

RECON™

\$5

PLAY AID 1:

San Succi

FLOORPLANS FOR 20_{MM} FIGURES

AIRPORT

BANK

CARNIVAL

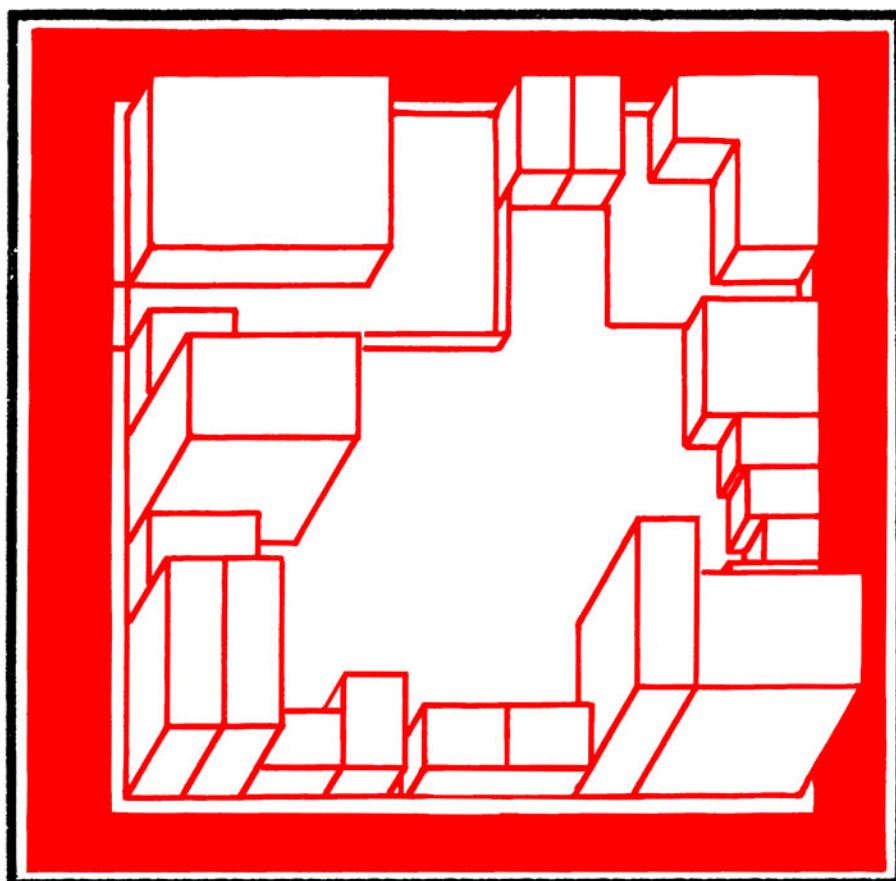
CASINO

EMBASSY

HOTEL

MANSSION

MUSEUM



OFFICES

P.O.W. CAMP

POLICE

RESIDENCES

SKID ROW

UNIVERSITY

WAREHOUSE

& MORE

- 6 BLOCK CITY MAP (21" x 28")
- 30 BUILDINGS (FROM 1-1/2" x 1-1/2" TO 19" x 21")
- 8 SECOND-STORY FLOORPLANS
- 3 THIRD-STORIES
- ROOFTOP OBSERVATION SYSTEM
- AUTOMOBILE COMBAT SYSTEM
- BUILDING INDEX
- NPC'S

RPG INC.
BOX 485 LINCOLN, AR 72744



San Succ

San Succ is the capital city of San Gria, a small, but strategically important Latin American country caught up in a violent revolution. San Gria was discovered in 1502 by Cristobal Colombi. It remained a Spanish colony until the revolution of 1821. Temporary membership in the Central American Republic was followed by a tumultuous attempt to found an independent state. This period was punctuated by a series of border disputes with its neighbors.

In 1876 Manuel Salano y Galvez led a series of punitive expeditions against San Gria's quarrelsome neighbors, which finally succeeded in setting permanent borders and external peace. The Depression of 1931 led to political and social unrest which prompted a U.S. Marine Expeditionary Force and relative stability for the next 20 years. The election of a leftist popular president, whose policy of land reform threatened the extensive holdings of Consolidated Produce, again brought American involvement through a CIA-backed coup to overthrow this duely elected leader.

For the last 30 years the transition of power has been through a succession of military coups which established various military juntas and dictators. Each has remained in power by oppressive use of the army and secret police. Needless to say this has not endeared the U.S. to the average San Grian. You have three options: to fight with the rebels against an oppressive government, to fight for an oppressive government, or to fight for a new government that is trying to establish reforms for the good of the people before foreign backed and trained guerrillas can overthrow the new leaders.

DEDICATION:
To the MIAs, may the rescues go from fantasies to realities and bring you home again.

DESIGNER'S NOTES:
SAN SUCCI began as a series of unrelated modules, each with its own set of floorplans. As they progressed, it became apparent that to include a reasonable number of buildings for any one scenario would require that each would have nearly as many as this. That left us with three options: 1) design modules with several floorplans in each (and eventually snow the hardcore player under a mound of floorplans) 2) require that for any scenario to have all the necessary floorplans, the player had to purchase all the previous modules (which seems impractical, since you might not be interested in every scenario), or 3) design one common set of floorplans for use with a variety of modules. As you can see, we selected the latter option. While this is not a module, per se, it will allow the RECON player to realize some of the modern mercenary scenarios already listed in RECON

without the hassle of scrounging large paper and spending the time preparing them. While the newspaper format lacks polish for production values (i.e., it isn't very fancy), it made it possible to offer you large floorplans at a reasonable price. Future RECON modules (preplanned missions with specific rules and contact tables) will be designed to use these floorplans. With San Succ you can create your own scenarios or buy those that you are interested in (at lower prices than either options one or two would allow). If you have any suggestions, questions, or comments, let us know.


Joe F. Martin

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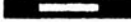
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P.O. Box 485
Lincoln, AR 72744

CITY MAP
The large scale map for San Succ consists of three maps printed together: the downtown or business area of San Succ, a military base or Prisoner of War camp, and an airport. Both the military base/POW camp and the airport would normally be located outside the city. They are included for convenience in scale and identification (by building number).
The "city" map is restricted to the business area to concentrate on the area where most of the scenarios will happen. Even by limiting the area, the scale is 1/720th (or 1/10th of the size of the floorplans). Imagine how small the blocks would be if the map included the miles of houses that encircle any city!
If your scenario requires a complete city map you can use a city highway-type map of any convenient city or you could draw one to your specifications. For simplicity you may wish to limit your streets to a pattern such as naming all East-West streets First, Street, Second, etc., and all North-South streets "A" Street, "B", etc. It isn't particularly imaginative, but it saves a lot of preparation time (and time finding a particular location if there's no pattern to go by).
Each of the buildings is numbered. This is to index the type of building. At first glance it may appear that the numbers are fairly haphazard. There is a basic left-right/top-bottom system for most of the numbers. The irregularities are to group buildings (and their descriptions) into areas of related buildings.

CITY BLOCK
The typical city block is 40' on a side (not including sidewalks). The floorplans should fit into this space. If there is additional room, you can spread them out. The city map will give an indication of where large spaces for parking lots and alleys should be.
Sidewalks are one inch wide.
Streets are four inches wide; except for the double lane boulevards, which are nine inches wide due to the concrete lane dividers.
The total distance between two facing buildings is 6" for a normal street (counting sidewalks) and 11" for a boulevard (counting sidewalks). The wider spaces allow better fields of fire for snipers.
At each corner there is a rain drainage slot which can be used for observation and fire by characters moving through the rain drainage system. This will be explained in detail in the Special Rules Section.

SCALE
The floorplans of the buildings in San Succ are in 1/72nd scale (1"=6'). This makes the buildings compatible with 20 and 25mm figures 1/72nd scale plastic models, and HO scale model railroad figures and accessories.
The 1/2" grid on the floorplans will simplify measurements in combat (1/2"=3') and will also help to define the individual floorplans when you cut them out.

On each floorplan are three basic markings:
WALLS: 
WINDOWS: 
DOORS (arc shows direction door swings): 
For particular scenarios you may wish to add additional doors, which you can do simply by indicating to the players.
Although some floorplans have labels or detail indicated, that is to simplify the necessary descriptions in particular situations and can be disregarded in other situations.
You now have a set of floorplans in different shapes and sizes. There are even floorplans for the upper stories of two and three story buildings. These upper stories should be laid aside until a character advances to them. To allow forplay on different levels, the sheets should not be stacked.

NAMES
To give SAN SUCCI an international flavor that will allow it to be used for a city in almost any part of the world, there is a system for randomly generating Player Character and Non-Player Character names for Spanish (Latin America), former African colonies, or Spain, a generalized "African" naming system (there are too many languages and dialects to be very specific), Arab, and Israeli.
The names are all men's names. This is due primarily to the availability of source materials. Historically men have been more prominent and it is easier to find masculine names. This should not be too limiting, as most NPC opponents tend to be men.
The system will allow you to name your NPCs and businesses (Alcala's Art Gallery, Tamchakett Taxi Service, Aziz's Imports, or the Dayan Defense Research Institute, etc.). This will allow you to personalize your city; with each player's city taking on its own character.
The system is random: roll 2d10 for a first name and a separate roll for a family name. With 19 choices for each, there are 361 possible combinations. Any combinations that produce the names of prominent or historical figures are, of course, a matter of coincidence.

CONVERSIONS
Although intended primarily for use with RECON™, the floorplans for modern buildings should be useful with any modern roleplaying game: espionage type, superhero, 30s ghostbuster gangster, or war. Due to the diversity of the possible systems, it would be impossible to include all possible conversions. However, an understanding of the RECON system will allow you to convert the characteristics, if necessary. RECON is based on three characteristics: Strength, Agility, and Alertness. Each is rolled on 2d100 and success is achieved by rolling UNDER a character's score. Alertness is probably the only trait that is new to many of you; it represents how observant a character is (whether he notices small details -- a babytrap, sniper, a clue, etc.). If your system does not already have a similar trait, it would be simplest to roll 2d100 and incorporate this into your system.
To convert from the RECON percentile system to your favorite system, divide the maximum score possible for the trait in your system by 100, this should give you a decimal number. Multiply this number times any NPC's value given in the RECON system, and it will be his or her level with that trait. EXAMPLE: Phred the Red, the infamous "student" radical and terrorist has an Agility of 85; to convert this to a 2d6 system, divide the maximum 12 by 100 = .12 and multiply 85 by .12 = 10.2 or 10 in a 2d6 system.

In using SAN SUCCI for other games you might consider the following:
With comicbook superhero games, you can have robberies (bank, jewelry store, museum, or any small business), kidnappings (from the apartments, condos, or a mansion -- B-1 & -2), protecting the secret weapon at the ARES lab, a prison escape (treat barbed wire as wall around POW camp), etc.
For 1930's gangsters rpgs, you have a brewery for bootlegging, illegal gambling at the casino, numbers rackets at some of the smaller businesses, vice at the Dew Drop, smugglers at the warehouses, robberies, kidnappings, extortion (threats against small businesses, if they don't pay "insurance"), and houses and a vacant building for hideouts. Again, the POW camp can be used as "The Big House" for prison escapes.
Pulp ghostbusters can use B-1 & -2 as a mansion (in or out of town), the museum for an ancient artifact, the university for reference, the cemetery for a source of evil, and businesses for jobs, supplies, and information.
Spy rpgs have several embassies to operate from or break into. There is the ARES lab to safeguard or steal from. University labs, museums, and warehouses to investigate. Skid Row for information, The Secret Police to avoid. A POW camp or prison to escape from or rescue a player from.
Post-holocaust rpgs can use the entire city for food, weapons, vehicles, or other supplies. It will, of course, be in despair.
War rpgs can now expand into house-to-house fighting situations from World War II to the most recent urban situations.

COMMON ABBREVIATIONS
St - Strength
Al - Alertness
Ag - Agility
MD - Mission Director (game master)
CR - 5 second Combat Round (game turn)

RUINS
Combat alters the face of a city. In its initial stages the civilians are sure to disappear from the streets; they may have completely deserted the city or be sheltered indoors. As battle ravages the city damage by artillery and aircraft scars the buildings. In the final stages, only rubble remains to mark the city.
In the first stage, the buildings remain the same; to represent the situation, the characters encounter fleeing refugees or empty streets. Businesses are shut down, and electric power may be off (eliminating lights, elevators, water, etc.).
In the second stage, rubble begins to block the streets and sidewalks, sections of wall have been blown down (allowing observation and combat), and sections of ceilings and floors are gone. In this stage, piles of rubble (mounds of rice, corn, etc.) should be placed from the floorplans over the sidewalks and into the street. The mounds don't have to be very high. Holes in floors and missing sections of wall can be marked with yarn or string. Remember that artillery and bombs fall; so, most of the damage is done to upper stories.
You can randomize the damage by numbering the buildings in a block. Roll 1d10 for the number of shells falling in that area. To locate the buildings that were hit roll 1d10 (or 2d10 on the most crowded block); do that as many times as there are shells, with each roll indicating one of the numbered buildings (some of the buildings may be hit more than once).
To determine how much damage was done, you could use the size of the casualty radius to help you determine how extensive the damage is. If you become too involved in accurately portraying damage you are defeating the time-saving aspect of the play-aid. It is better to "artistically" set up your damage, with mounds of rubble that offer good cover for the characters and NPCs to fight from.
For damage, keep in mind that wooden buildings are likely to burn (and ignite other buildings around them). If you have made the residential area or "skid row" wooden buildings, there may be little left but charred skeletons of the stores.
In the third stage, where most of the buildings have been reduced to rubble, the damage has become so extensive that it is simpler to place wads of newspaper or wrinkled paper to represent the extensive mounds of rubble. The rubble tends to fan out from the exterior and interior walls.

SPECIAL RULES
JUMPING
A character may safely jump from a 2nd storey window (height 15' = 12' 1st storey + 3' window-sill), IF he makes a successful Ag roll to land properly. If he fails his Ag roll, he lands poorly and takes 3d10 damage (1d10 for each 5', SEE "Climbing", Recon, p. 8).
At all heights above 2nd storey floor level, the character will take 1d10 damage for each 5' above ground (remember to include 3' for windowsill or flat roof parapet). A successful Ag roll can reduce the damage by one die (eliminate die before rolling).
A character that is wounded while climbing should make an Al roll or risk falling.
A character who takes maximum damage (for that particular caliber weapon) while leaning over a windowsill, parapet, stair railing, etc., must make an Al roll or fall. The MD may have NPCs fall at his discretion for "dramatic effect".

HIDDEN PASSAGES
Hidden passages are not just for fantasy role-playing games. El Presidente may have a bolt hole to escape by should there be a coup. The eccentric millionaire may have hidden passages in his mansion as a novelty or for nefarious purposes. Big Ed may have bought the old mansion primarily because it has secret passages in case the "coppers" attempt to surround him. The fake medium may have them so her assistant can work the gimmicks for her "seances".
With actual floorplans it would be difficult to keep "hidden passages" secret from the players. To bypass this obstacle, if you want to place a secret passage in a room, assume that it is discrete and inconspicuous. Characters must make an Al roll to notice that a room does not look as large on the inside as it did from the hall; then, they can narrow down their search to where you intend the secret passage to be.

STAIRS
All multi-story buildings have stairs (as well as elevators). Some buildings may only have outside stairs to upper stories (e.g., control tower of airport terminal). The MD is free to alter as he sees fit; as long as he informs the players. Don't wait until the characters are about to escape down the stairs before you inform them, "Oh, there's no stairs there! It's behind the terrorists!"

FIRE ESCAPES
External fire escapes can be located at any window (or door on second story) at the MD's discretion. They can be metal stairs or a ladder attached to the wall (especially to the roof). A character on a firescape is in plain view, but if characters are not intentionally looking for a sniper or looking upward, they should make an Al roll to notice.

ELEVATORS
There will be a 1d10 CR delay between pressing the button and the elevator arriving. Elevators take 1 CR to move up or down a storey, and 1 CR to stop or start at a floor and the doors to open or close. Elevators will probably not be powered during sieges.
EXAMPLE: On 1d10 there's a "7" CR delay; on the 8th CR the elevator door opens and the characters enter; 9th CR doors close and elevator begins to ascend; 10th CR elevator at 2nd storey; 11th CR elevator at 3rd storey; and 12th CR door opens at 3rd storey and characters can exit.

FIRING THROUGH WALLS
When firing through walls the MD must decide if the character has a very good idea where to fire to hit his target or if he is "firing blind" (SEE Recon, p. 25). Even with a pretty good idea of where his target is, there will be some guesswork so reduce the target size (chance of hitting): standing target use the "kneeling" modifier kneeling target use the "prone" modifier prone target use the "running" modifier running target use "firing blind" (01 on 2d100). Also, the MD must decide what the walls are made of: wood, wood and plaster (treat as wood), brick, or concrete. The listings on the "anti-personnel" tables (SEE Recon, p. 41) should be corrected for small arms "wood" and "brick". When firing through wood (or wood and plaster), the slug will do 1/2 the damage rolled. When firing through brick, 1/3.

FIRING THROUGH CEILINGS/FLOORS
Wooden floors/ceilings can be fired through at 1/2 damage; but concrete cannot (except by .50 cal. or 12.7mm heavy MGs). Shooting randomly is "firing blind" (01 on 2d100). When shooting at "creaks" or noises as a character moves slowly use "target running modifier". Shooting at a running noise would be "firing blind".

BLOWING WALLS/FLOORS/CEILINGS
For game purposes, an interior wall (wood, or wood and plaster) can be blown with a grenade rolled or placed next to it. If the damage rolled (2d100) is 20 or higher there's a hole at floor level large enough to see and fire through. If the damage is 50 or higher the hole is large enough to crawl through.
Heavier explosive charges (satchel charges) can be used to blow brick or concrete walls or floors. Occupants of room will take damage equal to a 105mm howitzer, measured from wall as point of impact (SEE "anti-personnel" Recon, p. 41 and "damage" table, p. 42). The hole will be large enough to crawl through.

"SEWERS"/RAIN DRAINAGE SYSTEM
Under every sidewalk and street crosswalk at intersections is a rain drainage pipe large enough for a character to crawl through. The East-West pipes drain into the North-South pipes which drain to the beach.
All of these pipes interconnect in a square pattern under crosswalks at the street intersections. Characters can crawl from any point in San Succ to any other.
The system can be entered at manhole covers on the Southwest and Northeast street corners of each intersection or at the beach drains. It takes 1 CR to open a manhole cover.
The drainage slots in the curb at each corner allow characters to observe and fight. The field of view is limited. A character can only see and fire in the two "opposite" directions; e.g., a character in the Southwest drain can only see down the North and East streets. Due to the low angle, a character can only see one block

at ground level; this may be further reduced by any parked cars between him and the enemy.
No more than two characters may fire through a drain at any one time.

When fired at while at a drain slot, the target is treated as "prone" or "gunslit" (grenades). For damage by heavier weapons use "concrete pill-box" on "anti-personnel" Recon, p. 41.
If characters are moving to a specific location and have never been in San Succ (and are not familiar with its layout), the MD should describe buildings (height, business name, merchandise in windows) that the characters could see from slot. DON'T POINT TO THEIR LOCATION. Let the players tell you where they go at each intersection (left, right, straight); they might get lost. If they have an aerial recon photo, they can try to match your descriptions of buildings to their "photo" (the city map). The easiest place for them to make a wrong turn is at the crosswalks.

BARBED WIRE/CYCLONE FENCE
Two strands of barbed wire can be cut each CR; however, to cut quietly takes a CR per strand and an Ag roll. To wiggle through wire without snagging or setting off rattling cans or "finger" mines (4d10) requires an Al roll to detect and an Ag roll to successfully bypass. ("Sappers" should have high Al and Ag.)
A man sized hole to crawl through can be cut in cyclone fence in 5 CR, 10 CR quietly (must do Ag roll). Sentries over 15 feet away probably wouldn't even make an Al roll.

SENTRIES
Sentry duty is so boring that Alertness is greatly reduced by the length of time on duty. To represent this, roll 1d10 and subtract the following modifier from his Al before making an Al roll. The modifier does not represent hours on duty but portion of assigned time.

TIME ON DUTY	ALERTNESS
1	Normal
2	-5
3	-10
4	-15
5	-20
6	-25
7	-30
8	-15
9	-10
10	Normal

If modifier exceeds Al, character asleep.

GUARD TOWERS
Guard towers (USE Elevation Table). Guard towers are typically wood with a 3' wall around the patrol area; shooting at sentries use "target kneeling" for torso shots above wall. Sentries will be facing inward at POW camps or outward at a base. (Check sentry alertness modifier.)

SEARCHLIGHTS
Roving searchlights (from guard towers) might hit a character; however, if the character is prone the sentry may be so bored (SEE Sentries), that he overlooks the character. If the character is erect or moving, the sentry will automatically detect, or if the character is prone but an alarm has been sounded. Use the 10 x 10 artillery impact grid to indicate the area illuminated. In one CR the searchlight will cover two adjacent grid sized areas.

GUARD DOGS
Guard dogs are specially trained animals that will attack intruders. They are more likely at objectives with sophisticated security systems: e.g., an embassy, POW camp, missile site, air base, headquarters, or nuclear reactor.
For each guard dog, roll Al and St. Guard dogs have a +10 bonus on Al because of acute hearing and smell. For St, dogs take St-10 hits and St x 2 for movement.
If a guard dog is alerted, roll 2d100 for response. 01-75 Attacks recon detected, not necessarily the nearest.
76-95 Grows a warning, but doesn't attack.
96-100 Does not respond (sick, asleep, recently fed)

If dog with handler, will attack on command or if handler attacked.
Guard dog attacks are a variation of hand-to-hand combat. Roll 1d10 each CR.

ROLL	RESULT	DAMAGE
1	Bite	1d10+5
2	Bite	1d10+5
3	Bite	1d10+10
4	Bite	1d10+10
5	Bite on weapon (parry)	None
6	Bite on weapon (parry)	None
7	Bite on weapon arm (riposte)	1d10+5
8	Bite on weapon arm (riposte)	1d10+5
9	Bite on weapon (grapple)	None
10	Evade	None

Dogs are pack hunters. A single dog will attack until it is killed; however, a group of dogs will retreat when 2/3 of them are killed.

SECURITY DEVICES
TV - Surveillance TV monitors depend on the Al of the guard watching to be effective. Check the sentry's modified Alertness (SEE Sentries).
Safes/vaults - (SEE "Safecracking" Recon, p. 33)

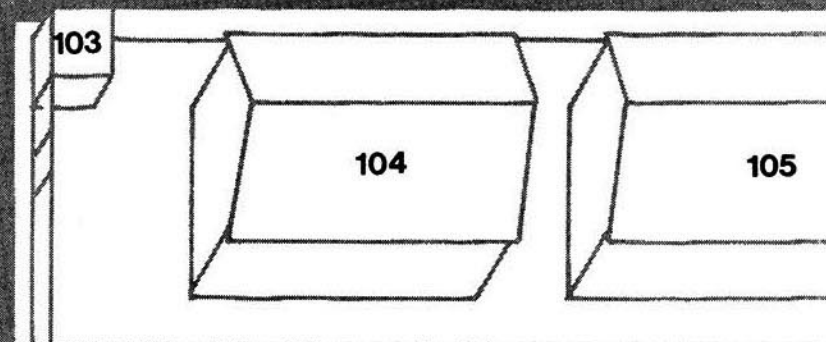
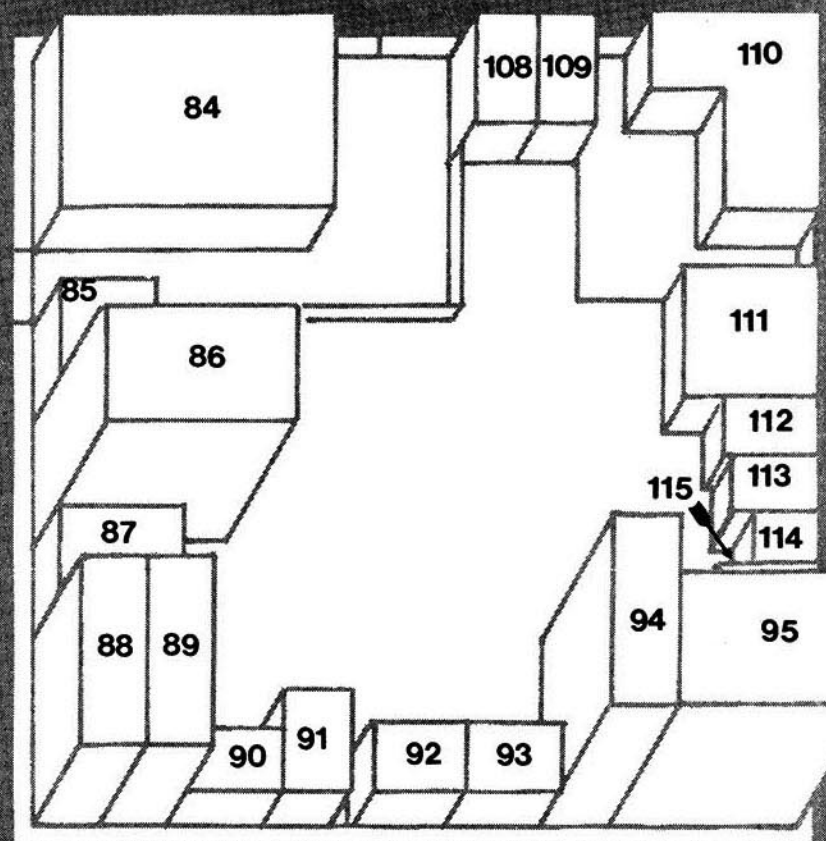
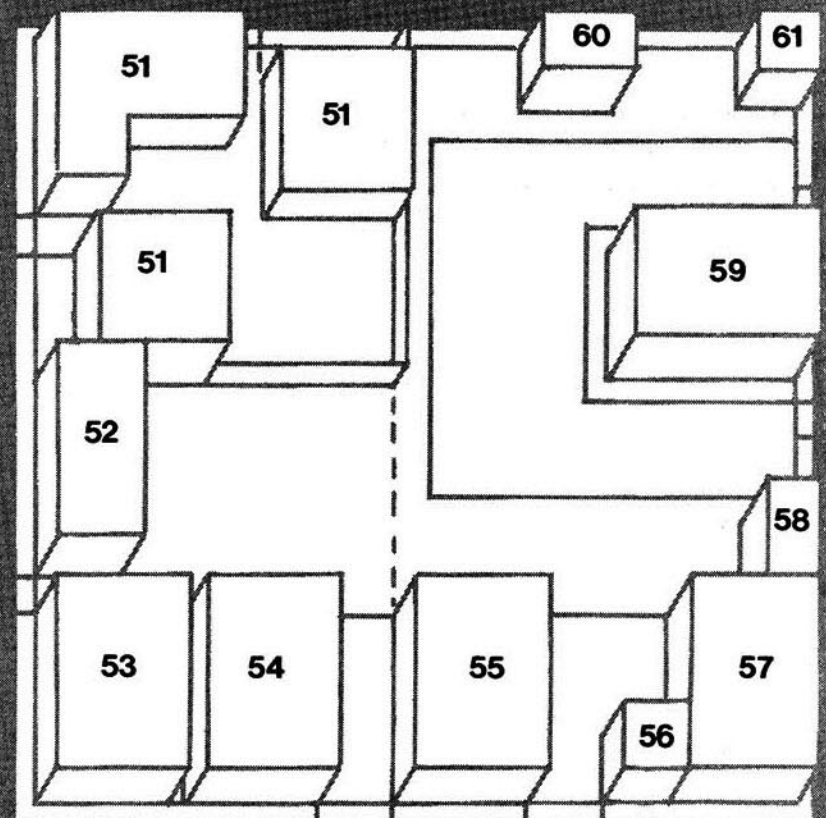
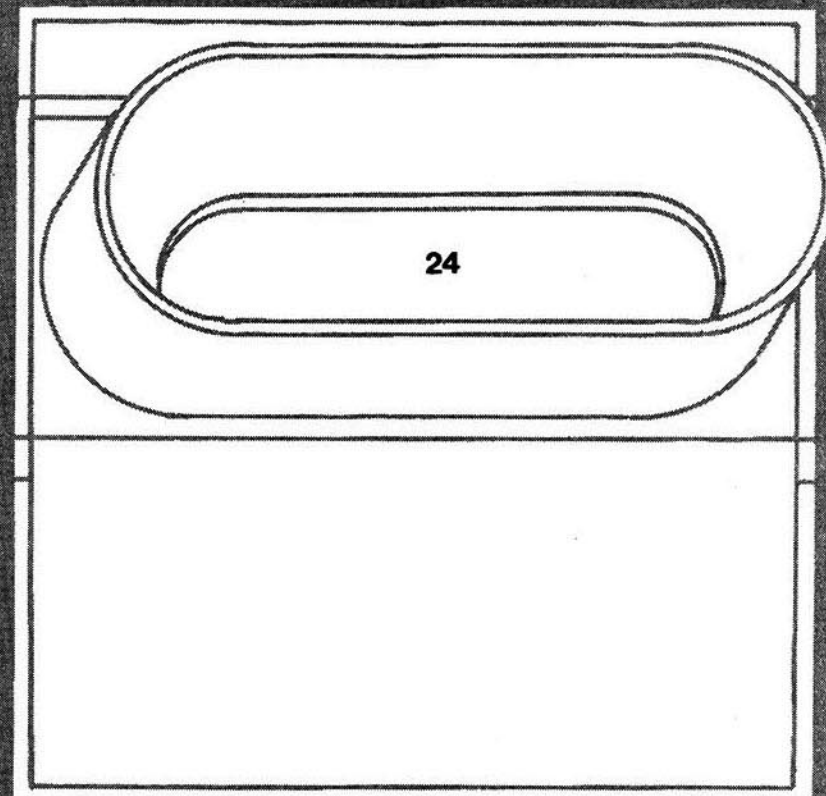
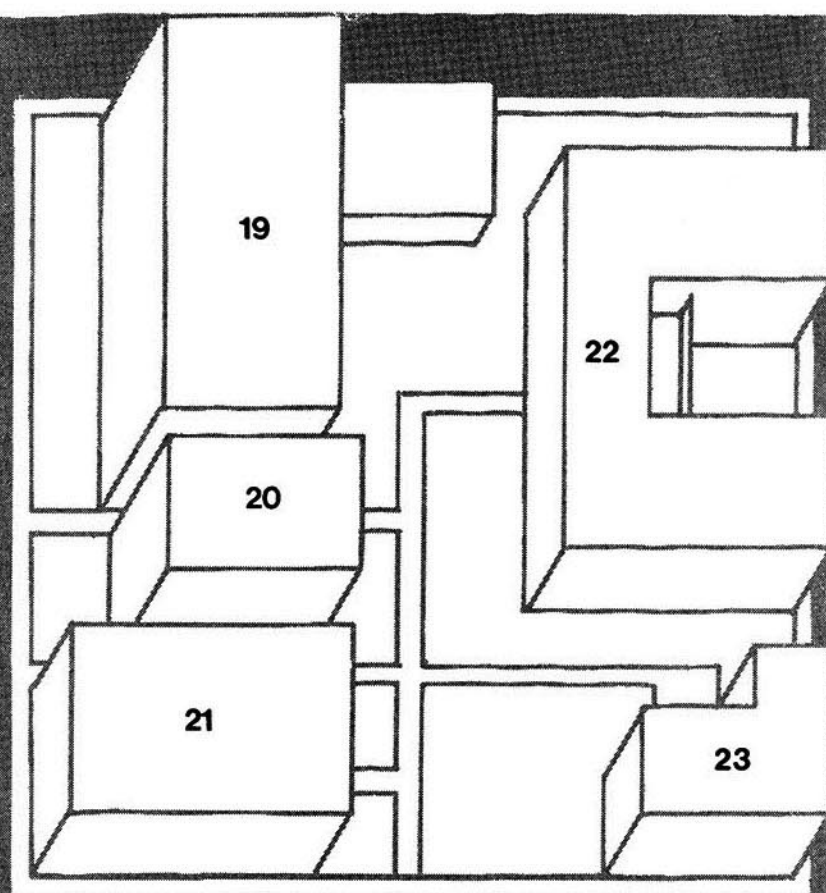
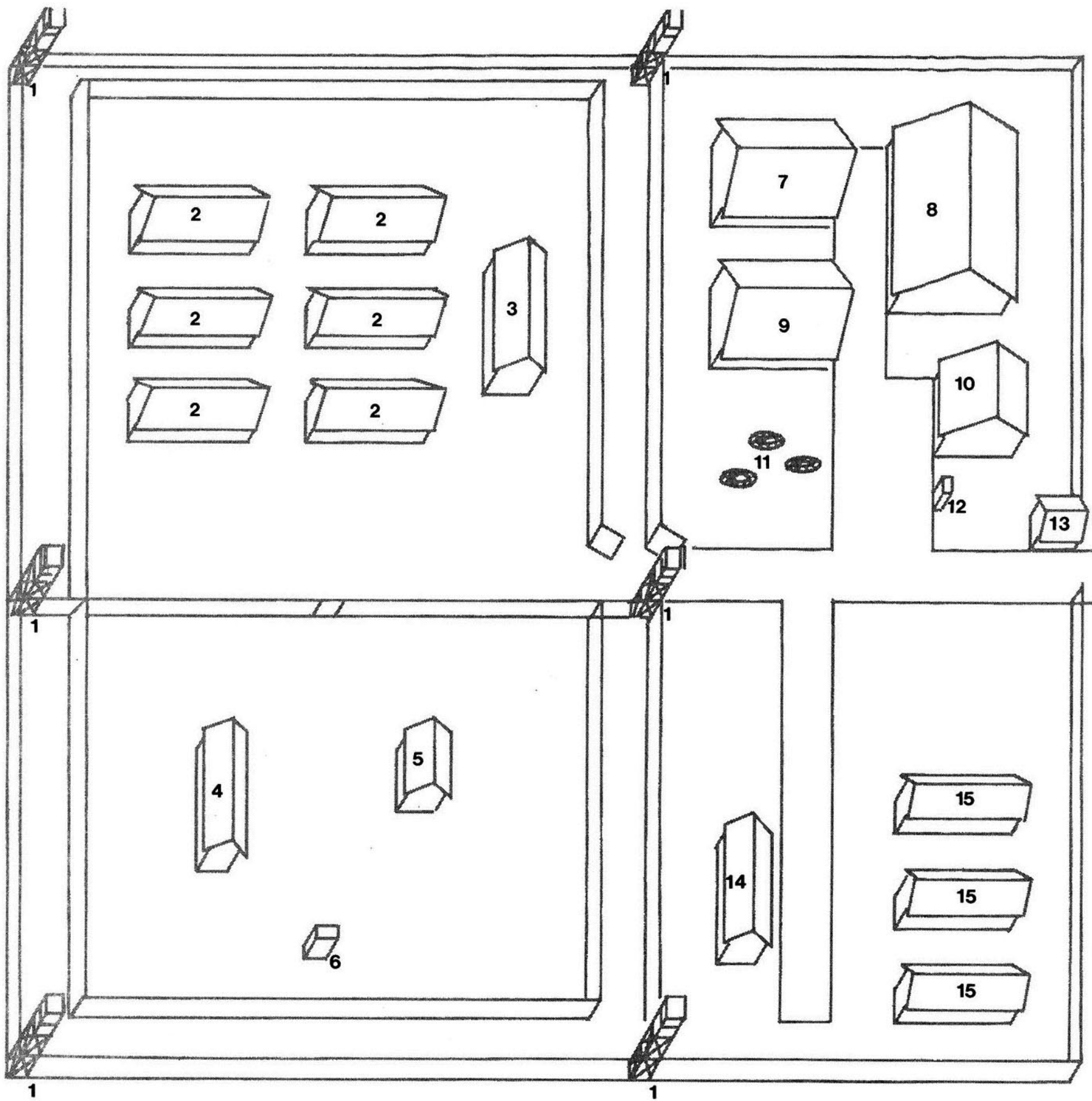
Information - For many NPCs and businesses, the accuracy of their info. is given. Roll 2d100. If the MD's secret roll is less than or equal to the accuracy, he will supply some useful info; otherwise, he will give some inaccurate or useless info. The players shouldn't know whether or not you are giving accurate info.

BUGS: Simple wiretap on telephone - requires a character (PC/NPC) to monitor all days.

Wiretap with voice-activated recorder - will automatically record all conversations made over that telephone in a 24 hour period.

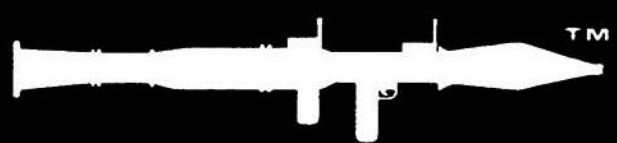
Room bug - can monitor one room.

Directional mike - can aim at window of room and record conversation inside, can aim at car windshield; or listen to conversation in open area. Range up to 50 yards with line of sight (Check Elevation Table).



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BOX 485 LINCOLN, AR 72744





OBSERVATION

Although you may have bought San Succi for use with a system other than RECON, and may not be concerned with weapons combat, the following rules are useful for determining when characters may see each other from different floors of buildings.

For Observation there are two main situations, vertical and lateral. Vertical situations are up-and-down situations (from the roof or upper stories of a building down to the street or the roof or lower stories of another building and vice versa). Lateral situations are viewing to the side (mainly through a window or doorway).

Lateral Observation:

Lateral observations can be easily determined using a piece of string or a ruler. Since you can not see around corners, you merely stretch the piece of string or lay the ruler between the two figures to determine if the line of sight would pass through a wall and be blocked; this will apply even if the characters are on different levels of facing buildings.

If the line passes through a wall, the character must lean out (or in) or move to a different position in order to see the opposing character. If he leans out or in, and the opposing character was waiting for him, then the opposing character would get the first shot. If he leans out or in and the opposing character was randomly searching then an Alertness roll by both characters will determine who gets the first shot. If both characters make their Al rolls, the character with the better Agility gets to react first.

Vertical Observations:

The simplest case is when one character is in a building and the other is outside near the wall. The windowsill will block a character's view downward (and will allow an opposing character to crawl or walk next to a building unseen). At the ground floor or a roof at the observer's floor level, there is a 3' deadspace that the observer cannot see without leaning over the window sill. For each floor level different add 3'. Example: if there's a whole floor level difference such as a character on the second story attempting to see a character on the ground, the observer would have to lean out to see a character within 6' of the wall.

To Observe a Character Inside a Building

If the characters are on the same level, the one in the building must be within 12' of the window or door.

If the target is a floor above or below, he must be within 9' of the window or door.

If the target is two floors above or below, then he must be within 6' of the window or door.

If the target is three floors above or below, he must be within 3' of the window or door.

Observing Over Buildings:

You cannot see over buildings that are taller than the height you are observing from. However, the additional height of a man standing erect will allow him to see over a building the same height as the one he is on, if the target is very far away.

To determine if the view of a target is blocked by a building will require some simple math. First, measure the distance from the observer to the FAR EDGE of the tallest building BETWEEN the observer and target.

Second, check the ELEVATION CHART to find the situation (EXAMPLE: Observer on roof of 3 storey building, looking over 2 storey building, at target on ground, prone = 1.5).

Third, take this number and multiply it by the distance you measured in step one. The answer is how many inches past the FAR EDGE the target must be to be seen by the observer. Any target less than that distance away is blocked from view by the building between him and the observer.

To be more realistic, you could do this for all of the buildings in between to see if a lower building blocks the line of sight (but, this will slow the game considerably).

With the Observation rules and normal combat system from Recon you can handle most combat situations in a city. You can now determine if the sniper must lean out the window to see the patrol coming down the street. Whether the man can see the convoy on the street a block away. If the character on the roof can see the enemy skinking along next to the wall on the ground. If the enemy sniper can see the character moving about on the roof of a neighboring building to do a number on him.

To determine if a character on the ground or other lower level can see another character at a higher level, do the calculations as if the higher character were trying to observe the lower level character.

ARCHITECTURE

All floors are 12' tall, making the roof of a single storey building at the same level as the floor of a second storey building.

Flat roofed buildings have a 3' parapet or rim above the roof. Shooting over this downward makes the character equal to a "kneeling" target.

Peak roofed buildings have a six foot ridge at the center of the building (which makes a prone man equal to an erect man for observation over a building the same height). HOWEVER, a man at the centerline of a peak roofed building cannot see a character below him that is closer than the distance from the centerline to that wall times the number of stories difference between the two (EXAMPLE: a man at the centerline of a building that is 30' wide would be 15' from the edge. He cannot see a character on the ground that is within 15' of the wall (times the number of stories).

ROADKILL:™

VEHICLE COMBAT & MANEUVER

Driving vehicles is a necessary skill for maneuvering around a city. The following system is designed primarily for high speed and high risk situations. Puttering about within speed limits involves minimal risk and will only slow play to compute maneuvers; so, calculations are limited to multiple maneuvers (trying to do more than one thing in a 5 second Combat Round) at speeds equal to or less than the vehicle's Cornering Maximum, or any maneuver or condition change at speeds above the Cornering Max.

The Cornering Maximum is the fastest speed that a vehicle can safely turn a corner (90° turn) on dry pavement. This value varies with the type or Class of vehicle: Truck, Jeep, Limousine, Economy Car, Family Sedan, Motorcycle, or Sportscar.

THE CONTROL ROLL

The driving system is based on the character's Agility. To calculate a character's chance of safely performing a maneuver you will add the values of all maneuvers he is attempting that CR, the Road Condition value that applies, and the values of the Vehicle's Condition. You will multiply this total by the number of Speed Factors above the vehicle's Cornering Max. Then, you subtract this total from your character's Agility and roll against this number. To safely perform, the maneuver the player must roll equal to or less than the total.

CLASSES OF CARS

The Classes of cars are determined by their ability to accelerate and to corner without going Out of Control.

TRUCKS are 10 to 18 wheel cargo vehicles. Because they accelerate so slowly, there are two acceleration units per Speed Factor, use the higher Speed Factor if they are in the middle.

JEEPS are designed more for durability than acceleration or high speed turns.

LIMOUSINES tend to have mushy suspensions for the comfort of the passengers; therefore, they corner poorly. They also tend to be big, heavy bodied cars, which limits their acceleration. Some examples are: Rolls-Royce, Cadillac, Mercedes.

ECONOMY CARS (small imports), VANS, and PICKUP TRUCKS all have narrow wheel bases that limit their cornering ability. Typical Economy Cars are VWs, Hondas, and Pintos.

FAMILY SEDANS are typical mid-sized American cars; most Chevies, Fords, etc.

MOTORCYCLES represent the better bikes (not the very heaviest hogs or the lightest city toys). A sidecar for a passenger reduces both acceleration and cornering.

SPORTSCARS are any fast, responsive (good handling) car. It may be an import such as a Ferrari, Jaguar, etc., or an American "muscle car" such as a Charger or Malibu. Modified cars with bigger engines and better suspensions would fit in this category.

MANEUVERS

There are ten basic maneuvers.

The SWERVE is when a driver attempts to dodge something by making a quick little change in direction.

A quick lane change would involve two swerves, a swerve into the other lane, and a swerve to straighten out; likewise, a dodge onto the shoulder of the road would involve two swerves for the vehicle to parallel the road.

A CURVE is following a bend in the road that is no more than one-quarter of a circle.

MULTIPLE CURVES are a series of turns without even a very short stretch to compensate. This is cumulative, that is, add the effect of all curves since the last straight stretch, even from previous CRs. An "S" shaped road would involve four curves, if there is no straight stretch.

A 90° TURN would be a sharp turn, such as, turning a corner. This sharp turn is risky at high speeds, and its value is correspondingly higher.

A BOOTLEGGER is the old moonshine runner's maneuver of slamming on the brakes, downshifting skidding the car around in a tight turn that leaves it headed back the direction it came from. The maneuver takes one complete CR; the next CR the driver can begin accelerating from 0 miles per hour (mph). This is the most risky single maneuver and should only be attempted by characters with very high Agility. A bootlegger can only be done by cars (not trucks or motorcycles), and the car must begin the CR at Speed Factor 2 or 3 to have the momentum to complete the maneuver.

A SIDESWIPE is when two cars are funning side by side and one swerves into the other to knock the other car off the road. The impact of the maneuver may cause either car to go OUT-OF-CONTROL, so, both will make CONTROL ROLLS. The swerve involved is added separately, the value for Sideswipe indicates the effect of impact.

A RAM is hitting the other car with the front of your car (or rear in reverse). A ram will cause both drivers to make CONTROL ROLLS.

A CUT OFF is swerving in front of another car to stop it. This maneuver involves at least three others (which are added separately) accelerating ahead of the other car, a swerve, and a STALL or emergency brake to a stop. The cutoff vehicle may not be able to stop as fast as the maneuvering vehicle and may accidentally or intentionally RAM it. The driver of the cutoff vehicle must make a successful Alertness roll to have the option of intentionally ramming; otherwise, instinct will cause him to react by STALLING.

A STALL is an emergency brake to a complete stop in one CR (no matter what the vehicle's speed). During a stall, the maneuver will still be multiplied by the highest Speed Factor the car was doing that CR.

REVERSE can be done safely at 1/2 of the Cornering Max of a vehicle (except motorcycles) as long as it is in a straight line. Any faster speed or maneuvering will require a Control Roll involving all current conditions.

ROAD CONDITIONS

Road Conditions are valued by how good the traction is on that surface. Pavement is the best (value 0); so it does not subtract from the Control Roll. Road conditions in increasing value of danger are: rock or rough pavement (potholes, cracks, patches, etc.), dirt, sand, gravel, rain or mud, oil, and ice.

When a vehicle goes from a better road condition to a worse one, make a Control Roll.

VEHICLE CONDITION

When the driver or front seat passenger is fired at from ahead, a missed shot (or hit) will penetrate the windshield with a 25% chance (01-25 on 2d100) of shattering the windshield. The player must make an Alertness roll, or be startled by the disintegrating windshield and make a Control Roll. Wind in the face will continue to affect all future Control Rolls (add "windshield out" to all future rolls).

When any tire is shot out or damaged by something in the road, the player must make a Control Roll. The vehicle's maximum speed is reduced one Speed Factor for each flat tire. All future Control Rolls must be calculated at one higher Speed Factor than the vehicle is actually maneuvering (e.g., a car with a flat tire moving at Speed Factor two -- its current max -- would calculate its Control Rolls using Speed Factor Three).

If the driver is wounded while driving, he must make an Al roll. If he fails the roll, he must make a Control Roll against all current conditions including "driver wounded". A wound received prior to or during driving will affect all Control Rolls add "driver wounded" to all Control Rolls.

A vehicle that is sideswiped must make a Control Roll including the "sideswiped" condition. The car doing the sideswiping only adds the sideswiping maneuver, not the vehicle condition.

A moving vehicle that is rammed must make a Control Roll, including the "rammed" condition. The car doing the ramming only adds the ramming maneuver, not the vehicle condition.

If a car is Cut Off, the driver must make an Al roll. If he fails, he instinctively slams on the brakes for a Stall (and must make a Control Roll for the Stall and Cut Off). If he makes the Al roll, he can decide to Stall or to Ram (both will involve Control Rolls).

SPEED FACTORS

For each Class of vehicle there is an acceleration value given, or how many miles per hour the vehicle's speed can be increased or decreased (except for Stalls) in a CR. A vehicle can normally accelerate three units above its Cornering Max to its Maximum Speed (except Trucks). These 3 units of acceleration/deceleration are the Speed Factors. The Speed Factor value is 1, 2, or 3, not the actual miles per hour. All Control Rolls are multiplied by one, two, or three. (If the vehicle is moving at its Cornering Max or less, still multiply by one).

Since trucks accelerate much slower, there are two acceleration units per Speed Factor. If it is in the middle of a Speed Factor, use the higher Speed Factor.

If a vehicle is stopped, it must accelerate from 0 miles per hour. Each CR it can increase its speed by the number of mph listed for that Class of vehicle (e.g., a truck can increase its speed by 5 mph each CR, a motorcycle without sidecar by 20 mph/CR, etc.).

Likewise, a vehicle that is moving can decrease its speed by the acceleration value. A VEHICLE MUST DECELERATE IN A PREVIOUS CR TO TAKE ADVANTAGE OF THE LOWER SPEED FACTOR FOR CONTROL ROLLS. Control Rolls are calculated using the highest Speed Factor the vehicle was doing that CR.

OUT OF CONTROL

When a driver fails a Control Roll, he must check the Out of Control Table. How many points he missed his roll will determine the effect on the vehicle (for automatic Out of Control situations roll 3d10).

If no SKID is indicated, the vehicle will only take damage if it collides with an On Coming Vehicle.

If a SKID is possible, the vehicle can take damage either by an On Coming Vehicle OR, if there is no on-coming vehicle, by skidding off the road into a building or other obstacle. The skid is measured only if there is no on-coming vehicle.

ON COMING VEHICLE

The On Coming Vehicle Table gives the percent chance of a vehicle being close enough for a crash. There are six conditions: Day condition for cities, highways/suburbs, and isolated (less traveled areas) and Night chances in the same locales.

For a vehicle to be at that location, the MD must roll less than or equal to the number given on 2d100.

This table can be used to check for traffic when a car would like to move into the other lane to pass another vehicle.

The table can also be used to check for traffic from side streets at intersections (especially when running a red light during a chase).

SKIDS

When a vehicle fails its Control Roll, it is Out of Control and will skid 1/2 the distance it would travel that CR at the highest speed it was doing during that CR. For game purposes ignore skids, if the car remains in control (makes its Control Roll). Also, ignore the differences in stopping distances between different Classes of vehicles during a Cut Off (which in reality might yield a "Ram" accidentally if the maneuvering vehicle swerved too close).

Skids allow Out of Control vehicles to crash into buildings, parked cars, trees, etc. (See the DAMAGE section).

Vehicles will skid in the direction of the last maneuver attempted, or at 45° to its road course (either left or right, depending on the Out of Control Table).

CRASH DAMAGE

When a vehicle is Out of Control and there is an On Coming Vehicle, roll 1d10 on the CLASS OF VEHICLE to determine what will be hit. The MASS of the vehicle will determine the damage done. Roll 4d10 for the speed of the on coming vehicle in mph (low speeds indicate the vehicle is accelerating from a stoplight, stop sign, a turn, or other maneuver). Use 1d10 for parked cars on "shoulder" situations.

To determine the damage, multiply the MASS of the Character's car by its SPEED in miles per hour. Do the same for the On Coming Vehicle. Add these two numbers together, each vehicle will have 1/2 the total points, check each against the CRASH DAMAGE TABLE.

In a RAMMING situation, the ramming car will take 1/6 of the total points and the rammed car will take 1/3 of the total points (disregard the "extra" points).

In a SIDESWIPE (Out of Control) the sideswiping vehicle takes 1/3 of the total points, the sideswiped vehicle takes 2/3 of the total.

The On Coming Vehicle in a "Fishtailing on Shoulder" situation would be a parked vehicle, treat its speed as 1d10 (times MASS) to represent inertia.

In a SKID do the normal MASS times Speed for the character's vehicle and add the value for the type of building or other object. The vehicle will take 2/3 of the damage, and the building will take 1/3. If the building total exceeds the Penetration Value, the vehicle actually crashes through the wall 1/2 the distance remaining in its skid when it hit the wall.

MAXIMUM DAMAGE

At or above the maximum damage for a vehicle it is "totalled" and will not operate anymore. At 1/2 max. damage, a vehicle is reduced 1 Speed Factor. At 2/3 of max. damage, a vehicle is reduced another Speed Factor. At 5/6 of max., the vehicle is reduced to its cornering max as its maximum speed (or one more Speed Factor, which ever is the lower speed).

INTERSECTIONS

At an intersection with a stoplight, there is a 25% chance the light is red (lasting 1d10+2 sec.) If a vehicle runs the red light, check the On Coming Vehicle Table for cars entering the intersection from the side street. If there is a vehicle indicated, the driver should make an Al roll to detect it. On a successful roll the player may attempt to avoid it either by making 4 swerves to dodge around it and continue the direction he was going or turning at the intersection (either will require a Control Roll).

If the player fails the Al roll, there is a crash; follow the normal crash procedures.

SCALES/PLOTTING

On the city map a grain of rice is about the size of a car (at 1/720th scale) and a kernel of corn is a truck. On the city map is a scale One-tenth of an inch (one increment or space on the scale) equals one mile per hour each CR. On the city map move the marker (grain of rice, etc.) the scale distance actually moved each CR. If Car A is moving at 60mph, move its marker 60 increments (6") each CR. If Car B is moving at 70mph, move its marker 70 increments (7") on the map each CR.

We can plot on the city map or MD map the actual distances moved, to tell how far they are from intersections, curves, etc. for maneuvers.

When using toy cars with the building floorplans, in one 5 second Combat Round a car would move 1" for each mile per hour (mph), e.g., 30" at 30 mph, 60" at 60 mph, etc. As you can see this could require a fair amount of room.

Since the main situation we will be concerned with for measurements is the distance between 2 cars for shooting or rams, the two (or more) toy vehicles can be placed on the table to represent the distance between the vehicles. Movement around curves and corners would be plotted on the city map or an MD drawn map.

To keep track of the distance between the vehicles, begin by spacing the vehicles out the distance they begin.

EXAMPLE: Car B turns a corner and sees Car A pull out from the curb at the middle of the block, 20" ahead; so, the two model cars begin 20" apart.

Car B tails Car A for several blocks staying 20" apart (both are traveling at 30mph) to avoid detection. After 3 maneuvers the driver of Car A does an Al roll, makes it, and becomes suspicious of the car copying his maneuvers. He begins to accelerate to "shake the tail". Car A is a family sedan and accelerates at 15mph/CR (+15"/CR); Car B is a sportscar and accelerates at 20mph/CR or (+20"/CR). Since Car B is accelerating at a higher rate, it will gain +5" each CR. The models will just be moved closer together.

At the end of the first CR the cars are 15" apart (20" original distance + (Car A 15" - Car B 20"))

The second CR, Car A continues to accelerate (adds another Speed Factor of +15; it is now up to 60 mph) and Car B also accelerates another Speed Factor (+20; it is up to 70 mph). Car A with two Speed Factors adds 30"; Car B with two Speed Factors adds 40"; so, Car B gains 10" on Car A.

At the end of the second CR the models are 5" apart (15" apart at the end of the first CR - 10" closer this CR). We didn't have to move them 60" and 70"; just the change in distance between them.

Using two different systems allows us to see where the cars are in the city (where they can turn or might hit red lights) and to visualize the situations better with models. Although you can get by without the models, they add a certain flavor to the game that the rice lacks.

EXAMPLE: SITUATION

You are the bodyguard/chauffeur for Sheikh Ahmed Mustafa Hussein. You are driving him back to his condo late at night, after a meeting of the Pan Arabian Natural Gas and Oil (PANGO) consortium. Suddenly you notice that one pair of headlights has duplicated each of your last three turns. You goose it and accelerate through 2 green lights and run a red light (17% on 2d100; a roll of 63 on 2d100 on the On Coming Car Table indicates there are no cars crossing that intersection when you do--15% chance in a city at night).

The other car is pulling abreast of you. There is a gunman at the window. With screeching tires you turn right at the intersection. You are driving at 60 mph (2 Speed Factors above your Cornering Max). MAKE A CONTROL ROLL.

The Control Roll involves a 90° Turn Maneuver (15); Road Condition: Pavement (0), and Vehicle Condition: Normal (0). This totals to 15. This is multiplied by the two Speed Factors (15 x 2 = 30). Thirty, then, is subtracted from the chauffeur's Agility (48-30 = 18). The chauffeur only has an 18% chance (2d100) of keeping the limo under control. The player rolls a 23 on 2d100, and the limo is Out of Control!

He missed his roll by five points. On the Out of Control Table, the five indicates the car is "Fishtailing" (rear end swerving) on the near shoulder or sidewalk.

This is happening in a city at night. There is a 15% chance there will be an on coming car (in this case a car parked next to the sidewalk). On 2d100, the MD rolls 52, there is no On Coming Car, and the miss is less than the Skid Level, so the chauffeur manages to bring the car back under control. (If the chauffeur's roll hadn't been so close, he could certainly have skidded the limo into one of the buildings on the near side of the street.)

COMBAT: SMALL ARMS

The driver of any vehicle may only fire a pistol using the "Marksman Running" modifier while actually driving.

To fire at a moving car, select the particular area that you are firing at, use the "Target Running" modifier, measure range, and roll 2d100.

To fire from one vehicle at another involves several different situations.

If both are moving at the SAME speed and NEITHER is swerving or making other maneuvers, use the normal target size, range, and roll. The Marksman can be "Braced" on the car body if the car isn't maneuvering and is on pavement.

ON ANY SURFACE OTHER THAN "PAVEMENT" THE MARKSMAN MUST ALWAYS USE THE "MARKSMAN RUNNING" MODIFIER TO COMPENSATE FOR THE CAR BOUNCING.

If the target vehicle is maneuvering, treat it as "Target Running".

If the marksman's vehicle is maneuvering, treat it as "Marksman Running".

If the vehicles are moving at DIFFERENT speeds the faster vehicle is harder to shoot from (use Marksman Running) and harder to hit (use Target Running) when fired on.

LAWs/RPGs

When using an anti-tank weapon against a fast moving, soft-skinned (unarmored) vehicle, subtract 5 from the percent chance to hit) for EACH Speed Factor above the target's Cornering Max. LAWs and RPGs will destroy anything smaller than a truck on a hit; for trucks use the Hit Location Table in Recon, p. 41.

If the LAW/RPG misses, but the vehicle is within the damage or blast radius, the passengers will take normal damage - 5 points. If the driver is wounded make a Control Roll for "Driver Wounded" AND "Rammed". If the vehicle is within the blast radius, make a Control Roll for "Rammed". There is a 5% chance of engine damage (stopping the vehicle in 1d10 CR), 01-05 on 2d100. There is a 20% chance of a flat tire, 01-10 front tire, 11-20 rear tire on 2d100; this will affect Control Rolls and reduce the maximum Speed Factor one for each tire.

GRENADES/GRENADE LAUNCHERS

To throw or shoot a grenade into a moving vehicle, subtract 5 from your Agility for each Speed Factor above the Cornering Max, and use the appropriate size target area (probably window).

As an alternative, you can throw the grenade in the road ahead of the vehicle. This requires estimating where the vehicle will be when the grenade detonates (make an Al roll to determine the best target area; if you make the roll, the car will pass that spot as the grenade explodes). The grenade will ignite the fuel tank and destroy the car and its occupants.

A grenade in the cab of a truck or the passenger compartment of a car will do 2d100 damage to each character in the vehicle. A grenade in the back of a truck will do normal damage to the occupants depending on their distance from the grenade. Roll on Out of Control Table (3d10).

If the grenade misses going in the vehicle or rolling directly under it, but the vehicle passes through the blast radius as it explodes, use the damage procedures outlined for LAWs.

FLAMETHROWERS

If the windows are rolled down, the occupants of a vehicle will take normal flamethrower damage plus a roll (3d10) on the Out of Control Table.

If the windows are up, the passengers are safe, but there is a 25% chance the fuel tank will explode and destroy the car and occupants. The jellied fuel will cling to the vehicle for 3 CRs and the driver must make an Al roll each CR or panic and be Out of Control. If Out of Control roll 3d10 for the outcome. Also, roll 2d100 for possible fuel tank explosion each CR.

ARTILLERY

A direct hit by artillery will destroy any vehicle and its occupants. If the vehicle passes through the blast radius treat as you did for LAW or grenades using the damage for the particular artillery round.

MILITARY BASE/POW CAMP/PRISON

1 (S) Guard towers are assumed to be located at the same height as a two story building. Bear in mind that on a military base the sentries would be looking outward, but on a Prisoner of War camp they would be looking primarily inward to prevent escapes. SEE Special Rules Section for Sentries and Searchlights.

2 (D-1/-2, E-1/-2, F-1/-2) These represent single storey barracks for a military unit or prison huts. They are open bay buildings (with no walls between bunks). Each can house up to a platoon of 40 men using double bunks.

3 (R) The mess hall can be important if player characters are the prisoners and attempt to escape by hiding in the trash, which a farmer will collect to feed to his hogs. Sentries are not too prone to look too closely at garbage.

4 (G) Maximum security cell area of the POW camp or the brig on a normal military post. Each cell will have a metal door. Prisoners will be isolated one per cell.

5 (L) Interrogation/Torture area for questioning prisoners in the maximum security area. Suspects from the city may be brought out here by the secret police for isolation while interrogating them.

6 (W) Solitary confinement. Very small, cramped cells for single prisoners on bread and water or other short rations.

7 (Z-2) Infirmary/hospital, primarily for guards, but will accept prisoners in extreme need, closely guarded.

8 (I) Supply warehouse. Everything from food to ammo.

9 (Z-1) PX (Post Exchange) a general store where servicemen can buy everyday items (from soap to stereos).

10 (U) Motor pool. Most vehicles parked in this area have something wrong with them and have a 20% chance of completely breaking down during an escape.

11 (X) 81mm mortar pits aimed outward in three different directions (120° fields), can be shifted to offer supporting fire in the same area.

12 (V) Gas pump. Have a 40% chance of exploding due to rifle fire, a 98% chance due to grenades and other explosives.

13 (T) Guard Shack. See Special Rules for Sentries.

14 (R) Guards' Mess Hall. Prisoners on KP have access to food, knives, and information for planning escapes.

15 (D, E, F) Guards barracks. Up to 40 per barrack, however, not as likely to be crowded as prisoners huts (e.g., there shouldn't be nearly as many guards as prisoners).

AIRPORT/MILITARY AIR BASE

16 (I) Airplane hangers. Large empty spaces, disregard printed cathedral details. One hanger contains the offices of CharterAir, notorious gun-dope - cigarettes - porno - and - what - have-you smugglers. Their unofficial slogan is "Anywhere, any way, any time, anything; for a buck."

Raul "Che" Rodriguez, chief pilot and underground star. Handsome. Looks like WWII movie bomber pilot: wire rim pilot's sunglasses, old leather flight jacket, "over-the-hump" pilot's cap, pencil thin moustache, khaki pants tucked into Wellington boots, gleaming nickel plated .38 Special snub nose with mother of pearl grips in conspicuous shoulder holster. Feet propped on desk, flashes dazzling smile; friendly, agreeable (lousy pilot, could get lost on the runway in daylight.)

Hector "El" Mendoza, ex-fighter pilot. Fearless, great pilot, sullen (passed over for promotion 3 times in favor of inexperienced nephews of junta members). Tight, "gunner's" eyes. Sneer. Cleaning fingernails with switchblade (which he can use with +10 on Ag of 73). Hot tempered.

Rodriguez generally offers to fly you, but will chicken out at the last minute with a lame excuse ("My second cousin, Maria, and her husband are going out of town and I have to stay and water her plants.") On a roll of 10 on 1d10, Mendoza is unavailable and Rodriguez will have to fly. Good luck!

17 (U) Fire Station. Old surplus U.S. Air Force crash equipment, poorly maintained. Crews are mechanics and airport terminal personnel.

18 (Y-1, -2, & T) T represents control tower, as third floor, accessible by exterior stairs. Unless there is an alert out, customs official, Carlos Aguirre Rios, can be bribed 40% of the time (1-40 on 2d100), for 2d100+20 dollars. During an alert, bribe requires 2d1000 with only a 25% chance of success.

For emergency escapes, a pilot in lounge or near terminal can be bribed 20% of the time to take on "unscheduled passengers" for 3d1000. Tickets to neighboring countries cost \$175; international flights to major countries \$750.

UNIVERSITY

The first group (buildings 19-27) comprise the university. What good is a university? Well, you may need an expert in some obscure or scientific area. You might be stealing a weapon prototype from a lab, recovering the beautiful daughter of El Presidente who was kidnapped, bodyguards protecting El Presidente giving a speech in the auditorium (building "Q" attached to building 19), or you might be on a special anti-terrorist mission to rescue the athletes held hostage in the dormitory (building 25).

GENERAL CAMPUS NIGHTTIME CONTACTS

10% Solitary campus security patrolman
15% Student in building late at night*
20% Janitor in halls cleaning*

*34% chance, sympathetic to cause.

19 (C-1, -2, -3, & Q) University Science Classroom building. Basic lab materials only (explosives and incendiaries). Advanced research is carried on in bldg. 27 (Chemical, Biological, and Radiological weapons research).

20 (Z-1, -2, & -3) Arts and Humanities Lecture Hall. Student revolutionaries are philosophy majors and "secretly" meet in Professor Ramon Uribe's office on the third floor.

21 (I) Gymnasium. Front two rooms are locker rooms; the rest is open exercise area. For night contacts, "student" is a lone student shooting basketball baskets to work off nervous energy late at night before exams.

22 (B-1 & -2) Student Union. Good location for contacting students for information. Contains ballroom for student activities, cafeteria, semi-revolutionary student government officials who will know revolutionaries (34% chance of trusting you).

23 (Y-1 & -2) Administration Building. Contains student records. President Milquetost feels the student revolutionaries/terrorists are "just young people letting off excess energy".

24 Stadium. On most non-U.S. campuses this is a soccer stadium. Divide into 10 equal areas, sniper/assassin in section number rolled on 1d10.

25 Dormitory (A-1 & -2) Lounge near front door. Restrooms include showers. Rest of rooms are dorm rooms. No campus security patrols unless called, but triple occurrence of random student contacts in halls (45%).

26 (K) Cafeteria for dormies. Locked at night. Only janitor contacts inside at night.

27 (C-1, -2, & -3) Applied Research and Evaluation Systems (ARES). Think Tank. Most advanced weapons research and strategic analyses (intelligence oriented) is done by ARES employees. Located near campus to utilize the specialized knowledge of campus faculty.

Employees wear photo ID cards (security must roll against AI to notice if wearing or if photo matches face). Halls covered by TV monitors SEE Special Rules. 30% chance of researcher working late (in room or hall) -- roll AI for suspicion, unless characters obviously armed.

EMBASSY ROW

The second group of buildings (28-33) consists of embassies. You may play the obvious scenario of rescuing the hostages from the revolutionaries, or you might break in to steal a secret code or list of agents, kidnap or eliminate a rival enemy spy "station chief", or kidnap the ambassador of a militaristic foreign power providing weapons and other support for the dictatorial junta. You might also be the security force attempting to prevent each of these scenarios.

28 (Z-1, -2, & -3) People's Republic of Parsifon Consulate. Sympathetic to revolutionaries/terrorists (secretly supplying arms and instructors). Fake passports (25% chance, if you were working with revolutionaries, 10% chance of lying that you were).

29 (Y-1 & -2) Federal Republic of Clockworkia Embassy. Extremely jealous of their neutrality and wouldn't help you in any situation.

30 (C-1 & -2) Principality of Moolavia Consulate The Moolavians will do anything for a buck: fake passports (\$350 will expire in one month), end user certificates to buy illegal weapons (\$1250), intelligence (60% chance of being accurate, price varies with importance: \$50 to track license plate number or find telephone number, \$150 to 250 to locate fugitive--address only, \$350 to ship anything in or out in diplomatic pouch --- must be small enough to fit in suitcase, up to \$2500 for accreditation as a diplomatic official with immunity (effective 75% of time against the secret police, 98% against local police). Simple request 1d10 hours delay; pouch 1d10 days.

31 (T) Gatehouse. If revolutionaries occupy AI 50% at night late, weapons not close by, 15% chance of sleeping at post. Daytime can be distracted if you pose as TV news crew (acquire camera at bldg. 112, 127, or 30).

32 (A-1 & -2) Republic of Indecisiones' Embassy. Normal conditions: 15% chance of security patrol, 20% chance of janitor, 10% chance of official working late (during crisis, 25%).

Hostage situation: 10% chance of terror in halls, 0% chance of janitor or hostage (unless guarded by terror). Hostages will be billeted in one of the larger rooms to be guarded by 2-3 terrorists armed with SMGs and 20% chance of a grenade (which will use against hostages if more than 3 CR delay of rescue after unsuppressed shots fired in building).

33 (U) Motor pool. One limousine. One jeep. Two sedans. Normal conditions: 15% chance of mechanic working on sedan at night. Hostage situation: 15% chance of terror patrol--two with SMGs, talking while on patrol unless team has done something to Alert them.

THE WEALTH OF NATIONS

The third group of buildings (34-46) represents the shops, restaurants, apartments, and condos of the wealthy. After all, if your superhero has an alter ego as a bon vivant he has to live somewhere? For the mundanes, haunts of the rich and powerful come into play for kidnap/bodyguard/assassination scenarios. The wealthy industrialist AND his wife and children must be protected as they make their way to dine, shop, kindergarten, high school, or college, night watch?

34 (Q) Symphony Hall. Ballet, Opera, or Classical Music. Treat balcony above concession area as level two for observation.

35 (F-3) Canine Coiffures. Run by elderly lady with blue rinsed gray hair. Long nose which she uses to look down at "rowdy" types like you. Not cooperative, unless character can BS about small, purebred, lap dogs convincingly (30% chance unless a player actually knows something then she will fawn all over you and be very helpful). Knows a lot of gossip about clientele (45% accurate).

36 (Z-3) All That Glitters Boutique. High Fashion boutique that specializes in garish styles, the weird outfits that cost an arm and a leg and no one looks good in. Run by Monsieur LeClerc, wears hair in ponytail, white suit, manicured fingernails, and more than a hint of makeup. Very cooperative if character is built like a tank. Gossip 65% accurate.

37 (D-2) Mr. Bruce's "La Salon". Mr. Bruce wears lavender smock, talks in a lisp (its actually all a ploy to convince customers) actually quite a lady's man with his clientele. Trims hair with a straight razor which he learned other uses for as a kid in the Barrio. One tough cookie. Knows the San Succi underworld (data 90% accurate).

38 (D-1) The Body Beautiful exercise salon. Run by the most statuesque redhead, "Cher-rie", (St 70, Ag 85) teaches unarmed combat and will be happy to demonstrate if you get too fresh and she isn't buying. Prefers small characters with good Agility. (Possible Mossad agent). Data 83% accurate, if she thinks it in her interest to tell you the truth.

39 (Z-2) Le Chateau restaurant. Maitre'd is cordial European of the old school. Place is crammed with waiters, wine stewards, etc. and you can hardly sneeze without the proper help holding a handkerchief for you, before you knew you were going to sneeze. Prices extravagant: SEE HOTEL AND RESTAURANT PRICES. Menu in French, of course.

40 (F-1) The Golden Galleon boutique. Rival to "All That Glitters", a real blood feud. Owned by The Countess, overdeserved enough gold chains and necklaces to get San Succi out of hock, hair too black, and face has more wrinkles than the Baja Highway has potholes. She will only be cooperative if you agree with her tirade against LeClerc. Gossip only 35% accurate as her trade falls off.

41 (Z-1) Rosenkrantz and Guildenstein Jewelry. Expensive top of the line watches and accessories with custom jewelry. Financial supporters of the San Succi junta and the rebels; they're going to come out on top no matter who wins. Data 98% accurate, but will expect a "small" gratuity (at least \$100). Have been selling off most of the gold and jewels for San Succi's affluent families for ready cash as the revolution/economy goes down the old tubes.

42 (Z-1, -2, & -3) The Commodore apartments. Once THE fashionable place to live in San Succi, but now slightly past it with new condos. Elegant Victorian architecture, brass birdcage elevators, heavy wood paneling, etc. Doorman (for a fast \$50) can tell you anything about the tenants, and more than you would ever want to know. Once he gets started, he's hard to stop.

43 (C-1, -2, & -3) The South Shore apartments. New, modern. No doorman, but manager knows a lot (65% accurate), but tight lipped. Buy him a drink in the downstairs lounge and he'll open up. All of his information is interspersed with the sad story of his marriage (keeps wandering off the track of the information the player is seeking).

44 (A-1 & -2) Delta Dawn condominiums. So new they don't really know much about tenants. Manager naturally suspicious and will call the police after you leave (arrive in 2d10 min.).

45 (R) Sunnydale Kindergarten. Mainly for bodyguard situations. Run by Frauline Helga, hair in bun, thick heavy frame glasses. Long time European revolutionary. Kids are regimented like Hitlerjugend, nobody backtalks Frauline Helga, at least, when there aren't witnesses around.

46 (I) Immanuels Imports and Limo Service. Rolls, Ferraris, Porches, etc. Can "boost" one if you come in dressed like you have money and sign the papers. Chauffeurs for limos hear a lot about business or personal matters (clients treat them like part of the machinery); however, they know that discretion is a necessary part of the trade (so, a bribe for information will cost at least \$50).

CULTURE

The fourth group of buildings represent the cultural/recreational areas: the museum (for the Egyptologist or other specialist), the high school (how did that get in here?), and the park (abode of lovers, muggers, flashers, panhandlers, and kidnapers/assassins lurking in the bushes).

47 (B-1 & -2) Museum of Art and Antiquities. Lower floor contains paintings in one gallery and sculpture in the other. Paintings: Old Masters and Impressionists worth from \$50,000 up to \$1.2 million. An armed guard on each floor at night. Electronic burglar device (AI to detect, Ag to by pass).

48 Hedge Maze. Classic detective device. Can use any maze for pursuit of suspect, or escape. Describe choice at intersection and secretly plot their course without players being aware of layout.

49 (C-1, -2, & -3) School. The school will have a rudimentary laboratory where explosives or incendiaries can be made by revolutionaries. It can also contain young, armed revolutionaries, or it may be used in bodyguard/kidnap scenarios.

50 Park. During the day the park will contain the usual picnics, sunbathers, and frisbee tossers. At night it will contain scattered lovers (1, 2, or 3 on 1d10), muggers (a 4), and winoes or panhandlers (a 5 or 6) and empty areas (7-10).

HARDWARE

Buildings 51-61 are the construction related businesses. Here your character can buy the materials to construct special equipment or to track down the clues of where the Clown stole the paint to color the city pink. Revolutions require a lot of miscellaneous hardware.

51 Lumber Yard (Y-1 & U) The lumber storage sheds (U) make excellent areas for concealment. They are open fronted sheds, opening onto a dirt parking area.

52 (R) The Keep On Trucking Company. Semi-trailer trucks can be rented for hauling heavy loads. Trucks might also be used by criminals or terrorists. Trucks can be rented for \$100 per day. Information about someone renting the truck can be gained from the dispatcher for \$20.

53 (Q) Paint Store. "We Cover San Succi". Also paint "hot" cars. A hot limo or sports car can be had for \$2500, a sedan or jeep for \$1,000 and an economy car for \$500.

54 (Z-3) Plumbing, Heating, and Sheetmetal. A suppressor for pistol or rifle (\$75 and 100). Can be the source of info on

be the source of plumbing info on bootleggers buying materials to set up illegal distillery.

55 (Z-2) Hardware. It is possible to buy explosives at some hardware stores (but hardly during wars or other civil disturbances when this would be strictly controlled).

56 (T) The Follow That Car Taxi Service. Drivers of hacks have always fantasized about a fare that shouts those immortal words. There's only a 5% chance that the cabbie is "Off Duty" and will refuse to tail a suspect. (For chases treat taxis as sedans.) If questioning a hack, roll Alertness to determine if he noticed and remembered any useful information. Taxis cost 25¢ per block, and rent for \$50 per day for stakeouts. There's a 20% chance (01-20) the hack will inform on you, but there's a 35% chance (21-55, 2d100) that he is loyal to your cause and will help you for free.

57 (Z-1) Business Machines. General office equipment: typewriters, mimeographs, dictaphones, and office supplies.

58 (G) Florist. Can bribe deliveryboy for uniform to make fake delivery to get into building for \$20 plus the cost of flowers \$10+2d10.

59 (Q) Final Resort Funeral Home. Hearses may be used for clandestine deliveries (gunrunning, drugs, kidnapping, escapes) using either stolen or rented hearses \$250. Faked death may be used to throw pursuers off trail. Funeral may require bodyguard to protect family during ceremony.

60 (G) Honest Hermies Quality Used Cars. All of Honest Hermies' used cars are "in great shape" he says as he comes pattering out of the sales office dribbling cigar ash down the rumpled front of his white shirt. Cars have a 10% chance of breaking down completely (01-10 on 2d100) and a 20% chance of a minor malfunction (11-30) at the most inopportune time (requiring 1d10 x 5 minutes to repair). Cost of cars is \$500 plus 1d10 x 100.

61 (T) Hedley-Smythe Realtors. Two near identical twins, Mr. Hedley and Mr. Smythe, two small round figures can find you a room, building or someone else's address. During a conversation one will pick up in mid-sentence where the other left off. Necessary for finding safe house.

PUBLIC BUILDINGS

Buildings 62-74 include most of the public buildings: Cathedral/synagogue, capitol, fire, police, post office, hospital, and secret police. (So that's where those suckers took the colonel for questioning!) Or, you may pull a Seychelles and land at the airport, surround the capitol and police station, and broadcast your message (from building 127). And then again, there's always good ol' obliging El Presidente to protect or eliminate; the coup to thwart as the Young Turks (younger army officers) lead their tanks to surround the capitol and arrest El Presidente; the gold to steal from the Ministry of Finance for all those unpaid back wages; your mercenary leader to rescue from the warcrimes trial (a frame job if ever I saw one!), or the Grand Ball in honor of your loyal mercenaries (where the secret police arrest you just when you were getting to know that pretty senorita).

62 (C-1, -2, & -3) Saint Cormorant Memorial Hospital. Emergency entrance where building Q sometimes attaches at rear right. Operating room and emergency room on ground floor. Patient rooms on second and third floors.

63 Cemetery. Can use building S for tomb or small businesses as family crypts.

64 (Z-2 & -3) The Sisters of San Succi convent. The sisters serve as nurses at the hospital and as teachers at the school. Noted for their good works, they have safe conduct by both the rebels and the government. A disguised rebel or team employee can pass through enemy lines as one of the sisters. Sentries make AI roll for suspicion if male character is dressed as nun.

65 (U) Fire Station.

66 (I) Cathedral, Synagogue, or Mosque. There is a balcony above the front two rooms which may be useful in kidnapping, bodyguard, or assassination scenarios. It is second story for observation and firing purposes.

67 (Y-1 & -2) Post Office. Also the main telegraph office in San Succi. Copies of telegraph transmissions are kept on file in "clear" with the encoding equipment under simple lock.

68 (Z-1 & -2) Police Headquarters. Lockup is on the second floor. Interrogation, sergeant's desk, and weapons room is on the first. Weapon room contains 20 SMGs, 6 Shotguns, 1 Teargas rifle similar to M-79, gas masks, riot helmets, & 1d10 x 1000 rounds of assorted ammo.

69 (B-1 & -2) Room markings are already provided on the main Capitol Building. El Presidente lives on the grounds with guards at the door (St, Ag, & AI all 60%). Approximately \$1,300,000 in gold stored in Ministry of Finance.

70 (Z-1, -2, & -3) Library. Good area for researching local info (superb collection of pre-Columbian occult works and heretical treatises), also good fields of fire of capitol.

71 (Y-1 & -2) Secret Police HQ. "Interrogation" and cells in back on ground floor. Squad room on second floor. Weapons 9mm Browning pistol and 9mm SMGs. No uniforms, plainclothes. Use black jeep vans with dark windows for "undercover" work (known and feared). Interrogator is rumored to be ex-Nazi war criminal.

72 (T) Stationery and Bookstore. Run by elderly couple who take secret delight in selling anti-government literature right under the noses of the secret police. Feel they are old enough they do not have anything to fear. Very cooperative for any anti-government mission.

73 (P) Toymaker. Another elderly storeowner. Mr. Giopetto is a fine European toymaker of intricate handmade toys. His precision gearwork would make excellent mechanical detonators in disguise.

74 (O) Tobacconist. Imported and rare tobacco from all over the world. May provide clues to the location of assassin who smokes a particular brand, etc.

HOME, SWEET HOME

Buildings 75-83 are a shabby genteel neighborhood of slightly rundown frame (wooden) houses. Don't get into the rut of thinking of all of these floorplans representing only brick or concrete buildings. Building 75 makes a nice little haunted house, "hideout", or safe house. Don't let your players get into the habit of deciding the shape defines the building.

75 (Y-1 & -2) Victorian "gingerbread" house of kindly old widow and seemingly hundreds of cats. Her husband worked for the railroad and was killed by the secret police during strike breaking operations. She is staunchly anti-government, and will provide her house as a "safe house" for operations.

76 (G) Garage. Houses nearly twenty year old sedan, that runs like a clock.

77 (M) Single retired man. "The Grouch", who is continually throwing objects at the widow's cats for being in his yard.

78 (N) A young couple with two small children. He is a clerk in the Ministry of Finance.

78 (N) A young couple with two small children. He is a clerk in the Ministry of Finance. Although he dislikes much of the government's policies, his fear of the Ministry of Internal Security (Secret Police) makes him reluctant to help for fear of what might happen to him or his family. The widow has been working on him, and there is a 40% chance you can convince him to help.

79 (K) The Reverend and Mrs. _____ are another retired couple. They hate the injustice, which they saw as missionaries to the natives in the mountains. Non-violent, it is best not to discuss plans in front of them. Would be willing to lead you to natives and serve as interpreters.

80 (L) Although no one knows when or to whom Mrs. _____ was married, she claims to have been married for many years, when she climbs out of a gin bottle long enough to be coherent. Apolitical but likes handsome young men, though any info will be coherent.

81 (T) Mr. _____ is a middle-aged bachelor whose whole life centers around his work at the docks, where he is a nightwatchman, and visiting his dear, sweet old mother, who lives across town.

82 (J) Miss _____ was a cook at one of the mines back in the mountains. She's a great cook, and can curse to make a sailor blush, when angry. She's active, and knows more about what is happening in the neighborhood than anyone else (85% accurate).

83 (H) Miss _____ the spinster, gray hair in a bun, a plain, but very sweet person, she is shy and knows little of what happens in the neighborhood except what she hears from Miss 82 (who censors much of what she tells the spinster).

ROUGH TRADE

Buildings 84-107 are the rough side of town. The docks/warehouse area and "skid row" are the sites for contacts with thieves, hired thugs, hit men, smugglers, dock workers (for info about cargoes), or ships' captains (for escapes).

84 (I) Brewery. Home of the finest beer in all of San Gria; in fact, the only commercial brewery in all of San Gria. Rarely exported for obvious reasons.

85 (N) Used paperback store. Sequestered among stacks of ratty paperbacks and mildewed comics are ancient out of print jewels. The owner, a rat faced man called "The Weasel" is the foremost bookie in San Gria and will take bets on anything. At present he is offering odds of 5 to 1 the government of San Gria will fall within six months.

86 (Z-1, -2, & -3) The Mission. Home of the down and out. The ground floor is a chapel for good old time religion. The second floor is a soup kitchen. The third floor is a flop house, clean, cheap (free, well, the price of a few hymns) and an excellent source of rumors (30% accurate). Presided over by Major Barbara, a stem but fair, matron, who bums with evangelical fervor against injustice in the world.

87 (M) Massage parlor. Sven, a retired sailor, \$t 85, can crack your bones and put you back to gether. (Not what you were looking for? Sven also does great tatoos.)

88 (E-1 & -2) The Corner Bar & Grill. The furniture looks surprisingly new for such a run-down area of town. They get new furniture each Monday, little survives the weekend melees. The bartender and owner (\$t 75, Ag 65) was once the naval fleet boxing champion, and still packs a wallop. He enjoys the fights, and even jumps in on the side of the underdog. He only uses his billyclub if a patron draws a weapon. "Fists are fine" is his motto, which he did in needle-point above the bar.

89 (D-1 & -2) The Olde Towne Oyster Bar. Much more sedate place than his neighbor, fighting is seriously discouraged (the bartender keeps a sawn off shotgun behind the bar). Police will be called (and will arrive in 3d10 minutes, they are in no rush to visit this area of town at night and always travel in pairs).

Underneath all of this good citizenship (or more accurately above it) is the second floor opium den that the owner pays a kickback to the police to "insure" its continued profitability. The owner knows all of the underworld goings on, and will part with the info for \$50 per item.

90 (G) Madame Seer. Palms read, Tea leaves read. Fortunes told. Madame _____ even has a crystal ball, and one of the fastest con lines in the western hemisphere. Her fortunes are always optimistic (and encouraging to the lonely) and she never pinches the clients for too much, so the police leave her alone. She is well respected in the back villages, where she travels regularly and is a courier for the revolutionaries. Fortunes \$5; minor info \$10 (nothing that will hurt the revolution). The secret police think she is their stoopigeon, but she gets more info from them on her weekly visit to their office than they get.

91 (J) The Old Gold and Silver Pawn Shop. It's been so many years since anyone in the neighborhood had any gold to sell that it's beginning to tarnish! You can buy anything. Fake IDs. Crudely doctored passports (that wouldn't even fool a rooky customs inspector) \$35. Handguns, \$250. Even an occasional government SMG that was "lost", \$500.

92 (O) Jacques Cochon Diving and Salvage. Mainly a hardhat company, but some older SCU-BA gear for rent \$100 per day per rig. Great diver, but a little windy on his recounting of his diving exploits.

93 (P) Seaman's Hall. Lists all shipping, but must be in the union to work out of the hall. Go to 88 to meet captains for escapes (generally 3 to 4 in port at any time, with a 20% chance of finding one who will let you crew on without papers if you work for free and throw in whatever cash you have on hand). Union fee \$250.

94 (F-1, -2, & -3) The Dew Drop Inn. Noted for its imported Irish stout and its dazzling ladies of the evening (if you've had enough of the stout) Manuel von Hausen Cohen O'Banion, the owner and bartender (of distinctly African origin) claims to be one of the original Black Irishmen. He's been everywhere and done everything (and most of it isn't tall tales). The Ministry of Internal Security think he's the CIA station chief, but he's too good (possibly Mossad, possibly ex-possibly ex-Gehlen, only Manuel knows, and he ain't telling). The best information broker in San Succu. Good passports \$500. Weapons at the going world market rate (SEE Recon costs).

You name it he can get it; except he won't deal drugs (something related to a boyhood incident). Second floor the world's longest ongoing poker game, all the players are very old (rumor has it they started when they were young). The only way you can get in is if one of the players dies.

95 (Z-1, -2, & -3) The Grime Hotel. Cobwebs and flaking plaster. The bellboy remembers when the Panama Canal was being built! Rooms by the week, night, or hour. Hotel register looks like a convention of the John Smith clan.

96 (O) Barbershop. Any style you want so long as its white sidewalls. \$1.

97 (M) Army Surplus. Most of what he had was bought up by the San Grian army or the rebels; he's not too choosy who he does business with. Can supply weapons (10% defective), most are over the hill weapons from every unsuccessful war, revolution, or coup in the last 20 years.

98 (P) Lost Soles Shoe Repair. A wizend old man who looks like he has seen it all. Used to make custom riding boots for der Fuhrer, which he will talk about nostalgically, "He had such tiny feet. But, oh, those cabbage farts!" Now makes custom leatherwork for El Presidente.

99 (N) Electronic Sales. TVs, radios, recorders, bugs, surveillance devices. Buy it or lease it. Noone refused, no credit checks. Wiretaps \$100. With recorder \$250. Apartment bugged \$250, but you have to get theirman inside. Directional mikes \$150. (All 85% reliable).

100 (D-2) While-U-Wait Dry Cleaners. An excellent source for San Grian officers uniforms. Also rent tuxedos for \$50 per night.

101 (G) Universal Travel. Airline and ship tickets. Flyspecked travel posters. "Visit Tourien, the Riviera of the Orient". Ship passage \$500. 10% chance of cruise liner in port when you need to escape.

102 (Y-1 & -2) The Paradise Hotel. A quiet hotel favored by the established rich over the newer tourist hotels along the beach. Elegant in an understated way, but beginning to fray around the edges. The restaurant has the best continental food in town (and the worst service) Also favored by most European intelligence organizations, the Americans favor #137.

103 (T) Guardhouse. Mainly log in trucks and check for petty pilfering. Guards are unprepared for anything big. At night, one guard with .38 Special (22% base, hasn't fired it in 20 years, and then it was an accidental discharge. A quiet, routine job.

104 (I) Bonded warehouse. Kept sealed with a wax seal on lock. Must get an impression from the customs house to accurately reseal for clandestine surveillance of arms shipments.

105 (I) Warehouse. General goods. Locked, but no special precautions.

106 (R) Fishmarket. Seafood. Can also make contact with fishermen to take you to neighboring country for \$300 a head for escapes.

107 (Y-1 & -2) Customs House, Harbormaster, & Shipline offices. Customs officers can be bribed for smuggling, fake passports, etc. for \$100. But they won't let the warehouse seal out for any price; in case the secret police find out. The seal is kept in a small safe on the second floor. Generally, one customs agent, one shipping clerk, and a janitor in building at night (all sitting around swapping stories).

TAKIN' CARE OF BUSINESS

Buildings 108-136 comprise the business district for San Succu. In this area you can find the goods and services you might commonly need. It is also the most built up area for streetfighting situations. Here you can find a printer for those fake I.D. cards or passports, uniforms and makeup for disguises, guns, and everyday odds-and-ends.

108 (H) Telephone Exchange. Operators are good for info, especially foreign calls (\$25). Best to approach through Ding-A-Ling, #127.

109 (L) Printer. Quality printing. Can fake any ID, passport, bill of lading, etc. Has been running off small amounts of San Grian currency for years. Keeps printing because he is craftsman and wouldn't know what to do with the time if he retired on his cash. Must be referred by Manuel O'Banion #94.

110 (Y-1) Bus Depot. When they say trailways, that's what they mean on the backroads of San Gria. Buses are surplus school buses loaded with workers returning from the city to their villages, and villagers bringing chickens and live pigs to market. Tickets: \$5 inside or \$2 outside, on top.

111 (U & V) Gas Station. The last of the full service stations in the Western Hemisphere. When you stop, a dozen kids swarm the car dumping ashtrays, vacuuming, washing windshields, checking oil, and pumping gas. The cleanest restroom in San Gria. Accurate directions to anywhere.

112 (K) Radio and TV Repair. Can fix anything electric. Can jury-rig anything. Pro-rebel, will do it for the cost of parts. Best bugs in San Gria. (100% dependable.)

113 (G) Gunsmith. Mainly sporting rifles and shotguns. Can scope a rifle to Olympic competition accuracy. Apolitical, a habit he picked up in his former profession; supposedly, once the best long range assassin in Europe and the mid-East. Bolt-action rifle with scope \$1250.

114 (T) 24-hour Passport Photoes. Weddings a specialty. Photoes legal and illegal. Telephoto. Infrared (night). Boom-boom pictures. You name it. Custom photography from \$100 plus 2d100.

115 (H) Pool Hall. You can while away some time in the pool hall "shooting pool". You can run the table with a series of successful Ag rolls, (eight successful rolls in a row); otherwise, the first player to get eight successful Ag rolls wins during alternation. The most useful aspect of the pool hall is picking up rumors on what is going down in the city (65% accurate). Players may get hustled by San Succu Slim (Ag 85%), height 6'2", weight 115, favorite line, "Say, kid, why don't we make this a little more interesting, say about \$5 a ball (successful Ag roll).

116 (L) Liquor Store. Liquor sells for \$2 for local brands to \$25 for imported. As a side effect, each drink of hard liquor reduces a player's Ag by -5 for one hour for hand-to-hand and the same for any weapons marksmanship or driving rolls. The liquor store cash register contains 2d100+25, but the liquor store owner keeps a .38 Special, which he can use with a 55% base.

117 (H) Vacant store. If you need a building for meetings, this is the place. As the neighborhood goes downhill, some businesses go down the drain This one is dusty and scroungy from long neglect. It can be leased by contacting the Hedley-Smythe Realtors (#61) for \$75 per month.

118 (J) Luggage. For those hasty get aways, where you need luggage, this is the place. The owner can sell you anything from a \$5 AWOL bag to a \$1500 case. For an extra \$25 he can fit in a fake bottom (requires Al roll to detect), for \$100 he can fake an undetectable (short of tearing it apart) bottom. To avoid traps by the Ministry of Internal Security, he will only take on customers for fake bottoms referred by San Succu Slim (#115).

119 (E-2) Haberdashery. A men's clothing store for hats, ties, gloves, and other minor accessories. Also, a minor "numbers" (gambling) marker, bet \$2, pick a number between 1-100. MD will roll for winning number for that week. Payoff is 250 times amount bet on that number. Another NPC will visit the store daily to pick up the cash bet and take it to an accountant (which you might trail in an underworld scenario).

120 (R) Cafeteria. Cheap meals, and an inconspicuous place to meet or stakeout businesses on this block. Only a 2% chance of getting Ptomaine

120 (R) Cafeteria. Cheap meals, and an inconspicuous place to meet or stakeout businesses on this block. Only a 2% chance of getting Ptomaine and being laidup for 24 hours.

121 (Y-2) Pharmacy. Classic drugstore with soda fountain, sundries, and prescription and over the counter drugs. The pharmacist may be involved in refining raw drugs (at a warehouse or other location at night).

122 (K) The finest kosher delicatessen in all of Latin America. A small mom and pop business, run by a little old couple with heavy European Yiddish accents (using all the stereotype Yiddish that you can muster). It doesn't matter how overweight your character is, Mrs. Rabinowitz will always take a motherly interest in fattening up this "starving boy", "Eat! Eat! It's good for you." "A little more chicken soup." (Marvelous curative powers, especially if you made the mistake of eating at #120. It will restore you within one hour.

123 (T) Bailbondsmen. If your character ends in the local jail (not the secret police jail) you may need a bondsman to post bail (cash) to get out at least, until your trial. He will require some collateral (cash, jewels, gold, etc.) from one of your fellow players before posting bail (in case you skip out). He might hire a character to trace a NPC who has "skipped bail" (failed to show up for trial); if the character brings in the NPC he will get \$100 x 1d10 as a finders fee or bounty.

124 (C-1, -2, & -3) Daily Clarion newspaper office. A reporter in some rpgs would work out of here. For info, a character may want to cultivate a friendship with a reporter (info 85%), or he may have to protect the anti-government or anti-gangster publisher and family for writing editorials that have put him on a hit list. He, of course, has a beautiful daughter who must be protected. Use B-1 & -2 as a mansion located outside the city as the residence of the publisher and family. The daughter must be escorted to the university for classes (and while shopping).

125 (A-1 & -2) Gambel's Department Store. The rooms become open areas for men's, women's, and children's clothing and accessories. Prices are higher than average but well below the boutiques.

126 (O) Tailor. Custom suits within 24 hours. A good source for San Grian officers uniforms, for info on flashy dressing opponents (65% accurate) and another "numbers" operation (SEE #119).

127 (Z-1, -2, & -3) Bank and General Office Building. The ground floor houses the San Succu National Bank and Trust. The window tellers will have a total of 3d1000 dollars. The bank will have 1d10 x \$10,000 in the vault. There is one armed guard with a .38 Special (accuracy of 35%, Al 45). There is a "silent alarm" that rings in the police station; police will arrive in 1d10 minutes. To prevent the silent alarm being tripped, the holdup men must be within 10 feet of the tellers when they announce, "This is a hold up!", etc., or when the guard or a teller make a Al roll successfully. The busy tellers have Al of 35, 25, and 45; they are busy with other things.

The second floor contains the following four businesses:

Acme Accounting Service - A dark, cold office lighted only by low watt gooseneck lamps above clicking adding machines. At the front desk, a plain, spinster type secretary with grey hair in a tight bun, thick glasses, no chin, and a tight lipped, humorless mouth. Three CPAs, who look like triplets or clones, in white, short sleeved dress shirts with matching striped ties, thick glasses over owlsh eyes, and obsessive concentration (will not stop calculating unless threatened with physical violence). This can be the collecting point for the "numbers" operation (SEE #119).

Ree, Dun, and D'Ant Advertising Agency - The secretary looks like a raven haired Loni Anderson as she paints her fingernails, primps, and ignores any potential clients. Mr. Ree and Mr. Dun are never in the office, they are always "taking meetings". Mr. D'Ant will come out of his office and pounce on anyone who comes in, pumping their hand in a vicelike grip while delivering a rapid, non-stop speech, "Good-to-see-you, -Do we have an ad-campaign-for-you-fella, -this'll maximize-your-product-cost-effectiveness-while eliminating-the-blah-blah-blah".

D. Parton and Associates, Architects. "Cantilever Constructions a Specialty". One draftsman works feverishly to finish job by deadline while two new architects drink coffee and BS. The boss sits in his office with the door open talking on the phone about multi-million dollar condos wall to wall on the beachfront (draftsman groans, but continues to work). Only the draftsman will talk to you, while he works.

The Ding-A-Ling Answering Service. Office is crammed with telephone switchboard, green plants, a hot plate with a tea kettle, a one eyed mangy cat lying in a chair, and a plump, grandmotherly little old lady seated at the switchboard. Mrs. _____ will answer your calls or listen in for you (or get other switchboard operators to pass the word through the grapevine) if "Muffy", the cat, likes you (doesn't claw you), "He's a good judge of character." On a roll of 1-4 on 1d10, Muffy ignores you and doesn't claw; that's as near to an outright display of affection as Muffy gets. If Mrs. _____ is on the phone (1 or 2 on 1d10) when Muffy claws you, you can pretend he likes you with an Ag roll to grab the cat and hold him in a tight hug (must also roll against Al to keep from wincing in pain as the little bugger sinks his claws into you).

The third floor also contains four businesses: The Hammer and Sickle Detective Agency. With the requisite curvy blonde secretary out front. Sickle is in (Hammer is dead). Sickle is a scroungy looking little guy who always needs a shave, haircut, shoeshine, and clean clothes. He has an open whiskey bottle on his desk, which he is drinking from a coffee mug. Papers are scattered over his desk, and a .38 hangs in a shoulder holster from the back of his chair. He can find anything you need to know, given time (1d10 days) and his fee of \$100 per day.

Schlepowitz, O'Reilly, and Ramirez Theatrical Agents. A constant stream of beautiful dancers and actresses plus standup comics, jugglers, dog acts, and magicians file through here. They can find you any special talent you need for \$50 plus 5d10.

Radio or TV station (depending on the period). Can bribe the engineer for the old, non-functioning "creepy, peepy" portable TV camera for cover (\$50). Info (\$25 per item, 55% accurate) is available from the staff. Have to broadcast and hold during coups against El Presidente. Station KRUD is the "Sentinel of San Succu", and will broadcast any lie for \$50; smuch for journalistic integrity.

Dr. Arnold Schwarzungdweiss. Once a prominent brain surgeon, now running a sleazo clinic in this backwater (What secret scandal ruined his career and brought him to this?) Can patch you up with out telling the police for \$100. Or, you may be wondering why the suspect is visiting this clinic, rather than the hospital? For \$35 he will leave their records on his desk while he checks something with his receptionist.

128 (Q) The Bijou movie theater. A dark, but fairly public place for secret rendezvous. It may be a swanky theater in the 30s, or a rundown holdover from the golden age of cinema. It is an ornate building of marble, plaster decorations, carpeting, and drapes along the walls.

129 (M) Top Hat Theatrical Supplies. Costumes, makeup, and props. The ideal place for disguise and impersonation materials or for a costume party at prices from \$5 for makeup to \$35 for a major costume rental (The old gorilla suit play.)

130 (F-3) The Cosmic Art Gallery. Houses a collection of totally incomprehensible abstract paintings by the owner, Thaddeus "Moonblossom" Emerson III, exiled scion to a wealthy eastern industrial family. Unrecanted bohemian, about every third word he utters must be "man", or "like, you know". Cash on hand 1d10 dollars.

131 (G) Bakery. Breads, pastries, and "numbers" drop. Cash on hand 3d10 dollars.

132 (N) Butcher. Run by short tempered, barrel leg with a meatcleaver. If he doesn't want to answer your questions, you better drop it. The cleaver will do the damage of a machete, and he has an Ag of 60. Cash on hand 4d10 dollars.

133 (Y-1) The Corner Grocery. Last of a dying breed. A locally owned store, where they know everyone in the neighborhood, and although friendly, they are a little leary of answering questions by strangers. Will supply info on a 1-2 on 1d10 with 90% accuracy. Cash on hand \$55.

134 (T) The Candy Store. An anachronism of the 30s, this small neighborhood candy store with its racks of glass display jars filled with candies for sale by weight. Along one wall is a magazine rack of the latest pulps and comics. The owner Mr. Vert, does a side business as a numbers parlor under the counter magazines, and more insidious confections. Cash on hand, \$75.

135 (P) The Sporting Goods Store. Depending on the era, SCUBA diving equipment is available (after 1945), sporting rifles and shotguns, and the usual miscellaneous sporting equipment. The owner can arrange hunting expeditions into the jungles with vehicles, guides (\$50/day), and porters (\$15/day each). Vehicles rent for \$50 per day each.

136 (H) Music Store. Musical instruments (and the ever essential violin case for some RPGs, sheet music, and records. The owner, Mr. Stravinsky, is a member of the San Succu Symphony and can arrange for a PC to fake it as a member for bodyguard/assassination scenarios.

SUN COAST

Buildings 137-139 are the better hotels. The lounge of one of the hotels will be a good place for a prospective mercenary to make contact with the recruiter or to gather information. Clients for executive protection (bodyguards) may be staying here. Hotel 137 has a functional casino where you can while away those idle hours and cash on games of chance, or you could just improve your tan by the hotel pool.

137 (A-1 & -2) The Beachfront Hotel and Casino This is the most expensive hotel in San Succu for rooms, meals, or gambling. The restaurant features a live band for dancing (one of the Big Bands during Swing Era scenarios), where evening jackets (tuxedos) are required. The manager is highly connected with the San Grian underworld and can arrange hit men (\$500), kidnappings (\$250 plus 10% of the ransom), drugs, etc.

Available in the casino are a number of games of chance. Playing roulette, the player picks a number between 1 and 100 and places a bet, the MD rolls 2d100; if the number selected comes up the house pays \$20 per dollar bet. On odd or even bets the house pays \$2 for every dollar bet.

For blackjack, 21, or chemin d'fer the player and MD each secretly roll 2d10 (a roll of "one" can count as a one or an eleven, it's an ace), the player then bets. Each player should reveal one of the two dice (the up card). Each can make up to three one-dice (1d10) rolls, but if the total goes over 21, he is "busted". The player with the highest total near 21 wins. The house will pay off \$2 for every dollar bet.

Bartenders, cocktail waitresses, cigarette girls, and the club photographer (\$10 per photo of you and your "date") will pass on info for \$20; however, there's a 70% chance, 1-7 on 1d10 that they will inform on you to the manager if you ask about the club, manager, or gang business. The info is 50% accurate.

138 (Z-1, -2, & -3) The Tidewater Hotel. In its heyday this was the main competitor to the Paradise Hotel (#102), but has since begun to cater to the tourist trade. Its main feature is its Tours of San Succu (bus tours of the beach, casino, a pineapple plantation, sugarcane plantation, the museum, cathedral, and Government House (which might give a PC a chance to recon the lowest floor of the building).

AMUSEMENT PARK

An amusement park? Yes, it's an ideal place for characters to tail a suspect among the crowd or to make contact with people who move all over the country without suspicion. There's even a system for the games of skill in case your character has to do so for camouflage while tailing someone.

139 (C-1, -2, & -3) The Excelsior Hotel. This is the budget tourist hotel. It's clean, but simple for rooms, food, or entertainment (a lounge with a jazz quartet or native band).

140 (D-2) Arcade. Vintage arcade games such as the crank steam shovel (you are allowed 3 Ag rolls to get a cheap cigarette lighter), pinball for each successful Ag roll you get 2d100 x 100 points (game ends on tenth unsuccessful Ag roll as final ball). This is, of course, primarily for cover as you trail someone around the carnival.

141 (S) The floating plastic ducks with a number painted on the bottom. A ribbon around the neck or different colored duck may be used to signal you that someone is passing you a secret message (delivered with Teddy Bear or other prize).

142 (S) Baseball Pitch. You get three Ag rolls to knock down three stuffed cats. If you make all three rolls you win the big stuffed animal.

143 (S) Shooting Gallery. Due to small size of target roll against any rifle skill at maximum range. If you "hit" five out of five you win the big stuffed animal; three out of five one of the booby prizes.

144 (S) Darts. Throw darts at balloons. You have three Ag rolls to pop three balloons. If you make all three rolls you win the Cupie Doll.

145 (S) Ringtoss. You have three Ag rolls to throw the rings on the spindle. For three successful throws you win the giant stuffed Aardvark.

146 (S) Sledgehammer. Roll against St! If you roll your St or ABOVE you ring the bell and win a prize. On a roll of 10 or below, the weight slides up to "Wimp", on 20 to "Pantywaist", on a 30 "Average", and on 40 or above "He-man".

147 (Z-2) Sideshow. The knife swallower, man on bed of nails, magician, knifethrower (Ag 83), Geek (eats disgusting stuff), and the bellydancer.

148 (F-3) House of Mirrors. If you trail someone into the maze you must make successful Al rolls to follow. For each unsuccessful roll you get 20 feet further behind in chase. Three in a row and you are lost for 1d10 CRs.

149 (Z-3) Tunnel of Love. Chasing a character into this dark building requires night observation skills (Al rolls to observe and follow). When the player misses an Al roll, the MD should remove the pursued figure from the floorplan, and then only indicate the general direction of noise for any successful Al rolls. One failed roll allows the pursued character to hide. Two in a row would allow him time to escape (if he is familiar with the layout of the building; otherwise, he would need to make Al rolls and they might stumble into each other.

150 (I) The Roller Coaster. For shooting at or from the rollercoaster use "marksman running" or target running modifiers. For hand to hand combat on a moving roller coaster, subtract 15 from each character's Ag.

151 (F-2) Ferris Wheel. In 6 CR the ferris wheel makes a complete revolution. On CRs one and six the marksman/target is at first floor level; on CRs two and five, at second floor level; and on CRs three and four, at third floor level. In CRs one, two, and three he is ascending; and in four, five, and six he is descending. Use "target" or marksman running modifiers for shooting at or from the ferris wheel. For climbing on a moving ferris wheel subtract 10 from Ag rolls. For fighting by hand to hand subtract 10 from Ag rolls.

152 (U) The Merry-Go-Round. Normally you can observe a rider (or from the Merry-Go-Round) only half the time (CRs one and two, on CRs three and four the character is on the other side and can not be seen or fired at (or fire back). Use the target/marksman modifiers if shooting at or from the Merry-Go-Round. Subtract 5 only if both are on it.

153 (R) The Bumper Cars. Shooting at or from a bumper car, use the "marksman or target running" modifiers. Hit location on waist or below in the car reduces damage by 5 points due to car body penetration. If a character jumps out while the cars are running he will take 2d100 damage from the high voltage floor!

154 (O) Kiddie Car Ride. Small, merry-go-round ride with small cars, boats, etc. More an obstacle than anything else.

155 (N) Hot Dogs and Soft Drinks Concession.

156 (P) Cotton Candy and Candied Apples.

157 (T) Ice Cream and Saltwater Taffy.

158 Rain Drainage System. There will be two of these aligned with the sidewalks on each of the streets perpendicular to the beachfront (including ones draining under the wharf). SEE Special Rules.

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HOTEL/RESTAURANT PRICE LIST

Business	Meal	Room
18 Airport Diner	3-5	---
22 Student Union Cafeteria	1-3	---
39 Le Chateau	20x1d10	---
86 Rescue Mission	free	free
88 Corner Bar & Grill	3-5	10
89 Ye Olde Towne Oyster	4-8	---
94 The Dew Drop Inn	3-10	---
95 The Grime Hotel	---	12
102 The Paradise Hotel	30+2d10	55
120 Cafeteria	2-4	---
121 Pharmacy (grill)	2-5	---
122 Delicatessen	2-5	---
137 The Beachfront	40+2d10	125
138 The Tidewater	8+2d10	75
139 The Excelsior	10+2d10	45

ELEVATION TABLE

HEIGHT OF OBSERVOR	HEIGHT OF BUILDING BETWEEN	HEIGHT OF TARGET	TANK	ERECT	PRONE
3rd Storey Roof	3rd Storey	3rd Storey/2nd Storey Roof	-	1	2
		2nd Storey/1st Storey Roof	-	3	4
		1st Storey/Ground	4	5	6
	2nd Storey	2nd Storey/1st Storey Roof	-	0.3	.65
		1st Storey/Ground	.75	1	1.5
	1st Storey	1st Storey/Ground	.05	0.2	0.5
3rd Storey/2nd Roof	2nd Storey	2nd Storey/1st Storey Roof	-	1	2
		1st Storey/Ground	2.1	3	4
	1st Storey	1st Storey/Ground	.075	0.3	0.6
2nd Storey/1st Roof	1st Storey	1st Storey/Ground	0.1	1	2

ROADKILL™

BASIC VEHICLE DATA

ON COMING CLASS (ROLL 1d10)	CORNERING MAX	ACCELERATION(mph)	MAX SPEED	MASS	MAX DAMAGE
1 TRUCK*	30	+5*	60	15	660
1 JEEP	40	+10	70	4	420
2 LIMOUSINE	45	+10	75	9	600
3-5 ECONOMY CAR	40	+15	85	5	480
6-8 FAMILY SEDAN	45	+15	90	7	540
9 MOTORCYCLE	45	+20	105	1	180
with Sidecar	40	+15	85	1.5	240
10 SPORTSCAR	50	+20	110	6	570

*For calculating TRUCK Speed Factors use 10mph = 1 Speed Factor

MANEUVERS	CONTROL ROLL MODIFIERS ROAD CONDITIONS		
Swerve	5	Pavement	0
Curve	5	Rock/Rough Pavement	1
Multiple Curves	# x 5	Dirt	2
Cut Off	10	Sand	3
Sideswipe	10	Gravel	4
Ram	15	Rain/Mud	4
Reverse	10	Oil	5
Stall	10	Ice	6
90° Turn	15		
Bootlegger	20		

OUT OF CONTROL TABLE

SPEED FACTOR	EFFECT
1 2 3	
1-15 1-13 1-10	Fishtailing on shoulder ¹
16-30 14-25 11-20	Fishtailing into opposite lane ²
31-45 26-38 21-30	Undercompensate, cross opposite lane ¹
46-60 39-50 31-40	Overcompensate, off road on near side ¹
61-80 51-70 41-60	Car rolls once per Speed Factor above Cornering Max ⁴
81+ 71+ 61+	Car rolls once per Speed Factor & begins to burn in 3 CR ⁴

¹Damage due to parked cars

²Damage due to on-coming vehicle

³Damage due to on-coming vehicle or skid

⁴Vehicle takes 2d100 x 2 damage per roll. Characters take 2d10 damage per roll. On 01-34 (2d100) character is thrown out of vehicle (roll once per character per car roll); still takes 2d10 that roll.

ON COMING TRAFFIC	CITY	HIGHWAY/SUBURB	ISOLATED
DAY	30	20	10
NIGHT	15	10	05

CRASH DAMAGE TABLE

POINTS	
50	Headlight out, body damage
100	Windshield Shatters
200	Steering damaged (add "rammed" to all subsequent Control Rolls), characters take 1d10 damage each.
250	Flat tire (reduces max. Speed Factor) each character takes 1d10+5 damage.
300	Brakes will fail in 2d10 CR, each character takes 2d10 damage.
350	Transmission damage, vehicle can't accelerate above 1 Speed Factor each character takes 2d10+5 damage.
400	Radiator damaged, will overheat and stop in 1d10+5 CR, each character takes 3d10 damage.
450	Engine damaged, vehicle stops in 1d10 CR, each character takes 3d10+5
500	Fuel tank ruptures, vehicle stops in 1d10-1 CR, each character 4d10.

CRASH: BUILDINGS

OBJECT	DAMAGE	PENETRATION
Concrete/Big tree	400	300
Brick Wall/Med. tree	300	200
Wood/Small tree	150	100
Roadside post/Pedestrian*	50	-

*PCs take 1/10 total damage (MASS x mph + 50) against Strength when hit by a vehicle.

SMALL ARMS COMBAT: TARGET DESIGNATION

TARGET	MODIFIER
Driver/Passenger (front or rear shot) ¹	Prone
Driver/Passenger (side shot) ²	Kneeling
Tire (front or rear shot) ³	Prone
Tire (side shot) ³	Kneeling
Radiator (front only) ⁴	Kneeling
Gas Tank (rear only) ⁵	Prone
Engine (side only) ⁶	Kneeling
Motorcycle driver/Passenger ¹	Kneeling

¹ If vehicle speeds match and not maneuvering (Wounded driver must make AI roll or Control Roll.

²Damage through car body reduced -5

³Max Speed -1 Speed Factor, do Control Roll

⁴Vehicle will overheat and stop in 1d10+ 2 CR

⁵On "1" on 1d10 car explodes, all other rolls are how many CR till car stops.

⁶Vehicle stops in 1d10 CR.

CHARACTER NAMES (2d10)

SPANISH	AFRICAN	ARAB	ISRAELI
2 Juan	Fernandez	Dingaan	Bindura
3 Fernando	Diaz	Zaka	Nzima
4 Pedro	Rivera	Tikki	Monda
5 Bernardo	Zamora	Boma	Kukawa
6 Arturo	Ibanez	Matadi	Bata
7 Carlos	Cerdas	Kasai	Katsina
8 Alfredo	Mendez	Ituri	Tamchaket
9 Manuel	Rios	Kivu	Nema
10 Marco	Gonzalez	Lukula	Oyo
11 Roberto	Alcala	Nakuru	Jebba
12 Ramon	Rosas	Lamu	Enugu
13 Francisco	Pena	Malindi	Lokoja
14 Alfonso	Ortiz	Teleki	Kano
15 Primo	Castillo	Aketi	Zaria
16 Gabriel	Ramirez	Watsa	Wukari
17 Emiliano	Espinosa	Isiro	Makokou
18 Federico	Lopez	Kigoma	Mavinga
19 Roque	Chaves	Mbeya	Kabinda
20 Hipolito	Galvez	Emini	Moto
Suleiman	Hawatmeh	Avraham	Silverman
Bashir	Aziz	Arieh	Albazz
Khalil	Sadat	Arik	Begin
Abu	Fahd	Bari	Cohen
Hussein	Choyav	Dayan	Chaim
Assad	Dine	Eshkol	Dov
Talal	Sason	Siegal	Shimon
Mubarak	Ali	Hertzel	Pearl
Chamoun	Kuti	Raziel	Sebag
Jumblatt	Moshe	Sharon	Siegel
Karami	Ofer	Sion	
Franjeh			
Zarad			
Jabril	Uri	Spitzer	
Abdul	Habash	Yaakov	
Wazir	Yoram	Strober	
Hashem	Arafat	Matke	
Yasir	Gemayel	Zeev	Turgeman

CONTACTS: WAREHOUSE/SKID ROW AREA

- 2 Streetwalker leaning against building
- 3 Streetwalker(s) talking with men
- 4 Streetwalker leading drunk to Grime Hotel
- 5 Two drunken sailors singing
- 6 1d10+1 drunken sailors arguing
- 7 1d10+1 drunken sailors fighting
- 8 Drunk in gutter
- 9 Sleazy looking character
- 10 Newspaperboy/shoeshine/flowergirl
- 11 Attractive woman (brushes off advances)
- 12 Old man shuffling along
- 13 Soldiers on leave "rubnecking"
- 14 Businessmen "slumming" (3-4)
- 15 Lone office worker (coat and tie)
- 16 3-5 Office workers joking
- 17 Stevedores-longshoremen
- 18 Stevedores-longshoremen
- 19 Teenage streetgang (5-9)*
- 20 Police/Military patrol

OCCURENCE (per block or in bar)

- Morning 1d10
- Afternoon 1d10+5
- Evening 2d10+5
- Night 3d10+5
- 2-8 a.m. 1d10

ATTITUDE (1d10)

- 1-3 "Friendlies" (but probably suspicious)
- 4-7 "Neutral" (won't help or harm)
- 8-10 "Hostile" (may appear as "friendly", but will set you up for police)

After curfew (at least 2-8 a.m.) should only be police or troop patrols (will ask for your I.D. papers), troops on duty, criminals/rebels, or civilians with special passes to work late.

* Teenage gang will only hassle you during the day, but at night will attack on 1-4 on 1d10, if they have you outnumbered. One will have a bike chain or pipe (treat as 2 handed blunt weapon), the rest will have switchblades (treat as small dagger). There is a 10% chance that one will have a .22 pistol.

DESCRIPTIONS: WOMEN/CHILDREN (2d10)

- 2 Old woman, stooped over, with cane, snappish
- 3 Shrill, critical old woman
- 4 Plump, gossipy, nosy older woman
- 5 Sweet, grandmotherly type
- 6 Short, plump, sweetfaced young woman
- 7 Statuesque, woman with seductive eyes
- 8 Tall, thin, fashion model beautiful
- 9 Short, cute, shy, smiles frequently
- 10 Attractive, arrogant, cruel mouth
- 11 Big, suspicious, talks little (grumbles)
- 12 Short, fat, fast talking, cheerful
- 13 Thin, gawky, sarcastic
- 14 Plump, middleaged with 3 teenagers
- 15 Skinny, friendly, with 7 small children
- 16 Scared, average, with 5 children
- 17 Plump, cute, obviously pregnant
- 18 Very short, wiry, with 6 kids, always yelling at children or character (short tempered)
- 19 Tired looking, sad eyes, thin, 3 kids
- 20 Teenage madonna with long straight hair, baby and 2 toddlers (helpful)

DESCRIPTIONS: MEN (2d10)

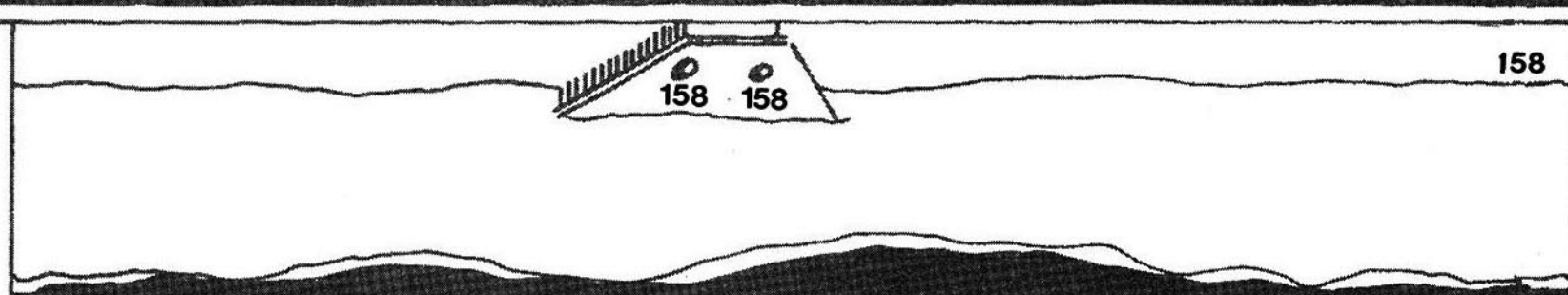
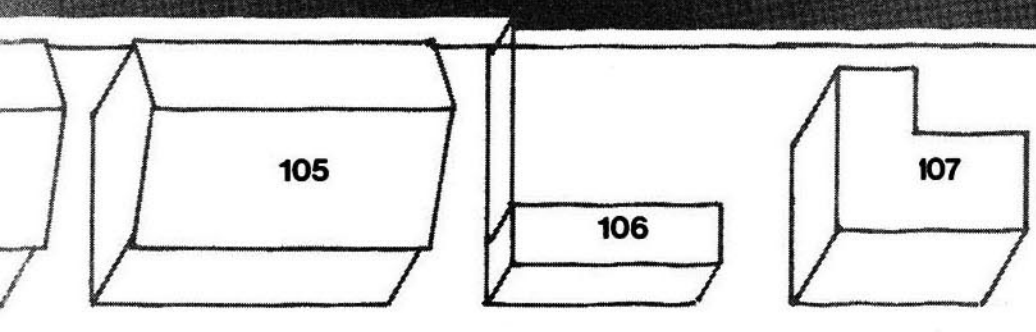
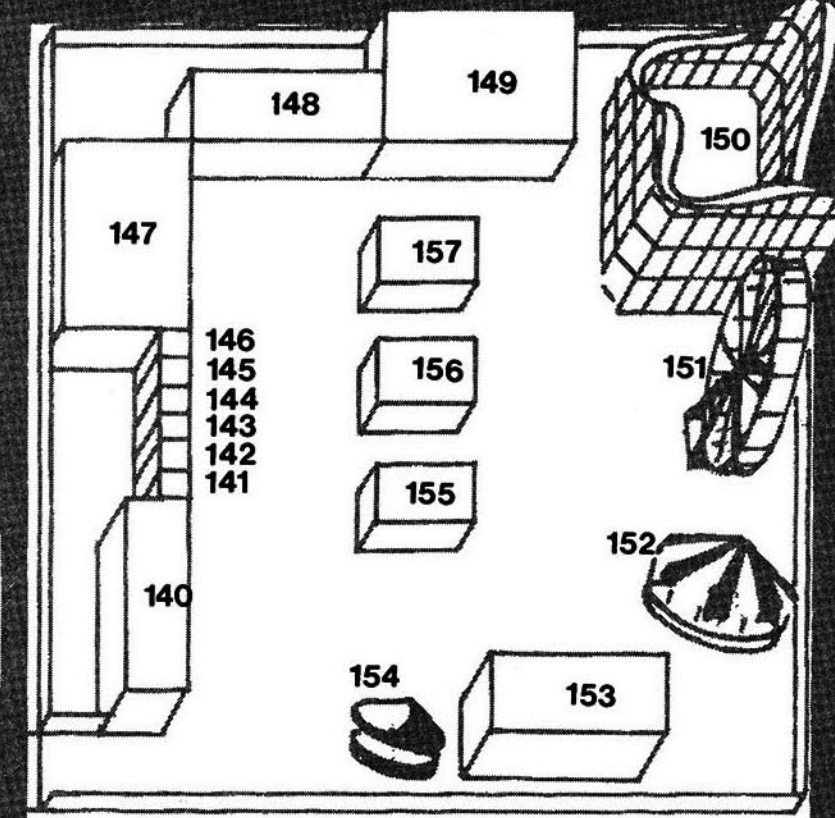
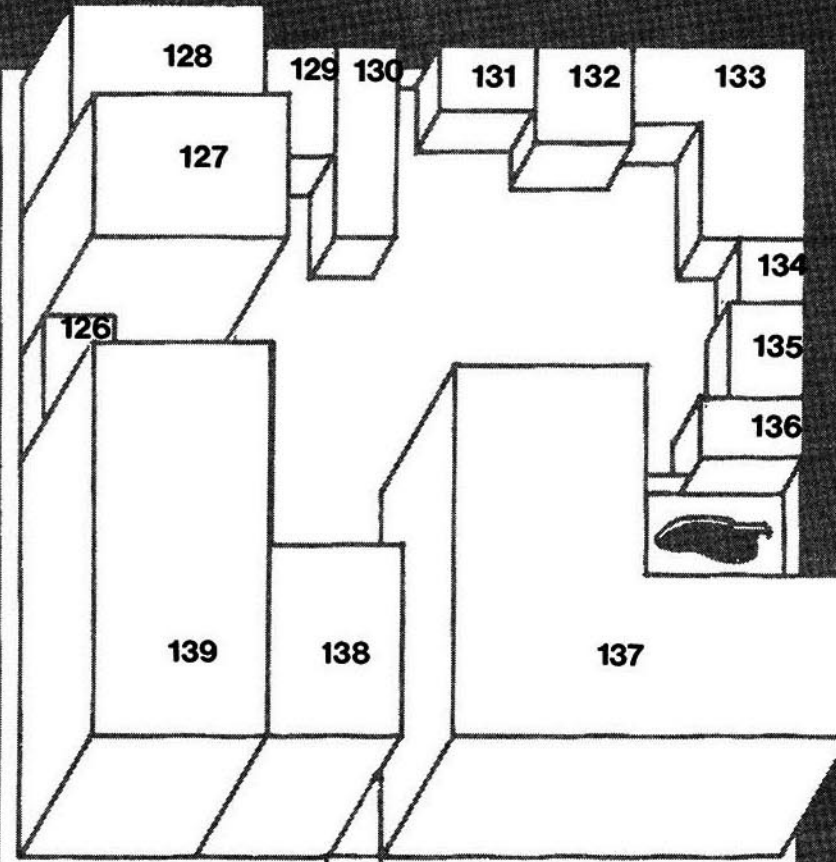
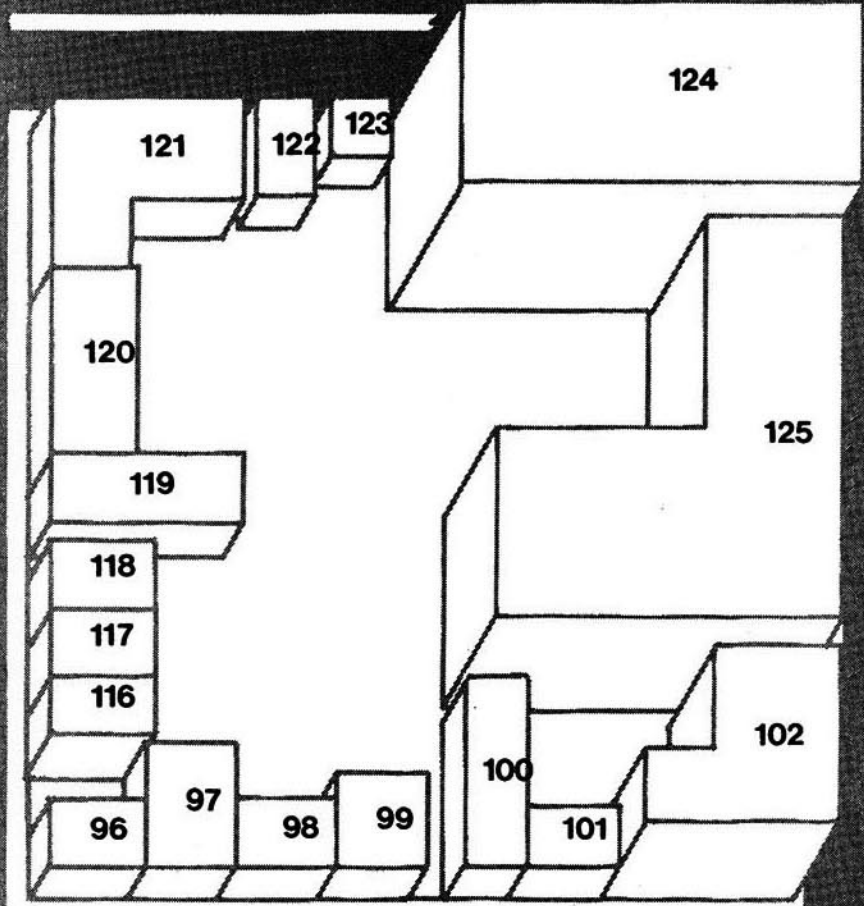
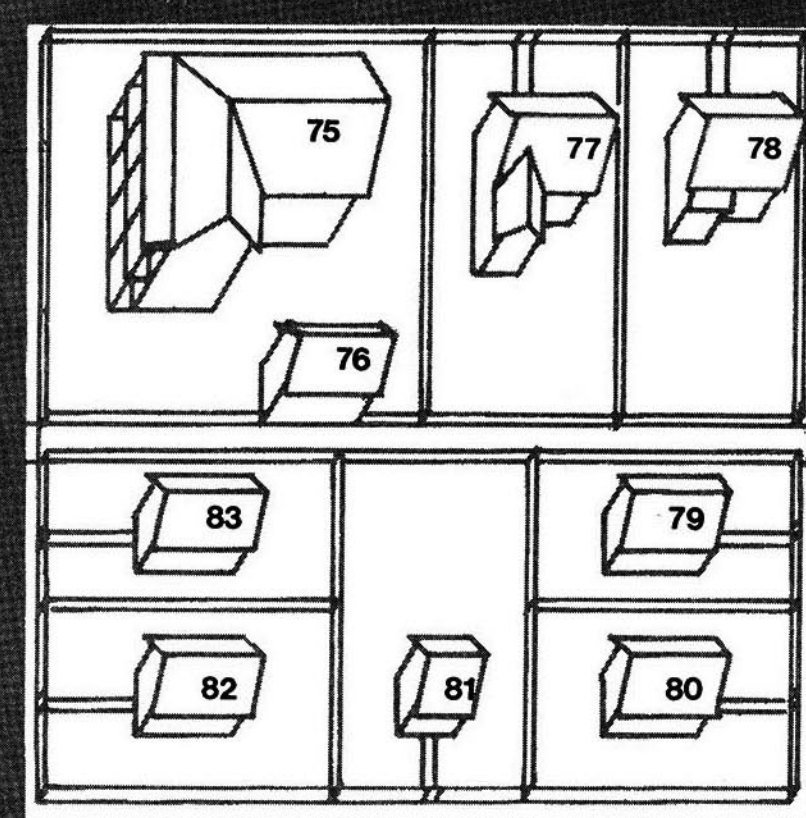
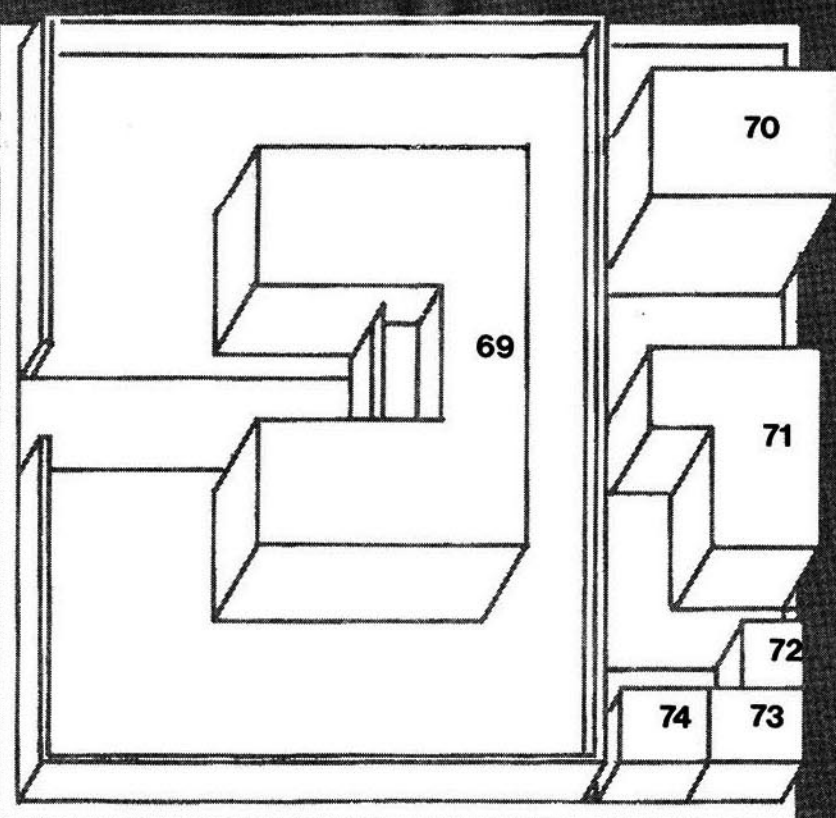
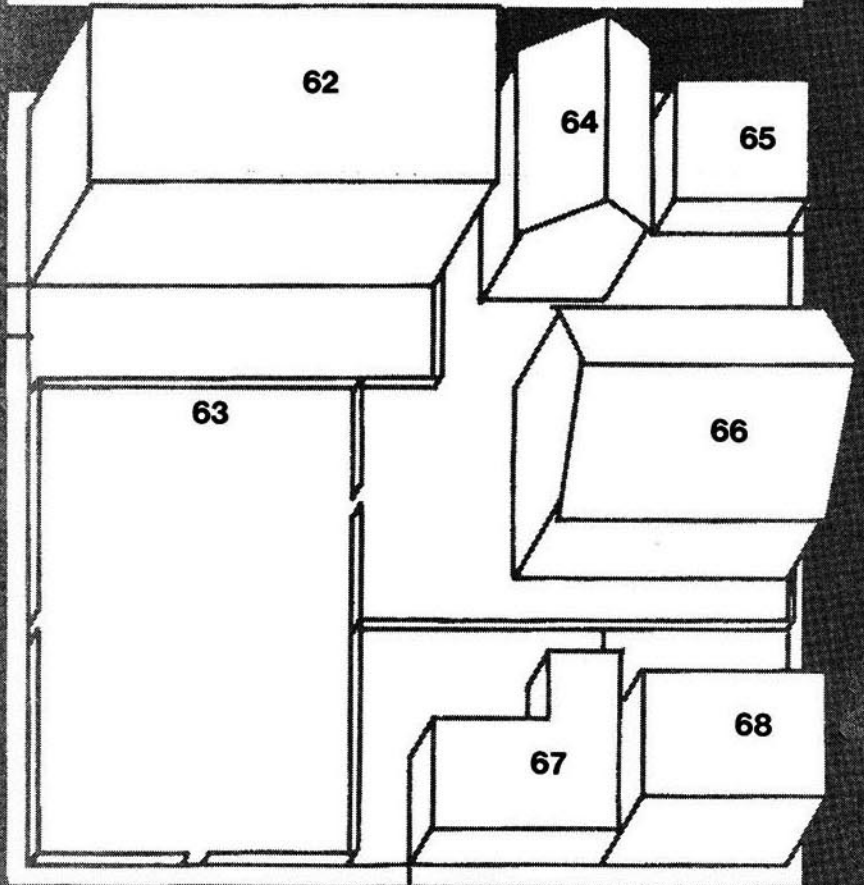
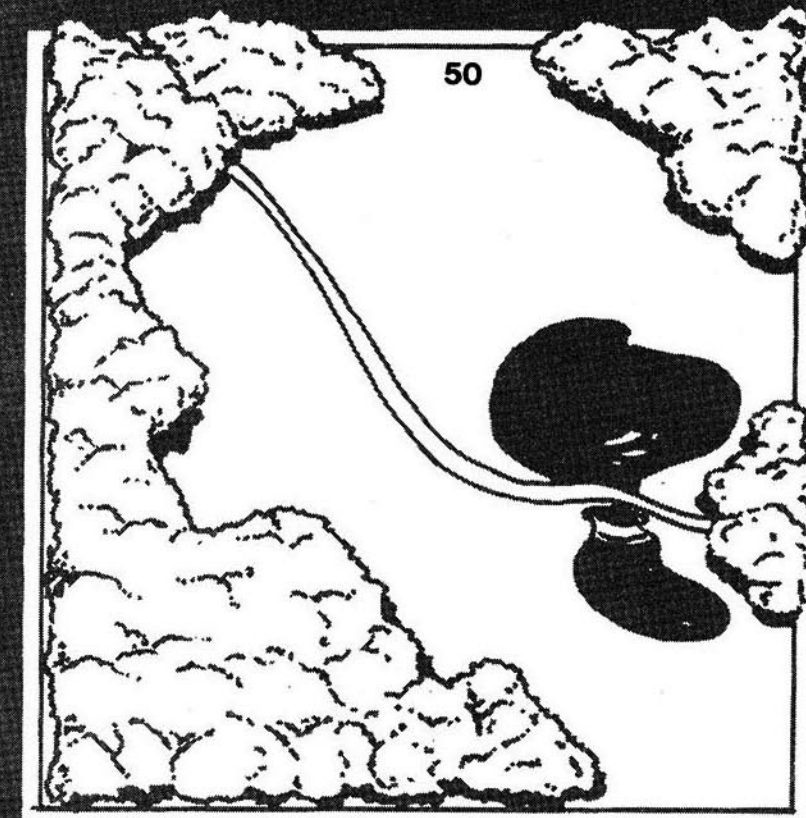
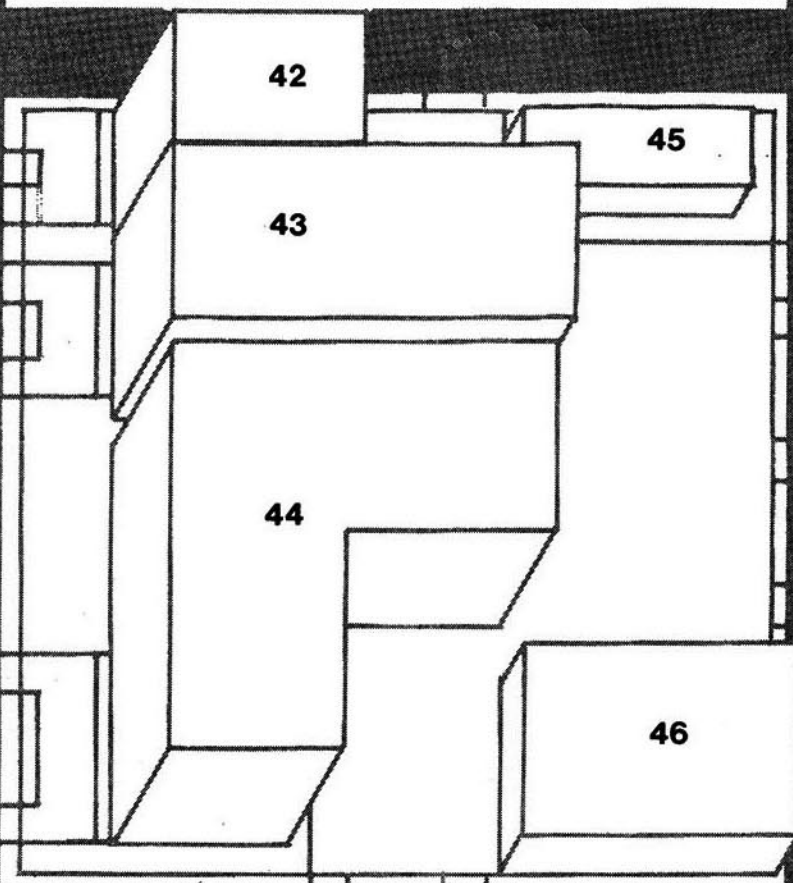
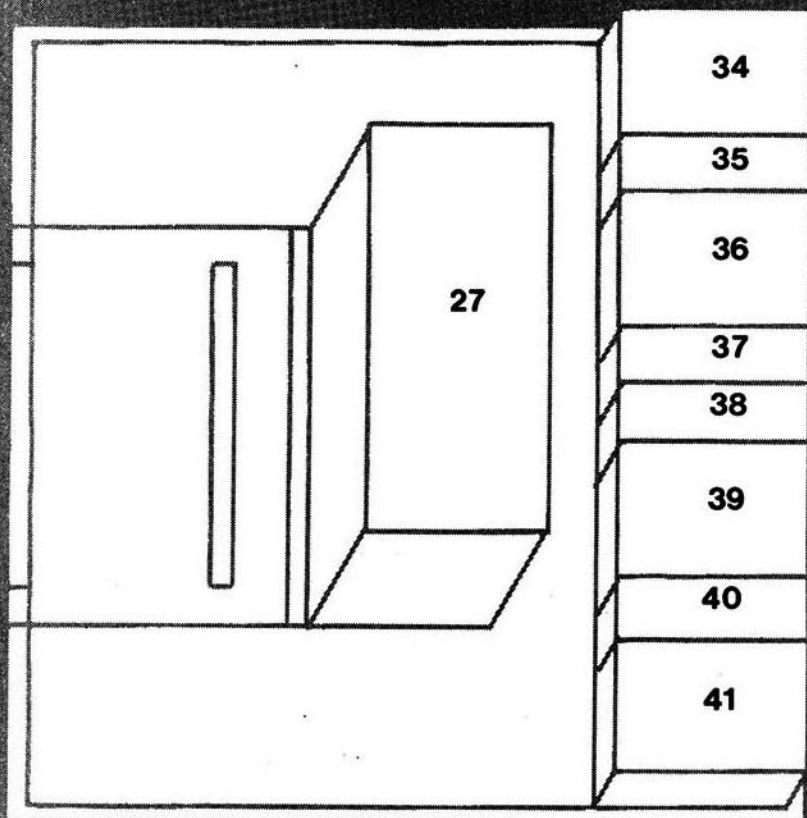
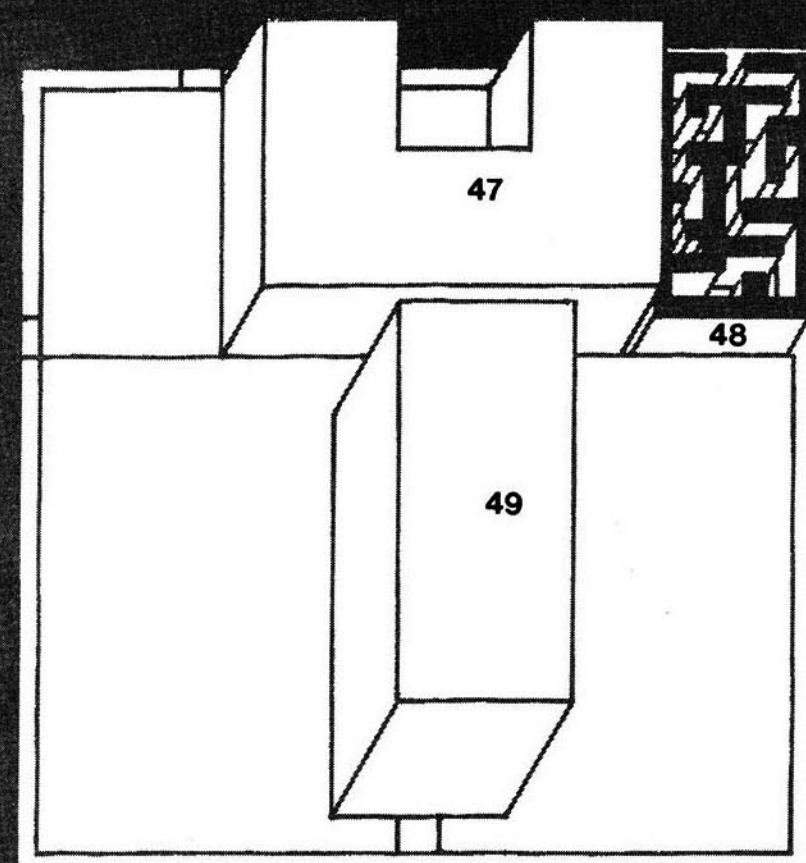
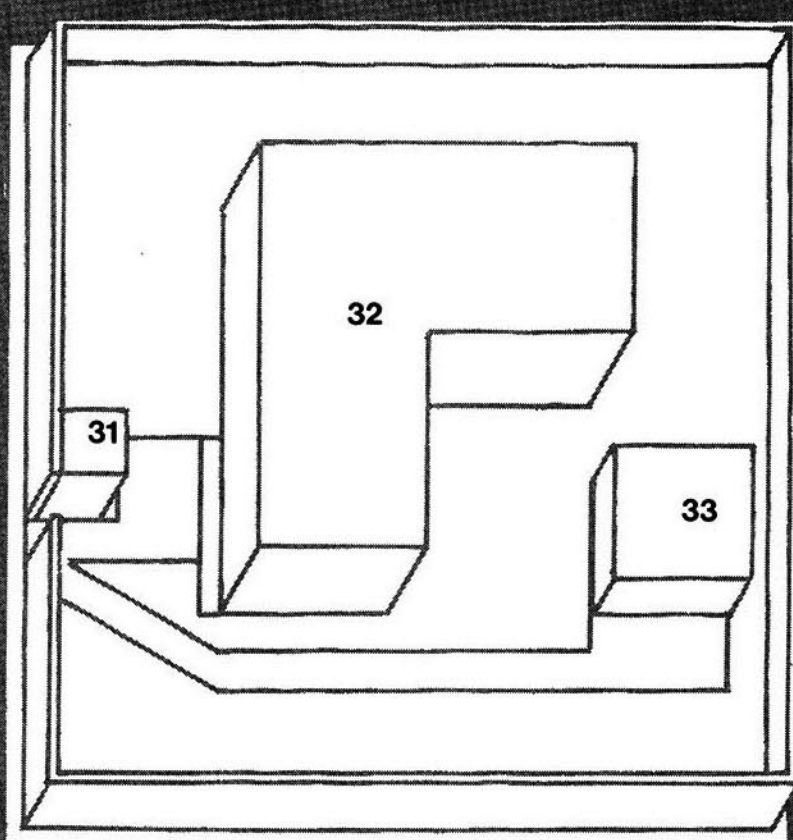
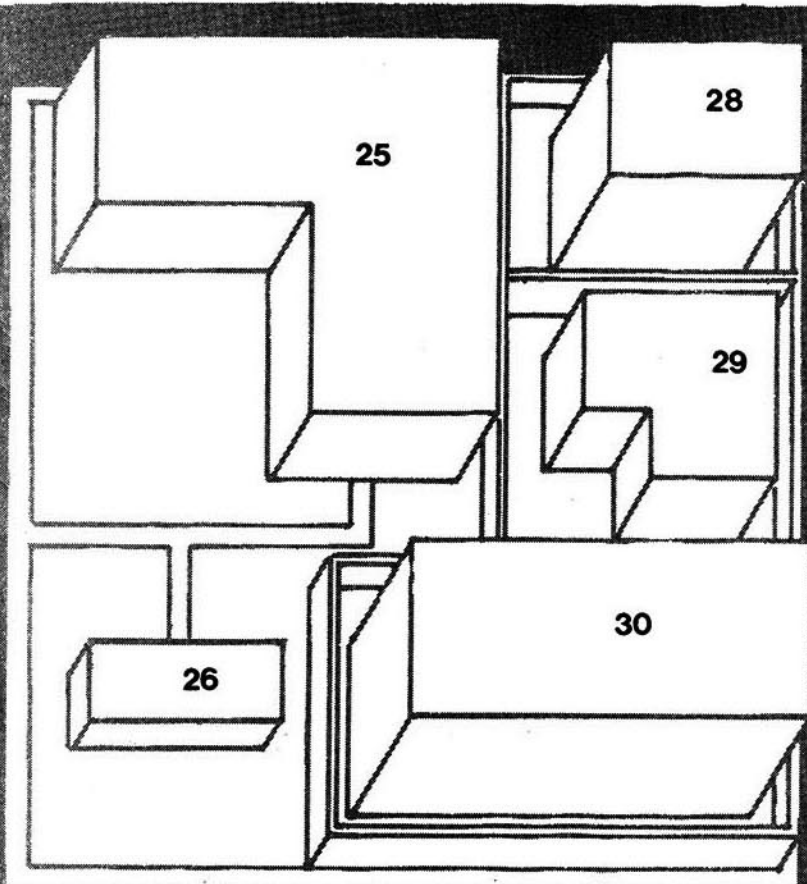
- 2 Old man, hard of hearing, quarrelsome
- 3 Very small old man, neatly trimmed goatee stingy, says little
- 4 Old man, bald with white fringe, neatly dressed, well informed
- 5 Old man in wheelchair, dozes off while talking
- 6 Santa Claus looking, jovial old man
- 7 Tall, pot bellied, raspy voiced
- 8 Tall, myopic, absentminded, talks to self in mumble
- 9 Mr. Average, very inconspicuous
- 10 Stem, loud talking, ramrod straight
- 11 Extremely fat, wheezing, deep voice, very observant, chuckles a lot
- 12 Shy, mousey, afraid of own shadow
- 13 Short, muscular beerkeg, growly voice, scowls
- 14 Thin, arrogant, aristocratic looking, high pitched voice
- 15 Small, wiry, very Agile, cocky
- 16 Big, heavily muscled, hairy, tattoos
- 17 Small, sneering, officious, pudgy
- 18 Tall, skinny, stooped shouldered, awkward, Adam's Apple bobs as talks
- 19 Piggy, mean, squinty eyes, sarcastic
- 20 Skinny, rat faced, nervous, quivery voice

CONTACTS: BUSINESS DISTRICT (2d10)

- 2 Young couple walking hand-in-hand
- 3 Young couple pushing baby carriage
- 4 Young couple with toddler
- 5 Affluent businessman (well dressed)
- 6-7 Tradesmen working: Carpenter, painter, mason, street repair (1d10)
- 8-10 Businessmen in suits hurrying along
- 11 Off duty soldiers (3-5) with or w/o dates
- 12 Old man, well dressed, shuffling along
- 13 Old couple shopping
- 14 Teenage boys (3-5) "cruising" on foot
- 15 Teenage girls (3-5) windowshopping
- 16 Newsboy-shoeshine-flowergirl
- 17 Young secretary shopping
- 18 Old woman with shopping bag
- 19 Affluent middleaged woman with poodle
- 20 Police or military patrol

OCCURENCE (per block or business)

- Daytime 2d10+5
- Evening 1d10+5
- Night "0"



PLATOON 20



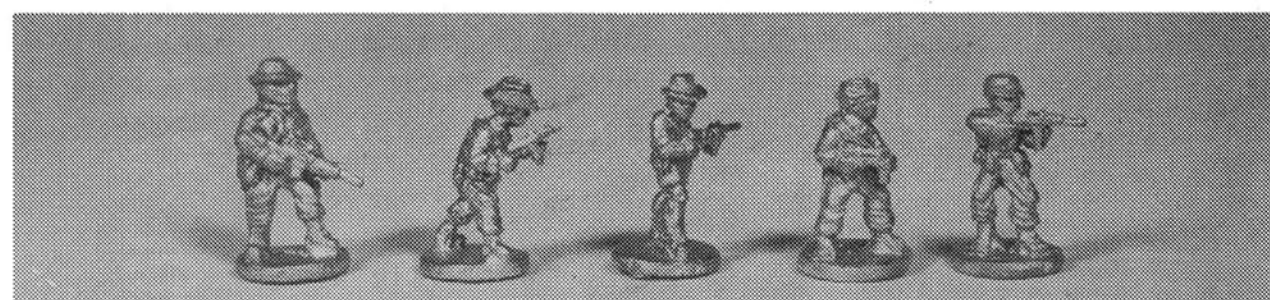
6638 SPECIAL FORCES



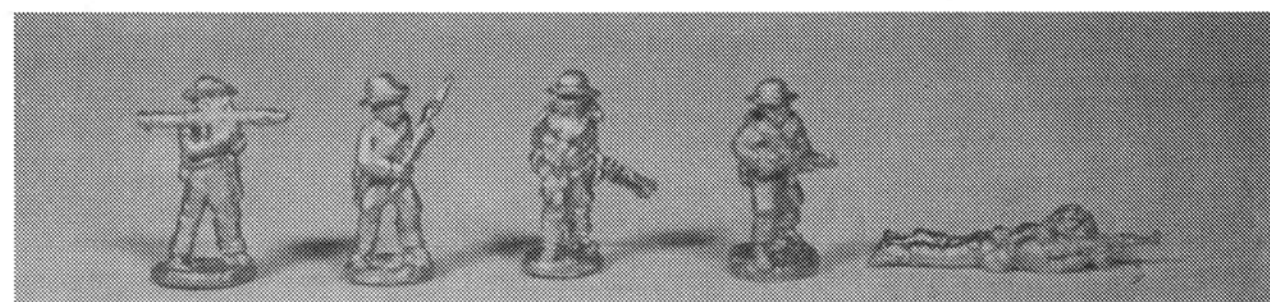
6639 RECON ALPHA



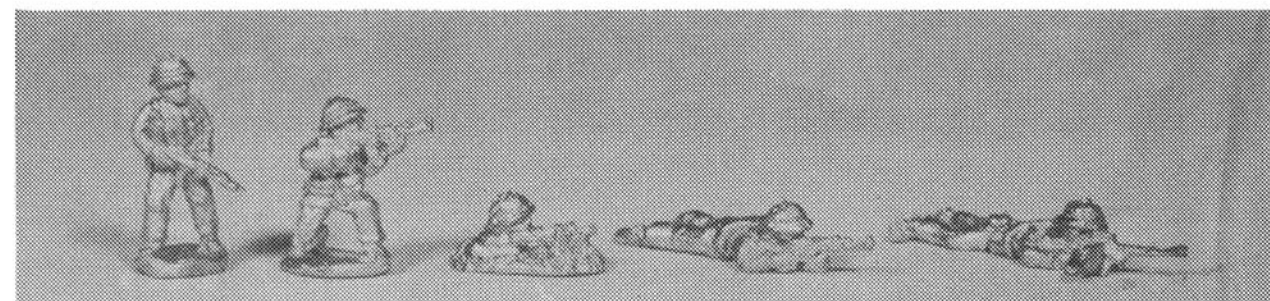
6640 RECON BRAVO



6641 NUNGS & 'YARDS



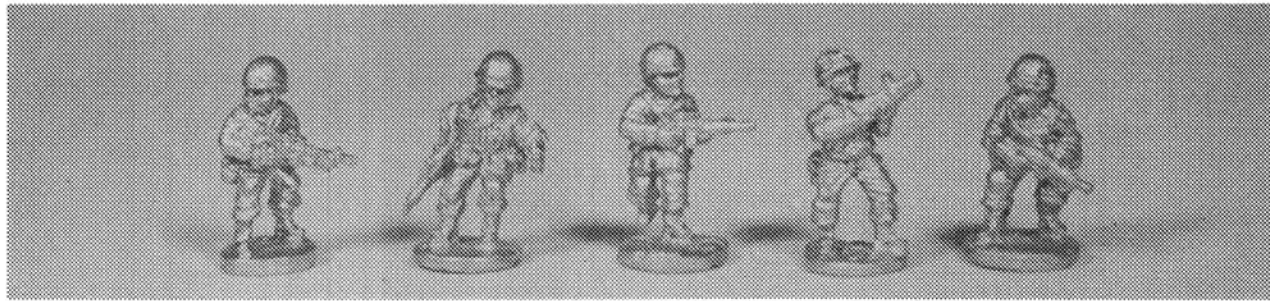
6642 VC



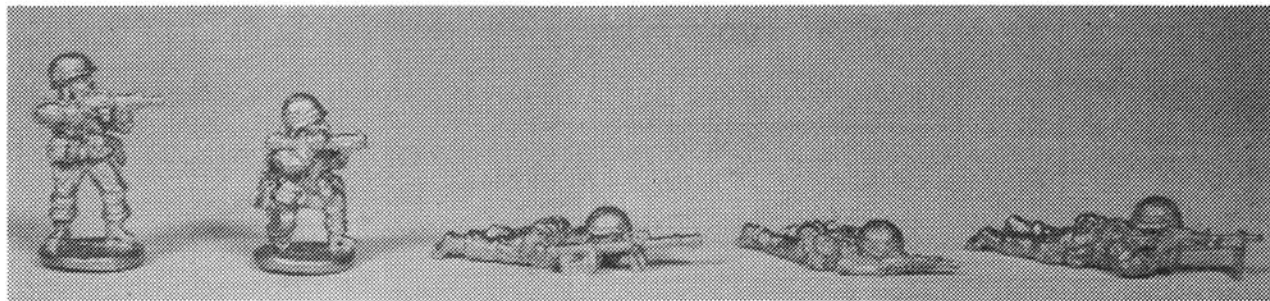
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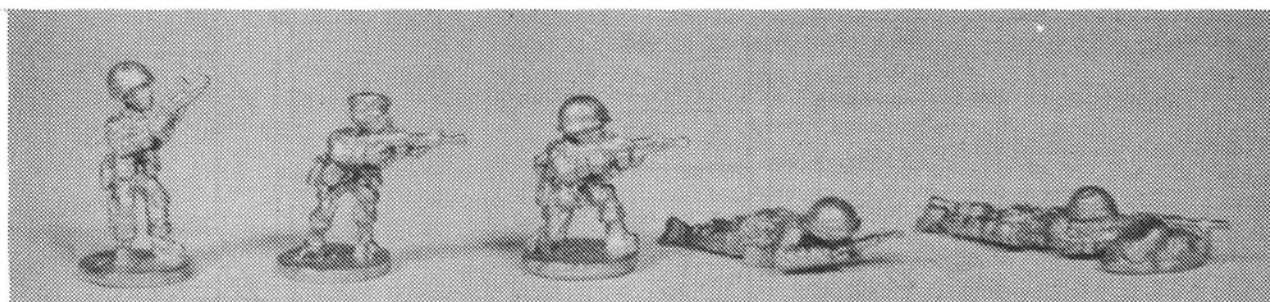
6644 CONTACTS



6645 GRUNTS I



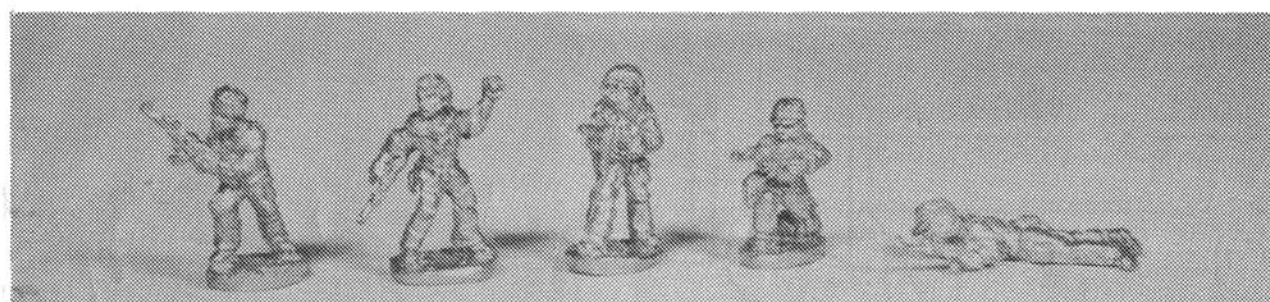
6646 GRUNTS II



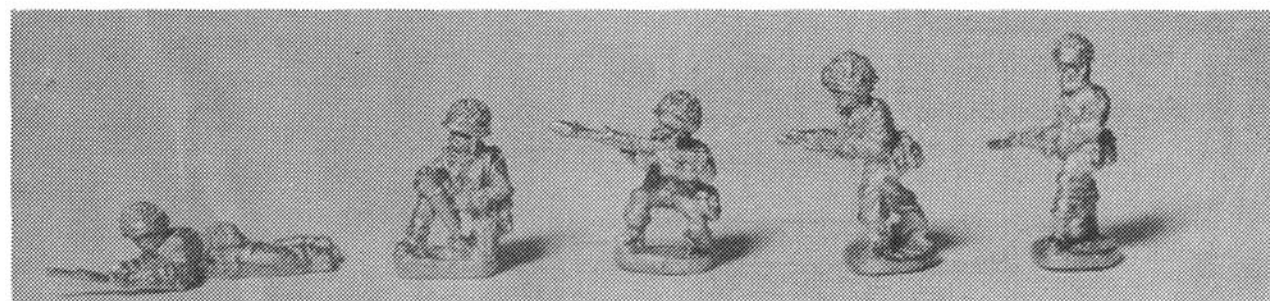
6647 ARVN I



6648 ARVN II



6649 PLO



6650 ISRAELI I



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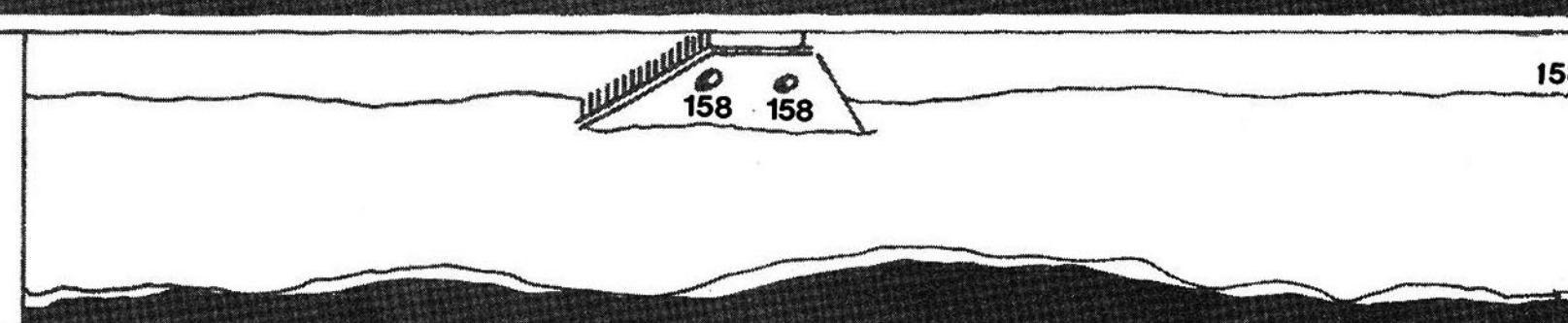
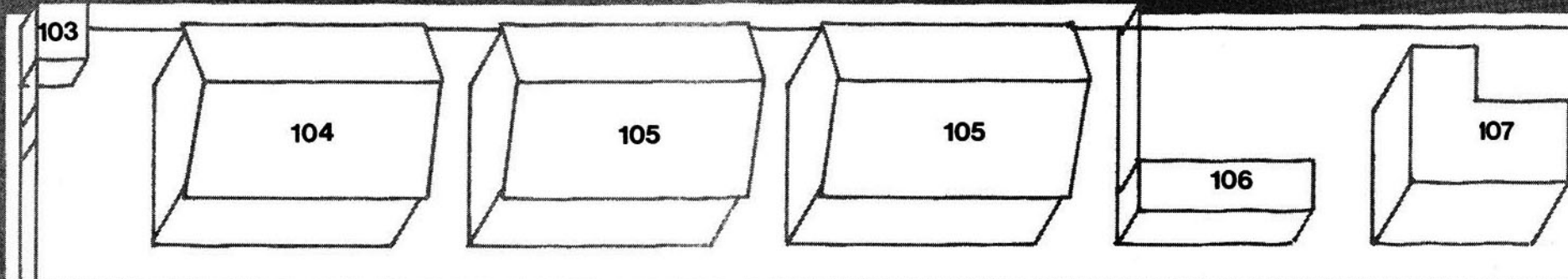
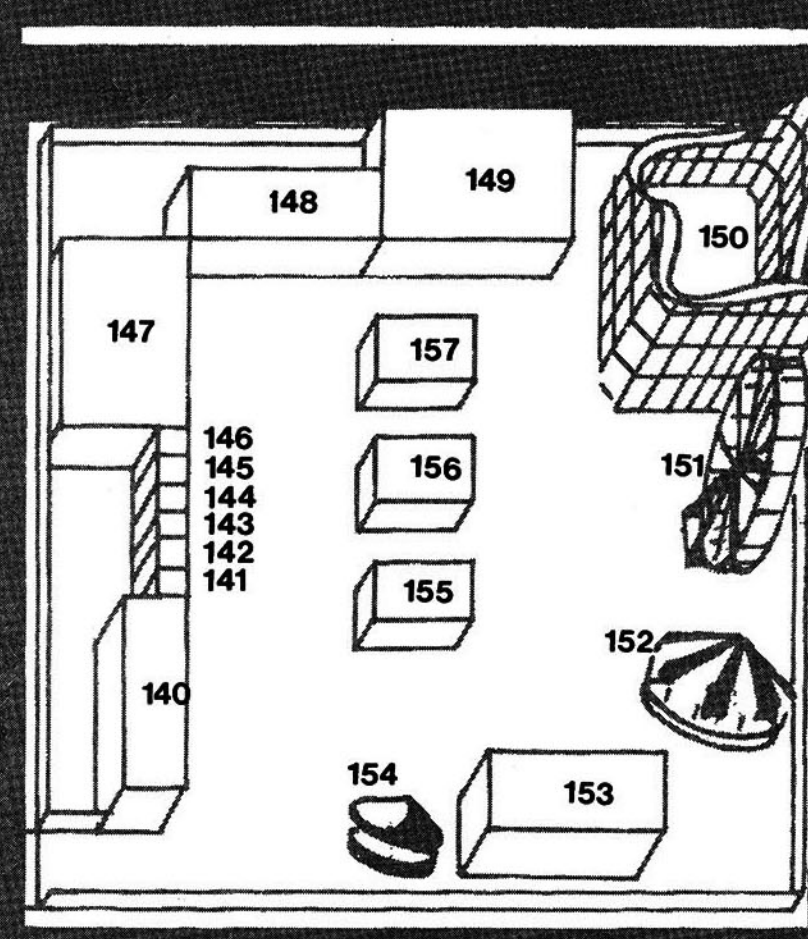
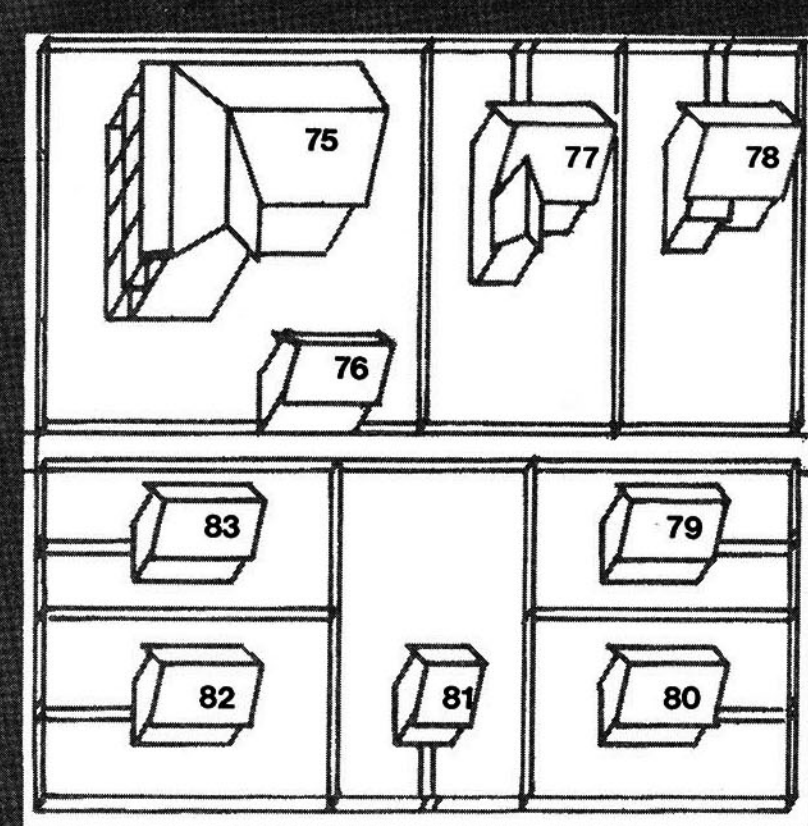
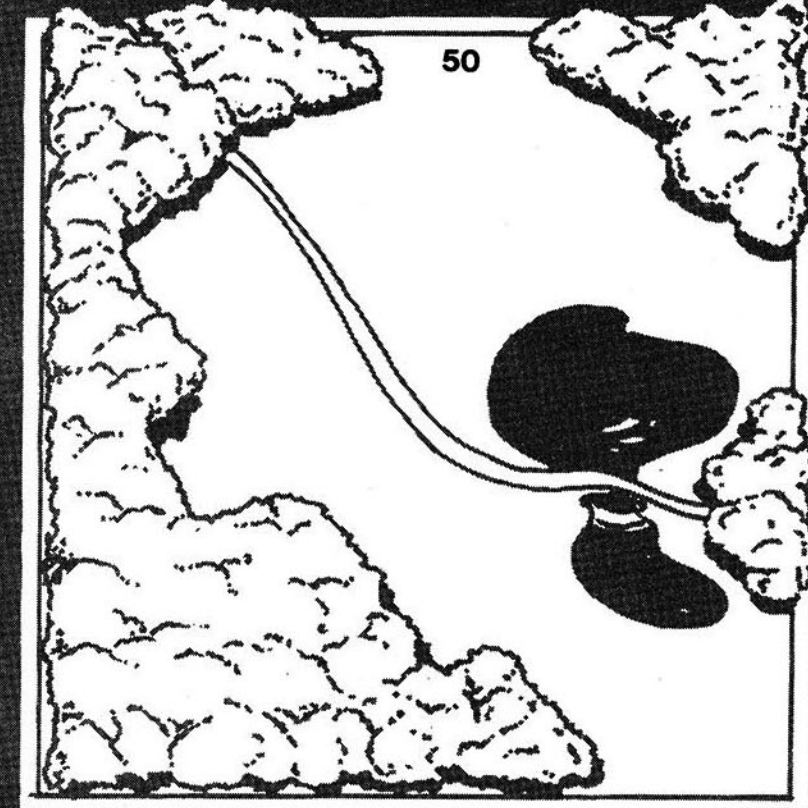
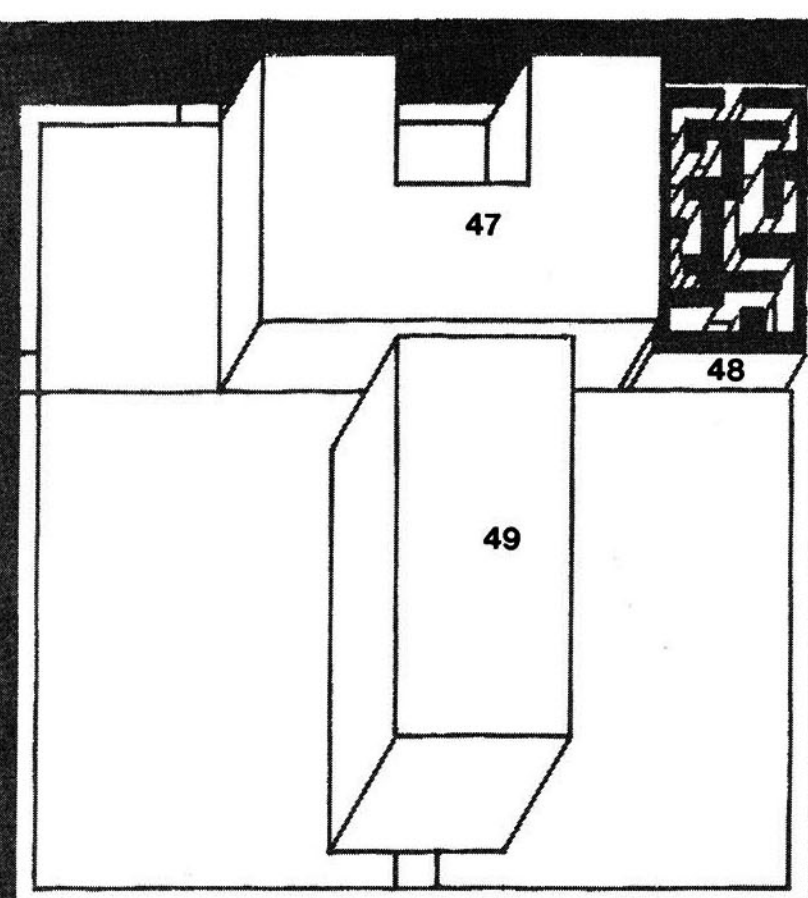
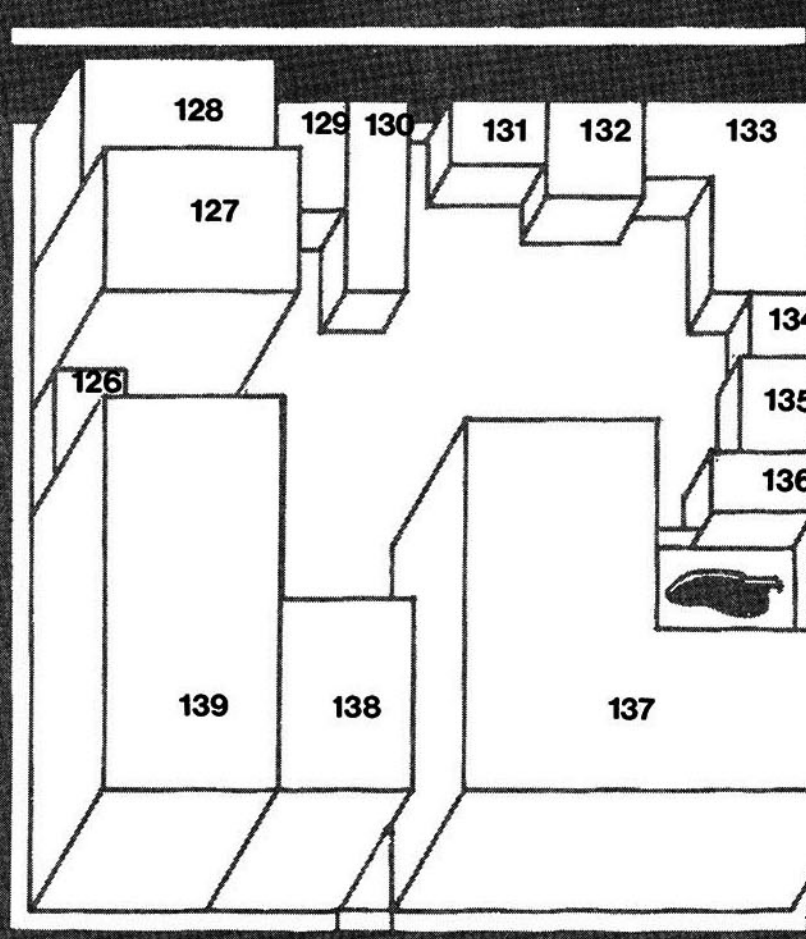
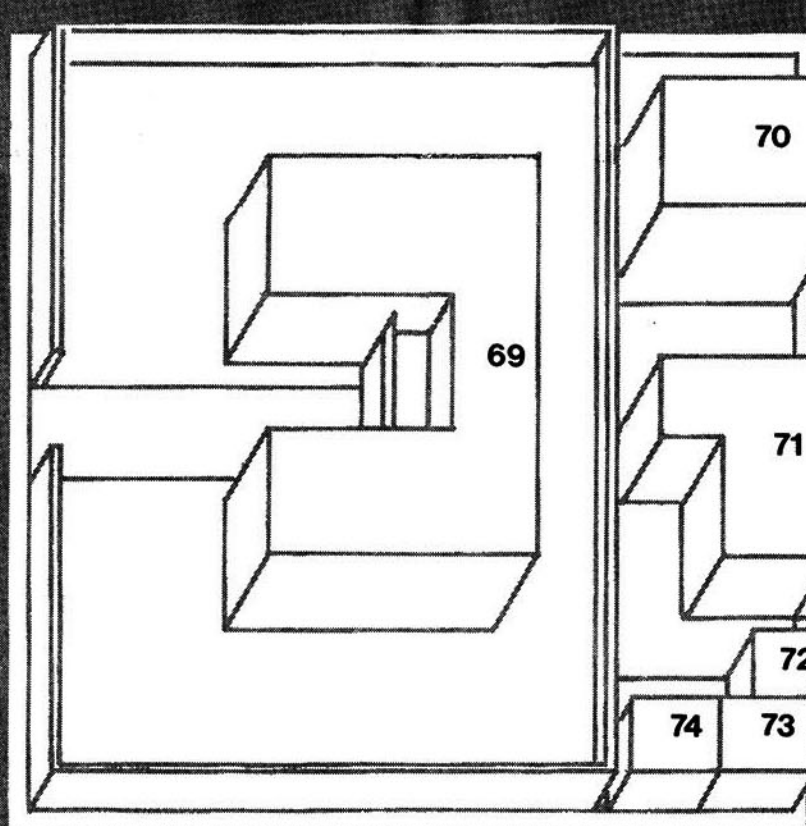
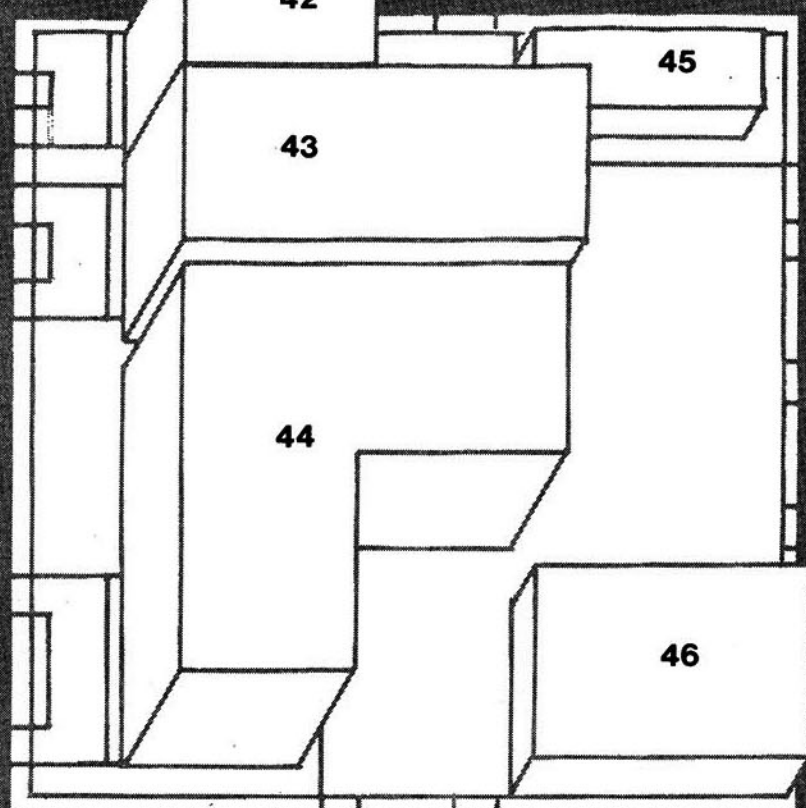
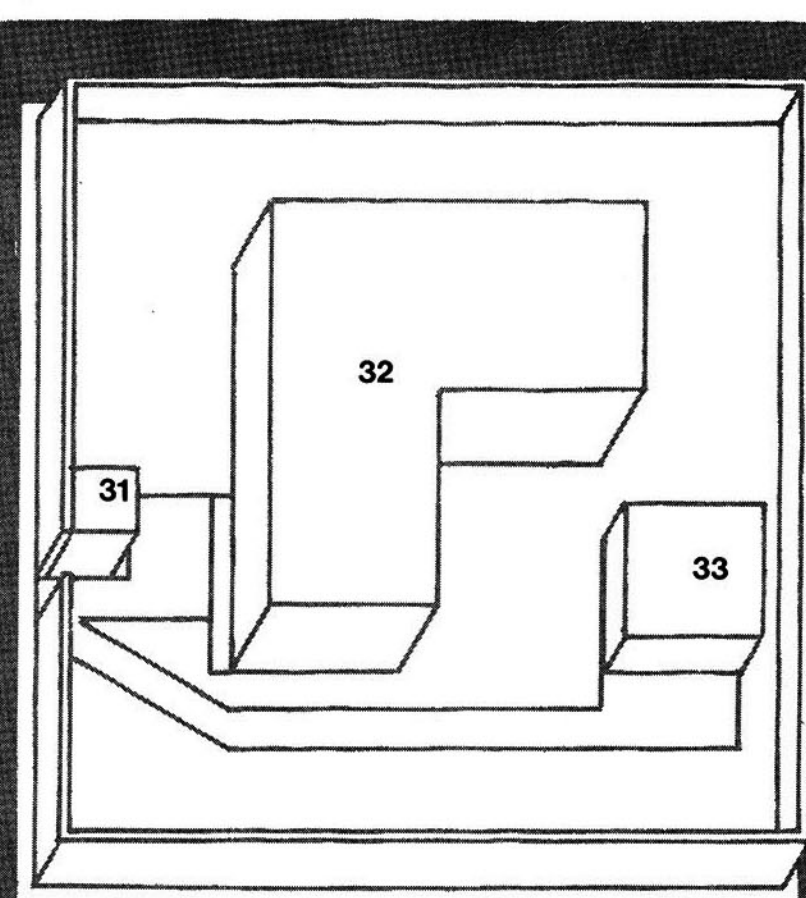
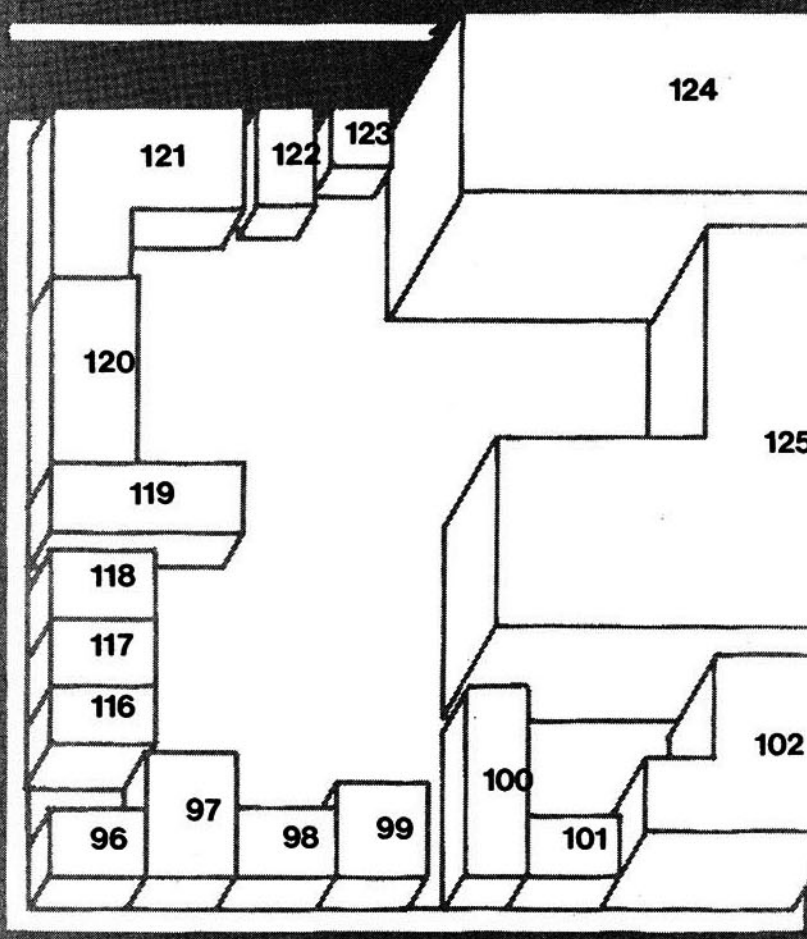
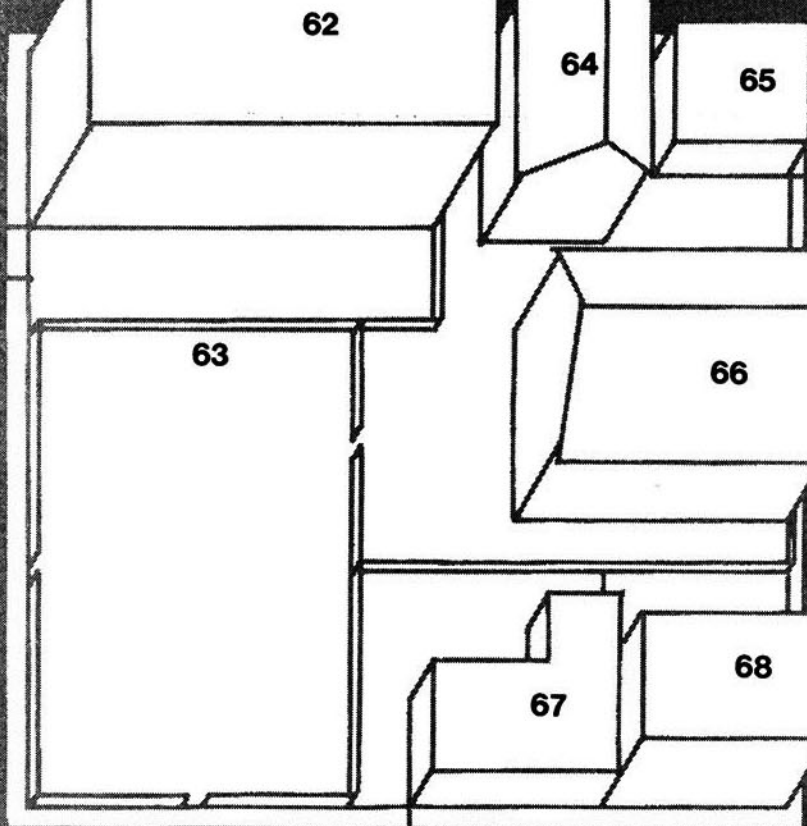
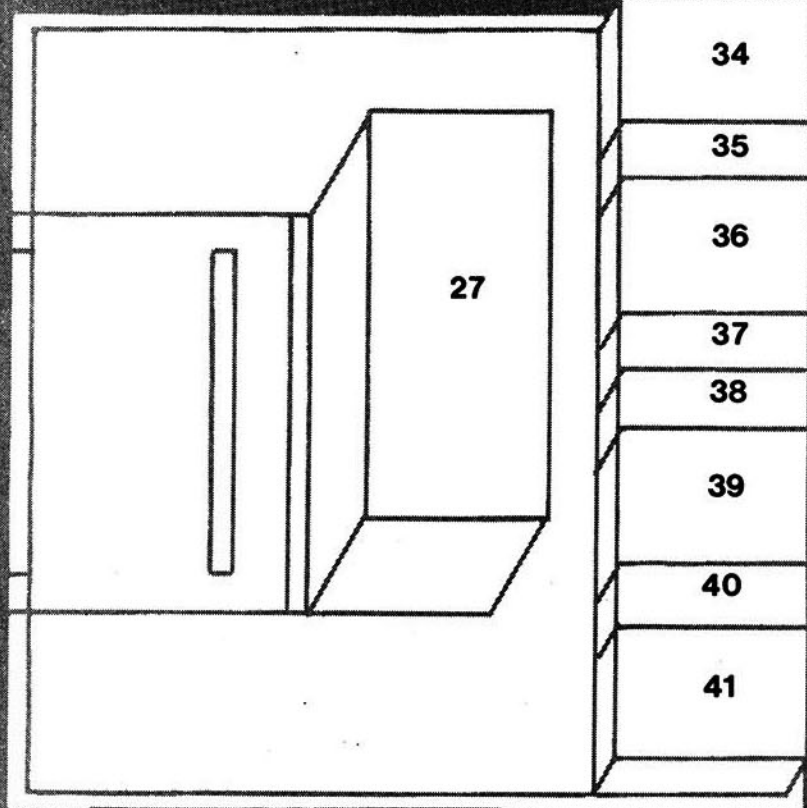
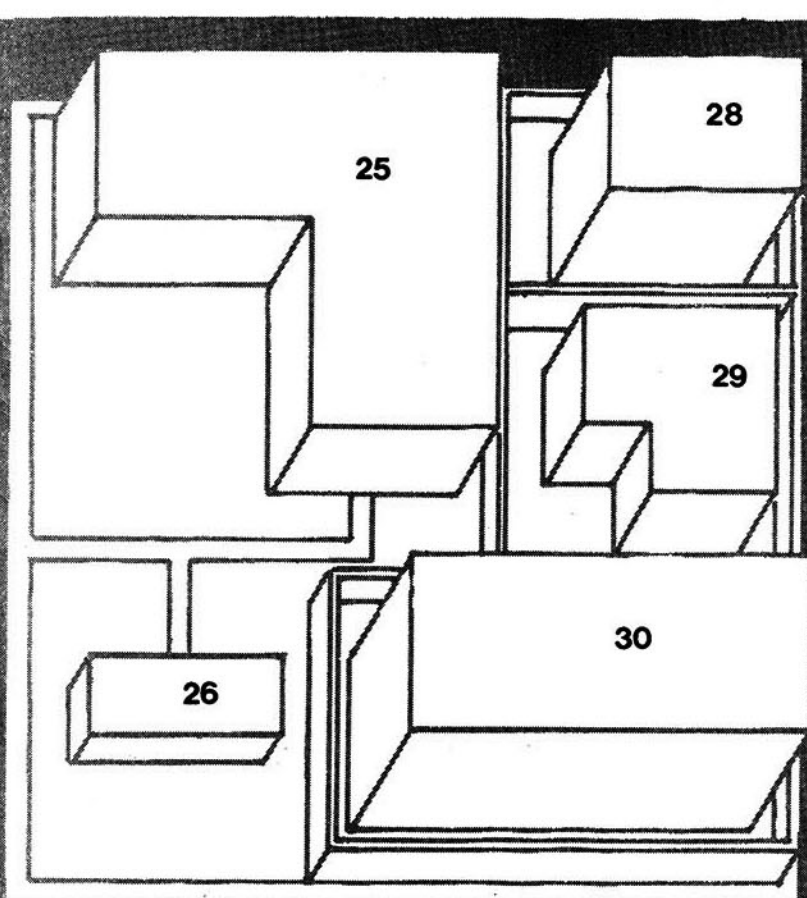
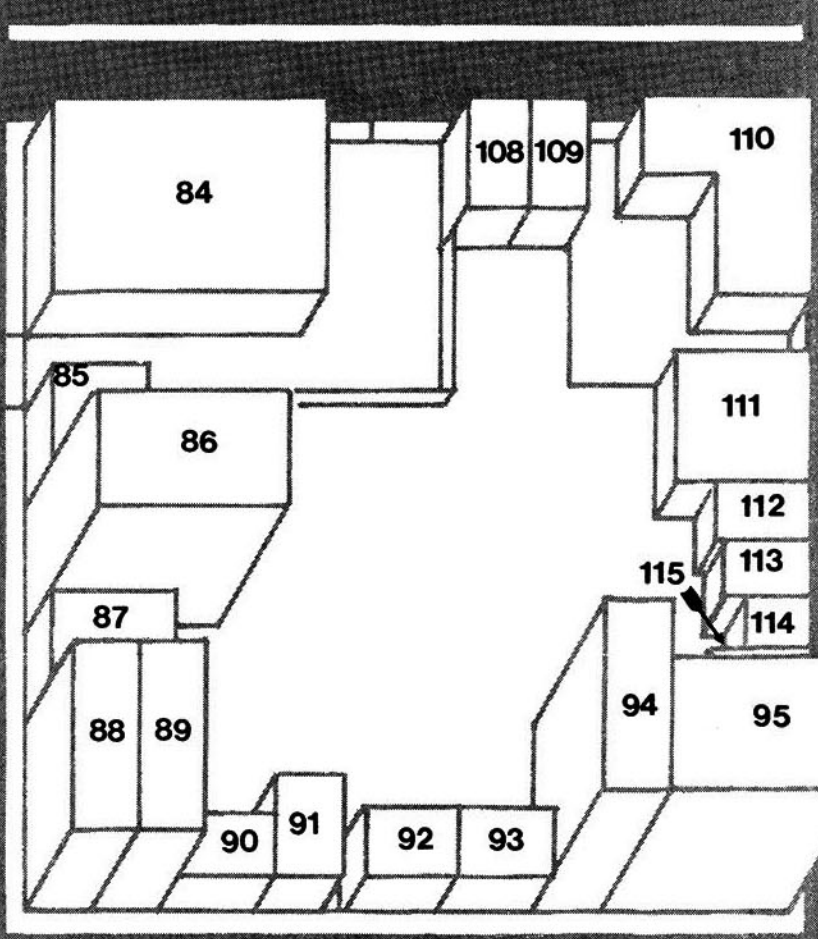
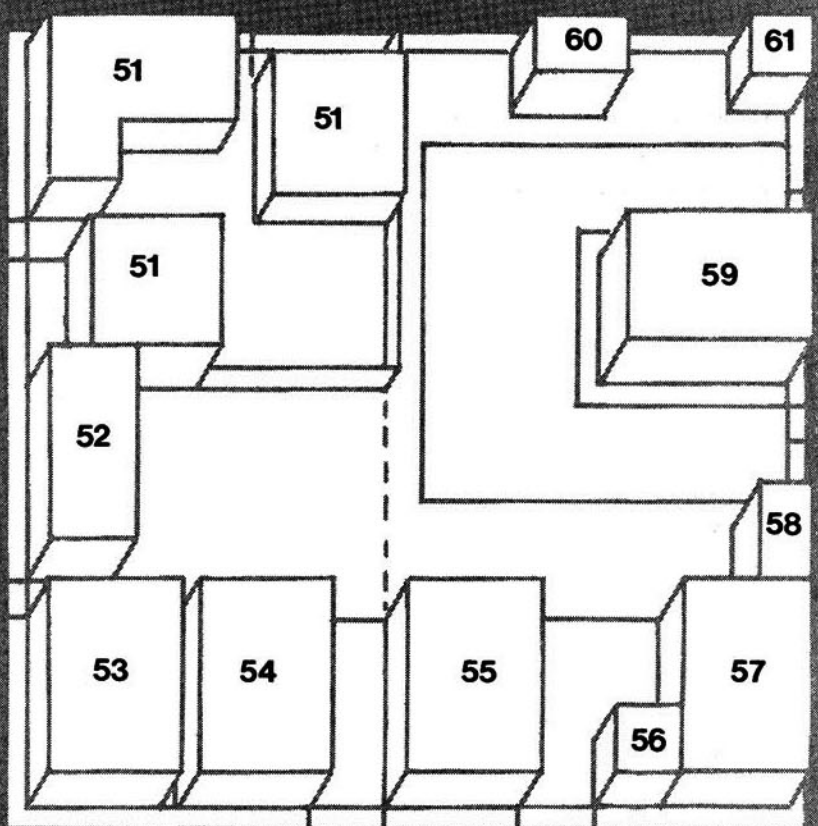
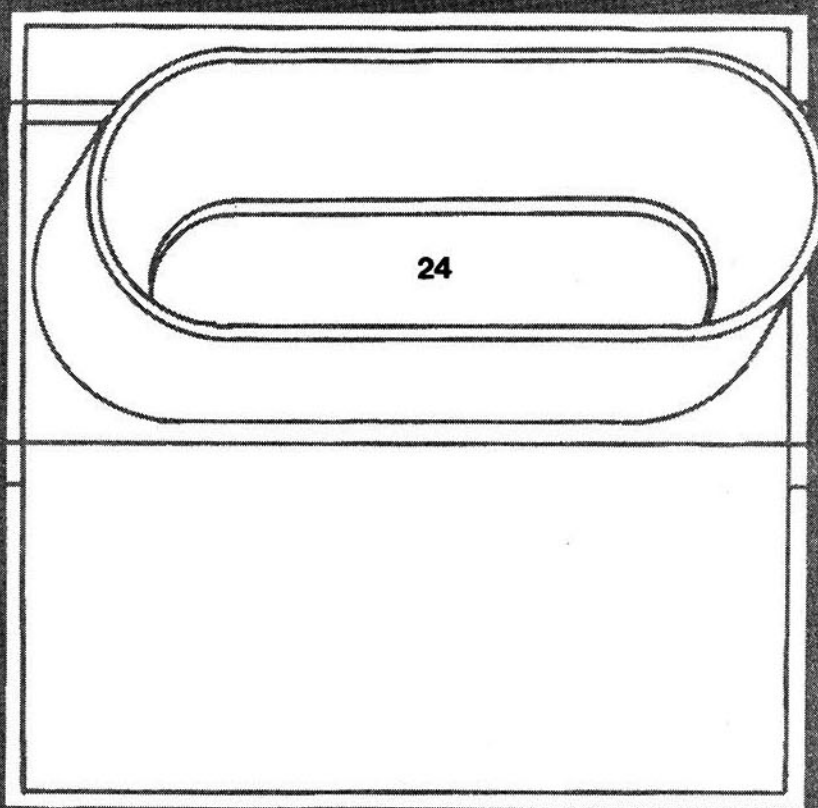
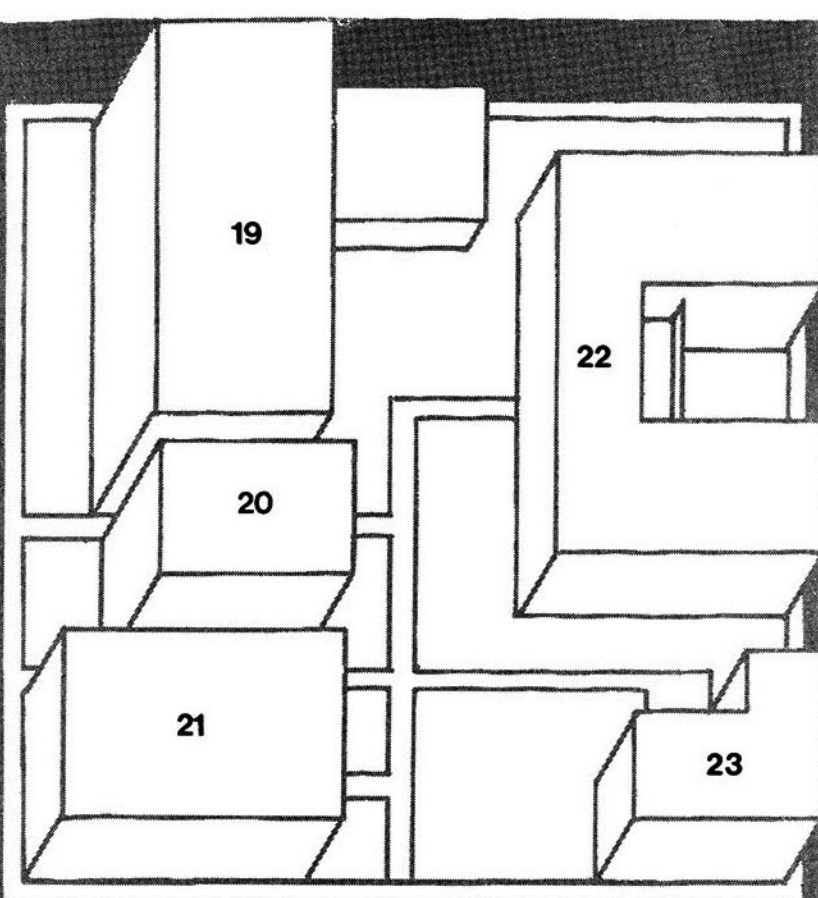
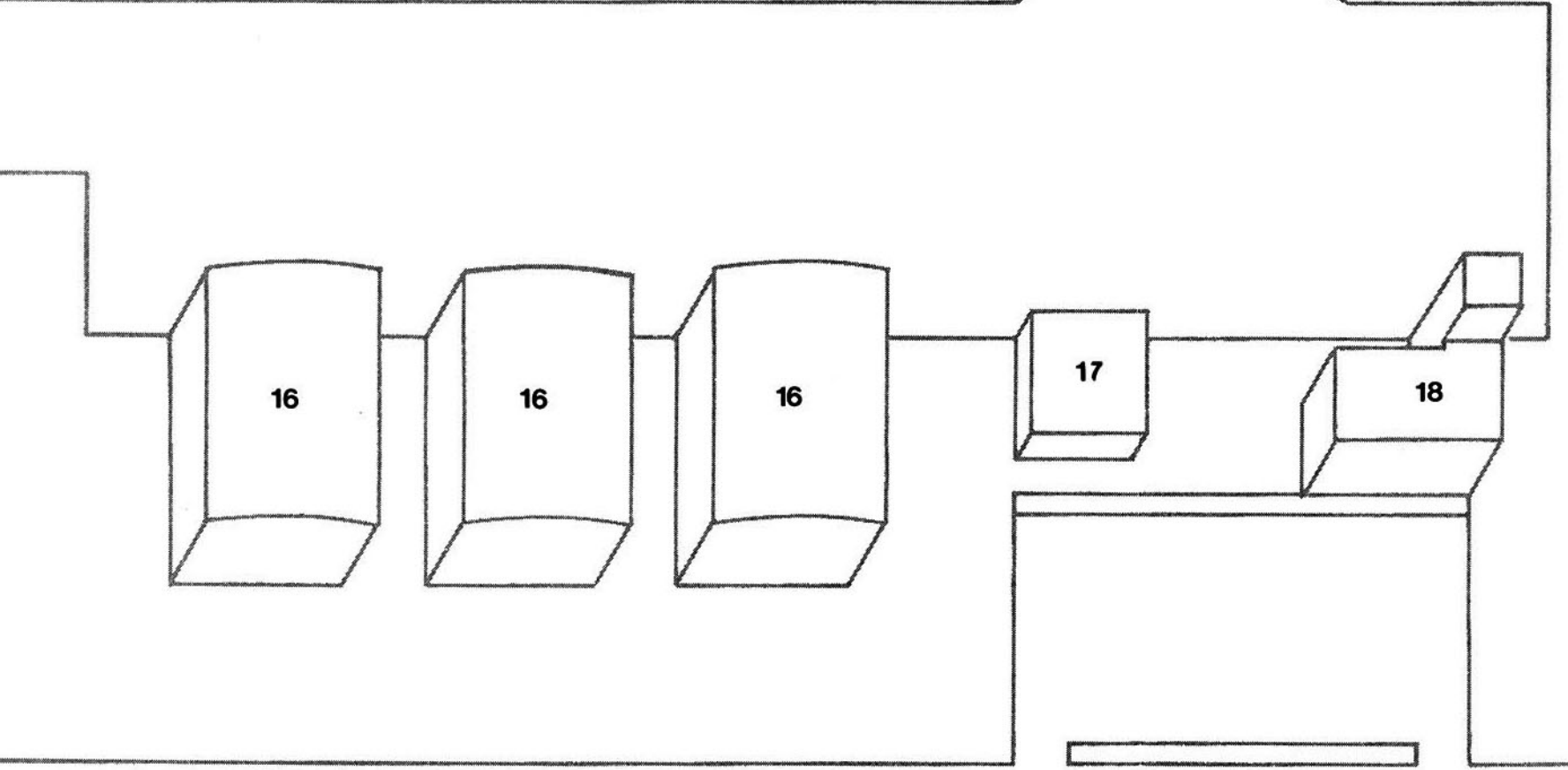
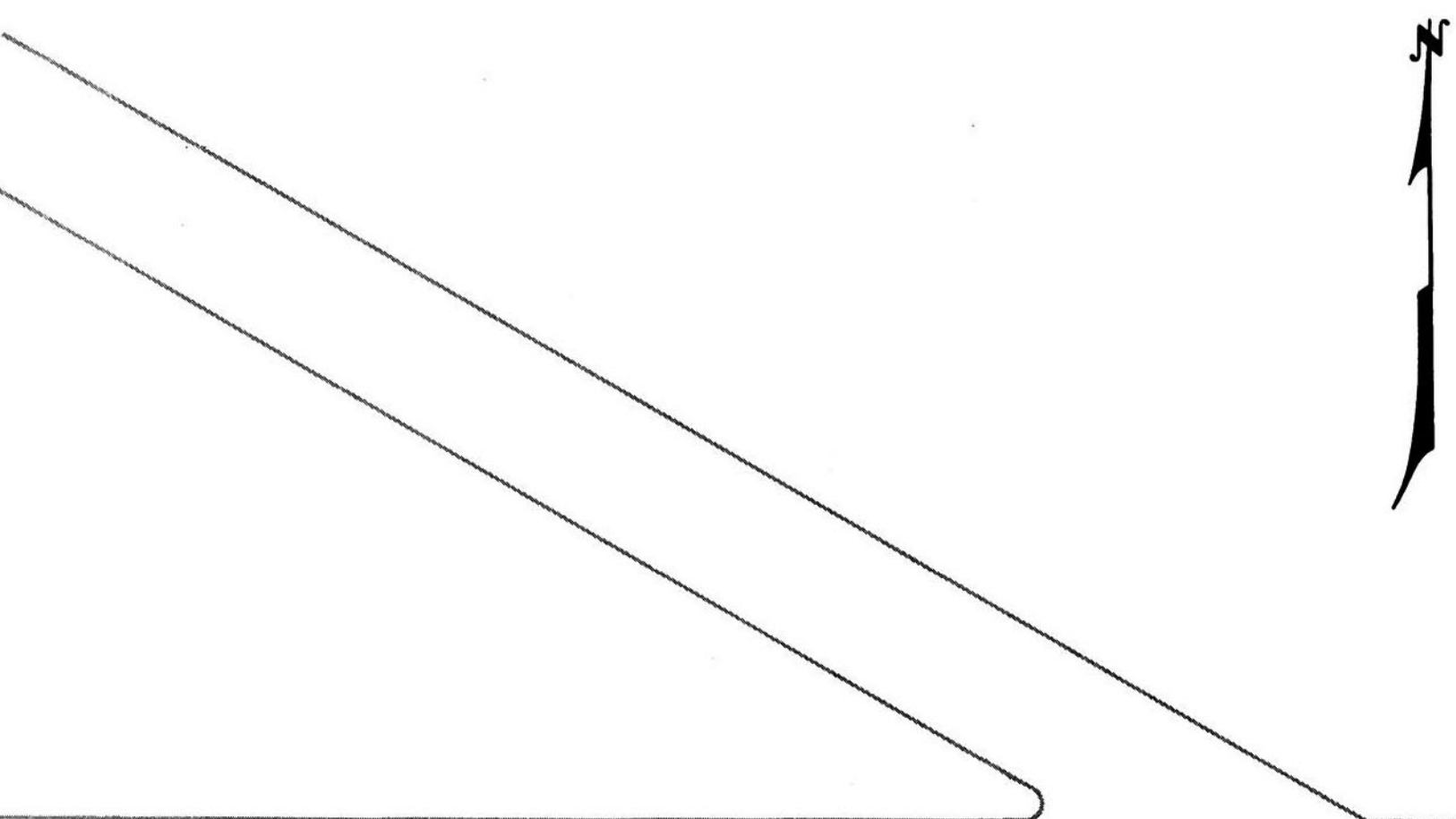
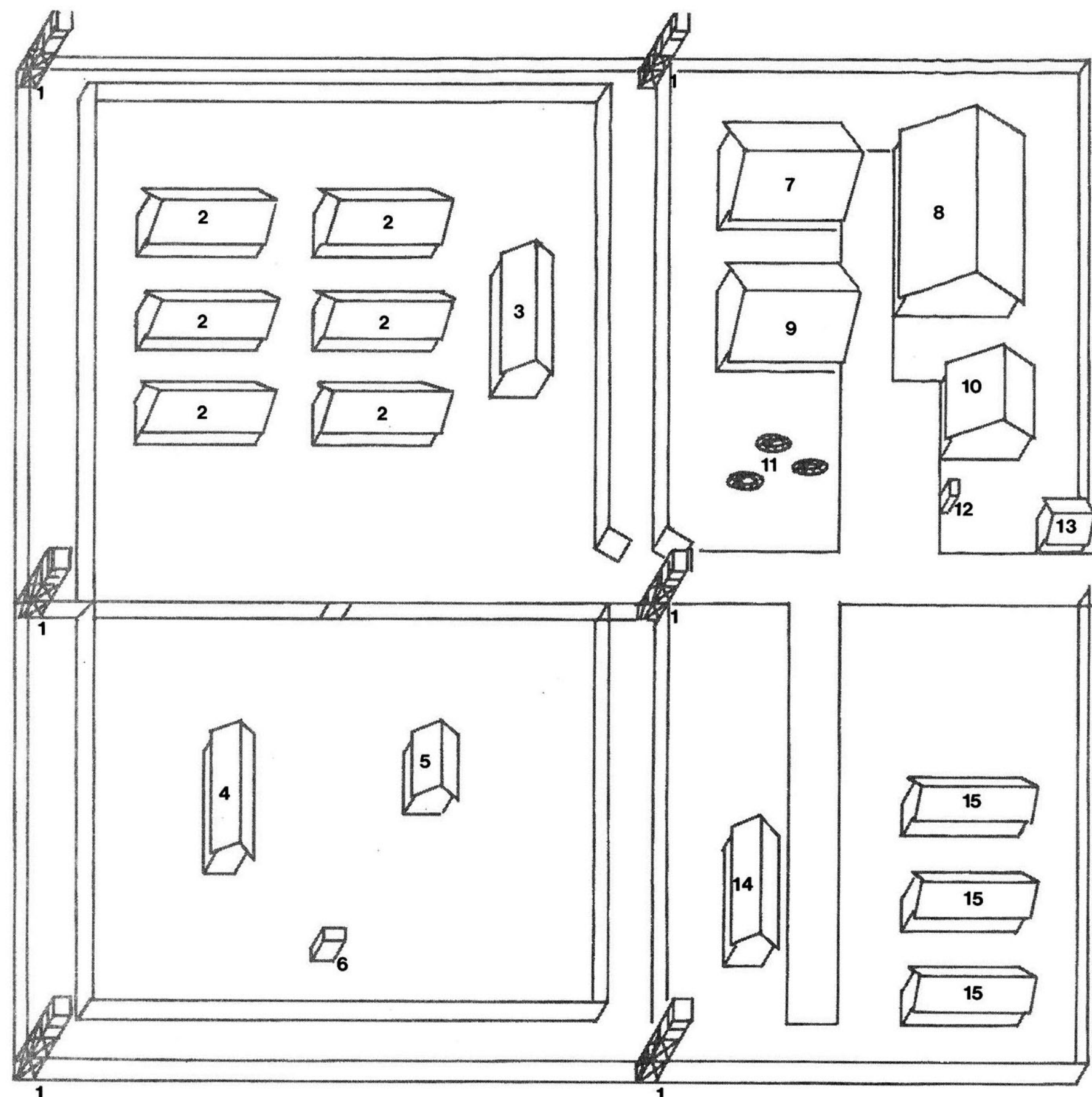
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