

SOLID!



THE D20 BLAXPLOITATION EXPERIENCE

THIS BOOK REQUIRES THE D20 MODERN[®]
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SOLID!

INTRODUCTON

When this book was first conceived it started out as being a novelty, one that quickly went through several metamorphosis into the product that you now hold in your hands. We wanted our foray into supporting d20 Modern to be unique as well as entertaining, and I believe we've achieved just that. Solid! , The d20 Blaxploitation Experience, provides an interesting view towards the world at large as it captures the vision that only Hollywood can produce. As a film student many years ago I became intrigued with the Blaxploitation genre and since that time I have found that my interests have not waned. I wanted to put together a homage to the heroes and heroines, like Shaft and Cleopatra Jones, who stood up for what they believed in and provided a model for later heroes to work from.

Before I get too far along with this book I want to take a moment to insert my standard disclaimer of 'if you don't like it, then don't read it'. Each one of us has different tastes in what we like, and I should hope that if you're reading this book then you're a fan of Blaxploitation-just like I am. I also need to iterate that Solid! is a role-playing supplement, not a political or racial statement, intended for pure entertainment value and perhaps a brief history lesson, nothing more.

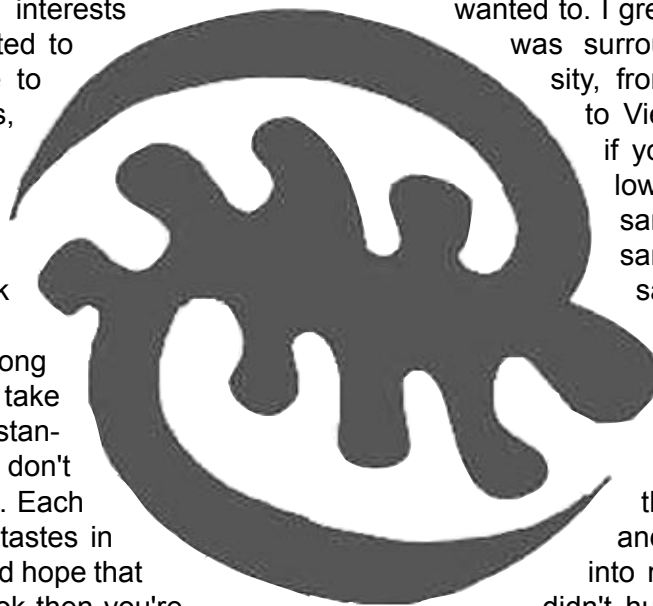
WHY BLAXPLOITATION?

To put it simply: Why not? Looking around we found that there were very few role-playing games that were centered on providing strong role models for the African-American role-playing community. We wanted to provide a product that would not only recognize this, but also spotlights

it in such a manner that all could enjoy it. The Blaxploitation film genre is a gold mine for role-playing opportunities, allowing people to delve into situations that would otherwise be foreign to them. C'mon, we're gamers. Most of us want to be as cool as John Shaft, but only in a role playing game can a pasty 16-year-old white kid from Suburbia pretend he's the Mack. Somehow "Chip! He's a mean mutha..." doesn't have the same ring to it, dig?

Case in point, why is a cracker like me writing this book? Again the answer is simple: I wanted to. I grew up in New Orleans and was surrounded by cultural diversity, from Haitian to Irish, Italian to Vietnamese. It didn't matter if you were black, white, yellow or brown; you lived in the same block, played with the same toys and went to the same movies. Movies such as *Black Caesar* and *Hell Up In Harlem* (both of which Larry Cohen, a white man, directed) began filling the houses of the neighborhood theaters, and having an uncle that was into movies as much as I was didn't hurt either. Does this make me an expert on African-American culture?

Not by any stretch of the imagination, but I do know one or two things about the Blaxploitation film genre and that's what this book is about. One of the reasons for this book is because I love the imagery that the Blaxploitation films provide. It's a love of the strong hero that will not give up or give in when faced with overwhelming odds. What I hope is that the next generation will bring these images into a new time so all can enjoy their appeal. So with this in mind I ask that you slip on your brim and grab your gat as we roll back the clock to a time when it was hard to keep a badass brutha in check.



CHAPTER 1:

DON'T SAY THE "B" WORD

MUTHAF@#\$ER!



Blaxploitation /blax sploi tation/ adj.

1. A commercially-minded film made during the 70's for black audiences.

"I had a grudge that kept going, going, and going of what I kept seeing on the screen, and said, 'Well, shit, I can do better than that!'"

--Melvin Van Peebles

THE MEN, THE MYTH, THE MOVIES

In 1971 a Negro filmmaker chose to express his displeasure with society and speak freely without fear of reprisal. That expression? The controversial hit *Sweet Sweetback's Baadasssss Song*. The filmmaker was Melvin Van Peebles: the "Godfather of Blaxploitation". Not only did he write the script, but he also starred in it, produced it and composed the film's soundtrack. Van Peebles introduced this stylized "do-it-yourself" methodology, allowing him to retain total control over the project. An entirely black production, it forever

altered the way the black community was portrayed in film. *Sweet Sweetback's* explicit depiction of sex and violence, heralded in a new era for Hollywood and a new genre, Blaxploitation, was in full swing.

Van Peebles defined the formula for success in creating films for and by black people. He sold *Sweet Sweetback's Baadasssss Song* as a revolutionary movie supported by the Black Panthers, but was it? Or was it merely an exploitation of a race?

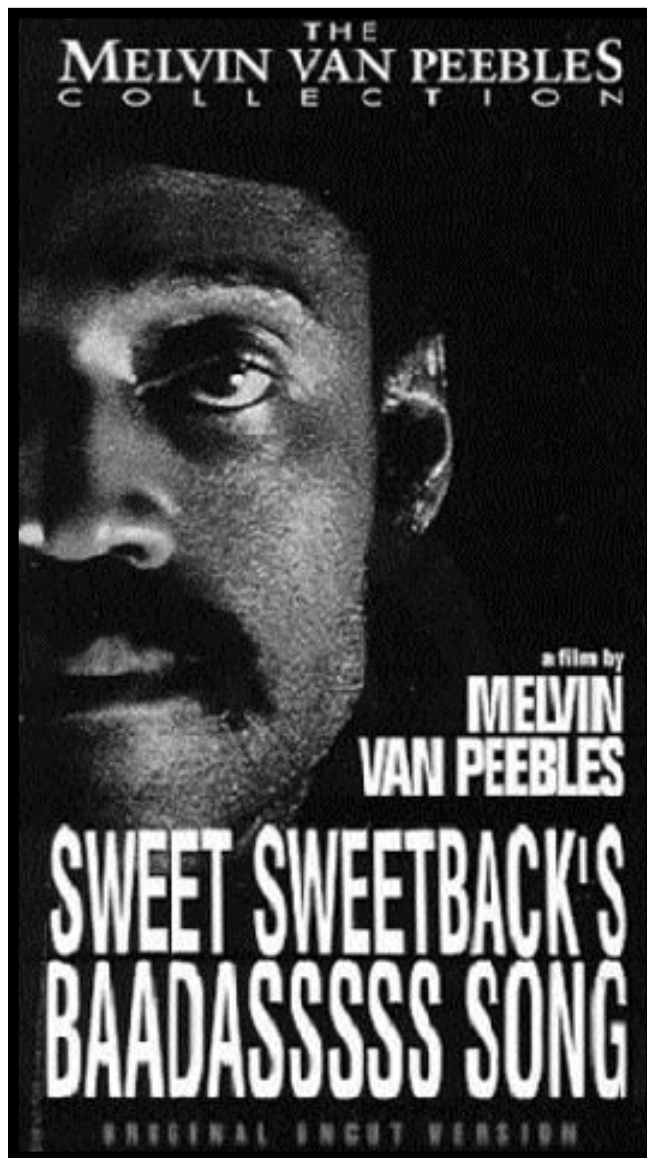
The NAACP, combining 'Black' and 'Exploitation,' coined the term 'Blaxploitation' to describe the new genre. All those that worked in the industry during that period despised the "B" word, feeling they were happily paid for their work and the black audiences certainly enjoyed the films. So who was being exploited? Blaxploitation cinema gave black audiences a positive sense of identity when it was desperately needed. In the 70's the majority of white cinema was about defeatism. Nixon and Watergate left people feeling powerless and

betrayed. Blaxploitation movies featured heroes that triumphed and characters who could effect change, ignoring the despondent attitudes that swept the country. They exemplified success, no matter the cost as the heroes often fell into conflict with ineffectual government leaders and the rampant, poverty-fueled nihilism that threatened to engulf the black community.

What made *Sweet Sweetback's Baadasssss Song* incredible to its black audience was the fact that the main character, Sweetback, escapes his pursuers and isn't killed in the film, something never before seen in cinema. In the film, a smooth talking stud (Sweetback) witnesses a group of police officers brutally assaulting an innocent black youth. He beats down the officers shortly afterward and finds himself on the run. Van Peebles film noir influences are obvious as Sweetback journeys through the dimly lit back streets of the ghettos where pushers, pimps and hustlers rule and violence threatens to erupt at any moment. He seeks, and ultimately finds, refuge in the sordid underworld community of seedy sexual encounters and wanton violence. He takes on a corrupt white system and triumphs over it, again something never before seen.

Sweet Sweetback's Baadasssss Song was the largest grossing independent film of that year, marking the first time a black man had bypassed the 'old boy's network' in Hollywood and made a feature without compromise. With Van Peebles success, other films emerged in rapid succession, films like Gordon Park's *Shaft* (1971) and Gordon Parks Jr.'s *Superfly* (1972). Both films were well received by the black audience, although white moviegoers seemed to tolerate *Shaft* more. *Shaft* gave us the hero we all wanted to be: cool, sexy, tough and self-possessed as he walked a tight-rope between 'whitey's world' and the ghetto. Hey, he's the black private dick that's a sex machine with all the chicks. Who wouldn't want to be this guy? The secret behind *Shaft*'s popularity with not only black, but white audiences, was his ability to be cool in any situation, he refused to give into society's view on how he should live his life. He was the Everyman hero, the guy on your block that you knew growing up. You knew a John Shaft in high school and wished you could be more like him.

Superfly, on the other hand, was everything that *Shaft* was not; a super hip coke pusher doing what he had to do in order to 'get out of the game', the only game, as quoted in the movie, that the Man had left for them to play.



Superfly capitalized on the insights of *Shaft* and *Sweet Sweetback's Baadasssss Song*. It had a soulful soundtrack by Curtis Mayfield that set the tone of the movie, providing an example of how essential the right music is in order to convey atmosphere in cinema. Mayfield's work embodied everything that *Superfly* portrayed: a sordid life-style of drugs and sex. Added to the mix was the badass urban hero played by strikingly handsome Broadway actor Ron O'Neal who moved across the screen with tiger-like grace. If John Shaft was the black Superman, then Youngblood Priest (the main character in *Superfly*) was the ghetto equivalent to the anti-hero, steeped in individualism, self-assertion, and aggression. Priest also had some of the same problems that *Shaft* did. He's ridiculed for being an 'Uncle Tom' by the local black community, but he's not caught up in the same sense of morality that John Shaft is.

THE GOOD, THE BAD, AND THE BLACK

Most Blaxploitation heroes were anti-heroes showing lifestyles that reinforced the negative stereotypes imagined by the white majority. Pimps, hustlers, gangsters, veterans home from Vietnam and private detectives were all showcased. Though they were varied and different, they all shared one thing in common; they all fought The Man™.

The Blaxploitation genre became a victim of its own success. It was too real. The subject matter prompted a long controversial debate about what should be shown to "White America". The main plots for Blaxploitation films were largely based on crime fiction that featured gangland hoods trying to go straight, or victims seeking revenge. A generalization quickly began to formulate; black culture was filled with nothing but pimps and hookers, drug dealers and gangsters. Audiences liked the music, the action, the fashions and the culture *onscreen*, but when placed in a social context the public began to confuse black cinema with the black community. People were tired of seeing the righteous black man and wanted to see more heroes like John Shaft. Some of the first action heroes were men like Richard "Shaft" Roundtree, Jim "Black Belt Jones" Kelly, Fred "The Hammer" Williamson, Jim Brown, and Isaac Hayes, as well as *Dolomite's* Rudy Ray Moore. They were a squad of bad-asses who fought against the Mob, pushers, kingpins, and anyone else who got in their way. Of course the black community would revere these people. Following the struggle for civil rights during the 60's it was an opportunity to show African Americans as urban heroes and though they would never reach the status of blockbuster action stars of today (Stallone, Willis, Schwarzenegger) the heroes of Blaxploitation films helped pave the way for today's action stars. The budgets for these movies were minimal, at best, but the hip talk, massive sex appeal of the characters, and the message of empowerment made Blaxploitation cinema, and their heroes, a hit with their target audience.

OF BELL-BOTTOMS AND BUTT KICKIN'

For all the controversy surrounding Blaxploitation films they remain fondly remembered for their outrageous fashions, cool characters, raunchy sex and gritty violence. For the first time they showed poor and working class black people trying to outdo one another in matters of style. Pimps and hustlers were only the most outrageous examples. Leather jackets and berets gave way to crushed velvet long coats and gold coke-spoon medallions. It was a time of self-expression in the capitalistic "Me" generation after a decade of the self-sacrificing "We" generation. It was also a period of sexual revolution, introducing women of superhero-like proportions, most notably Pam Grier, Tamara Dobson, and former Playboy Bunny, Gloria Hendry. They portrayed sexually charged characters who could bring a man to his knees with a look.

It was no surprise that movies such as *Coffy*, *Cleopatra Jones* and *Black Caesar* were hits with black audiences. Although considered sexist during their opening releases, Blaxploitation films quickly created a whole sub-genre of women-dominant films. *Cleopatra Jones* introduced Tamara Dobson, wading through bad guys with rapid-fire Kung Fu action and skintight outfits. She's pitted against Shelly Winters' lesbian gangster; "Mommy", bitch slapping her all over the screen as the two struggle for dominance over the fate of a halfway house in the ghetto. Pam Grier, on the other hand, just shot people. She didn't need those fancy moves that Cleo Jones tossed around! She just pulled out a shotgun and decimated multitudes of abusive pimps, pissed off johns, corrupt politicians, pushy whores, and anyone else that got in her way. She has the deserved reputation as the "Queen of Blaxploitation" and was one of the great female stars of the genre. In *Coffy* she plays a nurse seeking revenge after her 12-year-old sister gets 'hooked on smack'. She followed *Coffy* up the following year in 1974 with *Foxy Brown*, who goes on a vendetta to avenge her fallen cop boyfriend. Female Blaxploitation characters were motivated by a sense of morality and ethics demonstrating that women of the time could be as powerful a draw to the box office as their male counterparts. Where once black women in film were seen as appendages to white women, they were now independent, curvaceous ass-kickers who didn't take any crap from anyone.

WHEN YOU KILL A BRUTHA, BETTER MAKE SURE HE'S DEAD!

A new wave of Blaxploitation movies emerged in the latter half of the 80's when director Spike Lee hit the scene with his release; *She's Gotta Have It* in 1987. Following on the heels of his success were Robert Townsend's *Hollywood Shuffle* in 1987 and Keenan Ivory Wayans' parody *I'm Gonna Git You Sucka* in 1988. It seemed as if, once again, the field was wide open for black cinema. Unfortunately the films that followed often criticized their predecessors, trying desperately to distance themselves from the very genre in whose footsteps they were following.

In the early 90's a series of movies changed the way the public viewed black cinema. It moved further away from what Melvin Van Peebles tried to achieve twenty years earlier: to have a white audience view black films as they would Italian or Japanese cinema, with the same regard and respect. John Singleton's *Boyz 'N' The Hood* (1991), provided a volatile formula, igniting a resurgence of Blaxploitation, only now it was called "gangsploitation". Black men were portrayed as gang bangers, while black women were relegated to the role of either 'bitch' or 'welfare ho'. In either case it wasn't a marked improvement on its 70's forefathers. Others followed suit: *New Jack City* (1991), made by Melvin's son Mario Van Peebles, *Juice* (1992) by Spike Lee's long-time cinematographer Ernest Dickerson, and the most successful post-Boyz film; Albert and Allen Hughes' *Menace II Society* in 1993.

White, studio executives once again took an unhealthy interest in black cinema. *Menace II Society* is typical of black cinema in the 90's. Concentrating on surface elements like music and violence, it attempted to send the same message about the 'black experience' as the films of the 70's. Cementing the revival of Blaxploitation, the Hughes Brothers released *Dead Presidents* in 1996, trying for a 'retro' feel, but falling slightly

short.

Spike Lee jumped back in the game with *Crooklyn*, and the pinnacle of all 'hood movies *Clockers*. Joining their contemporaries were Bill Duke (*A Rage In Harlem* and *Deep Cover*) and Carl Franklin (*One False Move* and *Devil In a Blue Dress*) both directors revisiting the crime noir of earlier 70's films like *Cotton Comes to Harlem*.

This return to the roots of black cinema proved that Blaxploitation would always be around, in one form or another. Never willing to fade into the background, Fred "The Hammer" Williamson revived his career (along with a few of his long time Blaxploitation cohorts) by producing, directing and starring in *Original Gangsters*, a tale of old school versus new school. It seemed there was

life left in the old stars after all. It wasn't until the release of *Pulp Fiction* that white audiences noticed how cool Blaxploitation was. Thanks to its success, audiences turned on to the funky music, hip fashions, and nonstop action prevalent in the earlier 70's flicks. Quentin Tarantino's obsession with the genre didn't end there. His follow up, *Jackie Brown*, reintroduced lovely Pam Grier to modern audiences.

The latest installment

is John Singleton's reinvention of the 70's classic action movie *Shaft*, starring everybody's favorite bad muthaf@#\$er Samuel L. Jackson. The film's stylistic formula gave us a righteous brutha standing up to a seemingly impossible, if not untouchable, adversary, who yet perseveres in the end. It was his *duty* to please everyone's booty! Many other filmmakers are planning remakes of the 70's classics. Producers are planning to revive *The Mack*, citing that 'the conditions that created the character exist today'. *The Mack* was originally released in 1973 and revolved around a convict, just released from prison, who enters into the rewarding career of pimping as a way to make a living. His brother, a black nationalist, tries to change his ways. It's not until corrupt white cops kill their mother that the two brothers band together to clean up the streets of Oakland. Today's



audiences don't have to go to the local video store or visit the movie theaters for that kind of story. All they have to do is turn on their televisions.

In the mid 1980's, longtime film and television pioneer Bill Cosby transcended racial barriers with his portrayal of a strong, middle class black family as he broadcast *The Cosby Show* into both black and white living rooms for years. Years later, UPN, constantly under fire for its portrayal of blacks in their sitcoms, tried unsuccessfully to create shows that would appeal to a black majority. Today's films are a far cry from the original intent of black cinema, catering less to the social consciousness and more to an untapped revenue market.

Blaxploitation has come full circle from its explosive beginnings in the early 70's to the present day. What started out as a harbinger of social reform and change fell to a pandering moneymaking endeavor manipulated by white Hollywood. Now a new generation of black filmmakers try to make their mark in the world of cinema. In the 70's the films were about empowerment, not about victimization as so many of today's films are. Blaxploitation did something that no other mainstream film could do; show black people in heroic roles. The Blaxploitation genre will forever be remembered, for good or bad, as a potent tool that carried a message to white Hollywood.

YOU WANT ME TO WATCH WHAT?!?!?

Blaxploitation films come in all sorts of genres, from Westerns to feeble attempts at Science Fiction and even Kung Fu flicks like *Black Belt Jones*. The typical themes were Revenge or Redemption, either justice needed to be done or an anti-hero was on the path to becoming a better person and just needed to get out of a bad situation. The early movies drew most of their plots from crime fiction adapted for the screen. Novelist Chester Himes had several of his works turned into film. Himes had a groove that couldn't be beat when it came to the domestic thriller/murder mystery. Although a relative unknown in the United States, his work was admired throughout Europe. He is best known for his innovative crime fiction series "The Harlem Cycle" featuring two memorable characters 'Coffin' Ed Johnson and 'Grave Digger' Jones, a pair of tough-as-nails Harlem detectives. The movies *Cotton Comes To Harlem* and *A Rage In Harlem* were based on the Chester Himes Harlem Cycle. Another one of Himes' novels, "If He Hollers, Let Him Go", was also turned

into a film and was considered among the progenitors of the Blaxploitation genre. It seemed like the audience knew a good thing when they saw it.

RECOMMENDED FLAVA FOR KEEPING YOUR GAME REAL

The Blaxploitation genre is still alive, although over the years its popularity has ebbed and flowed. Here are a few titles, with 411 attached, to help you in your quest to get into the groove and make your game all funky.

Abby (1974) aka **Possess My Soul**. A preacher's wife gets possessed by a Nigerian sex god in this Blaxploitation answer to *The Exorcist*.

Across 110th Street (1972). Yaphet Kotto (remember him from *Alien*?) leads his gang as they rip off numbers money from the Mafia.

The Arena (1973) aka **Naked Warriors**. Pam Grier in strategically placed gladiator armor. Who cares about plot?

Big Doll House (1971). Pam Grier in a woman's prison, much ass kicking ensues!

Black Belt Jones (1974). Kung Fu guru Jim Kelly (of *Enter the Dragon* fame) kicks major Mafia ass in this Blaxploitation classic.

Black Caesar (1973). Fred "The Hammer" Williamson pays tribute to the gangster flicks of the 30's and 40's. One of the best in the genre.

Black Gunn (1972). Ex- football great Jim Brown seeks revenge on the mob that killed his brother.

Black Mama, White Mama (1972). Pam Grier is back in prison, but not for long as she escapes chained to a white inmate.

Blackenstein (1973) aka **Black Frankenstein** aka **Return of Blackenstein**. Need we say more?

Blacula (1972). Dracula turns a soul brutha into his real soul brother in this 'must see' Blaxploitation horror.

Boyz N the Hood (1991). Coming of age story by John Singleton set in South Central LA; the start of Gangsploitation.

Buck and the Preacher (1972). Our man Sidney Poitier leading slaves to freedom.

Cleopatra Jones (1973). Tall, sleek and deadly Tamara Dobson battles the LA mob.

Cleopatra Jones and the Casino of Gold (1975). Dobson is back! After killing all the mobsters in LA she heads to Hong Kong and takes on the Triads!

Clockers (1995). Harvey Keitel stars as a white cop in the middle of the New York housing projects who deals with the burdening drug problems involving black youths. Spike Lee captures the essence of black-on-black crime within the first minutes of the movie. Another 'must see'.

Coffy (1973). Pam Grier evens the score against the mobsters that turned her little sister into a smack whore!

Come Back, Charleston Blue (1972). Further adventures of 'Coffin' Ed Johnson and 'Gravedigger' Jones, Harlem's toughest detectives.

Cotton Comes to Harlem (1970). Chester Himes' memorable detectives, 'Coffin' Ed Johnson and 'Gravedigger' Jones are on the case as they search for a bale of cotton that contains stolen loot.

Dead Presidents (1995). The Hughes Brothers' tale of innocence lost as a black youth goes to Vietnam only to return to a changed world.

Detroit 9000 (1973). One of the best, though obscure, Blaxploitation movies. Two cops, one black, the other white, on their toughest case ever. Great racial intrigue.

Disco Godfather (1976). Rudy Ray Moore drops his Dolemite persona to pursue a dance career.

Do The Right Thing (1989). Spike Lee's look racial tension from all sides, not just black.

Dolemite (1975). Arguably one of the best Blaxploitation movies made. The production value is poor, but you can't beat Rudy Ray Moore and his Kung Fu whores as they battle against The Man!

Dr. Black, Mr. Hyde (1976). Blaxploitation remake of the Stevenson classic monster story.

Foxy Brown (1974). Pam Grier's finest film. She goes undercover to avenge her cop boyfriend's death.

Friday Foster (1975). Pam Grier once again shows white racists a thing or two.

Hammer (1972). Former dock worker-turned-boxer rebels against his mob connections when they order him to take a dive.

Hell Up From Harlem (1973). In this sequel to *Black Caesar*, Fred "the Hammer" Williamson goes down to Florida to continue his vendetta against the Mob.

Hit! (1973) "Mr. Smooth" Billy Dee Williams stars as a federal agent avenging the death of 'daddy's little girl' in his one-man war against drugs.

Hit Man (1972). Bernie Casey hits the screen as a hood out to pay back his brother's killers.

Hot Potato (1975). Kung Fu badass Jim Kelly is back in action as he tries to rescue an ambassador's daughter.

The Human Tornado (1976) aka *Dolemite II*. Rudy Ray returns with more butt-whuppin' for The Man.

I'm Gonna Git You Sucka (1988). Keenen Ivory Wayans' send up of the Blaxploitation genre. Good for a laugh.

Jackie Brown (1998). Tarantino brings Pam Grier back in this slick triple-cross flick that pits our girl against the Feds, a smuggler, and a drugged out whore played by Bridget Fonda.

Juice (1992). Tale of inner city life as a young DJ is caught between a life of crime and a music career that is fixing to take off.

Legend of Nigger Charley (1972). Fred "The Hammer" Williamson as Nigger Charley, a freed slave being chased by bounty hunters.

Let's Do It Again (1975). The Dynamic Duo, Sidney Poitier and Bill Cosby, get caught up in a scheme to net \$50k in a prizefight.

The Liberation of L.B. Jones (1970). A young black man seeks revenge on the small town southern cop that beat him.

The Mack (1973). Industrial strength pimp action as Max Julien takes on crooked cops, the Mob, and anyone else that gets in his way as he tries to clean up the streets.

Mandingo (1973). Former Heavyweight boxer Ken Norton stars as a slave taken as a lover by a Southern plantation owner's daughter.

New Jack City (1991). Mario Van Peebles' tale of violence and drugs as two undercover cops use a hustler to bring down a dealer in a plan that backfires.

Original Gangsters (1996). It's old school versus new skool as an all star cast of badasses (Fred Williamson, Ron O'Neal, Jim Brown, Pam Grier and Richard Roundtree) teaches kids not to talk back to their elders!

A Piece of the Action (1977). Poitier and Cosby reunite as they get conned into helping out at a community center. The jive talking never ceases!

Pootie Tang (2001). There is bad, then there is bad, this movie must be seen to be believed.

Pulp Fiction (1996). While not truly a Blaxploitation film Tarantino captures elements (especially with Sam Jackson's character Jules) from that era as they help define the mood.

Scream, Blacula, Scream (1973). He's back and still black! The funky Prince of Night is brought back from the dead by a mysterious voodoo ritual, but have no fear Pam Grier is here to bury his ass once and for all!

Shaft (1971). If there's just one movie you watch, make it this one. The King of Bad Asses, John Shaft, is hired by a black mobster to rescue his little girl that was kidnapped by the white mob trying to take over Harlem.

Shaft's Big Score (1972). Hired by cops to recover stolen money, Shaft pits his wits against mobsters while making The Man look like a fool.

Shaft in Africa (1973). Ebony model Richard Roundtree reprises his role as ultimate Bad Ass John Shaft as the private dick that's a hit with all the chicks is hired to bust up a slave ring in Africa.

Shaft 2000 (2000). Samuel L. Jackson eases into a role that fits him like a glove in John Singleton's reinvention of the original movie. Former cop-turned-private-dick John Shaft metes out his own brand of justice in this new Blaxploitation classic.

She's Gotta Have It (1986). Spike Lee's witty tale of a woman needing to take control of her life. It also launched a new era in black cinema.

Slaughter (1972). Jim Brown stars as Slaughter, ex-Green Beret, as he's out to avenge the death of his parents.

Slaughter's Big Ripoff (1973). They killed his friend, now Slaughter returns the favor in this lukewarm sequel.

The Soul of Nigger Charley (1973). Fred "The Hammer" Williamson reprises the role of free slave Nigger Charley, only this time he has a sidekick named Toby that helps him rescue free blacks kidnapped by ex-Confederate soldiers.

The Spook Who Sat By The Door (1973). The CIA hires its first black agent only to use him as a tour guide. Pissed off and fed up he uses the skills he's learned as an CIA operative to train a group of urban revolutionaries.

Superfly (1972). Ron O'Neal sticks it to the man in this classic Blaxploitation flick of a pusher trying to get out of the Game.

Sweet Sweetback's Baadasssss Song (1971). Rated X by an all white jury, this is the one that started it all! A must see for any Blaxploitation fan.

That Man Bolt (1973). Fred "The Hammer" Williamson is Bolt, money courier, who gets caught up in an international ring of crime.

Three The Hard Way (1975). Three of the Blaxploitation genre's badasses, Jim Brown, Fred Williamson, and Jim Kelly band together to combat white supremacy.

Three Tough Guys (1974). The name pretty much says it all. Fred Williamson and Isaac Hayes star in this tale of revenge against a crooked cop.

TNT Jackson (1974). TNT goes undercover in Hong Kong to find her missing brother.

Truck Turner (1974). Isaac Hayes plays ex-football star turned bounty hunter Mac "Truck" Turner (because he hits like one!) who kills a pimp and has a contract taken out on him by Nichelle Nichols, yup Lt.Uhura herself!

Undercover Brother (2002). Based on the internet animation hit produced by Urban Entertainment, this hilarious spoof of the Blaxploitation genre pokes fun at all the racial stereotypes as it pays homage to the genre.

Uptown Saturday Night (1974). Poitier and the Cos have a winning lottery ticket stolen from them by the mob which they scheme to get back.

PLAY THAT FUNKY MUSIC WHITE BOY!

Music played an enormous role in the Blaxploitation genre. It set the tone and the style of the film as each song spoke to the audience while pulling them into the story. From the soulful tunes of bluesy jazz to the harsh lyrical stylings of James Brown, the perfect song can always elevate your role-playing to the next level. Here are a few samples and suggestions to help get you in the mood when you're playing Solid!

Curtis Mayfield: "Pusherman" is a must have, as is the "Superfly" soundtrack.

Isaac Hayes: The man who put the funk in John Shaft's shoes, his scoring of the movie "Shaft" is essential.

Barry White: Nothing captures the 'love thang' mood like the deep vocals of the late, great Big Barry.

Marvin Gaye: Young Macks, listen up. You want to be the mack-daddy to all your ho's? Then put a little "Let's Get It On" on your 8 Track and the groovin' will begin. Solid.

George Clinton: He's the godfather of Funk, the Master of Laying Down a Hot Track and keeps the Bop Gun boppin' on all the fine ho's.

Quincy Jones: Whether it's Pop, Soul, R&B, or Jazz, Quincy Jones is a master of them all and has started many a young musician out on a career path.

Earth, Wind, and Fire: Still playaz after all these years, EW&F can bring the house down with major funkitude!

The Four Tops: A classical sound like "Ain't No Woman (Like the One I Got)", the Four Tops can put a slow groove into any game.

J.J. Johnson: Another collaborator on "Shaft", he also wrote music for "Across 110th Street" as well as the theme for "The Mod Squad". He's got a rapid-fire technique on the trombone that must be heard to be believed.

James Brown: The Godfather of Soul, Captain Funky himself. He's black and he's proud, and that's all we've got to say!

The Commodores: They're "Too Hot To Trot" now baby! These cats can still drop a beat.

There are a host of other great artists out there: Gene Page, Willie Hutch, Bobbie Womack or Roy Ayers. All you have to know is where to look for them. The trick is putting the 70's groove into your game without turning it into a late night funk-fest. Then again, sometimes late-night funk-fests are just the thing we need to continue the fight against The Man! A surefire way to score some background music for your game is by raiding your parent's closet, barring that, check out your local music exchange for some of the classics. Keep it real, keep it Solid baby!

CHAPTER 2:

IF YOU HEAR ANY NOIZE, IT'S JUST ME AND THE BOYZ GETTING FUNKY



"Chester's writing was no third-hand bullshit gleaned from some second sources....every sentence of his reeks of authenticity."

--Melvin Van Peebles on the work of Chester Himes

One of the first things you have to understand is the reason behind the Blaxploitation movement. As covered in Chapter One: Don't Say The "B" Word MuthaF@#\$er!, the 70's were a time of empowerment for black people. A time when the black community was being viewed in a whole new light, largely due to the impact of cinema upon the white majority. Taken as a whole, the idealism and concept of iconic figures such as John Shaft or Youngblood Priest, are what drives many of us to play role-playing games in the first place. We step outside of the norm while willingly suspending our disbelief for an evening, just like they ask you to do when watching a movie. Some players might talk smack about the game not being real, but let's face it-it isn't. Solid! is a facsimile of the

cinematic action-adventure found in the movies. We can only provide a simulation of what reality, at least movie reality, actually is. Keep in mind that for the characters in the game, mundane things (like paying your power bill) are inconsequential, your characters have more on their plates than hoofing it down to the local grocery store to buy something for dinner. Once you get into the groove and understand this concept, you can help your players find their funk and begin playing in the world Solid!

TIME TO FUNK SOMEBODY UP!

This section is as important for players as it is for the game master, also known as The Man (TM for short). The job of The Man is to create a world within which the players' characters exist, have rhyme and reason. Blaxploitation films gave us a multitude of genres to glean ideas from. Many Blaxploitation films used the Crime Noir style commonly found in 1940's and 50's movies. These

movies were about power, corruption and often the power of corruption, time and again showing that, in the end, Evil was self-serving and would never win. In Solid! characters fight against the Tools of The Man; the nameless legions that seeks to keep a brutha down. Solid! is also a game of movie action and adventure featuring car chases, shoot-outs, solving crime (or pulling off capers!) and being a hero. Remember that this setting is about empowerment and heroic ideals. The characters should stand out from the crowd, be daring, and risk everything - even if it costs them their lives. The heroes of Solid! have the power to change their world by being a shining example of hope at times when it seems like a distant dream.

We'll go further into explanation in a moment; right now we need to get you knee deep in funk.

SOMETHING ABOUT THE MUSIC, IT GOT INTO MY PANTS!

When the posse gets together to hook it up and get real in the funky world of Solid! you've got to be ready to put on the badass funkitude that the Blaxploitation films had. The Sacred Rules of Funk must be followed at all times. You don't know what the SRF are? Shame on you! Allow us to fix that. Read the following and commit it to memory, there will be a test later.

SACRED RULE OF FUNK #1

"When danger comes, don't worry - you'll be too busy lookin' good."

One of the most famous quotes uttered by Kung-Fu Guru, Jim Kelly in Enter the Dragon. It sums up the ideology of looking good while you're dusting someone's chin with your fist. Solid! is over-the-top and in somebody's face. Remember; if you're going to talk shit to someone, have the ass to back it up. Shaft never called for reinforcements.

SACRED RULE OF FUNK #2

Every Hero Needs His Own Theme Music

You need some major tunes in order to funk somebody up on the streets of Solid! Make your ass kickin' music unique, so when the Tools of the Man hear it, they know to be careful and tread lightly around you.

REALITY VS. ROLE-PLAYING

None of us turns out girls to walk the strip for money, or busts a cap in somebody's ass if a deal goes south - but we play cats that do. At certain points during any game we have all had to sacrifice realism in order to maintain a role-playing situation, and more often than not, we find ourselves mired in playing the same character over and over again, just in a different genre, or with a different name attached to them. Solid! is about stepping out from that box, placing yourself in the shoes of a person that isn't your typical kind of hero. We're not asking you to submerge your game in the depravity of the streets, what would be the fun in playing a game like that? Besides, there are already a couple of games out there like that anyway. Solid! is a game about Hope, it's about the dream that one man (or group) can and does make a difference in the world. The reality of our global situation is that there is so little that we have control over in the grand scheme of things that day-by-day we find our faith deteriorating faster than ticket sales for a New Kids On The Block Reunion tour. We look to movies, television, books and even role-playing games to provide us with the escapism that each of us seeks. The point is: Don't try to make your Solid! game too realistic, we have enough realism and harshness in the world as it is, no sense trying to add to it. On the flip side of the coin, don't make a mockery out of the film genre either. Blaxploitation came about because people of color didn't have a voice during a time when their message needed to be heard. Be respectful and most of all, enjoy your experience.

SACRED RULE OF FUNK #3

"It's Your Duty to Please the Booty."

Sam Jackson said it best in Shaft-2k. You've got a duty to please the women in Solid! Lord knows The Man can't do it! You need slick moves and smooth lines to be a playa, so bone up on Mackin' 101 before hitting the streets of The City.

SACRED RULE OF FUNK #4

The Bigger the 'Fro, The Finer the Ho!

The finest of the fine wore their Afros big enough to block out the sun. Part of looking good (see SRF #1) is the hairstyle, not to mention the wardrobe style. From Hustlers to Foxy Ladies, Superfly's to Private Dicks, the name of the game



is being on top of the pile, and staying there.

Next, you have to know how to talk the Talk, if you're going to walk the Walk, dig? Out on the streets what you say can often make a razor-man slice you up. Here is a quick and dirty Jive dictionary to help get you prepared to enter the world of Solid!

EVERYONE WAS JIVE TALKIN'...

JIVE DICTIONARY

Jive 1. To cheat or deceive. 2. Nonsense; idle boasting

Can you dig it? Or are you just an oreo, without dime one about where it's at?

Throughout history, specific words and phrases were developed by cultures to convey meanings about particular topics. In effect, they are abbreviations of longer phrases or explanations of a situation, sort-of a shorthand of language. Urban culture is no different in this regard; just as Eskimos have many words to describe snow, city-dwellers may have many variations on topics important to them. Topics such as public transit, the police, crime, and particular lifestyles.

This is taken to another level when dealing with the culture of Blaxploitation films. Here, language is taken to an extreme, and society adopted it for itself. In turn, newly created phrases ended up working themselves back into the films, and a marked evolution of language developed. Similar expansion of language through the media can be seen in the modern world through the dialects of rap and punk music. Still, 'jive', or whatever the modern term for the urban dialect happens to

be, is an integral part of the Blaxploitation experience.

Ace Boon Coon (also A.B.C.): one's best and most dependable friend. Typically said about a [male] black's best male friend.

Action on the Solid Half Traction: n. Preparedness for any eventuality

Better Raise Up: get ready to stand up because we are going to fight

Blaxploitation: A genre of American film of the 1970s featuring African-American actors in lead roles and often having antiestablishment plots, frequently criticized for stereotypical characterization and glorification of violence. While African-American filmmakers were substantially involved in making early movies in this genre, their participation in subsequent productions was minimal.

Blood: a Negro; one's fellow black. From "blood-brother." Also: brother

Blow-out: a African-American hair style; starting in the 1960s, in which the hair is fully puffed out. Also Afro, Fro

Blue Eyed Soul Brother: a Caucasian who understands the struggle, or otherwise gets along with brothers of all stripes. Also White Chocolate

Bones: 1. a pair of dice 2. money

Bow Down: to realize your place in the social order; Also Stepping Off

California Bankroll: A seemingly impressive collection of currency consisting of numerous very small units covered by one unit of a large denomination; Roll of one's with a fifty or hundred on top; Also Pimp Roll, Bank Roll

"Can you dig it?": A request of confirmation that the listener agrees or understands with what the speaker is saying. An appropriate response would be, "Right on." Synonymous for "Do you understand?" See also Dig

Cheeba: marijuana. Also Reefer, Weed

ChocolateMammaDiscoQueen (one word): the archetypal black woman, beautiful, strong, and intelligent. Such characters were often the centerpieces of Blaxploitation films such as Coffy and Foxy Brown. Also Nubian Princess, True Soul Sista

Cooking with Gas: to be highly modern, socially acceptable and stylish; Doing extremely well

Cracker: a Caucasian; a Southerner. Short form of Georgia Cracker (derogatory). Also Peckerwood, Honky

Dig:. 1. to understand fully; e.g. You dig? 2. to pay attention to; to look at; e.g. Dig his pants, man! 3. to like; to have a fondness for. 4. to borrow; e.g. Let me dig your Barry White album.

"Don't mean nothing (not a thing)": Phrase of assumed indifference, especially said in hopeless or stressful situations. Can be traced back to black soldiers (as well as hospital corpsmen and nurses) in Vietnam.

The Dozens: to insult your friends and acquaintances, normally in a friendly manner. Usually a rhyming game of one-upsmanship. Considered by many to be a precursor to rap music.

Fiending: having a strong desire for something. Also jonesing

The Fuzz: the police. Also 5-0, Po-Pos, and Pigs

Fo'sho: "for sure."

Game: to have exceptional skill in a certain area,

such as music, sports, or criminal activities, ie "he got game"

Get: to do something. ie "get one's learn on" is to learn, "get ghost" is to leave, "get one's groove on" is to have sex.

Ghetto Bird: a police helicopter, often flying over urban neighborhoods.

Hard Mack: an especially cruel and violent pimp

Hood: diminutive of "neighborhood".

Hustler: 1. a pimp. 2. a thief or con man. 3. a sexually successful male. One who can score easily.

Hustlers don't call showdowns: an expression almost equivalent to "beggars can't be choosers."

Jibbah-Jabbah: to talk utter and complete nonsense, often at length, with nothing to do with the topic at hand.

I feel ya: "Yes, I understand what you are saying."

If it ain't you, it's someone else: A phrase demonstrating the randomness of life.

Iz: short for "I am."

Man, The: the personification of repressive white society. Derived from the Caucasian boss that watched over Negro slaves or convicts in work gangs. In Solid! terminology : The Game Master.

Not Know Dime One: to not know a thing about a topic or situation (a mocking term). Derived from "Here's a dime; buy a clue"

Nothing shaking: the usual response to "What's happening?"

Oreo: A negro who behaves like or aspires to be like Caucasians. Also Uncle Tom, Afro-Saxon

Pimped down: to be sharply or smartly dressed in expensive clothes, esp. an expensive suit, shoes, hat, and tie.

Pimp roll: a slow, confident strut.

Posse: Group of friends, running buddies. In Solid! terminology: the gaming group.

Post-up: to hang out with a group of your guy friends and generally make a fool of yourself: hit on girls, yell loudly, etc.

Props: to give respect or thanks.

Raisin' tha roof: to have a good time with one's friends, typically in a bar or club setting

Solid: 1. do someone a favor. (as in 'do someone a solid') 2. An affirmation, used to denote how cool something is. (as in "Damn man, that 'Fro is Solid!!") 3. The d20 Blaxploitation Experience.

Sho'nuff: Sure enough

Thirty cents shy of a quarter: Flat broke

Threads: clothing, especially expensive clothing.

Toe-up: to be incapacitated by use of alcohol or drugs in a positive manner, such as among friends.

True dat: bastardization of the phrase, "true that" which means "I agree."

Uncle Tom: a black person who acts in a self-effacing manner to ingratiate himself with whites. Syn. Oreo

Vacation: Prison time

"Wha' hap?": hello.

"What it is, what it was and what it will be?": term of greeting for friends, asking about the affairs of their life.

White-on-rice: very close to; on top of.

You ain't know?: "You are not aware of this?"

HOOK, LINE, AND SINKER

In the world of storytelling there is a term that often appears, the Hook. The classical definition of 'Hook' is "a selling point"; so with that in mind you have to remember what it is that you are trying to sell to your players, and that is Reality. The hook for any scene should come in the way that the details are delivered, and in what manner they are done in. Do you just rattle off a set description or do you go into a lengthy description of the way things are situated in the environment you are presenting? "You hear a scream in the nightclub..." gives the players the gist of what's going on and is great for leader questions that allow you to distribute information, but what if you had described it like this: "As you enter the nightclub you find that the air is thick with the blue haze of smoke from legal, as well as illegal, substances. Once inside you can feel the pulsating beat of the music as it passes through your body like an involuntary shudder, making you be-bop your head in its rhythm. Jackie Bellue is onstage, belting out her famous hit "Nothing Between Us" and the throng seems to be enthralled listening to her silky crooning. Above the din of the band, a high pitched scream reverberates throughout the club's interior as Jackie finishes her song, and the music quickly dies away." See the difference? The scene is still set, the questions of 'Where did the scream come from?' will still be asked, but now they know that someone famous is onstage and that there could be more to the scene than meet's the eye. Once the Hook is established, then comes the Line. The Line is the bridge between the beginning of the scene and the end. It reels the players in and keeps them motivated, sort of the 'mini story' within the scene. As with all good tales, you need a conclusion, in this case we call it the Sinker. The Sinker is the resolution of the scene and The Man should always remember to have several pre-determined outcomes in case the scene goes in a different direction than originally intended. That way they can make it appear that he had planned for them to get off track the entire time, never losing OG points with his posse.

Zebra: someone of mixed African-American and Caucasian heritage

Now that we've given you the 411 on the world of Blaxploitation, as well as some insight into being funky without looking like a fool, we're going to show you how to put it all together to run a game of Solid!

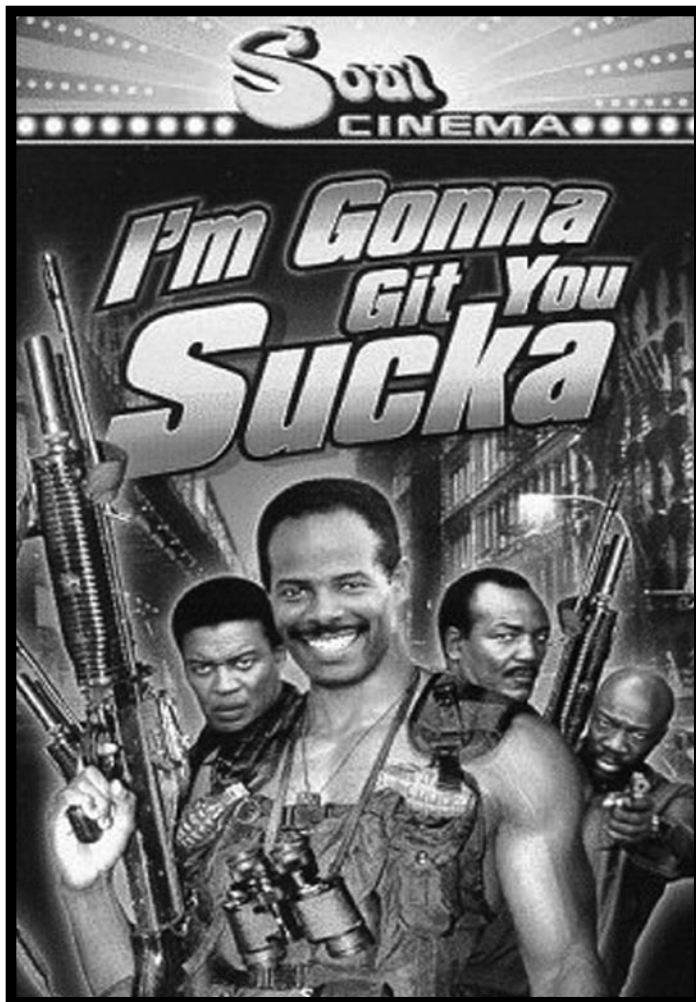
The following is intended for The Man's eyes only, but you can take a peek to get the low down on what The Man has in store for you in his game.

POOR MAN'S MOVIE MAKING (STORYTELLING TIPS FOR THE MAN)

Role-playing games are just another way to tell a story, much like movies. When you form your posse to play Solid!, it's like you're asking actors to give you character concepts so you can start writing your script. If you decide what type of story you want to tell, you can better guide your posse when they're making characters. Each character should fill a role within the story. In the world of Solid!, the Man runs the show; he is the storyteller, judge, and adversarymanipulating the goings-on behind the scenes in order to bring it all together. In order for your 'movie' to be made, you should keep some of key elements in mind: Scene, Motivation, and Resolution.

Each of these fundamentals blends together during the creation process to form the adventure. If properly crafted, the story should excite the players, making them want to participate in its development. Solid! is a game of heroics out on the streets, and as such the stories need an adversarial factor. The posse should feel their characters are important to the world, and able to impact their environment. People knew John Shaft was a hero and treated him accordingly; your players should feel the same. The lasting effect should be one of change as The Man and the posse mold the game world around their actions. Filmmakers, novelists, and game masters must follow the same rule: never bore your audience! You want to engage the

players and their characters in the storyline, and keep them entertained throughout the plot. The art of storytelling relies heavily on how compelling the story is to both the group as a whole and the individual players. If you only have a few elements that appeal to one or two of your posse, then the story won't draw the rest of the group in. Things like style of play, cool settings, villains that are more than two-dimensional obstacles to overcome all provide the fundamentals needed to ensure that your posse gets its fill of action. Also, little GM 'helpers' like soundtracks, handouts, or pictures of NPCs give your game a 'real world' feel.



SETTING THE SCENE

From beginning to end your storyline should be a constant series of scenes containing bits and pieces of the overall story arc. Some points may be obstacles to overcome, adversaries to defeat, or crucial investigations that uncover much-needed clues. They should form a bridge leading the characters through each point in the arc so they reach the conclusion of the story. Easier said than done, since gamers rarely follow the path set before them. The Man must be a master of improvisation when it comes to keeping the players on track. When a scene opens, just

like in the movies, the first moments are crucial in baiting the Hook (see Sidebar above). Once the Hook is established, details must be crisp as well as memorable. Be descriptive when calling out the scene. Get your posse interested in what you have to say. It does no good to give the players a clue if they forget it in a crucial encounter. Pay attention to details. As you illustrate the scenario, be vivid, give them a feeling of 'being there.'. Let them know what the air smells like, whether the trash has been picked up or left overflowing in the

streets, prompting the neighborhood cats to rummage through the detritus for their nightly meal. Small things make the scene come alive, and it's through the small details that your game will be remembered as great.

As stated before, the posse doesn't always do what the script calls for. They often play cowboy by splitting up the group. Even when they're in the same locale, one character might be in the basement checking out a drug lab, while the remainder of the posse is two floors up kicking in the door of the pusher they've been after. In either case it means that The Man now has to deal with multiple scenes. This calls for a technique known as doing 'cut-away' or 'swipe'. It allows The Man to put one group on hold while he deals with the other, going back and forth until the disparate events are resolved. This method is good for building tension and anxiety in a scene, especially if you're playing within the Conspiracy or Horror genres. The Cliffhanger is another great tool for building suspense. Like laying a Soul Kiss on a Foxy Lady, it makes them hungry for more. You've got to make them want to come back even if it's only to find out how the story ends. Resolution is essential for the end of a story; a Cliffhanger provides a unique way of suspending the drama until the climax.

WHAT'S MY MOTIVATION?

During character creation, sit down with members of the posse and talk to them about what type of character they want to play. This gives you a better handle on the type of game you'll be running. If you want to run a series of vignettes based on a precinct house in the middle of Harlem and everyone is playing a criminal, you might have a problem. Find or encourage an underlying theme between each of the characters, a central villain that they all share or a significant event that occurred in their past that they all might have witnessed. Find out what makes the characters tick by asking the players questions like "Why does your Private Dick get up day after day?" or "If your character had a magic wand and could change one thing about the world, what would it be?" Once you understand the characters' psychology, it's easy to pinpoint their motivations. Motivation is based on three things: ambition, drive, and reward. Do their heroes have the ambition to be more than they are? Do they have enough drive to make them achieve their goal? Motivations come from the type of game being run. It's hard to shoot for being 'king of the world' if the opportunity never presents

itself, dig? Is your game going to be "Kill Whitey", where every situation is resolved with violence? These types of games are fine for the first few sessions, but they lack substance and tend to wear thin for those interested in role-playing. You end up with a loose band of two-dimensional characters that bust heads every week, with no personal development short of which new piece of hardware they each have. "Shakespeare in the Hood" games also run the risk of being one-sided. Too much character development leads to discussions about the types of smokes the posse enjoys. This type of game centers on in-depth, complex storylines that are devoid of action featuring characters who are fully detailed three-dimensional beings instead of a series of notes made on a character sheet. Best is an even mix of these two methods, combining rich storytelling with the action and adventure regularly found in the movies. A little bit of something for everyone just to keep it interesting, after all that's what telling a story is all about, right?

WRAPPING IT ALL UP

You've got the posse hooked and you've been reeling them in as your story unfolds. Now it's time to bring it to a close with the resolution. Like any novel your story should start with a Hook. Your posse plays out the middle section once the story is underway. They also help determine how it plays out. It doesn't matter if all the clues were discovered or all the NPCs delivered their dialog. What matters is that the story reaches its climax that everyone enjoys it. Nothing spoils a really great story like a mediocre ending. Do you want the villain to surrender without a fight or would you rather the ending erupt in a spectacular fire-fight within the villain's warehouse drug lab, with explosions going off all around as the characters witness the warehouse collapse around them, leaving the players shouting, "No one could have possibly survived that!"

The story should progress at its own pace, never rushing or being forced. Each section and scene should be gauged by the player's involvement. Some people like rapid-fire pacing, while others prefer a methodical approach. Neither is wrong; the climax will still occur, just in different time frames. During the course of the adventure it's easy to get a feeling for the speed your players want to follow. Once you've found it, you can proceed according to the group's rhythm. Be careful

of disinterest that your posse might feel or exhibit during the adventure. A good way to combat this is by bringing their characters center stage during the story, thereby giving them a chance to shine. Everyone likes the spotlight, and it definitely makes the players feel like they're contributing to the plot. Don't be afraid to turn the spotlight on others in the group, especially at a moment's notice. Nothing livens up a session like being put on the spot by The Man.

Once the pieces of your carefully crafted puzzle start falling into place, begin gently nudging the players towards the ending. This may take a while, but it should follow the pacing that the group previously set. Tie up any loose threads that emerged, taking detailed notes of new subplots that were created by your posse as they played. Since Solid! is an action-oriented game, make sure that the

players get their fill, with plenty of opportunity to feel like they achieved their goals. Too often storytellers use the 'reoccurring villain' and the players resent the fact that no matter what they do, their efforts are never rewarded because the main bad guy keeps escaping. Learn to temper your group's success with a taste of failure. At the end of the adventure your posse should feel excited about what they accomplished during the story arc and look forward to the next series of adventures to see what you have in store for them.



CHAPTER 3:

NEW RULES, FEATS, AND EQUIPMENT



Solid! introduces new rules and feats. Most skills continue to function as they do in d20 Modern, although a few are expanded to work within the framework of the Blaxploitation genre.

NEW RULES

OG POINTS

OG points represent the inner "soul" and attitude of a Solid! character. They also represent those outside forces that allow a blaxploitation hero to get through the toughest of scrapes with only a few scratches. They can represent help arriving just in the nick of time, or finding information that proves critical to the plot. Using OG points allows a Solid! hero to bypass "reality" and do what must be done to keep The Man from getting him down. Each character in Solid! begins play with 10 OG points. More can be earned in the following ways:

1. For every 100 experience points a character spends, he can buy one OG point.
2. Blaxploitation movies are almost as much about the dialog as the action. Once per session a player who comes up with a

particularly good line should be awarded an OG point.

3. A character performing an act of self-sacrifice, seriously risking life, health, or personal loss, should be awarded an OG point or two, depending on how serious the sacrifice was.
4. Sometimes The Man needs to beat on a character. When this happens, the offended player should be awarded with 1-3 OG points. The more unfair the situation is, the more OG points they should get. Examples would include kidnapping a player's woman (or man), hooking their sibling on smack, or knocking the PC out in the middle of the night, forcing the posse to come after them.

OG points can be spent in a number of ways, and if used correctly, they can make sure a hero does the impossible and wins the day. OG points can be spent in the following manner:

SOUL POWER

Sometimes a character needs to kick the crap out of a Tool of the Man, or hotwire a car, or get a perp to talk. By spending an OG point a character in combat scores an automatic critical or, if using a skill, gets the highest possible result with a skill check. The player must announce that he's going to spend an OG point before he rolls, and only one use of "Soul Power" can be used per turn.

CAN'T KEEP A GOOD MAN DOWN

When the going gets tough, blaxploitation heroes keep going. By spending an OG point your character can halve any damage he's taken that round. He's still covered in gore and blood, and his clothes might not be in top form, but the character is better off than before. You can only use "Can't Keep a Good Man Down" once per turn, but you can use it multiple turns in a row, with each use still halving the damage. If a character is dying (below 0 hit points) and not yet dead, spending an OG point brings him to 0 hit points, but he is still unconscious and out of the fight.

BEATING THE MAN AT HIS OWN GAME

By spending an OG point a character can find help and or information in the unlikelyst of places or at just the right time. Once per game session a character can spend an OG point and get a "break" from the Man. This isn't a 'get out of jail free' card. If a character stupidly decides to take on the Governor and his henchmen with no planning, all by himself, spending an OG point won't get him out of trouble. It might keep him alive, but he'll probably come out of the experience bruised, battered, and wishing he were dead.

FURIOUS ANGER

Nothing matches the furious anger of a blaxploitation hero. It usually takes a lot to drive a character to this point, but once there, they become an almost unstoppable engine of destruction. By spending 3 OG points a character gets a +5 soul bonus to all attacks and damage for the rest of the fight. These bonuses are cumulative with any other bonuses the character may have, including Soul Power above. However, no character can voluntarily enter this state of righteous fury, they must be truly provoked. Either through a brutal attack on a loved one, an unexpected betrayal of trust, or something so horrific it goes beyond normal ken.

THE HAND OF THE LORD

A character that dies may spend OG points to come back from the dead. No character that returns in such a fashion returns without complications however. Not even OG points can stop the Grim Reaper from exacting his due.

The sooner a character returns from the dead, the more OG points it costs. Coming back at the beginning of the next campaign costs 2 OG points. (Which means playing a new character until that point.) Returning in time for the next session costs 8 OG points and coming back that same night costs 15. If a character doesn't have the requisite OG points to spend, then he spends all he has now, and needs to pay back the "loan" from The Man. The character must forfeit all future OG points to The Man until he's paid back double what he owed. This could make the character's life difficult, but coming back from the dead ain't easy.

FEATS AND EQUIPMENT

FEATS

All existing feats from the D20 Modern Corebook are available to characters in Solid!. New feats available in Solid! are detailed below.

NEW FEATS

BEIN' COOL [GENERAL]

You gain a bonus to Bluff checks

Benefit: This is the art of bluffing. This feat adds a +3 soul bonus to all Bluff checks.

BLUE EYED SOUL BROTHER [GENERAL]

You are well respected within the black community, even though you aren't black.

Benefit: This feat gives white characters the same respect as a brother. They're treated as equals within the black community.

BOOTY SLIDE [GENERAL]

You are capable of sliding across any surface.

Benefit: This feat allows you to slide across any surface up to your maximum movement as a move equivalent action.

BROTHA'S (SISTA'S) MOJO [GENERAL]

You have a magnetic personality.

Benefit: When you get it on, you can make a Fortitude check DC 18. If successful, you adds a +4 soul bonus to all Charisma-based skills.

CONNECTION TO THE MOTHERLAND [GENERAL]

You have a deep connection to Africa.

Benefit: You have a mystical connection to Africa granting you a +2 morale bonus to all saves against supernatural attacks and a +2 bonus to all Knowledge skills involving Africa.

FAST TALKIN' [GENERAL]

You are especially convincing in stressful situations.

Benefit: To distract the Man and Tools of the Man, you must talk fast. This feat gives the character a +2 bonus to Bluff and Diplomacy checks.

IMPROVED BOOTY SLIDE [GENERAL]

You are even better at sliding across surfaces.

Prerequisite: Booty Slide

Benefit: Same as Booty Slide, but this time as a free action.

KEEPIN' IT REAL [GENERAL]

You gain a bonus to Reputation.

Benefit: You have a reputation for fairness, honor and dignity. You receive a +2 bonus to Reputation. This feat can be taken multiple times.

MAKIN' THE CONNECTION [GENERAL]

You know where to find illicit goods.

Prerequisite: Streetwise 4 ranks.

Benefit: You know where drugs and other illicit goods can be had. All checks involved with acquiring said items are at +2.

MOVE! [GENERAL]

You can run faster and longer.

Benefit: This feat allows you to run faster and longer than normal. By spending one Action point you can temporarily double your movement for a number of rounds equal to your Constitution modifier. For each round after this, you must make a Fortitude save (DC 15) or become Fatigued.

POPPIN' A CAP IN DAT ASS [GENERAL]

You are especially good with pistols.

Benefit: This feat gives you a +2 soul bonus to all attacks made with pistols.

SEXUAL INTERROGATION [GENERAL]

You are capable of getting information in the unlikeliest of places.

Benefit: If you get it on the right way, no woman (or man) can resist you. She will tell you anything and everything if you have sex with her and make a DC 20 Bluff check. However, this kind of sex is loud and damages the interior of the room where it is performed.

SHAKE THAT MONEYSMAKER [GENERAL]

You are especially seductive.

Prerequisite: Charisma 12+

Benefit: You know how to shake your booty seductively. Characters with this feat make social tests to seduce other characters with a +3 soul bonus.

SOUL OF THE MOTHERLAND [GENERAL]

You have an even greater connection to Africa.

Prerequisite: Connection to the Motherland.

Benefit: Similar to Connection to the Motherland except all of the bonuses are +4.

STREET CRED [GENERAL]

You are well respected on the streets.

Benefit: This feat gives you a +4 bonus to Reputation checks while in the ghetto or other impoverished areas.

STREET FIGHTIN' MAN [GENERAL]

You are especially effective in melee combat.

Prerequisite: Constitution 14+ and Strength 12+

Benefit: This feat represents a background either growing up on the streets, or training in particularly brutal forms of combat. This feat allows you to do Lethal damage unarmed, as well as giving the character unarmed attacks that deal 1d8 points of damage.

STRONG PIMPHAND [GENERAL]

You gain a bonus in combat.

Benefit: This feat adds +2 to all unarmed combat damage, and or damage inflicted by a pimp cane.

SUPER LEAP [GENERAL]

You can jump higher than normal.

Benefit: This feat allows you to jump straight up ten feet. You can also fall up to 20 feet for no damage.

TALKIN' TRASH [GENERAL]

You are especially proficient at lying.

Benefit: This is the art of lying convincingly. You receive a +2 soul bonus to all Bluff checks involving lies.

TAUNTIN' DA MAN [GENERAL]

You can provoke Tools of the Man into attacking you.

Prerequisite: Charisma 14+

Benefit: A dangerous skill that, when used successfully, forces Tools of the Man to immediately attack you. Make a Bluff check, and if successful, a number of Tools of the Man equal to your level must immediately attack you, regardless of what else is occurring.

THE UNCLE TOM EFFECT [GENERAL]

You are especially good at bluffing Tools of the Man.

Benefit: This feat allows you to bluff Tools of the Man into believing that you are an upstanding and harmless Negro. This skill adds a +4 soul bonus to all Charisma-based skills against all Tools of the Man. Unfortunately, if this skill is employed in front of brothers and sisters, it will have the exact opposite effect on them.

NEW EQUIPMENT

Some of the items listed below offer special bonuses or effects. Where appropriate, the given item gives an equipment bonus. Like all bonuses, equipment bonuses do not stack. The highest equipment bonus replaces any lower bonuses provided, unless otherwise stated in the individual item description.

BED O' PILLOWS

If a female character has this bed, they get +2 to seduction rolls. If a male character has this bed, he gets an additional +2 to get his Mojo workin'. (Size: Large, Weight: 30 lbs., Purchase DC: 18, Restriction: -)

BELT OF BLACKNESS

This is a kung fu belt that gives any character with martial arts feat a +1 to attack and damage rolls. When fighting Tools of the Man, this belt gives +2 to hit, and +2 to damage. (Size: Small, Weight: 2 lbs, Purchase DC: 9, Restriction: -)

BRASS KNUCKLES OF ASS WHOOPIN'

These brass knuckles provide +2 to hit and +2 damage with a character's fists. (Size: Tiny, Weight: 0.5 lbs, Purchase DC: 10, Restriction: Illegal (+4))

CORSAGE

A corsage provides a +1 reaction modifier to other brothers and sisters, but a -1 reaction modifier to Tools of the Man. (Size: Small, Weight: 1 lb, Purchase DC: 10, Restriction: -)

DASHIKI

Brothers and sisters who want to be closer to the motherland don this outfit. It provides a +1 equipment bonus to all Charisma-based skills to all brothers and sisters down with the motherland. (Size: Medium, Weight: 2 lbs, Purchase DC: 8, Restriction: -)

DENIM SUIT

A denim suit gives a +1 to the wearers Defense. No armor proficiency is needed. The Man also has his own version of this. (Size: Medium, Weight: 3 lbs, Purchase DC: 10, Restriction: -)

FINE FINGERNAILS

Characters with fine fingernails can use them in combat. They add a +2 to damage rolls made using unarmed attacks. (Size: Tiny, Weight: -, Purchase DC: 10, Restriction: -)

FUNK SUNGLASSES, FUNK BODY SUIT AND FUNK PLATFORM SHOES

When a character is gettin' a groove on, each of these items provide +1 (+3 total) equipment modifier to all Charisma-based skills. (Size: Tiny, Medium, Small, Weight: -, 3 lbs, 1 lb, Purchase DC: 5, 10, 9, Restriction: -)

HAT OF HONKEY PROTECTION

This hat allows a character to hide from unfriendly Tools of the Man. Anyone wearing it gets a +2 equipment bonus to hide and a +4 equipment bonus to hide in a crowd of brothers and sisters. (Size: Small, Weight: -, Purchase DC: 6, Restriction: -)

LEATHER JACKET OF PROTECTION

This leather jacket provides excellent protection when a brother has to throw down, providing a +2 bonus to Defense, with no proficiency needed. (Size: Medium, Weight: 3 lbs, Purchase DC: 7, Restriction: -)

LUCKY LADIES

This is a loaded pair of dice that grant a +4 equipment bonus to the Knowledge: Gambling skill. (Size: Tiny, Weight: -, Purchase DC: 5, Restriction: -)

MEDALLION OF THE GODFATHER

This medallion has a reputation; the previous wearer was a man of honor and conviction. This item grants the Leadership feat and other brothers will follow you if they have a positive reaction without any modifiers while you wear this medallion. The medallion does not work on brothers who work for the Man. (Size: Medium, Weight: 3 lbs, Purchase DC: Cannot be purchased, Restriction: -)

MINK COAT OF WEIGHT

This mink coat is not only fly, providing a +1 equipment bonus to all Charisma-based skills, but contains hidden pockets for a brother or sister to hold anything. Tools of the Man get a -4 to search a character wearing this coat unless they already know how to search inside the coat. (Size: Medium, Weight: 2 lbs, Purchase DC: 15, Restriction: -)

OLD MAN'S HAT

If a younger brother wears this hat, he is treated as if he is older. This adds a +4 equipment bonus to all Disguise attempts when trying to make someone look older. (Size: Small, Weight: -, Purchase DC: 7, Restriction: -)

PIMP CADDY

The pink Cadillac is the epitome of pimpmobiles. These cars provide a +2 equipment bonus to Drive checks and also grant a +2 bonus to the owners Reputation. (Crew: 1, Passengers: 6, Cargo: 475 lbs., Init: -2, Maneuver: -1, Top Speed: 200 (20), Defense: 9, Hardness: 5, Hit Points: 30, Size: H, Purchase DC: 27, Restriction: Lic (+1))

PIMP CANE

Your stable will never sass you as long as you hang onto your pimp cane. This cane grants a +2 equipment bonus to all checks made to keep a stable in line. Additionally, the cane deals 1d6 (crit: 20) points of bludgeoning damage when used in melee combat. (Size: Medium, Weight: 2 lbs, Purchase DC: 7, Restriction: -)

PIMP ROBE

This provides easy access for characters doin' their thang in the bedroom. (Size: Medium, Weight: 3 lbs, Purchase DC: 10, Restriction: -)

PLAYA'S HAT

This is a cap made from denim that flops to one side. A character wearing this hat gets a +2 equipment bonus when using the Bluff skill in order to seduce someone. (Size: Small, Weight: -, Purchase DC: 5, Restriction: -)

ROSE-TINTED SUNGLASSES

These sunglasses provide protection from the sun's glare. During the day, characters gain +1 to hit with all ranged weapons. (Size: Tiny, Weight: 1 lb, Purchase DC: 8, Restriction: -)

SHIMMERING 'FRO

Characters putting glitter in their hair can create a shimmering 'fro. It provides a +2 equipment bonus to Diplomacy and Bluff checks used to distract Tools of the Man. Also, if the Purchase DC is raised to 7, this 'Fro becomes a shimmering 'fro of Holding, capable of holding 80 lbs. with no noticeable weight gain. (Size: -, Weight: -, Purchase DC: 3, Restriction: -)

SPIKE OF DEATH

This is a hypodermic needle sometimes used by the Man to kill a character and make it look like an overdose. When used, it gives a -4 modifier to any attempts to discern the true cause of death. (Size: Tiny, Weight: 0.5 lbs, Purchase DC: 10, Restriction: Illegal (+4))

SUPERFLY GHETTO CRUISER

This car is fly and despite its immense size, it handles great. The large fog lamps on the front of the car can be seen from miles away. Characters get a +2 equipment bonus to drive this vehicle and a temporary +2 Reputation bonus when exiting or entering the vehicle. This bonus lasts for the rest of the scene. (Crew: 1, Passengers:

6, Cargo: 475 lbs., Init:

-1, Maneuver: +0, Top

Speed: 230 (23),

Defense: 9, Hardness:

5, Hit Points: 30, Size:

H, Purchase DC: 27,

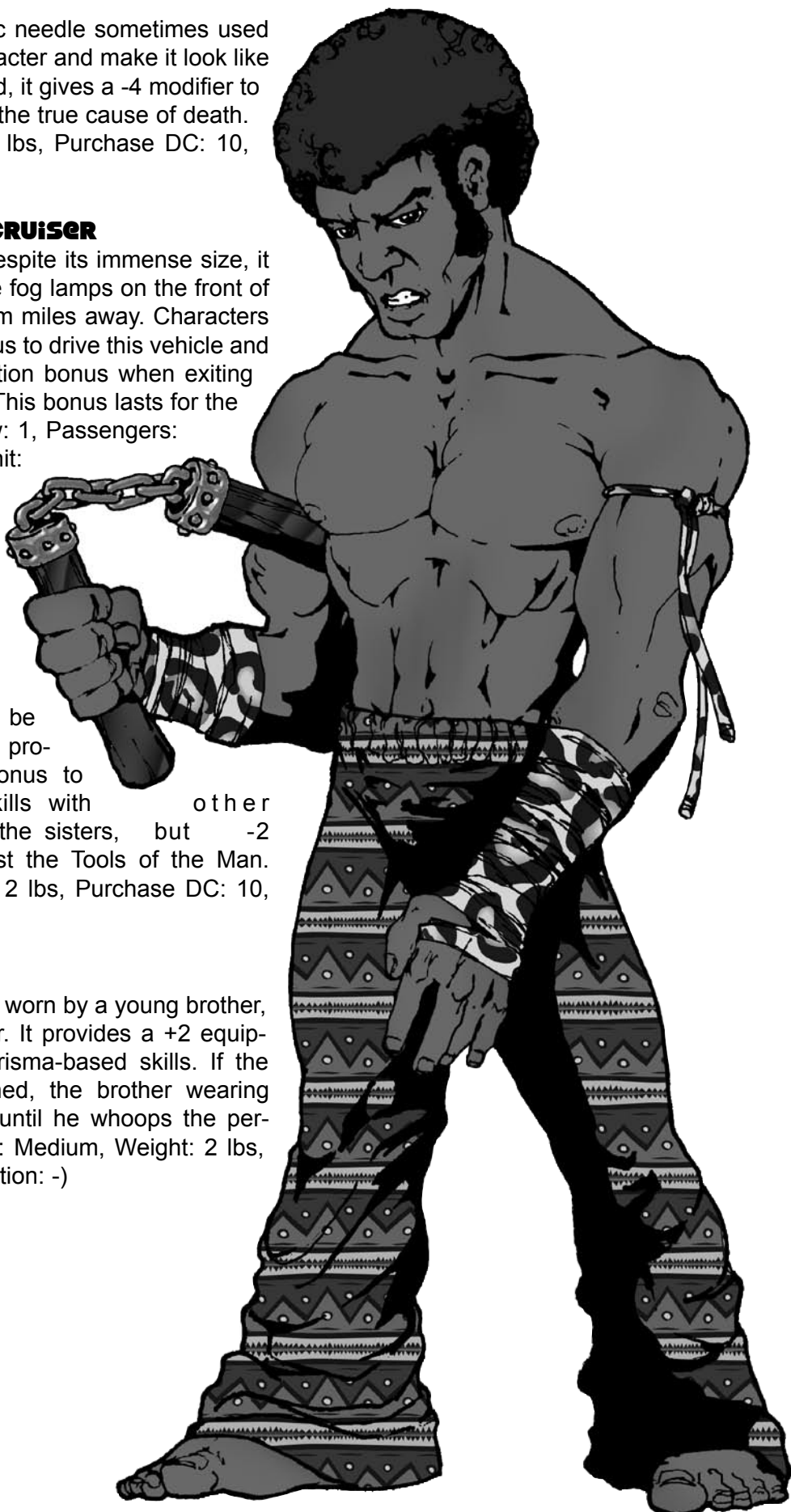
Restriction: Lic (+1))

SUPERFLY SUIT

A superfly suit can be worn by any brother and provides +2 equipment bonus to all Charisma-based skills with other brothers, +4 bonus to the sisters, but -2 reaction modifier against the Tools of the Man. (Size: Medium, Weight: 2 lbs, Purchase DC: 10, Restriction: -)

YOUNGBLOOD SUIT

This suit can only be worn by a young brother, 25 years old or younger. It provides a +2 equipment bonus to all Charisma-based skills. If the youngblood suit is ruined, the brother wearing it suffers a -2 modifier until he whoops the person that ruined it. (Size: Medium, Weight: 2 lbs, Purchase DC: 8, Restriction: -)



CHAPTER 4:

ADVANCED CLASSES



An advanced class represents a focus and a calling for the experienced adventurer. It provides a specialization and a range of power and ability to give a character that something extra to set him or her apart.

Although each advanced class naturally builds from a certain basic class, every advanced class is available to all characters that fulfill the prerequisites of the class, regardless of what basic classes they gained levels in. The associations between basic classes and advanced classes are summarized on the following table. The advanced classes are presented in this chapter in the order given below.

Basic Class¹

Strong

Fast

Tough

Smart

Dedicated

Charismatic

Advanced Class

Hoodlum, Police

Detective

Black Belt

Private Dick

Foxy Lady

Preacher

Hustler, Politician

The Man may add advanced classes specifically suited to his campaign. Conversely, The Man can decide that certain advanced classes aren't available in the campaign. Check with The Man before selecting an advanced class.

QUALIFYING FOR AN ADVANCED CLASS

Advanced classes are like basic classes, except that they have requirements that must be met before a character can attain 1st level in the class. A qualifying character can choose an advanced class as an additional class as he gains levels, using the multiclassing rules. Some combination of base attack bonus, feats, and skill ranks determines whether a character is eligible to gain a level in an advanced class. The following advanced classes are presented in alphabetical order.

¹ The fastest path to both of the associated advanced classes, though not the only path.

BLACK BELT

Black Belts are heroes who have trained themselves to be living weapons. Their life is a regimented and disciplined one, but they are more than a match for The Man. They tend to be loners, but can function well in groups.

REQUIREMENTS

To qualify to become a Black Belt, a character must fulfill the following criteria.

Base Attack Bonus: +3.

Skill: Jump 3 ranks, Move Silently 3 ranks.

Feats: Combat Martial Arts, Defensive Martial Arts.

CLASS INFORMATION

Hit Die: 1d8

Action Points: 6 + one-half character level, rounded down, every time the Black Belt attains a new level in this class.

CLASS SKILLS

The Black Belt's class skills (and the key ability for each skill) are: Balance (Dex), Climb (Str), Escape Artist (Dex), Hide (Dex), Intimidate (Cha), Jump (Str), Knowledge (current events, popular culture, theology and philosophy) (Int), Move Silently (Dex), Perform (dance) (Cha), Profession (Wis), Read/Write Language (none), Speak Language (none), Spot (Wis), Tumble (Dex).

Skill Points at Each Level: 4 + Int modifier.

CLASS FEATURES

The following features pertain to the Black Belt advanced class.

LIVING WEAPON

The Black Belt attacks with either fist interchangeably, or even with elbows, knees, and feet. This means that the Black Belt may even make unarmed strikes when his or her hands are full, and there is no such thing as an off-hand attack for a Black Belt striking unarmed.

The Black Belt also deals more damage with unarmed strikes. At 1st level, the Black Belt deals 1d6 points of damage with an unarmed strike. At 4th level, damage increases to 1d8. At 8th level, it increases to 1d10.

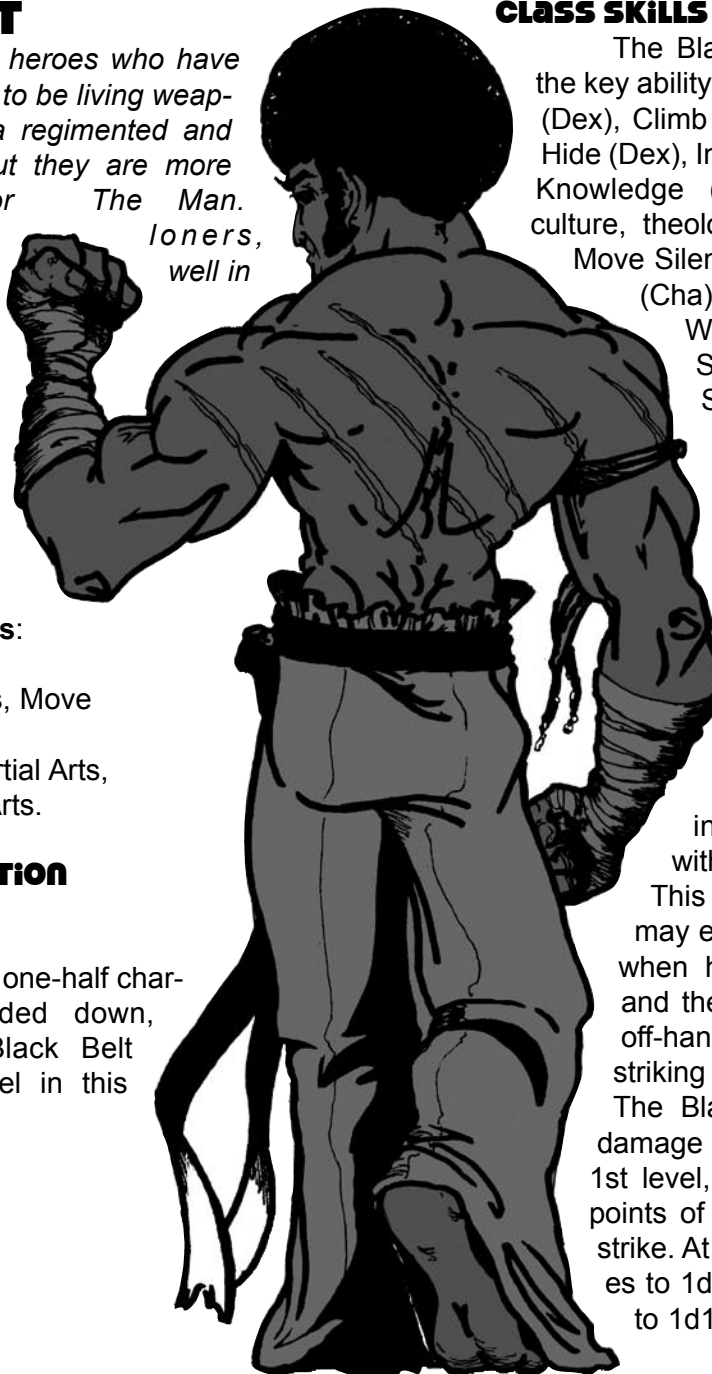


Table: The Black Belt

Class Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+1	+0	+2	+0	Living weapon 1d6	+1	+0
2nd	+2	+0	+3	+0	Flying kick	+2	+0
3rd	+3	+1	+3	+1	Bonus feat	+2	+0
4th	+4	+1	+4	+1	Living weapon 1d8	+3	+0
5th	+5	+1	+4	+1	Iron fist (one attack)	+4	+1
6th	+6	+2	+5	+2	Bonus feat	+4	+1
7th	+7	+2	+5	+2	Flurry of blows	+5	+1
8th	+8	+2	+6	+2	Living weapon 1d10	+6	+1
9th	+9	+3	+6	+3	Bonus feat	+6	+2
10th	+10	+3	+7	+3	Iron fist (all attacks)	+7	+2

FLYING KICK

Starting at 2nd level, a Black Belt can use a charge to deliver a devastating flying kick to an opponent. At the end of this charge, the Black Belt adds his or her class level as a bonus to the damage he or she deals with an unarmed strike.

BONUS FEATS

At 3rd, 6th, and 9th level, the Black Belt gets a bonus feat. The bonus feat must be selected from the following list, and the Black Belt must meet all the prerequisites of the feat to select it:

Acrobatic, Advanced Combat Martial Arts, Archaic Weapons Proficiency, Combat Reflexes, Combat Throw, Elusive Target, Exotic Melee Weapon Proficiency, Improved Combat Throw, Unbalance Opponent.

IRON FIST

At 5th level, a Black Belt gains the ability to spend 1 action point to increase the damage he

or she deals to a single opponent with a single unarmed strike. The Black Belt declares the use of the action point after making a successful unarmed strike. The result of the action point roll is added to the damage roll for that attack.

At 10th level, this ability improves. The Black Belt now adds the result of the action point roll to all successful attacks he or she makes in a round.

FLURRY OF BLOWS

At 7th level, a Black Belt gains the ability to strike with a flurry of blows at the expense of accuracy. The Black Belt must be unarmored to use this talent, and he or she must make unarmed strikes to gain the benefit. With a flurry of blows, the Black Belt may make one extra attack in a round at his or her highest base attack bonus. This attack and each other attack made in the round take a -2 penalty. Using this ability is a full-round action.



FOXY LADY / SUPERFLY

Most Foxy Ladies are women out to avenge some crime perpetrated on them or a loved one. Superflys are men with the same motivation. Whether it's the murder of a lover, the purposeful addiction to drugs of a sibling, or the forceful eviction of a family member from their home by evil developers, the Foxy Lady and Superfly are brash, tough and street-wise heroes using their brains and sexy brawn to get the job done.

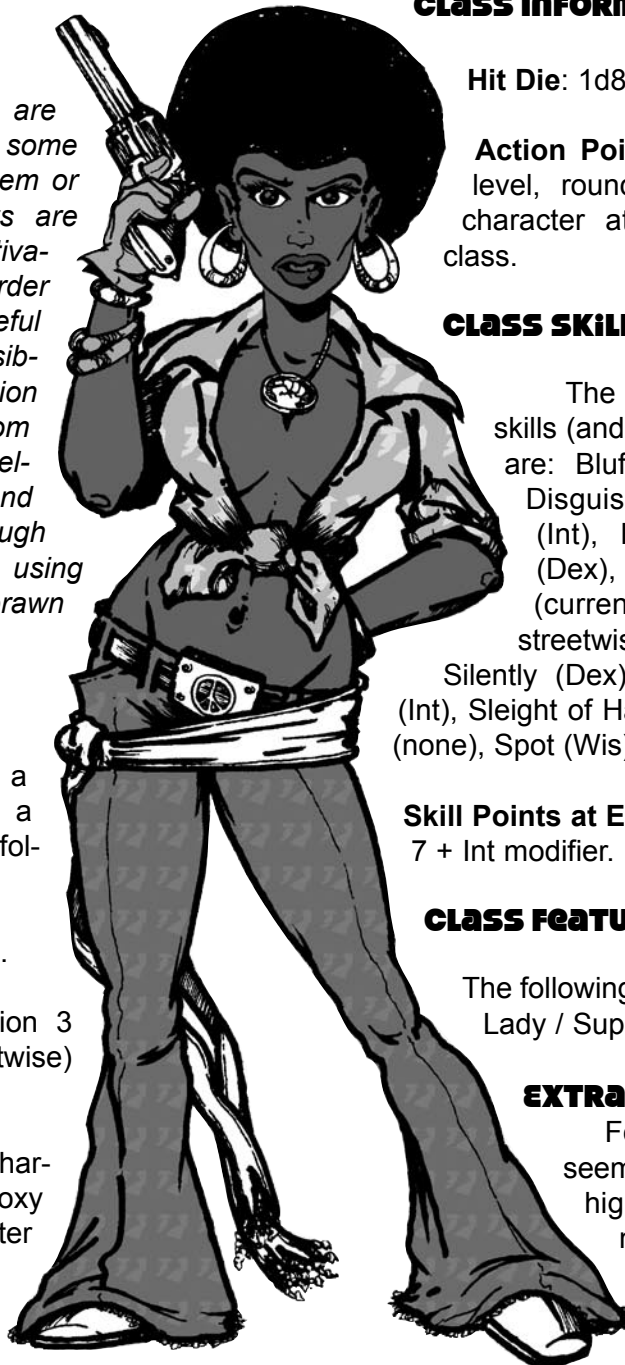
REQUIREMENTS

To qualify to become a Foxy Lady / Superfly, a character must fulfill the following criteria.

Base Attack Bonus: +2.

Skills: Gather Information 3 ranks, Knowledge (streetwise) 6 ranks

Special: Female if the character wants to be a Foxy Lady; male if the character wants to be a Superfly.



CLASS INFORMATION

Hit Die: 1d8

Action Points: 6 + one-half character level, rounded down, every time the character attains a new level in this class.

CLASS SKILLS

The Foxy Lady / Superfly's class skills (and the key ability for each skill) are: Bluff (Cha), Diplomacy (Cha), Disguise (Cha), Disable Device (Int), Escape Artist (Dex), Hide (Dex), Investigate (Int), Knowledge (current events, popular culture, streetwise) (Int), Listen (Wis), Move Silently (Dex), Profession (Wis), Search (Int), Sleight of Hand (Dex), Speak Language (none), Spot (Wis), Tumble (Dex).

Skill Points at Each Level:
7 + Int modifier.

CLASS FEATURES

The following features pertain to the Foxy Lady / Superfly advanced class.

EXTRAORDINARY LUCK

Foxy Ladies and Superflys seemed to be touched by some higher power. At the beginning of each play session the player rolls 1d3 to determine the number of Luck points the hero may spend that night. Each luck

Table: The Foxy Lady / Superfly

Class Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+0	+0	+2	+0	Extraordinary Luck	+1	+1
2nd	+1	+0	+3	+0	Evasion	+2	+1
3rd	+1	+1	+3	+1	Sneak Attack 1d6	+2	+1
4th	+2	+1	+4	+1	Skill Emphasis	+3	+2
5th	+2	+1	+4	+1	Contacts	+4	+2
6th	+3	+2	+5	+2	Sneak Attack +1d6	+4	+2
7th	+3	+2	+5	+2	Improved Evasion	+5	+3
8th	+4	+2	+6	+2	Skill Emphasis	+6	+3
9th	+4	+3	+6	+3	Sneak Attack +1d6	+6	+3
10th	+5	+3	+7	+3	Contacts	+7	+4

point allows the Foxy Lady / Superfly to reroll any single die roll.

EVASION

If the Foxy Lady / Superfly is exposed to any effect that normally allows a character to attempt a Reflex saving throw for half damage (such as getting caught in a grenade blast), the Foxy Lady / Superfly suffers no damage if she makes a successful saving throw. Evasion can only be used when wearing light armor or no armor.

SNEAK ATTACK

Any time the Foxy Lady / Superfly's target would be denied their Dexterity bonus to Defense (whether the target actually has a Dexterity bonus or not), or when the Foxy Lady / Superfly flanks the target, the hoodlum's attack deals extra damage. The extra damage is +1d6 at 3rd level and an additional 1d6 every 3 levels thereafter. Should the Foxy Lady / Superfly score a critical hit with a sneak attack, this extra damage is not multiplied.

Ranged attacks only deal sneak attack damage if the Foxy Lady / Superfly is within 30 feet of his target. Beyond that range the Foxy Lady / Superfly cannot strike accurately enough. If a target is immune to critical hits, then they are also immune to sneak attack damage.

SKILL EMPHASIS

The Foxy Lady / Superfly chooses a skill and receives a +3 bonus on all checks with that skill. This bonus does not allow the hero to make checks for a trained-only skill if the hero has no ranks in the skill.

CONTACT

A Foxy Lady / Superfly of 5th level cultivates associates and informants. Each time the Foxy Lady / Superfly gains a contact, The Man should develop a supporting character to represent the contact. The player can suggest the type of contact his character wants to gain, but the contact must be an ordinary character.

Contacts include informants, black marketeers, crime lab workers, reporters, street people, store clerks, taxi drivers, and others who can pro-

vide limited aid and information pertaining to the Foxy Lady / Superfly's cases.

A contact will not accompany a Foxy Lady / Superfly on missions or risk his life. A contact can, however, provide information or render a service (make a specific skill check on your behalf).

At 5th level, the Foxy Lady / Superfly gains a low-level contact, and at 10th level a mid-level contact.

The Foxy Lady / Superfly can't call on the same contact more than once in a week, and when he or she does call on a contact, compensation may be required for the assistance he renders. In general, a professional associate won't be compensated monetarily, but instead will consider that the Investigator owes him or her a favor. The Tool of The Man will call on a favor in return when the opportunity arises. Contacts with underworld or street connections usually demand monetary compensation for the services they render, and experts in the use of skills normally want to be paid for the services they provide.

For underworld or street contacts, this expense is represented by a Wealth check against a purchase DC of 10 for the low-level contact, 15 for the mid-level contact, or 20 for the high-level contact. For skilled experts, the purchase DC is 10 + the ranks the expert has in the appropriate skill. See Chapter Ten: Friends and Foes for sample contacts.

IMPROVED EVASION

If a Foxy Lady / Superfly of 7th level or higher is exposed to any effect that normally allows a character to attempt a Reflex saving throw for half damage (such as getting caught in a grenade blast), the Foxy Lady / Superfly suffers no damage if she makes a successful saving throw and only half damage on a failed save. Improved evasion can only be used when wearing light armor or no armor.

HOODLUM

Hoodlums are characters who for one reason or another live on the wrong side of the law. They range from desperate criminals trying to feed their family to high profile gang bosses squeezing their neighborhood dry. While not always "evil", Hoodlums always have a high sense of disrespect for the Law.

REQUIREMENTS

To qualify to become a Hoodlum, a character must fulfill the following criteria.

Base Attack Bonus: +2.

Skill: Bluff 3 ranks, Intimidate 3 ranks

Feat: Brawl

CLASS INFORMATION

Hit Die: 1d10

Action Points: 6 + one-half character level, rounded down, every time the Hoodlum attains a new level in this class.

CLASS SKILLS

The Hoodlum's class skills (and the key ability for each skill) are:

Bluff (Cha), Climb (Str), (Int), Diplomacy (Cha), (Cha), Drive (Dex), (Int), Gamble (Wis), Gather Information (Cha), Hide (Dex), Intimidate (Cha), Jump (Str), Move Silently (Dex), Search (Int), Sense Motive (Wis), Speak Language (none), and Spot (Wis).

Skill Points at Each Level:
4 + Int modifier.

CLASS FEATURES

The following features pertain to the Hoodlum advanced class.

WEAPON PROFICIENCY

Hoodlums gain the Personal Firearm proficiency if they do not already have it.

INFAMY

Hoodlums gain Reputation as do other characters, but theirs inspires fear rather than respect.



Table: Hoodlum

Class Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+0	+1	+2	+0	Weapon Prof. Infamy	+0	+1
2nd	+1	+2	+2	+0	Sneak Attack 1d6	+1	+1
3rd	+2	+2	+2	+2	Criminal Contact	+1	+1
4th	+3	+2	+2	+2	Nonlethal Force	+1	+2
5th	+3	+3	+3	+2	Sneak Attack +1d6	+2	+2
6th	+4	+3	+3	+3	Criminal Contact	+2	+2
7th	+5	+4	+4	+3	Improved Charge	+2	+3
8th	+6	+4	+4	+3	Sneak Attack +1d6	+3	+3
9th	+6	+4	+4	+3	Criminal Contact	+3	+3
10th	+7	+5	+5	+3	Gang	+3	+4

SNEAK ATTACK

Any time the hoodlum's target would be denied a Dexterity bonus to Defense (whether the target actually has a Dexterity bonus or not), or when the hoodlum flanks the target, the hoodlum's attack deals extra damage. The extra damage is +1d6 at 2nd level and an additional 1d6 every 3 levels thereafter. Should the hoodlum score a critical hit with a sneak attack, this extra damage is not multiplied.

Ranged attacks only deal sneak attack damage if the hoodlum is within 30 feet of his target. Beyond that range the hoodlum cannot strike accurately enough. If a target is immune to critical hits, then they are also immune to sneak attack damage.

CRIMINAL CONTACT

When a Hoodlum reaches 3rd, 6th, and 9th level, he gains a criminal contact of some importance to the story. This criminal goes out of his way to help the in some way, usually by loaning the Hoodlum his services, or the services of his organization. While the contact is usually a hardened criminal, this ability can be used to have a contact that isn't particularly shady - perhaps a corrupt cop or other low-key bad guy.

NONLETHAL FORCE

At 4th level, a Hoodlum becomes adept at using nonlethal force to subdue an opponent. From this point on, he can deal nonlethal damage with a weapon that normally deals lethal damage (if he so chooses) without taking the normal -4 penalty on the attack roll.

IMPROVED CHARGE

A Hoodlum of 7th level or higher can make a charge without having to move in a straight line. All other charge rules apply, but the Hoodlum can alter his direction when making a charge to avoid obstacles and other obstructions.

GANG

When a hoodlum reaches 10th level he attracts a gang: guards, thugs, and other subordinates who assist him. He attracts them according to the table below:

Gang Table:

Gang Score	Number of Followers by Level					
	1st	2nd	3rd	4th	5th	6th
1 or less	-	-	-	-	-	-
2-9	-	-	-	-	-	-
10	5	-	-	-	-	-
11	6	-	-	-	-	-
12	8	-	-	-	-	-
13	10	1	-	-	-	-
14	15	1	-	-	-	-
15	20	2	1	-	-	-
16	25	2	1	-	-	-
17	30	3	1	1	-	-
18	35	3	1	1	-	-
19	40	4	2	1	1	-
20	50	5	3	2	1	-
21	60	6	3	2	1	1
22	75	7	4	2	2	1
23	90	9	5	3	2	1
24	110	11	6	3	2	1
25+	135	13	7	4	2	2

Gang Score: A character's Gang Score equals his level, his Reputation score, and his Charisma modifier.

General Gang Score Modifiers

The Hoodlum Has a Reputation for	Gang Score Modifier
Great prestige	+2
Fairness and generosity	+1
Special power	+1
Failure	-1
Aloofness	-1
Cruelty	-2
Has a base of operations,	+2
Moves around a lot	-1
Caused the death of other followers	-1

Replacing Followers: If a hoodlum loses followers, he can generally replace them, according to his current Gang Score. It takes time to recruit replacements (1d4 weeks). If the hoodlum is to blame for the deaths of the followers, it takes extra time to replace them, up to a full year. Note that the hoodlum also picks up a reputation of failure, which decreases his Gang Score.

HUSTLER

What's a blaxploitation game without a Hustler? For a lot of kids growing up their role models didn't wear three-piece suits or carry a briefcase; instead, the most self-confident, assured black men they knew had three women hanging on their arm, and gold chains around their neck. Hustlers tend to be idealized and many young men dream of joining this elite club. Hustlers can be usually be identified by their sleazy sexist attitudes, ridiculous outfits, outlandish cars, and piles of money. Also, most Hustlers forgo their given name in favor of a handle such as: C-Note, Bishop Don Magic Juan, Gorgeous Dre or Charm. While most Hustlers are men, a few women have been known to take up this lifestyle.



REQUIREMENTS

To qualify to become a Hustler, a character must fulfill the following criteria.

Skills: Bluff 3 ranks **Diplomacy:** 3 ranks **Knowledge (streetwise):** 6 ranks

Feat: Confident

CLASS INFORMATION

Hit Die: 1d8

Action Points: 6 + one-half character level, rounded down, every time the Hustler attains a new level in this class.

CLASS SKILLS

The Hustler's class skills (and the key ability for each skill) are: Bluff (Cha), Diplomacy (Cha), Forgery (Int), Gamble (Wis), Gather Information (Cha), Intimidate (Cha), Knowledge (behavioral sciences, streetwise) (Int), Profession (Wis), Sense Motive (Wis), Slight of Hand (Dex), Speak Language (none).

Table: The Hustler

Class	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+0	+1	+1	+0	Stable	+0	+2
2nd	+1	+2	+2	+0	Bitch Slap	+1	+2
3rd	+1	+2	+2	+1	Bonus Class Skill	+1	+2
4th	+2	+2	+2	+1	Cash Money	+1	+3
5th	+2	+3	+3	+1	Bonus Feat	+2	+3
6th	+3	+3	+3	+2	Curb Stomp	+2	+3
7th	+3	+4	+4	+2	Cash Money	+2	+4
8th	+4	+4	+4	+2	Bonus Class Skill	+3	+4
9th	+4	+4	+4	+3	Bonus Feat	+3	+4
10th	+5	+5	+5	+3	The Look	+3	+5

Skill Points at Each Level:

5 + Int modifier.

CLASS FEATURES

The following features pertain to the Hustler advanced class.

STABLE

All Hustlers' have a stable of people who work for them. When the first level of Hustler is taken, roll 1d4 and the number rolled is the size of the Hustler's stable. These people are loyal to the Hustler, and will usually act to defend him or her. Each member of the Hustler's stable provides a +1 bonus to the Hustler's Wealth score. If for some reason a stable member is lost, the corresponding Wealth bonus is lost as well. What the names of the stable members are, as well as their personalities, should be worked out between the Hustler and The Man.

BITCH SLAP

When making an unarmed attack, the Hustler receives a +2 competence bonus on attack rolls, and the character deals nonlethal damage equal to 1d6 + his or her Strength modifier.

BONUS CLASS SKILL

At 3rd and again at 8th level, the Hustler designates one cross-class skill as a class skill. Once designated, the skill is considered a class skill every time the character adds a new level of Hustler

CASH MONEY

At 4th and 7th level, a Hustler's activities generate extra income. This income provides a Wealth bonus increase of +2, and 1d6 extra members of his stable.

BONUS FEATS

At 5th, and 9th level, the Hustler gets a bonus feat. The bonus feat must be selected from the following list, and the Hustler must meet all the prerequisites of the feat to select it.

Alertness, Combat Expertise, Confident, Deceptive, Defensive Martial Arts, Educated, Low Profile, Street Fighting, Tough, Personal Firearms Proficiency, Trustworthy.

CURB STOMP

When making an unarmed attack, the Hustler receives a +4 competence bonus on his or her attack roll, and the character deals nonlethal damage equal to 1d8 + the character's Strength modifier.

THE LOOK

When the Hustler uses this ability, all opponents within 20 feet who have fewer levels than the character must make a Will saving throw (DC 15+ $\frac{1}{2}$ the character's level + the Hustler's Charisma modifier). An opponent who fails his or her save is shaken, taking a -2 penalty on attack rolls, saves, and skill checks for a number of rounds equal to 1d6 + the character's Charisma modifier. The character can use this ability a number of times equal to their Hustler level plus their Charisma modifier. Using this ability is a full-round action.

A successful save indicates that the opponent is immune to the Hustler's use of this ability for 24 hours.

POLICE DETECTIVE

Police Detectives are agents of the Law, which for many people makes them puppets of The Man. This isn't always the case however, and many Police Detectives do an admiral job of helping their people out.

REQUIREMENTS

To qualify to become Police Detective, a character must fulfill the following criteria.

Base Attack Bonus: +2.

Skills:

Investigate 6 ranks, Listen 6 ranks, and Sense Motive 6 ranks.

CLASS INFORMATION

The following information pertains to the Investigator advanced class.

Hit Die: 1d8

Action Points: 6 + one-half character level, rounded down, every time the Investigator attains a new level in this class.

CLASS SKILLS:

The Police Detective's class skills (and the key ability for each skill) are: Bluff (Cha), Computer Use (Int), Disable Device (Dex), Drive (Dex), Forgery (Int), Gather Information (Cha), Intimidate (Cha), Investigate (Int), Knowledge (behavioral sciences, civics, current events, streetwise) (Int), Listen (Wis), Profession (Wis), Read/_Write Language (none), Research (Int), Search (Int), Sense Motive (Wis), Speak Language (none), Spot (Wis).

Skill Points at Each Level: 6 + Int modifier.

CLASS FEATURES

The following features pertain to the Police Detective advanced class.

PROFILE

By making a Gather Information check (DC 15) when talking to witnesses of a crime, the Police Detective compiles a rough mental picture of the suspect. This mental picture provides a physical description, including distinguishing markings and visible mannerisms. Success makes the profile accurate, at least concerning a par-

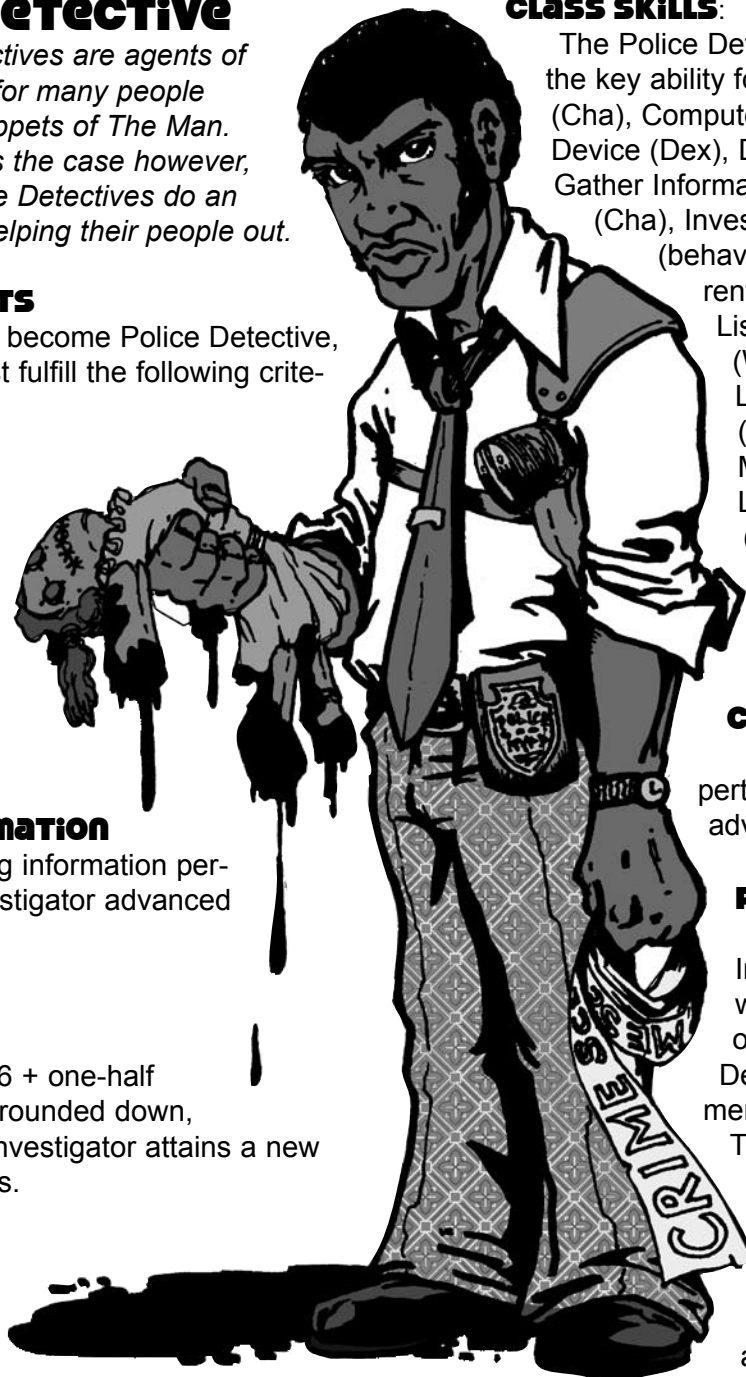


Table: The Police Detective

Class Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+0	+0	+1	+1	Profile	+1	+1
2nd	+1	+0	+2	+2	Extra Training	+1	+1
3rd	+2	+1	+2	+2	Bonus feat	+2	+1
4th	+3	+1	+2	+2	Extra Training Nonlethal force	+2	+2
5th	+3	+1	+3	+3	Contact	+3	+2
6th	+4	+2	+3	+3	Extra Training	+3	+2
7th	+5	+2	+4	+4	Discern lie	+4	+3
8th	+6	+2	+4	+4	Extra Training	+4	+3
9th	+6	+3	+4	+4	Bonus feat	+5	+3
10th	+7	+3	+5	+5	Contact	+5	+4

ticular suspect as seen by witnesses. (For this Gather Information check, no money changes hands.)

The Police Detective can expand the profile by making an Investigate check (DC 15) involving the crime scene or other evidence linked to the suspect. If successful, the Police Detective combines eyewitness accounts with forensic evidence to develop a profile of the suspect's method of operation. This provides a +2 circumstance bonus on any skill checks made to uncover additional evidence or otherwise locate and capture the suspect.

EXTRA TRAINING

At 2nd level, and every four levels thereafter, the Police Detective gains a +3 miscellaneous bonus to one of his Class Skills. Each time he gains this ability, a new skill must be chosen.

BONUS FEATS

At 3rd, and 9th level, the Police Detective gets a bonus feat. The bonus feat must be selected from the following list, and the Police Detective must meet all the prerequisites of the feat to select it.

Advanced Firearms Proficiency, Armor Proficiency (light), Armor Proficiency (medium), Brawl, Defensive Martial Arts, Dodge, Double Tap, Educated, Knockout Punch, Personal Firearms Proficiency, and Point Blank Shot.

NONLETHAL FORCE

At 4th level, Police Detective becomes adept at using nonlethal force to subdue an opponent. From this point on, he or she can deal nonlethal damage with a weapon that normally deals lethal damage (if he or she so chooses) without taking the normal -4 penalty on the attack roll.

CONTACT

At 5th level, the Police Detective gains a low-level contact, and at 10th level a high-level contact.

The Police Detective can't call on the same contact more than once in a week, and when he or she does call on a contact, compensation may be required for the assistance the contact renders. In general, a professional associate won't be compensated monetarily, but instead will consider that the Investigator owes him or her a favor. Contacts with underworld or street connections usually demand monetary compensation for the services they render, and experts in the use of skills normally want to be paid for the services they provide.

For underworld or street contacts, this expense is represented by a Wealth check against a purchase DC of 10 for the low-level contact, or 15 for the mid-level contact. For skilled experts, the purchase DC is 10 + the ranks the expert has in the appropriate skill.

DISCERN LIE

At 7th level, a Police Detective develops the ability to gauge whether another character is telling the truth by reading facial expressions and interpreting body language. The Police Detective must be able to see and hear (but not necessarily understand) the individual under scrutiny.

With a successful Sense Motive check opposed by the subject's Bluff check result or against DC 10 (whichever is greater), the Police Detective can tell whether the subject is deliberately and knowingly speaking a lie. This ability doesn't reveal the truth, uncover unintentional inaccuracies, or necessarily reveal omissions in information.

POLiTiCian

Politicians are characters who are actively involved in politics, especially party politics and may hold a particular public office. Many Politicians are also people who seek personal or partisan gain, often by scheming and maneuvering. As John F. Kennedy said: "Mothers may still want their favorite sons to grow up to be President, but... they do not want them to become politicians in the process"

REQUIREMENTS

To qualify to become a Politician, a character must fulfill the following criteria.

Skills: Diplomacy 6 ranks, Knowledge (civics) 6 ranks.

Feats: Renown, Trustworthy

CLASS INFORMATION

Hit Die: 1d6

Action Points: 6 + one-half character level, rounded down, every time the Hustler attains a new level in this class.

CLASS SKILLS

The Politician's class skills (and the key ability for each skill) are: Bluff (Cha), Diplomacy (Cha), Gather Information (Cha), Intimidate (Cha), Knowledge (behavioral sciences, civics, current events)(Int), Perform (act) (Cha), Profession (Wis), Read/_Write Language (none), Research (Int), Speak Language (none).

Skill Points at Each Level:
6 + Int modifier.

CLASS FEATURES

The following features pertain to the Politician advanced class.

Aide

The Politician has a trusted lieutenant or aide who is beyond reproach. They are a first level hero class that rises once in level for every 2 levels the Politician rises. Details on which class they are, and how they came to

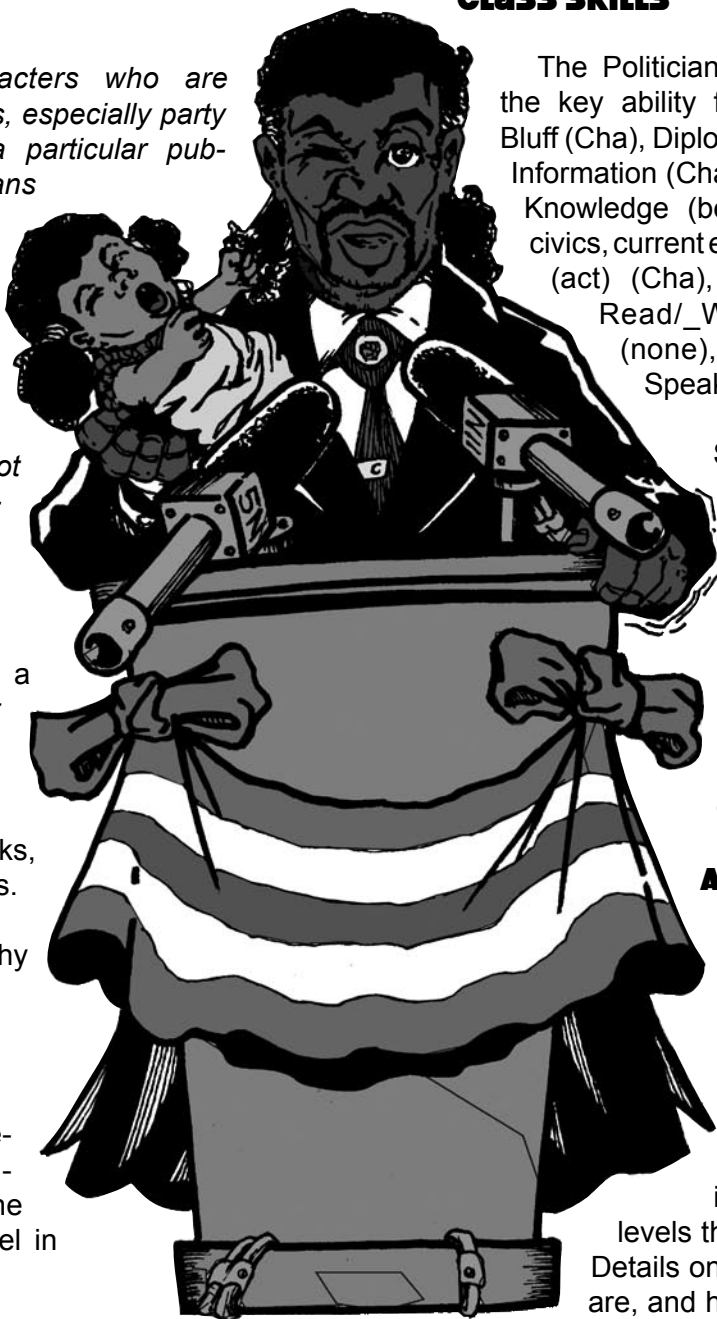


Table: The Politician

Class Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+0	+1	+1	+0	Aide, Gossip Network	+0	+2
2nd	+0	+2	+2	+0	Secret	+1	+2
3rd	+1	+2	+2	+1	Gossip Network	+1	+2
4th	+1	+2	+2	+1	Nerves of Steel	+1	+3
5th	+2	+3	+3	+1	Gossip Network	+2	+3
6th	+2	+3	+3	+2	Teflon Coating	+2	+3
7th	+3	+4	+4	+2	Gossip Network	+2	+4
8th	+3	+4	+4	+2	Smear Campaign	+3	+4
9th	+4	+4	+4	+3	Gossip Network	+3	+4
10th	+4	+5	+5	+3	Diplomatic Immunity	+3	+5

be so loyal, should be worked out between the Politician and The Man.

Additional staff can be hired during game play, but they will never be as loyal as the aide.

GOSSIP NETWORK

The Politician has a series of informants that keeps him up to date on subjects of interest. The Politician gains a +2 miscellaneous bonus to Gather Information checks in his area of influence. At 1st level the area of influence includes just the Politician's workplace. At 3rd level, and every other level thereafter, the area of influence extends to include: city, then state, then country-wide, and finally worldwide.

SECRET

During the rise of the Politician's career he has learned the dark secret of someone important to the game. What that secret is, and who it is, should be worked out between the Politician and The Man. Once used, this secret is gone and new secrets can only be learned during play.

NERVES OF STEEL

The Politician has the ability to remain absolutely calm during times of crisis or stress. This is more than a simple concentration check. Nerves of Steel allows the Politician to actually gain a bonus to a non-combat action, all while chaos reigns. To use Nerves of Steel, the Politician makes a Will save and consults the following chart:

Check DC	Bonus
DC 10	+1
DC 15	+2
DC 20	+3
DC 25	+4
DC 30	+5

TEFLON COATING

At this level of skill and training the Politician is impossible to embarrass or trip up in a social situation. Anytime the Politician fails badly, in a social setting (ie: fails a Charisma based skill by 10 or more), or accidentally says the wrong

thing, the Politician can make, as a free action, a Bluff check to mitigate the failure and make it look intentional. The DC depends on what was actually done, but is usually between 15-20. The better the check is made, the better the Politician's reaction to failure appears.

SMEAR CAMPAIGN

The Politician can change other's attitude about someone by spending time bad-mouthing him or her. The amount of time this takes is similar to a Gather Information check. Characters normally make Charisma checks to alter someone's attitude for the better. The Politician can worsen their attitude by doing the same. Whenever the object of the Politician's Smear Campaign arrives, people's initial attitude toward them are whatever he influenced them toward. The audience doesn't need to personally know the person; reputation and name are enough. If however, they do know the person personally, the DC to accomplish this task is 5 higher.

Initial Attitude	New Attitude				
	Hostile	Unfriendly	Indifferent	Friendly	Helpful
Unfriendly 15	-	-	-	-	-
Indifferent 20	-	15	-	-	-
Friendly 25	-	20	15	-	-
Helpful 30	-	25	20	15	-

DIPLOMATIC IMMUNITY

If the Politician commits a crime while on official business in a country other than his own he cannot be prosecuted for it. He can still be expelled, but cannot be jailed, fined, and otherwise punished. This even includes such crimes as spying or murder.

However, this doesn't make the Politician immune from the condemnation of his own superiors. If the Politician caused them a great deal of trouble, or lost them a particularly lucrative deal, he may find himself out of favor, or even stripped of rank and Diplomatic Immunity.

PREACHER

Preachers are characters that both serve a higher power, and the community they live in. Most Preachers are law-abiding folk who are just trying to help serve others. However, more than a few Preachers are out to fleece their flock and make a buck just for themselves.

REQUIREMENTS

To qualify to become a Preacher, a character must fulfill the following criteria.

Skills: Diplomacy 6 ranks, Perform (actor) 6 ranks.

Feat: Trustworthy

CLASS INFORMATION

Hit Die: 1d6

Action Points: 6 + one-half character level, rounded down, every time the Preacher attains a new level in this class.

CLASS SKILLS

The Preacher's class skills (and the key ability for each skill) are: Bluff (Cha), Craft (writing) (Int), Diplomacy (Cha), Knowledge (behavioral sciences, business, civics, current events, popular culture) (Int), Perform (act, stand-up) (Cha), Profession (Wis), Read/_Write Language (none), Research (Int), Sense Motive (Wis), Speak Language (none).

Skill Points at Each Level:
5 + Int modifier.

CLASS FEATURES

The following features pertain to the Politician advanced class.

CONGREGATION

Most Preachers have a congregation that they minister to. Preachers in good standing with their ministry can call upon them for help. This functions similarly to the Contact ability of the Hoodlum, albeit with a group rather than an individual. When a favor is requested, the Preacher must make a Congregation score check with a DC of 20. If the check is successful, then the Preacher is able to call in a favor from his flock. This can be done a number of times per month for every 10 people

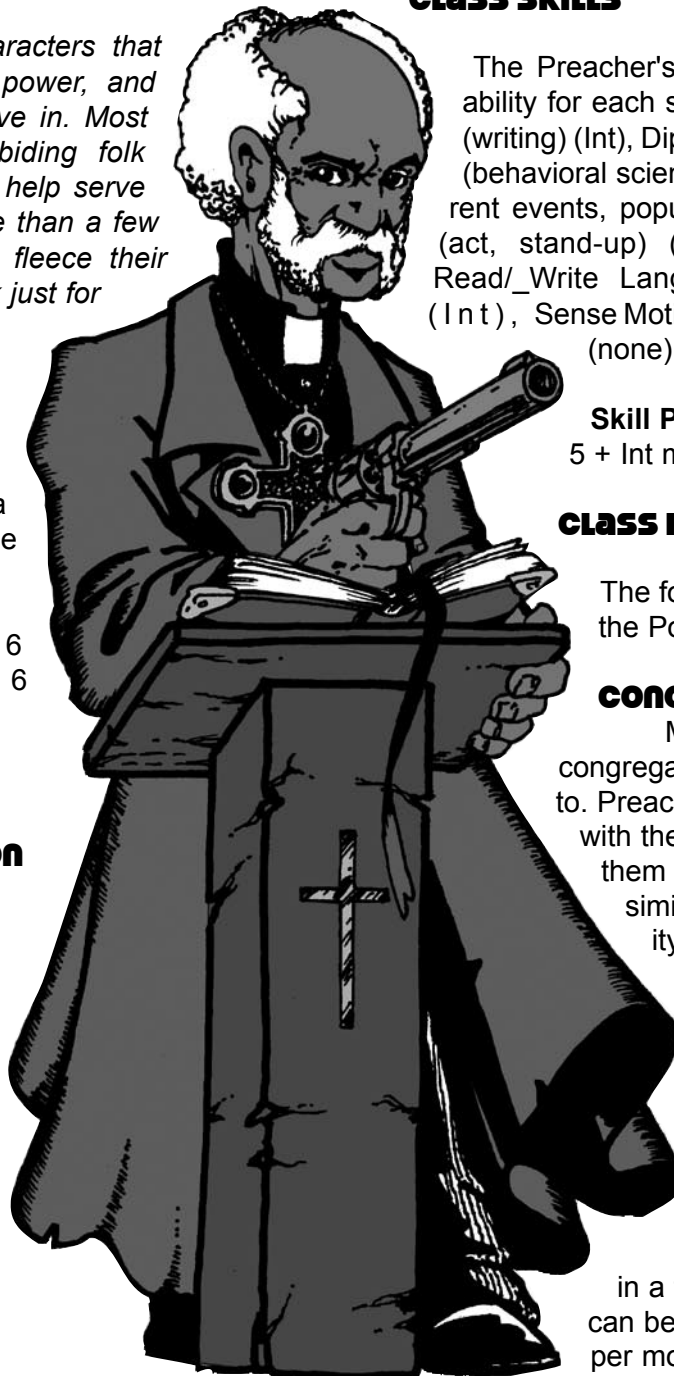


Table: The Preacher

Class	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+0	+1	+0	+2	Congregation Allegiance	+0	+2
2nd	+1	+2	+0	+3	Bonus class skill	+1	+2
3rd	+1	+2	+1	+3	Bonus feat	+1	+2
4th	+2	+2	+1	+4	Cash Plate	+1	+3
5th	+2	+3	+1	+4	Winning smile	+2	+3
6th	+3	+3	+2	+5	Bonus feat	+2	+3
7th	+3	+4	+2	+5	Bonus class skill	+2	+4
8th	+4	+4	+2	+6	Cash Plate	+3	+4
9th	+4	+4	+3	+6	Bonus feat	+3	+4
10th	+5	+5	+3	+7	The Word	+3	+5

in the ministry, to a maximum of 10 times per month. The size of a Preacher's flock is detailed below. A character's Congregation score is the sum of his level, his Reputation score, and his Wisdom modifier.

Congregation Table:

CongregationScore	Size of Congregation
1 or less	-
2-9	-
10	10
11	15
12	20
13	25
14	30
15	40
16	50
17	60
18	70
19	80
20	90
21	100
22	150
23	200
24	300
25+	400

ALLEGIANCE

A Preacher character must have his Congregation somewhere in his Allegiance tree.

BONUS CLASS SKILL

At 2nd and again at 7th level, the Preacher designates one cross-class skill as a class skill. Once designated, the skill is considered a class skill every time the character adds a new level of Preacher.

BONUS FEATS

At 3rd, 6th, and 9th level, the Preacher gets a bonus feat. The bonus feat must be selected from the following list, and the Preacher must meet all the prerequisites of the feat to select it.

Alertness, Animal Affinity, Brawl, Confident, Creative, Educated, Iron Will, Renown, and Windfall

CASH PLATE

At 4th and 8th level, a Preacher's activities with his ministry generate extra income. This income provides a Wealth bonus increase of +4.

Winning Smile

At 5th level, a Preacher develops such a force of personal magnetism that he or she can convince a single target to regard him or her as a trusted

friend. (If the target is currently being threatened or attacked by the Preacher or his or her allies, this ability won't work.)

The target makes a Will saving throw to avoid being persuaded by the Preacher's words and actions. The DC is 10 + Preacher's class level + Preacher's Charisma bonus.

This ability doesn't enable the Preacher to control the target, but the target perceives the Preacher's words and actions in the most favorable way. The Preacher can try to give the target orders, but he or she must win an opposed Charisma check to convince the target to perform any actions the target wouldn't normally undertake. The target never obeys suicidal or obviously harmful orders, and any act by the Preacher or his or her allies that threatens the target breaks the mood and clears the target's head. Otherwise, a target remains won over for 1 minute per Preacher level.

After the duration expires, The Man determines the reaction and attitude of the target based on what the Preacher compelled the target to do.

THE WORD

At 10th level, a Preacher's force of personal magnetism increases to the point that he or she can arouse a single emotion of his or her choice - despair, hope, or rage-in a group equal to his Charisma modifier times 10. To use this ability, the Preacher must spend 3 action points. The emotion he or she arouses affects the target (Tools of The Man) within 60 feet of the Preacher. (or within 60 feet of a television, radio, or telephone that broadcasts the Preacher's performance). The performance requires a full-round action, and its effects on the group last for 1d8+1 rounds.

The targets are allowed a Will saving throw to avoid this effect. The DC is 10 + Preacher's class level + Preacher's Wisdom bonus. If the targets succeed at the saving throw, they are immune to the compulsion of this performance. If the targets fail, they react to the emotion as described below.

Despair: The target takes a -2 morale penalty on saving throws, attack rolls, ability checks, skill checks, and weapon damage rolls.

Hope: The target gains a +2 morale bonus on saving throws, attack rolls, ability checks, skill checks, and weapon damage rolls.

Rage: The target gains a +2 morale bonus to Strength and Constitution, a +1 morale bonus on Will saves, and a -1 penalty to Defense. In a dramatic situation, the target is compelled to fight, regardless of the danger.

PRIVATE DICK

The Private Dick seeks clients, accepts pay for his services, and is not a member of an official law enforcement agency. He may or may not have a license, and may consider himself a simple guy "who helps people out". Generally they are loners or outsiders, with an inner toughness that has more to do with character than brawn. Most Blaxploitation Private Dicks refuse to give in to society's expectations. They opt to fight crime rather than become criminals or bow to the will of authority. He, of course, might very well be a she.

REQUIREMENTS

To qualify to become a Private Dick, a character must fulfill the following criteria.

Base Attack Bonus: +3.

Skill: Investigate 3 ranks, Gather Information 3 ranks

Feat: Alertness

CLASS INFORMATION

Hit Die: 1d8

Action Points: 6 + one-half character level, rounded down, every time the character attains a new level in this class.

CLASS SKILLS

The Private Dick's class skills (and the key ability for each skill) are: Bluff (Cha), Diplomacy (Cha), Drive (Dex), Gather Information (Cha), Intimidate (Cha), Investigate (Int), Knowledge (behavioral sciences, streetwise) (Int), Listen (Wis), Profession (Wis), Read/Write Language, Research (Int), Sense Motive (Wis), Speak Language (none), Search (Int), Spot (Wis).

Skill Points at Each Level:
6 + Int modifier.

CLASS FEATURES

The following features pertain to the Private Dick advanced class.

EAGLE EYE

Private Dicks are trained to notice things that seem out of place or that could help during an investigation. Because of this, Private Dick's receive a free Spot check to notice a potential clue whenever he comes in contact with one. This ability only works when the Private Dick is not searching for clues

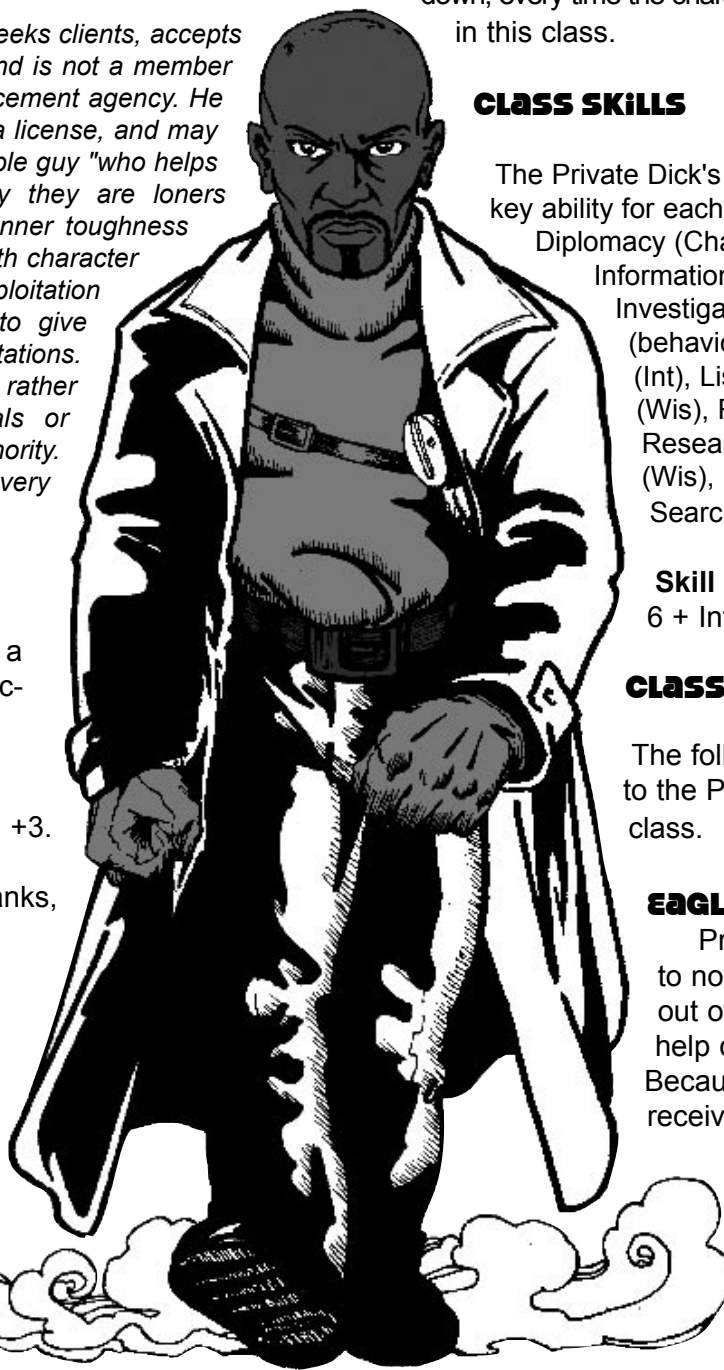


Table: The Private Dick

Class Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+0	+1	+1	+0	Eagle Eye	+1	+1
2nd	+1	+2	+2	+0	Ear to the Ground	+1	+1
3rd	+2	+2	+2	+1	Homies	+2	+2
4th	+3	+2	+2	+1	Snitches	+2	+2
5th	+3	+3	+3	+1	Profile	+3	+3
6th	+4	+3	+3	+2	Homies	+3	+3
7th	+5	+4	+4	+2	Discern Lie	+4	+3
8th	+6	+4	+4	+2	Snitches	+4	+4
9th	+6	+4	+4	+3	Homies	+5	+4
10th	+7	+5	+5	+3	Sixth Sense	+5	+5

EAR TO THE GROUND

Ear to the Ground allows a Private Dick to remember relevant information about people, places, or items he encounters over the course of an adventure. To make an Ear to the Ground check, roll 1d20 +the Private Dick's level + his Intelligence modifier. The Man compares the result to the chart below.

DC	Type of Knowledge
10	Common, known by at least a substantial minority of the local people.
20	Uncommon but available, known by only a few people in the area.
25	Obscure, known by few, hard to come by.
30	Extremely obscure, known by very few, possibly forgotten by most who once knew it, possibly known only by those who don't understand the significance of the knowledge.

HOMIES

Being a Private Dick brings you in contact with all sorts of people. PD's are hired to investigate people both high and low, and often earn people's trust along the way..

At 3rd, 6th, and 9th levels, the Private Dick can call on these friends for a favor. By making a favor check, a Private Dick gains important information without going through the time and trouble of doing research. Favors can also be used to acquire the loan of equipment or documents, or to receive other minor assistance in the course of an adventure.

To activate this talent, spent one action point, roll a d20 and add the character's Private Eye level. The Man sets the DC based on the scope of the favor being requested. The DC ranges from 10 for a simple favor to as high as 30 for formidable, highly dangerous, expensive, or illegal favors. A Private Dick can't take 10 or 20 on this check, nor can he retry the check for the same favor. Favors should help advance the plot of an adventure. A favor that would enable a character to avoid an adventure altogether should always be unavailable to the character, regardless of the result of a favor check.

SNITCHES

When a Private Dick reaches 4th level, and again at 8th level, he gains as a contact, a criminal or other such lowlife, of some importance to the story. This criminal will go out of his way to help the Private Dick in some way, usually by loaning him his services, or the services of his

organization. While the contact is usually a hardened criminal, this ability can be used to have a contact that isn't particularly shady - perhaps a corrupt cop or other low-key bad guy.

PROFILE

By making a Gather Information check (DC 15) when talking to witnesses of a crime, the Private Dick compiles a rough mental picture of the suspect. This mental picture provides a physical description, including distinguishing markings and visible mannerisms. Success makes the profile accurate, at least concerning a particular suspect as seen by witnesses. (For this Gather Information check, no money changes hands.)

The Private Dick can expand the profile by making an Investigate check (DC 15) involving the crime scene or other evidence linked to the suspect. If successful, the Private Dick combines eyewitness accounts with forensic evidence to develop a profile of the suspect's method of operation. This provides a +2 circumstance bonus on any skill checks made to uncover additional evidence or otherwise locate and capture the suspect.

DISCERN LIE

At 7th level, a Private Dick develops the ability to gauge whether another character is telling the truth by reading facial expressions and interpreting body language. The Private Dick must be able to see and hear (but not necessarily understand) the individual under scrutiny.

With a successful Sense Motive check opposed by the subject's Bluff check result or against DC 10 (whichever is greater), the Private Dick can tell whether the subject is deliberately and knowingly speaking a lie. This ability doesn't reveal the truth, uncover unintentional inaccuracies, or necessarily reveal omissions in information.

SIXTH SENSE

At 10th level, Private Dick becomes so attuned at solving mysteries that he finds a way to put two and two together and rarely misses a clue. Whenever the Private Dick spends 1 action point to improve the result of a skill check made using certain skills (see below), the Private Dick gets to add an additional 1d6 to the result.

The skills that sixth sense applies to are Gather Information, Investigate, Listen, Research, Search, and Spot.

CHAPTER 5:

SO WHAT'S IT GONNA BE?



You've been given a crash course on Funkitude™, you've been tipped off to The Man's™ secrets on how to bring the posse together and what it takes to keep them going. Now you'll see what type of game The Man can run.

Blaxploitation films came in a wide variety and made forays into almost every genre. There were dramas like *Mahogany* (which starred the ever lovely Diana Ross, and super cool Billy Dee Williams), as well as love stories, westerns, noir, action, and horror.

LIGHTS...CAMERA...BLACTION!!!

When you ask somebody if they've seen a Blaxploitation movie, the first words that usually are spoken are "Yeah, I've seen *Shaft*...he's a mean mutha..!" and the image of the hyper-suave cat by the name of John Shaft laying the smack down on a boatload of bad guys up and down the street immediately comes to mind. But there were others.

Variations of the 'tough, streetwise, everyman hero' filled the screens, but the four who made their lasting mark in black cinema were Richard "Shaft" Roundtree, Fred "The Hammer" Williamson, Jim "Slaughter" Brown and "Black Belt Jones" himself, Jim Kelly. How do two former football players, a karate expert and a male model end up becoming action heroes to their generation? Easy, it's all in the timing.

SHAFTED, HAMMERED, AND SLAUGHTERED... CAN'T A BRUTHA GET A BREAK?!?

Before the 1970's, blacks were viewed onscreen in menial or subservient roles such as train porters, maids, housekeepers, or other 'hired help'. Afterwards, a new light shone in the eyes of the black community. Van Peebles created a hero who stood up and triumphed against the oppression of the white establishment, and the audiences loved it. Pretty soon they were clambering for more, and Hollywood wasn't about to disappoint

them. The mold of the omnipotent black action hero was created in Shaft. Shaft didn't take crap from anyone. You couldn't threaten him because you knew if you tried to he'd wind up throwing you out of a window, and he'd look damn cool while he was doing it. John Shaft appealed to so many people, whites and blacks alike, because he was believable. Sure, it seemed like he could leap tall buildings in a single bound, but he came from a place that the audience could identify with: the 'hood. Shaft was a black man, a black hero, and because of that he commanded the respect of the black community, which he got in abundance.

Taking his cue from the success of Shaft, Fred Williamson, the Sylvester Stallone of Blaxploitation, made his mark in Black Caesar. Williamson, a former defensive back for the San Francisco 49ers, played a gangster in this homage to the old MGM flicks of the 30's, and he did a damn fine job doing it. "The Hammer" (a nick-name he garnered as a thug on the streets of Chicago in his wayward youth) was the real life epitome of an action hero; he had a towering physique, a keen intellect, the hardness of growing up on the streets, and the iron will and determination to get things done. In his movies, Fred Williamson played numerous roles, all of them heroes, and he exuded meanness. Like John Shaft, The Hammer doesn't take crap from anyone, and he's not afraid to tell you so either!

It wasn't long after Fred Williamson hit the screen that another ex-pro football star by the name of Jim Brown (best known at the time for his roles in *The Dirty Dozen*, *100 Rifles* and *Rio Conchos*) was making a name as Slaughter. As the tag line says "It's not only his name, it's his business and sometimes -- his pleasure!" Brown brought to the screen a strong sense of sexuality that hadn't been portrayed by a black person in film. With his good looks and magnetic personality it was no surprise that he achieved as much fame off the gridiron as he did on it. Brown portrayed a former Green Beret by the name of Captain Slaughter, who is out for revenge for the bombing death of his parents. Brown, as it turned out, made a convincing jive-talking leading man, a role that would be reprised in the sequel *Slaughter's Big Rip Off*.

No matter who the star was, whether male or female, the fact remains that during the 70's some great Blaxploitation action movies were made, like *That Man Bolt* or *One Down, Two to Go*. While

they lacked the blockbuster budgets of today's action movies, they more than made up for it with the quality of their actors. The violence the films contained was raw, more graphic, and to some extent more realistic than their modern day counterparts. Studio executives thought they could capture the elements of both the black action movies as well as the martial arts flicks and produce a formula for success. They were right. The fans turned out in droves to see the new Studio-backed films. It looked like they had another hit on their hands.

EVERYBODY WAS KUNG-FU FIGHTING!

The action-movie genre had a habit of crossing over into several other types of film, most noticeably being the Martial Arts variety. Long before Van Damme, Jim Kelly was chopping and throwing kicks as he waded through bad guys. The time period was different, but the message was still the same: You mess with the best; you go home in a body bag. We silently cheer when the hero has had enough talking and takes matters into his own hands. Bruthas and Sistah-girls, like Jim Kelly and Tamara Dobson, kept busy throwing down against the Mob and the Hong Kong Syndicate in such films as *Black Belt Jones*, *Cleopatra Jones and the Casino of Gold*, and *Bare Knuckles*. Black film audiences were thrilled to see 'one of their own' up on the screen performing moves they could only find in the Wuxia films of China.

What is it about action films that make us all want to see them? Is it the non-stop roller coaster ride of excitement? Or is it the fact that the heroes are doing something that most of us only dream about? Heroes in movies are defined by circumstance, not by choice. They right wrongs, avenge those who have lost greatly, and protect the innocent from the darker side of human nature. Whether it's a shoot-out against terrorists in the middle of high-rise office buildings or just a plain, old fashioned ass whuppin' in the middle of downtown Harlem, the action-movie hero has thrilled and entertained us for years, providing a brief escape in our lives where the good guys always win.

GETTIN' A PIECE OF THE ACTION

Action and adventure go hand in hand with the plots in role-playing scenarios. That's what gamers live for and the main reason they play: the thrill of doing something out of the ordinary and being a hero. From outlandish car chases through the winding streets of London to narrow escapes from the Ton Ton Macoute, the scenarios invented by The Man should keep the posse on the edge of their seats. Action movies are fast paced, giving little time for the audience to catch their breath before plunging headlong into danger once again. That's the way your game should be run, with rapid-fire precision and plot twists that keep the posse on their toes while they wait for the other shoe to drop.

When the action slows down you begin to lose the interest of the posse, so keep the flow constant. Don't hammer them from one firefight to the next; break it up into small vignettes of chase scenes, daring rescue attempts, shoot-outs and impossible feats. Break up combats into sections, providing a variety of role-playing opportunities, instead of herding the posse from one gun battle to the next. Utilize roleplaying scenes as a bridge connecting the action together.

As The Man you must ask yourself why your posse stays together. Are they a group of highly paid mercenaries working on the shadowy side of the law, helping out those in need during times of trouble? Or are they a crack team of commandoes, part of a covert operations force dealing with worldwide terrorism? Maybe they all share an enemy, someone who ruined their lives or the lives of loved ones. Nothing gels a team quicker than a common enemy, nor keeps one together longer if he/she/it keeps eluding their brand of justice. Whatever the case may be, making it plausible helps keep the game going, while creating a rich background for all the characters to enjoy.

As you set the pacing and reason for your game there's also one other thing you can utilize to your advantage when building your action oriented game; setting. The setting is one of the most important tools for setting the mood and tone of your adventure. From the heights of Tibetan mountaintops to the depths of the Seven Seas, as long as you capture the environment in detail, your posse can be swept away in it. Sure, most Blaxploitation movies took place in the mean streets of New York city, but why not make it *your* New York city? Fill it with spots that you create. Not just Pop's Liquor Store or JJ's Shoeshine

Parlor; entire boroughs can be brought to life from your imagination. The city can be just as exciting as the middle of the Amazon. In a way, they're both jungles. Keep these things in mind and the action for your Solid! game will be crazy, baby!

FUNK SOUL BLOOD BROTHERS

With the Blaxploitation 'movement' underway, the film studios started looking for other genres to produce, genres that black audiences hadn't seen before. The idea of an African American version of the Universal monster movie classic *Dracula* seems like it was discussed over a few too many martini lunches at AIP (American International Pictures), but fear not my funky children of the night, William Crain's *Blacula* was soon put to print and out on the big screen. The late, great Shakespearian actor, William Marshall, was working on Broadway when he turned his sights on Hollywood. Soon after the move he was cast to play the title role of the ill-fated Prince Manuwalde, who would later become Count Dracula's blood brother for real. The movie tried hard to capture the horror aspects of the original Universal picture, but unfortunately failed. It did give rise to a sequel however; *Scream, Blacula, Scream*, the better of the two movies. Marshall once again reprised his role as the African Prince-turned-vampire Manuwalde, only this time everyone's favorite ass kickin' hot momma, Pam Grier, joins him. Not as a blood sucking Sistah-girl of the night, oh no. Grier sports an Afro that would make Jim Kelly envious as she quests to send *Blacula* back to hell. Audiences enjoyed the two films, seeing as how until that point, the only portrayal of black people in a horror film were for comedy relief - at best.

With the success of *Blacula* and *Scream, Blacula, Scream* the studios once again looked to the past for inspiration. Taking a page from Universal's book they came up with *Blackenstein* in 1973. Universal's classic horror films had already been revisited by England's Hammer studios, but this version was designed to appeal to black audiences, although it too missed its mark. The Frankenstein theme had played itself out years earlier and no one was willing to buy into a homicidal Vietnam vet with grafted legs that stumbled around choking people. A series of follow-up films like *Dr. Black and Mr. Hyde*, *Ganja and Hess*, *Sugar Hill*, *Abby*, and *The House on Skull Mountain* trying to cash in on the 'horror' market the Hammer films seemed to be cornering. Of these pictures, *Ganja and Hess* received awards

at the Cannes Film Festival in 1975 for its artistic view of vampirism. The film is indeed done tastefully, a rare treat from the camp that its predecessor *Blacula* was filled with. It blends the concepts of damnation and salvation as the main character, Dr. Hess (played by Duane Jones, of *Night of the Living Dead* fame), copes with addiction in a world gone surreal.

A good horror story possesses the ability to take the commonplace and turn it into pure terror, the prime example being Stephen King. Horror movies are meant to frighten, even repulse their audience as they present a seemingly omnipotent menace that is (we hope) defeated by the end of the film. Just as there are several different types of horror, from the psychological to the obvious, each having its own blend of primal terror that the director draws upon to bring the film to life, the same should be done for your game. The best way to inflict fear upon the crowd is to strike a resounding chord from deep within the individual. To

touch a hidden part of themselves that they keep locked away from the outside world, to strip away the defenses that are carefully constructed on a daily basis. A good example is arachnophobia. If there is one thing everyone seems to be afraid of, it's spiders. Creepy, crawly, get-in-your-hair kind of critters that you think you've gotten rid of, only to find that they've stuck around and are on your skin! Everyone's heard of the urban myth where

the girl had a spider lay eggs in her ear and then, weeks later hundreds of baby spiders come oozing out. Gives you a shudder, doesn't it? If you can capture the image of that simple urban myth and turn it inward towards your players, then you can run an awesome horror game for *Solid!*

Sometimes the horror needn't lie within the mythical, or supernatural, realm; often it's harbored deep within a human soul, just waiting to be released. The greatest monsters aren't those of

fiction, they live normal, everyday lives in neighborhoods all over the world. Every so often their evil is unmasked, but in most cases it's not. While we're not going to go into what it is that drives humanity to do darker deeds, we can discuss how you can incorporate the evil that man does into your game.

THINGS TO KEEP IN MIND

The following are a few simple things to help you formulate your *Solid!* game so that it can carry a horror 'feel' to it.

#1: The horror genre is divided into three dis-

tinct categories: Supernatural, Mythological, and Psychological.

Most of the horror films of the Blaxploitation genre were Universal remakes, but all three subcategories were touched upon. "Sugar Hill" is a classic example of a supernatural thriller: a woman seeks to avenge her slain fiancé by summoning a horde of zombies to slaughter the mob that killed him. "Abby", in turn, was Blaxploitation's answer to



"The Exorcist"; a Nigerian sex god out for revenge possesses a woman. Just as all three elements of horror were employed at one point or another, TMs must decide which direction their games will take. Is the posse a bunch of Psychology students who have just graduated and are touring mental health facilities for a hopeful internship? Are there hidden secrets that are kept deep within the 13th floor of the building? Only The Man knows for sure, and he ain't telling - until it's too late. But then again, insane screams aren't really 'telling', are they?

#2: The subject matter should be discussed with the posse before game play begins.

There are many ways The Man can wreak havoc in a horror-based Solid! game and sometimes mature subjects arise at some point. Before doing so, find out from your posse what their limitations are, and what they are willing to accept within the game.

#3: Always remember to build suspense and keep them guessing.

The one thing that keeps the ball rolling in the horror genre is fear of the unknown. People like to be prepared for any eventuality, if you take that away from your posse, then half your work is done. Keep the group speculating on where the next big fright is coming from, but try not to overwhelm them with a multitude of horrific events all at once. The responsibility of being The Man requires drawing your posse out of their usual languid performances into your world where anything can happen. As the plot is defined, and the monster(s) are unveiled, the best thing you can do is make the posse wonder about where the creature came from. It's a no-brainer if you run a game based on the Universal classic *The Mummy*, but what about John Carpenter's *The Thing*? Unexplainable horrors that defy description always found a place with audiences, so why not borrow a trick or two from your favorite cult horror classic and surprise your posse with it?

"STAYIN' ALIVE: THE UNOFFICIAL GUIDE TO THE LAWS OF THE STREET"

*-as told by Mookie Jackson, numbers runner
for the Bumper Rawlins mob.*

When you're out on the street trying to earn a livin' you do anything you have to in order to survive, even if it means you hafta pop a cap in somebody's ass just to get yourself straight. So when some big, greaser lookin' muthf#\$%er hands you a crumpled paper bag, then stuffs a fistful of bread in yo' pocket, you don't ask questions...you just do. That's Rule #1:

"THOSE THAT HAVE, MAKE THE RULES"

Shitty, I know, but I ain't about to get wacked for refusing such a generous offer, dig what I'm sayin'? Besides, hustlers don't call showdowns anyhow. So I stay alive, I run my game on people and I pick up a few bones every now and then, if it ain't me it's someone else, dig?

Young bruthas like yo'self think that bein' hard and havin' a swingin' dick is all it takes to be in the game. When you're lying out on the street, bleedin' haff ta death, then I'll laugh atcher ass. Hard don't mean shit if you not know dime one about where you are, where you been, or where you will be.

If you do start thinkin' with the smaller head, then make sure you follow this next rule :

"DON'T WRITE A CHECK YO' ASS CAN'T CASH."

Which means - You may think you a badass, but my pops always told me there's always somebody bigger, meaner, and uglier that don't care about whether you live or die. Some fights is best walked away from. You'll learn after gettin' yo' ass beat down once or twice, after that you can pick and choose who you can beat and who you can't.

Last one before I slide out...

"DON'T FALL FOR NO OKIE DOKE"

Which means, everyone's always out fo' something, there ain't shit fo' free in this world. Never turn yo' back on no one, and be careful of set-ups. Trust yo' A.B.C and bloods, but that's it. Once you get in with a posse, make sure you watch their back, and them's watch yours.

That's it for me junior....you got a fin I can borrow 'til next week?

DON'T FEAR THE REAPER, BABY

What is it about horror movies that fascinates us so? Like horrendous accidents on the freeway, no one wants to see them, yet we can't seem to look away while passing the wreck. Is it because humanity has a predilection to see good pitted against evil, in a never-ending struggle that draws parallels to our lives?

Too deep a question for a funk soul brutha to ponder at this time, but we enjoy getting the hell scared out of us. If we don't, then why do we flock to the movies or grab the next Dean Koontz novel? Early in our childhood we learn to overcome our fears; alone in the dark in our beds, huddled beneath our covers, listening to every creak and groan within our house imagining that the Boogey Man was stalking us, or the irrational dreams of going to school dressed only in our underwear. Fear is what drives us to excel, or in some cases, to failure. It is the Great Motivator and Equalizer, and often we use RPGs as a source to combat those fears, for as the saying goes "The only thing we have to fear, is Fear itself!"

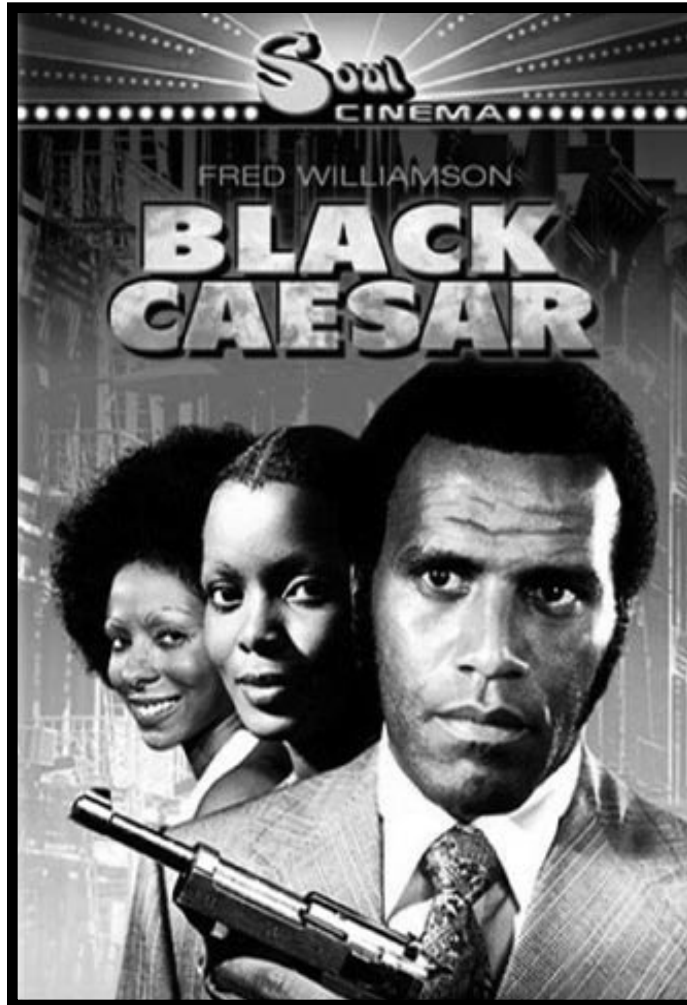
In the recent past, the horror-based role-playing game market fell into the dark, gothic fight against becoming what you fear the most, a monster; or the traditional hopeless situation as you battled against 'things man was not meant to know about'. In *Solid!* we hope that the horror genre provides the posse, as well as *The Man*, a brief outlook on how to incorporate the elements presented here to make their game memorable.

TOP OF THE WORLD, MUTHAFX#ER!!

One of the greatest features of the Blaxploitation genre was the crime drama. Films like *Across 110th Street* and *Black Caesar* paid homage to the gangster movies of the 30's and 40's, classics like *Little Caesar*, *Public Enemy* and *Scarface* were sources of inspiration for the fledgling Black cinema.

The search was on as studio executives began revisiting the older films and revamping them for black audiences. Soon the box offices were filled to capacity. In some regards the action movie and crime drama often crossed paths (like they did in *Shaft*), as they both shared and utilized the elements that made each genre popular. Unlike the action film, the division of good vs. evil was sometimes blurred in crime dramas. The filmmakers decided to create a world in which the view was somewhat cynical and jaded, where the dark, urban grittiness was real and the heroes weren't the bright and shiny paragons of virtue that everyone was used to seeing.

Like the gangster films before them, Blaxploitation crime movies dealt largely with the underworld elements, going further into detail than their predecessors ever could. Film styles were changing and the noir style that captured classics like *The Maltese Falcon* or *White Heat* was out of place during the '70's. Gone were the days of the melancholy, brooding hoodlum trying to survive, that figure was replaced with the revenge-minded criminal trying to stake out his piece of the action, killing anyone and everyone who got in his path.



Where the hard-boiled detectives like Sam Spade or Mike Hammer once walked, now characters with colorful monikers like Coffin Ed Johnson and Gravedigger Jones prowled, looking to lay the smack down on those deserving their fate. The heroic figures of the Blaxploitation crime dramas were part of the environment that surrounded them, often tempered by a skewed sense of morality, where the unspoken 'Law of the Street' dictated their actions and lives.

CRIMES AND PUNISHMENTS

Blaxploitation films often portrayed the street life as 'living large', where having a stable of ho's and pushing drugs was one of the only ways to get on top. But what does it take to run a game in a world like that? First of all you have to do away with the rules of morality that you're familiar with, because they usually don't apply out on the streets in the world of Harlem noir.

As *The Man* you must develop a sense of understanding, not only of the environment of your setting, but also the players that are going to participate in the game. It's very easy for you to be at odds in a crime drama, especially if your posse is playing members from rival mobs. All you need to do is work them all into the setting.

Your posse should be part of the integral make up of the environment, meaning that they are part of what makes the setting work, and what helps bring it to life. The atmosphere should be as familiar to them as it is to you, with every nook and cranny known so that, when playing, it can be utilized to enhance the imagination of the players. One of the easiest ways to do this is by setting the game in a well-known location that has enormous amounts of research material available for it. City maps are an invaluable tool for plotting out your story, they help you keep track of locals that are visited throughout the course of the game.

Once you have the feel and tone of the setting down, it shouldn't be too difficult for the posse to gel, despite any differences they might have in character. The hardest part about the crime drama genre is getting the feel exactly right. Taking a tip from other genres like noir, for example, you can identify the setting by painting a realistic portrait of the atmosphere as you utilize what was discussed in the earlier paragraph to set your game. By defining the characters in detail you can begin to incorporate them into the world around them. Are the characters just regular people, working a 9-5 job? Or is there something darker hidden away

behind those haunted, bloodshot eyes? Do they carry nondescript packages to nondescript places in exchange for a roll of Benjamin's because they're forced to, or because they want to?

The fine line between black and white is often mired in rich shades of gray in the crime drama genre. Good people unknowingly or unwittingly do bad things; it doesn't make them morally ambiguous, just negligent. If a dockworker works his shift Monday through Friday for minimal pay, but happens to carry a plain, brown paper parcel to a particular address every Saturday night for \$1000, is he a criminal? He has no idea what's in the package; he's just interested in the money, right?

The same can be said for the streets of Solid!

Here you have a group of people (the posse) who are part of the neighborhood. They see the goings-on of the criminal activities that plague the streets night after night, they may even be a part of the 'problem'. What happens when they decide that enough is enough and take it upon themselves to clean up the neighborhood, bust the heads of hustlers, pimps, junkies, and criminals? Doesn't that make them part of the problem now too?

One element of the crime drama genre is the notion that anyone can be redeemed, even the lowest of the low like Youngblood Priest in *Superfly*. The story of rising up from the depths to achieve redemption and empowerment is as old as time itself, and fits well within the parameters of the Blaxploitation genre. That is after all, what the genre started out as in the first place. The story should be compelling, full of seemingly impossible obstacles to overcome, just like they are in novels and cinema. The good guys should always be good, but they should also have keener insight into the world around them so going forward they grow and develop, just as we do in real life.

Presented here are only a few of the genres that Blaxploitation has to offer. There are still others yet to be touched upon. Take time to get acquainted with the movies to see where you want to take your Solid! game. Movies help us define our society, they are reflections of who we are and where we've been. Films like *Shaft*, *Superfly*, and *Ganja and Hess* enable us to look back at a period when equality could only be found on the silver screen, and assists us in ensuring that as we go forward, humanity learns more about itself.

CHAPTER 6:

ONE FOR THE ROAD



You didn't think we'd let you cats and kittens off without giving you a sample campaign to run, did you? Shame on you! This chapter presents a basic outline that you can flesh out and expand to fit your idea of Solid! We've also included a couple of new Prestige Classes for use in your game.

In the following, we've included the basic genres discussed in Chapter 5. This gives you a mix between Blaction!, Horror, and Crime Drama, all melded together in one unique setting. Take what you want from it, leave the rest, and enjoy!

NOCTURNES

The investigation wasn't going well at all. Three nights running they found several bodies in the Remington projects and now, arriving from the lab, Denzel found the newest scene was a total mess. 'No telling how many people already trampled through the area.' he thought sourly, watching the police deal with the media and onlookers. With case in hand he flashed his

badge at the young cop that guarded the entry to the dilapidated complex.

"Wassup Crosse, they call you in on this?" the rookie beamed. Johnson was a good kid, but new to the streets. Crosse hoped that he had the stones to survive; the city needed more cops like him. He offered a slight smile and nodded to him.

"Anyone else inside?" he questioned, his easy demeanor instantly changing into 'work' mode.

"Naw, Ferengetti is the lead detective on this and he's over there giving a statement to the press, trying to make himself look good." Johnson replied, jerking his thumb to indicate where the press mob had gathered around a heavyset plainclothes cop in a rumpled suit. Shaking his head in disgust, Crosse made his way into the building and after a few wrong turns, came upon the marker tape that screamed "CRIME SCENE-DO NOT CROSS". Chuckling softly he ducked under the line, making his way through the darkened room over to where the victim-or what was left of her--lay. He set his case down and crouched, taking in the surroundings. His lean

frame was poised over the mutilated corpse, and as he turned his head slightly to get a better look at the body he caught sight of a pair of stocking clad legs as they entered the burned out living room of the derelict apartment. The police cars flashed outside the window and provided the only available light for the area. Unfortunately it made identifying the body a bit difficult for Denzel and he fished around in his work case for a light. His eyes narrowed at the thought of an intruder and waved her off. 'No sense contaminating the crime scene any further' he thought.

The woman stopped abruptly when she saw him beckon for her to leave, then disregarded his actions and proceeded forward.

"You'd better have damn good reason why you're here, in the middle of my investigation." He remarked, his soft tone was filled with irritation as he turned back to view the dead body once again.

The elegantly dressed woman hiked up her skirt a bit and knelt beside him, which earned her several points in his book, and took in the grisly picture. A young woman's body lay broken in several different directions; the limbs were disjointed and twisted at impossible angles. From the face down to the pelvis it looked as though someone or some...thing had torn off the flesh, stripping it away in one, long yank.

"I heard you were working the vic and decided to come see the Great Denzel Crosse in action with my own eyes, instead of relying on the reports of others." Her voice was like smoke on silk, sultry in its delivery with a hint of playfulness thrown in for good measure.

"TM." He replied under his breath as he continued to stare into the hollow sockets of what remained of the deceased's eyes, and then sighed heavily. He rose from his crouch to face the woman, his dark features showing no trace of the mirth that the woman apparently felt.

"What?"

"You said, quote, The Great Denzel Crosse, end quote. You must remember to add the 'Trade Mark' when you say that."

She opened her mouth to reply and he shook his head, holding up his hand.

"Listen Joanne," he remarked in his usual low, soft-spoken growl, "you lost the right to 'visit' a long time ago when you quit the force to go work for that damn Foundation of yours. Why don't you leave this to people who actually give

a rat's ass about what they're doing?" He didn't hide the rancor in his voice one iota and almost felt ashamed he had said those things to her.

Stiffly she ascended to meet his gaze evenly, her own face a mask of ebony perfection. A slight, impersonal smile played at the corner of her mouth as she replied.

"Don't mistake what I do for lack of dedication. There are some of us that receive a higher calling than working dead end cases."

She looked back down at the corpse and shook her head. "Besides, " she added, "just how far do you think you're going to get with this case before they tell you to 'file it away' as being unsolved? After all it's just another hooker that got herself hacked up in some abandoned apartment building."

The same disgust that filled his tone earlier now consumed hers and the fire in Joanne's eyes dared him to contradict her. Both glared at one another for a few moments, neither person willing to give any ground in what seemed to be a long-standing argument between them. Finally Denzel relented with a weary sigh and a shake of his head. It wasn't worth getting into a shouting match with her, especially not while he was working. He slipped on a pair of latex gloves and knelt to pick at something lodged in the dead woman's rib cage. After a few moments he freed it and held it up against the light to better examine it.

"Find something?" Joanne inquired, taking a step forward to get a closer look at the object.

"Give me a second, let me get some light."

Producing his mini-maglight from inside his jacket pocket he flicked it on, instantly regretting his action. Along the only intact wall left in the living room there, hunched over in the receding darkness, was a figure dressed in the remains of tattered flesh all sewn together. Barbed chains decorated its body, running the length of its sinewy arms, across its chest and hung along its midriff. It turned and opened its maw to reveal hundreds of needle like teeth, seemingly in a mockery of a smile.

"Think...I...found...something." Denzel remarked softly, easing his hand down slowly to where he kept his Glock 17 as Joanne frantically began speed-dialing her cell phone.

SUMMARY

Combination Horror, Crime Drama, and Blaction! The heroes are part of a secret group that protects the world against the Forces of Evil.

THE 4-1-1

Nocturnes is a campaign setting along the same lines as *Fallen*, *Sixth Sense*, *13 Ghosts*, *Poltergeist the Legacy* and *CSI: Crime Scene Investigations*, among a host of others. In this setting the supernatural is real, although normal human beings are unaware of it. A secret society known only as the Foundation exists to combat the malicious Evil seeking to possess humanity and turn the world into its slave. Day by day (and night by night) it grows increasingly harder for the Foundation to battle its enemy, for the minions of evil hide in plain sight now and aren't afraid of the daylight. Preying on the weak of will they take over human bodies, trapping their souls, and turning them into hosts for foul creatures from a dark realm referred to by agents of the Foundation as 'OtherWorld.' It is virtually impossible to tell them apart from normal human beings until it's too late.

Carriers, as they are called, hunt in reclusive areas, generally in the middle of inner city slums, where disappearing bodies are an everyday occurrence. The Carrier uses a human body until the life force contained within is used up. Then it leaps into another body, continuing its covert mission, jumping from host to host, leaving a trail of withered husks in its wake. The Foundation walks a precarious edge as they try to maintain their secrecy. To maintain a level of trust, the enclave submits members of the Foundation to ritualistic 'cleansings' after every mission, ensuring no one becomes infected.

Members of the Foundation have some sort of useful skill, ability, or influence that makes them a valuable part of the group. Although few in number - less than 5000 world-wide members - they take their charge very seriously, each committing their life to the Cause. Recruitment is part of their daily tasks; you never know where you might find the next potential agent, or what kind of trouble they bring with them. Through any means necessary, the Foundation holds back the onslaught of evil as it makes its way into our world, taking any form it chooses in its mad quest for global domination.

THE POSSE

Heroes in the Nocturnes setting come from all walks of life, from the homeless guy living in the gutter, to the corporate executive in a Penthouse. At some point in their lives, all Foundation agents have borne witness to what is really going on in the world, and this experience binds them together. They've either seen a Carrier exchanging hosts or were party to a confrontation between the Foundation and its enemy. For whatever reason, they opened their eyes and can not return to the normal lives they once led.

As the rising threat of invasion seems centered on the projects in larger metropolitan areas, it is the street community that suffers most, but the 'powers that be' turn a blind eye to the problem, allowing Evil to further its ambitious goals.

The heroes are a part of the environment; they know the streets and what happens on them. Since the city officials can't seem to do anything about it and the police aren't willing to help, it falls into their hands to keep the community (as well as the world) free from the spreading malignancy. There's only one problem; if they go to the media, they get locked away for being crazy, same problem with the police. The only thing they can do is wage a clandestine war against the Carriers and try to uncover the reason behind the invasion.

Abandoned, burned out buildings in desolate projects and run down slums are the Foundation's battlefield. Spectral entities launch assaults against the willpower of humanity in a nonstop sortie to overtake the human race for an as yet unknown purpose. Heroes rise up in opposition to this threat, saying "No more will the righteous be mistreated nor the souls of man fall victim to the evil that lies outside of sight." They take arms against their foe in a desperate fight to save Humanity from itself. Their covert struggle continues from day to day, as long as the fires of dedication burn in their eyes. The clarion call goes out, and the search is on for new recruits to join in the battle, to help make a difference and turn the tide in humanity's favor.

THE REAL DEAL

There is a place that lies just outside our peripheral vision. A realm that holds both fear and fascination, for within it are answers to secrets that have been kept hidden from mortal ken for eons. Within those answers lies the truth; it is pure in its singularity this truth, because it tells about reality and how we've been led to believe, since creation, that we are the first. This is the lie we're told to protect us. The truth is that we, humanity, were not the initial ones to inhabit this Earth. Instead, we are the meek the scriptorium speaks of, squandering our inheritance on selfish gain. There are Others that watch us, whispering from the velveteen pall separating their world from ours. Their incessant temptation of our will in order to gain access to the physical realm once again is the battle that all of mankind fights daily, without even knowing it.

Through deceit, cunning, and treachery the Others found their way into positions of power. It is now impossible to tell them apart from the rest of humanity. They hide in plain sight, infesting a person of weak will and sustaining themselves off the host body's soul. Once inside, the true battle begins, because the Carrier now possesses the knowledge of our world, combined with theirs. They have a limited amount of time in the host body before The Change starts to occur. The Change is the melding of the human flesh of the host body with the malignant ethereal energy of the Other. Once this occurs there is no returning to human form. Most bodies cannot endure the stress of the Change and will turn on themselves, eventually exploding. This drives the Carrier to quickly find another host to inhabit, and begin the process again. For every body they possess, the sum of their knowledge goes with them, thereby making some Carriers inhumanly lethal with their combined amassed skills.

Leeching off the life force drains the host body as well, prompting the Others to seek out a new person. Once they depart the original host they leave behind the remains of an emaciated shell as the Carrier hops into its next victim.

Thankfully there are people that know the truth and are willing to fight back. One such group is the Foundation. They've sworn to protect the world from the Others. They seek others of their kind that possess the gift of understanding reality, and are willing to dedicate themselves to fighting the good fight. In a world where crime, corruption, rape and murder are a commonplace

occurrence, it's no wonder the physical realm is ripe for plucking. The questions remain of how the Others came to be, and why they do the things they do. The Truth lies out there, and the Foundation means to uncover it.

A WORLD WITHIN WORLDS

Nocturnes is based on our reality, but with a twist. Ghosts, specters, and creatures that mankind was not meant to know about all exist just beyond our perceptions and are making themselves known now in the modern day.

The truth of the matter is, they live on a plane of reality that coincides with ours, sometimes overlapping the Prime Material Plane (PMP), which gives rise to ghosts and makes television shows like Crossing Over, reality.

TV's, cell phones, computers, all of our technology is part of the world of Nocturnes. So are ectometers, phase goggles, disruption rifles and soul traps. This technology is not well known or readily available, mind you, they are part of the arsenal that the members of the Foundation can call upon in times of need.

No one knows how long the Others have been crossing over into the PMP. Only in the past 25 years have the events been noticed. Some researchers working within the Foundation, as well as external allies, hypothesize that there has been an increased influx since the dawning of the new millennium, but no one is sure what it means. The Others remain a mystery as the Foundation continues its struggle to unlock the secrets that lay hidden on the other side.

CALLING FOR BLACK UP

The Foundation isn't the only organization combating the threat the Others represent. Quite often these groups assist the Foundation, with both parties benefiting from their partnership. One such group that is a staunch ally of the Foundation is a group of renegade scientists known as the Plutarch.

THE TOOLS OF THE TRADE

PHASE GOGGLES

Simplistic in design, the phase goggle contains a series of multi-faceted kirlian lenses allowing members of the Foundation to pick up the ethereal resonance present whenever a spirit manifests. By cycling through the combination of lenses and settings, the agent can attune them to the right frequency. For game purposes phase goggles grant the wearer the True Seeing F/X Ability.

ECTOMETERS

Foundation researcher Abraham Jupiter combined magnetism, frequency harmonics and ethereal vibration in a device which uses the three separate needles to home in on otherworldly beings. The Ectometer is about the size of a PDA and comes equipped with a lighted display that alerts the user to the proximity of supernatural forces. For game purposes, ectometers use the Detect Magical Aura F/X Ability.

SOUL CAGES

In addition to the Ectometer, Abraham Jupiter also developed a 10-foot square containment device made of silver impregnated safety glass. The apparatus, which he termed a "soul cage", opens on one end. Jupiter realized that spirits lack mass, which means they must be contained using the right mixture of harmonic frequencies. Each soul cage is hand made and custom crafted by a team of specialists familiar with the containment of the Others. Calling themselves the Plutarch, after the Roman god Pluto, they request that a month's preparation time be given to them by the Foundation in order to customize a particular cage for the specific quarry. For game purposes, soul cages use the Hold Monster F/X Ability.

DISRUPTION RIFLE

The Disruption Rifle, AKA the "Ghost gun," uses a series of highly charged electrical particles to upset the link a Carrier has with the corporeal world. Developed during the early part of the 21st century by members of the Plutarch, they made prototypes based on the theories of magnetism, harmonic manipulation and electrical conductivity in the surrounding atmosphere. Once triggered, the Disruption Rifle gathers energy from the atmosphere, condensing it into the rear of the gun's barrel. Once the appropriate energy level is reached, a burst of magnetic energy propels it forward, hurtling it at its target, causing the entity to break apart as its ethereal energy is disrupted. This effect can last for only a few minutes, allowing containment, or can

be permanent, destroying the creature. There are variable power settings to ensure either result, as well as controls for small, medium, and large creatures. The Disruption Rifle may be fired a maximum of eight times before the battery, carried in a backpack holder, needs recharging. Recharging time is 24 hours.

Exotic Weapon Proficiency [Disruption Rifle]

DMG: 2D20

CRIT --

DMG TYPE: Electricity

RANGE: 30'

ROF: 1

CHARGES: 8

SIZE: Large

WEIGHT: 35 lbs

PURCHASE DC: N/A

While technology and equipment can provide a much-needed edge in the fight against the Others, hard work, guts, and determination are the main tools utilized to carry out this battle. Multiple firearms make no difference if you aren't intelligent enough to investigate and analyze the situation presented before you. It makes for a quick case and a short life, as many a veteran Foundation member can attest to. Too often new recruits rely on their ability to shoot their way out of a situation when they panic, which is why they will frequently be paired up with a old hand that can show them the ropes.

Brains, not brawn, are the determining factor for continued survival out on the streets.

THE PLUTARCH

Named after the Roman god Pluto, this rag-tag collection of scientists are the proven leaders in the field of Necrology. Masters of magnetism, electricity, physics, psychology, parapsychology and more, they band together seeking the answer to the burning question: Who or what are the Others?

The Plutarch was founded in 1971 by renowned criminal investigator, Isaiah Batiste, working in his home city of New Orleans. Batiste ran across a Carrier in the midst of going through a Change. Steeling his nerves he waited until the creature had fully manifested before unloading his Ithaca shotgun into its malformed head.

Since that time he has traveled the globe in order to find the right people to build the Plutarch into the society it is today. Filled with the most brilliant scientific minds from the African American community, Batiste enlists the aide of those who are willing to view the world 'outside of the box'.

Only its directors know how many members

of the Plutarch there are. One thing is certain however, the combined intellect of the Plutarch is staggering; there is no telling what kind of advances have been made in secrecy.

EVERYONE ELSE

To the outside world, a group like the Foundation appears to be a nonprofit organization helping to rebuild the ethnic communities that fell to the war on poverty and drugs. Through their enormous network of contacts they established ties within various law enforcement facilities all across the United States and Europe. They are looked upon as a humanitarian league, which aids their disguise and allows access to places where they would normally be kept out. The Foundation provides counseling to those in need, free of charge, as part of their ongoing information gathering on the Others.

RESOURCES

The Foundation isn't supplied by a never-ending reserve of money, nor are they part of a governmental operations group that can call for strike-force back-up at any moment. They are instead a network of men and women who can call upon their most valuable resource: each other.

Initially the Foundation was started by a group who had each experienced a meeting with one of the Others. They shared their horrifying story with each other and soon the enclave was born. Because the operation was so small they had to rely solely on their own wits and income. As the operation grew and more contacts were made, the funding grew as well.

As a whole the Foundation is a cabal, run in secret, with little or no financing from outside sources. They don't possess high tech gadgetry, except for those rare occasions when the Plutarch loans its technology. They rely on relationships within the Foundation, for information is their strongest weapon. They rely also on their vast skills. The greatest strength of the Foundation lies within its associates, for each relies on the other for survival.

ADVENTURE HOOKS

In the Nocturnes adventure, fighting against the forces of the Others is the main thing. Below are just a few ideas to help you get the ball rolling.

SEVEN

In the middle of Harlem there lies a community center. It provides the young boys and girls a safe haven from the strife of the inner city and a refuge from the horrors of the streets. Lately the drug lords have made advances on the center, threatening the owner to close up and move, otherwise something 'bad' would happen to her.

Scraping together enough money she sets out to hire one of the main PCs who grew up in the neighborhood. She can't offer much in the way of recompense and pleads to their sense of morality. An urban twist on the movie *The Magnificent Seven*, it is up to the PCs to set things right and combat the hidden evil that lies in wait on the streets of Harlem. If they don't do it, no one else will.

THE EVIL IS IN THE EYE

After the discovery of an Egyptian tomb in Africa, the artifacts found there made their way to America. With them came history and curses. The Eye of SetPen-Re is a rare blue diamond from the deepest regions of Africa's mines. The Eye is rumored to have power over mortal men, powers of corruption. Somehow the Eye made its way into the upper society of New York, and now the entire Underworld is trying to nab it! Its up to the PCs to unravel the mystery before the artifact winds up in the hands of the Mob, and inevitably in the clutches of the Others

BLACK THE RIPPER

Hookers are winding up dead in a bizarre re-enactment of the nefarious "Ripper" case of Whitechapel, only this time the killer doesn't intend on stopping! Fingers are pointed all around, and Harlem is in a state of constant paranoia. The PCs must stalk the most dangerous prey, and uncover the Ripper's identity before it's too late!

SAMPLE "OTHER" SKINWALKER

Skinwalkers are "Others" who delight in spreading misery and woe. They prefer to change hosts often, allowing them a "human" look for as long as possible.

Skinwalkers have the following traits:

All-Around Vision (Ex): A Skinwalker can see in all directions at once. Because of this, it gains a +4 species bonus on Search and Spot checks, and it cannot be flanked.

Blood Drink (Ex): A Skinwalker can drink the blood of a grabbed victim with a successful grapple check. This attack deals 2d4 points of Constitution damage.

Improved Grab (Ex): If a Skinwalker hits an opponent that is its own size or smaller with a tentacle rake attack, it deals normal damage and attempts to start a grapple as a free action without provoking an attack of opportunity. If it successfully grapples, it can use its blood drink ability in the same round. Thereafter, each successful grapple check automatically deals tentacle rake damage and blood drink damage.

Vermin Traits: A Skinwalker is immune to all mindaffecting effects. It also has darkvision (60-foot range).

Wounding (Ex): Damage resulting from the Skinwalker's tentacle rake attack is a wound that bleeds for an additional 3 points of damage every round thereafter. Multiple wounds result in cumulative blood loss (two successful rake attacks mean blood loss of 6 points per round, and so on). The bleeding can be stopped by a successful Treat Injury check (DC 10) or the application of a cure spell or some other healing spell.

Skinwalker: CR 10; Medium vermin; HD 13d8 +39; hp 97; Mas 16; Init +0; Spd 30 ft., swim 20 ft.; Defense 12, touch 10, flat-footed 12 (+2 natural); BAB +9; Grap +13; Atk +13 melee (1d8+4 plus wounding, tentacle rake); Full Atk +13/+13 melee (1d8+4 plus wounding x2, tentacle rakes); FS 5 ft. by 5 ft.; Reach 5 ft.; SQ All-around vision, blood drink, improved grab, vermin traits, wounding; AL none; SV Fort +11, Ref +4, Will +5; AP 0; Rep +0; Str 18, Dex 11, Con 16, Int —, Wis 13, Cha 7. Skills: Hide +3, Listen +5, Move Silently +5, Search +4, Spot +8, Swim +12. Feats: None. Possessions: Varies Advancement: 14–26 HD (Medium); 27–39 HD (Large).

PRESTiGe CLASSES

THE BAD ASS

The Bad Ass is the shape silhouetted in the light of a flaming wreck, the silent killer intent on delivering justice, whose confidence reigns supreme. Members of this Prestige Class are individuals possessed with supreme luck, and amazing charisma, incredibly competent characters who are at the top of their field.

REQUIREMENTS

To qualify to become a Bad Ass, a character must fulfill the following criteria.

Base Attack Bonus: +7.

Skills: Intimidate: 9 ranks

Feats: Alertness, Combat Expertise, Confident, Great Fortitude, Iron Will, Lightning Reflexes.

Ability: Charisma 15+

CLASS INFORMATION

Hit Die: 1d10

Action Points: 6 + one-half character level, rounded down, every time the character attains a new level in this class.

CLASS SKILLS

The Bad Ass' class skills (and the key ability for each skill) are: Drive (Dex), Gather Information (Cha), Intimidate (Cha), Investigate (Int), Knowledge (behavioral sciences) (Int), Knowledge (streetwise) (Int), Listen (Wis), Profession (Wis), Read/Write Language, Research (Int), Sense Motive (Wis), Speak Language, Search (Int), Spot (Wis).

Skill Points at Each Level: 6 + Int modifier.

CLASS FEATURES

The following features pertain to the Bad Ass prestige class.

ENGINE OF DESTRUCTION

By taking a standard action, any Mook* is instantly killed. Or they can become unconscious or maimed, if you feel like it. They must be within reach of either a melee weapon or ranged weapon. Characters or foes of significance (at the TMs discretion) are immune to this ability. If you have multiple attacks, with a full

round action you can make a number of kills equal to your attacks.

*Important to many facets of the Bad Ass prestige class is the "Mook". Mooks are any character with no real identity, unworthy to be called a foe. Nameless Tools of the Man are mooks, as are random people walking about. Almost all security guards are mooks. If a ToM has a motive or plot point that extends beyond a single scene, he is not a mook.

LORD OF THE DOMAIN

Crowds of Mooks will part to let you pass. Furthermore, they must succeed at a Will save in order to attack you. The DC for this save is 10 plus the number of levels you have in the Bad Ass prestige class. At 9th level you may add your Charisma modifier to the DC.

RECOGNIZE

With a successful Intelligence check (DC 15) you can instantly identify almost anything you have knowledge about. If you have ranks in Driving, you can identify a model of

sports car by the purr of the engine. If you have the Personal Firearms Proficiency feat, you can identify a model of pistol by the sound of the safety releasing. If you have the Knowledge: Popular Culture skill, you know an Armani on sight, etc. At 7th level the DC is lowered to 10.

GHOST

Once initiative has been rolled, and the TM determines that no ToMs are looking directly at you, you are able to move like a ghost, able to appear out of nowhere. By making a full round action, you may move up your normal movement to get anywhere. Into an air-vent, on top of an elevator, beneath a stairway, anywhere - silent and undetected - with no die-roll needed. At 8th level you may move double your movement using the Ghost ability.

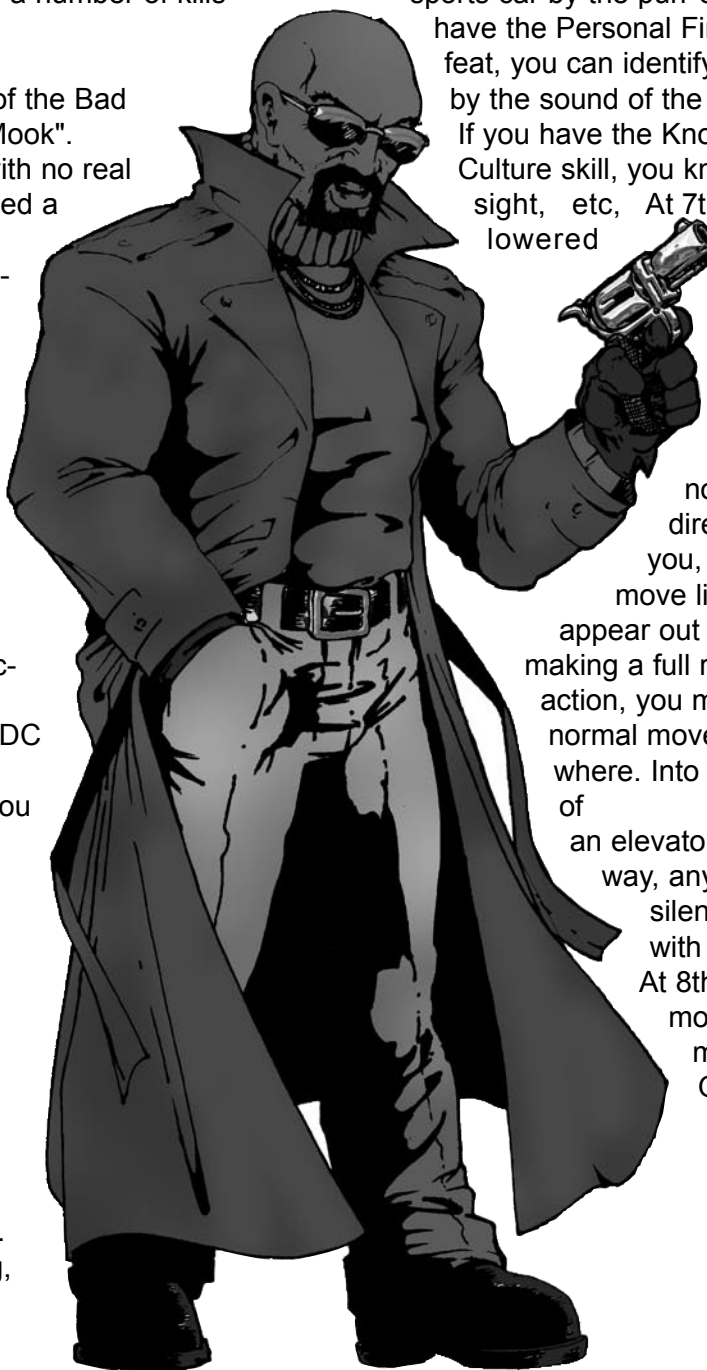


Table: The Bad Ass

Class	Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+1	+1	+1	+1	Engine of Destruction	+1	+1
2nd	+2	+2	+2	+2	Lord of the Domain	+2	+2
3rd	+3	+2	+2	+2	Recognize	+2	+3
4th	+4	+2	+2	+2	Ghost	+3	+4
5th	+5	+3	+3	+3	Awe	+3	+5
6th	+6/+1	+3	+3	+3	Machine God	+4	+6
7th	+7/+2	+4	+4	+4	Recognize	+4	+7
8th	+8/+3	+4	+4	+4	Ghost	+5	+8
9th	+9/+4	+5	+5	+5	Lord of the Domain	+5	+9
10th	+10/+5	+5	+5	+5	Bad Ass	+6	+10

AWE

When you decide to be conspicuous, you are. Crowded rooms will hush slightly when you enter, and people will pay attention. Nobody will forget you.

MACHINE GOD

You have a way with machines. You car may explode, but it will never break down. You may empty your clip into a Mook and have to reload, but it will never jam and maybe even more important, your computer may be booby-trapped with a claymore, but it will never crash. You take great care of your equipment, and it never fails you in any mundane way. This ability however, doesn't protect you from the failures of experimental equipment.

BAD ASS

You can never lose a contested roll with a Mook, and no dice rolls need to be made, you just win. All skill rolls automatically succeed, you will automatically Bluff them, Intimidate them, or get the information you need. You are the ultimate Bad Ass.

CHOSEN MIRACLES KNOWN

Level	0	1	2	3	4	5
1	3	2	-	-	-	-
2	4	2	-	-	-	-
3	4	6	1	-	-	-
4	5	6	2	-	-	-
5	5	4	2	1	-	-
6	6	4	3	2	-	-
7	6	5	3	2	1	-
8	7	5	4	3	2	-
9	7	5	4	4	2	1
10	8	5	5	4	3	2

CHOSEN

Chosen are those Heroes that follow a higher path. They willing give obedience to a higher power in exchange for the ability to perform miracles.

REQUIREMENTS

To qualify to become a Chosen, a character must satisfy the following criteria:

Ability: Wis 12+

Skills: Knowledge (theology): 6 ranks, Diplomacy: 4 ranks, First Aid: 4 ranks

Feats: Trustworthy

CLASS INFORMATION

Abilities: Wisdom is the most important attribute of the Chosen. To cast a spell, the Chosen must have a Wisdom score of 10 + the spell's level. The DC of a saving throw against a Chosen's spell, is equal to 10 + the spell's level + the Chosen's Wisdom modifier.

Hit Die: d6

CLASS SKILLS

The Chosen's class skills (and the key ability for each skill) are: Bluff (Cha), Craft (writing) (Int), Diplomacy (Cha), Knowledge (behavioral sciences, business, civics, current events, popular culture) (Int), Perform (act, stand-up) (Cha), Profession (Wis), Read/_Write Language (none), Research (Int), Sense Motive (Wis), Speak Language (none).

Skill Points at Each Additional Level: 5 + Int modifier

Table: The Chosen

Class	Base	Attack	Fort	Ref	Will	Defense	Reputation
Level	Bonus	Save	Save	Save	Special	Bonus	Bonus
1st	+0	+1	+0	+2	Turn Undead, Spells, Code, Noncombatant Sinning	+0	+2
2nd	+1	+2	+0	+3		+1	+2
3rd	+1	+2	+1	+3		+1	+2
4th	+2	+2	+1	+4		+1	+3
5th	+2	+3	+1	+4		+2	+3
6th	+3	+3	+2	+5		+2	+3
7th	+3	+4	+2	+5		+2	+4
8th	+4	+4	+2	+6		+3	+4
9th	+4	+4	+3	+6		+3	+4
10th	+5	+5	+3	+7		+3	+5

CLASS FEATURES

All of the following are class features of the Chosen:

SPELLS

The Chosen can cast divine spells. The maximum level spell a Chosen can invoke is equal to half his Chosen level rounded up. Not all Chosen are granted the same spells and each Chosen only knows a limited number of spells. This is summarized in the Chosen Miracles Known Table. The Chosen may choose any spells listed in the Acolyte Spell list from Chapter 10 of the D20 Modern Corebook.

CODE OF CONDUCT

A Chosen receives his powers from the forces he has aligned himself with, so he must follow a Code of Conduct based on his religious faith. This means different things to different Chosen, all based on their religious beliefs. A Christian Chosen for instance, must obey the teachings of the Bible, while a Chosen of Kali must follow the Thuggee faith.

You should discuss your character's code with the Game Master prior to playing a Chosen.

NONCOMBATANT

Chosen are not required to fight humans in combat. This is left to the individual Chosen's religious beliefs (see Code of Conduct, above). You must determine your character's stance on this when he achieves his first level as a Chosen. Pacifist Chosen gain a +2 bonus to the Save DC of all of their spells, but may never attack another human with lethal damage (subdual damage is usually okay, unless you decide that this is also contrary to your character's code). They may fight evil creatures without penalty. Should a pacifist ever harm another human, this is considered a sin.

SINNING

A Chosen who sins against his religion loses the ability to call for miracles. The degree of sin determines how long this punishment lasts. A minor infraction such as a Christian Chosen working on a Sunday (preaching and invoking miracles is okay) deprives the character of his abilities for 1d6 hours. A more serious infraction, such as stealing, for Christians (taking things from the enemy

doesn't apply here), or harming others, for those who follow nature oriented religious, causes the Chosen to lose his miracles for 2d6 days. A Chosen, who commits a "mortal" sin such as murder, has fallen from grace. He cannot use any of his divine abilities until he finds a Chosen of the same denomination who is willing to cast break enchantment. The character must then perform a holy quest to redeem himself. The nature of the quest is up to the Game Master, but it should be proportional to the sin, and it should set things right as much as that is possible.

TURN OR REBUKE UNDEAD

A Chosen who has aligned himself with a Good diety has the supernatural ability to turn undead. A Chosen who has aligned herself with an evil diety can rebuke such creatures.

A Chosen may attempt to turn or rebuke undead a number of times per day equal to three plus his Charisma modifier.

EXTRA TURNING

As a feat, a Chosen may take Extra Turning. This feat allows the Chosen to turn undead four more times per day than normal. A Chosen can take this feat multiple times, gaining four extra daily turning attempts each time.

APPENDIX:

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DEDICATION:

Dave:

I'd like to dedicate this book to a variety of people, namely the fans that approached us at Origins and GenCon asking about the book and wondering when it was going to be out. For the interest in Solid!, I thank you. I'd also like to thank Rob "Mike Lowry" Lowry for his continued support and for taking the heat off two white boyz. I'd also like to thank the members of the Boyz 'N' The 'Burbs: Thom "Thommy Soprano" Talamini for carrying the product, George "The Mad Greek" Vaselakos for shaking his head every time we broached the subject, Ken "12 Vodka Stingers Will Make the Celts Dance" Hite for hating the idea from the very start and wanted nothing to do with it, and my partner in crime: Hyrum "Big Daddy" Savage, for following me down the dark path. Nothing but love for the Boyz. Last, but certainly not least, I would like to thank my lovely girlfriend, Ginger Monroe, for putting up with all my crap and sitting through countless movies while I wrote this piece. She is my heart...thank you one and all.

Hyrum:

I'd like to thank my wife Annie, our kids Jack, Emily, and Ben, as well as my parents, for putting up with me while I did research for this book. I'd also like to thank Ken Hite, without whom none of this would have been possible. And finally I'd like to thank Dave "Blue Eyed Soul Brother" Webb. We finally did it Brothaman.

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Solid! The D20 Blaxploitation Experience.

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Character _____ Player _____
Class _____ Level _____
Starting Occupation _____ Allegiance _____
Sex _____ Age _____ Height _____ Weight _____ Hair _____ Eyes _____
Birthplace _____ Date of Birth _____
Nationality _____ Residence _____

SOLID!

**THE D20
BLAXPLOITATION
EXPERIENCE**

CHARACTER RECORD SHEET

ABILITIES	ABILITY MOD	TEMP SCORE	TEMP MOD
STR STRENGTH			
DEX DEXTERITY			
CON CONSTITUTION			
INT INTELLIGENCE			
WIS WISDOM			
CHA CHARISMA			

LIFTING

LIFT OVER HEAD	LIFT OFF GROUND	PUSH OR DRAG
= MAX LOAD	= 2 x MAX LOAD	= 5 x MAX LOAD

HIT POINTS
MAXIMUM
CURRENT
Die Type
Reputation
Action Dice
Wealth Bonus
OG Points

SKILLS	CROSS CLASS	TOTAL	ABILITY	RANKS	MISC	KEY ABILITY
Balance						Dex
Bluff						Cha
Climb						Str
Computer Use						Int
Concentration						Con
Craft ()						Int
Craft ()						Int
Craft ()						Int
Decipher Script ■						Int
Demolitions ■						Int
Diplomacy						Cha
Disable Device ■						Int
Disguise						Cha
Drive						Dex
Escape Artist						Dex*
Forgery						Int
Gamble						Wis
Gather Information						Cha
Handle Animal ■						Cha
Hide						Dex*
Intimidate						Cha
Investigate ■						Int
Jump						Str*
Knowledge ()						Int
Knowledge ()						Int
Knowledge ()						Int
Listen						Wis
Move Silently						Dex*
Navigate						Int
Perform ()						Cha
Perform ()						Cha
Perform ()						Cha
Pilot ■						Dex
Profession						Wis
Repair ■						Int
Research						Int
Ride						Dex
Search						Int
Sense Motive						Wis
Sleight of Hand ■						Dex
Spot						Wis
Survival						Wis
Swim						Str*
Treat Injury						Wis
Tumble ■						Dex*

DEFENSE	CLASS	EQUIPMENT	DEX	SIZE	MISC	TEMP	MAX DEX	PENALTY
= 10+								
ARMOR WORN								

SAVING THROWS	TOTAL	BASE	ABILITY	MODIFIERS	TEMP
FORTITUDE CONSTITUTION			CON		
REFLEX DEXTERITY			DEX		
WILL WISDOM			WIS		

INITIATIVE	TOTAL	DEX	MISC
SPEED			

ATTACK ROLLS	TOTAL	MULTIPLE ATTACKS	CLASS BASE	MODIFIERS	TEMP
MELEE ATTACK STRENGTH		2ND 3RD	A B C	ABILITY SIZE MISC	
RANGED ATTACK DEXTERITY				STR DEX	
GRAPPLE STRENGTH STR					

WEAPONS	Weapon	Att Bonus	Damage	Critical	Range	Type	Size
Notes							
Weapon							
Notes							
Weapon							
Notes							
Weapon							
Notes							
Weapon							
Notes							

■ CANNOT BE USED UNTRAINED — * ARMOR CHECK PENALTY APPLIES

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