistic plot points could easily run the adventure in this setting, using the published game materials.

Another source of potential anachronism is the escape from Istanbul on the Orient Express. The actual Orient Express ceased operation in 1977, to be resurrected in 1982 in a limited form which did not bring it anywhere near Turkey or Yugoslavia. If the adventure is set after 1977, the escape should more properly occur on a less prestigious and luxurious train, perhaps a none-to-comfortable carriage of the type found commonly in Eastern Europe. This, of course, is a much less glamorous location. For this reason a Gamesmaster may wish to either invent an alternative escape route, or simply ignore the whole issue and have the Orient Express run anyway.

C. Briefing for the Characters

It is 10:00 on the morning of Wednesday September 10 and the characters are in their offices in the London M.I.6 compound, dreaming of the exotic places and people encountered on their latest mission. They are also idly hoping for something — anything — to come up to take them to other, even more exotic places. Anything to get them away from the business-like humdrum routine of a civil service desk job.

As they lazily sort through the small mound of papers and envelopes that have accumulated on their “in” trays while on assignment, one of the characters encounters something unusual. In amidst all the official-looking mail — nestled between a memo from Q-branch dryly announcing new standard issue luggage (of all things), and a new price-list for the ghastly M.I.6 cafeteria — sits a small, slightly

crumpled pink envelope. The unusual envelope bears an unfamiliar stamp in the top right, and a postmark – read only after considerable squinting – that suggests it was sent from Istanbul in Turkey. Turning the letter over, the character momentarily senses a faint rush of perfume wafting up. They also notice that the letter has clearly already been opened. As the character pulls up the flap on the back, they wonder to themselves what this mysterious piece of mail contains. Thoughts go through their head about mail-bombs and biological contaminants. But this is a letter which has already passed through M.I.6's scrupulously secure mail room, so it must be safe – surely. Still with some trepidation, the character opens the envelope, only to find ... a small slip of paper bearing the words "Come to my office immediately – M."

Hurrying up to the top floor offices occupied by the head of M.I.6, the characters soon find themselves in the presence of Moneypenny who appears to be in an atypically sour mood. In place of her traditional banter with the agents, all she offers is a withering stare and a vague hand gesture towards the padded leather door of M's inner office. Beyond they find their superior seated behind his large, sparsely covered desk, wearing a worried expression. As the characters enter the large office, he is engrossed in reading a manilla folder marked "SECRET". One hand unconsciously drifts towards a small tray of confectionary balanced carefully on the side of the desk. The characters stand nervously for a moment or two, wondering whether M noticed their arrival. Just as they are about to clear their throat to draw his attention, he looks up from the folder with a curious look which is part accusation and part "I knew you were there all along."

Dispensing with any pleasantries, M launches into a quick interrogation of the character who received the perfumed letter. He addresses that character directly, asking "What do you know of a ... Tatiana Romanova?" Neither the character under questioning, nor any other characters, have heard of this woman, and presumably they say as much to M. "Are you sure?," he rejoinders, "She's not one of your ... 'contacts' ... or 'informants'? Not someone you've fraternised with in the past?" His questions are laced with heavy sarcasm, clearly accusing the character with having had some sort of improper liaison with this woman, whoever she is. Again the character presumably protests their innocence in this matter. M pauses for a moment, looking the character directly in the eye. After a moment his iron stare is replaced by a more moderate gaze as he apparently accepts the character's claims. "Hmm ... very well, let me explain a little," he continues.

"Yesterday morning, we received a letter addressed to you personally care of British Intelligence, London'. The letter was apparently sent from Istanbul



in Turkey some days ago. It was intercepted, of course, by our efficient mail staff as being quite unusual on a number of counts. Isolating the letter in a safe environment, it was opened, and found to contain a short note addressed to you by one Tatiana Romanova. While we don't know much about Romanova, we do know that she's a cryptological clerk working for the Russians in Istanbul. The contents of the letter were quite remarkable, though. Here take a look." At this M hands the characters the M.I.6 dossier on Tatiana Romanova which contains the text of the note plus a brief background.

As the characters read through the note, M continues. "In essence what this woman says in her letter is that she wants to defect to the west, and is willing to secure asylum here by bringing with her one of the Russians' most secretive decoding machines – a SPECKTOR. But the most ridiculous part of her story is that she will only agree to come to England, and to bring us this incredibly valuable prize, if you personally accompany her out of Turkey. You see, she claims that she has fallen in love with you. Apparently from a file photograph in a dossier the Russians keep on you. It must be quite a photograph ... if she's willing to risk her life by stealing the Soviets' most advanced cryptographic device and handing it over to us. Assuming, of course, that the offer is genuine."

"Of course, as you have probably deduced for yourselves by now, the offer is almost certainly not genuine, but some kind of trap. And the bait is this cipher machine, the SPECKTOR ... a brand new one no less. We've been trying to get our hands on one of these devices for years, as have the CIA, so as a piece of bait it's a masterstroke. While we could just ignore this offer on account of its clear duplicity, it

makes more sense to investigate further. After all if there is any chance whatsoever that we can get our hands on one of these decoders, we simply must look into it. You're booked onto the 8:30 flight to Istanbul tomorrow morning, your mission to investigate this woman and her offer with an eye towards guaranteeing that the SPECKTOR returns with you to Britain. Do whatever it takes. Oh, and in case you need any extra enticement to pursue this mission, the woman also sent ... this ... in the envelope." He hands the characters a black and white photograph of Tatiana, who is obviously a very attractive woman. On the bottom corner of the picture, written apparently in lipstick, is a caption which reads "From Russia, With Love".

As the characters ponder the comely image of Miss Romanova, M leans over and presses the intercom, speaking into it "Miss Moneypenny, would you please send the other gentleman in now." After a moment, the padded leather door opens again and an anonymous-looking man in a black suit enters the suite.

A short but awkward silence is broken by M, "I've asked this gentleman to come along and explain a little about the SPECKTOR and its importance to the British Intelligence effort. He's not from M.I.6, but rather is part of ... another intelligence arm of our Military. While these people don't like using names, I can assure you that the gentleman here today is a foremost expert in the field of signals intelligence." He falls quiet for a moment, apparently a little unsure about how to continue.

Reluctantly, the man in the black suit begins his briefing by handing a single-page dossier to the characters. He speaks in a drone-like monotone, simultaneously affecting a superior air, "I don't know how much you people are taught about cryptography, but let me tell you that it is one of the most essential parts of the British Intelligence effort. Each day dozens and dozens of messages are intercepted from all around the world. Some of these are mundane communications: nothing more than a 'situation normal' or 'nothing to report'. Some, however, convey absolutely critical information about the enemy, his assets and his intentions. Most often the messages we intercept, particularly from our more significant enemies, come encoded in some way. And it is only by cracking the codes that are used that we can extract the information contained therein. Until this century, the codes – or ciphers – that were employed were relatively simple, a few letters substituted here and there. Modern cryptography is considerably more complex, with the number of combinations numbering in the millions or even thousands of millions. These complex codes are way beyond codebooks and people scribbling on paper; they require complicated mechanical or electronic devices to cal-

culate the encoded version of a message, and to undo this encoding at the reception point. With such codes, the job of cracking them is extremely difficult – unless some inside information is available, such as the process by which the encoding or decoding takes place. Of course it's even better to have an actual decoder machine, since then we can just feed our intercepted messages through the device and pick off the plain-text messages that are being sent."

The man pauses a second for dramatic effect, then continues, "Up until about five years ago, we had the Russians covered as far as codes are concerned. Pretty much all of their codes we had either cracked or possessed decoder devices for. We could routinely read virtually every message that they sent or received. All that changed, however, with the introduction of the SPECKTOR. The amount of secrecy surrounding this device has been phenomenal. Although it has been in use for some years, we know nothing of how this piece of equipment works. We do know that the SPECKTOR is used exclusively for the transmission of the most sensitive messages. So you can see that the opportunity to obtain one of these decoders, or even to know how they work internally, offers much to Britain's national security."

While the man in black has been speaking, M has been somewhat absent-mindedly picking pieces of confectionary from his tray and eating them. As the man falls silent, he looks for a moment confused. He hesitantly moves to offer the confectionary tray to the cryptographic expert, but changes his mind. Instead, he simply says, "Erm ... thank you, that will be all."

The black suited figure rises and leaves the office. With a resolute expression, M winds up the briefing, "So you can see that there's an awful lot riding on this mission. Your contact in Turkey is Kerim Bey, the head of our stationhouse in Istanbul. He's served M.I.6 for many years, and knows the city better than anyone. You must make contact with Miss Romanova as soon as you can, firstly to discover whether her offer is genuine, but also to gather from her anything you can about the SPECKTOR and where it is kept. While I don't normally endorse agents fraternising with their opposite numbers, in this case I instruct you to use whatever methods are at your disposal to carry out your investigation of this woman. If you can win her confidence, and even get her back to England with the decoder, there is much we could learn from her."

Somewhat abruptly M concludes the meeting, "That will be all. Remember, you're on the 8:30 flight tomorrow. And watch your back." Just as the characters are standing up from their chairs, M holds up the confectionary tray for the characters, saying, "Turkish Delight? They're my favourites."

D. Q Branch Equipment

When the characters visit Q Branch to requisition equipment for their mission, they will find the laboratory uncharacteristically quiet, with many of the work areas unoccupied and unlit. Q hunches over an untidy workbench brimming with pieces of unguessable electronic internals. He wears an even more tired and world-weary expression than usual, and reacts somewhat grumpily to the characters' presence, firing off a quick "Oh it's you!"

If the characters enquire as to why Q's precious laboratory is so deserted, he will reply with a sharp quip: "well if you'd have read the inter office memos, you'd know, wouldn't you? The bean-counters at Whitehall are saying that Q Branch has overspent on this year's budget and won't have any more funds available until the new year. Madness."

Characters who express concern or scepticism that an organisation like M.I.6 could be held up by such bureaucracy elicit a sigh of resignation from Q. "Well, yes, obviously it's all utter madness. I've been up to M a dozen times since the word came down, but it's no use. He may have the power to send a man half way round the world to kill another man, or to save him, but there's one thing he can't do, and that's to make a Civil Service bureaucrat see sense."

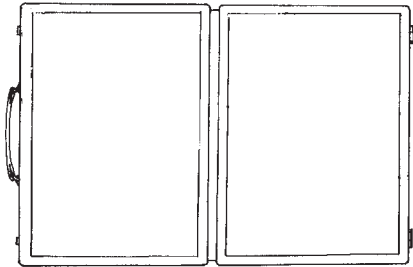
The practical upshot of the situation lamented by Q is that there is a less than normal amount of equipment available for the characters to requisition. In particular, there is no new or special gadget Q can assign for this mission.

"But," Q will point out, "I can give (each of) you one of our latest standard issue attache case. We're starting to get them out to all our agents in the field. Already got a few of our agents out of some uncomfortable situations". He will then proceed to explain the various features of the attache case and its concealed weaponry. As they are leaving, he will fire of the typical parting salvo: "And be careful with that (those). I want it (them) returned in one piece, if it's all the same to you. There are other agents that will have to use this equipment, thank you all the same."

STANDARD ISSUE AGENTS' ATTACHE CASE: "FROM RUSSIA WITH LOVE"

This espionage accoutrement is slightly heavier than other cases of its ilk, for good reason. Within concealed compartments there are 50 gold Sovereigns, 40 rounds of ammunition concealed in two separate sections, a knife, an infrared telescopic sight, and an AR-7 folding stock survival rifle (see below). Lest anyone attempt to borrow any of the items in the case, there is a cartridge of tear gas (disguised as a container of talcum powder) which

activates whenever the case is opened inappropriately. To open the case properly, the latches must be twisted horizontally before they are released.

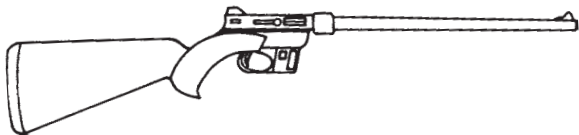


The tear cannister will attack with a Primary Chance of 20, almost all attacks occurring at EF 5. The gas does Damage Class F, but all damage greater than an LW is removed after 15 minutes clear of the gas. The LW result is "healed" 24 hours after the gassing.

AR-7 SURVIVAL RIFLE

This rugged rifle is meant to be a hunting/survival arm for pilots who have been shot down and subsequently forced to parachute into enemy territory. It was never intended to be a main combat weapon. Its adoption by M.I.6 (and incorporation into the standard issue agents' attache case) was due to its portability and concealability – the AR-7 weighs just 2.75 pounds and its magazine, barrel and receiver can be stored in the butt stock of the rifle. The AR-7 fires .22 long-rifle ammunition in semi-automatic mode. The comparatively short barrel lessens the accuracy of the AR-7, but it is accurate enough for the mission for which it was designed.

The Attributes of the AR-7 are shown below. The concealment rating of the AR-7 assumes the rifle is stored in its stock for the first rating; when it is fully assembled there is no modifier. The AR-7 requires 15 Action Rounds (1 minute) to be either disassembled or reassembled.



PM	S/R	AMMO	DC	CLOSE	LONG
+1	2	8	E	0-20	50-100
		CON	JAM	DRAW	RL
		+3	99	-2	2

E. Briefing for the Gamesmaster

THE ASSASSINATION GAME

The approach by Miss Romanova and the offer of the SPECKTOR decoder is, as everyone guesses, part of a trap. A trap to eliminate the characters, some of M.I.6's top agents, while simultaneously netting the SPECKTOR for the world-wide terrorist organisation TAROT.

For some time TAROT has held Britain's Intelligence services in high contempt: recent years have seen several of their extensive plans foiled by M.I.6, in particular by its elite "00" agents. Frustrated with this constant interference, TAROT has decided to directly target their opposition. To this end their master strategist, chess grandmaster Alexei Kronsteen, has devised a "fool-proof" plan.

Note: *If the characters playing this mission have defeated TAROT's plots in the past, this plan is particularly crafted in a way which entices M.I.6 to assign these agents to the case. If the characters have never dealt with TAROT before, Kronsteen has carefully engineered their assignment by virtue of the fact that they are the most capable M.I.6 agents of which he is aware.*

The basic details of the Kronsteen plot are simple although the means he has chosen to execute them are as Byzantine as befits a chess grandmaster. TAROT plans to lure the characters to Istanbul by the promise of obtaining the much sought-after SPECKTOR decoder device. Kronsteen realises that his method of baiting the trap – by arranging for a beautiful young Russian cryptographic clerk to offer the device to M.I.6 – will appear suspicious. He reasons, however, that the British will not be able to resist the chance to obtain this latest piece of Russian cryptographic hardware, sending agents despite realising that it is a trap. Once the M.I.6 agents are in Turkey, the plan is to allow them to undertake the dangerous job of obtaining the SPECKTOR, kept in the Russian Consulate under heavy security, and then to assassinate the characters once they have the device. In this way TAROT can achieve two goals: revenge against M.I.6 (and in particular agents who have foiled them before), and the ownership of the decoder for their own nefarious purposes.

In executing his plan, Kronsteen has adopted a complex strategy. Rather than having TAROT operatives actively pursue the agents, or assist them in their theft of the decoder, he has opted to make use of a number of factions in Istanbul, over which TAROT have recently gained control. In this way Kronsteen can orchestrate his scheming as a kind

of "puppet-master", wielding influence from behind the scenes without ever assuming any risk to himself or to TAROT directly.

The first piece of Kronsteen's puppeteering was the selection of an innocent young cryptographic clerk inside the Russian Consulate in Istanbul. Kronsteen wished to bait his trap in a convincing manner, so it became vital to find someone who had plausible access to the SPECKTOR and who would also be willing to approach M.I.6 with a proposal (the bait). In finding such a person, Kronsteen made use of one of TAROT's highly ranked new recruits, Rosa Klebb. Klebb has very recently defected from Russia where she had occupied the head role in the counter-intelligence agency SMERSH. For reasons of prestige the Russians have suppressed news of her defection (neither M.I.6 nor most of SMERSH itself knows of her betrayal even now). Thus it was that Klebb could readily arrange a meeting with a clerk from the Russian Consulate and, posing in her former role, task them with a "special mission for the Russian state". The clerk she chose was Tatiana Romanova, primarily because her beauty would make her an even more powerful lure for M.I.6's operatives. The mission given to Romanova was simple: she must contact M.I.6 with an offer of the SPECKTOR in exchange for asylum; when M.I.6's agents arrive in Istanbul, she is to allow herself to be "seduced" into cooperating with them in obtaining the decoder.

In addition to the subtle manipulation of Tatiana, Kronsteen has also pulled other strings to put the assassination plot into action. Kerim Bey, head of M.I.6's station house in Turkey, is currently being blackmailed (indirectly) by TAROT. Using this influence, Kronsteen summoned Bey to Venice where he was given a simple mission: assist the M.I.6 agents in obtaining the SPECKTOR then kill them, delivering the device to TAROT. While Bey was very reluctant to agree, the TAROT threats to his family frightened him and he ultimately acceded to the plan. Kronsteen was careful when briefing Bey not to mention the other strand of his plans, the TAROT sponsorship of Tatiana's "defection."

THE SHAME GAME

While discussing the assassination of the M.I.6 agents with Bey, Kronsteen stumbled upon an elaboration which he found amusing. TAROT's hatred of M.I.6 and its agents is so great that the mere assassination of a few agents is but a token revenge. What the organisation truly hungers for is for M.I.6 and the whole of British Intelligence to be brought into disrepute on an international stage.

The current plot, Kronsteen realised, offered a unique opportunity to strike such a blow. If TAROT could perform the agents' murder in a publicly disreputable fashion, or if the sordid details of M.I.6 agents fraternising with foreigners could be incontrovertibly shown, M.I.6's reputation would be soiled. The cowed Kerim Bey was ordered to carry out his mission with an eye towards such perfidy. While he felt personally sick at the thought of such a betrayal, Bey had no option but to agree.

Back in Istanbul, Kerim Bey drew up his own plans to fulfil this awful goal. Engaging the Gypsies on the city's outskirts, who had long served as Bey's allies, he formulated a 'honey trap'. The chief of the Gypsy group agreed to the installation of a film camera in one of the caravans, and also agreed to stage an elaborate mock fight between two young girls. Bey's plan, drawing largely upon his own appetites, involves bringing the agents to the Gypsy camp where they will be placed in a position whereby they can readily seduce two of the young Gypsy girls. The liaison will take place in the caravan rigged with equipment, and will be secretly filmed. After he has assassinated the agents themselves, Bey plans to also kill these two girls and circulate a sordid story of a jealous love triangle tragically ending with the M.I.6 agent murdering the girls and committing suicide. The damage of such a story, backed by proof in the form of the filmed liaison, will seriously drag British Intelligence's name through the mud.

THE COVERT WAR

Not content to simply plot to kill the offending M.I.6 agents, nor even to kill them in a shameful way, TAROT has also planned a nasty surprise for their stay in Istanbul, in the form of the Covert War (see Part III: D, The Covert War). The mood between the East and the West in Istanbul is always strained, and nowhere is this more obvious than the relationship between the British and Russian intelligence agencies operating within the city. Each is constantly watching the other, circling like some kind of killer fish waiting for the other to show a weakness.

To make the agents' life that little more difficult (and also to add yet more credibility to the offer of a stolen SPECKTOR), TAROT plans to escalate this tense situation into an active war between the agencies. This particular subplot is remarkably simple: the delicate balance between the Russians and the British is to be rudely broken by the indiscriminate murder of a Russian spy. The KGB agent will be dumped outside the Russian Consulate mere hours after the characters have arrived in Istanbul. TAROT fully expects that this one act will be sufficient to trigger a sweeping range of retaliations and counter-retaliations.

In this conflict between the rival agencies, TAROT believes that both will suffer. Eventually one side or the other will "win," but in doing so will themselves be weakened. That victor makes an easy target for TAROT to overwhelm. In addition to this long-term objective, the Covert War also serves another purpose in Kronsteen's eyes: while the various agencies are busy chasing after each other, less attention will be upon the group he has arranged to steal the SPECKTOR. Thus the theft is more likely to succeed, and TAROT is more likely to achieve their goal of obtaining the secret decoder.

THE COUNTER-INTELLIGENCE MISSION

Completely unrelated to any of the various thrusts of Kronsteen's manipulative plot, another M.I.6 agent is currently on assignment in Istanbul. Donovan "Red" Grant is an operative in the agency's super-secretive counter-intelligence division. His current long-term assignment involves the investigation of the apparent sale of British classified documents to the Russians by an individual within M.I.6. After having followed numerous leads over the past months, Grant has recently arrived in Istanbul where he is convinced the original sales of the documents occurred.

Grant is actually quite correct in his investigation; the documents in question were actually obtained and sold by Kerim Bey as part of the onerous duties his blackmailers have requested of him. Unfortunately for Grant, the events of the Kronsteen plot will more than likely overtake his investigation.

Because Grant's job involves the investigation of the activities of other M.I.6 agents he maintains a high level of secrecy, concealing himself even from other British agents. In Istanbul he will notice the arrival of the characters and postulate a link between them and the information leak he is investigating. To further his investigation he will tail the characters throughout most of their time in Istanbul. At some point he will realise that they are not the traitors he is pursuing, nor are they involved with them. This realisation may occur when he witnesses them under attack by the Russians and their Bulgarian thugs during the Covert War, or it may occur when he sees them stalked by Bey with murderous intent. Once he is sure of their legitimacy as M.I.6 agents, Grant will attempt to help them in their mission, but only from the shadows. His role as a counter-intelligence agent requires him to remain concealed. At the very conclusion of the adventure, however, when it is obvious that the agents require assistance (e.g., getting off the train) he will reveal his identity.

F. Notes on the Adventure

GENERAL COURSE OF THE MISSION

How the adventure proceeds, of course, depends entirely on what the characters do. This adventure differs from normal *James Bond 007* Game missions by virtue of the fact that the actions of the characters are an integral part of the villain's careful plot. Thus there is no set course of events. The following describes a logical sequence of events that the characters will likely follow. You may use it as a guideline, since it highlights the most important clues and meetings for the characters. If you find your characters are missing the clues or are wandering around aimlessly, you may have to force encounters to get them back on track.

1. After their briefing with M, the characters will fly to Turkey, arriving at Istanbul's Ataturk International airport. On their arrival at the airport, they will be noticed by Grant who will be watching from one of the café areas inside the terminal building. The characters may notice Grant's attentions at this point and become suspicious.

2. At the airport, the characters will be met by Kerim Bey's eldest son Taksim, who is also one of his agents in Istanbul. He will offer to drive the characters either to meet Bey or to check into their hotel (whichever they prefer). On the drive into the city, the car will be tailed. If the characters notice this, they will be told by their driver that it is typical for the Russians and British spies to routinely follow one another wherever they go.

3. At some point the characters will arrive at Stationhouse T, Kerim Bey's headquarters disguised as a rug store. They will meet Bey who will be friendly, but openly sceptical about the mission they have been assigned.

4. Off-stage, the first shot will be fired in the Covert War: Kronsteen has arranged for one of his criminal contacts in Istanbul to murder one of the Russian agents in the city and have the body appear outside the gates to the Russian Consulate. This body is found shortly after the characters have arrived in the city.

5. The characters will most likely express an interest in Tatiana and the Russian Consulate building (which houses the SPECKTOR machine they ultimately need to retrieve). Getting in touch with Tatiana initially proves impossible, however Bey reveals he has a secret underground station for monitoring what goes on inside the Consulate meeting room. The characters will probably visit this as they begin to scout out information about the Consulate. During such a surveillance, the characters will see Krilencu present in the Consulate. Bey will relate the man's evil reputation.

6. Over the next days the retaliation for the murder of the KGB agent begin; the first Russian strike is in the form of a limpet mine which demolishes one section of the M.I.6 Stationhouse. British reprisals follow, and so on. The characters can get involved with these actions if they wish, although this is mostly peripheral to their mission.

7. Early on the second day that the characters are in Istanbul, Bey will try to track them down to give them a piece of information. His communications and decoding section has intercepted a message which apparently refers to the characters, and which might have been written by the mysterious blond man who has been following them.

8. At some point during the covert war, Bey will put his 'honey pot' plan into action. Using the excuse that the characters are in danger if they remain in Istanbul, he arranges for them to spend the night instead at a Gypsy camp just outside the city. During the evening, the characters may notice that they are being watched by a blond man (Grant). At dinner, the head of the Gypsies will be called on to adjudicate in a dispute between two attractive women. By tradition, the two women resolve their differences by hand-to-hand combat. One way or another, Bey will arrange for the fight to be interrupted with the responsibility for deciding the dispute falling to the characters (who will be given private accommodation with the women to 'come to their decision'). Any liaison that occurs will be secretly filmed by Bey for later use in his plan. The next morning, the Gypsy camp is attacked by a small group of Bulgarians, employed by the Russians as troops in the covert war. If necessary, Grant (who is still watching the characters from a distance) can help out by sniping a few of the attackers. Eventually, the Bulgarians will retreat. However, any dead or incapacitated agents can be searched, granting the characters an entry pass to the Russian Consulate.

9. Also at some point during the covert war, the characters will be contacted directly by Tatiana. She has been instructed to approach the characters and use her good looks and charm to convince them of her sincerity and willingness to carry through the theft of the SPECKTOR. She will introduce herself by arranging to be in one of the characters' hotel rooms when they return one evening. Tatiana offers to do anything she can to obtain information about the Russian Consulate and the security surrounding the decoder. She cannot however be seen openly consorting with the British as she is, like most other Russians in the city, under the constant surveillance of Internal Security. Depending on what the charac-

ters make of Tatiana's offer, they may have to organise a series of clandestine meetings whereby papers can be secretly passed to the characters. One convenient place to arrange such a drop-off is the Saint Sophia Mosque.

10. During their investigations, the characters may become suspicious of the activities of Kerim Bey. If they do a little poking around in his office (during the cleanup after the bomb blast is a good time) they find an unusual clipping from a local paper. The clipping contains moves from a recent chess game played by Kronsteen in Venice. It appears to have been annotated with a decoded message instructing the recipient to come to Venice to receive their 'instructions'. Bey is not identified as the recipient of the message and he will concoct any story to establish Grant as the figure ordered to murder the M.I.6 operatives. If the characters don't openly investigate Bey this clue will come to them by chance, for example falling from Bey's wallet as he pays the bill at a restaurant.

11. Eventually the characters will need to collect enough information to plan a raid on the Russian Consulate to steal the SPECKTOR. Tatiana can be useful in obtaining a reasonably detailed description of the interior of the Consulate and, in particular, the secure KGB Basement Offices. She can even draw a sketch map showing the security devices protecting this area (provided as one of the props). Bey can also be useful in obtaining official blueprints for the building from the government administration offices (or the characters can chase the bureaucrats themselves). One difficulty the characters will need to overcome is that no-one is permitted into most areas of the Consulate compound without a special pass. If the characters' plan involves sneaking into the building, they will probably need such passes. Depending on activities occurring in the covert war, such passes may be relatively easy to come by: the Bulgarian heavies undertaking the missions against the British carry basic entry passes. Their leader, Krilencu, has a special pass in his apartment which also permits entry into the KGB Basement Offices. All passes carry a photograph: characters using them will need to either doctor the photos or use their disguise talents.

12. Once the characters have succeeded in getting the SPECKTOR, Bey will be very eager that they should escape the city as soon as possible. Tatiana will probably want to accompany the characters. The agents can make their own suggestions as to escape plans, although the only really viable plan is to leave the city by train. Bey, Tatiana and the characters will probably board the Orient Express bound for the Bulgarian border, where Bey says he has a plane ready to fly the characters back to London.

13. On the train, the group will encounter a Russian security man who recognises Tatiana. Bey restrains the man in one of the compartments. Later the conductor alerts the characters to the fact that the Russian has been shot in the compartment and Bey is missing, apparently pushed through a window in the compartment. While investigating this, the characters will miss their rendezvous with Bey's plane.

14. After passing through Zagreb, Grant, who has been undercover on the train in another carriage, will contact the characters, revealing himself to be a M.I.6 agent. He tells them that they must leave the train before it reaches the Italian border (as they don't have the proper papers to cross into Italy, and the border guards will likely confiscate the SPECKTOR). He tells them his plan to jump from the train just before the border, as the train slows down to pass through mountains. He has a truck and a boat waiting at this point which the characters can use to escape to Italy.

15. After Grant explains his plan, he is shot dead by Bey who has been hiding in the character's compartment. Bey explains his role in the grand plan and tries to claim the SPECKTOR device. He also tries to kill the characters. A fight most likely ensues in the limited confines of the train.

16. Characters surviving the climactic fight with Bey will most likely want to follow Grant's original plan. They jump from the train and locate the truck and driver which had been arranged. While driving to the boat, however, the truck is spotted by a Yugoslavian helicopter border patrol which orders it to stop. A chase ensues.



17. Arriving at the boat, the characters will probably plan to pilot it to Italy (Trieste or Venice are the closest cities). This escape is complicated by TAROT: by monitoring the radio transmissions of the helicopters they have now regained the trail of the characters, and they have sent several speedboats to eliminate the characters. Another chase sequence takes place with the characters dodging rocky islands and TAROT speedboats. The chase may end in a number of ways, including an enormous petrol explosion.

18. Once the characters arrive in Italy, they have effectively completed the mission. The Gamesmaster can run an optional scene (see Part III: L, Final Gambit) in which they are assaulted by an enraged Kronsteen, furious that his “fool-proof” plan has failed.

MISSION TIMETABLE

The *From Russia With Love* adventure has no fixed mission timetable. The Istanbul section of the adventure comprises a number of individual events and encounters that can be run more-or-less in any order, at whatever time suits the gamesmaster and the rate of progress of the characters. To help keep track of this part of the adventure, the gamesmaster may wish to build his or her own “mission timetable” by choosing a sequence of Istanbul-based events or encounters and allocating each to a time slot. The nearby table provides a template. As the adventure progresses the gamesmaster should revise the timetable in accordance with the dramatic requirements of the game. For example, if the gamesmaster feels

the pace of the adventure needs to be picked up, or the characters require a nudge, he or she might decide to shunt one or more events forwards. Conversely, if the characters have too much to deal with already, or are floundering, it might be appropriate to push events backwards. Because the timetable is subject to such changes, the gamesmaster should use pencil when drawing up the initial table of events.

Once the characters have retrieved the SPECKTOR decoder and are escaping Turkey on the Orient Express, the adventure becomes more linear, with events and encounters occurring in the strict order described in Part III: I, The Orient Express. All action following the departure from Istanbul will probably be resolved within a single day.

PROPS AND MAPS

Included with this adventure is a Mission Envelope containing 8 sheets that provide clues to be handed out to the players during the mission. The clues are described below, and the locations where they should be found are indicated, plus back-up locations if the characters miss them. If the characters are far off-course, you may have to improvise a method for them to find a vital clue. Some of the sheets will have to be cut apart.

M.I.6 Dossier on Tatiana Romanova. The Romanova dossier is handed to the characters during the briefing with M. It outlines the very limited amount of information known about the junior cryptographic clerk. The dossier also includes a facsimile of the hand-written note in which Tatiana outlines her willingness to defect with the

Day	Morning	Afternoon	Evening
Day 1: Wednesday, September 10	Characters Arrive in Istanbul		
Day 2: Thursday, September 11			
Day 3: Friday, September 12			
Day 4: Saturday, September 13			
Day 5: Sunday, September 14			
Day 6: Monday, September 15			

Event Codes:

- T1 Tatiana Takes the Initiative
- Tr Rendezvous With Tatiana
- C1 TAROT Kills Bulgarian Agent
- C2 Stationhouse T Blown Up
- C3 Incident on the Bosphorous Ferry
- C4 Fight at the Turkish Baths
- C5 Murder in Saint Sophia
- C6 Bey Attempts to Assassinate Krilencu
- G Bey Takes Characters to Gypsy Camp
- R1 Bey Intercepts Grant's Message
- R2 Chess Column Revealed by Bey
- Rw Grant Observed in the Distance
- SB Blueprints for Russian Consulate Ready
- SC Russian Consul Holds Cocktail Ball



SPECKTOR. This note is addressed to one of the characters; you should write one of the characters name (preferably a male agent who has locked horns with TAROT previously) in the blank space at the top of the letter.

M.I.6 Dossier on the SPECKTOR Decoder.

The SPECKTOR dossier is handed to the characters during the briefing with M. It describes all the intelligence M.I.6 currently has on the Russian cryptographic device. The dossier also contains a composite sketch of the SPECKTOR which may prove useful when the characters are breaking into the Russian Consulate to steal the device. A character who states that he is using his or her recollection of the dossier sketch to determine which of the (many) devices in the code room is the SPECKTOR will get a +3 EF modifier to the PER roll.

Signed Photograph of Tatiana Romanova.

This is the photograph which Tatiana sent to M.I.6 along with her plea for asylum in England. Written across the photograph in pink (perhaps lipstick) is "From Russia. With Love. Tatiana XXX." This prop should be given to the characters during their briefing with M.

Map of Istanbul. The map shows the basic layout of the city in which most of the action in this adventure will take place. It should be given to the players either when they first meet Kerim Bey at Stationhouse T, or when they first check into their hotel. Alternatively, the characters can buy such a map at any news stand throughout the city.

Russian Consular Passes. Two passes are provided, each being a set of identification papers which allow entry into the Russian Consulate building. Without one of these passes, the characters will not be allowed in any of the non-public areas of the building (everywhere except the reception and main administrative office). One of the passes, coloured blue, is for a Bulgarian individual by the name of Kristo Stojanov. This pass can be obtained by the characters at any point during the Covert War (see Part III: D, The Covert War) when the characters or their allies have killed or otherwise incapacitated one of the Bulgarian heavies. Alternatively this pass could be obtained from a Bulgarian agent killed or incapacitated during the raid on the Gypsy Camp (see Part III: E, The Gypsy Camp). Note that the blue pass grants access to anywhere within the building except for the basement (which houses a KGB stationhouse). The second pass, coloured red, belongs to Boris Krilencu and can only be obtained by searching Krilencu's apartment (see Part III: D, The Covert War). The red pass is a higher level access, and in addition to the consulate building it also grants access to the KGB basement.

Blueprints of Russian Consulate. These are the architect's blueprints for the building currently occupied by the Russian Consulate. Note that there are a couple of minor differences between the construction blueprints and the current layout of the building (see the map in the centre of this booklet for the latter). These blueprints are on file in one of Istanbul's government administration offices and are

readily available to Bey or to anybody else obtaining a QF 3 or better on an EF 5 Local Customs Roll. The administrative offices are only open between the hours of 9 AM – 2 PM and 3PM to 7PM weekdays; a normal request takes 1 full day to be satisfied, although this can be shortened with a QF 2 or better Persuade roll (bribes grant a +2 modifier). With a QF 2 result, the papers are available in 6 working hours, a QF 1 result means they are ready in 3 working hours.

Tatiana's Sketch Map of Russian Consulate.

If asked, Tatiana can make a hand-sketched map of the area of the Consulate building in which she works (the KGB Basement Offices). This map, unlike the blueprints, shows the security devices which protect the offices, and as such is of considerably more use in preparing a raid. The characters will need to work out with Tatiana a plan for getting this map to them without raising the suspicions of any of the SMERSH and KGB agents who are tailing the agents. Once they have concocted such a scheme, and it has been successfully executed, give them the prop.

Transcript of Intercepted Message. On the second day of the characters' stay in Istanbul, Kerim Bey will inform them that his Stationhouse has intercepted and decoded a communication sent from Istanbul to an unidentified foreign destination. Although he will not tell the characters, the reason the message was so easily decoded was that it used one of M.I.6's own codes – indeed it was a communication sent by M.I.6 agent Donovan Grant back to London. Once Bey has informed the agents of his discovery, give them the transcript of the message. Any character with the Cryptography field of experience who examines the transcript and who succeeds in a EF 5 PER roll recognises phrases commonly used in M.I.6 coded messages.

Chess Column Torn from Newspaper. The newspaper column showing the results of the Kronsteen vs McAdams chess game may be found in Kerim Bey's office. This column is actually a coded message, and Bey has underlined key sections which spell out instructions from TAROT. The characters can find this prop in the safe in Bey's office or anywhere else in the Stationhouse that the characters are searching for information. Alternatively, the column may be found in Bey's wallet.

Orient Express Brochure. This brochure depicts the luxurious train on the characters and (most likely) Tatiana will make their escape from Istanbul. The prop should be handed to the players when they have boarded the train.

Included with this adventure are a number of maps and floorplans of the various locations the characters will be visiting. A map of Eastern Europe is on the Gamesmaster screen, showing the route the Orient Express takes from Istanbul to Trieste in Italy. The floorplans to the various carriages of this train are also shown on the Gamesmaster screen. This screen is folded to allow you to use it as a shield. The central four pages of this booklet include floorplans to the other major locations the characters will visit. These floorplans are for the Russian consulate in Istanbul, the Gypsy camp, and the Saint Sophia Mosque.

Note: *You will have to make up the floorplans and details of any other locations the characters may decide to visit. The locations described in this booklet are the important ones for the characters to complete their mission.*

IMPORTANT NOTES FOR THE GM

1. The free-form nature of the Istanbul section of the *From Russia With Love* adventure, coupled with the complex motivations of the NPCs, place particular demands on you as a gamesmaster. Before running the adventure make absolutely sure that you are familiar with both the real motivations of each of the



NPCs and also the façade each presents to the M.I.6 agents. Keep these at the back of your mind when you are deciding exactly how a given NPC will react to the situations that arise during the adventure.

2. The *From Russia With Love* adventure is unique in that virtually nothing and nobody that the characters encounter is exactly what it seems. The key “secrets” that you should aim to keep unresolved for as long as possible are the relative allegiances of Red Grant and Kerim Bey.

While various clues and encounters may provide hints as to Kerim’s treachery, the adventure works best if the characters believe him to be basically trustworthy right up until the moment he attempts to murder them. The dramatic impact of this revelation is something you should try to maximise, since it is effectively the climax of the adventure. There are a couple of mechanisms you can use to keep characters from catching on too early. Bey will be very careful to subtly paint Grant as the villain whenever possible. He knows that Grant is out to get him, and also knows that the M.I.6 agent’s need to keep in the shadows naturally makes him look suspicious. If the characters seem to be drawing conclusions that Grant is the villain, Bey will do everything in his power to strengthen that impression. This includes concocting plausible stories to shift suspicion from him to Grant. For example, when agents locate the coded message revealing the link with TAROT in Bey’s office, he will endeavour to come up with a plausible story describing how he found the paper somewhere shortly after Grant had been seen there.

On the flipside, the dramatic intensity of the climax is also served by keeping the characters slightly unsure as to Grant’s (apparent) role as villain. The various clues along the way might point at him as a guilty party, but other events paint him in a more positive light. If the characters are totally convinced of his villainy you should invent encounters or hints to challenge that conclusion. The point at which Grant reveals himself as an M.I.6 agent on the train is supposed to be a tense encounter, with the characters unsure as to whether to trust the man. It doesn’t necessarily work as well when the characters are so convinced of his guilt that they instantly shoot him when he appears.

3. Once the agents have finally retrieved the SPECKTOR from the Russian Consulate they may be at a loss as to what to do next. You should remind them that, until the device is back safely in England, their mission is not over. At this point in proceedings you should have Bey chime in with the suggestion of escape on the Orient Express. In all likelihood this will be the only viable option, with nei-

ther airports nor boating ports offering a quick enough means of escape. The Russians will notice their loss quickly and will dispatch every operative both Russian and Bulgarian to find both Bey and the agents (the most logical suspects regardless of what has preceded). If the characters equivocate in the slightest, you should arrange for small groups of Soviet agents to begin noting their presence and giving chase. In this pursuit the Russians will be quite happy to use whatever overt or covert means are at their disposal. The whole city will literally be in an uproar within a few hours of the theft.

4. While there is no true timetable to this mission – the villains are simply waiting for the SPECKTOR to be delivered into their hands by the characters – slow progress may prove a problem. In the instance that the characters have become caught up in an irrelevant side plot (e.g., fighting the Russians in the Covert War), you may need to give them a prod to get them back on track. This could come in the form of a message from Grant (if he has become convinced that they aren’t double agents) or even a hint from TAROT’s operatives in Istanbul (Klebb and Bey). Certainly TAROT is interested in maximising the characters’ chances at stealing the SPECKTOR – if that means passing information to point them in the right direction, this is what they will do. Of course, they will endeavour to do this in as subtle a way as possible, so as not to overstate their interest in the characters’ mission.

If the characters are clearly not going to find an important clue (for example, the Russian Consulate blueprints), you may have to intervene. The intrigue and atmosphere of the adventure depends on the characters finding certain clues, and you should do whatever you can to make sure those clues are found. If your players refuse to follow your leads, you may wish to penalise them by giving them fewer Experience Points at the conclusion of the mission.

5. Since the mission will probably be run over several play sessions, you may need to remind the players of important facts, or their ultimate mission (getting the SPECKTOR and if possible Tatiana back to England). Remind them also of the urgency of the mission. You might wish to capsule M’s briefing to them at the beginning of each new session.

If it is suggested that you make notes as the mission progresses so as to be able to remind the characters at the start of each game session of what they have so far accomplished. These notes will also refresh your memory as to what has happened. If it is important to write down such things as NPCs’ Reactions to the characters, Seduction stages achieved, and information points revealed. You should review your notes before re-entering the ring with your players.

6. Donovan Grant exists as a play equaliser, especially in conflict situations such as fight or chase sequences. If the agents are having a particularly difficult time of an encounter, or are likely to be defeated by an opponent, you can always have Grant present to fire a shot from the shadows with his AR-7 rifle or push a market cart in front of a pursuing car. Of course, if your players are going along fine on

their own, you should leave Grant as a purely passive observer. The staff of M.I.6's Stationhouse T can be similarly used to bolster the firepower of the agent team if necessary. Most of these operatives are Kerim's sons (use normal Privileged Henchman statistics), however, so their first loyalties will be to him. Thus agents shouldn't rely on help from Station T if they set out to expose Kerim as a double agent.

Part II: Non-Player Characters



Besides the physical evidence, the other major method by which the characters gather information is through their interaction with the NPCs. The characteristics and statistics given for each NPC allow you to role-play them more effectively with your players.

The NPCs in the *From Russia With Love* Adventure Module differ in several ways from those presented in the *James Bond 007* Game. The NPCs in this adventure are given idiosyncrasies and defined interaction modifiers to help you individualise them when playing them. The background given for each NPC explains who the person is and how he or she fits into the overall adventure. Additionally, NPCs are given weapons of preference, which you may change as you wish.

The idiosyncrasies listed for each NPC are quirks or habits that will help you personalise the character so that the players will be able to recognise the person easily during any meeting with him or her. The interaction modifiers are used in conjunction with the chapter “How to Interact with Non-Player Characters” in the *James Bond 007* Game. The Reaction modifier listed in this adventure is the only one you use when determining the NPC’s initial Reaction to the characters. The other modifiers (Persuasion, Seduction, Interrogation, and Torture) are cumulative with any other modifier that is normally applied to this form of interaction. Since the interaction modifiers exist to show differences among the NPCs as people, feel free to alter or ignore them as you wish.

Note: *Except for Reaction, these modifiers apply only when a Player Character is performing interaction rolls against the NPC, never the other way.*

If the players question a very low Ease Factor because of one of these modifiers, you should explain

the difference by using some aspect of the NPC’s personality (“She seems friendly” or “He acts sullen and uncooperative” or something similar). You should not announce to them what the specific interaction modifier is. Note that most of these modifiers are used in conjunction with other modifiers; you do not have to tell the players what modifiers you are applying to a roll.

Most NPC descriptions list several points of information the NPC knows. Allied NPCs will give the characters as much information as you wish; it is suggested that the Player Characters make the first effort of getting the information rather than you simply offering the points to them. The enemy NPCs will not reveal their information except through interpersonal actions.

The enemy NPCs will usually have four or eight points of information. These points are listed in order of importance. You may, however, give the characters the points of information in any order you wish or withhold any information points if your adventure demands it. The points of information that will be revealed depend on the method of interaction used by the characters.

If the initial Reaction roll is Friendly, an NPC with 8 information points will reveal the first. If the Reaction is Enamored, an NPC with 8 information points will reveal the second point as well (an NPC with 4 information points will reveal the first point only on an Enamored result). Any other Reaction will gain the characters no information. If a character attempts to use Persuasion to gain information, he will receive one information point for each “Y” result. If any Persuasion attempt results in an “N,” the NPC will reveal no further points to the character through Persuasion.

If a character attempts Seduction on an NPC, the NPC will reveal one point of information should the Seduction successfully reach the Beginning Intimacies stage and another point will be revealed with a successful When and Where stage. Should the NPC at any stage of the Seduction successfully resist, he or she will reveal no further point through Seduction.

If the characters use Interrogation on an NPC, the number of information points they receive depends on the standard rules for Interrogation. Thus, if the Skill Use Chart indicates the NPC reveals 50% of the truth, an NPC with four points will reveal the

first two, and one with eight points will reveal the first four. A result of 75% means the NPC reveals three or six information points; a result of 90% would have an NPC with four points hint towards the fourth, and one with eight points would reveal the seventh. A result of 100% means the NPC reveals all information points, and anything else you determine the person knows.

As a rule of thumb, the more damaging the point of information is to the NPC, the less willing the person will be to reveal it. The interaction modifiers given to an NPC may make that person less susceptible to various forms of interaction.

A. Enemies

KERIM BEY

STR: 13 **DEX:** 10 **WIL:** 11 **PER:** 13 **INT:** 10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (9/20), Charisma (13/24), Cryptography (8/18), Driving (6/17), Evasion (10/21), Fire Combat (10/21), Hand-to-Hand Combat (12/25), Interrogation (9/19), Local Customs (13/26), Seduction (12/23), Sixth Sense (13/24), Stealth (13/24)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'9"	SPEED: 2
WEIGHT: 210lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 43	STAMINA: 30 hours
APPEARANCE: Good Looking	RUNNING/SWIMMING: 40 minutes
FAME POINTS: 77	CARRYING: 150-210 pounds
SURVIVAL POINTS: 6	WEAPON: Luger Parabellum

FIELDS OF EXPERIENCE: International Law, Law, Microphotography, Photography

WEAKNESSES: Attraction to Members of the Opposite Sex

IDIOSYNCRASIES: Expansive and flamboyant in dress, expression and speech; flatters and attends to any attractive women.

INTERACTION MODIFIERS: Reaction (+2/-5), Persuasion (+1/-4), Seduction (+3), Interrogation (-3), Torture (-1)

Note: *Two Modifiers are given for Reaction and Persuasion Interactions with Bey. The first modifier describes the façade he presents to the characters (i.e., friendly and amenable) while the second describes his true attitudes. The latter should be used in determining Bey's willingness to reveal information.*

BACKGROUND: Kerim Bey has had a long and interesting life. Born the son of a Turkish circus performer father and a Mexican mother, Bey started his life and career in flamboyant style. As the young strongman for the travelling circus troupe, he would routinely be seen bending steel bars, snapping chains and the like. Even at this early age, Bey had developed a strong sense of showmanship and an ability



to weave a larger-than-life image for himself from nothing. Well liked in the circus troupe, he eventually became Ringleader for a year or so, before the circus finally disbanded because of declining attendances and political instability in the rural regions of Turkey they called home.

Moving further afield, Bey spent a few short years taking his various performing skills to a variety of other countries in Europe and the Middle East. It was during this time that Kerim discovered that his natural charisma was a powerful tool for creating opportunities, both within his performing career, but most particularly with women. His appetites for the latter grew to become extensive and exotic, encompassing liaisons from Paris to Bahrain.

It was in Aden that Kerim Bey first encountered his future wife, Magda, a fiery Romanian woman of

noble blood. They were married within the year, with the first of Bey's extensive line of sons arriving shortly thereafter. Kerim moved back to Turkey soon afterwards, to begin raising his family in the "proper" Turkish way. He lived for several years in the hill village he grew up in, although economic circumstances eventually forced him to take up his uncle's carpet store in Istanbul. He proved very successful in this business, his natural charisma and charm bringing in an extraordinary trade, and allowing expansion into other wares. Kerim, Magda and the ever-increasing Bey lineage began to live the good life.

Bey's remarkable flamboyance and charisma soon also brought him to the attention of M.I.6 who were interested in building up a group of Istanbul-based agents for spying on the activities of the Russians in the Balkans. Initially, Kerim refused the advance, his family being more important to him than the intrigues of espionage. Then, some 15 years ago, Kerim's life was turned upside down: his wife was drowned in a freak boating accident on the Bosphorous. The tragedy, it transpired, was actually no accident but a murderous act by a local crime ring whose livelihood was threatened by Bey's rapidly expanding cartel. M.I.6, still eager to recruit Bey as an operative, offered to help track down the criminals and their bosses and eliminate them. The offer was accepted, the operation undertaken, and at the end of it all Bey was a British agent.

Bey's natural talents and local knowledge proved to be invaluable in espionage work, and he very quickly became the most talented operative in the newly formed Station T. Two years later, when the British spymaster posted to head the station chose to transfer back to England, Bey was an obvious choice to take up the position.

For over a decade, Bey offered extremely reliable service to the British crown, undertaking a wide range of missions inside and out of Turkey (one particularly memorable expedition found him in Tokyo with M and another agent, exploring the exotic world of a Geisha house). His loyalties, however, began to be called into question about a year ago. Again it was family concerns that threw Kerim's world into turmoil: his eldest son Taksim had fallen in with an undesirable crowd, and had been seen by some trading in illegal narcotics. Rather than expose Bey's son to the authorities (which would have lead ultimately to his execution), the criminal gang used this information to blackmail Kerim. At first, their requests were simple enough – they sought minor classified documents that could be sold to the Russians for cash. Fearful of the consequences to his son should he refuse, Kerim acceded with much shame. The requests, however, continued.

What Kerim Bey does not know is that the group blackmailing him is not merely some thuggish group of local criminals, but is actually the international terror organisation TAROT. He is now effectively a double-agent: openly supporting the M.I.6 cause, but in reality operating according to TAROT's instructions. His latest mission is actually part of the grand TAROT plan described in the Gamesmaster Briefing. He has been instructed to assist the M.I.6 agents on their mission to steal the SPECKTOR decoder, in the meantime collecting compromising material damaging to their reputation. Once the agents have the SPECKTOR he has been told to kill them, obtain the decoder and surrender it to his blackmailers (TAROT). He has been promised that success in this dangerous mission will end the ordeal of his blackmail.

Note: *TAROT's plan in the From Russia With Love adventure relies on several different groups performing their part without any knowledge of the parts played by the others. Thus, while Bey is acting as a TAROT operative to aid the characters and (ultimately) to steal the SPECKTOR from them, he has no idea that the Russians and their allies are also working for TAROT. When Krilencu and his Bulgarian thugs begin their assault on Bey and M.I.6, he will have no knowledge that this is part of the TAROT plan, and will react by counterattacking the Russians. While it may seem counterproductive for two groups of TAROT agents to be fighting one another, this is actually a deliberate part of the plan. Once both Russians and British have exhausted one another, TAROT can snatch the SPECKTOR unopposed.*

PERSONALITY DESCRIPTION: Bey's light hearted, devil-may-care, quipster image belies the seriousness with which he approaches espionage work. One drawback is his predilection for beautiful women. Since the death of his wife, he has had a succession of female companions, all lovely and all transient. While this "hobby" has never interfered with his efficiency, it does give M cause for worry.

Bey is a firm believer in nepotism and he has trained his sons in the fine art of espionage. His sons are now among his top operatives since he trusts them over everyone else. Bey has established excellent contacts with the gypsies that live near Istanbul, and has used them many times as information sources and on important assignments.

POINTS OF INFORMATION: Bey has the following points of information available. The first four points he will offer freely to characters he has a good reaction to. The last four points can only be obtained through Persuasion, Seduction or Interrogation.

1. The Russian and British Intelligence services maintain a complex and overt relationship in Istanbul, routinely tailing each other and openly spying on meetings.
2. Tatiana really does work at the Russian consulate as a low-level clerk. She would have access to the SPECKTOR decoder
3. There is a secret tunnel beneath the Russian consulate which can be used to spy on meetings

4. The characters' hotel room is probably bugged
5. Bey has recently returned from a short trip to Italy, where he was conducting unspecified business
6. Red Grant is an agent for a foreign power, probably Russia, who has been watching the movements of M.I.6 in Istanbul for the past several weeks
7. Red Grant is actually an M.I.6 undercover agent
8. Bey is actually working for TAROT not M.I.6

Alexei Kronsteen

STR: 8 **DEX:** 9 **WIL:** 13 **PER:** 13 **INT:** 14

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (6/19), Disguise (8/22), Driving (7/18), Electronics (9/23), Evasion (10/18), Fire Combat (8/19), Hand-to-Hand Combat (6/14), Interrogation (12/26), Science (8/22), Sixth Sense (12/25), Stealth (12/25)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'6"	SPEED: 2
WEIGHT: 132lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 39	STAMINA: 30 hours
APPEARANCE: Plain	RUNNING/SWIMMING: 40 minutes
FAME POINTS: 143	CARRYING: 101-150 pounds
SURVIVAL POINTS: 3	WEAPON: Dagger-Shoe

FIELDS OF EXPERIENCE: Board Games, Political Science, Wargames

WEAKNESSES: None

IDIOSYNCRASIES: Precise and calculating; a little neurotic; becomes desperate and furious when his careful plans go awry.

INTERACTION MODIFIERS: Reaction (-5), Persuasion (-2), Seduction (-1), Interrogation (+2), Torture (+3)

BACKGROUND: Kronsteen is a brilliant chess master, and also one of TAROT's top strategists.

Born in Leningrad, he became an international chess master at the age of 16, taking the junior world championship at age 18. He was conferred grandmaster status in the same year. He has played in tournaments around the world. His abilities to outwit his opponents and force them into making blundering moves is renown throughout the chess world.

Kronsteen escaped from behind the Iron Curtain in his early-30s, acquiring Austrian citizenship and passport. He has no family or close friends, nor did he leave anyone behind in the USSR. Considering his skill at chess, it is interesting that the Soviets have not tried to force him back onto their side.

TAROT have used Kronsteen's excellent skills as a strategist in a number of their operations. His ability to travel openly to chess tournaments anywhere in the world also makes him a useful courier and general medium for keeping all the geographically-dispersed cells well informed. In his years with the organisation, he has risen rapidly through the ranks. He is now Planning Director of Special Op-

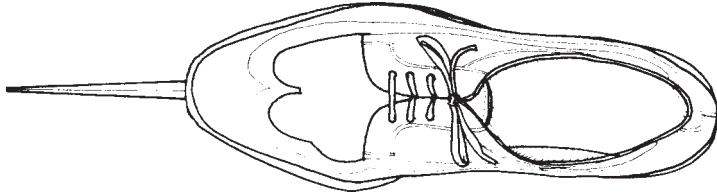


erations, one of the top positions within the terrorist group. The current plot against both the Russians and British (as outlined in the Gamesmaster Briefing) is entirely Kronsteen's invention. This plan was conceived after many months of careful consideration of the political situation in both the East and West and is, Kronsteen believes, totally fool-proof. Should cracks start to appear in this complex scheme, Kronsteen will most likely fall into a self-righteous rage: he is not used to his strategies failing, and does not deal well with such failure. Given TAROT's notorious intolerance to failure, anything short of total success in the SPECKTOR plot will probably leave Kronsteen's life in jeopardy.

In the *From Russia With Love* adventure, characters will probably have little contact with Kronsteen. He will remain a shadowy influence behind the scene, the author of the complex plans that the characters will need to unravel. At the very end of the adventure, when his plans are in tatters, he may attempt to directly confront the characters in a murderous rage (see Part III:L The Final Gambit).

Kronsteen always wears one of the deadly Dagger Shoes which TAROT often use in their covert assassination operations. These are ordinary shoes

with a tapered 10cm blade concealed in the front section of the sole. Tapping a small sensor located on the side of the heel causes the blade to spring out and lock. The dagger blade may then be used in kick attacks to inflict significant damage. It is common practice for TAROT operatives to coat the blades with a rapid-acting poison. The Attributes for the Dagger Shoe are:



PM	S/R	AMMO	DC	CLOSE	LONG
0	na	na	+2	na	na
		CON	IAM	DRAW	RL
		-8	99*	0	na

* The shoe may jam when the spring mechanism is engaged to expose the blade. Once the blade is exposed, the shoe can never jam.

Any wound inflicted with a Dagger Shoe laced with TAROT's deadly Sea Wasp Toxin, has a chance of causing almost instantaneous death. Afflicted characters must receive a QR 3 or better on an EF 1 STR roll or expire within 30 seconds. Even a successful roll leaves the character quite sick, requiring from 3 days (QR 1) to two weeks (QR 3) recovery time.

POINTS OF INFORMATION: Kronsteen has the following points of information available.

1. Everything that occurs in Istanbul is part of one of Kronsteen's complex and brilliant plans
2. Kronsteen works for TAROT
3. TAROT are also manipulating the Russians as part of TAROT's plan to obtain the SPECKTOR
4. TAROT leader Karl Ferenc Skorprios is currently aboard a yacht moored near Venice

Boris Krilencu

STR: 12 DEX: 9 WIL: 9 PER: 10 INT: 12

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Cryptography (5/17), Demolitions (12/24), Disguise (5/17), Driving (8/18), Evasion (9/20), Fire Combat (12/22), Hand-to-Hand Combat (8/20), Interrogation (8/20), Stealth (7/16), Torture (12/22)

ABILITIES: First Aid

HEIGHT: 6'1"	SPEED: 2
WEIGHT: 185lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 37	STAMINA: 28 hours
APPEARANCE: Plain	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 120	CARRYING: 151-210 pounds
SURVIVAL POINTS: 2	WEAPON: Tula Tokarev

FIELDS OF EXPERIENCE: Chemistry, Military Science

WEAKNESSES: Sadism

IDIOSYNCRASIES: Rarely speaks except in monosyllabic grunts; has absolutely no sense of humour; often accompanied by an unpleasant odour

INTERACTION MODIFIERS: Reaction (-2), Persuasion (-4), Seduction (0), Interrogation (-1), Torture (-2)

BACKGROUND: Krilencu is a hired killer with a notorious passion for his work. He often works for the Russian Intelligence agencies as a freelance assassin, although he has no particular allegiances to those organisations. He is missing part of the little finger of his left hand, a punishment meted out by



Bulgarian heavies upset with some criminal transaction. While unsightly, this disfigurement has not hampered his abilities as an assassin.

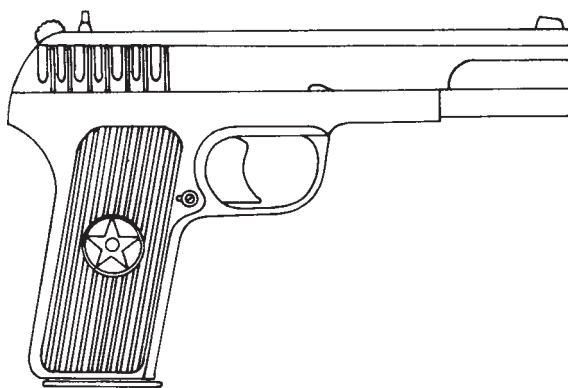
Krilencu is Romanian by birth, but has worked extensively throughout the USSR. In the *From Russia With Love* adventure he has been brought in by the KGB and SMERSH agents in Istanbul to wage their side of the covert war with M.I.6 (see Part III: D, The Covert War). In this capacity Krilencu will organise the bombing of the M.I.6 Stationhouse and an assault on a number of M.I.6 meeting places and sympathizers (including the Gypsy camp).

Krilencu has operated in Istanbul on several previous missions. Over the years he has assassinated five of Kerim Bey's best agents, including one of his sons. Not surprisingly, Bey hates Krilencu with a passion, calling him a man who "kills for pleasure". Given any opportunity Bey will try to kill Krilencu to exact his revenge.

Note: *TAROT's plan in the From Russia With Love adventure relies on several different groups performing their part without any knowledge of the parts played by the others. Thus, while Krilencu is acting indirectly as a TAROT operative to wage war against the characters and their M.I.6 allies, he has no idea that those allies are also working for TAROT. When Bey and his Gypsy heavies attack Krilencu and the Russians, he will have no knowledge that this is part of the TAROT plan, and will react by counterattacking. While it may seem counterproductive for two groups of TAROT agents to be fighting one another, this is actually a deliberate part of the plan. Once both Russians and British have exhausted one another, TAROT can snatch the SPECKTOR unopposed.*

The characters will most likely encounter Krilencu in combat. His weapon of choice is the Russian-made Tula Tokarev. Krilencu's Tula Tokarev

cannot be used with a silencer. It has the following Attributes:



PM	S/R	AMMO	DC	CLOSE	LONG
0	2	8	G	0-3	7-20
		CON	JAM	DRAW	RL
		0	98-99	0	2

POINTS OF INFORMATION: Krilencu has no points of information since he and his Russian masters are just as much in the dark as the characters.

Rosa Klebb

STR: 6 **DEX:** 10 **WIL:** 14 **PER:** 8 **INT:** 12

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (1/15), Cryptography (13/25), Disguise (11/23), Driving (10/19), Evasion (12/20), Fire Combat (12/21), Hand-to-Hand Combat (8/14), Interrogation (11/23), Local Customs (9/17), Sixth Sense (10/22), Stealth (13/27), Torture (15/28)

ABILITIES: Connoisseur, First Aid, Photography

HEIGHT: 5'1"	SPEED: 2
WEIGHT: 106lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 49	STAMINA: 32 hours
APPEARANCE: Plain	RUNNING/SWIMMING: 45 minutes
FAME POINTS: 98	CARRYING: 101-150 pounds
SURVIVAL POINTS: 6	WEAPON: Dagger-Shoe

FIELDS OF EXPERIENCE: Microphotography, Military Science, Political Science, Toxicology

WEAKNESSES: Attraction to Members of the Same Sex, Sadism

IDIOSYNCRASIES: Portrays herself as "woman of iron" by adopting an imposing and intimidating sternness and tone of voice

INTERACTION MODIFIERS: Reaction (-3), Persuasion (-3), Seduction (-1), Interrogation (0), Torture (+1)

BACKGROUND: Rosa Klebb is a respected and feared name in Russian Intelligence circles. Born in Berlin as the daughter of the Soviet ambassador to East Germany, Klebb was introduced at an early age to the complicated world of espionage, double and triple agents, and intrigue. As a young girl she was



fascinated by the secretive KGB and SMERSH agents who would pass through the embassy on their way to or from missions against the decadent West. She saw how those shadowy figures lived outside of the laws that everyone else had to adhere to, and as a consequence how much power they wielded because of that. The thought of such power and influence excited the young Klebb.

From an early age, Klebb's father ensured that she was firmly indoctrinated with the ideals of

communism, and a respect for the Soviet state. More than most others in her indoctrination classes, Rosa believed these things with a passion.

When she was in her late teens, Klebb's father unexpectedly requested an end to his German posting. When this was granted, the family moved back to Moscow. Rosa, like several others, was more than a little surprised at her father's sudden request and, after subsequent investigation in the family home, she discovered that he was currently working as a double agent for the American CIA. Furious at this betrayal of Mother Russia, Rosa immediately reported her father to the Russian counter-intelligence organisation SMERSH. No-one ever saw or heard of the former-ambassador again.

While her betrayal of her own father served to estrange Rosa from her family, it served to bring her to the attention of the spymasters at SMERSH. The organisation was always on the lookout for individuals of proven loyalty to the state to become agents or couriers. The head of SMERSH at the time personally visited Rosa Klebb to make an offer two days before her eighteenth birthday. She accepted the offer willingly, and became a junior counter-intelligence agent.

In the years that followed, Klebb was placed in a number of cities within the USSR and beyond, from Novosibirsk to T'bilisi to St Petersburg to Berlin. In each of these placements, Klebb proved her abilities as a ruthless professional, hunting down foreign spies inside the USSR and flushing out Soviet agents which were doubling for foreign powers. In these missions she proved herself to be a vicious and single-minded operative, and her steady record of successes allowed her to rise quickly through the ranks. At age 35 she staged a coup inside SMERSH, revealing that the current head of the organisation was on the British payroll. The end result was that Rosa emerged as the new head of SMERSH.

Following her appointment to the top job, Klebb restructured SMERSH and turned it into an organisation even more feared and loathed by spies of all creeds. She would regularly conduct massive purges within the ranks of the KGB, flushing out dozens of alleged 'foreign sympathisers' which were swiftly put to death. During her 14 year reign as head of SMERSH she is known to have been personally responsible for the deaths of at least two M.I.6 agents: agent 973 in Bulgaria and agent 488 in Berlin. During this period she was also able to exercise fairly freely some of the darker aspects of her personality, as embodied by her ever increasing sadism. Indeed, during the last five years of her time with SMERSH,

it was regularly reported that Klebb would attend all interrogations and torture sessions her schedule would permit, personally directing the attendants as to what techniques to use on the victim.

In more recent times, the political climate in Russia has changed dramatically away from the hard-line idealism Klebb still adheres to. The growing climate of détente between East and West was something she advised most strongly against. Yet the tide of change did not stop, and Klebb became more and more disillusioned with the state of her own country.

Rosa Klebb's discontent was seen by the head of the international terrorist organisation TAROT, who realised quickly that with the right inducement, she could become a powerful force against the Russians. An offer was made for Klebb to defect from Russia, and to take up a senior rank within TAROT. Simultaneously a plan was drawn up to use this new TAROT asset to maximal advantage before news of her defection became commonly known. Thus was born the Kronsteen plan at the centre of the *From Russia With Love* adventure.

Klebb's part in the plot is simple but important. She was required to make use of her renown and authority in Russian Intelligence circles to select an agent and task them. The mission was simple: the agent should adopt the cover of a Russian operative, eager to defect to the West and willing to bring along a piece of valuable cryptographic equipment to secure asylum. Klebb selected Tatiana Romanova for this mission, in part because she had long been attracted to the young woman.

Note: As written, the *From Russia With Love* adventure does not involve the characters directly confronting Rosa Klebb. In Part IV: B, *Altering the Mission*, options are given for including Klebb directly in the action.

POINTS OF INFORMATION: Klebb has the following points of information available.

1. Tatiana Romanova was selected by Klebb to be the bait in a trap intended to lure British agents to Istanbul
2. Klebb has recently defected from SMERSH to TAROT
3. TAROT plans to use Tatiana and the characters to ultimately obtain the SPECKTOR for themselves
4. TAROT leader Karl Ferenc Skorpios is currently aboard a yacht moored near Venice

B. Allies

Donovan “Red” Grant

STR: 13 DEX: 12 WIL: 10 PER: 10 INT: 9

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (6/16), Disguise (9/18), Driving (10/21), Evasion (13/25), Fire Combat (14/25), Hand-to-Hand Combat (13/26), Interrogation (10/19), Local Customs (9/19), Sixth Sense (11/20), Stealth (13/20)

ABILITIES: First Aid

HEIGHT: 6'2"	SPEED: 2
WEIGHT: 223lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 33	STAMINA: 28 hours
APPEARANCE: Good Looking	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 45	CARRYING: 151-210 pounds
HERO POINTS: 4	WEAPON: Walther PPK

FIELDS OF EXPERIENCE: Football, Toxicology

WEAKNESSES: None

IDIOSYNCRASIES: Cool and impassive; presents the air of an ultimate professional; chooses his words carefully and speaks them with an unemotional voice

INTERACTION MODIFIERS: Reaction (+1), Persuasion (+1), Seduction (0), Interrogation (-1), Torture (-2)

Note: *Grant has one of the new standard issue attaché cases described in Part I:C, Q Branch Equipment*

BACKGROUND: Donovan “Red” Grant is an agent working under deep cover as part of an extended M.I.6 counter-intelligence mission. Because his mission actually involves the investigation of M.I.6 agents (in order to determine who is responsible for recent leaks of intelligence information), he will not reveal his identity or mission to the characters unless absolutely necessary. In the course of the *From Russia With Love* adventure this will most likely make him appear to be a villain.

Donovan Grant was born in Ireland, in the small town of Aughmacloy. From an early age he was often involved in fist fights with other youths. This delinquency caused problems in the conservative village, but also served to develop and hone his fighting skills. In these formative years, Grant also developed a strong moral code: where many of his friends ended up joining minor criminal gangs or worse, he stuck to simply defending his own interests when challenged and striking his own path. Always a loner, this choice of lifestyle separated him yet further from his peers.

After an undistinguished schooling in Aughmacloy and later in Belfast, Grant took up a range of labouring jobs. He remained a physical individual and occasionally would still have minor scraps over drunken arguments. Eventually he decided to sign up for national service, and served for a few years in a British anti-terrorist unit stationed



in Belfast. Finding this work uninspiring, Grant sought out new positions within the British Army. Eventually he succeeded in being transferred to the Royal Corp of Signal, ending up eventually in the motorcycle dispatch service. This assignment took him to a number of locations around Europe, and exposed him to British Intelligence operations. His longest posting was to Berlin where, at age 25, he gained his first taste of the intrigue and excitement of espionage work. Although not officially assigned to an Intelligence agency, Grant was occasionally placed in positions where he assisted M.I.6 agents in undertaking their missions.

Based on several good impressions during such collaborations, M.I.6 decided to recruit Grant to become an agent. At the time, M was looking to bolster the relatively small section that serves to monitor the activities of the normal M.I.6 agents and to detect any misuse of government information. One of the criteria for recruitment to this counter-intelligence group was a lack of reputation in the Intelligence field, and Grant's practical obscurity fitted perfectly.

Grant's work as a counter-intelligence operative for M.I.6 has taken him around the world several times over the past 6 years. Most recently his assignment has been to track down the source of an embarrassing information leak which has lead to several M.I.6 codewords arriving in the hands of the Russians in recent months. He began investigations in Berlin, moved to Moscow, Hong Kong and Nassau, before finally unearthing enough information to point to Istanbul as the source of the leak. His attention has naturally fallen on Stationhouse T operatives and he has maintained a subtle vigil on their activities for the past month. In that time he has witnessed a number of unusual activities includ-

ing Kerim Bey's occasional trips to Venice and the more regular meetings between Bey's eldest son and a local crime ringleader. He is presently investigating both these leads.

The characters will likely encounter Grant in a number of locations throughout the *From Russia With Love* adventure. The first such encounter will be on their arrival at Ataturk airport (see Part III: A, Ataturk Airport) where he recognizes them as M.I.6 agents and mistakenly believes that they may be in Istanbul to participate in the activities he is investigating. In addition to following his other leads, Grant will also tail them (and tail their tails) throughout much of their stay in Istanbul. Eventually he will witness the characters come under attack from Russians and Bulgarians in the covert war (see Part III: D, The Covert War) and conclude that they are probably here on a legitimate M.I.6 business. He will continue to tail them, but from that point will do so as a kind of "guardian angel", aiding the characters whenever possible (e.g., shooting from his hiding place or leaving anonymous messages). He will not reveal his identity at this stage, for fear

of compromising his mission. During the characters' escape on the Orient Express (see Part III: I, The Orient Express) he will, however, lift his cover when he believes that the characters need his help to escape the train.

POINTS OF INFORMATION: Grant has the following points of information available. Although he is an ally, he will be reluctant to reveal items 3 and 4 to the characters unless he has a good reason to trust them. Alternatively, the characters may obtain this information by Persuasion, Seduction or Interrogation.

1. Grant is a M.I.6 agent
2. During the characters' mission in Istanbul he has been tailing them, assisting where he could do so without blowing his cover
3. Grant is in Istanbul investigating British secrets that have recently been sold to a foreign power
4. Grant thinks that the leak is most likely Kerim Bey

Tatiana (Tania) Romanova

STR: 6 DEX: 7 WIL: 5 PER: 6 INT: 6

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (6/11), Cryptography (5/11), Electronics (4/10), Seduction (3/8)

HEIGHT: 5'9"	SPEED: 1
WEIGHT: 134lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 28	STAMINA: 24 hours
APPEARANCE: Attractive	RUNNING/SWIMMING: 10 minutes
FAME POINTS: 5	CARRYING: 101-150 pounds
HERO POINTS: 2	WEAPON: None

FIELDS OF EXPERIENCE: Computers

WEAKNESSES: Attraction to Members of the Opposite Sex

IDIOSYNCRASIES: blushes at the hint of any impropriety; quite tactile with those she trusts

INTERACTION MODIFIERS: Reaction (-1), Persuasion (-2), Seduction (+3), Interrogation (-1), Torture (0)

BACKGROUND: Tatiana Romanova is a somewhat gullible low-level cryptographic clerk working in the Russian Consulate in Istanbul. Her job involves taking messages intended for communication back to Moscow, encoding them using special cryptographic devices and transmitting them across regular phone or telegraph lines. In her work she routinely has access to a new SPECKTOR decoder device, recently installed to replace older devices whose codes were believed to have been cracked by foreign governments.

Tatiana is, at heart, a simple girl. She was born in Kiev as the only child of a fisherman. From an



early age she was trained for the ballet, although she was forced to abandon this dream when, in her late teens, she grew too tall – one inch over regulation height. Instead of schooling in ballet, Tatiana was then educated to become a clerical functionary, an attempt by her father to save his "beautiful princess" from a life of manual labour. While not particularly adept in complex professional skills, Tatiana proved easily able to master common clerical skills. She soon found herself inducted as a clerk in an Intelligence bureau in Kiev, and after a few years of hard work worked her way to being offered

a more prestigious position as a cryptographic clerk performing English decoding. Unfortunately her promotion came at a price, she would have to move to Moscow, leaving her mother and father behind. Naively she attempted to decline the promotion, but was soon informed that it was not her choice to make: the state required a cryptographic clerk in Moscow and she had proven herself capable. With some sadness she moved to Russia and then, after two years working in the central intelligence bureau was reallocated again, this time to Istanbul. Tatiana has now lived a little over a year in Turkey; she now corresponds with her family only occasionally.

Moving to Istanbul also brought Tatiana to the attention of the head of SMERSH Rosa Klebb, who often visited the Russian Consulate in that city. For reasons unknown to Tatiana, Klebb seemed to take particular notice of her, speaking at length to her in private on a number of occasions. Most recently, Klebb requested Tatiana's attendance at a private briefing at which she instructed her on an important mission SMERSH required her to undertake. The assignment, vital to Mother Russia, required her to pose as a besotten clerk willing to defect to the West with the top-secret SPECKTOR device. According to Klebb this ruse was part of an important trap for Britain's corrupt secret service agents.

Tatiana will begin the *From Russia With Love* adventure with an Antagonistic reaction towards both the West and its agents (the characters). She will be diligent in covering this attitude, however, as it is important to her mission to appear willing. As the adventure proceeds her attitudes may change, depending on her interactions with the characters. When Tatiana first encounters the characters, roll for her Reaction as normal (applying the modifier given above). The result obtained is her apparent Reaction. Her real Reaction will always begin as Antagonistic, although this can be changed by a successful Seduction attempt (re-roll Reaction with the

above-listed modifier *and* the normal +5 modifier). Tatiana's Reaction after being Seduced manifests as both her apparent Reaction, and also as her real reaction. A result of "Friendly" or better means that she would actively assist the characters even when such action would be outside her personal mission (e.g., saving their lives when they are being attacked).

Ironically, deep down Tatiana actually does harbour secret doubts about all the propaganda she has heard decrying the decadence of the West. She has a romantic soul and would dearly like to one day visit the exotic places she has heard about and find out for herself. Depending on the course the adventure takes, Tatiana's ruse of being eager to defect may be replaced by a very real desire to escape Russia. In this way, even the smallest pawn might twist TAROT's plans to her own advantage.

Note: *Beyond the very simple instructions given to her by Klebb, Tatiana Romanova has absolutely no knowledge of the complex plot she is a part-player in. In many ways she is merely an innocent dupe in the machinations of TAROT.*

POINTS OF INFORMATION: Tatiana has the following points of information available. The amount of information which she is willing to reveal depends completely on her Reaction to the characters plus any Persuasion, Seduction or Interrogation they may attempt. Use the rules at the beginning of this section.

1. Tatiana is a cryptographic data entry clerk, working at the Russian Consulate
2. Tatiana has access to a new SPECKTOR decoder
3. Tatiana was asked to play the part of a potential defector by Rosa Klebb, a well known figure in SMERSH
4. Despite acting the part, Tatiana really does want to defect to England

Part III: Places, Events, and Encounters



A. Ataturk Airport

The flight from London to Istanbul takes a little under 4 hours, and brings the characters to Ataturk airport, Istanbul's international air transport hub. As their plane touches down, the characters are treated to a spectacular view over the sprawling city, stretched over two continents and peppered with the sky-reaching minarets of dozens of mosques. The often chaotic jumble of buildings, both ancient and modern, is split in half by a wide stretch of water, the Bosphorous strait. Hundreds of boats, small and large, can be seen bobbing on its sun-dappled waves.

The airport itself is located some 20-30 minutes drive from the centre of Istanbul. It is a modern structure complete with all the amenities and features one would expect of a truly international airport. Its spacious concourses, dominated by large glass and steel surfaces, are almost perpetually cluttered with a teeming horde of passengers from all over the world. Characters interested in obtaining a map of the city can easily do so, either by picking up the excellent free maps provided by the tourist office or by purchasing one from the several news-stand/tobacconists within the terminal building (in either case, the Gamesmaster should provide the handout map of Istanbul).

Just as the characters are wondering what their first step should be, having cleared customs and collected any baggage, they hear a mildly-accented voice speaking their names from behind. Turning around they see a young Turkish man dressed in a very elegant grey chauffeur's outfit. "Kerim Bey sent a car for you. Greetings, I am Taksim, Kerim's eldest son." Characters will recall from M's briefing that Kerim Bey, head of Station House T, is to be their contact in

Istanbul, although no particular arrangements were made for an airport pick-up. Any (justified) suspicion of this approach can easily be absolved by using any of the current M.I.6 code phrases: regardless of which the characters choose, Taksim knows the proper responses. After the formalities of identification are completed, the chauffeur ushers the characters towards the side exit of the terminal building where he says he has a car waiting.

Before leaving the airport, however, the characters are observed by a striking figure seated in a mezzanine-level café/bar. Success in either an Ease Factor 5 Perception roll or an Ease Factor 3 Sixth Sense roll alerts them to the fact that they are being watched. Looking up at the smoke-shrouded eating area, the characters can see a bulky blond man partially concealed behind a Turkish-language newspaper. His pale complexion and fair hair contrast dramatically with the assembled crowd of coffee-skinned Turkish men, mostly in traditional garb, who drink coffee and smoke in animated fashion around him. From behind his newspaper, the characters can see tell-tale glints of light reflected off the expensive ground lenses of a pair of ultra-compact binoculars.

As soon as his surveillance of the characters and Taksim has been detected, the blond man quickly packs up his gear into a small travel bag and hastily makes for the rear entrance to the mezzanine lounge area. Anybody wishing to give chase finds it to be a futile exercise; by the time the café/bar area has been reached via the long and crowd-filled stairway, the man is long gone.

This encounter introduces the characters to Donovan "Red" Grant who will continue to monitor their

movements for the entirety of their stay in Istanbul. Grant is a M.I.6 agent currently investigating the actions of M.I.6's own operation in Turkey, suspecting that there is someone in the ranks selling classified information to the Soviets. He has been routinely monitoring the airport for some time on the lookout for the arrival of new M.I.6 agents. Unknowingly, the characters have become new suspects in his investigation. The characters may make a recognition roll when observing this member of their own organisation, however his low fame point value (an absolute necessity for internal investigations) makes it unlikely that they will gain anything better than a vague sense of having seen the tall, stocky man somewhere before.

Driving to Istanbul

Following Taksim Bey from the airport building, the characters soon find themselves in his luxurious if somewhat outdated Rolls Royce Silver Cloud driving towards the centre of Istanbul. The young man is courteous and friendly, making small talk on the 20-30 minute drive. He tells the characters that they are most fortunate to arrive today, for his father has just returned from abroad, and will be able to personally extend his hospitality. If any surprise is shown at a member of Bey's family running er-

rands for M.I.6, Taksim will smile and subtly pull aside the lapel of his chauffeur jacket to reveal a Walther PPK in a shoulder holster: "All of my fathers many, many sons work for your secret service. It is a family business."

As the car approaches the city, Taksim says "Kerim Bey suggested that you should first come to our Stationhouse to meet him before you check into your hotel. I trust that will suit you." If the characters would prefer to visit their hotel first, their driver will be happy to do that instead.

Throughout the last half of their drive, which takes them past ancient ruins and down narrow cobbled streets of the old city, the characters' car will be tailed by a black Citroen Traction Avant. This will be revealed by an Ease Factor 8 Perception roll. If the characters alert Taksim to this he will chuckle to himself, "indeed ... it's quite customary in this city to be followed. Today it's Citroen H31854 on duty. They're Bulgarians, working for the Russians. They follow us, we follow them – it's a sort of understanding we have." Under no circumstances will Taksim try to lose this tail, or otherwise instigate a chase sequence. If for some reason the characters instigate such action, the Gamesmaster can find statistics for the Silver Cloud, Traction Avant, Kerim's Sons and the Bulgarian Thugs in Part III: D, The Covert War.

B. Station House T

M.I.6's Turkey Station House is run by Kerim Bey and is concealed within the large carpet emporium he runs with his small army of sons. Taksim Bey will park the Silver Cloud at the back of the huge covered markets of Kapali Carsi and lead the characters by foot into the chaotic bazaar. The structure itself dates back to medieval times, and sprawls over an area the equivalent of several city blocks. Every square inch beneath the tall ceilings is crammed with shops and stalls, loosely arranged into regions along some 65 streets. The characters will quickly become lost within this maze of jewelry stores, clothing stores and silverware stalls.

In one of the quieter sections of the market place, in the area given over to furniture and carpet stores, the characters are ushered into a large exotic-looking showroom containing all manner of floor carpets, rugs and tapestries. This is Kerim Bey's carpet emporium. The place is quite busy, with dozens of customers, many of them tourists, carefully looking over stacks of carpets. In this endeavour they are assisted by eight young men who bear a strong familial re-

semblance to Taksim. Ignoring the hustle and bustle of the store, he gestures towards the very back of the store. There, away from prying eyes, he throws a small wall hanging carpet aside to reveal an unassuming door. Taksim opens the door and ushers the characters into the room beyond.

The first thing the characters will notice about the large room will not be its opulent décor or beautiful stained-glass windows, but rather the presence of a beautiful scantily-clad woman. As they enter, Bey stands at the back of the room beside what appears to be a low double divan bed. Closer, in the center of the room, a tall blonde woman is just finishing getting into a slightly crumpled blue dress. When she notices the presence of strangers, she picks up a handbag and prepares to leave. Kerim smiles broadly and says "My darling, don't leave behind the beautiful vase I bought you. I would hate to have carried it all the way back from Venice for nothing." She picks up a large blue-tinted vase from the large desk by the French Windows and leaves through the same door the characters just entered.

Encountering Kerim Bey

Still smiling, Kerim Bey ushers the characters to a couple of chairs beside his modest desk, taking up his own, more sumptuous chair on the other side. If there are any female characters he will first pull their chairs out before they sit, exuding as much charm as he can muster. Once everyone is seated he will begin, “Welcome to Istanbul.” Immediately he offers everyone coffee. Success in a Connoisseur roll suggests that the proper thing is to order it “semi-sweet.” As the characters give their orders, another of Bey’s sons has appeared behind them; Kerim nods and the young man departs to fetch the coffee. “You have already met my eldest son,” he continues, “but he is also my son. All my key employees are my sons. Blood is the best security in this business.”

The characters can direct the conversation any way they wish, but as soon as the business of Tatiana and the SPECKTOR is raised, Bey will smile broadly to himself and say, “You know my friend(s), I think you are wasting your time here.” With a finger he taps the side of his nose, “This is an old friend of mine and it tells me that something here smells. The Russians are very careful with their coding devices. We should know, we’ve been trying to get our hands on them for years. What makes you think that this woman friend of yours can sneak one of these devices out from under their noses? Even assuming she really wants to defect. No, my friends, something here is not right.”

Bey will talk to the characters as long as they wish, offering his opinions on any local matter they are interested in. If they question him further about the Russian Consulate and their security, he will reveal that he has a secret surveillance setup he can use to keep an eye on what goes on inside the consulate. He can also provide further specifics, as described in Part III: G, Russian Consulate and part III: H, Stealing the SPECKTOR. If asked about Tatiana Romanova, Bey will confess that he does not know of her, although he does recognise her from her photograph (see Part III:C, Investigating Tatiana).

Once the conversation seems to be drawing to a close, Kerim will recap his original statements, “You know, I still think this is a waste of your time. If you really want my advice, my friend(s), you should spend a few pleasant days here in Istanbul, then ... then go home.”

While Kerim Bey strives hard to promote the impression he is sceptical and disinterested in the Tatiana affair, this is actually a façade. As described in his NPC write-up in Part II, Bey is intimately involved in the TAROT plot to steal the SPECKTOR and kill the characters. He is even more involved in the plan to bring them into disrepute. When playing



out the encounter with Bey, Gamesmasters should keep a close eye on the topics discussed. Whenever Bey is called upon to out-and-out lie about his intentions or interests, Gamesmasters should roll an Ease Factor 8 WIL roll to determine whether he was able to conceal his true motives. If he fails in this roll, he has either displayed more passion towards a topic than he intended, or otherwise done something that hints at his true motives. Even if he makes such a blunder, characters must still make an Ease Factor 5 PER roll to notice (rolled by the Gamesmaster). Success reveals simply that Kerim seems more interested than he is letting on.

Investigating the Station House

Later in the mission, when some suspicion has fallen on the role of Kerim Bey, the characters may wish to look around the Station House for themselves. This is not easy to achieve: while Bey only spends 50% of the daylight hours in the office (and none of the night), there are always at least two or three of his sons in the carpet emporium. At certain times of the day and night, Taksim can also be found in the Station House itself, using the somewhat antiquated radio equipment to send coded messages to M.I.6 in London, and receive others.

While sneaking into the Station House through the store is next to impossible due to the vigilance of Bey’s sons, the characters may be able to gain entry through the French Doors leading onto the atrium garden. These doors are always kept locked whenever Kerim is not present and will require a Lockpicking roll to open. Gaining entry by smashing the French Doors or stained glass windows is impractical as the noise will immediately bring two

of Bey's Sons from the store. Before any such strategies can be adopted, however, the characters first have to get over the 13 foot wall which separates the garden from the street beyond. A mountaineering roll and some form of proper equipment are required.

When running characters through a search of Station House T, the Gamesmaster should refer to the layout map in the centre of this booklet.

Apart from revealing the room's beautiful furniture and half-height skirting, and discovering the small collection of Venetian vases concealed behind one of the curtains, a search reveals one item of interest. On the southern wall, hidden behind a small wall-hanging rug is a small safe with a combination lock. Any Safecracking roll receives a -1 Ease Factor modifier; failure causes a loud siren in the outer shop to sound, bringing Kerim's Sons within 2 rounds.

Inside the safe, the characters find a small bundle of Turkish Lira, a gold ingot, a current M.I.6 codebook, two Russian handguns (from KGB agents Bey has killed), and a small gold locket containing a photograph of Bey's dead wife. If they have yet to discover the chess column handout (as described in Part III: F, Investigating Grant), it will also be found in the safe. Only Kerim and Taksim know the combination to the safe; one of the two will notice anything missing within 3 hours. Note that for each 15 minutes the characters spend sneaking around the Station House, there is a 30% chance of one of Bey's Sons entering the room for some reason.

Investigating the Station House after the bomb blast which largely destroys it (see Part III: D, The Covert War) is a little easier. In the confusion surrounding the clean-up, the characters can easily check over any parts of the Station House they are interested in. The blast rips the entire safe from the wall, further punching a fist-sized hole in the back. Characters who can find some reason to be alone with the debris for a few minutes prior to the safe being discovered by Kerim or his Sons, can easily check through the contents.

Hotel Intercontinental

Once the characters have met with Bey and discussed the mission, they will want to check into their hotel, the Hotel Intercontinental on Taksim Square (on the other side of the Galata Bridge). The hotel has a classic air, but with modern conveniences. When the characters check in they find that they have (each) been given (one of) the Honeymoon Suites. Players who are very familiar with the *From Russia With Love* movie may be concerned that this room is video monitored. It is not, and no matter how much time the characters spend searching for double mirrors or peep-holes they find none. The room is, however, audio bugged by both M.I.6 and the KGB. The Gamesmaster can decide on any impacts that overheard conversations might have on the ongoing plot, remembering that whatever the characters say has most likely been heard by both the Russian Consulate staff and Bey's Sons.

C. Investigating Tatiana

One of the first things the characters will want to do in Istanbul is to make contact with their potential defector, Tatiana Romanova, or at least find out more about her and her offer of the SPECKTOR decoder. Neither of these, however, proves easy. In her original letter to the characters, Tatiana is quite vague about what the agents should do once they have arrived in the city. While her intent is to make contact herself at some moment convenient to what she perceives as Rosa Klebb's SMERSH plan, the characters will probably want to make some investigations before this.

Questioning Kerim Bey about Tatiana reveals few specifics. He does not recognise her name, although it is usual for the Russians to actively conceal the identities of Intelligence operatives operating within their consulate building. The only names he learns are those he intercepts on documents, or extracts during interrogations – the name Tatiana Romanova has never come to him from either source.

Showing Bey the photograph of the attractive Russian, however, brings an exclamation of recognition: he says that he distinctly remembers seeing this beauty on several occasions during his surveillance of the Russian Consulate's Meeting Hall. This, at least, establishes that the woman in question does indeed have access inside the consulate building, where the SPECKTOR is undoubtedly kept.

Characters may wish to discuss with Bey their options for contacting Tatiana. Kerim will admonish extreme caution – if the woman truly is in a position of responsibility affording her access to the SPECKTOR, there is little doubt that she will be under close scrutiny from the ubiquitous Soviet Security men. This surveillance will be total within the Consulate building itself, but may also extend to her home and possibly even to public places. If the Russian Security agents see Tatiana as much as talking to a known British agent, she will likely end up under such tight watch that any defection attempt will

be impossible. Thus, any contact with Romanova, Bey says, must be clandestine, “as secret as the night.”

Predictably, any inquiries the characters make at the Russian Consulate building (see Part III: G, Russian Consulate) are met with staunch denials. According to them, there is no such person working within the city of Istanbul. An indirect effect of asking such questions, however, is that monitoring of Tatiana’s movements will be slightly stepped up (to determine why unauthorised people are asking after her). Any rolls the Gamesmaster makes later to determine the chance Tatiana is presently being watched by Russian Security have an additional 20 percentiles added to the chance of surveillance.

Tatiana’s Apartment

One tactic that characters may wish to employ in tracking down Tatiana is monitoring the front entrance to the Consulate to witness her arriving for work, or leaving for the day. Persistence in such a stake-out brings rewards: in the morning of each week day, a tall blonde woman – clearly Tatiana, despite the fact she is wearing her hair in a scarf and covering her face with dark sunglasses – can be seen entering the compound at 8:45 A.M. Each day at around 5:30 P.M. she emerges from the front gate, usually laughing with a group of other women, and walks off down a cobbled street alone.

Characters may attempt to tailing Romanova as she makes the 15 minute walk back to her apartment. Standard rules should be applied. If Tatiana detects the tail she will turn sharply to the pursuing character and glare, dashing into a nearby shop front to avoid being seen with the character. If her pursuer follows into the store, he or she will receive

a hoarsely whispered rebuke, “not here, too many people” before Tatiana forces herself past them back into the street. There is a 25% chance that Romanova’s walk home (and any character interaction on that walk) is observed by a Russian security agent.

If such an agent witnesses anything incriminating and returns to the Consulate to tell the tale, Tatiana will have a nasty surprise in store for her next morning. Citing concerns for her safety in the presence of known foreign elements in the city, her supervisors will insist she spend the next week (starting immediately) living instead in one of the secure accommodation blocks behind the Consulate building. She will not be permitted home to collect any personal belongings, everything will be provided for her during her stay. The accommodation units in question, and the options for penetrating the security of the Consular compound, are described in Part III: G, Russian Consulate.

In the instance that the characters successfully tail Tatiana all the way back to her small third-floor apartment without being seen, she quietly ushers them into the single, rather spartan room holding a finger over her lips to indicate silence. Tatiana suspects, correctly as it turns out, that her apartment is bugged and will under no circumstances say anything which betrays her plans. In addition, she will also pull the blinds all the way down on every window to foil any attempts to look into the apartment from the street. Either by using non-verbal communication, or by employing any of the usual means of defeating audio monitoring (e.g., running the shower, putting on a loud record or CD) the characters may meet Tatiana properly. The encounter will run largely as per the “Tatiana Takes the Initiative” section below.



Tatiana Takes the Initiative

Eventually, despite any attempts by the characters to reach her, Tatiana will arrange to make direct contact with them. This happens at a time of the gamesmaster's choosing, and takes the form of Tatiana sneaking into the hotel room of one of the characters (the male agent who received her letter) and hiding herself in his bed as a 'surprise'. When the character returns to his room, he finds the door is closed but unlocked. It is dark beyond. Switching on the light or moving to the sumptuous bed reveals the naked form under the covers.

Tatiana has been ordered by Klebb to seduce the British Agent, thus she will initiate a Seduction sequence as soon as the character has introduced himself. If the character attempts to discuss her letter, or otherwise talk about the plan, she whispers huskily into his ear, "Not now ... later, someone may be listening."

Either after the Seduction is complete, or whenever the character becomes insistent about discussing business, Tatiana pulls him by the arm into the luxurious bathroom. Running a (very loud) shower she speaks softly about her plan. "You received my letter, yes? You know about what I want, and what I can help you get? Device is held in Consulate building. I can tell whatever you need to know about building, but you will need to devise plan to retrieve device." Players will probably note that this is a much

more dangerous proposition than originally outlined – Tatiana's letter said nothing about M.I.6 having to conduct a retrieval operation from a high-security compound. If the character confronts her, she says, "I help from inside, but I cannot simply walk out of the building with the most valuable piece of equipment in entire place." It is clear that to obtain the SPECKTOR the characters will need to perform much of the work themselves. Tatiana, however, can obtain maps and descriptions of the most sensitive areas inside the Consulate, and can provide some photographs and technical specifications for the decoder if the characters find such information useful.

Tatiana will carefully explain to the character that she is, like most others in her area, under frequent surveillance from the Internal Security men. It is critically important that she not be seen with the character, or any other foreign national. If the character is interested in meeting with Tatiana again, either for personal reasons, or to obtain further information from her, they will need to arrange a clandestine meeting. If asked, Tatiana will suggest the Saint Sophia Mosque as a good semi-public place to exchange information by letter-drop.

Eventually, Tatiana will conclude proceedings, saying that she must leave before she is discovered. She departs with a passionate kiss on the lips and the words, "When I am in England, we will be able to do this all the time!"

D. The Covert War

While the main thrust of Kronsteen's master plan centres upon luring the characters into obtaining the SPECKTOR decoder for TAROT, his strategy also includes a second strand which will ensure that the characters' stay in Istanbul is as dangerous as it is eventful. By escalating the already tense situation that pervades the city's spy community, he hopes to provoke an all-out covert war between M.I.6 agents and their KGB counterparts within the city. Kronsteen's motivations for engineering such a violent behind-the-scenes conflict are subtle: by placing the city's KGB and M.I.6 agents at each other's throat, both will have fewer resources available to defend against TAROT's plans, including the theft of the SPECKTOR. Also, provoking hostility from the KGB is a guaranteed way of reinforcing in M.I.6's mind the legitimacy of the offer to obtain the decoder. Finally, the plan also serves to place the particular M.I.6 agents most hated by TAROT into potentially dangerous situations, which may lead to their injury or disgrace (although for

the primary plan to succeed, the agents must remain alive until after the SPECKTOR has been stolen).

TAROT will anonymously fire the first shot in the covert war shortly after the characters arrive in Istanbul. Quietly and invisibly one of the organisation's local assassins will murder a KGB agent in his car, leaving both car and body to be discovered parked outside the Russian Consulate building. In the tense climate of Istanbul's intelligence community such a blatant act of provocation will not be tolerated – retribution against the British, the long-standing enemy and only plausible culprit, will be swift and unambiguous. And that's where the Covert War really begins.

Running the Covert War

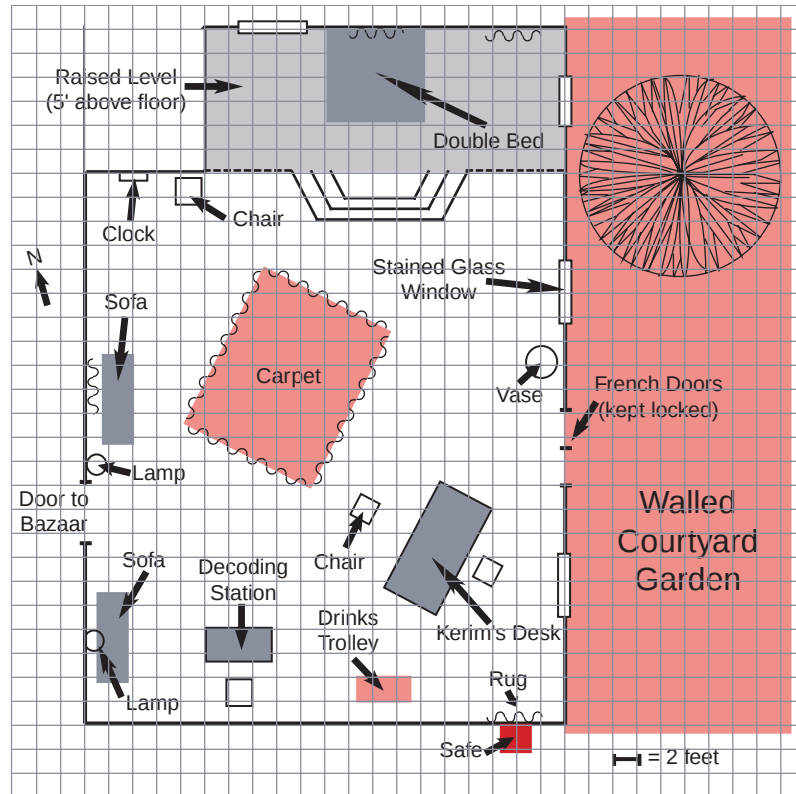
The Covert War offers gamesmasters with a subplot which can provide a considerable amount of action, and can add a considerable amount of local color to the character's time in Istanbul. It is im-

Floorplans and Maps

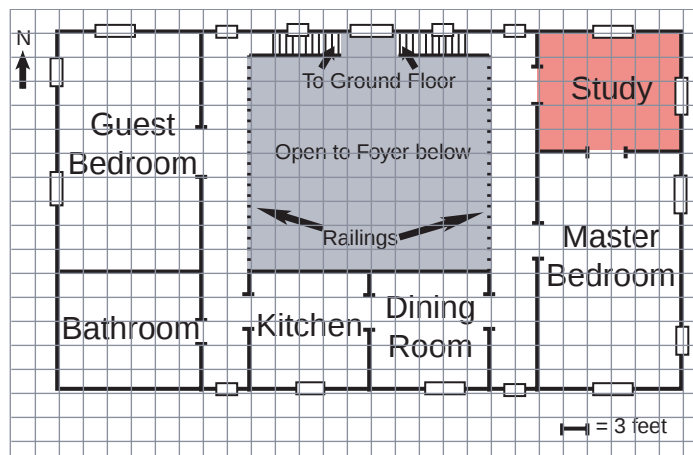
FROM RUGS TO WALLS WITH LOVE

Adventure Module

Stationhouse T

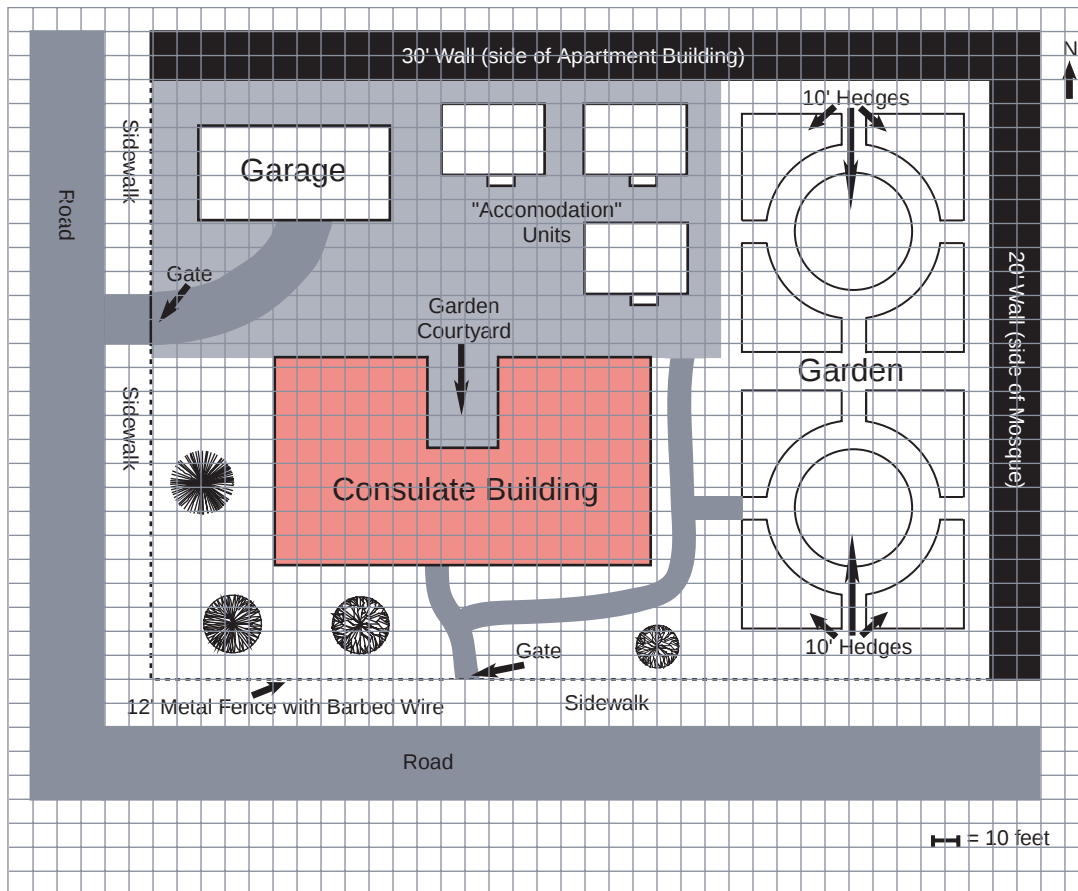


Russian Consulate, Upper Floor

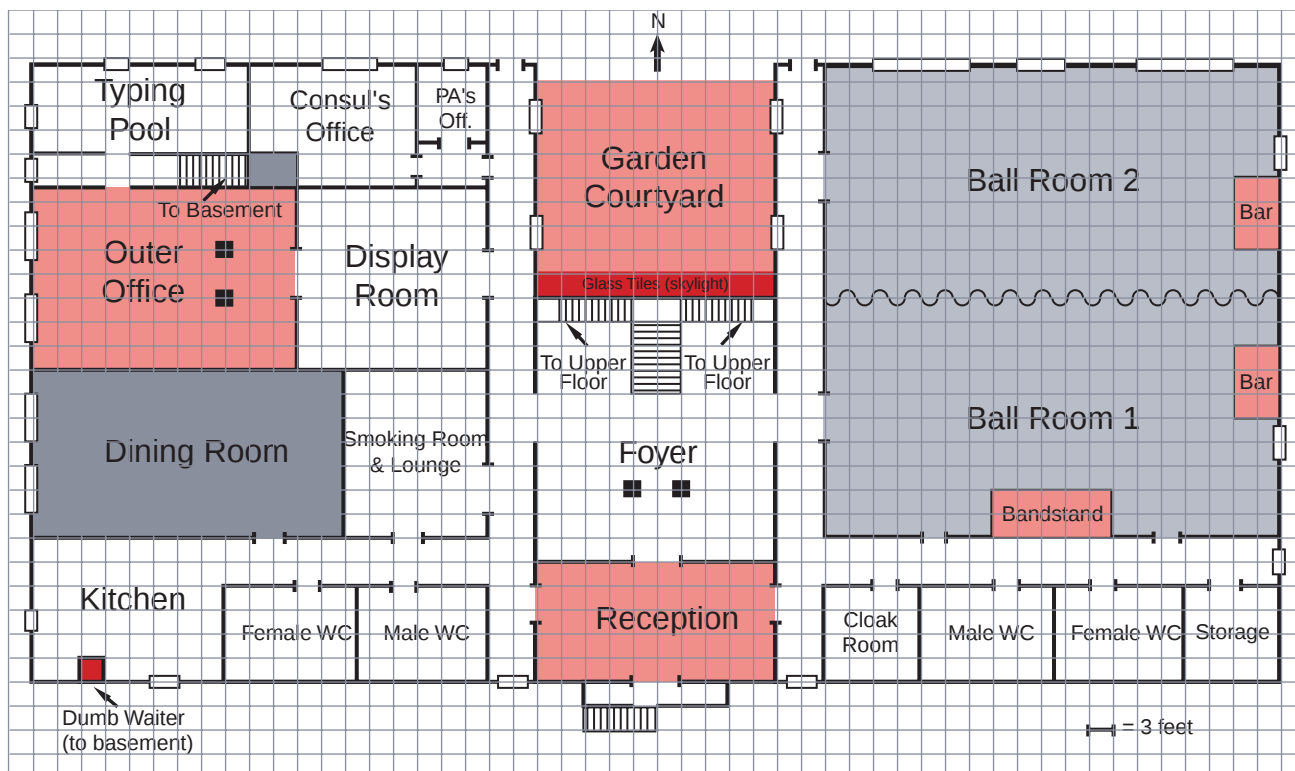


You may remove these maps by bending back the staples and pulling out the center four pages

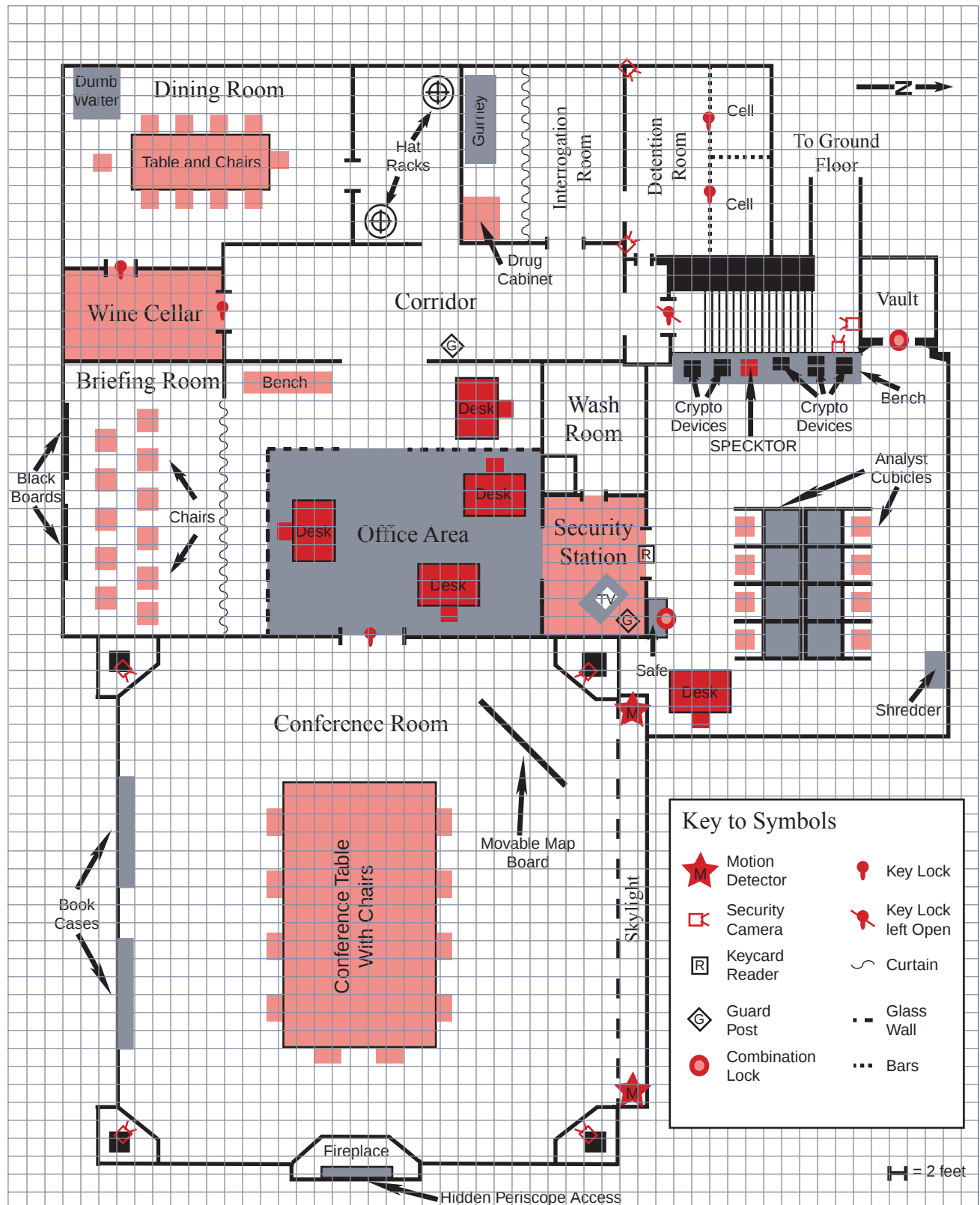
Russian Consulate Grounds



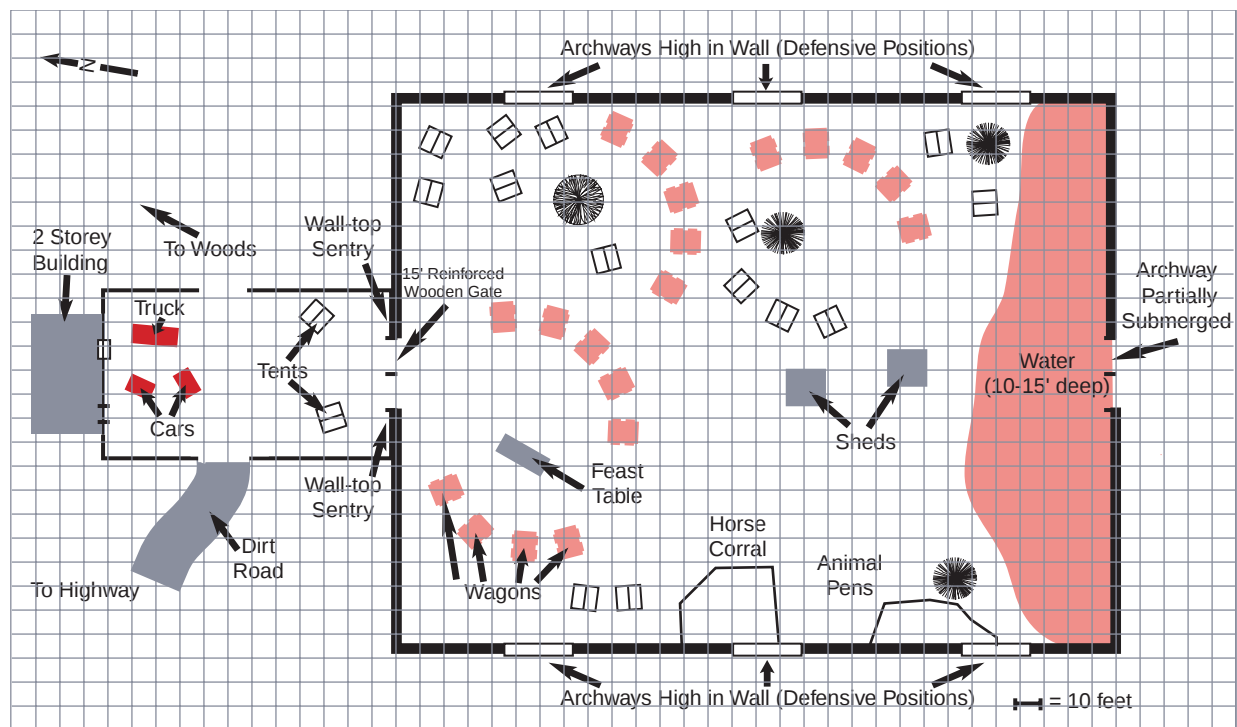
Consulate, Ground Floor



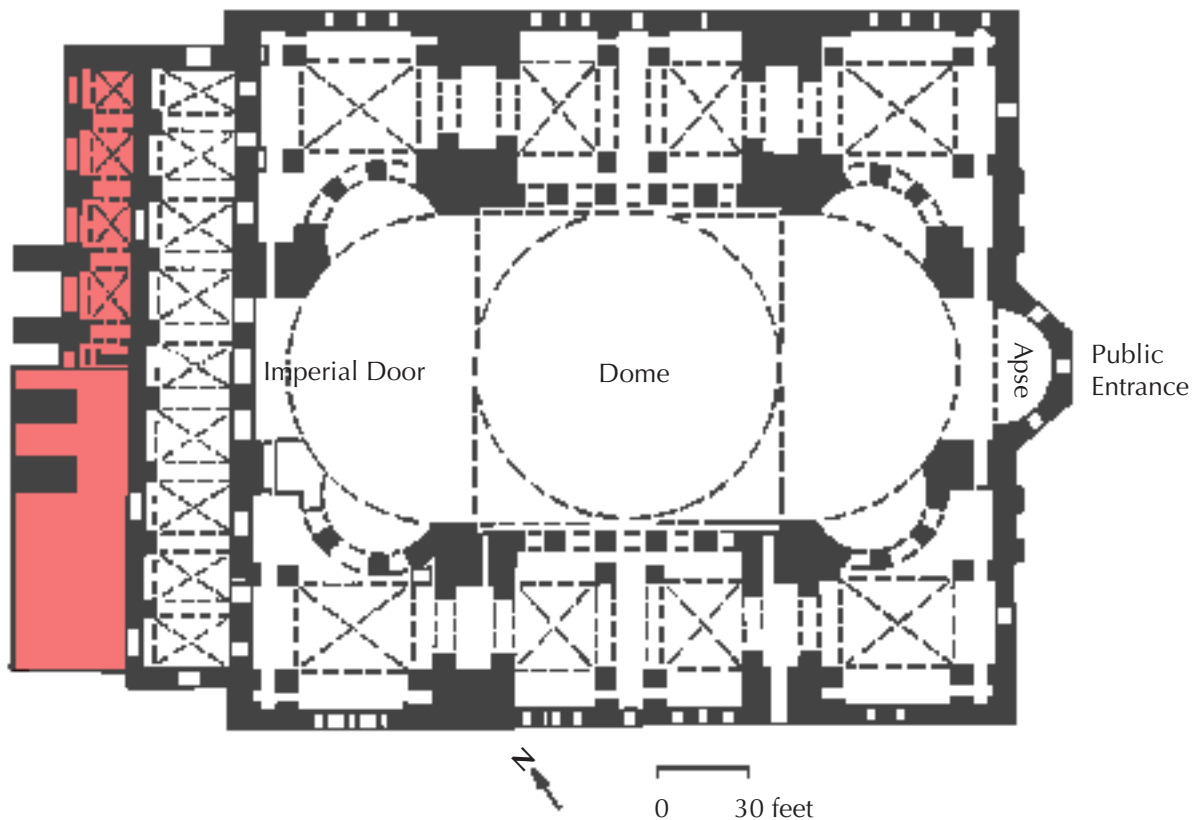
Consulate Basement / KGB Stationhouse



Gypsy Camp



Saint Sophia Mosque





portant to remember, however, that it isn't the main game – effectively everything that happens is in some ways a distraction from the main plot: stealing the SPECKTOR from the Russian Consulate. With this in mind, the gamesmaster needs to decide, based on the style of game he or she wishes to run and the level of experience and expectations of the players, how much 'foreground time' the covert war should be given. If the players thrive on action sequences and won't mind spending a significant amount of time in a peripheral subplot, the gamesmaster should offer them as many opportunities as possible to engage their characters in the mayhem. Alternatively, if the players are focussed strongly on the mission goal, and are unlikely to be interested in unnecessary fire-fights and car chases, the gamesmaster should keep the Covert war largely in the background, with reports of the events coming second-hand from someone like Kerim Bey. Most groups of players will be somewhere between these extremes, and the gamesmaster should decide for themselves upon a mixture of foreground and background presentation of events. In all cases, however, the first event – the murder of the KGB agent in his car – should take place in the background, with the characters having no chance to directly intervene or observe the identity of the assassin. Conversely, the scene in the Gypsy Camp (see Part III:E The Gypsy Camp) should always be played out in the foreground: Kerim Bey will do everything he can to ensure the characters' participation as it is a key part of his plan to bring the characters into disrepute.

Unlike most published adventures for the *James Bond 007 Game*, the action in this section is presented as a set of isolated events which, apart from the first one (which instigates the war), can be played out in any order the gamesmaster wishes. As described in Part I:F, Notes on the Adventure, the

gamesmaster may wish to incorporate these events into his or her own flexible mission timetable, which can be adjusted during play to keep the level of dramatic tension at the right tempo.

Game statistics for the participants in the Covert War, and the vehicles they may employ, are presented at the end of this section. The Russians are represented by a relatively small number of KGB agents and a larger contingent of Bulgarian thugs. M.I.6's ranks are filled out by Kerim Bey's sons and a contingent of Gypsy men. The exact numbers available to each side are unlikely to be important – the encounters between the two are more likely to be running battles rather than long-winded blood baths.

Event One: Death of an Agent

As described above, the Covert War is seeded by TAROT in the form of a brutal assassination of one of the several KGB agents stationed in Istanbul. This event will take place within a matter of hours of the characters' arrival in the city. If possible, the TAROT assassin will choose a KGB agent who has already crossed paths with the characters (such as the driver of car H31854 who tailed the M.I.6 agents from the airport) as his victim. This choice will, TAROT hopes, plant an even stronger suspicion of M.I.6 involvement.

The TAROT assassin will tail the chosen KGB agent for some time prior to the assassination, waiting for an opportunity to sneak into the back seat of the Citroen unnoticed. Then, while stopped at some suitably secluded location, he will garrote the agent before stabbing him multiple times. Dumping the body in the back seat, he will drive to the Russian Consulate, park the Citroen in the street and quietly leave the scene. He will leave behind no obvious clues to his identity. The body will be discovered several hours by a consular official.

The events of the assassination will all take place in the background of the adventure, with the characters hearing details of it through contacts in Istanbul, such as Kerim Bey and his sons, or through their surveillance of the Russian Consulate itself. Under no circumstances will they ever unearth the identity of the assassin, or that he was a TAROT operative. If asked, Kerim will emphatically deny that the operation was conducted by M.I.6 or its allies, despite the fact that the Russians will be immediately convinced of this fact.

Event Two: The Limpet Mine

At some stage during the Russian's retaliations (or their retaliation to British retaliations), they will decide to personally target Kerim Bey and his sta-

tion house. To this end they will send two of their most experienced agents to gain entry into the atrium garden adjacent to Station House T (see Part III:B, Station House T) and plant a limpet mine on the wall immediately behind Bey's desk. Unless the characters intervene in some way, the KGB agents will be successful in placing this explosive, and in setting a timer detonator to explode the mine at a time most likely to find Bey at his desk.

Characters present in the Station House just prior to the time the mine is set to explode receive an Ease Factor 2 Sixth Sense roll. Success alerts the character to the fact that something is about to happen in the vicinity of the Station House, although nothing more specific.

When the limpet mine explodes it automatically inflicts Damage Class J on the Area Weapons Damage Chart, with the explosion being centred on the wall directly behind Bey's desk. The wall itself is constructed of a fairly light material, and offers no wound reduction. Individuals who are close to Bey's desk at the time of the explosion will most likely receive IN damage, while those at the back of the room, near Bey's bed will probably only suffer MW damage.

In deciding exactly when the mine is scheduled to explode, the gamesmaster can adopt one of two strategies. Firstly, he or she could nominate a specific time and allow the action to proceed normally up until that time, at which point everything is frozen and the exact position of everyone inside the room is reckoned and damage calculated. Alternatively, the gamesmaster can simply choose a point in the adventure which offers the best dramatic opportunities, and explode the mine at that time. With this approach, the gamesmaster can largely decide who receives what damage.

Depending on the style of game the gamesmaster is running, the explosion of the limpet mine may occur entirely off-stage, with only Bey and possibly some of his sons present in the room. In this case, the gamesmaster can nominate wound levels for those present and apply any Wound Points to calculate exactly how the various M.I.6 agents fare.

Regardless of the effects of the explosion on characters and other M.I.6 personnel, the mine will certainly destroy a significant amount of the Station House itself. The entire corner of the building adjacent to Bey's desk area will be completely demolished, with Bey's safe blown clear into the rubble. The M.I.6 Station House will obviously need to be moved to new premises.

Event Three: Bosphorous Ferry

At some point during the Covert War, news reaches Kerim Bey (via his surveillance of the Russian Consulate meeting room) that a senior Russian expert on electronics, Vladimir Kurchatov, will be arriving in Istanbul imminently. While Bey intercepts information of this sort all the time, and typically does nothing more than put it on file, the climate of the Covert War causes him to take more precipitate action in this case. He hastily assembles a plan to kidnap the Russian in order to persuade him to defect and/or to extract information about Russian technologies, including the SPECKTOR. Depending on Bey's relationship with the characters, he may explicitly request their assistance, or may merely mention the plan in passing. In either case Bey will tell the characters that he believes that although there is a chance that Kurchatov's visit is related to their mission, it is also possible that the timing of his visit is co-incidental.

Bey's scheme is simple. His information is that the visiting expert will arrive in the city on one of the many tourist hydrofoils that run along the Bosphorous Strait. There he will be met by a Russian Consular official and two KGB operatives. Bey plans to arrive at the dock at the appointed hour with a moderate-sized retinue of Gypsy heavies who will engage with the KGB agents while a couple of Bey's sons whisk Kurchatov into a waiting Rolls Royce and take him back to the M.I.6 stationhouse.

The arrival takes place during the day, at one of the busy tourist docks not far from the centre of Istanbul. Bey arrives with his group shortly before the appointed time, and spots Kurchatov as he descends the hydrofoil's gangplank (after all other passengers have disembarked). The operation goes awry when one of Bey's sons breaks from the crowd of tourists too early and runs towards the gangplank. A Russian minder quickly grabs the Electronics expert around the waist and hauls him back onto the hydrofoil. A moment later the minder and two other dark-suited figures can be seen in the pilot's cabin. A gun is drawn, and the ferry begins to rapidly pull away from the dock.

If the characters are not involved in this encounter (i.e., it happens in the 'background'), the scene ends here with an embarrassing failure for Kerim Bey and his men. The actions of the characters may, however, turn things around.

Characters searching for a means of pursuing the escaping ferry will quickly discover that a second hydrofoil is currently berthed at the next pier. Unlike the vessel containing the Russian, this ferry is half-filled with tourists. Indeed, the boat has just finished boarding and is awaiting its pilot (who is

standing a short distance down the pier finishing his cigarette). Quick-witted characters can race up the gangplank of this second hydrofoil and spirit it away to give chase.

RUNNING THE CHASE

Despite the large size of the Bosphorous ferry-boats, each is capable of reasonable speed. Both vessels have identical statistics (use the statistics provided for the Boeing Jet-Foil 929-115 in the *James Bond 007* Basic Game book). The gamesmaster should make a judgement call as to how rapidly the characters have responded to the opportunity to give chase, and determine a starting range based on that. Rapid and decisive intervention may warrant an initial range of 'Medium', more pedestrian action may result in the chase beginning at 'Distant' range.

The gamesmaster should run the chase as normal. The characters can either pilot their hydrofoil themselves, or they can get one of Bey's sons to do it. After they become aware of the pursuit, the Russian security men will position themselves to fire on their pursuers. Every second or third round of the chase, the boats will also encounter an obstacle from the following table. Most may be overcome by a successful Trick maneuver.

1. Sharp narrow bend in the strait (**EF 4**)
2. Large tanker obstructing most of the strait (**EF 2**)
3. Shallow section of strait (**EF 5** or run aground)
4. Angry American tourist tries to storm pilot's cabin
5. Sand bank (**EF 2** or run aground)
6. Small flotilla of traditional Turkish fishing boats (**EF 5**)

If the two ferries are at close range and a further Pursue maneuver is successful, the character's craft can pull beside the fleeing vessel. In such a situation a character can jump from one ferry to the other by succeeding in an EF 6 Strength roll (to jump the distance) and an EF 4 Dexterity roll (to find a handhold on the other ferry). Failing either roll lands the character in the water, and out of the chase.

The chase will normally end with either the Russians escaping their pursuers, or the fleeing hydrofoil incapacitated in some way. If the gamesmaster wishes to prolong the chase, it is possible that the Russians succeed in pulling up to a small dock, there to hastily transfer Kurchatov to a Citroen. Naturally, a second Citroen is left behind for characters to 'borrow.' This extended case can run all the way back to the Russian Consulate building if desired.

If the characters succeed in apprehending the Russian Electronics expert, the gamesmaster will have to decide whether he actually knows anything of relevance to the character's mission. Like most of this section, his presence is not much more than a red herring, although it presents an excellent opportunity for a gamesmaster to give information to characters who have missed clues elsewhere.

Event Four: Turkish Baths

As the Covert War unfolds, much of Krilencu's attention will be focussed on discrediting or eliminating Kerim Bey (under the assumption that removing him will end M.I.6's participation in the War). To this end, the Russian plots to assassinate the charismatic Turk. After observing Bey's daily routine, Krilencu coldly notes that there is exactly one period each day in which Kerim is without guard, and therefore vulnerable. That time is during his daily visit to the steam baths.

Bey likes to visit the majestic Cagaloglu Hamami baths each morning. His normal routine involves a quarter-hour in the steam room after which a (male) attendant gives him a luxurious wash-down with a coarse cloth mitten (called a *kese*). He normally concludes with a massage, which he receives on a marble table beneath a great and ancient domed ceiling. Even by local standards this is a somewhat indulgent routine, although Bey swears by it and credits it as the secret of his 'youthful' appearance.

On the day of the assassination attempt, Kerim makes his way to the baths at his normal time. If the gamesmaster wishes to involve the characters in the action to follow, they may be invited to share the luxurious appointment. As the baths are strictly segregated by gender, female characters will likely be separated from the areas in which the assassination attempt takes place. The gamesmaster can either stipulate that such characters have no way of helping Bey out of his predicament, or a means can be invented by which such characters can discover the plot ahead of time.

There are three different points during Bey's morning ritual that Krilencu may choose to strike. The gamesmaster should choose which one (or more) of these options the Russian assassin adopts.

1) Krilencu may strike while Kerim Bey (and any accompanying characters) are in the steam room. One of his henchmen will noisily jam a thick piece of piping between the handles of the steam room doors, effectively trapping those inside. Krilencu himself will then adjust the thermostat on the heating control (on an outside wall) to rapidly raise the temperature in the steam room to dangerous levels.



Each round an individual is trapped in the room, he or she must make a WIL roll: for the first round after the doors are jammed, the ease factor is 8, each round thereafter it decreases by 1 (until it reaches $\frac{1}{2}$ at which point it stays there). Failing two successive WIL rolls results in a Light Wound being inflicted; any later pair of successive WIL roll failures adds another Light Wound, accumulated as normal. Furthermore, any character trapped for longer than a number of minutes equal to $\frac{1}{3}$ his or her stamina value (i.e., 8 minutes for Stamina = 24hrs) will become unconscious and automatically fail any subsequent WIL rolls.

Characters may break free of the steam room trap by forcing the metal door – this involves inflicting a Kill result. Gamesmasters should recall that Bey and the characters are most likely partially or fully naked while they are in the steam room and will probably not have access to firearms or explosives. An alternative method of escape involves climbing the high (and slick) walls to reach a narrow ventilation grille close to the ceiling. The climb may be achieved by an EF 2 Mountaineering roll, while the awkward task of breaking the grill while suspended 20' above the floor is an EF 4 Strength roll. Note that the closer the characters get to the ceiling, the hotter it becomes. Close to the grille, ease factors for WIL rolls to avoid heatstroke are -3.

2) A second opportunity that Krilencu may choose for his assassination attempt occurs during Bey's vigorous rubdown. By whatever nefarious means are at his disposal, Krilencu has arranged for the regular bath attendant to be replaced by a Turkish thug paid by the Russians. Within the cloth mitten the attendant uses to rub Bey, a sharp cut-throat razor has been concealed. With the first of his long strokes along Kerim's body, the thug will

inflict a Medium Wound (unless he is stopped by character intervention or Bey's success at an EF 5 Sixth Sense roll). He will then attempt to use his concealed razor to strike at Bey's throat. The Gamesmaster should resolve this hand-to-hand combat as normal, remembering again that Bey and the characters may have left most of their clothes and equipment in lockers before entering the baths proper.

3) The final point at which Krilencu could strike a blow against Bey is during the massage Kerim receives in the domed marble hall. By incapacitating or killing the real masseuse and copying his basic appearance using Disguise, Krilencu hopes to personally inflict his sadistic pleasure on an unsuspecting Bey. The Gamesmaster should roll for Krilencu's successful Disguise attempt prior to the attempt and use the result to determine whether Bey sees through the subterfuge to see his mortal enemy. In the case that Bey suspects nothing, Krilencu will likely get a free attack with the silenced Tula Tokarev pistol he has concealed in his loose-fitting robes. In either case, a combat will ensue. The gamesmaster should again remember that Bey and the characters may have left some or all of their equipment with their clothes prior to entering the baths.

Event Five: Saint Sophia

The Mosque of Saint Sophia has long been a neutral territory between the eastern and western spy agencies operating in Istanbul. KGB and M.I.6 agents both use the ancient and majestic building as a semi-public location for making clandestine letter-drops and occasionally meeting with contacts.

Each side effectively ignores the activities undertaken by the other beneath Saint Sophia's holy eaves. This unspoken agreement has been in place for several years, but with tensions in the city escalating during the Covert War, it is almost certain to collapse in a bloody and violent fashion.

The Gamesmaster can either run the inevitable conflict at Saint Sophia as a background event, or involve the characters in the action. As the Mosque is a likely location for a rendezvous between the characters and Tatiana, it would be a simple matter to arrange for the truce to break just as the arranged meeting were concluding. Alternatively, the M.I.6 agents might be called upon by Bey to take part in a clandestine raid on a "known KGB meeting place."

The conflict within the Mosque takes the form of a covert firefight between a group of two KGB agents (with 2-3 Bulgarian thugs) and a pair of Bey's sons, possibly accompanied by the characters. Both sides will be very eager to not draw the attention of the dozens of tourists present in the Mosque. To this end both sides will use silencers, and stick mainly to the poorly-lit wings of the building. While the deadly conflict unfolds, the loudest sound to be heard beneath the tall stone ceilings will be the stilted English commentary of one of the tour guides.

To play out the shadowy fight, the Gamesmaster should make use of the map of Saint Sophia in the middle of this book. If combatants attempt to move into areas adjacent to the main (central) hall, the Gamesmaster should call for Stealth rolls, with an Ease Factor determined by the type of movement.

Slow movement in shadowed region **EF 6**

Pursuing or fleeing in shadowed region . **EF 4**

Running in shadowed region **EF 4**

Slow movement across central hall **EF 2**
With exposed weapon

Running across central hall **EF ½**
With exposed weapon

If one or more KGB agents or Bulgarians are killed or incapacitated, the characters may choose to pocket their identity papers (which could prove useful at gaining access to the Russian Consulate). If more than three Russians and Bulgarians are eliminated from the fight, the remainder will retreat. Similarly, if any loud noise (e.g., an unsilenced firearm or an explosion) or a failed Stealth roll draws the attention of the tourists milling in the central part of the Mosque, both sides will immediately flee the area. Any character that remains too long inside the building after such a commotion will ultimately end up arrested by local police.

Event Six: Killing Krilencu

At some point during the Covert War, the characters and Kerim Bey will learn that the Russian side of the 'battle' is being directed by known Bulgarian thug Boris Krilencu. Once Bey discovers this fact, he will become livid with rage: over the years Krilencu has been responsible for the deaths of five of Bey's best agents, including one son. Bey calls Krilencu "a man who kills for pleasure" and vows that he will kill the man himself to avenge these past misdeeds.

To this end, Bey will (fairly easily) track down the location of the apartment Krilencu is currently staying in, and begin watching his movements. This is a relatively easy assignment – the apartment building is located in a run-down neighbourhood not far from the Russian Consulate, and has an entire wall (painted with a large movie advertisement) facing onto a busy thoroughfare. After only a short surveillance, Kerim will select a location immediately opposite Krilencu's apartment window (which opens in the middle of the movie poster). From this point, late one night, he will attempt to snipe Krilencu using an AR-7 survival rifle.

Depending on the relationship between the characters and Bey at the point in time this event occurs, and the style of game the gamesmaster is running, Kerim may ask the characters to accompany him on this grim mission.

If Bey attempts his assassination and misses, Krilencu will immediately relocate himself to the Russian Consulate, where he is much more protected. Bey will, most likely then abandon his plans for vengeance (for now).

If the characters at any stage break into Krilencu's apartment, either with or without Kerim Bey, they find themselves in a cramped and unpleasant space decorated in a very spartan manner. Weapons in various stages of assembly adorn most available spaces. A thorough search of the filthy place will unearth Krilencu's (red) pass for the Russian Consulate building and the KGB station house – it is hidden in a gaudy tea tin. This pass will not be present in the apartment if Krilencu has relocated to the Russian Consulate.

Stopping the Covert War

It is possible (though unlikely) that the characters will wish to stop the Covert War by convincing the Russians and British spies that they are being played off against each other by some third party. Without any firm evidence to support such a wild theory – and it is unlikely the characters will have any such evidence – this is a very tough assignment. The gamesmaster should allow one character (the spokesman or spokeswoman) to make EF ½ Persuade rolls for both Krilencu and Bey. If both succeed, the two will agree to temporarily cease their hostilities while the allegations are investigated.

KGB AGENTS

STR: 9 DEX: 11 WIL: 9 PER: 9 INT: 10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (7/17), Driving (7/17), Cryptography (10/20), Fire Combat (6/16), Hand-to-Hand Combat (11/20), Interrogation (10/20), Sixth Sense (4/14), Stealth (5/14)

ABILITIES: First Aid, Photography

HEIGHT: 5'7" - 6'3"	SPEED: 2
WEIGHT: 140 - 190lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 25-32	STAMINA: 28 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 40	CARRYING: 101-150 pounds
SURVIVAL POINTS: 1	WEAPON: Tula Tokarev

BULGARIAN THUGS

STR: 10 DEX: 10 WIL: 9 PER: 8 INT: 7

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Driving (4/13), Fire Combat (6/15), Hand-to-Hand Combat (7/17), Stealth (6/15)

HEIGHT: 5'5" - 6'0"	SPEED: 2
WEIGHT: 185-230 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 30-45	STAMINA: 28 hours
APPEARANCE: Plain	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 0	CARRYING: 101-150 pounds
SURVIVAL POINTS: 0	WEAPON: Tula Tokarev

BEY'S SONS

STR: 9 DEX: 8 WIL: 9 PER: 10 INT: 10

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (4/13), Cryptography (5/15), Demolitions (5/15), Driving (5/14), Fire Combat (6/15), Hand-to-Hand Combat (4/13), Seduction (4/11), Stealth (5/14)

ABILITIES: First Aid

HEIGHT: 5'9" - 6'1"	SPEED: 2
WEIGHT: 155-190 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 20-28	STAMINA: 28 hours
APPEARANCE: Normal	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 45	CARRYING: 101-150 pounds
SURVIVAL POINTS: 1	WEAPON: Heckler & Koch VP-70

GYPSY ALLIES

STR: 11 DEX: 10 WIL: 9 PER: 8 INT: 9

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Driving (3/12), Fire Combat (3/12), Hand-to-Hand Combat (10/21), Riding (3/12)

HEIGHT: 5'4" - 5'11"	SPEED: 2
WEIGHT: 115-215 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 20-60	STAMINA: 28 hours
APPEARANCE: Plain	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 0	CARRYING: 151-210 pounds
SURVIVAL POINTS: 0	WEAPON: Number 4 Rifle

ROLLS ROYCE SILVER CLOUD



PM	RED	CRUS	MAX	RGE	FCE	STR
-1	4	60	105	250	3	8

CITROEN TRACTION AVANT



PM	RED	CRUS	MAX	RGE	FCE	STR
-1	4	50	75	200	3	6

E. The Gypsy Camp

Within the slowly turning wheels of TAROT's plans and their engineered Covert War, turns another wheel: Kerim Bey's plan to embarrass M.I.6 by capturing evidence of its agents behaving inappropriately on a foreign mission. This plan manifests itself during the Covert War; at some point in that adventure, Bey tells the characters that the city has become too dangerous for them to remain in their hotel. He instead suggests that, at least for one night, they relocate to a safe haven outside the city – the camp used by his Gypsy friends. Far from being a generous offer, however, this is actually an invitation to fall into a carefully arranged trap.

Once the characters have agreed to his plan, Bey arranges two cars: in the first car, a nondescript brown sedan a few years old, the agents and Bey drive east. In the second car, Bey's Rolls Royce, two of Bey's sons plus dummies dressed as the characters head in the opposite direction. This simple ploy, explains Bey, will serve to fool the Russians and Krilencu: "they will be following the wrong car for hours before they realise."

Bey drives across the Ataturk Bridge, heading north-east through the Asian half of Istanbul. Slowly the areas with built up stone buildings fade into a more rural scene. Fields and rustic farm houses pass by. About twenty minutes after leaving the city behind, Bey pulls the car off the sealed road, down a short dirt stretch, and pulls up beside a tall stone wall. Emerging from the car he approaches a pair of tall green wooden doors recessed into an archway. After a moments knocking one of the door opens on screeching iron hinges and two rustic men emerge. After a brief conversation with Bey in a language the characters do not recognise, the men smile broadly and embrace the M.I.6 station chief. The second door is noisily opened and Bey ushers the characters back into his car. He then drives through the gates and into the walled compound beyond.

The compound occupied by the Gypsies is actually the ruins of an old fort, outer walls mostly intact but little else. The east and west walls of the fort are punctuated irregularly by arches high above ground level. A large archway tops the wall above the wooden gateway through which Bey and the characters entered. Two armed sentries patrol here at all times. The southern end of the fort ruin – opposite the gateway – bears a second arched entry, although due to some old subsidence, or perhaps just the accumulation of years this entryway is now mostly below ground level and flooded with water (and thus cannot easily be opened).

Most of the grass-covered rectangular region between the walls is covered in a patchwork of a

dozen tents, several lacquered barrel-shaped wooden wagons and a few straw-roofed buildings of simple construction. A little under a hundred gypsies live here; as the characters arrive many can be seen going about their everyday lives. Several tend to horses, while others seem to be preparing a large feast.

Gypsy Feast

As soon as Bey has parked his car within the compound, the tall gates are pulled to a screeching close. Several more of the gypsy men, swarthy and unshaven with kerchiefs around their necks, approach Bey with a smile. After several more embraces and joyous greetings, Bey eventually introduces the characters. One of the gypsies, a large man in a purple shirt, is introduced to the M.I.6 agents as the head of the camp. Using Bey as a translator, he heartily welcomes the characters to the compound and invites them to join him at tonight's feast. After the introductions, the head gypsy talks directly with Bey for a moment, and then walks away. Bey explains, "I think perhaps we have picked an inopportune night to visit my Gypsy friends. At tonight's celebrations two young gypsy girls are to have their blood feud resolved. They love the same man, you see. But it must be resolved the Gypsy way. We had best be careful what we say and do."

Not long after darkness falls, the sumptuous feast is served. On simple wooden tables, a bewildering array of exotically spiced dishes is served. Accompanying this country fare, firm-bodied gypsy women serve a fierce aniseed liquor called raki, pulling the corks from the bottles with their teeth. As the night wears on, entertainment arrives in the form of a sensual belly-dancing routine performed by a dusky skinned woman in diaphanous veils and jangling golden coins. The heady combination of food, raki and well-toned skin may have an intoxicating effect on the characters, particularly those that have an Attraction to Members of the Opposite Sex.

After the belly-dancing is complete, the open grass-covered area in front of the head gypsy's table is cleared. An expectant hush falls over the entire camp. Bey leans over to the agents and explains it is now time for the two girls to resolve their blood feud. The doors to two adjacent wooden wagons are thrown open and from each emerges a supple-bodied young gypsy girl. Both seem about eighteen years old and have well-toned and somewhat muscular bodies. As soon as the two catch sight of each other, their faces become contorted with hatred and they immediately run to attack each other. They are held back by other

gypsies, who drag the struggling girls to the area in front of the head table. The chief gypsy speaks to the two girls for a moment and they cease their struggling. The men depart as the two girls move to opposite ends of the grassy circle. Each girl removes her coloured scarf and ties it about her waist. Then, at a word from the chief, the two race forwards to engage one another in unarmed hand-to-hand combat.

The Gamesmaster can either relate the desperate struggle between the two girls in a narrative fashion, or may elect to run a few rounds of combat between the two. The two girls have identical statistics.

VIDA & ZORA, GYPSY GIRLS

STR: 11 **DEX:** 11 **WIL:** 10 **PER:** 8 **INT:** 8

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (8/18), Driving (2/12), Gambling (4/12), Hand-to-Hand Combat (10/21), Pickpocket (3/14), Riding (3/12), Seduction (9/18)

HEIGHT: 5'4"	SPEED: 2
WEIGHT: 105 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 18	STAMINA: 28 hours
APPEARANCE: Striking	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 0	CARRYING: 151-210 pounds
SURVIVAL POINTS: 0	WEAPON: None

Stopping the Fight

The fight between the gypsy girls forms the crux of Bey's plan to disgrace the agents. Drawing on his own experience as an agent, he reasons that the visiting British agents will not be able to sit idly by and watch two women engage in such an unseemly display. He is counting on the agents to intervene somehow to stop the fight; if they do so, the remainder of his play as outlined below can take place. If for some reason the M.I.6 agents seem reluctant to play into his hand, Bey will first try subtle intervention to prompt the expected reaction. He will whisper to the agents, "such a shame that such fine looking girls should behave in this way." If that does not prompt a reaction, he will become more blunt, "I am not sure that civilised men like us should be made to see women behave in such a fashion!" If Bey's efforts still come to naught, he will eventually stand up and stop the fight himself by speaking to the head of the gypsy troupe.

If the characters have intervened somehow in the fight between the girls, even if only by standing up and making it clear that they disapprove, the camp falls silent. The girls stop their wrestling. All eyes turn to the gypsy chief, who wears a clearly displeased expression on his unshaven face. Again using Bey as a translator, the chief talks to the dissenting characters. He states that they have insulted



the entire camp by showing their contempt for the Gypsy way. If they do not wish to allow the gypsies to settle this dispute according to their tradition, then the characters themselves must adjudicate! With a smirk he says, "Yes, you must judge these girls for yourself."

In the case where Bey has stopped the fight himself due to inaction on the part of the characters, a similar scenario unfolds. Bey will furiously talk with the gypsy chief who will ultimately relent, stating that the honoured visitors to the camp (the characters) must judge the dispute.

While the entire conversation between Bey and the gypsy will appear tense and fiery, it is in fact anything but. Bey has in fact engineered this entire scenario: he has paid the gypsy chief a substantial amount of money to hold the fight between the girls on this particular night. The chief is actually acting under Bey's instructions to allow the characters to resolve the girls' blood feud.

Once the head of the gypsies has made his pronouncement, the demeanors of the two girls changes drastically. Immediately, the poisonous expressions disappear, to be replaced by flirting glances at the characters. The two hastily converge on their British judges, fawning on them with abandon. The girls will fetch more food for them, get more drinks, even offer to clean their shoes and clothes, or sew for them. Each time one girl makes an offer the other will try to make an even more elaborate or grand offer. It will not be long before the two attempt to convince the characters to return with them to one of the wooden wagons.

It is Bey's intention that the characters should seduce one or both of the girls in the wagon. Both

girls' wagons have been fitted with secret cameras that will record the liaison, for later exposure to the world.

If, for some reason, none of the characters takes the initiative in seducing Vida or Zora, the girls themselves will likely attempt to make the first move themselves. In this scenario, the Gamesmaster may wish to use the Seduction rules against the characters to see if they can reduce the approaches of the gypsy beauties. Characters who have partaken of the potent raki at dinner will be easier to seduce (+1 Ease Factor to the girls' rolls), as will any who admired the belly-dancing display (a further +1 Ease Factor).

The Morning Raid

Unbeknownst to Bey, his little scheme at the Gypsy Camp is rounded off by an event not at all of his planning. While Bey's plan to trick the Russians by fitting his Rolls Royce with dummies succeeded in fooling some of Krilencu's men, a few also observed the second car and ultimately guessed Bey's real location. Overnight, Krilencu and his men have driven from Istanbul to the Gypsy compound in a large truck. Just after dawn, when the camp is only just beginning to stir, they strike. The peaceful morning silence is shattered by the splintering sound of the large truck being driven straight through the two wooden gateways protecting the camp. So rapid is this assault that the gypsy sentries have no time to pre-warn those inside. Immediately after the truck has broken through the gates, it pulls to a halt, narrowly avoiding crushing Kerim Bey's car. Krilencu and eight of his men emerge, and immediately attack the surprised gypsies.

Krilencu's main objective at staging this brazen daytime raid is simply to kill or maim Bey and the characters, as perpetrators of the Covert War. Any of the hated gypsies that are eliminated during the raid are pure bonuses.

The gypsy men will fight hard to defend their camp, and the combat will quickly grow to be a large one. The Gamesmaster can run the whole thing as a huge combat, with Bey, the characters and a dozen or so gypsies on one side and Krilencu and his thugs on the other. This will probably be a time-consuming battle to run. Groups which are less combat-hungry may appreciate a more narrative approach where the Gamesmaster describes the overall flow of the battle and runs a few spot combats involving the principal characters. Statistics for Krilencu's men and the gypsy men can be found in Part III: D, The Covert War.

At some point during the combat, the Gamesmaster should call for all characters to make



a PER roll at Ease Factor 5. Any who succeed will spot a familiar blond figure – Donovan Grant – nestled in one of the high archways along the Western wall. In the heat of the battle it will prove impossible to tell exactly what Grant is doing. In reality, he will most likely do little more than observe – like Krilencu and his mob, he has tracked Bey and the characters here despite their ruse. If any of the characters are having a tough time, and appear to be in serious danger from Krilencu's men, Grant may decide to intervene by sniping one or more of the Bulgarians from his high perch. In any instance, Grant will ensure that both during and after the combat he cannot be captured or interrogated by either party.

Eventually the raiders will be overcome by the superior numbers of the gypsies. As soon as two or more of Krilencu's men fall, either killed or incapacitated, the remainder will flee back to the truck which will reverse back through the gate and escape. A search of the fallen Bulgarians discovers nothing more than their identity papers and consular passes (although the latter may be of interest to the characters).

Depending on how the combat proceeded, there may be several injured gypsies and some or all of the characters may have sustained wounds. Bey also may have been hurt, although he should not have been killed during this conflict. The gypsy chief also survives the raid. If the characters fought against the Bulgarians, he will be firmly of the belief that it was the actions of the brave British agents that turned the tide in the battle. He magnanimously agrees to forget all about the earlier slight the characters made to his people. If the characters' actions were truly remarkable, the chief will slap each of them on the back, proclaiming them to be "true gypsy".

F. Investigating Grant

Throughout much of their time in Istanbul, the characters will be under the watchful eye of the M.I.6 counter-intelligence agent, Donovan Grant. Initially, this surveillance will be motivated by a suspicion that the characters may be part of an inside operation to sell classified information to the Russians (actually a crime of Bey's). After watching their movements for a while, Grant will most likely change his opinion once he witnesses the characters being threatened or attacked by the Russians or Bulgarians in the Covert War. Even after he has decided they are honest agents, Grant will still not reveal himself for fear of breaking his deep cover. He will however work to help the characters wherever possible, for example by sniping Bulgarians who are just about to injure a character.

The gamesmaster should arrange to have Grant appear in the background of several scenes the characters encounter in Istanbul. While subtlety should be exercised in staging such appearances, it is important that the characters gain the sense on several occasions that a mysterious blond man is following them. The situations in which Grant is sighted should probably be orchestrated such that the characters have no real opportunity to chase or attack him. Use the encounter in the airport (Part III:A, Ataturk Airport) as a template. If Grant is ever cornered by the characters he will deny any knowledge of them, claiming to be a simple sightseer in Turkey on vacation. Under no circumstances should the gamesmaster allow Grant to be killed during this part of the mission: he is destined to play an important role later on.

Asking Bey

Characters who feel uneasy at the frequent and elusive appearances of the mysterious blond man may seek to find out more about him by questioning Kerim Bey. Kerim knows only that the stranger has only been in Istanbul for a couple of weeks, but has spent most of that time watching arrivals and departures at the airport and train station. He has also been seen monitoring comings and goings from Bey's carpet stall. While he has no idea who this man is, Bey will do his utmost to give the impression that he is a threat to the characters, and indeed is actively out to place them in peril. His motivation in painting such a picture is simply to set this blond man up as a threat which can be used to draw attention away from any unsavoury actions Bey himself deliberately or accidentally undertakes.

Intercepted

On the second day of the characters' stay in Istanbul, Kerim Bey will contact them to inform them that he fears that someone is monitoring their activities. Indeed, his regular surveillance of the normal frequencies used for coded communication has picked up a transmission, which his eldest son was able to decode. The message, which is provided as a player handout, seems to describe the movements of the characters. Bey has no idea who sent this message, or to who it was destined, although if the seeds of doubt about Grant have already been laid, Kerim will be sure to hypothesize that he may well have been the culprit.

The message was indeed sent by Donovan Grant. It was a regular communication sent to M.I.6 in London describing his observation of the characters' arrival in Istanbul and noting that they may be involved in the affair he is investigating. The message was encoded with one of M.I.6's normal codes, which explains how Taksim Bey was readily able to break it. Any character with the Cryptography field of experience who examines the transcript and who succeeds in a EF 5 PER roll recognises phrases commonly used in M.I.6 coded messages.

The Chess Column

At some point during a meeting between the characters and Kerim Bey, a seemingly inconsequential event will occur – somehow, by accident, a yellowed piece of paper will fall from one of his pockets to land on the ground or a table. The paper might be caught in Bey's handkerchief when he pulls it out of his pocket, or it might fall from his wallet when he pays the bill at a local restaurant. Regardless of the circumstances, the characters gain a glimpse of a column torn from a newspaper, apparently reporting the result of an important chess match or tournament. This would normally seem to be an utterly insignificant find, except for the fact that the newspaper column has been heavily annotated by hand in black pen, with several moves circled and the message "COME TO VENICE TO RECEIVE YR MISSION – #3" written along the bottom. The unusual chess column is provided as a player handout.

The true significance of the paper is that it is a decoded message from TAROT to Kerim Bey, calling him to a meeting on Karl Ferenc Skorpios' yacht, currently moored in Venice. It was at this meeting that Bey received his final instructions for his part in the TAROT plan. Kerim should have destroyed

the paper but, distracted by his anguish at recent developments, evidently did not.

When the chess column is accidentally revealed by Bey, his first reaction internally is that this has marked him as guilty. His swift mind, however, quickly latches onto a plan. The gamesmaster should make a EF 5 Charisma roll for Kerim – if he succeeds, his temporary moment of panic is sufficiently smoothed over by his confidence and silver tongue so that nobody notices. He immediately works to improvise a tale which will draw suspicion away from himself and cast it onto someone the characters already suspect – the blond stranger who has been following them. The gamesmaster can decide upon

the exact story weaved by Kerim; one possibility is that he will calmly say that this paper is something that one of his sons found in a telephone box shortly after it was vacated by the Blond stranger, who he was tailing.

By tailoring exactly how credible Bey's concocted story actually is, the gamesmaster can control the level of suspicion the characters will have of Bey. While this event should certainly leave some doubt in the characters' minds about Bey, pointing too much suspicion his way could cause later sections of the mission (mainly Part III: I, The Orient Express) to require some significant retooling.

G. Russian Consulate

The Russian Consulate in Istanbul is one of the key locations in this adventure. Located in the old city, a few narrow streets away from the majestic dome of the Saint Sophia Mosque, the building is used for legitimate consular business as well as less-official business. The basement of the building is actually a hidden stationhouse for the KGB, from which they run Soviet espionage operations throughout Turkey and beyond. As a relatively major regional stationhouse, the hidden KGB basement is equipped with the latest in Russian communications and coding equipment, including the SPECKTOR decoder (used only occasionally, for the most secretive of communications). It is this decoder that the characters will be trying to obtain as their primary mission objective. Retrieving the device, however, will be complicated by the numerous security devices and armed guards which protect the KGB installation, as well as the fact that access passes are required for many areas in the building. A clever plan will be required (see Part III:H, Stealing the SPECKTOR for some of the possible approaches).

Physical Description

The Russian Consulate building is a large two-storey mansion built in a Western style which clashes terribly with the ancient Turkish buildings which surround it. Sited on the corner of two relatively busy streets, the building itself is surprisingly difficult to see, hidden as it is behind lush green gardens that surround it. This, coupled with the tall metal fences topped with barbed-wire protecting two sides of the block and tall concrete walls protecting the other two, lends the place a distinct aspect of secrecy.

There are two gates in the formidable perimeter: a pedestrian gate at the front admits individu-

als who have legitimate business with the Russian Consul or his staff. Around the corner from this gate, a second entrance permits vehicular access, usually just providing a means of the official consular vehicles getting to and from the garage at the rear of the compound. Both gates bear the distinctive logo of a sickle circled by laurel wreaths, and are each guarded 24 hours a day by an armed guard.

MAIN CONSULATE BUILDING

The ground floor of the Consulate building houses the administrative offices of the Consul, Vladimir Spassky, and his staff, as well as containing expansive and majestic areas for entertaining foreign dignitaries and the like. Most areas on this floor are restricted, meaning that individuals are only permitted access if they hold a blue or red access pass. The exceptions to this are the reception area and the main administrative office (marked Outer Office on the map in the centre of this booklet) which may also be accessed by means of a "Visitor" pass issued at reception. It is quite common for ordinary people to come and go from these parts of the Consulate, either to arrange visas for travel to Russia (if not Russian) or to get replacement passports (if Russian), or for a variety of other routine inquiries. Because of the frequency of such "Visitors", it is quite quick and easy to obtain such a pass – the staff at the Reception desk require only a name and the nature of the applicant's business. Note that being found in a restricted area of the building with only a "Visitor" pass is treated as a serious offence, and will almost certainly result in the characters being handed over to the KGB.

The second floor of the building is smaller and less grandiose in décor. Spassky himself lives on this



floor. There is also a guest bedroom which can be used for housing visiting dignitaries from Russia; at present it is empty.

THE ACCOMMODATION BLOCKS

Behind the main Consulate Building, nestled between the garage outbuilding and the lush green sculptured gardens, stand four transportable-style buildings used for temporary accommodation of administrative or security personnel. The buildings are of plain and functional construction, sparsely furnished with old, faded furniture and cracked fittings. Each of the four buildings has barred windows and is secured by two cameras and a motion-detector (whose signals are sent to the main guard console in the KGB stationhouse). This security is nominally to protect those housed in the accommodation blocks from danger, although it is more often used to turn the accommodation block into a temporary detention centre.

In the course of the adventure, Tatiana's clandestine meetings with the agents may come to the attention of the KGB or the Consul. In either case, the cryptographic clerk will be invited to stay for a few days in one of the accommodation units, to protect her from "undesirable foreigners who seem to have an unhealthy interest in her." Such an invitation cannot, of course, be refused. Indeed, if such a situation arises, Tatiana will not even be permitted to return to her apartment to pick-up clothes and the like. Instead a Bulgarian agent will be dispatched to search the place and bring back the requested items.

If Tatiana becomes detained in an accommodation block, the characters may wish to break in and release her prior to their flight from Istanbul. Such

an operation will be risky: see the "Getting In" subsection below to determine the number and location of guards in the compound. The security systems are identical to those found in the KGB Stationhouse, and may be bypassed or deactivated in an identical fashion (see the section below).

The KGB Station House

The basement of the Russian Consulate houses an extensive KGB stationhouse, one of the Soviets' larger spying centres for the region. The place displays an air of functional unsophistication – the walls are painted grey and, like the ceiling, are criss-crossed with numerous pipes and runs of bare electrical wiring. Access to the basement is quite tightly controlled: only those with a red access pass will be allowed past the guard station at the foot of the stairwell. The guard which mans this station has been ordered to shoot to kill anybody acting suspiciously.

Despite its primitive appearance, the KGB stationhouse actually houses a large assortment of state-of-the-art devices, including many security cameras and sensors. The locations of the various types of security devices are shown on the map. Information from all security sensors is fed to the main guard console, located just outside the communications centre. Characters may, of course, wish to bypass or deactivate some or all of these security devices.

1. The **security cameras** located around the basement (and also outside the accommodation blocks behind the consulate) can be disconnected from the power by an EF 5 Electronics roll; alternatively they can be destroyed with a bullet or any blow which causes a Light Wound or better. Note that the cameras have an effective range of about 10 metres.
2. The **motion-detectors** in the skylight (and outside the accommodation blocks) are more difficult: a bullet or blow will certainly stop them from operating, but will also sound the alarm throughout the complex. Properly deactivating such a sensor involves approaching the sensor extremely slowly (a EF 2 Stealth roll is required) then succeeding in an EF 4 Electronics roll. Note that the motion-detectors have an effective range of 4 metres; this means that in the skylight region there is a very narrow section between the sensors that is not monitored.
3. The **key-locks** throughout the Consulate and KGB Stationhouse can be readily opened with a normal EF 5 Lockpicking roll.
4. The **combination locks** found on several filing cabinets and the main vault in the KGB Stationhouse can be opened by a Safecracking roll at EF 4.

5. The **pass reader** protecting the door to the communications room is very secure – an EF 4 Electronics roll can deactivate it, jamming it closed. To bypass the reader and open the door, a character must succeed in both an EF 3 Electronics roll and a EF 3 Lockpicking roll.

Deactivating or destroying one or more of the security devices in the KGB stationhouse will eventually be noticed by the guard manning the main guard console outside the communications room. Every two minutes after the first such system has been eliminated, the gamesmaster should roll a Perception roll for the guard on duty (use the statistics of an average Bulgarian thug as found in Part III: D, The Covert War). The Ease Factor is determined by the number of systems that have been knocked out: for one system, the roll is EF 4, each additional system the characters eliminate adds 2 to the EF up to a maximum of 10.

Note: *Depending on the exact time period you have chosen for running the mission (see Part I: B, The Temporal Setting) you may wish to change the description of the various security devices to seem more or less high-tech. In the 1950s, for example, the cameras should be boxy and issue an irritating hum, while in the modern day, most of the devices should be sleek and highly computerised. In any case, the difficulty of bypassing or deactivating the devices will remain the same.*

THE COMMUNICATIONS STATION

The KGB stationhouse includes an extensive communications station which serves both as an interceptions station for British and other foreign communications, and also as a secure facility for communicating information to Moscow. Access to the communications station is even more restricted than entry into the KGB stationhouse – only those with a special red access pass with a golden sickle imprint will be able to open the door to the station, by running their pass through the reader next to the door.

The room is dominated by a cluster of perspex-walled cubicles in which sit Russian and Bulgarian KGB radio operators and transcribers. Off to the side is a somewhat larger and more comfortable cubicle at which sits the “watch commander.” The communications room is staffed with a commander and four radio operators 24 hours a day.

Around the walls of the communications room stand numerous book shelves and filing cabinets, holding a range of documents in several languages. These include foreign dictionaries, code books and intercepted communications. Off to the side of the room is a lock-up vault which houses the daily sets



of code-words as well as details of all KGB recent and current operations throughout the Balkans.

Along the West wall of the communications room stands a long table which houses several bizarre-looking electronic devices. These are all Russian cryptographic hardware: encoders and decoders. The SPECKTOR sits on this table amid the tangle of wires and flashing lights. Unless characters have received a detailed description of the device from Tatiana, or have Tatiana with them, their chances of picking the SPECKTOR from amid the sea of high-tech coding devices will be slim. Characters must make a PER roll to determine which device is their target: the Ease Factor will depend on the amount of information they have about the decoder. Armed with a basic description of the device, the characters' EF is 3, detailed notes from Tatiana describing the decoder and its location might make the EF as high as 7. Players who state that their characters are recollecting the M.I.6 dossier photograph of the SPECKTOR gain an additional +3 EF. If the characters have no reliable information the, characters should still be allowed an EF 1 Sixth Sense roll to see whether their “gut feelings” can single out the all-important device.

Depending on the course the mission has taken prior to the characters breaking into the KGB stationhouse, the Russians may have become aware that M.I.6 agents have been expressing interest in the SPECKTOR. If such has occurred, the extraction of the device will be more difficult due to additional guard patrols. Furthermore, the head of the Bulgarian thugs, Boris Krilencu, will be present (assuming he is still alive) within the communications room to provide additional security. This gives the gamesmaster an ideal opportunity to turn the theft of the SPECKTOR into a final showdown between the characters and Krilencu. For dramatic effect,

Krilencu will most likely wait until the characters have just located the SPECKTOR then emerge from a hidden place (maybe the vault). By his nature he is not the type of villain to give a long-winded monologue; instead he will just attack.

THE MEETING HALL

The other large room within the KGB Stationhouse houses the sumptuous and spacious meeting hall the Consul uses to convene secret meetings with visiting KGB officials and his own Bulgarian thugs. The hall is dominated by a large polished wood meeting table, with seating for eight. Four raised areas in the corners of the room provide additional seating for “observers.” Maps and diagrams cover the walls.

Despite being some metres underground, the meeting hall is partially lit by natural light. The northern wall is a large plate glass window beyond which is a long narrow area with a glass-tile ceiling. The glass tiles are part of the large courtyard situated immediately behind the central wing of the main Consulate building. With some care, individual tiles can be lifted allowing entry into the narrow skylight area, although this space is protected by two motion detectors. Characters who attempt to use such means to enter the meeting hall will need to get past the sensors and also to cut their way through the 1cm thick plate glass wall (a special cutting device will be required; the less subtle approach of using bullets is dangerous – five kills will shatter the glass, but there is a 20% chance that a character is hit by a ricocheting bullet for a wound equivalent to a QR 3 hit with the weapon).

Another notable feature of the meeting hall is the large fireplace in the Eastern end. Located immediately behind and below this fireplace is Kerim Bey’s secret observation station. From this sewer location he can raise a periscope into a hidden channel in the fireplace itself and observe (but not hear) the meetings which occur in the hall. Bey can reach this surveillance point by traversing various underground tunnels and poling a flat bottomed boat across the Sunken Cistern (Yerebatan Sarnici) built thousands of years ago by the Emperor Constantine. If the characters express any interest in goings on at the Russian Consulate, Bey will suggest they accompany him to the observation point to check up on the KGB. The gamesmaster should determine what the characters witness based on his or her timetable of events. The most likely sight they will observe is a meeting between the Russian Consul Spassky, his paid thug Krilencu and the head of So-

viet Security in Istanbul, Benz. If it suits the gamesmasters timetable, the characters may also see Tatiana briefly enter the room to hand a decoded message to the Consul or Krilencu before leaving.

THE CELLS AND INTERROGATION ROOM

The KGB Stationhouse has a small interrogation and detention area to the West of the main entrance stairs. The detention room has two basic cells with standard key locks and is monitored by two security cameras. Characters captured by Bulgarian or Russian agents during their time in Istanbul will almost certainly end up in these cells.

The interrogation room is adjacent and consists of little more than a table and two chairs. Captured characters can expect to spend a considerable time in this room, being interrogated by Krilencu to reveal their mission. Krilencu will make only one Interrogation attempt – if the character or characters have not revealed the information he seeks, he will move on to more direct means, employing his fear-some Torture skill.

Behind a curtain is a gurney to which Krilencu and his KGB operatives can strap uncooperative subjects and inject a Scopolamine/Morphine mixture before attempting Torture. This is dangerous: on a roll of 95 or greater, the victim of a Scopolamine injection dies as a result of toxic overdose of the drug. For each additional Torture attempt beyond the first, there is an increase of 10 percent in the chance of the victim dying; for example, on the third attempt at Torture involving Scopolamine, the victim will die on a roll of 75 or greater. A character may expend Hero Points to survive rolls which would otherwise indicate his or her death. Krilencu will at this stage conclude (quite correctly) that the drug is no longer of use in further interrogations. Scopolamine used in conjunction with Morphine is worth a +3 modifier to a Torture attempt.

OTHER AREAS

The KGB Stationhouse also contains a large office area where the more routine aspects of running a secret spying facility are administered. It also houses a briefing room, used in this adventure primarily to hold regular mission briefings for the Bulgarians who are fighting for the KGB in the Covert War (see Part III:D, The Covert War). There is also a dining room and cellar area, both of which get used only occasionally when secretive VIPs visit the Consulate.

Getting In

Characters arriving at the front gate of the Consulate during normal office hours (9AM to 2PM and 3 PM to 7 PM) will be challenged by the armed guard who mans the entrance. If they can provide a plausible reason for being admitted – applying for a Russian Visa, or requiring a replacement passport, for example – they will be ushered through the heavy metal gate and directed to the verandah of the main building. The guard will return to his post, assuming the characters will follow his directions to the main entrance.

If the characters enter the main building, they will immediately find themselves in the spartan reception chamber where they will again be questioned as to their business. They will be forced to sit for several minutes on hard wooden benches while their particulars – name and nature of business – are recorded. They will then be given a green “Visitor” pass and directed to the west wing corridor and told to follow the passage to the second door on the left. Characters who follow this direction find themselves in the grandiose outer office where they will be again told to be seated, and that a consular official will be with them shortly. It is inevitable that characters who wait to see one of the minor Russian bureaucrats will be sitting for well over an hour before being granted an audience. The official will be stiff, formal and inflexible in all his dealings and will seek to get the characters to leave as soon as possible.

Characters who use their access during daylight hours to snoop around in places they are not supposed to will find it relatively easy to do so. During the day the grounds are not patrolled by guards. Inside the building there are many consular staff, all of who should theoretically challenge anyone who is not wearing a pass (or who is wearing a green “Visitor” pass outside of the designated visitor areas) although in practice most will not notice, particularly if the characters appear to know what they are doing. Characters who are in the building without proper authorisation who are discovered (e.g., because they are acting suspiciously) will be challenged and detained by the civilian staff. Eventually the guard from the rear gate will come into the building to take control of the situation. Depending on their actions, such characters may be ejected from the Consulate, arrested and handed over to the police, or quietly passed to the KGB agents resident in the building’s basement. In any event the guard from the rear gate will ensure that he returns to his post within 5 minutes.

At night time (and during the lunch break when the Consulate is mostly deserted) security around the grounds is tighter. As well as the guards occupying the two gates, there are another two guards who

individually patrol the grounds, one making a clockwise sweep around the building, the other following an anti-clockwise path. It takes each guard to approximately 7 minutes to complete a circuit. The gates themselves are of a strong metallic construction and are secured at night by a heavy mechanical lock (EF 2 Lockpicking roll to open). The fences are a little over 11 feet tall and topped with barbed wire, while the stone walls which mark the northern and eastern perimeters are 15 feet tall (each forming the rear wall of an ancient block of uneven apartments).

The entire basement area (the KGB Stationhouse) is guarded 24 hours a day: one guard is located at the bottom of the stairwell, and will permit only holders of the special red access passes to enter. Another guard is stationed in the large corridor, while a third is located in the security console room immediately outside the communications room.

All guards in the Consulate compound have identical statistics to the Bulgarian thugs listed in Part III:D, The Covert War. Guards manning the entrance gates and patrolling the grounds all have blue Consular access passes, while those in the secret KGB basement area all have red passes. Only the guard monitoring the security console holds a pass granting access to the communications room (red with a gold sickle). All Consular and KGB guards operate on 8 hour shifts; at any time there are usually 4 off-duty guards resting or sleeping in the rearmost two accommodation units.

THE CONSUL’S BALL

Another option for gaining access to the building after hours is to arrange an invitation to one of the spectacular balls the Consulate holds every Friday night. These are formal affairs at which stylish dress is the norm, as are an enticing array of exotic cocktails and even more exotic women. Spassky, the Consul, hosts these celebrations primarily as a personal excess, although they also serve as a useful cover for clandestine meetings and drop-offs. The guest list to one of Spassky’s balls is drawn from very influential local figures and any and all Russian officials stationed in (or just visiting) Istanbul. Even Krilencu attends such social occasions, although he spends most of the evening standing alone in a corner looking uncomfortable in his ill-fitting suit and scrutinising those on the dance floor.

Getting an invitation to the Consulate Ball is not easy. The characters can attempt to gain inclusion on the exclusive list by impersonating an important Russian official (success in an EF 2 Disguise roll will fool a Consular official, tricking the Consul himself requires an EF 1 roll). Alternatively, bribing or seducing one of the officials responsible for compiling the list might suffice. If the characters are

eager to attend but cannot come up with a plan, a generous gamesmaster might allow Kerim Bey to pull some strings (if Bey succeeds in an EF 3 Persuade roll the characters are in).

Vladimir Spassky, Russian Consul to Turkey

STR: 7 **DEX:** 9 **WIL:** 9 **PER:** 10 **INT:** 12

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Charisma (11/20), Driving (2/12), Gambling (2/12), Hand-to-Hand Combat (2/9), Local Customs (13/23), Pickpocket (10/19), Riding (4/14), Seduction (12/22), Sixth Sense (4/15)

ABILITIES: Connoisseur

HEIGHT: 6'3"	SPEED: 2
WEIGHT: 230lbs	HAND-TO-HAND DAMAGE CLASS: A
AGE: 64	STAMINA: 28 hours
APPEARANCE: Plain	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 52	CARRYING: 101-150 pounds
SURVIVAL POINTS: 1	WEAPON: Tula Tokarev

IDIOSYNCRASIES: Speaks with a silver tongue, but cannot cover the fact that he is insincere about most things. Scratches back of neck regularly.

INTERACTION MODIFIERS: Reaction (0), Persuasion (-1), Seduction (-1), Interrogation (+3), Torture (+3)

FIELDS OF EXPERIENCE: Economics/Business, Fine Arts, International Law, Law, Political Science

WEAKNESSES: Claustrophobia, Gambling

BACKGROUND: Vladimir Spassky has been the appointed Russian Consul to Turkey for the past five years. Prior to this appointment he held a number of minor diplomatic positions in Moscow, most of which he was forced to resign from following accusations of theft. Spassky's problems in the past have stemmed from his insatiable appetite for gambling, something which has kept him constantly in debt.

Part of Spassky's duties in Istanbul include the running of the KGB Stationhouse situated in the basement of the Consulate building. In conducting these responsibilities as spy-master he prefers to take a 'hands-off' approach, relying heavily on Bulgarian thugs to conduct most of the operations in the city. To deal with the special threat posed by the M.I.6 agents in Istanbul, he has chosen to bring in a notorious killer, Boris Krilencu, who has performed several dirty jobs for him in the past.

H. Stealing the SPECKTOR

Unless the characters have gone completely off track, or have forgotten the aim of their mission, their adventures in Istanbul will eventually focus in on the task of liberating the SPECKTOR decoder from the basement of the Russian Consulate building. As described in the previous section, this task is somewhat complicated by the relatively tight security surrounding the Consulate (and in particular the KGB stationhouse in its basement). Balanced against this, however, is the fact that the characters have indirect access to an informed insider – Tatiana – who can provide details of the various security measures, thereby allowing them to plan a break-in which will go unnoticed.

Plans and Blueprints

Characters who dive in and attempt the break-in without having any prior information about the building they have targeted will likely find their assignment heavy-going. Indeed, such approaches will more likely than not end in failure. To avoid such an outcome, the gamesmaster should encourage players to put some forethought into planning the perilous operation the characters will be undertaking. The first step in such planning will almost certainly be gathering information about the target building. This can take the form of a legitimate (or less-than-legitimate) visit to the Consulate; see Part

III: G, Russian Consulate for means of getting into and out of various parts of the secured building. Alternatively, the gathering of information about the building can be undertaken in a more indirect manner by seeking out plans and blueprints for the structure (in particular the basement area, which the characters are likely to know holds the SPECKTOR).

Like most buildings in Istanbul, the Russian Consulate building has original architects' blueprints lodged with the city's government administration offices. If asked, Kerim Bey will know this, and will also volunteer to undertake the complex administrative process of requesting a copy of these original plans. The offices are open only during normal working hours (9 AM – 2 PM and 3 PM – 7 PM weekdays) and there is usually a long line snaking around the smoke-filled windowless office. Any request for the Consulate blueprints will succeed on a QF 3 or better result on an EF 5 Local Customs Roll. The amount of time before the copy is ready can vary: normally such requests take a full day, although this can be shortened with a QF 2 or better Persuade roll (bribes grant a +2 modifier). With a QF 2 result, the papers are available in 6 working hours, a QF 1 result means they are ready in 3 working hours.

If the characters request blueprints for the upper floors of the Consulate building, the gamesmaster should describe a fairly nondescript configuration of rooms and corridors. There is noth-

ing particularly noteworthy. The gamesmaster should be prepared to answer any player questions about the layout based on the maps found in the centre of this booklet; he or she may even find it useful to prepare a sketch map version of these maps for players who have requested such blueprints.

The architects' blueprint of the Consulate basement is of much more direct relevance to the mission at hand. This plan is shown on one of the hand-out sheets. The layout is quite accurate – with the exception of a couple of minor modifications made in the past few years (the cells and the skylight), the floorplan completely matches the current configuration of the basement as used by the KGB. This map, of course, has no information about security devices and guard placements.

If the characters ask Tatiana to sketch out a map of the KGB basement area, she will be able to do so given at least a few hours. As described in Part III: C, Investigating Tatiana, the characters will need to arrange some form of clandestine meeting or drop-off in order to get this map from the Russian. Anything too overt will almost certainly come to the attention of the Soviet Security men. Tatiana's map is also provided as a player handout: while it is less complete in that it only covers the basement areas Tatiana has visited, it is extremely valuable due to its marking of several of the security measures.

Access Passes

Any plan that involves the characters gaining legitimate access to restricted sections of the Russian Consulate building will need to include some scheme for obtaining the appropriate access passes. As described in the preceding section, there are only a few areas on the ground floor which require no official pass to enter (or a "Visitor" pass), most require a blue pass. All areas of the second floor require a blue pass. Entry into the basement requires a red pass, while access to the most sensitive area – the communications room – requires a special red pass with a golden sickle (which has a swipe strip on the back).

During their adventures in Istanbul, it is possible that characters may obtain some of these passes. Any occasion during the Covert war (Part III:D, The Covert War) when the body of a KGB or Bulgarian thug is recovered, it will be found to be carrying one of the blue passes. There is a handout of such a pass made out in the name Kristo Stojanov. Searching the apartment of the leader of the Bulgarians, Krilencu, will reveal his red pass hidden in a gaudy tea tin. This pass is also provided as a player handout.

There is no easy way for characters to obtain one of the red and gold passes, however. During the day several people carry these passes while they are working in the communications room. The guard on duty just outside that room, at the central console, also carries such a pass. These special passes are not permitted to leave the basement area: workers and guards pick their red and gold passes up when they arrive from their lockers in the main basement corridor, and deposit the passes back in the same lockers when their shift is done. Tatiana is intimately familiar with this procedure, and can describe it to characters who ask.

An Explosive Entrance/Exit

In discussions with Kerim Bey, the characters will probably learn that he has access to the sewer tunnels immediately adjacent to the basement of the Russian Consulate. Characters may plot to gain access to the KGB stationhouse by using explosives to blow a hole between the basement (the meeting hall, in fact) and the sewer. If this plan is presented to Bey he will initially (pretend to) oppose it: by placing such an explosive charge, his secret listening post will be destroyed, and his access to the foundations of the building will be forever revealed. The future of M.I.6's ability to monitor the Russians in Istanbul could be ruined. Kerim will push this line only so long as the characters seem to have another means of gaining entry to the Consulate: at the end of the day his job is to ensure the theft of the SPECKTOR is successful. Character attempts to persuade him from his hardline stance will succeed with surprising ease.

Staging an explosion in the basement of the Russian Consulate is a fairly unsubtle exercise, and will cause general havoc throughout the KGB stationhouse and the Consulate above. As soon as the blast occurs frightened staff will begin locking their safes and running towards the emergency exits. In the basement all staff except for guards will begin evacuating up the entry stairway. The general chaos coupled with the dust and smoke caused by the explosion will make it relatively easy for characters to get past guards without being challenged. Note, however, that under no circumstances will the guard at the main console abandon his post. Furthermore, while there may be a rush of people leaving the communications room, the swipe-access entry door to that area will remain closed for much of the time. This will not pose a problem for characters who have a red and gold pass (or who have Tatiana along with them), but for others it will mean incapacitating or killing the guard to obtain his access pass.

I. The Orient Express

Once the M.I.6 agents have their hands on the SPECKTOR decoder, their thoughts will likely turn fairly quickly to leaving Istanbul, preferably with Tatiana. If consulted, Kerim Bey will be most emphatic that the only realistic option for making their escape is by train. There are few boats direct from Istanbul to Western countries, and all are too slow to outrun the expected pursuit. Air travel is also an unattractive option, largely due to the security and the lack of anonymity. If characters want to explore other options, the Gamesmaster should allow them, but ultimately they should conclude that the Orient Express is the only true option. The remainder of this adventure is written under the assumption that the characters and Tatiana depart on this train; Gamesmasters whose characters escape the city by other routes will need to adapt the material.

Arriving at Sirkeci station in the heart of the central Sultanahmet region of the city (near both the Russian Consulate and Kerim Bey's station house), characters will find the Orient Express waiting to depart. In fact they will need to hurry just to make sure that they do not miss the train. Kerim Bey will insist on accompanying the characters on their journey: he smiles as he says that he has all the details of the escape plan, so they might as well bring him along for the ride.

As the characters climb aboard their carriage, they are transported into a sumptuous and exotic world: polished wood and brass fittings are everywhere. In their compartments (Bey has booked one for each pair of characters, and another for himself), characters find a glossy colour brochure outlining the luxuries they can expect to enjoy on this legendary train. This brochure is reproduced as a hand-out in the mission folder.

Any characters not totally overcome by the lavishness of their new surroundings, and who is watching the platform just prior to the train's departure might see Benz, the Russian Internal Security agent, board the train. Characters need to succeed in a PER roll at Ease Factor 3 to notice him among the bustle, and only those who have previously met Benz or seen him at the Consulate will know who he actually is.

A Relaxing Train Journey

The first part of the train journey is relaxing and uneventful. Gamesmasters should use this as a natural lull in the pace of the adventure, following on from the excitement of the SPECKTOR theft and preceding the later action on the train. This is a good period to indulge in a little roleplaying, particularly

between the characters and Tatiana (assuming she is accompanying them). How has the relationship between the Russian and her supposed "love" developed? How has her reaction to the characters changed? Has she become genuinely attached to one or more of the characters? All these questions should be answered by interactions between Tatiana and the characters, both in Istanbul and in this brief respite.

Also during this part of the journey, Bey will outline his plan to the characters. He gives them each a fake passport and a cover story, Tatiana (if present) receives similar. Bey explains that he has a good relationship with the conductors on this train and they will help with his plan. He will, he says, bribe one of these conductors to stop the train near the Bulgarian frontier at 6PM. Bey says he has arranged for his eldest son to be waiting at the designated point with a car, ready to drive them to a small airfield. There he says, the characters and Tatiana will board a chartered plane to Athens, there to change for London. Bey explains that the characters do not have to worry about anything, everything has been arranged. All they must do is be in their compartments at 6PM – just before then, Bey will come to the compartments and ready them for the escape.

Kerim Bey's true intentions are, however, very different. Most of his story is true: he has bribed the conductor to arrange for an unplanned stop, and his son will be waiting at the designated location. Under his true plan, Bey will be the only one leaving the train at this temporary stop – with the SPECKTOR. The characters and Tatiana will be dead by then, shot by Bey with a silenced handgun. If he was successful in his plot to film one or more of the characters in compromising positions at the gypsy camp, he also plans to use those pictures to further embarrass the agents. He will leave the roll of film on the corpse of the Russian beauty and a blackmail note on the body of one of the M.I.6 agents.

As events transpire, Bey's plot does not unfold as planned.

A Complication

A short while into the journey, as the train is passing through the pleasant rural Turkish countryside, either the characters or Bey learn that Benz is aboard the train. The Gamesmaster can arrange this in a number of ways; on a meander through the wood-panelled corridor, Bey may catch a glimpse of the man returning to his compartment. Or Bey's conductor friend may come to him with news of Benz's presence.



However the characters learn that the Internal Security man is aboard the train, the implications are significant, particularly if Tatiana is also aboard. If Benz were to even suspect that the stolen decoder was aboard, or that a Russian Cryptographic Clerk was riding the train with the intention of defecting to the West, he would be most interested. His official standing would make it easy for him to call the train to an immediate stop, or to assume authority of the numerous Russian and Russian-sympathetic soldiers and officials travelling on the train.

Because of this potential to disrupt their plans, Bey is certain that Benz must be dealt with swiftly, before he even learns of the true situation. “Do not worry,” says the Turk, “I will take care of things. Come with me.” He leads the characters to the door of Benz’s compartment, draws a pistol, then raps loudly on the door calling (in Turkish) for tickets to be produced. As Benz opens the door to the compartment, Bey pushes him back into his seat, holding him all the time at gunpoint. He instructs the characters to tie the Russian up.

After Benz is bound, Bey tells the characters to return to their compartments. He will guard this one until the Bulgarian frontier. If the characters suggest that they stay also, Bey will wave them away with his hands, “what would happen if the real conductor comes along, hey? I know these officials, they work with me, but if they saw a foreigner holding a Russian prisoner, well ... who knows how they might react?”

A Change of Plan

The characters now have an hour or two to do as they please before Bey’s plan kicks into action at 6PM. The Gamesmaster can use this time as an opportunity for more roleplaying, or it can be simply skimmed over as uneventful if there is nothing interesting to play out.

Behind the scenes, this period heralds a remarkable turn of events for Bey’s true plan. Not long after Benz is restrained in his compartment, Kerim’s conductor friend comes to the door and drops a bombshell: he has seen the blond-haired man that Bey warned him about. He has a compartment somewhere on this train! This discovery has serious repercussions for Bey’s plot: if he proceeds to kill Tatiana and the characters, steal the SPECKTOR and depart the train, it is quite likely that Grant will observe this. Thus when the decoder eventually falls into the hands of his shadowy employers, M.I.6 will have incontrovertible evidence of his association with this criminal group, and also of his involvement in the murder of fellow agents. The consequences would be severe: no more could Bey return to his normal life once the job for the blackmailers were complete. As all this spins in his mind Bey begins to formulate a new, more subtle plan.

Just before 6PM, as the characters are just preparing for Bey to lead them to his arranged rendezvous, there is a sharp knock at their compartment doors. The face on the other side is not that of the charismatic Turk, but rather the flushed and flustered face of the conductor. “You are friends of Kerim Bey?”, he asks in stilted English. Once they have answered in the affirmative he continues, saying, “Something terrible has happened. You must come with me.” He leads the characters to the compartment in which they left Bey guarding the Russian Security agent. The once-tidy room is now a mess, with luggage and debris scattered everywhere. Wind whips through the place, coming in from outside through a large ragged hole in the glass window.

A dead body dominates the chaotic tableau. It is Benz. He has been shot at close range. The velvet-covered seats on one side of the compartment are stained with his blood. Even a passing inspection of

the window reveals that the jagged edges of the roughly circular hole also bear smears of blood. The conductor withers visibly at returning to the grizzly scene. With a pale face he stutters “This man and Kerim Bey they must have killed each other, with poor Mister Bey pushed off the train. Out through the window!”

The truth of the matter is quite different. While Bey did kill the defenseless Benz with a single bullet to the head, he himself did not die. Rather he smashed the window with a suitcase, smearing the hole with blood from Benz’s corpse. He then disappeared into one of the many crawlspaces and hiding places scattered throughout the train. From here, he can mastermind his revised plan – a scheme in which the characters and Grant are to be played off against one another.

Belgrade

The sudden change in Bey’s plan, coupled with his apparent death, means that the train does not make its unscheduled stop. Characters who are closely watching the passing countryside may spot a parked car partially concealed beside the tracks, with two men surveying the thundering train with confused expressions.

If the characters decide to jump from the train at the appointed rendezvous, it will prove a dangerous and difficult task. The Gamesmaster should warn them that the Orient Express is racing along its rails, and that a fall would likely be quite injuring, perhaps life-threatening. Any character that proceeds will be required to make a Safety Roll at Ease Factor 3 as if he or she were engaged in a chase on foot (i.e., using the Evasion skill). The results should be applied as if this were a Trick maneuver bid at Ease Factor between 3 and 5, depending on the amount of preparation the character has put into the attempt. Even a safe landing, however, does not deliver the characters from danger. Taksim Bey and his brother, far from being their rescuers, will confront them with weapons drawn.

If they are overcome and captured, the unfortunate M.I.6 agents must endure a short, bumpy ride to a small airfield, then several hours bundled into the baggage compartment of a light plane. Gamesmasters will have to use statistics from the James Bond 007 Basic Game book or the Q Manual to describe any action that ensues. Characters who fail to escape their captors eventually find themselves on Skorpios’ Venice-berthed boat, watching as the SPECKTOR is handed over to him. This alternative conclusion to the adventure will need to be improvised by the Gamesmaster.

Characters who choose to remain on the train may be at a loss as to how they are now to escape back to the West – their only plan is now plainly in tatters. As the train pulls into Belgrade, after a very cursory customs stop at the Bulgarian border, help appears to be at hand. Bey’s son Taksim, red-faced and flustered from his swift drive from the rendezvous point some miles away, can be seen walking backwards and forth along the platform. He is clearly scanning the windows of the train looking for someone, presumably the characters. If they alight from the train – it has stopped for several minutes to allow passengers and luggage on and off – they may speak with him.

If the characters tell Taksim of the death of his father, he will be visibly upset. He has no way of knowing that Kerim’s plan has changed and that his death was staged, so the reaction will be genuine. The younger Bey will promise to arrange another escape route – he says he will phone ahead to the M.I.6 station house in Zagreb to arrange for an agent to board the train at that stop. He promises, on the memory of his father, that he will help get them to safety. If the characters suggest leaving the train, Taksim will be most emphatic: they should stay on the train, as it is the fastest way away from those who are undoubtedly in pursuit from Istanbul.

While Taksim will make good on his promise to make forward arrangements, he will not be in touch with M.I.6’s Station House Y. Instead he will contact his criminal masters, actually subsidiaries of TAROT, to suggest that they send an assassin to board the train in Zagreb posing as a fellow agent.

Suspicious Rise

On the leg of the journey from Belgrade to Zagreb, Kerim Bey will begin to put his subtle new plan into action. His objective is to feed on the mistrust that the agents probably feel towards the blond-haired man (Grant) who has observed them in Istanbul. He hopes that by fuelling this tension he can cause one or both of his targets to eliminate the other, thus making his final confrontation easier.

Bey will arrange for a couple of minor incidents to occur on the train to feed the agents’ paranoia. If the characters ever leave their compartments, even if only for a moment, he will sneak in and slightly rearrange their belongings, making it appear as though the place has been searched. If possible, Bey will leave behind a few blond hairs in a conspicuous location (which characters may spot with an Ease Factor 5 PER roll).

Also, shortly before the train is due to pass through the border into Yugoslavia, the characters will receive a knock at the door. The carriage con-



ductor is outside with an ice bucket and freshly opened bottle of Bollinger. As he pours glasses of the fine champagne, he says, “a gift from your friend.” When asked to whom he refers, the conductor replies, “why the yellow-haired man. Surely you know who I mean?”

Zagreb

As the Orient Express pulls into Zagreb’s central station, the characters will probably be eagerly scanning the platform to catch a glimpse of the contact promised by Taksim to assist in their escape. With an Ease Factor 5 PER roll, one man can be seen to stand out as somewhat conspicuous. He is a tall and dark, vaguely Eastern-European man dressed in a long woolen coat. With furtive eyes he looks backward and forth along the train, pacing impatiently all the while. Could this unlikely figure be their M.I.6 contact? Characters who succeed in a Fame Roll against the waiting figure’s Fame Points recognise that this man is actually a known criminal, associated by reputation with TAROT.

At the same time as the characters are sighting and possibly recognising the dark figure, Red Grant is doing likewise. From long years of working throughout Eastern Europe, he quickly realises that the man is an enemy agent, probably interested in either him or the characters. Thinking rapidly, Grant disembarks for the platform, sauntering over to the man purposefully. If the characters stand by and watch, they see him put an arm around the dark-haired man and escort him to the public conveniences. A moment later, Grant emerges alone, having quickly interrogated the TAROT agent and temporarily incapacitated him.

If the characters weigh into the events on the platform, things might unfold differently. If they are very quick off the mark they may make contact with

the TAROT man before Grant has reached him. The dark stranger will claim to be an M.I.6 agent from Station House Y; if tested with the normal code phrases, he seems to know them. If they put their faith in this man over Grant, who they probably mistrust, he will happily join them back on the train. Once Zagreb is behind them, however, the TAROT agent will waste no time in pulling a gun on them, proceeding quickly to attempt to kill each character in turn. The dark man’s statistics are given below.

Regardless of how the encounter on the platform plays out, the characters will probably notice that Grant makes a quick call at an on-platform phone booth before quickly re-boarding the train.

TAROT AGENT

STR: 12 **DEX:** 12 **WIL:** 9 **PER:** 10 **INT:** 9

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Boating (5/16), Disguise (6/15), Driving (4/15), Electronics (4/13), Evasion (6/18), Fire Combat (10/21), Hand-to-Hand Combat (5/17), Stealth (9/18)

HEIGHT: 6'2"	SPEED: 2
WEIGHT: 195 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 35	STAMINA: 28 hours
APPEARANCE: Plain	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 60	CARRYING: 151-210 pounds
SURVIVAL POINTS: 1	WEAPON: Luger Parabellum, knife

Once the drama surrounding the TAROT assassin has been played out, with the man being either eliminated by Grant or the characters, the Gamesmaster should allow a brief moment of respite before revealing the next twist. Donovan Grant, who has been watching the characters for some time as possible suspects in his investigation, finally concludes that they are not the double agents he believed. He realises that they are simply M.I.6 agents pursued by TAROT, and as such they deserve any assistance he can render.

Grant’s Plan

A short time into the journey from Zagreb, Grant comes to the door of one of the characters, presenting himself with a confident knock. Once inside the compartment, with the door firmly closed, he will reveal that he is, in fact, an M.I.6 agent and that he has been observing the movements of the characters ever since they landed in Istanbul. If he has saved one or more of the characters during that time, he will tell them that he has been their “guardian angel”. If challenged, Grant knows all the standard code phrases; he also has one of the new standard issue briefcases from Q Branch. Any enquiries as to the nature of Grant’s mission in Turkey are met with cagey responses at best.

Grant tells the characters that it is vital that they get off the train before it reaches the Italian border. He asks to see the fake passports Bey gave them and, if the characters comply, tells them in no uncertain terms that these will not get them into Italy. “You have neither the visas or the identity papers needed to cross at that border, and the Yugoslavian border guards will be all over your little piece of Russian-made electronics.” Fortunately, he tells the characters, he has arranged a way out. He pulls a map from his jacket pocket and outlines his plan.

“Just before the train passes into Italy on the way to Trieste, it passes through these mountains,” he explains, pointing to the map. “Because of the steep grade, the train slows down, almost to walking pace, just for a short section. I have arranged for a local contact of mine to be waiting at a road crossing here. All we have to do is jump from the train. From there we ride with him to the Adriatic coast and a quick boat journey to Venice.”

The Gamesmaster should allow plenty of time for this scene to play out. How the characters react to Grant and the amount of trust they put in his plan will depend on how much they believe his story. It is still, however, the only escape plan they have.

Fish, Wine and Sleeping Pills

As there is still some time before the train reaches the mountainous border, Grant suggests that the characters join him for a pleasant dinner in the Restaurant Car. Assuming that they have not already eaten, the unexpected events of this evening’s journey have left them more than a little hungry. Tatiana is also invited. If the characters accept Grant’s offer, they have a fine dinner in luxurious surrounds. At dinner Grant will open up a little more and tell a few tales of his many years spent working in various countries in Eastern Europe. “I don’t think I’d even recognise London it’s so long since I’ve been there,” he will quip.

Characters who succeed in a Connoisseur roll at Ease Factor 6 will notice that Grant makes a glaring mistake when ordering his meal. He chooses to have a fish main course, the grilled sole, to be accompanied by Red Chianti. It is far more typical to serve white wine with fish. If anyone confronts Grant with this gaffe he jokes, “I’ve been living so long with some of these strange European customs that sometimes I forget the ways of high culture.”

After the meal has been served, when everyone is sharing a final drink before returning to his or her compartment, Grant will make an effort to catch Tatiana’s eye. If successful, he will attempt to distract her attention away from the table. He could do this by pointing out to her a particularly attractive

flower arrangement at the bar, or by trying to get her to watch the pianist. While Tatiana, and perhaps some or all of the characters, have their attention elsewhere, Grant will proceed to drop a tiny white pill into her half-full glass of champagne. The Gamesmaster should make a DEX roll at Ease Factor 5 for Grant; each of the characters has the opportunity of making a PER roll with Ease Factor the same as Grant’s Quality Rating from this roll. Under no circumstances will Tatiana realise what is occurring. Any characters that seem to have spotted the sleight of hand receive a knowing wink from Grant. Failing intervention by the characters, Tatiana will drink the drugged champagne.

The Final Confrontation

Following dinner, the characters plus Grant and Tatiana will presumably return to one or more of the characters’ compartments. If Tatiana was drugged by Grant, she will begin to feel lightheaded on the way back from the Restaurant car, and will virtually collapse as soon as she is back in the compartment. If any character challenges Grant as to why he drugged the girl, a sharp rebuke follows, “This escape route is for you, me and the decoder. The girl stays behind, she will be fine.” If the characters object to this callousness, the blond-haired man will challenge them, “which are you after, the decoder or the girl?”

Once any confrontations over his actions with Tatiana are resolved, Grant will become more genial apparently softening yet further to the characters. He tries to steer the conversation to their time in Istanbul. After a slight lull, he enquires directly about the impression the characters gained of Kerim Bey. Once they have had their say, Grant takes a moment to carefully absorb what they have related, then says “there is something I must tell you about Kerim Bey. It has to do with my mission in Istanbul...”

It is at this point that Bey makes his move. Suddenly from above the characters a shot rings out and Grant falls to the ground, dead. The Turk has been hiding in a crawlspace above the compartment for some time, and has heard all that has transpired between Grant and the characters. Now, he reasons, is the proper time to eliminate both Grant and the M.I.6 agents and depart the train.

The Gamesmaster may prefer to resolve the assassination attempt using the normal Fire Combat rules rather than simply announcing that Grant is dead. If this option is chosen, Bey should be allowed modifiers for “taking a bead” (+3) and “target surprised” (+4). Bey will make a specific shot to Grant’s head (-2 Ease Factor but damage result increased by two levels). Also, in this unusual scenario

Bey should be permitted to use any Survival Points like Hero Points (to improve the quality of his result).

Immediately following the first shot from above the characters hear a terrible splintering noise from the ceiling overhead. With a firm kick, Kerim Bey breaks through the thin lacquered plyboard of the compartment's false ceiling and drops to the ground. He brandishes a pistol, with which he covers the characters as best he can.

In true villain style, Bey now makes a speech. "My dear, dear friends," he begins. "You do not know how much it pains me to stand here, pointing this ugly weapon in your face(s). But my employers want you dead, my friends, almost as much as they want the SPECKTOR decoder. I know what you are thinking, surely I work for M.I.6. And I do. Loyally. But sometimes in life things happen which give other people power over you, or over your family. For me it was my eldest son falling in with an unsavory crowd who threatened him and me with blackmail. As you know, family is very important to me. For a time – a very short time – these people have been my employers."

"But you know, my friends, during your stay in the Balkans you have worked for my employers every bit as much as I have. Surprised? Of course you are. But it is true. The goal that my employers set their sights upon was a difficult one. The Russians very carefully guard their decoding machines, as I believe you found out for yourself. Stealing such a thing would require a true expert, a professional. Say, a British agent. From the beginning you have been working for *Them*, my friends. They set up the trap by arranging for an innocent Russian girl to receive instructions. Instruction to offer up the device, and not to mention herself, if only the British would send their experts to undertake the theft. Now that you have the SPECKTOR it is my turn to serve those same employers, by killing you and delivering the decoder into their lap. Please do not take it personally – I have enjoyed working with you in Istanbul. But now you must die."

If Bey was successful in his plan to film one or more of the characters in intimate or embarrassing situations at the gypsy camp, he adds one final jibe. "Oh, one other thing you should know. After I have delivered the machine to my employers, they have asked me to deliver this to the world's media." With a flourish, he produces a small reel of film. "Who would have ever thought that those gypsy girls would have been so ... flexible." He pauses for a dry laugh. "Once the world has seen how true British secret agents behave on assignment, perhaps they will all lock up their girls when your compatriots are in town. I don't know why but this gives my employers great pleasure; perhaps they have met you before." After another droll laugh, Bey raises his gun, saying "now it is goodbye."



Once Kerim Bey has finished his monologue, he will attempt to shoot the characters dead. The Gamesmaster should resolve any action that transpires as per usual. The two sections which follow have some specific notes about running combat and chases (assuming the action spills out into the train at large) in the confined space of the Orient Express. Bey cannot be talked out of his murderous intentions; his instinct to protect his family, served by bowing to his blackmailers, is stronger than anything the characters can offer. He will not stop until either he or the characters are dead.

It is worth bearing in mind that Bey is not familiar with the new Q-issue briefcases which the characters and Grant were both issued. Specifically, he does not know the special means of opening such cases without setting of the gas cannister.

Combat on the Orient Express

Fire Combat inside the Orient Express is resolved normally, although the cramped spaces may make it difficult for combatants to easily get themselves in a good position to fire their weapon. Hand-to-Hand Combat inside a compartment presents some difficulties. Firstly, there is no way simply to retreat out of range. The only avenues of escape are through the door to the passageway, into an adjoining compartment, or through the window. Involuntarily going out the window requires a DEX roll (-3 Ease Factor modifier) to grab onto some projection, and a Mountaineering roll to get back inside (-3 Ease Factor modifier) or onto the roof (-2 Ease Factor modifier). To escape voluntarily from a compartment requires the opponent to be Stunned for a complete round.

A character may box his opponent into a corner by performing a Restrain action. In this case, the

opponent is not being held in a full-nelson or bear hug, but has been forced into a narrow space where his opponent's blows cannot be as easily dodged. Increase the Wound Level of the opponent's blows by one until the character makes a successful Release action.

Chases on the Orient Express

Chases aboard the Orient Express will, of course, be on foot and make use of the Evasion skill. With the amount of traffic in the average train corridor, the characters should have to get around fellow passengers at least once in every three rounds. To get around a passenger requires a Trick maneuver (-2 Ease Factor modifier, though you may increase this modifier depending on the girth of the blocking passenger). On a Quality Rating 3 or better, the character has managed to get by the passenger with minimum pushing and shoving. On a Quality Rating 4, the passenger has been roughly shoved aside and will certainly complain to the conductor about the character's rudeness. If the maneuver was a failure, both the character and passenger wind up on the floor in a heap. Anyone trying to get past this heap does so at a -4 Ease Factor modifier.

Ducking into a convenient compartment to elude pursuers is considered a Quick Turn. You can populate the compartment or not, depending on how easy the chase is going for the character.

Climbing around on the outside of a train requires a character to use his Mountaineering skill. You can apply a -2 Ease Factor modifier to account for the movement of the train and the buffeting of the wind.

All chase maneuvers atop a moving train have a Safety roll Ease Factor of 3, and any mishap damage is applied as for Trick maneuvers, since the character is considered to have fallen off the train. A failed Safety roll, however, does not mean the character takes damage automatically. He should be allowed a DEX roll (-2 Ease Factor modifier) to grab on to some outcropping on the train. If this roll is successful, he is considered to be dangling off the side of the train until he pulls himself up (Mountaineering roll).

Combatants who are Stunned or who fail to make their Pain Resistance rolls must succeed at a DEX roll (-1 Ease Factor modifier) to keep from being swept off the train. If this roll fails, they should make a second DEX roll to determine how much damage they have taken as a result of the fall. Use the chart below to determine the Wound Level from the fall.

DEX ROLL RESULT	DAMAGE TAKEN
Quality Rating 1	No damage
Quality Rating 2	Light Wound
Quality Rating 3	Medium Wound
Quality Rating 4	Heavy Wound
Failure	Incapacitation

While the characters are on top of the train, there are obstacles that will threaten to sweep them off. You can have an obstacle appear on every sixth Action Round. Any character facing the direction in which the train is moving will automatically notice the obstacle; all others should get a PER roll to notice it. Following the description of each obstacle is the Ease Factor modifier applied to the DEX roll that must be made to avoid being hit by it. Some of the obstacles that can appear include:

- **Trestle:** All characters must dive for the roof to avoid being swept off (-2 Ease Factor modifier). All characters must perform a Rise in the next round to get up.
- **Signal stanchion:** All characters must either dive for the roof (-2 Ease Factor modifier) or jump over the stanchion (-3 Ease Factor modifier). Jumping over the stanchion successfully means the character lands on his feet and does not have to Rise.
- **Low tunnel:** All characters must dive to the roof to avoid being knocked off the train (-2 Ease Factor modifier). All characters must perform a Rise in the next round to get up. If a tunnel is the obstacle, you may decide that the roof is high enough for the characters to remain standing. Roll a D6 to determine how many rounds it takes the train to get through the tunnel.

J. At The Italian Border

As the Orient Express approaches the border with Italy, it begins to wind its way up into the mountains, slowing as it progresses up the steady grade. The characters' confrontation with Kerim Bey has most likely been resolved by this point, and the drop in speed should remind them of Grant's escape plan. Retrieving the map from the blond man's corpse, they can easily see the exact location he planned to jump from the train.

If the agents decide to ignore this opportunity to leave the train before the frontier, they will find it impossible to evade the probing attention of the Yugoslavian border guards. As Grant intimated, even as normal travellers the characters would find the crossing difficult with the papers Bey produced for them. Compounding these difficulties, TAROT has planted an agent in the border station and tasked him with the recovery of the SPECKTOR should Bey's plan fail. The Gamesmaster will need to improvise an encounter if the characters choose this route. It should be next to impossible for the M.I.6 agents to escape alive, let alone with the decoder.

Jumping from the train at the appointed crossing is not difficult, and is actually quite safe. Characters should make an Ease Factor 9 DEX roll with failure indicating a Light Wound due to an awkward fall. The task of moving a drugged Tatiana off the train might prove more challenging – the Gamesmaster should allow the characters to formulate a plan and assign rolls accordingly. If a character wishes to hold onto the semi-unconscious woman while jumping, reduce the Ease Factor of their DEX roll to 4 and also call for an Ease Factor 5 STR roll to keep a firm hold on Tatiana as they fall. Other plans will likely be resolved through a combination of DEX rolls, STR rolls and possibly the Mountaineering skill (if equipment is used to assist).

Once the characters are all safely on the verge of the rail track, they can pick themselves up to survey the scene. Parked a short distance away along a narrow mountainous road is a slightly beaten-up truck, its flat bed filled with flowers cut from the surrounding fields. The driver, a portly Yugoslav with the appearance of a farmer, approaches cautiously. The man is expecting to make contact with Grant, and his absence may make for a few awkward moments. Characters who explain what has transpired, and who can identify themselves as M.I.6 agents by codephrases, will soon convince him of their story.

The Yugoslav contact explains that Grant had planned for him to drive the characters to the Adriatic coast where a speedboat is waiting. The boat has been stocked with enough fuel to easily reach Venice or beyond.

It is approximately twenty miles from the train crossing to the makeshift pier. For much of the journey the aged truck winds its way through narrow mountain roads, the gearbox crunching at almost every bend.

About fifteen minutes into the drive, the vehicle comes to the attention of a helicopter patrolling the Yugoslav-Italian border. The little-used road travels very close to the boundary between the two countries, and the presence of a farm truck in this isolated region is unusual. The Bell Texastranger initially pulls directly above the truck and a border guard leans out one side, challenging the driver to stop with a megaphone. If the Yugoslav farmer is driving, he begins to panic and plants his foot. The truck veers chaotically around the winding mountain road, skidding precariously around corners. If a character is driving, a more level-headed reaction may prevail but whatever maneuvers are attempted the helicopter has no difficulty in remaining in pursuit. After a round or two, the second guard in the helicopter will begin dropping hand grenades at the truck.

FLOWER TRUCK

PM	RED	CRUS	MAX	RGE	FCE	STR
-1	5	40	90	600	6	30

YUGOSLAVIAN BORDER PILOT

STR: 10 DEX: 12 WIL: 9 PER: 12 INT: 9

SKILLS (SKILL LEVEL/PRIMARY CHANCE)

Hand-to-Hand Combat (5/15), Piloting (10/22)

HEIGHT: 5'9"	SPEED: 3
WEIGHT: 225 lbs	HAND-TO-HAND DAMAGE CLASS: B
AGE: 30	STAMINA: 28 hours
APPEARANCE: Plain	RUNNING/SWIMMING: 25 minutes
FAME POINTS: 0	CARRYING: 101-150 pounds
SURVIVAL POINTS: 0	WEAPON: Grenade

Run this as a chase sequence, but one in which the driver of the truck may only make Trick maneuvers, attempts to veer left or right out of the way of the helicopter. The helicopter pilot does not have to make pursue rolls to keep up with truck due to superior speed and maneuverability. The pilot must make Trick maneuvers, however, to position the helicopter in such a way that his fellow guard can drop a grenade directly onto it. To resolve such an attack, compare the Quality Ratings of the truck driver's and the pilot's rolls on the table below – this shows the distance in feet that the grenade lands

from the truck. The hand grenade delivers Area Damage Class I; the truck protects its occupants with its 30 Structure Points.

GRENADE DETONATION DISTANCE TABLE

PILOT'S QR	F	DRIVER'S QR			
		4	3	2	1
F	40+	40+	40+	40+	40+
4	10	30	40+	40+	40+
3	10	20	30	40+	40+
2	0	10	20	30	40+
1	0	0	10	20	30

It should be obvious that the only way that the characters can survive this chase is for the helicopter to be eliminated. The guard has a plentiful supply of grenades (at least 30) and there are still many miles to travel before reaching the pier. The helicopter can be eliminated in two ways: either through mishaps during the Trick maneuvers to position, or through weapons fire. If a character chooses to fire at the helicopter from the truck, he or she will have to lean partially out one of the windows to do so. Resolve the Fire Combat as normal (remember the

–2 EF modifier for target moving and further –2 EF modifier for firer moving) but exposed characters receive no structural damage reduction for grenades that explode while they are partially outside the truck.

To put themselves on a more equal footing with regards to maneuverability, characters may elect to stop the truck and continue the chase on foot (using their Evasion skill). There are several sections where the mountainous countryside is punctuated by rolling highland hills; such places offer relative freedom of movement and a little cover. Once characters have left the truck behind, the tactics of the helicopter pilot changes: he now attempts a Force maneuver each round in an attempt to mow a target down. Such targets have a Force rating of 0. While characters on foot still cannot make Flee maneuvers, the open highlands do permit them Quick Turns and Double Backs. If a character stops still for a round or more, for example to take a bead on the helicopter with a hunting rifle, the border guards will attempt to drop a grenade directly on top of them. Such a maneuver will require a couple of rounds (and a Trick Maneuver at EF 7) to set up, incidentally giving a sniper on the ground at least one clear shot at the helicopter.

As before, the characters can only survive the foot chase if the helicopter crashes due to a mishap or as the result of weapons fire.

K. Boat Chase

As the long winding mountain road makes its final descent to the glittering Cerulean blue of the Adriatic, the characters will catch first sight of their destination. Nestled into a little cove protected by a ring of small rocky outcrops is a small wooden pier. Tied to a wooden post, a shiny Cobalt CM-9 speedboat awaits their arrival. The back of the small boat holds three large metal barrels, extra fuel to get the little vessel well out of Yugoslavia and into Italy.

If the characters search through the various lockers next to the wheel they discover detailed nautical charts and an emergency kit – some food, a first aid kit and a flare gun. Any characters succeeding at an Ease Factor 5 Boating roll will realise that there is enough fuel in the tank to get the boat across the border (just), but with the three extra barrels the little boat could reach half way down the Italian peninsula if required.

About five minutes after the characters set off in the speedboat, they hear the sounds of several other whining motors coming from somewhere behind them. In an instant three boats appear in their wake, ducking out from narrows between the coast and several rocky islets. These boats, also Cobalt CM-9s, each fly a coloured flag – one red, one green and

one black. In the centre of each flag is a sinister logo, a skull and two sickles. The TAROT logo. Behind the scenes agents of the sinister organisation were listening in to the radio reports from the helicopter border patrol back to the Yugoslavian authorities. Hastily they were able to dispatch a small team of boats charged with the mission of eliminating the M.I.6 agents at all costs.

Each of the TAROT boats has two agents on-board, both with the same statistics as the TAROT agent which met the train in Zagreb (see Part III:I, The Orient Express) but equipped with an Uzi. One agent pilots each boat, while the second fires his submachine gun at the characters' boat whenever the opportunity presents itself. The chase begins at Medium range. There are several jagged outcrops and reefs in the coastal region which present obstacles, each requiring a Trick maneuver with an Ease Factor from 2 to 5. The Gamesmaster should throw such obstacles in the path of the characters' boat every few rounds unless they have some means of steering a clear course.

If the characters' boat takes damage from Fire Combat, the characters will see bullet holes appear in all three of the fuel tanks which are balanced on

the back of the boat. Fuel will begin to rapidly leak from these holes and pool on the floor of the speedboat. While this does not cause the boat to stop (there is still the main tank intact), the leaking fuel is obviously highly flammable. If any TAROT agents are at Medium range (or get to Medium or closer range on a subsequent round) they may notice the fuel leak on a successful PER roll. When one or more notice the leak, they will put down their Uzi's and attempt to fire flares into the back of the boat. To hit the boat with a live flare, the attacker and target vessels must be at Close range and the attacker must succeed in a normal Fire Combat roll. Success indicates that the contents of all the fuel barrels explode, along with the main tank – apply Area Damage Class K.

Quick-witted characters may use the punctured fuel barrels to their advantage, however. If the characters cut the barrels loose, they quickly fall into the water behind the speedboat, spreading an invisible fuel slick behind them. The characters can ignite this fuel a round later by launching a flare (they need only succeed in an Ease Factor 8 Fire Combat roll to hit the quickly-spreading slick). A huge curtain of flame springs up from the water, directly igniting any pursuers at Close range, for an instant Incapacitate result. A Burning boat explodes in three rounds, causing Area Damage Class J to those on or around it. Pursuers at Long range can attempt an Ease Factor 5 Double Back maneuver to avoid the curtain; those at Extreme need only an Ease Factor 8 Double Back maneuver. Boats that do not succeed in such maneuvers also catch alight for an instant Incapacitate result. The fate of boats who avoid the curtain of fire must be adjudicated by the Gamesmaster; if there is no way such boats could



get around the spreading fuel slick to rejoin the chase they are effectively out of the chase.

Once the three TAROT boats are dispatched, the characters encounter no further obstacles on their journey to Italy. If they jettisoned most of their fuel during the chase, they have only enough left to limp to Trieste, otherwise they have sufficient fuel to head for the more romantic destination of Venice. Once the characters have reached either city (hopefully with the decoder and Tatiana), their mission is effectively complete.

L. Final Gambit

This section presents an optional finale to the adventure which provides a last sting to the complex schemes of TAROT and, if she is present, challenges Tatiana's true loyalties. If the characters have struggled to get to this point, or if they are on their last legs, the Gamesmaster may choose to omit this sequence.

Alexei Kronsteen, the man who architected the entire plan for TAROT to snatch the SPECKTOR by agency of M.I.6's finest, is not a man used to being beaten at his own game. The actions of the characters have made him look a fool – the 'foolproof' plan he designed for his shadowy employers is now in tatters. He faces demotion in the TAROT organisation at best; his punishment may be actually more deadly. Motivated by this fury, Kronsteen will at-

tempt one final attempt to retrieve the decoder, this time conducting his attack personally.

As the characters and, if the characters have brought her this far, Tatiana are resting in their luxurious five-star hotel in Italy, they receive a knock at the door. The man on the other side is dressed in the uniform of the hotel's bellboys: a traditional red outfit with gold trim and a flat pillbox hat. Although the characters probably have no way of recognising him, this is actually Kronsteen.

The way in which Kronsteen conducts his attempt on the SPECKTOR depends on whether Tatiana is present. If she is present in the hotel room, he will announce that he has a message for her, handing over a crisp elegant envelope. The note inside,

signed by Klebb, congratulates Tatiana on her excellent work for the state; she has done well in drawing the Western agents to this point. Her mission now is to hand over the decoder to this man and return with him to Istanbul. Assuming Tatiana gets to read this note, the Gamesmaster will have to decide how she acts, based on her current Reaction to the characters. If she still remains loyal to the Russians (the wit and charm of the M.I.6 agents has failed to win her over), she will try to quietly retrieve the SPECKTOR and slip out of the hotel. Alternatively, if she now genuinely wishes to defect, she will frankly tell the characters that this man is an enemy agent. At this point Kronsteen abandons his subtle machinations and simply attacks the characters, firstly pulling a Luger from his uniform, although reverting to his poisoned dagger-shoe if disarmed or hedged into a corner.

If Tatiana has not accompanied the agents this far, Kronsteen will adopt a different strategy. Waiting until the characters are checking out of the hotel, he will come to the room under the guise of a bellboy taking their luggage to the lobby. He will make straight for the small case, which he recognises as containing the SPECKTOR, and once he has it will attempt to make for the door and bolt to the fire stairs. If the characters confront him either during his theft or as he escapes, he will drop the pretense and attack as outlined above.

If captured or questioned at any point, Kronsteen will tell the characters plainly that they only defeated his perfect plan through good fortune. "I am the master strategist.", he says with a superior air, "you were merely simple pawns that got lucky. Nothing more."

Part IV: Adventure Information



A. Consequences

Success in the mission requires the characters to escape from behind the Iron Curtain with the SPECKTOR decoder and, if possible, Tatiana Romanova (who can explain details of its operation to Q branch and other cryptographic experts). Retrieving Tatiana without the decoder represents only a partial success – certainly she can explain details of the device to British Intelligence, but without the device itself this information is much less useful. In such a scenario, the characters will likely be sent back to Istanbul (or wherever the SPECKTOR was last seen) to try to pick up the trail of the device, with an eye towards obtaining it.

Unlike other Bond adventures, the consequences of failure are not world-shattering. Failing to obtain the SPECTOR decoder will certainly prove to be a sore disappointment to M.I.6 and to the more shadowy arms of British Intelligence. The consequences of failure for the characters, however, will be fatal.

If the Characters Succeed

The consequences of success in this mission are fairly clear-cut: British Intelligence gain a significant capacity, to instantaneously decode the most secretive messages of the Russians. Naturally, since the Russians are aware of the theft, there is only a certain time window that this capability is most useful. However, in that time the use of the stolen SPECKTOR allows the British to obtain invaluable information as to the identity of Russian agents, the precise placement of their military assets, and exact details of espionage operations underway. Several double agents are revealed, publicly tried and imprisoned. The reputation of M.I.6 as a major player in global espionage

is enhanced, with the Americans frequently consulting the British for advice on Russian movements.

On a personal level, success means the characters have foiled TAROT's "fool proof" plan to assassinate them. This will in no way mean that the terrorist group will give up their pursuit of the agents. If anything, TAROT (and in particular Kronsteen if he ends the adventure alive) will be even more interested in arranging an elaborate and messy death for the characters.

If the Characters Fail

Failure in this mission will probably mean death for the characters, either as a casualty in the deadly Covert War or, more likely, at the hands of Kerim Bey on the Orient Express.

If the characters had succeeded in stealing the SPECKTOR from the Russian Consulate it will, on their death, fall inevitably into the hands of TAROT. This is the worst possible outcome: to the shadowy terrorist organisation this represents a major boost in power and reputation. TAROT's leader Karl Ferenc Skorprios will consider the benefits of keeping the decoder for himself, to effortlessly read the most secret transmissions of the Russians. Ultimately, however, he will decide that it is far more useful for the organisation to offer the decoder up for sale to the highest bidder. Such a rare and valuable item appearing on the international espionage 'black market' creates an enormous interest, with the offered amounts spirally quickly to incredible figures. Skorprios' personal hatred towards Britain and America causes him to eliminate those countries from the bidding, however there are still numerous parties who are willing to pay millions for

the SPECKTOR. Eventually, the device is sold back to the Soviets who part with a huge sum just to keep the decoder from falling into the hands of other nations. TAROT's coffers swell with the income from this enterprise, not to mention the more secretive sale of copies made by TAROT scientists to other bidders. This injection of money allows the insidious organisation to begin planning some truly audacious enterprises.

The deaths of the characters will be accompanied by dubious public tales of illicit dealings. As soon as the M.I.6 agents have been eliminated, Kerim Bey quickly returns to Istanbul and to the gypsy camp. He murders the two girls the characters fraternised with briefly, ideally using the characters' own weapons. He then anonymously begins vigorously circulating a sordid story, relating how the British agents became

entangled in a bizarre love triangle with the two girls, which ultimately lead to the agents murdering the two girls before committing suicide. He will also ensure the film of the characters' liaisons with the gypsy girls becomes commonly circulated, adding significant weight to the salacious tale. The end result of this ignoble enterprise will be permanent damage to the international reputation of the British secret service. Media frenzy ensures that the general population view the service as a disgraceful and immoral group, using public money to pursue their own peccadillos. Eventually this negative publicity translates into a significant reduction in the operating budget of M.I.6 and considerably more political oversight for the organisation. Neither of these prove to be positive developments: opportunities for overseas operations become fewer, and access to quality equipment is diminished.

B. Altering the Adventure

1. In the instance that the majority of characters are female, you may wish to replace Tatiana Romanova with the (male) Russian cryptographic clerk Viktor Romanova, who has the same statistics and skills. In such a situation you will also need to change the "bait" in Bey's "honey-pot": replace the two fighting gypsy girls with some other situation you believe will bring at least one of your characters into a compromising position in one of the trailers.

2. If you are interested in keeping Bey alive for future adventures as a M.I.6 turncoat, you may wish to substitute Klebb and/or Kronsteen as the assassin(s) who attack the characters on the Orient Express.

3. Instead of Kerim Bey being the master villain responsible for trapping and ultimately attempting to kill the characters, you may wish to use Rosa Klebb in this role. In such an adventure, Bey would be an innocent and loyal member of M.I.6. Klebb would be responsible for bribing Bey's gypsy friends to trick the characters into a compromising situation. She, or another of TAROT's agents, would be the assassin on the train.

4. To make the adventure shorter and less confusing for the characters, you may elect to keep the covert war (which is really nothing more than background intended to make life more complex for the agents) short, or eliminate this aspect of the plot altogether.

C. Further Adventures

1. If Kronsteen or Klebb are alive at the end of the mission, either will earnestly want his or her revenge on M.I.6 and in particular the characters. Their failure in this mission will have reduced the standing of the two in the TAROT organisation to such an extent that they may actually be on the run from assassins themselves. Thus the inevitable traps they may plan for the characters will be less majestic in scope, although just as deadly.

2. If Kerim Bey is alive at the end of the adventure, his treachery will have been exposed to M.I.6 and he will be a fugitive. Even in such a position, however, he will still have a reasonable body of followers in and around Istanbul (including the gypsies and his extensive array of sons). With these contacts he will attempt to sabotage the British Intelligence effort in Turkey, effectively closing station T permanently. The characters, as agents who have some experience with Bey are logical choices for missions to either undermine his clandestine war, or to bring him back into the fold.

3. Another option for continuing adventures with Kerim Bey involves the possibility that, as a fugitive he elects to become a closer ally of TAROT. As a direct TAROT operative he could appear anywhere in the Near East or Northern Africa, undertaking high profile missions in these regions. Skorpios, recognising Bey as an embarrassment to Britain would make sure that M.I.6 were the first to receive leaked information about his activities.

4. If Tatiana was safely brought back to England, she could easily come under the sway of the Soviets (who still have her family in Kiev). Under such pressure she might agree to work as an agent inside Britain, perhaps targetting the British cryptographic services to steal their secretive code devices. The characters might be brought in after one such device and Tatiana have both gone missing under suspicious circumstances. Grant might be brought in to assist in an undercover mission to Moscow to investigate.

Part V: Thrilling Cities



Istanbul, Turkey

Istanbul's existence, under one name or another, extends back well over 2,500 years. First known as Byzantium, it was founded by Megarian colonists. It then became Constantinople, renamed for the Emperor Constantine. Finally as Istanbul, the city has become a crossroads where European manners meet with Middle East traditions, thus making for an enticing brew.

Istanbul bridges two continents. On the west side of the Bosphorus is the European portion of the city. This was the site of Constantinople, and one can still see the wall built to protect the city. Though it has crumbled over the years, it is still an impressive sight. Most of the historical and architectural sights in Istanbul are contained on this peninsula, bounded on three sides by the Sea of Marmara, the Bosphorus, and the Halic River (nicknamed the Golden Horn). The Golden Horn at first viewing may seem a misnomer for this rather ordinary river. However, two ships filled with gold were sunk here when Mehmet the Conqueror took over the city. The ships have never been recovered. This section, called Old Town, contains most of the 600-700 mosques reputed to be in Istanbul. Here is the famous church of St. Sofia, a favorite place of tourists and a great meeting place for spies. Also here can be found the Mosque of Sultan Ahmet, also known as the Blue Mosque. In addition to these places of worship, one can visit the Topkapi Palace with its fabulous treasury collection of jewels that fill four rooms. Other sights to visit are the cistern of Yerebatan (the Sunken Palace), and the Museum of Mosaics. All of these attractions are within walking distance of one another.

Those visiting a mosque can either remove their shoes and walk about in their socks or stockings, or use the huge slippers provided to cover their shoes. Many visitors believe this is a religious requirement of the Muslim religion. Actually it is a courtesy of cleanliness, since the Muslims must touch their foreheads to the floor when praying.

On the Asian side of the city are the Iskele Mosque, the Beylerbey Palace, and Camlica Hill, best known for its magnificent view.

HOTELS: You should make reservations, especially during the peak summer months. The smaller hotels, though, have only sporadic water service during this time. While the most impressive sights are in Old Town, the best hotels are across the bridge in New Town.

- **Hilton** (*Cumhuriyet Caddesi*)
Features: The usual Hilton small-city concept with a Turkish flavor, complete with swimming pool and restaurants.
- **Inter-Continental** (*Taksim Square*)
Features: Very comfortable and offers a heated pool. It is the tallest building in the city so it affords a spectacular view.
- **Etap** (*Mesrutiyet Caddesi*)
Features: One of the newest hotels in Istanbul, offering a pool and a discotheque.

RESTAURANTS: For the most part the large hotels have made the Turkish cuisine blander to suit Western palates. The adventurous should try some local

restaurants for a really good kebaoci, broiled on a spit next to the table.

- **Roof Grill** (*Hilton Hotel*)

This restaurant is an exception to the rule stated above. It offers authentic Turkish cuisine for tourists in addition to regular Western dishes for visiting Americans.

- **Galata Tower** (*Galata*)

The international menu and floor show, combined with a marvellous after-dark view, make this a major meeting place for Turkish society.

- **Liman** (*Near the Galata Bridge*)

Overlooking the Bosphorus, this restaurant offers fresh seafood specialities. Unfortunately, it is open only for lunch.

MONEY: 27.5 Turkish lira (TL) equal one pound.

COMMUNICATIONS: Phone calls can be made from tourist offices, hotels, and cafes. Outside of the major cities, the calls must be placed with an operator. A post office showing a yellow PTT sign means that

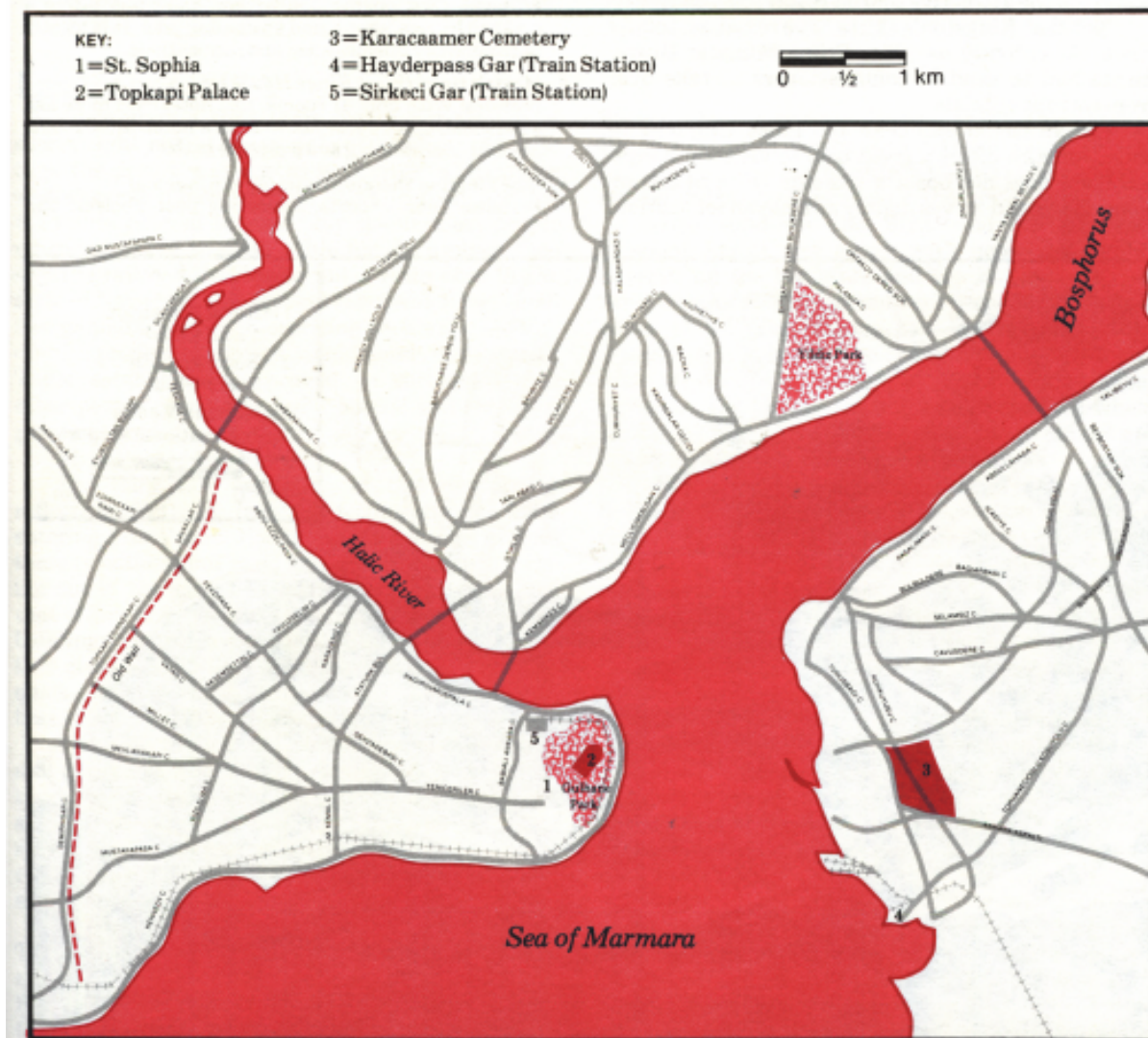
Post, Telephone, and Telegraph facilities are available there.

LANGUAGES: Turkish, Kurdish, English, Arabic

GETTING AROUND: Cars can be rented. It is wiser to stick to the main thoroughfares rather than the winding, steep side streets until one becomes familiar with the eccentricities of Turkish drivers. They seem to rank just above Italian drivers in courtesy and safety. It is not unusual to be passed on both sides by two cars coming from behind, allowing a total of one-half inch clearance among all three cars. Taxi prices should be settled ahead of time since the meters often do not work and the rider may be royally overcharged. A dolmus, or shared taxi, follows a regular route, picking up and discharging passengers along its route. It is much like a bus and about as personal.

EQUIPMENT: Ease Factor 4

INTELLIGENCE AGENCIES: M.I.6, the C.I.A., and the KGB all maintain Level 3 Station Houses here.



FOR YOUR EYES ONLY



HER MAJESTY'S SECRET SERVICE



M.I.6

MINISTRY OF INTELLIGENCE DEPARTMENT 6

SUBJECT: SPECKTOR decoder, Russian Cryptological Unit

Specifications: 18"x9"x4"(estimated)

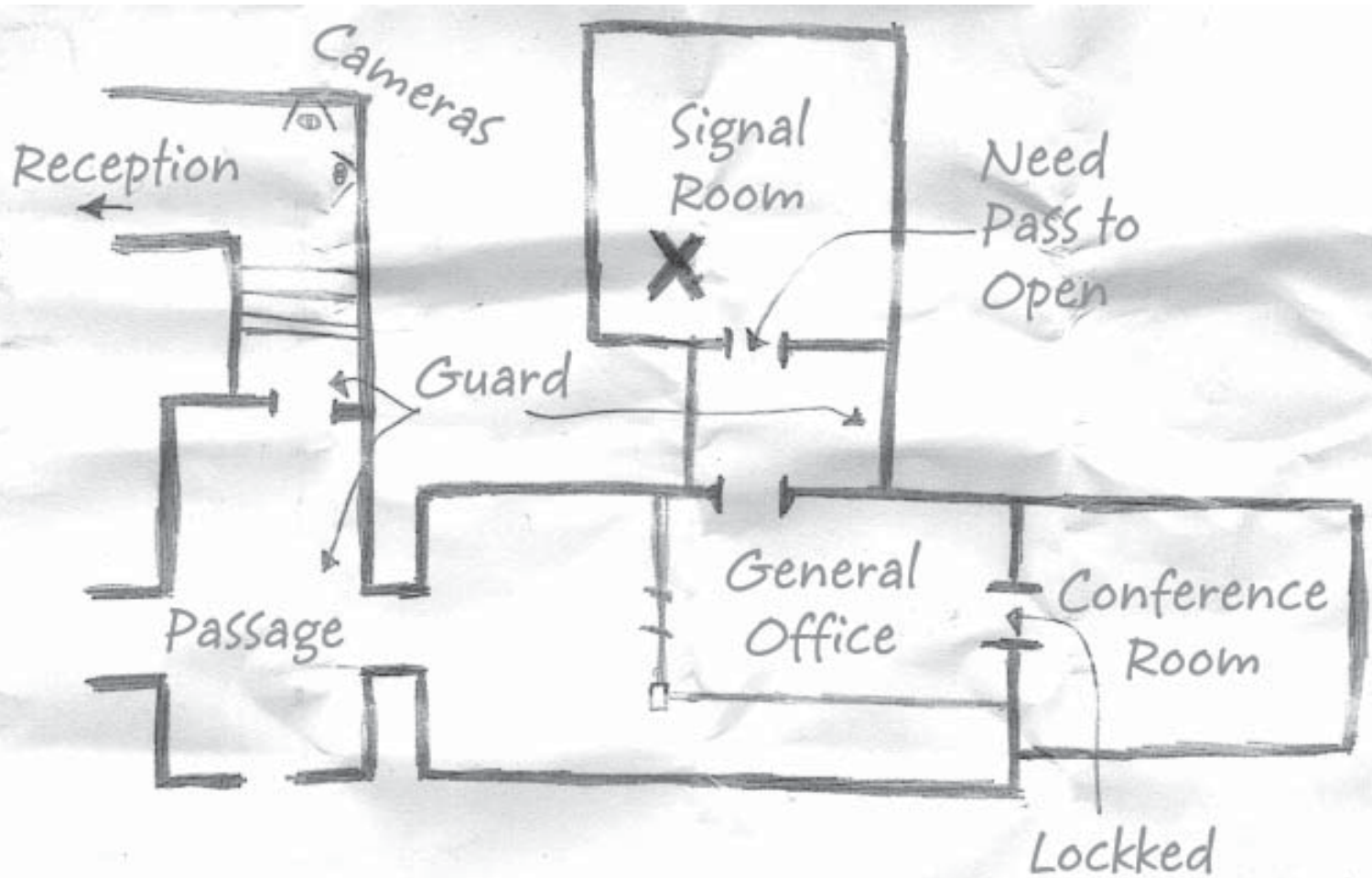
Background: Ever since the British successes at codebreaking in World War II, there has been considerable emphasis put on keeping abreast of the enemy's techniques and technologies for sending coded messages. For most of the past twenty years we have known the secrets of all the commonly used Russian codes, with the several generations of FRACKTOR and ELECKTOR decoders having been successfully reverse engineered in Britain. About six years ago, however, we started intercepting coded messages which used a new code. We subsequently discovered that the Russians had built an entirely new decoder, the SPECKTOR. To date we have no capacity to decode messages created using this code.

Comments: Some people believe the SPECKTOR to be a myth, but anybody who has ever been asked (as Q Branch has) to decode the top level Russian communiques in recent years will tell you it is very real. Veiled in super-secrecy, our knowledge of this elusive device comes from the few components that have been retrieved from the field plus a couple of second or third hand verbal descriptions. Suffice it to say, we need more information on the SPECKTOR. Until we have that information, the Russians will always have an edge in sending high-level communications securely.

Q Branch Composite Sketch



Q



From Russia
With Love
Tatiana
xxx



Проход Досту

Российское Консульство

Российское
Консульство



индюк,
неудача

Название Крысто Стожанов

Дата Рождения 11-IX-44

Разделение или Единица Безопасность

Командир Крылзнку



та 183cm

Цвет Волос Черный

Цвет Глаза Черный

Этот проходить соглашаться доступ к грамматический
определенный член крестовник и ограничивать площадь
ание) от грамматический определенный член Русский
Консульство индюк, неудача



Проход Досту

Российское Консульство

Российское
Консульство



индюк,
неудача

Название Борис Крылзнку

Дата Рождения 25-VII-40

Разделение или Единица Специальные
Назначения

Командир Онатоп



Высота 187cm

Цвет Волос Черный

Цвет Глаза Серый

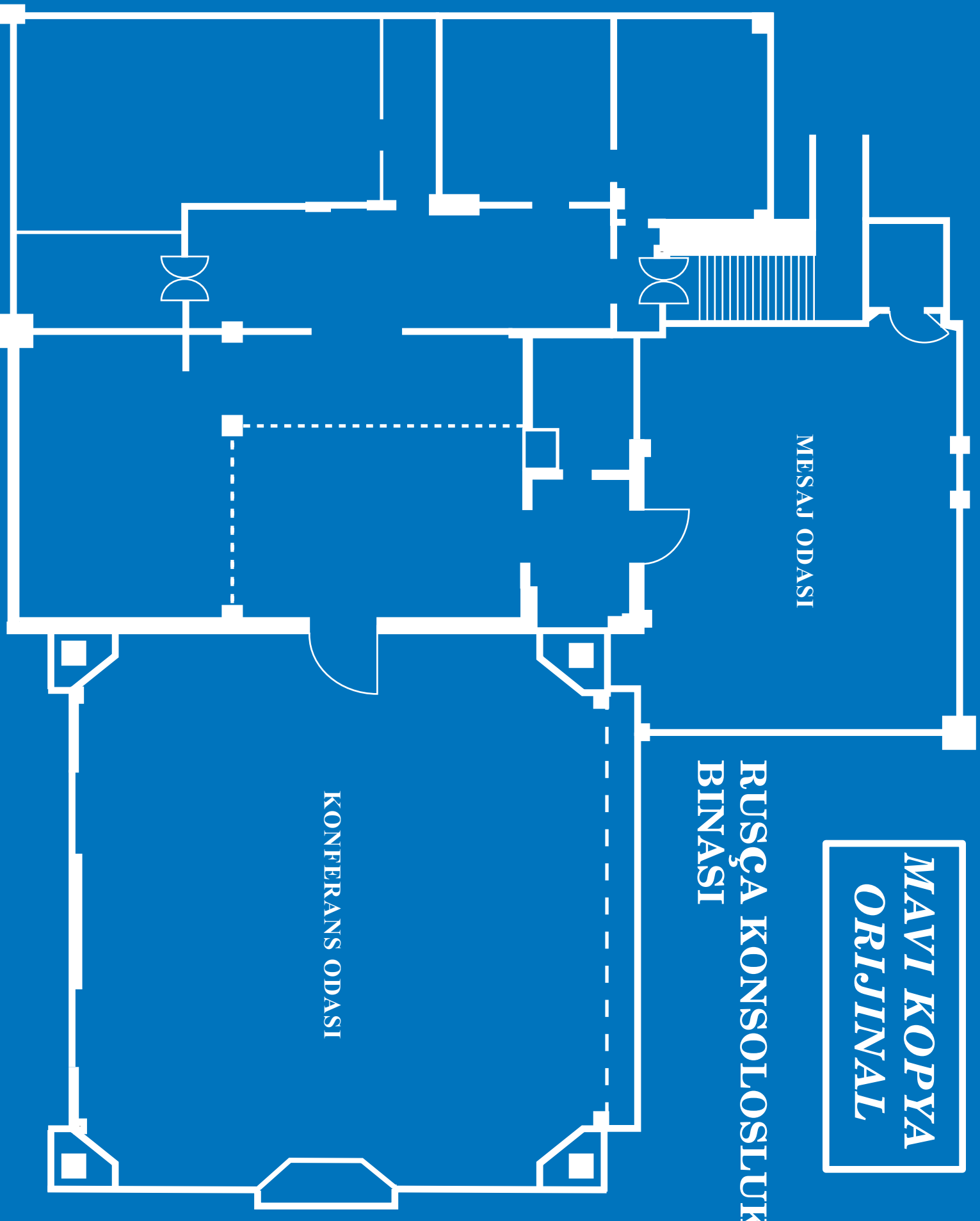
Этот проходить соглашаться доступ к грамматический
определенный член крестовник и ограничивать площадь
ание) от грамматический определенный член Русский
Консульство индюк, неудача

*MAVİ KOPYA
ORJİNAL*

**RUŞÇA KONSOLOSLUK
BİNASI**

MESAJ ODASI

KONFERANS ODASI



HER MAJESTY'S SECRET SERVICE



M.I.6



MINISTRY OF INTELLIGENCE DEPARTMENT 6

SUBJECT: Preliminary dossier on Tatiana Romanova

Age: 28
Height: 5'8" (estimated)
Weight: 130lbs (estimated)

Current Role: Cryptographic clerk for the KGB stationhouse in Istanbul, Turkey

Background: Little is known about the past of Miss Romanova. We believe that she may have served Soviet Intelligence in Moscow for some years as a decoder of intercepted English messages. Her past prior to this is unknown. Our contacts in Turkey suggest that she has been attached to the Istanbul KGB outpost for two to three years.

Comment: The actions of this woman (writing an unsolicited offer of defection) are extremely suspect. All caution should be exercised in pursuing her offer.

Attachments: Photograph and letter

Dearest _____,

Ever since the very first time I saw your photograph in the little yellow folder, I knew that my heart was won over. Now you are all that I think about. Day and night I dream of meeting you and caressing your beautiful hair. You are all that I have ever wanted in a man.

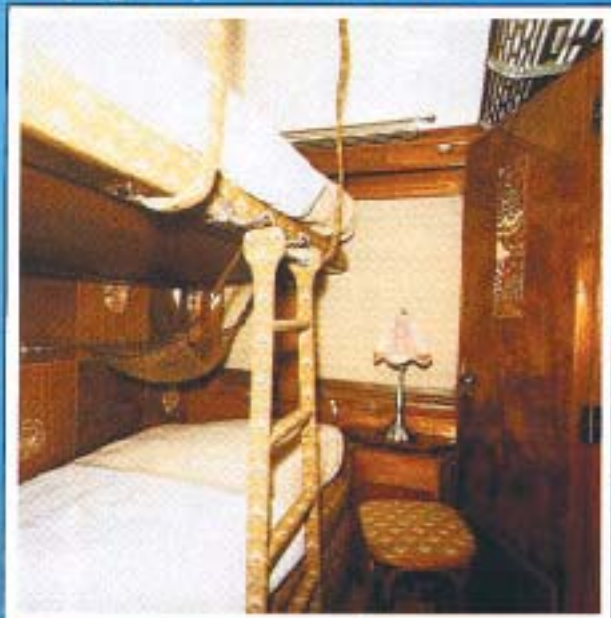
I can take this torture no more. I write to you now to tell you that I deeply and sincerely want to come to your wonderful country, so that we can be together like we should. I know that it will not be easy to arrange, but I can bring special equipment which your government wants: a new machine called a *SPECKTOR*. Perhaps you have heard of it.

Come to Istanbul straight away, my love. I will contact you once you have arrived. Perhaps we can share a pleasant moment or two here before you escort me back to England.

I hunger for you. Please come soon.

Tatiana xxx

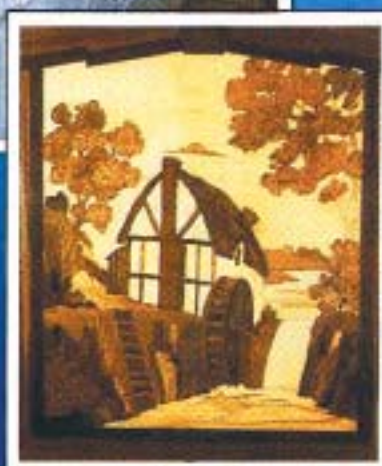
Sleeping Compartment in Car 3543



Brunch in the Lalique Pullman



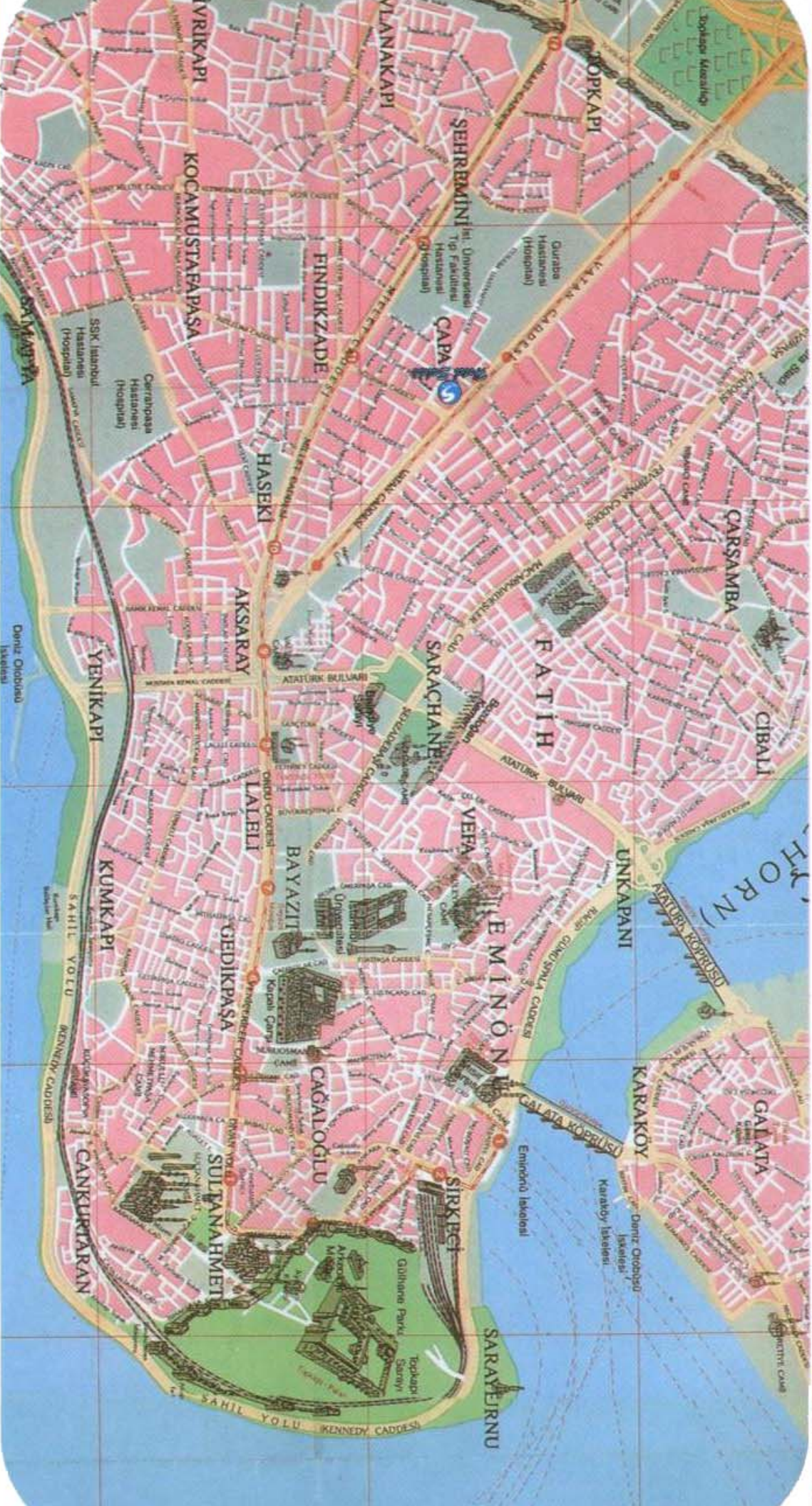
Refurbished interior of Zena



Marquetry Landscape Panel
in Audrey



ISTANBUL, TURKEY



06/08/1902 FERRY

KRONSTEEN TAKES MCADAMS IN NAIL-BITING GAME

Special report by Chess
respondant Max Gimball.

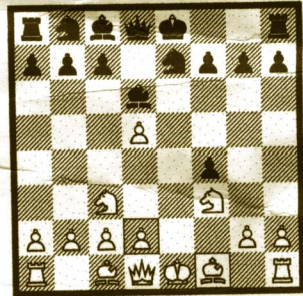
VENICE, TUESDAY - A packed gallery watched on with obvious delight today as two of chess' heavyweights - Austria's Alexei Kronsteen and American Robert McAdams - joined in battle at the Pan-European Chess Tournament. The match proved to be an outstanding contest, possibly the most stunning moment to date in a competition studded with remarkable performances.

The game was dominated by an aggressive Kronsteen (playing as white) right from the beginning. His opponent attempted a wide range of tactics, but none of them served to slow down the Austrian's chess advances across the board. Eventually, after a short 23 turns, Kronsteen won.

Kronsteen's game has been hailed by Chess critics from many nations as one of the most brilliant ever. Innovation and the ability to look beyond classically 'correct' game play were the cornerstones of his game. This groundbreaking attitude was apparent right from the very beginning when Kronsteen opened with the 'incorrect' King's Gambit, regarded by many Chess experts as fundamentally unsound.

MOVE BY MOVE

1. e4 e5 2. f4!?
- 2... exf4
The King's Gambit accepted.
3. Nf3 d5
This is an energetic move, pioneered by Botvinnik in 1952.
4. exd5 Bd6 5. Ne3 Ne7



McAdams' handling of the gambit is unusually defensive.

6. d4 O-O 7. Bd3 Nd7
8. O-O h6 9. Ne4

An unexpected sacrifice by Kronsteen.

- 9... Nxd5 10. e4 Ne3 11. Bxe3 fxe3 12. c5! VENICE!

An excellent move, which forces McAdams to retreat his bishop. This allows white a very dangerous battery on the b1-h7 diagonal.

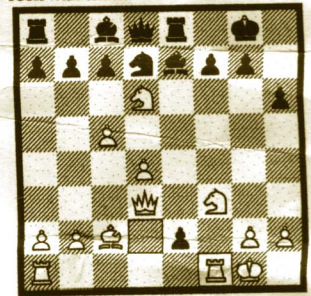
- 12... Be7 13. Bc2 Re8
14. Qd3 e2

Black wishes to distract white from his attack. The pawn is not recoverable so is a logical sacrifice.

15. Nd6!!!

#3

This move, arguably one of the single most breathtaking and shocking ever in a tournament, stunned the assembled crowd. Instead of removing an impudent pawn that attacks his rook, Kronsteen blithely permits this pawn to capture his rook with check.



15... Nf8?!
McAdams' response is too passive.

16. Nxf7
White cracks open Black's position.

- 16... exf1=Q+ 17. Rxf1 Bf5
18. Qxf5 Qd7 19. Qf4 Bf6
20. N3e5 Qe7 21. Bb3!

White prepares a devastating check.

- 21... Bxe5 22. Nxe5+ Kh7
23. Qe4+ Black Resigns

COME TO VENICE TO RECEIVE YR INSTRUCTIONS - #3

HER MAJESTY'S SECRET SERVICE



M.I.6

MINISTRY OF INTELLIGENCE DEPARTMENT 6

INTELLIGENCE INTERCEPT REPORT

Intercept Date: Tue Sep 11
Intercept Frequency: Perseus/75.6
Stationhouse ID: T::> ISTANBUL

Intercepting Officer: BEY/TAKSIM
Cryptanalytical Officer: BEY/TAKSIM
Handling Code: DIST LN, LOC F

Cipher Text

Blueberry Nuthatch Zebra Zebra

ZKJKLASDF DDFS SDFS DFSDDFLS PwL
LAQQQ GLCW IVAWECWS NUS LFWBRA
LEEUW LR UARANVYK LUEOIER LA
OWE TIYE UBAREYXRUIBA GLCW OKLXWS
RGWN YBSWE XKIAE AUWCWUKKLBXW
QUKK EWOIER LFLUB LA DYERGWE BWQA
ID RGWUE NOCWNWBRA LCLUKLVKW

Blueberry Nuthatch Alpha Romeo

Decoded Text

Field report for operation Thunderbolt. Operative located in Istanbul, Turkey.

Regular surveillance of airport has revealed arrival of M.I.6 agents yesterday. In keeping with mission directives, have been keeping new arrivals under close observation. They have already made contact with KB (Kerim Bey?) and thus have come under my jurisdiction.

Operative awaiting further instructions.

TOP SECRET
Classified
Information

The Orient Express



Modern Map of Central Europe Showing Route of the (Historical) Orient Express

This Screen is part of the *From Russia With Love* Adventure Module, a supplement to the *James Bond 007* Game.

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Love and Espionage are a *deadly* combination!

BRIEFING: The offer is simple: Russian beauty Tatiana Romanova has contacted M.I.6 offering a Top Secret decoder – a SPECKTOR – in exchange for sanctuary once she defects to the west. The catch? She will only hand the device over to one man, a British agent she has fallen in love with from a file photo. Your agent. Also, the trade must take place in Istanbul, the Turkish city where Tatiana works shoulder-to-shoulder with KGB agents. The set-up screams “trap” but could it be that the beautiful Russian is sincere in her offer? And even if she is not, might there be a chance to outwit whoever is behind the trap and come away with one of the most highly sought-after coding devices in the world today?

MISSION: Playing along with the apparent deception, you have been sent to Turkey to make contact with Miss Romanova. You are instructed to use “whatever means possible” to unearth the truth about her and her mysterious offer. But the situation in Istanbul is complicated – Russians and the British spies maintain a volatile cat-and-mouse game, watching every move the other makes. The M.I.6 stationhouse chief seems comfortable with this set-up, but is he *too* comfortable for your own good? And who is the mysterious blond man who has been watching you ever since the plane touched down? And why have the Russians recalled one of their top killers back to Istanbul? There is something going on in this city, something strange. But can you find out what it is before you end up floating dead in the Bosphorous with a KGB bullet in your back?

The *From Russia With Love* Adventure Package contains:

- An illustrated 68-page Gamesmaster Guide with complete instructions on running an adventure.
- An Agent's Briefing Dossier from M.I.6 with 8 Mission Sheets that provide clues and maps for the players.
- A stand-up screen containing maps of the luxurious Orient Express and its route through Europe

ADVENTURE DESIGN

GAME SYSTEM DESIGN
Gerry Klug



WARNING: Assuming this adventure is exactly like the movie can be dangerous to your character!

VICTORY GAMES, INC., New York, NY 10001

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FROM RUSSIA W/LOVE MODULE