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# CAR WARS<sup>®</sup>

ADVENTURE GAMEBOOK

0-88038-444-1

## BADLANDS RUN

By CREEDE and  
SHARLEEN LAMBARD



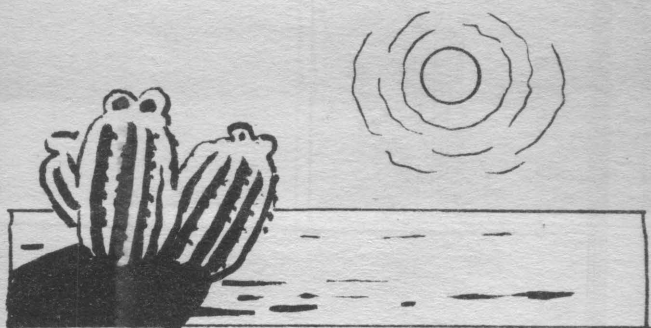
Saturday morning in Nevada . . .

And you're escorting Mormon apostle Orson Whitney across the desert. Nothing much is happening, except for cycle gang parties, ambushes, scavengers, and the mysterious someone tracking Whitney across the desert.

But as you come over a hill, you see something truly amazing. You'd heard the rumors about the Desert Ghost and how it runs cars off the road as if by magic, but now you're face to face with it.

*Try a Control Roll. If you fail, you spin out of control — and you're at the mercy of the Desert Ghost! If you succeed, you may be able to make it through the Nevada desert, but the Desert Ghost isn't the only challenge you'll face trying to get through the*

## BADLANDS RUN





# ***CAR WARS***<sup>®</sup>

Adventure Gamebook #4

# **BADLANDS RUN**

By Creede and Sharleen Lambard

Cover art by Jim Holloway

Illustrated by Dan Carroll

Based on the *Car Wars* boardgame  
from Steve Jackson Games



**TSR, Inc.**  
PRODUCTS OF YOUR IMAGINATION™

## To Norman Banduch, for being a special friend

Playtesters: W. G. Armintrout, Norman Banduch, Steve Jackson,  
C. Mara Lee, Melissa Snell, Monica Stephens.

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*BADLANDS RUN* is based on a scenario originally written by Scott Haring and Jim Gould, which appeared in the Summer 2034 issue of *Autoduel Quarterly* (the *Car Wars* magazine). Our thanks to them for laying the groundwork.

### BADLANDS RUN

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All characters in this book are fictitious. Any resemblance to actual persons, living or dead, is purely coincidental.

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# **CAR WARS®**

## **ADVENTURE GAMEBOOK INSTRUCTIONS**

Welcome to the world of 2037 . . . where adventure is everywhere, and the right of way goes to the biggest guns. This is the fast-paced world of arena combat, highway battles, cycle gangs, and unstoppable 18-wheelers . . . the world of **CAR WARS!**

This is an adventure book in which *you* are the hero. When you begin the book, you will make certain choices. Each choice will send you to a different paragraph. **DO NOT** just read through the book from paragraph to paragraph. You will start with the Introduction, and go from there. Each choice will send you to a different numbered paragraph, which will give you more information, more instructions, and possibly more decisions.

Each choice you make will have consequences — fame and fortune, or deadly danger. Sometimes you will have to fight enemy cars or other opponents. Combat rules are explained on the pages that follow.

The object of the game is to survive and finish your adventure. If you don't succeed the first time . . . try again, and make different choices.

Good luck!



## BEFORE YOU BEGIN

To play this **CAR WARS** adventure gamebook, you will need this book; pencil and scratch paper; and three six-sided dice. You will *not* need an opponent! This is a “solo” game — you can play by yourself. You will roll the dice for both yourself and the foes you meet.

Your character will be shown on a *record sheet* like the one on p. 8. This shows your cash and possessions, and scores for both your character and your car.

*Permission is granted to make photocopies of the record sheets on page 8 and the page opposite paragraph 1 — and only those pages — so you don't have to mark in the book.*

## CREATING A CHARACTER

The first thing you must do is create the “character” you will play in this adventure. Start by deciding what your name will be!

To create your character, divide 10 points among the following 5 characteristics. You must put at least 1 point into each characteristic.

*Driving skill.* This is your ability to drive all kinds of vehicles; it helps you keep control of your car in a tight spot.

*Gunnery skill.* This skill controls your ability in all kinds of combat — autoduelling, fistfights, and guns. When you fire from a car, it adds to your Combat Bonus, making it easier to hit your foes.

*Mechanic skill.* This helps you repair your car.

*Prestige.* This represents your fame and reputation. High prestige will sometimes get you better treatment — or at least more attention. High prestige also makes you more assertive, and sometimes helps you “fast-talk” somebody.

*Wealth.* Each point of wealth is worth \$1,000 of starting cash. You will need to keep track of money during the game. Cars and other equipment will cost money; you will also be able to earn money through rewards, salvage, etc.

Decide before you begin how much cash you will carry with you. The rest of your money is in your autobank account, and can only be accessed at truck stops and in cities (at restaurants and other businesses).

There are two other characteristics:

*Defense Class.* Normal humans have a Defense class of 9 — they are fragile, but small and hard to hit.

*Hit Points.* All people have 3 hit points. If you buy body armor, it will take hits for you. It cannot be repaired. Thus, if you have regular body armor and you take 4 hits, the armor will stop 3 and you will only take 1. But the armor is now useless, and any further hits will strike you directly.

As you play, you will learn more about choosing your skills — though there is no “perfect” choice! If one character fails or dies, just make up a new one — with different skills, perhaps — and try again.

Your character will be shown on a *record sheet* like the one on p. 8. This shows your cash and possessions, and scores for both your character and your car.

## YOUR CAR

Your car is almost as important as your driver! Each *CAR WARS* adventure book will give you a different car or choice of cars.

When you get a new car, make a record sheet for it. A blank record sheet is on p. 8. A record sheet for your starting car is on the page opposite paragraph 1.

## PARTS OF YOUR CAR

A combat car (or truck, cycle, or trike, for that matter) has several different components. These include:

*Body.* The bigger the car, the more weapons, gadgets, and armor it can carry. The integrity of your car’s body and armor is measured in “hit points.”



# CAR WARS®

## Adventure Gamebook Record Sheet

Name \_\_\_\_\_

Driving skill \_\_\_\_\_

Prestige \_\_\_\_\_

Gunnery skill \_\_\_\_\_

Initial Wealth \_\_\_\_\_

Mechanic skill \_\_\_\_\_

Defense Class 9

Possessions:

Hit Points:

Money: on person: \_\_\_\_\_

in autobank account: \_\_\_\_\_

Car Name \_\_\_\_\_ Hit Points \_\_\_\_\_

Defense Class \_\_\_\_\_ Handling Class \_\_\_\_\_

|    | <i>Weapon</i> | <i>Direction</i> | <i>Combat Bonus</i> | <i># Dice Damage</i> | <i>Damage Boxes</i> |
|----|---------------|------------------|---------------------|----------------------|---------------------|
| 1. | _____         | _____            | _____               | _____                | _____               |
| 2. | _____         | _____            | _____               | _____                | _____               |
| 3. | _____         | _____            | _____               | _____                | _____               |
| 4. | _____         | _____            | _____               | _____                | _____               |
| 5. | _____         | _____            | _____               | _____                | _____               |

Power Plant \_\_\_\_\_

Gadgets:

Cargo:

Control Roll = Driving skill + Handling Class \_\_\_\_\_

Attack Roll = 2 Dice + Combat Bonus

Combat Bonus = Gunnery skill + Weapon Bonus +  
Targeting Computer Bonus

*Power plant.* In 2037, gasoline is rare, and cars run on electric power. If your power plant is dead, your car cannot accelerate — or move once it is stopped — and you cannot fire lasers. Other car systems will still work — but if you can't fix that power plant, your adventure is over!

*Weapons.* Cars can come with many different weapons, from the ordinary machine-gun to the expensive (and deadly) laser. Weapons are described in detail at the end of the book.

*Gadgets.* All sorts of interesting “extras” are available for you and your car. Some help you attack; some help you defend; some do other things. You will find out about these as the adventure progresses.

*Possessions.* Extra ammo, body armor, grenades, etc. — anything you pick up along the way.

## SUCCESS ROLLS

As you play, you will make die rolls to determine what happens to you (or your car). These rolls are made against one of your character's scores — Driving, Mechanic or Prestige.

Roll 1 six-sided die. Compare the number rolled to the proper statistic — Prestige for a Prestige roll, Mechanic for a Mechanic roll, and so on. If you roll that number or less, you succeed — you “make your roll.” If you roll higher than your number, you fail.

For example: Fearless Frank makes a Mechanic roll to try and fix his power plant. His Mechanic skill is 3 — he rolls a 2. Since his roll is not *higher* than his skill number, he successfully repairs the power plant.

Sometimes the text will tell you to add a positive or negative number to what you need to roll. If it says to *make* your Mechanic roll “at a -1 penalty,” *subtract* 1 from the number you need. In the example above, Frank would have to roll a 2 (3-1) or less to succeed.

Special rules for Driving (Control) Rolls will be described later.

## COMBAT

During your adventure, you will have many opportunities for battle. Combat takes place whenever someone attacks you, or whenever you choose to attack someone else. The text will tell you when you have the chance to fight.

Each combat is settled by the roll of the dice. You will roll for both yourself and your foes.

Combat takes place in turns, with one car attacking at a time. Each attack is resolved before the next one starts. You always fire first unless you are specifically told otherwise.



## ATTACK ROLLS

Most vehicles may attack only once per turn. There are two exceptions to this. First, if you have *linked* weapons — one or more weapons connected to a single trigger — they may all fire together. Roll separately for each.

Second, a car may have both a driver and a gunner. *Both* driver and gunner may fire during a combat turn. Each may only fire once per turn. Driver and gunner must shoot with different weapons — a weapon may only fire once per turn. (There can only be one gunner per vehicle — other people in the car besides driver and gunner are passengers only.)

Each turn, when you fire, roll two dice and add your *Combat Bonus* (see below). This is your *Attack Roll*. If the result is greater than your target's *Defense Class*, you hit him. Defense Class for each foe will be given in the text. Each car you acquire will have its own Defense Class — also given in the text.

Your Combat Bonus is figured by adding (a) your *Gunnery* skill; (b) the bonus (if any) for the weapon you are using, and (c) the bonus for your car's computer, if any. (If you lose your computer, you lose the bonus it gave you.)

## HAND WEAPONS

Hand weapons (pistols, submachine guns, grenades, etc.) are not nearly as powerful as vehicle weapons. But when your character leaves his car, they are important.

Combat with hand weapons is handled just like car combat, except that your Gunnery skill is your only Combat Bonus.

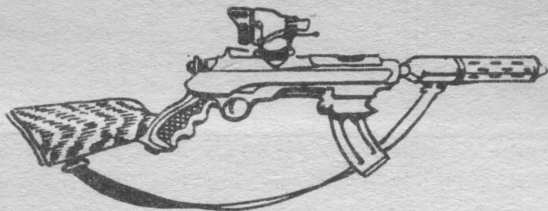
Sometimes hand weapons can be useful against enemy vehicles — but only if a paragraph gives you the option to use them.

## DAMAGE RESOLUTION

If you hit someone, you do damage. The amount of damage you do is determined by rolling dice. The better the weapon, the more dice you roll for its effect. For a machine gun, for instance, you roll 1 die, so you can do 1 to 6 hits of damage. A laser will do 3 dice of damage (3 to 18 hits!). There are two types of damage.

*General Damage* reduces the target's *hit points*. Mark off hit points on the record sheet. When a car has no hit points left, it is *crippled* and stops working. It can no longer drive or fire until repairs give it back at least 1 hit point. Further attacks can still cause Special Damage (below) but have no other effect.

*Special Damage* is caused by lucky shots, and applies only to cars — never to people. Any time a die comes up "1" on a damage roll when firing at a car, the target takes 1 hit of general damage *and* the attacker gets to roll again on the Special Damage chart on the following page.



### SPECIAL DAMAGE CHART — roll 2 dice

| Die roll | Shot hits       | Effect of damage                                    |
|----------|-----------------|---|
| 2        | Driver          | Driver takes 1 hit of damage; can't fire next turn. |
| 3        | Gunner          | Gunner takes 1 hit of damage; can't fire next turn. |
| 4        | Passenger*      | Passenger (if any) takes 1 hit of damage.           |
| 5        | Power plant     | Roll 1 die; power plant takes that many hits.       |
| 6        | Weapon*         | That weapon takes 1 hit of damage.                  |
| 7        | Joints in armor | Reduce target's Defense Class by 1 until repaired.  |
| 8        | Weapon*         | That weapon takes 2 hits of damage.                 |
| 9        | Tires           | Reduce target's Handling Class by 1 until repaired. |
| 10       | Weapon*         | Roll 1 die; the weapon takes that many hits.        |
| 11       | Gadget*         | A gadget is destroyed.                              |
| 12       | Power plant     | Roll 1 die; power plant takes that many hits.       |

\*If the target vehicle has more than one of these — weapons, gadgets, or passengers — roll randomly to see which one is affected. Example: If you have 3 weapons and a weapon is hit, roll 1 die. On a 1 or 2, the first weapon is hit; on a 3 or 4, the second is hit, and on a 5 or 6, the third is hit.

Any time a car takes Special Damage, it must immediately make a *Control Roll* — see below. If the roll is failed, that car cannot attack next turn.

If you roll a result that has no effect (for instance, if you roll an 11 and your target has no gadgets), roll again.

Hits of Special Damage are shown by marking through the *damage boxes* for that component on the record sheet. When all boxes are marked out, that part of the car no longer works. Destroyed guns won't fire; destroyed gadgets won't work.

If a *power plant* is destroyed, the vehicle is crippled and cannot move. If you destroy the power plant of a pursuing enemy, he's out of the chase. But if your own power plant is destroyed, you must win the battle, and then repair the car — you can't escape otherwise.

When a vehicle has no hit points left, *and* all its damage boxes are marked out, then the car is totally damaged and *cannot* be repaired.

## WINNING AND LOSING

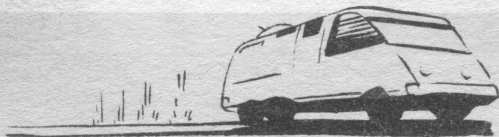
If a paragraph refers to winning and losing a car battle, you *lose* if your driver and gunner are both dead, or if your car has no hit points left. You *win* if your foes lose. Simple. . . .

If you lose a fight, your character will sometimes be able to escape. But your car is lost unless you are specifically given a way to recover it.

Sometimes you can win without destroying your foe, by *crippling* him (see below). It depends on the situation.

## CRIPPLING

A vehicle is *crippled* when it can no longer drive — either because the power plant is lost or because it has no hit points left. At some points in the adventure, fights will be decided by crippling rather than by an actual kill. For instance, a crippled foe cannot pursue you if you flee.



## INJURY TO CHARACTERS

A character can be injured outside his car, or by Special Damage rolls #2 and #3 while within a car. (If someone is attacked outside a car, and a "1" is rolled for damage, do *not* roll for Special Damage — that applies only to attacks against cars.)

Healing is often possible — follow the instructions in the text. There are several hospitals along the way — look for the "H" symbol. A character recovers hit points when healed.

When a *person* — your character, your gunner, or an enemy — has only 1 hit point left, he is unconscious. A person who reaches 0 hit points is dead. If a driver is killed or knocked out, his gunner — and only his gunner — can move over and drive. If there is no gunner, the car crashes and is out of the game.



## CONTROL ROLLS

When your car takes Special Damage (and at certain other times, given in the text), there is a chance of losing control. To keep control, the driver must try to make his *Control Roll*, or less, on one die. Your Control Roll is the sum of your *Driving skill* and your car's *Handling Class*. For instance, if your Driving skill is 2, and your car's Handling

Class is 3, your Control Roll is 5. If you must make a Control Roll, you will keep control on a roll of 5 or less.

If you have a Control Roll of 6, you will never lose control — *except*:

(1) If you roll a 6, roll again. If you roll another 6, you lost control anyway!

(2) Under certain conditions (you will find out more as you play), you may have to subtract from your Control Roll! For instance, to make an especially hazardous turn on a wet road, you might have to make your Control Roll at a -2 penalty.

The results of a loss of control will vary with the situation. Sometimes it will just mess up your aim for a minute. Sometimes it might send you off the road, into the ocean far below . . .

If you fail a Control Roll during combat, and no other instructions are given, your vehicle misses its next turn while you regain control.

## REPAIR

If your vehicle is damaged, you can pay for repairs in a garage. You may also repair damage yourself by rolling against your Mechanic skill.

A mechanic can repair general damage (replacing lost hit points) and some types of special damage. Some things may NEVER be repaired by a mechanic. These include computers, body armor, and people! Also, no mechanic may give a car, or any part of a car, more hit points than it had to begin with.

You may only attempt repairs when the text gives you that option.

## SALVAGE

After a successful battle, you may be able to salvage ammo and other loot from your defeated opponents. List salvaged items under "Possessions" — you may be able to use or sell them later.



## EXAMPLE OF COMBAT

This is a combat between Fearless Frank and two motorcycles. It started when Frank read paragraph #546, telling him that two cyclists in green jackets were on his tail. Frank had to make a decision: try to escape, ignore the cyclists, or fight. He knew the cyclists were enemies, so he pulled into a deserted parking lot, spun around, and charged at his foes!

All the statistics (weapons, Defense Class, etc.) for Frank and his car would be given on his record sheet. All the statistics for the enemy cycles would be given in the paragraph that tells about the fight.

*TURN 1:* Frank fires first — he decides to aim for Cycle #1. His Combat Bonus is 5 (3 for a Gunnery skill of 3, 2 for his targeting computer). He rolls 2 dice and gets a 7; then he adds his bonus of 5, for a total of 12. Cycle #1 has a Defense Class of 11 — so Frank's shot hit him!

His weapon is a recoilless rifle, doing 2 dice of damage. He rolls 2 dice, getting a 4 and a 5. Cycle #1 takes 9 hits of general damage!

Now the cyclists return fire. The first cyclist has a Combat Bonus of 2 (for his Gunnery skill). He rolls 2 dice and gets a 6. The total is 8. Frank's car has a Defense Class of 10, so the shot misses.

The second cyclist has the same statistics, but he rolls and gets a 9.  $9+2=11$ , which beats Frank's Defense Class. He hit Frank. His machine-gun does 1 die of damage. He rolls a 4, so Frank takes 4 hits of general damage.

*TURN 2:* Frank fires at #2 this time. He rolls an 8 this time. Added to his Combat Bonus, this is 13 — so he hits. He rolls 2 dice, and gets a 6 and a 1. The total is 7, so he does 7 hits of general damage. However, the "1" die entitles him to one roll on the Special Damage table.

He rolls a 10 — weapon destroyed. That cycle has only one weapon, so it's out of commission!

Since the cyclist took Special Damage, he has to make a Control Roll. The cycle's Handling Class is 2; the cyclist's

Driving skill is 2. His Control Roll is 4. You roll for the cyclist, getting a 5. The enemy loses control! The special instructions in the text tell you that any cyclist who loses control here will automatically crash — so #2 is out of the fight!

Cyclist #1 shoots back. He rolls 2 dice and gets an 8. 8 plus his Combat Bonus of 2 gives 10. This equals Frank's Defense Class, but does not *exceed* it. So the shot misses!

Cycle #2 has crashed, so it's Frank's turn again.

**TURN 3:** Frank switches his aim back to Cycle #1. He rolls a 3. 3 plus 5 is 8 — not good enough to beat the cycle's Defense Class of 11. Frank misses.

Cycle #1 returns fire. Its roll is a 9, good enough to hit (figure it out). Its damage roll is 5, so Frank's car takes 5 more hits of general damage. But it is tough — it started out with 40 hit points, so these are just flea-bites.

**TURN 4:** Frank fires on #1 again. He rolls an 11, an easy hit! He rolls 2 dice for damage and gets two 5s. The cycle takes 10 hits. Since it started with only 15 hit points, and has now taken a total of 19 hits, it crashes!

Frank has won; neither foe can trouble him further. He turns to the paragraph that begins "If you won the fight . . ." to see what happens next.

## STARTING THE GAME

Now you're almost ready to start! Go back to page 6 to choose skills and wealth for your character, and finish the record sheet (use the one with the Security Six van). If you aren't a regular *Car Wars* player, you may want to read the glossary at the end of this book.

When you're ready to begin, read the Introduction on the next page, and follow the instructions there. Soon you'll be speeding down the road to adventure. Ready?

*For advanced rules and a definition of terms used in this game, see the end of the book.*

# BADLANDS RUN

## INTRODUCTION

*Sunday, August 9, 2037*

In an editorial in today's *Church News*, the LDS Church advocates returning some functions of government to the United States. "The government in Washington does some things well," the editorial says. "We should each concentrate on those things we can do efficiently."

*Monday, August 10, 2037*

Members of the "Deseret First!" Committee express concern over the LDS Church's stand. "Name one thing Washington does well, and I'll tell you why you'd be arrested for it here," a Committee member is quoted as saying.

*Tuesday, August 11, 2037*

Elder Orson Whitney, a member of the Council of the Twelve Apostles of the LDS Church, is invited to speak at the Fourteenth Intergovernmental Conference in San Francisco on Monday, August 17. Whitney acts as liaison for Deseret with the U.S. State Department.

Members of the "Deseret First!" Committee immediately denounce the action. "Whitney's been good for the Church, but this time he's dead wrong," one Committee member says.

*Wednesday, August 12, 2037*

In a prerecorded message, Orson Whitney defends his participation in the conference. "I have no intention of giving Washington anything for free," he says. "Like all of you, I have worked hard to gain the right to live as we

please, to work as we please, to worship as we please. Our standard of living is higher than most, and our crime rate much lower. I don't plan to give any of that away."

An anonymous caller to a radio talk show says, "The citizens of Deseret won't stand for this. We're not going to let Whitney give up one shred of our autonomy — no matter what it takes." Attempts to trace the call are unsuccessful.

*Thursday, August 13, 2037*

Porter Pratt, Whitney's executive secretary and security chief, is run down by a speeding car. There are no witnesses. An anonymous caller to Church headquarters claims, "this is only the beginning." Again, the call is not traced.

*Friday, August 14, 2037, 10:00 pm*

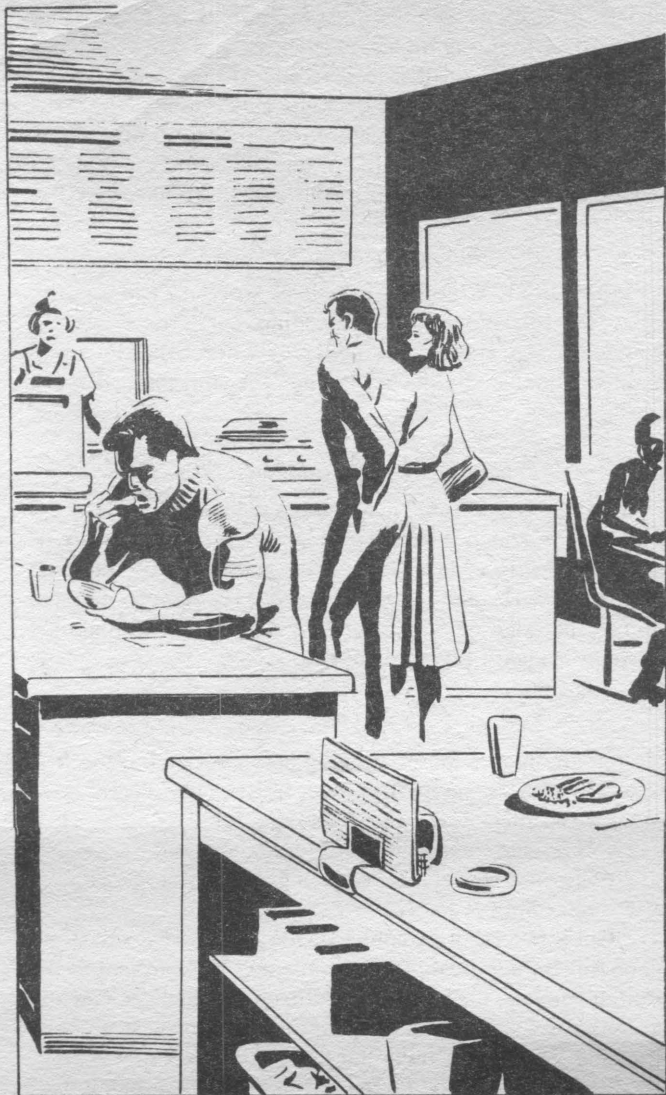
Willie's Truck Stop, just west of Salt Lake City, is the standard by which others are judged. "It can't *possibly* be as bad as Willie's" is a catch phrase among the Brotherhood of Truckers. Despite its well-deserved reputation, its location at the edge of Salt Lake City's Deseret International Airfield brings it plenty of business.

You are there tonight, choking down a shamburger. You watch in amazement as Eli Green finishes his second bowl of chili and flags down a waitress to ask for a third. "How can you possibly eat that stuff?" you ask.

"Easy," Green replies between gulps of water. "Got my taste buds shot off in Nuevo Laredo."

"Got a hole shot in your leg, too," you say. You drum your fingers nervously on the table and look around at the stuffed animals, the pictures of famous autoduellists reacting to Willie's food — and the enormous armorplast window showing the landing field and three airships.

"Will you relax?" Green says, crushing a handful of



soy crackers into his chili. "This is going to be an easy job."

"That's what you said about Nuevo Laredo," you answer. "I didn't believe it then and I don't believe it now."

"Trust me," Green says. "Have I ever lied to you? All we have to do is deliver Whitney to San Francisco before Sunday morning."

"Wonderful," you murmur. "The hottest target in Deseret right now. Why doesn't he just take an airship?"

"Three reasons. First, there was an anonymous threat that there might be trouble. Second, Whitney doesn't want anyone to know what route he's taking. And third, he's paying us \$20,000 to take him there."

"Those are good reasons," you say. "Especially the last one. How come so much?"

"Again three reasons, mi amigo. First, this is a dangerous mission. There's been a lot of trouble on Interstate 80 the past couple of weeks, and we deserve combat pay. Second, the Church thinks it's important that Whitney get through. Not only will it mess up the conference, but if anything happens to Whitney, the hotheads in 'Deseret First' will take this chance to declare war on the U.S.!"

You wait for Green to tell you the third reason, then sigh in exasperation. Finally, you ask, "And third?"

"Third," Green chortles, "they took the first bid I gave them. It's not like they don't have the money to spare. And if they wanted the best, they get to pay for the best. We've never failed to deliver on a job yet."

"Except for that one run through North Dakota."

"Well, that didn't count. The guy was already dead when we started."

"Yeah, but we were supposed to deliver him intact."

After more friendly bickering, you leave Green to his chili. You stretch your legs, then decide to look over your car.

*You are the autoduellist.* Turn the page and read paragraph 1 to start your adventure.

# CAR WARS®

## Adventure Gamebook Record Sheet

Name \_\_\_\_\_

Driving skill \_\_\_\_\_

Prestige \_\_\_\_\_

Gunnery skill \_\_\_\_\_

Initial Wealth \_\_\_\_\_

Mechanic skill \_\_\_\_\_

Defense Class 9

Possessions:

Hit Points: 6

**BODY ARMOR (3 hit points)**

**RIFLE (1 die damage)**

**PISTOL (1 hit damage)**

Money: on person: \_\_\_\_\_

in autobank account: \_\_\_\_\_

Car Name SECURITY SIX Hit Points 80

Defense Class 12 Handling Class 1

|    | Weapon      | Direction | Combat Bonus | # Dice Damage | Damage Boxes                                      |
|----|-------------|-----------|--------------|---------------|---|
| 1. | VULCAN MG   | ALL       | +1           | 2             | <input type="checkbox"/> <input type="checkbox"/> |
| 2. | MACHINE GUN | FRONT     | 0            | 1             | <input type="checkbox"/> <input type="checkbox"/> |
| 3. | MACHINE GUN | FRONT     | 0            | 1             | <input type="checkbox"/> <input type="checkbox"/> |
| 4. | MINEDROPPER | REAR      |              | 1             | <input type="checkbox"/> <input type="checkbox"/> |
| 5. |             |           |              |               |   |

Power Plant 12 H.P.

Gadgets:

**+1 TARGETING COMPUTER**  
**CB RADIO**

Cargo:

**FIRST AID KIT**  
**TOOL KIT**  
**PORTABLE FIRE EXTINGUISHER**

Control Roll = Driving skill + Handling Class \_\_\_\_\_

Attack Roll = 2 Dice + Combat Bonus

Combat Bonus = Gunnery skill + Weapon Bonus +  
Targeting Computer Bonus

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**1** Being the cautious sort, you decide to take one last look at your van before you take off. It's a Courier Services Security Six, designed for cargo carrying — in this case, people. The weapons are gleaming, the armor is in good shape, and the tires are brand-new. There is room for a driver, a gunner, and two passengers (more in a pinch). The van even has a shiny new blue paint job.

## SECURITY SIX

Van, 80 hit points. Defense Class 12; Handling Class 1.

Weapons: Vulcan machine gun in universal turret (Combat Bonus +1, 2 dice damage, 3 damage boxes — can fire in any direction, including up).

Two linked machine guns to front (Combat Bonus 0, 1 die damage each, 3 damage boxes each).

Minedropper to rear (1 die damage, 2 damage boxes, drops one mine per turn, holds 10 mines — see special rules, below).

Power plant: super (12 damage boxes).

Gadgets: Targeting computer (Combat Bonus +1), regular CB radio (range about 10 miles).

Personal effects and miscellaneous: Rifle (1 die damage), pistol (1 hit damage), rifle ammunition, pistol ammunition, first aid kit, tool kit, portable fire extinguisher, and Body Armor (3 hit points).

*Special rules:* When firing a mine from the minedropper, no Attack roll is necessary — the mine *automatically* hits the road. A mine must be directed at a specific following vehicle. The target vehicle must make a Control Roll. If it fails the roll, it takes damage from the mine. A mine that is missed by a target vehicle may not hit another vehicle.

Mines may only be fired at — that is, dropped in front of — vehicles that are *following* you.

You check to make sure the power plant has been charged and the weapons loaded. Satisfied, you return to the main building to wait until it's time to go. Turn to 119.



**2** The woman you just helped has many friends in her branch of the Ladies' Relief Society, and in two days every one of them will know of your kindness to her.

Add 1 to your Prestige. Turn to 87.

**3** Your van comes to a stop at the side of the road. The cyclists keep you at bay until reinforcements from the Saguaros arrive. They're unhappy about the way you acted at their party, and are about to voice their displeasure.

Your adventure is over.

**4** As you stand there, held by the arms, a figure in weathered body armor walks toward you. The figure stops, looks you over, and removes her helmet — revealing a young woman with short red hair.

"Rusty Pinkerton," she says, by way of introduction. "I take it you've met some of my boys." There are a dozen men here now, most carrying weapons. "Some of my other boys watched you come through the pass back there, and radioed to tell me we could take you. Y'see, the guys you saw in the rocks were made of plywood.

"Now, let's see what *you're* made of. Take off your helmet."

Not being a fool, you comply. There's enough time here for you and Whitney to talk to Pinkerton, if you like. (If you don't talk, it counts the same as if you had failed a Prestige roll.)

Make Prestige rolls for yourself and Whitney at -1 (you're in their territory and trying to think on your feet). Whitney's Prestige is 6. Pinkerton listens to money, however — add 1 to your roll for every \$1000 you offer her (and remember to mark it off your Wealth). She doesn't take plastic, so if you offer her money it has to be *cash*.

If neither of you make your roll, turn to 398.

If Whitney makes his, turn to 116.

If you make yours, turn to 384.

If both of you make your rolls, turn to 44.

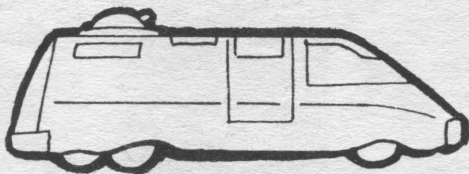


**5** The garage is busy today, but they have room for one more. Since Whitney is paying for the repairs, you have everything repaired. When the repairs are finished, you drive your refurbished van out of the shop . . . but after you've driven half a mile, you notice that someone is following you.

Turn to 206.

**6** Whitney is strangely silent through all this. You see him in the back, head bowed, lips moving. *Good*, you think. *I need all the help I can get.*

You speed up, swerving from side to side. Add 2 to your Defense Class, but subtract 2 from any shots you fire, so long as you are taking evasive action. Turn to 132.



**7** Henderson takes you upstairs to his room. He sets a briefcase on the table, opens it and counts out \$20,000 in bills. "I know, we could have just credited it to your autobank account," Henderson says, "but there's something wonderful about the feel of those bills in your hand."

He then turns to Smith, hands him a stack of money and says, "Thanks for your help as well. Now you should be able to go visit your granddaughter in style, and maybe get yourself a start somewhere." He looks down at the makeshift splint. "We'll get that fixed, too."

Smith looks wide-eyed at the stack of bills. "Well . . . well, I don't know what to say, except thanks, and see you at dinner!"

Turn to 365.

**8** You drive back to the house where you dropped Whitney off. Whitney comes out of the house with a man in a white shirt and gray pants. "Meet Bishop Albertson," he says. "He's one of the local Church officials." You shake hands and chat for a moment before parting. You wait uneasily, afraid the blue sedan will catch up with you. Finally Whitney gets in the van and you weave through Reno, eventually getting back on I-80.

Turn to 282.

**9** You do your best to get around Green, but he's a very big man. You barely have time to grab the steering wheel as your van hits the inside guard rail. **GRIIIIIND!**

Take 2 dice of damage to the van — but you're still moving! You have another chance to bring the van under control — make a Control Roll. If you make your roll, turn to 34. If not, turn to 376.

**10** You slow down, carefully looking around you. You notice shadowy figures crouched on the rocks up ahead. There appear to be two armed men on either side of the pass.

If you stop, turn to 73. If you shoot at the men, turn to 200. If you speed up, turn to 299.

**11** The mechanic tells you there's not a lot he can do for you here. He can get the van running again, but he can only repair 20 of its hit points. He suggests you have the van overhauled in Reno.

An operating van is better than one that isn't, so you accept. The mechanic volunteers to take the van to the truck stop and charge it when he's done.

Sounds like you'll be spending some time in the booming metropolis of Winnemucca. Turn to 127.



**12** The van stops by the side of the road. The patrolman orders you out, handcuffs you and reads your rights.

At the police station, you explain your story to the desk sergeant. He makes a couple of phone calls. "Let's see if I have this story right," he says. "You claim you're hauling a guy around, and the news says this guy got killed in an air-ship wreck?"

Try a Prestige roll. If you succeed, turn to 295. If you fail, turn to 359.

**13** It's tricky. Sweat rolls down your face beneath the helmet, but you manage to maneuver between the scorpion and the wrecked cars. Once past them you breathe a sigh of relief.

If you decide to investigate the scorpion, turn to 40. If you decide to go on to Reno, turn to 375.

**14** The inspector makes a note on his clipboard, smiles and hands you a map of California. "Thank you very much," he says, and waves you through. "Drive safely," You drive through the gate and into California.

Turn to 183.

**15** You see an incredible sight as you come around a curve. There are over a hundred vehicles — motorcycles, cars, and a few vans — parked along both sides of the road. An unbelievable number of people, farther into the desert, are gathered around a bonfire. Others are paired off in the shadows, and some are conducting target practice at bottles placed atop cars on the other lane of the interstate.

This must be a Saguaro party. It looks like a lot of people blowing off steam at a wild, drunken party — which, of course, it is.

Before you can decide what to do, your decision is made for you. Your engine whines down as though you have shut it off. Your lights and indicators dim, flicker, then go out completely. You've run out of power. Whatever happens next, you won't be able to get Whitney to San Francisco before tonight.

Your adventure is over.

**16** Harvey's is indeed an interesting little restaurant. The food is good, the service is adequate, and the decor is worth the visit. The meal is a bargain at \$50, especially since Whitney is paying for it.

If you have found a number in connection with Harvey's, turn to that paragraph. Otherwise, return to 30 and choose again.

**17** The Palm Tree is a better-than-average restaurant, but it's not so snooty that it won't let you in looking like a tired autoduellist on the road (after a \$5 tip to the maitre d' — mark it off your Wealth).

You could tell from the outside that there was no synthetic food in this place. You order a meal of chicken, mashed potatoes with gravy, peas, and a glass of milk, with a banana cream pie for dessert. The meal costs \$65, but it's worth it.

As you pull out of the parking lot, you see someone following you in a blue sedan. Turn to 206.

**18** You wait in the van. The traffic moves very slowly. You notice that the cars seem to be passing through a single lane one at a time. There is a building ahead, but you're not sure what's going on.

If you continue to wait in the van, turn to 141.

If you get out of the van and walk toward the source of the congestion, turn to 211.

If you ask a nearby driver for information, turn to 343.

If you listen to your CB radio, turn to 105.

**19** As you drive through the Nevada desert, you decide it was a good idea to take this road at night. By afternoon you'll be in the California Cascades where it won't be quite so hot. Unfortunately, this means you'll get into Reno just about noon, and it'll be hot. Body armor can save your life, but it has its drawbacks.

On your left is a sign which reads:

BATTLE MOUNTAIN  
NEXT EXIT

NEXT FACILITIES AT WINNEMUCCA  
56 MILES

This sign sponsored by  
BATTLE MOUNTAIN TRUCK STOP

If you decide to stop here, turn to 249. If you want to drive on, turn to 337.

**20** You hightail it out of the valley, only slowing down when you can see no more traces of the ambushers. That was a close one. You settle back but keep your eyes open, just in case someone decides to jump you again.

Turn to 198.

**21** You make up an address based on a street sign you saw. They smile evilly and leave. You're in big trouble — but Whitney is safe. You hope he realizes you've been kidnapped and finds another way to get to San Francisco.

Your adventure is over.

**22** “Sure would like to thank you folks for helping us out,” says Farland. “Just a moment.”

He opens the door of the bus and disappears inside, then emerges with a large box of pears. “These are pretty green now, and they won't be good for no more than ten minutes when they're ripe, but oh, those ten minutes!” He and the woman climb into the bus, the doors shut, and the bus goes on its way.

There are 48 pears in the box, individually packed. They are worth \$20 apiece. They won't be ripe for about two days, though. Turn to 231.

**23** You grab the van's fire extinguisher and fight the fire, but the shack is burning like kindling. You can't do anything to stop it. The shack is too far gone to save anything inside.

Turn to 124.

**24** The toll collector is too busy to talk. “The toll is \$50,” he snarls. “Get back in line, turkey, or yours will be \$100.”

If you return to the van, turn to 371. If you argue with the man, turn to 286. If you go for your gun, turn to 356.

**25** Roll 1 die. On a 1 through 4, turn to 131. On a 5 or 6, turn to 158.



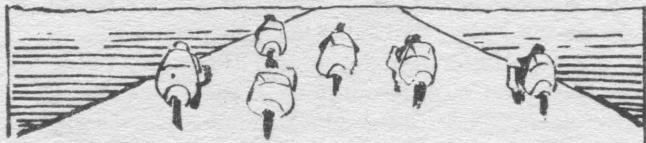
**26** You are in Wendover, Deseret. You have time to do two of the following:

Visit the restaurant and talk to some of the other drivers (316).

Have the van repaired, if necessary (268).

Try to find an AADA office (126).

When you are ready to leave Wendover, turn to 297.



**27** “Fine,” you say. “Great party.”  
“Good,” the big man slurs. “Gladja like it. Here. Havva drink.”

“No, I can’t,” you reply. “I’m driving. Can you — ”

“No, I insist,” the big man says. “Havva drink.”

If you decide to have a taste of whatever the big man’s drinking, turn to 166. If you want to try and talk him out of it, turn to 261.

**28** The sedan follows you, but does nothing offensive. What do you do?

Hail the sedan on your CB (358).

Close for combat (167).

Go about your business (return to 83).

Pick up Whitney and leave Reno (55).

**29** You have a big box of pears in your van, remember? The ones the fruitleggers gave you? They’re very valuable — and potentially subject to confiscation, if they happen to be diseased.

You may try to pass through the inspection with your fruit exposed (366), or you can hide the pears (317).

**30** It's late in the afternoon, but this time the weather forecasters were right. The temperature is 75 degrees, the air is clear, and the weather is beautiful.

You can't afford to spend a lot of time in Sacramento. You may do each of the following once:

Charge the van (96).

Get something to eat (65).

Have your van repaired (157).

Pick up ammunition (232).

Visit a hospital (342).

When you are ready to leave Sacramento, turn to 318.

**31** As you leave Sacramento, your stomach twinges — then it knots. You are in *pain*, and so is everyone else who ate at Ralph's.

If you have the D-Gastromenthin, turn to the paragraph associated with it. Otherwise, turn to 335 — and reduce your Driving and Gunnery skills by 1 until you can get to a hospital.

**32** You decide to lose the blue sedan down the back streets. Unfortunately, he's more familiar with the territory than you are!

If you decide to stop and see what the driver of the sedan wants, turn to 114.

Otherwise, make two Control Rolls — one for yourself, and one for the blue sedan (its Control score is 5). If you fail your roll, turn to 114. If you make your roll but the blue sedan fails its roll, turn to 351.

If both of you make your rolls, you both must roll again. Keep rolling until *someone* misses their roll, and turn to the appropriate paragraph as given above.

**33** As you enjoy the interstate, a battered white station wagon pulls in front of you from an on-ramp. Then, a green Dragon sedan pulls in behind you — you're being ambushed.

#### CAR #1 (DRAGON)

Luxury, 35 hit points left. Defense Class 12; Handling Class 2.

Weapons: Machine gun to front (Combat Bonus 0, 1 die damage, 2 damage boxes left).

Heavy rocket to front (Combat Bonus -1, 3 dice damage, 2 damage boxes — can only be used once).

Power plant: Large (9 damage boxes).

Gadgets: targeting computer (Combat Bonus +1).

The driver is Driving-3, Gunnery-1.

#### CAR #2 (CONESTOGA)

Station wagon, 40 hit points. Defense Class 13; Handling Class 3.

Weapons: Turreted laser (Combat Bonus +1, 3 dice damage, 2 damage points — can fire in any direction).

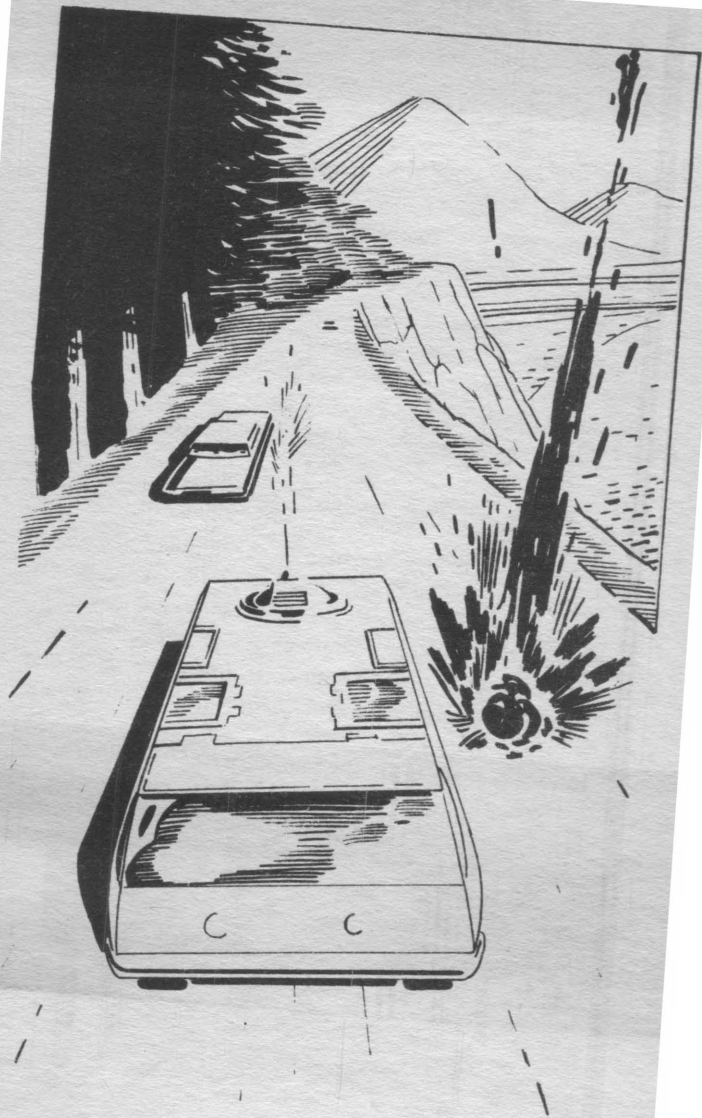
Oil jet to rear (hits automatically, no damage, 3 damage points — see below for effects).

Power plant: Large (9 damage boxes).

The driver is Driving-0, Gunnery-2.

*Special rule:* The oil jet hits automatically (it's easy when you're aiming at the road). The Handling Class of any vehicle behind the one firing the oil jet is reduced to 0 as long as the oil jet is firing.

These two cars will continue to fight as long as either of them has hit points left. If you win the fight, turn to 296. If you lose, turn to 190.



**34** The van goes over the embankment, but miraculously lands on its tires. Fortunately, you have little trouble bringing the van under control . . . since you're in the middle of a flat, featureless plain and there's nothing else to run into.

You have a mess on your hands. You're low on brake fluid, the van has taken a massive amount of damage (roll 4 dice and subtract that many hit points from your armor), and the heat exchangers are glowing cherry red. And then there's Green.

Whitney unfastens his safety straps, goes to the front of the van and feels Green's pulse. "I can feel a pulse, but it's weak," he says. "We have to get him to a hospital. Let's make him as comfortable as possible." You help Whitney move Green to the passenger area. Green moans and clutches his stomach.

"Looks like I need a gunner," you tell Whitney. "Can you shoot?"

"Well, I was in the Marines in Argentina," he says, "but I don't know anything about autoduelling. I can barely drive. But I'll do what I can." (Whitney is Gunnery-0.)

You try to start the van. It moans and fusses, but refuses to start. *Swell*, you think to yourself. *The van's dead and Eli's sick. This is gonna be one of those jobs.* You glance back at Green. *Don't die on me, Eli*, you think.

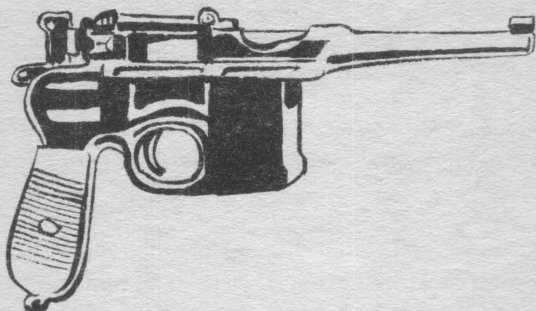
If you want to try to fix the van, turn to 161. Otherwise, turn to 189.



**35** You take the curve too fast and spin out of control. Luckily, you stay on the road and come to a stop facing the direction you came from.

Your van takes 1 die of damage (treat as mine damage — the tires are damaged due to the skid). There is no response from the watching figures.

If you leave the van and investigate, turn to 110. If you fire at the figures, turn to 200. If you decide to drive away, turn to 121.



**36** As you approach Stockton, the traffic becomes heavier. Soon it slows to a crawl. You can't see the source of the problem. You may:

Get out of the van and walk ahead, to see what you can find out (211).

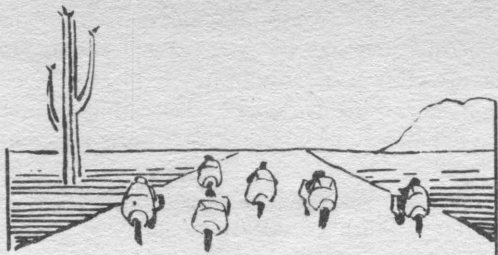
Ask the driver of a nearby vehicle for information (343).

Listen to the CB, to find out what is going on (105).

Wait in the van (18).

**37** "Hurry!" you shout. "Get in!" Whitney scrambles for the van, leaving his amazed host prone on the ground. The van jumps away from the curb and careens around the corner. Two blocks ahead of you, you see the blue sedan take a corner at high speed.

If you decide to chase the sedan, turn to 330. If you give up and decide to leave Reno, turn to 202.



**38** As you're about to thread the gauntlet the Saguaros have set up, you get a truly wicked thought. Wouldn't it be wonderful if you could take out the better part of a cycle gang all at once?

You speed up, heading for the cycles. You note that no one is standing guard — everyone's too busy partying. This looks like your chance!

**SAGUARO CYCLES** (10 like the one described below)

Medium cycle, 18 hit points. Defense Class 10; Handling Class 2.

Weapons: Machine gun to front (Combat Bonus 0, 1 die damage, 3 damage boxes).

Various weapons to rear (these will be detailed later).

Power plant: Medium cycle (3 damage boxes).

Special rule for this combat: You get a +1 to all your Combat Rolls, because the cycles are standing still.

As you go past, you will get 1 shot at each cycle. Alternatively, you may *ram* the cycles. If you ram any cycle, you must also ram the one parked with it. Ramming a cycle will render it inoperable, but will also cause 2 dice of damage to your van. (Thus any ramming you do will take out 2 cycles, but cause 4 dice of damage to your van.)

You will have a chance to shoot at all of the cycles before the Saguaros can react. If you disable 6 or more cycles, turn to 207. If 5 or more cycles are still running, turn to 289.

**39** Watching the ticker is a time-honored American pastime. It's free and it gives people something to argue about. At this hour there is only one other man watching. He is ranting against the headlines scrolling across the ticker's screen. You ignore him as you watch the news:

**AIRSHIP EXPLODES, CRASHES  
ON TAKEOFF AT SALT LAKE**

**Mormon Apostle Whitney Believed  
On Board But No Bodies Yet Found**

**Deseret Militia Examine Wreckage  
For Clues To Explosion**

As you leave the lobby, the man is still yelling at the ticker. Return to 127.





**40** You notice several things. First, the scorpion is completely silent. You would expect it to squeak, or its claws to clack, or perhaps its chitin to creak. Instead you hear *nothing*.

Second, there is a large tower in the distance.

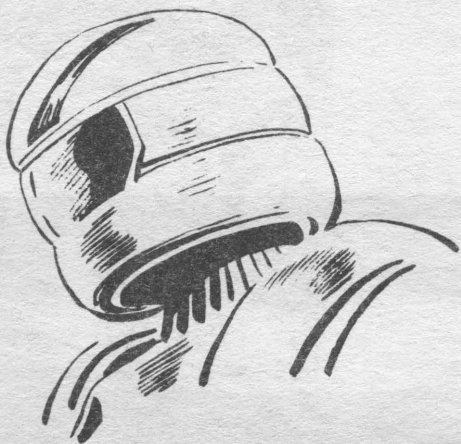
Third, the air seems to shimmer next to the scorpion. There seems to be a beam of some kind.

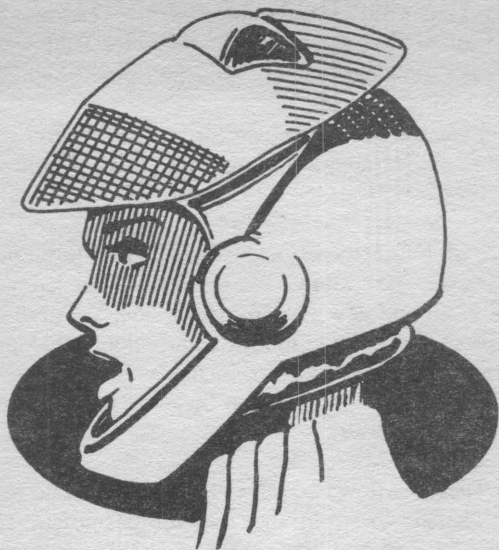
If you investigate further, turn to 258. If you want to continue to Reno, turn to 375.

**41** Uncle Al is running a special on targeting computers this month. He is selling an improved targeting computer (Combat Bonus +2) for \$4000 with any targeting computer trade-in.

There's nothing else of interest in the electronics section. Return to 125 to choose another section or check out.

**42** The cyclists eye you suspiciously but let you pass. Apparently you look like you would be too much for them to handle. Turn to 234.





**43** Make a Prestige roll, adding 1 (Maggie's seen you before). If you are successful, turn to 334. If not, turn to 56.

**44** Pinkerton mulls over your offer. "Yeah, I see your point of view," she says, then turns to the rest of the gang. "What are you clowns standing here for? Get back to the camp before I change my mind."

You and Whitney are in the middle of the desert with a wrecked van — but you're alive, and free again. Whitney goes out to flag down a ride, and the second car that passes stops, backs up, and offers the two of you a lift into town. You make a note to have Whitney teach you how to thumb rides someday.

Once you get to Winnemucca, you have no trouble arranging to have the van towed in for repairs. Turn to 11.

**45** "I can't tell you anything," the driver says. "Allie just invited me along for the ride. Said we were gonna make some easy money." Further prodding indicates that he's telling the truth.

If you want to search the car, turn to 246. If you want to investigate the Dragon, turn to 373. If you want to do neither, turn to 221.

**46** "Uh huh," the inspector says. "You didn't need to worry, you know. We're looking for things like blighted grain and new fruit fly mutations. We aren't concerned about pears. You did try to conceal a fruit shipment, however. That means I'll have to fine you \$500."

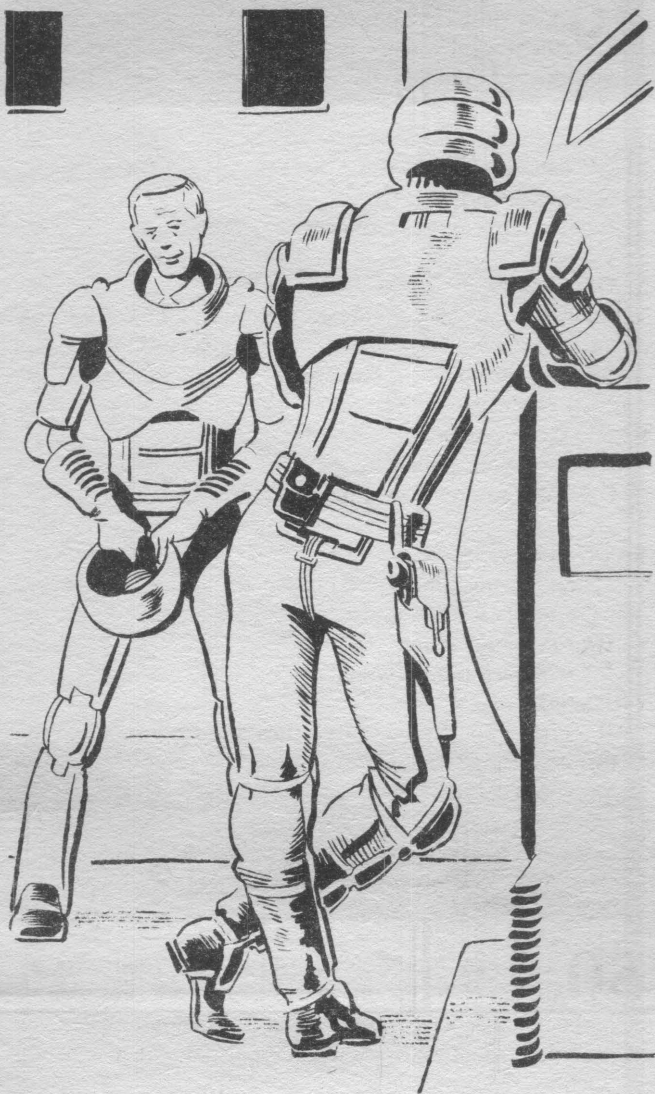
If you don't have \$500 or don't want to pay, turn to 236. Otherwise, turn to 301.

**47** There are now two piles of splinters, and no reaction whatsoever from the remaining figures. If you return to your van and leave, turn to 162. If you approach the figures, turn to 382.

**48** Whitney asks you to stop at a pay phone so he can make a phone call. He returns all smiles. "I just called the bishop of the Elko ward," he tells the family. "He's willing to put you up for the night, and in the morning he'll make arrangements for you to continue your trip."

"Oh, thank you, Brother Whitney," the woman says. She turns to you. "And thank you, too. What was your name?" You blush beneath your helmet as you tell her. You drop the family off at the bishop's house, feeling good that you did someone a service.

Roll 1 die. On a 1 through 5, turn to 87. On a 6, turn to 2.



**49** You slow the van, closing to combat range. Select the 4 cycles from paragraph 38 with the *most* hit points left, and number them from 1 to 4 in order of hit points, most to least. Here are the remaining statistics:

**SAGUARO #1**

Rear weapon: none.

Biker is Driving-1, Gunnery-2.

**SAGUARO #2**

Rear weapon: Heavy Rocket (Combat Bonus -2, 3 dice damage, 1 damage box left — can only be used once).

Biker is Driving-2, Gunnery-1.

**SAGUARO #3**

Rear weapon: none.

Biker is Driving-1, Gunnery-1.

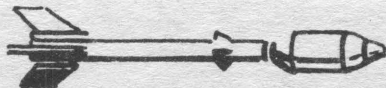
**SAGUARO #4**

Carries 2 machine guns instead of 1 (one has only 2 damage boxes left).

Rear weapon: none.

Biker is Driving-0, Gunnery-3.

If you disable 2 of the cycles, the others will turn and run — turn to 276. If your van is disabled or you give up, turn to 3.



**50** The van limps slowly down the road. You've driven vehicles in worse condition, but you've never been particularly *happy* about it, especially when you have an important delivery. A sick partner, for instance.

Turn to 225.

**51** Your van coasts to a stop. There's enough firepower here to cut you to ribbons, so you get on the CB and call for help. *If there are miracles, now's the time for one*, you think.

"Nice try," a voice says nastily on the CB. "Come and get 'em." You see a biker release the button on a microphone.

Do you wait for help (102), or get out and attack (227)?

**52** You ask the girl behind the counter for the road report to San Francisco. She enters a command on her computer terminal. Seconds later, the road report is printed out.

AADA ROAD REPORT 1000 MST 082137 RENO SANFRA

AADA ADVISORY FOR INTERSTATE 80, RENO TO SAN FRANCISCO  
ISSUED 8/21/37 AT 1000 MOUNTAIN STANDARD TIME

I-80 IS IN FAIR CONDITION FROM RENO TO SACRAMENTO, THEN IN  
GOOD CONDITION TO SAN FRANCISCO EXCEPT AS NOTED BELOW.

TRAVELERS SHOULD USE CAUTION ON I-80 IN THE EMIGRANT GAP  
AREA. LANDSLIDES OF SUSPICIOUS ORIGIN HAVE BEEN REPORTED  
JUST WEST OF THE EMIGRANT GAP EXIT ON BOTH SIDES OF THE  
HIGHWAY. AADA AND CALIFORNIA HIGHWAY PATROL ARE  
INVESTIGATING. TRAVELERS ARE ADVISED TO WATCH FOR ROLLING  
ROCKS FOR 10 MILES ON EITHER SIDE OF EMIGRANT GAP.

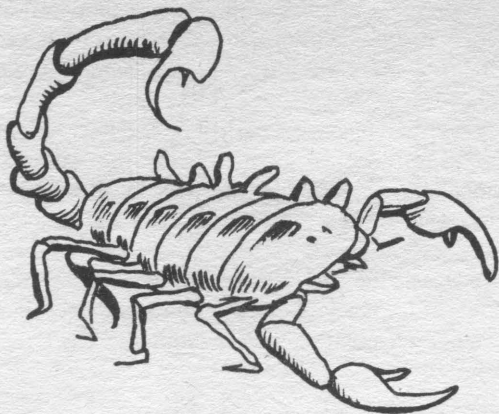
TODAY IS "GANG DAY" IN VALLEJO. PORTIONS OF I-80 WILL BE  
RESERVED FOR GANG-RELATED ACTIVITY. AADA ADVISES STRONGLY  
AGAINST I-80 FROM SACRAMENTO TO SAN FRANCISCO AND INSTEAD  
RECOMMENDS I-5 FROM SACRAMENTO TO STOCKTON, THEN I-580  
FROM STOCKTON TO SAN FRANCISCO. DRIVERS TAKING I-80 THROUGH  
VALLEJO DO SO AT THEIR OWN RISK. INSURANCE CARRIERS WILL NOT  
COVER INJURIES SUSTAINED AS A RESULT OF "GANG DAY".

WEATHER REPORT COURTESY NANS: FAIR AND PARTLY CLOUDY  
TODAY WITH HIGHS IN THE UPPER 70S IN THE MOUNTAINS, LOW 70S  
FROM SACRAMENTO TO SAN FRANCISCO.

NEXT SCHEDULED UPDATE 1200 MOUNTAIN STANDARD TIME

== AADA SANFRA 082137 1000 SMR84520 CC231S 12-10-33 G ==

Return to 241 to choose another option, or 264 to leave  
the AADA office.



**53** You explain your situation to the police, showing enough credentials to prove you're who you say you are. The red tape vanishes as if by magic. One of the policemen says, "Follow me!" and climbs into his cruiser. The spikes lower and you breeze through the tollgate.

If Whitney is wounded or dead, remember the number of the street address he gave you and turn to that paragraph. Otherwise, turn to 367.

**54** Something is fishy here. You step back and slam your shoulder into the door. It flies open, revealing a room full of caged scorpions — and a man pointing a pistol at you.

He will fire twice before you can react. Make 2 Gunnery rolls for him. Each time he makes his roll, you suffer 1 point of damage. His Gunnery skill is 2.

Now make alternating Attack rolls for yourself (using your pistol) and your opponent. He is wearing threadbare body armor, which will take only 1 hit of damage. The gunman is wounded when he receives 2 hits of damage.

If you wound the gunman, turn to 374. If you lose the fight, turn to 272.

**55** You hurry through town, trying to remember where you dropped Whitney off. After a couple of false starts you finally find the place, recognizing the park across the street. These are older houses in a middle-class neighborhood. The homes aren't walled, and few of them have weapon damage.

You get out of the van. Whitney comes out of the house, accompanied by a middle-aged man in a white shirt and gray pants. Suddenly, the blue sedan that's been following you around Reno turns the corner. "Hit the deck!" you shout. The sedan's machine guns come to life, tracing an arc of fire across the house.

Since everyone hits the ground promptly, and your van is between Whitney and the machine guns, no one gets hurt. The van takes 1 die of damage.

The sedan roars away. What do you do?

Load up Whitney and follow the sedan (37).

Load up Whitney and get out of Reno (319).

Take off after the sedan, intending to come back for Whitney later (98).

**56** Maggie shakes her head. "Sorry, ace," she says. "I really can't help you. I'm sorry." She scuttles off before you have a chance to ask anything else. You go back to the interstate and head toward Winnemucca.

Turn to 337.

**57** You don't have to wait long. A battered green station wagon pulls over and offers you a lift. You explain the situation, and the driver agrees to take all four of you into Wendover. You soon see a sign that says:

WENDOVER  
Exit ½ Mile

The driver brings you to the hospital. Turn to 225.



**58** As you head for the van, Jeremiah Smith walks up to the store. He stumbles as he tries to climb the stairs. While he may not be totally drunk, it's evident that he found that drink of whiskey. He half waves as he brushes past you, and starts yelling at the Indian storekeeper. "You crook!" he yells. "What you think yer doin' sellin me a piece of junk like that there stove? The dang thing blew up and burned my whole house down."

If you wait to see what happens, turn to 265. If you ignore the argument and return to the van, turn to 302.



**59** You search the car and find a picture of Whitney. This was a set-up, all right. Someone wants Whitney, and wants him bad. If you investigate the Conestoga, turn to 339. If not, turn to 221.

**60** You make your way through the streets of the city. Whitney is hurt, but he'll make it. Rather than try to find a hospital, you decide to take him directly to the New Market Street Hotel.

As you drive up, your van is met by two bellmen, a portly man in a business suit, and a young man in a sportscoat and tie. "Quick, call an ambulance!" the young man shouts to the bellmen. "Harry Henderson," he says by way of perfunctory introduction. "Brother Whitney's staff. Here, help me get him comfortable.

"Listen," Henderson says as he does his best to help Whitney. "I'm going to have to go to the hospital with him. You can stay here for a while. I've arranged a room for you. As soon as I make sure Brother Whitney's OK, I'll come back and give you your pay." He sticks out his hand. "Thanks for everything you've done."

You may have to wait a day or two to get your money, but you can use the rest, and it'll give you some time to think about going back to Idaho. You drop onto the bed and try to unwind.

Your adventure is over.

**61** You return to the van. "This is odd," Whitney says. "I've been down this road a dozen times and there's never been a tollbooth here before."

If you wait in the van for the traffic to move, turn to 141.

If you ask a nearby driver for information, turn to 343.

If you listen to your CB radio, turn to 105.

**62** The mother shrinks back when she finds out she'll be riding for over an hour with someone who has just tried to kill her. Whitney puts his arm around her. "Sister Moore, what would our Lord do if this happened?" He shepherds her into the van. "Remember the parable of the Good Samaritan." As you drive on to Elko, you are treated to a lecture on charity.

Turn to 234.

**63** As you come over a rise, you see an incredible sight. There are over a hundred vehicles — motorcycles, cars, and a couple of vans — parked along both sides of the road. There's a large group of people farther away from the road. Some are gathered around a bonfire, some are paired off in the shadows, and some are conducting target practice at bottles placed atop cars on the other lane of the interstate.

This must be the Saguaro party. Whitney looks on disapprovingly. "Such a waste," he says. "Couldn't they be doing something else on a Saturday morning?" You hold your peace.

If you want to go past the party and continue on your way, turn to 368.

If you want to stop for the party, turn to 314.

If you want to get closer before you make a decision, turn to 191.

**64** The weapons section is in a separate building behind the main showroom. Uncle Al has even provided a test firing range for some of the smaller weapons (there is also a test range for the rockets, but it's on the other side of town).

Prices are with trade-in of your old weapon and include installation.

| <i>Weapon</i>                | <i>Price</i> |
|------------------------------|--------------|
| Machine gun . . . . .        | \$750        |
| Flamethrower . . . . .       | \$500        |
| Minedropper . . . . .        | \$500        |
| Spikedropper . . . . .       | \$100        |
| Vulcan machine gun . . . . . | \$2000       |
| Recoilless rifle . . . . .   | \$1500       |
| Laser . . . . .              | \$8000       |

When you are finished here, turn to 125 to choose another section or check out.



**65** You decide to get some dinner. The *North American Road Atlas And Survival Guide* recommends Harvey's, a trendy spot on Capitol Street. Harvey's is known for serving real meat — rabbit. They raise their own rabbits. The walls are decorated with stills from the antique movie, *Harvey*.

The atlas also mentions another very plush restaurant in the Capitol area, called der Schwartzwald, and a takeout food stand just across the street from where you are.

If you go to the takeout stand, turn to 355. If you go to Harvey's, turn to 16. If you go to der Schwartzwald, turn to 133.

**66** You decide it's time to find Green and pick up Whitney. As you enter the lounge, you hear a tremendous BOOM from the direction of the airfield. Turn to 169.

**67** You speed away from the area. You've solved that problem, but you've opened a bigger can of worms. No doubt every policeman in Reno now knows what your van looks like, that you were duelling without permission, and that you shot at a police vehicle. You need to get out of town, and fast.

If Whitney is with you, turn to 284. If not, turn to 86.

**68** You give them the address where you dropped off Whitney. They smile evilly, then leave. As soon as they leave, you realize you've made a big mistake. You've told them where Whitney is, and there's no guarantee they'll ever let *you* go. You feel like a heel, and a stupid one at that.

Your adventure is over.

**69** You pay your \$15 bill, leaving a \$2 tip for the waitress. Turn to 26 and make another choice.

**70** You manage to bring the van to a stop 50 feet from this science fiction horror. You close your eyes, shake your head, look at the scorpion, turn and look at Whitney, then look back at the road — but the scorpion is *still there*.

If you get out of the van to look at the scorpion, turn to 170.

If you fire a weapon at the scorpion, turn to 255.

If you try to get past it, turn to 149.

**71** Sikes grabs the CB microphone and thumbs the button. “Mayday! Mayday! This is Petal Pusher on the span going into San Fran. Somebody help me get this bird off my back!”

Another round of fire hits your van (mark off 1 die of damage), but it is answered by a BOOM. You swing the rear-view camera around and see a semi behind you, an anti-tank gun in its turret smoking. The helicopter shoots back at the truck, but as it does so, a pickup truck with a recoilless rifle fires at the chopper. Two other vehicles join in, and the helicopter gives up!

Sikes thanks the good Samaritans. They trade pleasantries, and promise to get together with you in San Francisco. Turn to 140.

**72** It’s not hard to find the Last Chance Truck Stop — it’s the only place open on the business spur at this time of night. As you pull in, you see the attendant. He’s sitting next to the chargers, reading a copy of *Ordnance Weekly*. His face is covered by the magazine.

“Yes, thanks, I would like a charge,” you say as you get out of the van. “I’ll find my way around.” The attendant ignores you. Whitney gets out and stretches his legs.

What do you want to do? Visit the restaurant to listen for rumors (201), or wait in the lobby (143)?

**73** You stop the van, and look at the men in the rocks. They take no hostile action. No shots are fired.

If you get out of your car, turn to 110.

If you fire at the men, turn to 200.

If you ignore the men and continue through the pass, turn to 121.

**74** The inspector asks to look at the pears. He makes a note on his clipboard, then tells you to close the box. "Your pears are in good shape. Thank you very much." He hands you a map of California and waves you through.

Turn to 183.

**75** You swing the van around and park it behind the station wagon. As you step out of the van, Whitney follows you out and runs over to the wagon. Turn to 293.

**76** You haven't slowed down as you reach the blockade. Make 5 Control Rolls, one for each set of cycles you're trying to make it past.

If you make all 5 Control Rolls, turn to 122. If you miss a Control Roll, turn to 303.

**77** Still puzzled by the encounter on the mountain, you head on toward Winnemucca. It's starting to turn into a very pretty summer morning. It reminds you of trips in of Idaho when you were a kid.

The sound of gunfire interrupts your reverie. You look up to the bluffs on either side of the road, and realize you're in real trouble. There are three men in the rocks. Two of them are firing tripod-mounted recoilless rifles, and one is carrying a light anti-tank weapon (LAW). As if this weren't enough, you look in your rear-view screen and see two cars and a trike following you.

What do you do? Run for it (327) or fight (103)?

**78** The girl takes a look at your damaged body armor and rushes out to help you. "Medic!" she yells. "Code One!"

You faintly remember the hospital smells of alcohol and peroxide, and the orderly putting the IV needle into your arm . . . then wake up with a bandage on your wound. "Good thing you're healthy there, ace," the medic says. "Some people coulda been killed by a wound like that. Keep the bandage on for a day or two, and check in at an AADA clinic next Thursday so they can have a look at you.

"Oh yeah," he finishes. "Your body armor is shot. We cut it off you. You'd better get another set."

Now that you're finished in the clinic (the whole process took less than a half hour), you go back to the lobby. Since you're wounded, the customer service girl is more solicitous of you.

Turn to 241.

**79** You stop at a respectful distance from the bus. You and Whitney step out and approach the bus. A young woman in a leather jacket meets you, carrying a rifle.

"Anything we can do for you?" Whitney asks.

"Do you know anything about power plants?" the woman replies.

"Not much, but I can hold a light," he replies. She motions him toward the front of the bus.

The bus is an older model, well armored, with eight to ten armor ports. There is also a turret sporting a large-bore gun, trained on your van. The windows are blacked over, making it impossible to see in. What would you like to do?

Try to help with the repairs (400).

Look around the area (357).

Strike up a conversation with the woman (90).

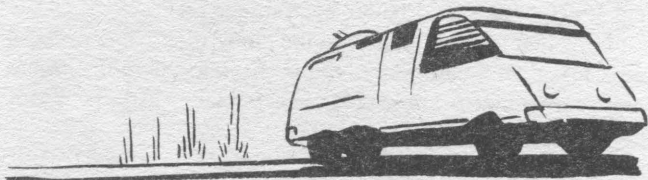




**80** You raise your rifle and fire at one of the figures. Make an Attack roll. If you succeed, turn to 271. If you fail, turn to 91.

**81** Sikes is excited at the prospect of helping Whitney get to San Francisco on time. He's also interested in keeping his van in one piece, if possible. The three of you get into the van and drive over to a practice range to see if Sikes really can shoot. In fact, he is quite good! His Gunnery skill is 2.

Turn to 30.



**82** You switch to the rear-view camera, and see several cars giving you a wide berth. None of them appear to be shooting at you, but the bullets are still hitting (mark off 1 die of damage).

You pan the camera *up* as far as it will go. Sure enough, above and to your right rear is a helicopter, and it's shooting at you. What do you do?

Try to outrun the helicopter (109).

Shoot back (194).

Call for help on the CB (209).

**83** You may do any of the following things, so long as you haven't already done them.

Charge the van (323).

Go for repairs, if necessary (5).

Stop off at Uncle Al's (125).

Get something to eat (229).

Visit the AADA (281).

**84** You sit on one of the chairs in the lobby. You're worried about Green, but don't think you should call yet . . .

You jump at the sound of Whitney's voice. "Time to wake up, ace," he says. You were asleep! You yawn, stretch, and ask about Green.

"I just called the hospital," Whitney says. "Your partner is doing well. They pumped his stomach and found traces of poison. Green is resting comfortably and is out of danger, but he will not be out of the hospital for two days."

You call the hospital to speak with your partner. Whitney pays the mechanic, and the two of you get into the van. You back out of the service bay and start down the road again.

Turn to 297.

**85** Your pursuers disappear in a cloud of dust. You sincerely hope the rest of the trip to San Francisco is less eventful. Another problem appears through your window, though. A helicopter cameraship is tracking you.

You imagine what the announcer might be saying. "Yes, duelling fans from coast to coast, here's the van that's rumored to have Orson Whitney on board. You know, the one that everyone and his brother from Salt Lake to San Francisco are looking for." You grit your teeth and drive on.

Roll 1 die. If it comes up 5 or 6, turn to 347. Otherwise, turn to 269.

**86** You drive back to the house. Whitney's host is inside, watching through the window. He seems to be a bit gun-shy and doesn't want to come back out. You walk up to the house. "I lost him," you tell Whitney.

"That's okay, my friend," he says, "just so long as you don't find him again." You and Whitney get into the van. You decide to get out of Reno just as fast as you can, and make your way directly to the interstate.

Turn to 282.

**87** If you have passengers (other than Whitney) in your van, turn immediately to 48.

Otherwise, you can stop for a charge (201), or drive on (135).

**88** You continue to protest as you watch the big man lift the jug, upend it and drain it onto your body armor. It's horribly vile-smelling stuff. (Until you remove and discard your body armor, your effective Prestige will be 0.)

The Saguaros laugh uproariously at this example of sophisticated biker humor. You sulk to your van, followed at a safe distance by Whitney. As you start the van again, he makes a point of sitting in the passenger compartment next to an open window.

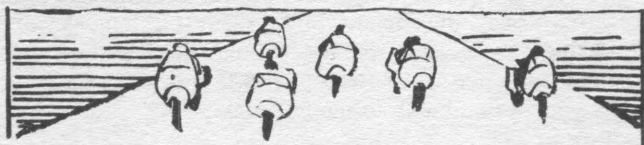
If you decide to thread the maze and get away from the party, turn to 326. If you decide to take revenge on the bikers, turn to 38.

**89** You question the driver at gunpoint. At first he won't tell you anything, but gentle prodding with your rifle jogs his memory. He's a member of Big League Unlimited Dueling — BLUD — and was blackballed from AADA events two years ago for unsportsmanlike conduct (i.e., firing at pedestrians in a safe zone). Since then he has hired out as a hit man. He doesn't know who hired him. Everything was arranged by telephone, and he was to be paid by autobank transfer.

If you want to search the car, turn to 59.

If you want to investigate the Conestoga, turn to 339.

If you want to do neither of the above, turn to 221.



**90** You strike up a conversation with the woman. While you are talking with her, a side door to the bus opens. “Hey! Sandy!” a male voice says. “How much longer are we gonna be sitting here?”

“What’s your hurry?” she retorts. “You’re getting paid by the hour. Besides, I don’t know.” The man grumbles as he swings the door shut. While the door was open you smelled something you don’t get to smell often enough, the scent of fruit — apples, perhaps, or maybe pears.

What would you like to do now? Look around the area (357), or try to help with the repairs (400).

**91** You missed, but the figure never moved a muscle. *Nobody has nerves like that, you think. Something is definitely strange here.* If you return to the van and leave, turn to 162. If you approach the men, turn to 382.

**92** Questioning these characters sounds like a good idea. You motion to Whitney to quietly grab the rifle next to one of the men, while you grab a pistol.

You kick one of the men with your boot. He wakes up to find himself staring down the muzzle of his own gun.

“You cover them,” Whitney suggests quietly. “I’ll tie them up.” He finds a couple of rags and binds their hands and feet, then goes off to check the rest of the building.

Under gentle yet insistent questioning the men tell you their story. They are members of a salvage gang, using a hologram device in the tower to run cars off the road. These two are advance men, operating the hologram and radioing the gang when they have a kill. The gang then strips the cars, leaving the hulks where they lay.

As you finish questioning the men, Whitney tugs on your arm. He explains that he heard noises, and has found a prisoner.

Turn to 184.

**93** Stockton is a medium-size town, with all of the essentials easily available. You may choose to do any of the following things, but you may do each only once:

Charge your van (152).

Buy ammunition (197).

Eat a meal (238).

Visit a hospital (266).

Have repairs made to your van (336).

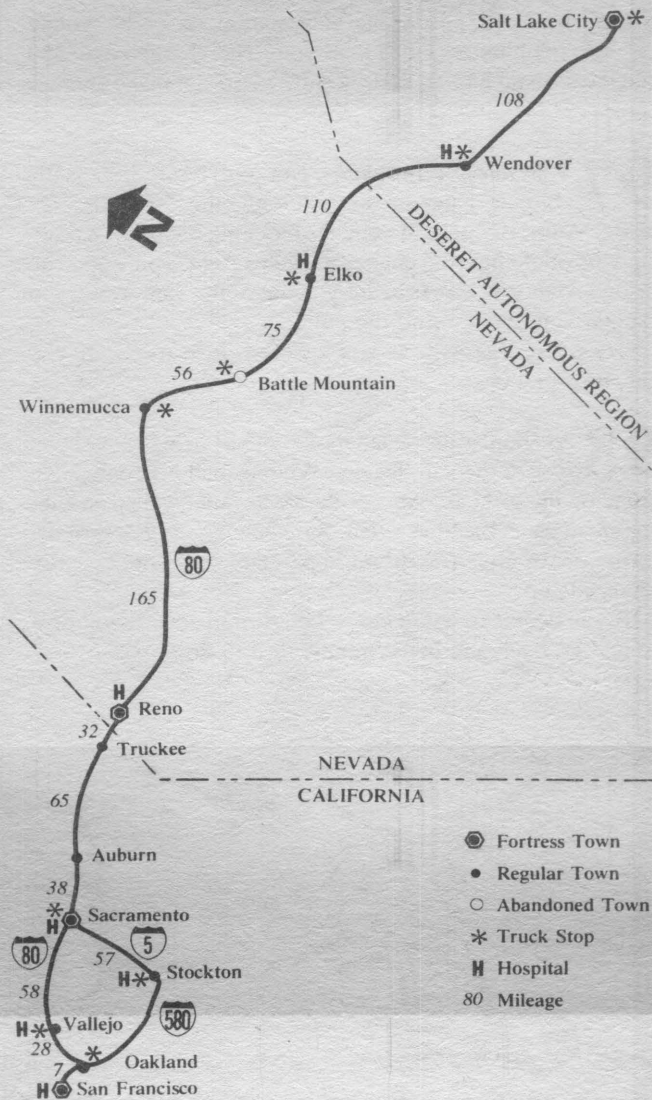
Drive on towards Oakland and San Francisco (269).

**94** You are in the Great Salt Lake Desert, about 100 miles west of Salt Lake City. Green is driving, alternately singing off-key, arguing with you about past missions, and complaining about the chili he ate at Willie's. Whitney is in the back, asleep. You're riding shotgun, monitoring the instruments from the gunner's seat.

Suddenly Green stops in mid-sentence. The van swerves wildly to the left, and the front machine guns start firing. (If you are using the optional ammo rules from the end of this book, mark off 2 shots.) You look up from your console to see Green slumped over the wheel, apparently unconscious. The swerving and gunfire wake Whitney, who loudly asks what's going on. You're too busy to respond. It's up to you to bring the van under control. You do your best to shove Green out of the way so you can get to the steering wheel.

Make a Control Roll. If you make your roll, turn to 215. If you fail, turn to 9.

**95** Uncle Al's house brand of body armor is well known and very effective. It costs \$150 and can take 3 points of damage. White Cat body armor is also on display. It only costs \$75 but will take only 2 points of damage. Return to 125 to choose another section or check out.



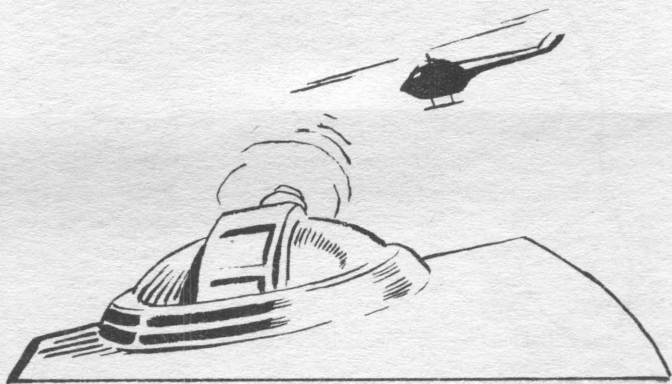
**96** You pull into a charging station. A pretty young girl hurries out to help you. The charge costs \$50 and takes about half an hour. Return to 30 and make another choice.

**97** You have a problem. Not only are there self-policing gates at the tollbooth, there are also six Bridge Authority pursuit vehicles blocking the road. Knowing you would have no chance in such a fight, you stop. The Bridge Authority police order you out of the van. You try to explain your situation to the police.

Try a Prestige roll. If you succeed, turn to 53. If you fail, turn to 118.

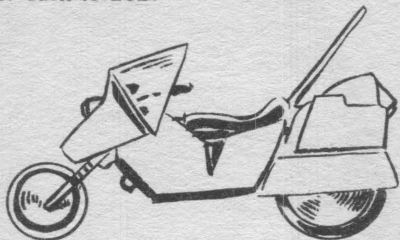
**98** As soon as the sedan moves out of firing range, you rush to the van, leaving Whitney and his companion prone on the ground. You accelerate as quickly as possible, hoping to catch the blue sedan. Sure enough, as you turn the corner, there it is. The driver apparently sees you, because he speeds up.

If you decide to chase the sedan, turn to 330. If you give up and go back and get Whitney, turn to 86.



**99** It works! The van comes to life, knocking the gun out of the thug's hand. You quickly swing the van around and start driving circles around the blue sedan, dropping mines as you go. Then, just for good measure, you shoot out its tires with the Vulcan. You're soon out of mines and you only have two shots left on your Vulcan — but this blue sedan won't be bothering you any more.

You return to the house and pick up Whitney. You tell him about your adventure as you drive to the interstate and out of town. Turn to 282.



**100** You talk to the waitress for a moment. She's very friendly, but the only rumors she's heard involve people you don't know. Two men are in a booth near the windows, talking animatedly. No one else looks like they'd be interested in talking.

Turn to 345.

**101** "No thanks," you tell him, doing your best to slur your words. "I already had two."

The big man looks at you for a moment, then meaningfully uncorks his bottle. "Then one more won't hurt."

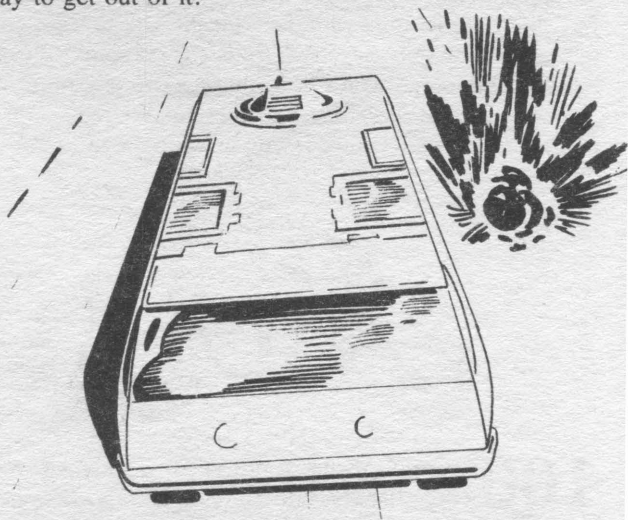
If you decide to give in and take a drink, turn to 166. If you continue to decline, turn to 88.

**102** Several minutes later a huge cycle with the words CAN OPENER and two heavy rockets prominently displayed pulls up alongside you. The driver looks you over, then drives to heavy rocket firing range.

Your adventure is over.



**103** You hadn't expected to get into combat — words to put on a duellist's tombstone. You've got a mess on your hands, and your job now is to figure out a way to get out of it.



#### CAR #1 (IRON HORSE)

Mid-size, 54 hit points. Defense Class 11; Handling Class 3.

Weapons: 2 linked machine guns to front (Combat Bonus 0, 1 die damage each, 3 damage boxes each — may be fired together).

Power plant: Large (10 damage boxes).

The driver is Driving-1, Gunnery-2.

#### CAR #2 (HAYMAKER)

Compact, 44 hit points. Defense Class 11; Handling Class 3.

Weapons: Turreted rocket launcher (Combat Bonus -1, 2 dice damage, 4 damage boxes — may fire in any direction).

Power plant: Medium (6 damage boxes).

The driver is Driving-1, Gunnery-2.

## TRIKE (LEO)

Medium trike, 27 hit points. Defense Class 12; Handling Class 2.

Weapon: Recoilless rifle to front (Combat Bonus 0, 2 dice damage, 3 damage boxes).

Power plant: Medium (damaged, 4 damage boxes remaining).

The driver is Driving-2, Gunnery-1.

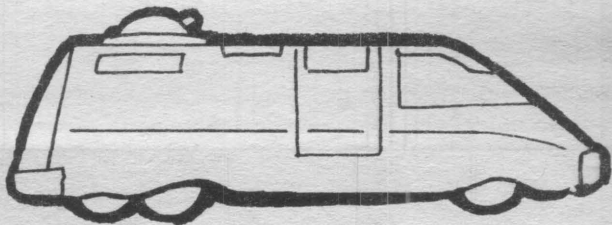
### *Special rules:*

(1) The figures on the rocks will continue to fire at you until their original 10 turns are over, after which you are out of their range. The figure with the LAW will get to fire in turns 2 and 7.

(2) You may only use your rear-facing and turreted weapons (including the minedropper), unless you turn around.

(3) At any time you may swing around — allowing you to use front-mounted and turreted weapons, but not rear-mounted weapons or the minedropper. If you do this, anyone still following you will automatically catch up (if they haven't already). In addition, if the machine-gunners in the rocks are still firing at you, they can continue to fire until the battle is over. (The LAW can only fire twice, however.)

If you win this battle, turn to 235. If you lose, turn to 136.



**104** Your odometer shows you have traveled 515 miles since you left Salt Lake. You are entering civilization again. There are houses and businesses on either side of the interstate. According to the signs you saw a few miles back, this must be Sparks, a suburb of Reno. A sign just ahead says:

RENO Next 3 Open Exits

Exits 14 and 16 Closed  
Due to Structural Damage  
Do Not Use These Exits!

This sign sponsored by  
Uncle Al's Auto Stop and Gunnery Shop  
Follow the Signs in Downtown Reno!

Another sign warns:

NO RECREATIONAL DUELLING  
IN TOWN OUTSIDE ARENAS!  
STRICTLY ENFORCED

This sign sponsored by  
City of Reno Police Department

Whitney has asked you to stop in Reno. "I need to make some phone calls," he explains. "Check in with Salt Lake, call my wife, that sort of thing." You follow Whitney's directions to a house in a residential section of Reno. It's a little hard to find, so you make a map to allow you to find it again later.

After you drop off Whitney, the first thing you do is find a phone booth. You call the hospital in Wendover to see how Eli's doing. The doctor tells you he's out of any danger and resting comfortably. You should be able to talk to him sometime tonight.

You have some time to spend in Reno. Turn to 83.



**105** You listen to the CB to try and find out something about the situation. There is a lot of chatter, most of it very disgruntled. This is not an official tollbooth. It just showed up today.

If you wait in the van for the traffic to move, turn to 141. If you get out of the van and walk toward the problem, turn to 211.

**106** You and Whitney get out of the van and rush over to where the scavengers fell. Whitney removes the biker's helmet. The biker is a boy of about fourteen. Whitney feels the boy's neck for a pulse, then lifts his eyelid. "He's alive, but he may have a concussion. We need to get him to a hospital." Together you lift the boy and place him in the passenger compartment of the van.

If you want to look at the station wagon, turn to 293. If you decide to go on to Elko, turn to 234.

**107** "Yeah, I'm heading down toward San Francisco myself, but I'm going by way of Stockton. The roads aren't quite as good, but I don't want to be anywhere near Vallejo tomorrow. Tomorrow's Gang Day down there. The gangs sort of take over. It ain't the healthiest time to be there, if you know what I mean."

Return to 233.

**108** You shake the man by the shoulder. He wakes abruptly, and jumps. You put your finger to your lips to say, "Quiet!" and remove his bonds. The two of you tiptoe out of the building to where Whitney has been watching the two men.

You and the man in the lab coat each take one of your captors' guns, then shout "SURPRISE!" You grin as they go for their guns, can't find them, and realize the tables have been turned. As you and your new friend tie up the two captors while Whitney stands guard, the man in the lab coat fills you in. These two are the advance men from a scavenger gang. They have been using the scorpion hologram to run cars off the road, after which they radio the rest of the gang to come pick over the kill.

Turn to 184.

**109** You speed up, trying to outrun the helicopter, but it's much faster than you are. Your van takes 1 die of damage from helicopter gunfire.

If you shoot back, turn to 194.

If you call for help on the CB, turn to 209.

**110** You shoulder your rifle and open the door of the van. "Stay where you are," you tell Whitney. "There may be trouble." You step out of the van, carefully close the door and take a look at the figures. They appear to be wearing body armor and are pointing weapons in your direction. Three men are carrying rifles, and one appears to be holding a light anti-tank weapon (LAW).

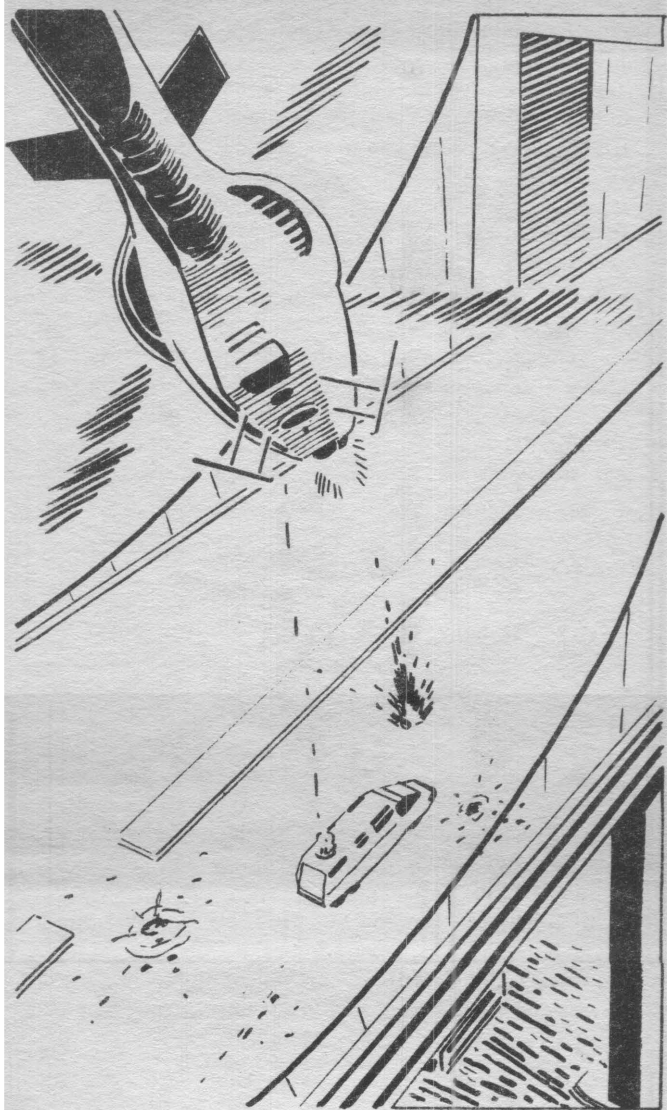
If you try to hail the men, turn to 288.

If you climb in the van and drive away, turn to 382.

If you fire at the men with your rifle, turn to 80.

If you climb back into the van and fire at the men, turn to 200.

If you approach the men on foot, turn to 392.



**111** You press too hard on the brakes and the van goes into a spin, turning around twice and coming to rest no more than fifteen feet from this science fiction horror.

Take 1 die of damage to the van (your tires took damage from the skid — treat the same as mine damage).

If you get out of the van to look at the scorpion, turn to 170.

If you fire a weapon at the scorpion, turn to 255.

If you try to get past it, turn to 149.

**112** You offer the inspector a dozen pears to forget he found the box. “Well, that’s a real nice offer,” he says, scooping up the precious fruit. “But I’ll still have to fine you \$500 for trying to conceal a fruit shipment.” Since you don’t have a choice, you pay the fine.

Turn to 301.



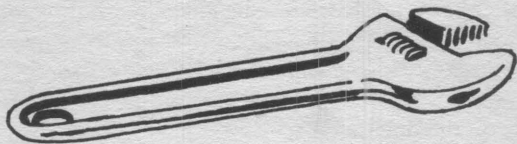
**113** The blue sedan roars through an intersection with a major cross-town avenue, just as the light on your side turns red. You are forced to stop. Six lanes of traffic are keeping you from crossing the street. You watch in anger and frustration as the blue sedan climbs a hill, turns right, and disappears out of sight.

If you need to go back and get Whitney, turn to 86. If Whitney is with you, turn to 284.

**114** Your van stops, and the blue sedan pulls up next to it. Two men wearing body armor get out of the sedan and circle around the van, ending up at the passenger door.

One fiddles with your lock for a moment, then opens the door. Whoever these guys are, they're good. The locks on this van are supposed to be pick-proof. "All right," one of the guys says, pointing a pistol at you. "Out of the van."

If you have been to Uncle Al's and bought the Flinger, turn to 128. Otherwise, turn to 145.



**115** Five cars go by, but none of them stops. You decide you're not doing any good here, so you go back to the van.

When you get back to the van, Green is still moaning and clutching his stomach. You get a rag from the trunk, wet it down with part of your emergency water supply, and put the wet rag on Green's forehead.

Since flagging down drivers didn't work, you decide to try the CB. Crossing your fingers, and hoping that no one who likes preying on disabled motorists is listening, you switch to the emergency channel on the CB. "Mayday! Mayday! Please help! Our van is wrecked and my partner needs to get to a hospital." You give your location as best you can, then wait for an answer. After two or three minutes and no answer, you start to repeat the message.

Then, suddenly, you realize two things. First, Whitney isn't in the van. Second, you hear a whine like thousands of angry hornets coming toward you. Your rear-view monitor shows many headlights coming your way.

What do you do? Start shooting (247), or wait to see what happens (396)?



**116** “Look,” Whitney says. “I’m just a businessman heading for a conference in San Francisco. I don’t want any trouble.”

He makes a deal with Pinkerton. If she and her gang will let the two of you pass, and leave the van alone so you can get back to it, he will pay them \$2,500 — about twice as much as they would get for salvage on the van.

Pinkerton thinks this over for a moment. “I have a better offer. Make it \$3,000 and we’ll pull the van into Winnemucca for you. Oh, don’t look so surprised — we do a lot of salvage, after all.” Everyone laughs at the boss’s joke.

Fifteen minutes later, you are on the way to Winnemucca in a tow truck, with the van in tow. Pinkerton turns out to be an interesting sort, for a ghoul — you have a few mutual friends on the duelling circuit.

Eventually you pull into Winnemucca, and after Whitney gives Pinkerton the \$3,000, she drops the van off at a garage. “Aren’t you going to have trouble explaining why you paid someone \$3,000 to tow the van?” you ask.

“Nah,” Whitney laughs. “I’m on an expense account.”

Turn to 11.

**117** You pass through the tollbooth and pull into traffic. The next exit is Stockton. If you wish to stop in Stockton, turn to 93. If you continue on to San Francisco, turn to 269.

**118** The policeman listens patiently, then reads you your rights. “I’ll pretend I didn’t hear all that just now,” he says. “Take it to the judge.” He hustles everyone out of the van and into a waiting police cruiser.

Three hours later, Whitney is released on his own recognizance. Since it wasn’t your fault that he arrived in San Francisco late, Whitney assures you that you will be paid in full. You were successful, you’ll be paid — and in a few days you’ll probably be out of jail.

Your adventure is over.

**119** You can do any of the following things:  
Watch TV (308).

Listen for rumors (233).

Watch the airship (346).

**120** Make a Mechanic roll. If you make your roll, turn to 378. If you fail your roll, you are unable to do anything with the power plant, but at least you don't think you made things worse.

If you would like to look around the area, turn to 357. If you would rather talk to the sentry, turn to 90.

**121** You drive through the pass. No shots are fired and the men don't move. You're very happy that no one shot at you — but you still can't shake that feeling of impending trouble.

Turn to 77.



**122** As you run the gauntlet, the partygoers watch. They appreciate the impromptu entertainment you've provided for their party. As you clear the fifth set of cycles, everyone cheers. Some of the partygoers shoot off their weapons, others wave, and a grand time is had by all.

Turn to 19.

**123** You knock on the door again. There is no response. You're about to knock a third time when you hear someone yell, "Freeze!" You look up and see a man in the topmost window of the tower, with a rifle in his hands. The rifle is pointed directly at Whitney.

What do you do? Surrender (272), or go for your weapon (305)?

**124** You help the old man bandage his leg with the supplies from your first-aid kit. "Thanks, kid," he says. "Jeremiah Smith's the name. I was shore in a heap of trouble when that fool stove blew up." He looks ruefully at the remains of his shack. "Guess I ain't got much left now."

Whitney offers to give him a lift to a doctor. "Don't need no dang doctor," says Smith. "Ain't one worth the powder to blow 'im up within a hun'erd miles anyhow. What I need is some whiskey an' a crack at that dern fool that sold me that there stove."

He pulls a flask out of his pocket and takes a swig, then grunts and turns it upside down. It's dry. He struggles up and hobbles over to a pile of brush and pulls it away, revealing a beat-up motorcycle. "Thanks fer yer help, fellers," he says as he fires up the motorcycle. You shrug your shoulders as you watch Smith drive down the road. You head back to the van, still shaking your head.

Turn to 199.

**125** Unlike the small-town agencies that can order from Uncle Al's catalog for you, Reno has a full-fledged Uncle Al's Auto Stop and Gunnery Shop. You are always impressed by the rows and rows of stacks and stacks of autoduelling equipment. It's pretty impressive, even if it is smaller than the Uncle Al's you grew up with — only one aisle of mines, for instance.

Decide what you need, then turn to the corresponding paragraph listed below. Remember, Whitney will not pay for any purchases other than ammunition and replacements for destroyed weapons.

Ammunition (370).

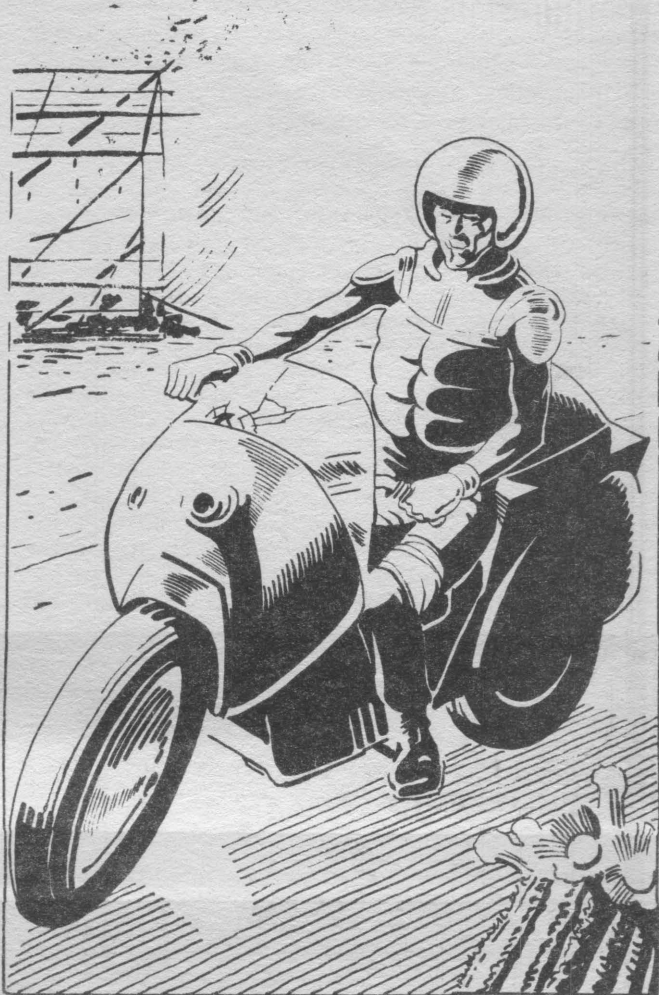
Body armor (95).

Electronics (41).

Weapons (64).

The "Red Tag" section (307).

When you are finished, turn to 294 to check out.



**126** Wendover is too small for an official AADA office. As in many small towns, a local business acts as an AADA agency. In this case it's Sam's, a combination service station and grocery store. Sam's is closed for the night, but a terminal screen in the window is scrolling news from the NANS line — including occasional AADA bulletins. After about five minutes, you see the information you've been looking for:

AADA ROAD REPORT 0100 MST 082137 SLC RENO  
AADA ADVISORY FOR INTERSTATE 80, SALT LAKE CITY TO  
RENO ISSUED 8/21/37 AT 0100 MOUNTAIN STANDARD TIME

BOTH LANES OF I-80 ARE CLEAR FROM SALT LAKE CITY TO  
WENDOVER. WEST OF WENDOVER CYCLE GANGS AND  
SCAVENGERS HAVE BEEN SIGHTED THROUGHOUT NEVADA  
AND FAR-WESTERN DESERET. CAUTION IS ADVISED. DRIVERS  
ALSO REPORT A GANG-RELATED DISTURBANCE ON BOTH  
SIDES OF I-80 JUST EAST OF BATTLE MOUNTAIN. AADA  
ADVISES DRIVERS ON LIMITED TIME SCHEDULES TO AVOID  
THIS DISTURBANCE IF AT ALL POSSIBLE. ROAD CONDITIONS  
POOR-TO-FAIR ACROSS NEVADA, EXCEPT NEAR WADSWORTH,  
WHERE CYCLE GANGS HAVE BEEN BUSILY RENEWING  
POTHoles REPAIRED BY ROAD CREWS DURING THE DAY.

WEATHER FORECAST COURTESY NANS: CLEAR AND COOL  
TONIGHT WITH LOWS IN THE MID 60S. HIGHS TOMORROW  
EXPECTED TO BE IN THE LOW 80S.

NEXT SCHEDULED UPDATE 0400 MOUNTAIN STANDARD TIME  
== AADA SLC 082137 0100 TVE35241 AR953X 05-45-45 G ==

Return to 26.



**127** Winnemucca is one of those small “service towns” along the highway. People stop here on the way from one place to another, and they seldom stay long. You may do any 2 of the following while your van recharges:

Go get some breakfast (226).

Find a NANS ticker (325).

Check in with the AADA (210).

Do some gambling (177).

When you’re ready to leave, or after your second choice, turn to 139.

**128** This is your chance to see how good the stuff in Uncle Al’s “red tag” section really is. You press the firing button and the chair springs out at the two hoods, knocking them end for end.

You hit the accelerator and the van springs away, the seat and door automatically returning to their proper places. You decide to get Whitney.

Turn to 8.

**129** You finally find the New Market Street Hotel. Four men come up to the van: two in bellmen’s uniforms, and two in business clothes. The latter two carefully bring Whitney out and try to revive him, but to no avail.

Finally one of the men stands up. “I know you did your best, ace,” he says. “I’ve reserved a room for you. I’ll drop by later on with your pay.”

Well, you get paid, but your mission really wasn’t a success. You got to like Whitney, and you don’t like being that involved with your customers. You decide to go back to Idaho to open an auto parts store.

Your adventure is over.

**130** As you drive past, the cyclists eye you but continue their salvaging. There appears to be someone in the car. You drive on past the wreck.

Turn to 234.

**131** You adjust the microphone and earpiece, say "Fire!" — and your targeting computer shuts off. Repeated commands fail to turn the computer back on.

Any Combat Bonus you had as a result of the targeting computer is lost until you can disconnect the voice-activated switch. This is a trivial job, but you can't do it while you are driving or fighting! Return to where you came to paragraph 25 from.

**132** These guys are intent on shooting at you.

**BIKER #1 (SANTA CRUZ)**

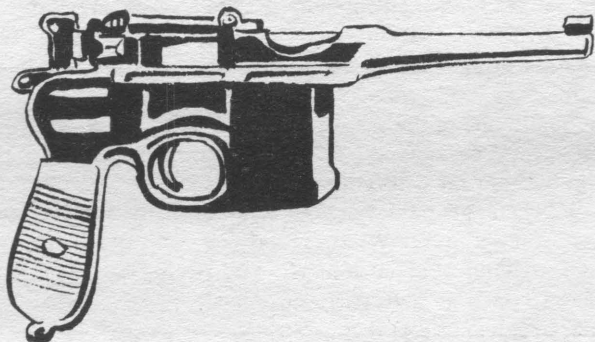
Cycle, 24 hit points. Defense Class 9; Handling Class 2.

Weapons: Machine gun to front (Combat Bonus 0, 1 die damage, 3 damage boxes).

Minedropper to rear (Combat Bonus -1, 1 die damage, 3 damage boxes).

Power plant: Large cycle (6 damage boxes).

The driver is Driving-1, Gunnery-1.





### BIKER #2 (SPIDER)

Cycle, 24 hit points. Defense Class 10; Handling Class 2.

Weapons: Recoilless rifle to front (Combat Bonus +1, 2 dice damage, 3 damage boxes).

Power plant: Large cycle (6 damage boxes).

The driver is Driving-2, Gunnery-1.

### BIKER #3 (SHOGUN 200)

Cycle, 11 hit points left. Defense Class 10; Handling Class 2.

Weapons: Laser to front (Combat Bonus +1, 3 dice damage, 2 damage boxes).

Power plant: Large cycle (damaged, 3 boxes remaining).

The driver is Driving-1, Gunnery-1.

### TRIKE (CRATERMAKER)

Reversed trike, 22 hit points. Defense Class 11; Handling Class 1.

Weapons: 4 heavy rockets to front (Combat Bonus -1, 3 dice damage, 3 damage boxes — each may only be used once).

Machine gun to front (Combat Bonus 0, 1 die damage, 3 damage boxes).

Power plant: Medium (6 damage boxes).

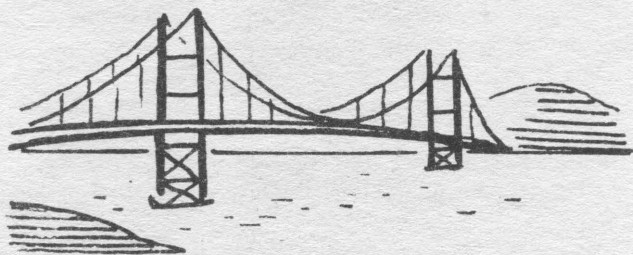
The driver is Driving-2, Gunnery-2.

Play out the combat. It's a wild melee — weapons of any facing may fire. If you win, turn to 85. If you lose, turn to 237. If the combat goes for more than 10 turns, turn to 283.



**133** This is a very elegant restaurant. The snooty maitre d' provides you with a tie, since you neglected to wear one. In the fine tradition of embarrassing the gauche, the tie is the most tasteless thing you've ever seen. The meal is excellent and the waiters have much better manners than the maitre d'.

The bill is \$100. You tip the waiter \$20 and the maitre d' a slightly used ugly tie. Return to 30 and choose again.



**134** You drive past the bus. You see that the hood of the bus is open, and someone is busily working on the power plant.

If you decide to stop, turn to 79. If you decide to drive on by, turn to 231.

**135** If you stopped at Wendover to get a charge, turn to 63. If you haven't had a charge since you left Salt Lake, turn to 15.

**136** Your van comes to a halt at the side of the road. As you work to clear your head, several cars pull up and surround you. Someone with a submachine gun steps up and holds the weapon to the lock on your door, as if to say, "Open it or we open it for you." You may —  
Comply (203).

Hold your ground (252).

Get a weapon to defend yourself (153).

**137** You flinch and swing the wheel wildly — and your right wheels slip over the embankment. Before you can react, the van teeters, then falls over the side. The last thing you remember is your van rushing toward the pile of wrecked vehicles.

Your adventure is over.

**138** You leave the AADA office and return to the van. As you pull out of the parking garage and turn onto the street, you notice that a blue sedan pulls in behind you. It changes lanes with you and keeps its distance — it seems to be following you.

Turn to 206.

**139** The attendant is finishing the recharge as Whitney returns from the rest room. “That’ll be fifty bucks, please,” the attendant says. Whitney hands her an autobank card. She puts the card in the PAY slot, then does a double take at Whitney.

“Hey!” she says. “Aren’t you the guy in the airship crash? Yeah! I saw you on TV last night. What happened?” You retrieve the autobank card for Whitney, hustle him back into the van, and get out of Winnemucca as fast as you can.

Turn to 395.



**140** The helicopter dips, then flies off. That problem's been solved, but another is ahead of you. You're rapidly approaching the tollbooth. It's one of the newer self-policing tollbooths, with spikes set into the pavement. If you don't stop and pay the toll, the spikes will rip your tires apart. If you do stop, the spikes will lower and you can pass through unharmed.

If you have a CB channel you're supposed to use, turn to that channel number. Otherwise, turn to 97.

**141** You wait in the van, inching ahead with the rest of the traffic. After about twenty minutes, you are at the source of the congestion — a makeshift tollbooth. Four scruffy-looking men are collecting tolls by placing self-sticking mines on vehicles' tires as they stop.

As you're trying to figure out how to get out of this mess, you hear a THUMP. One of the toll collectors walks up to your van and raps on the window. "Fifty bucks and we take off the mines," he says.

If you argue with the man, turn to 286.

If you attempt to pull a gun on the man, turn to 315.

If you pay the toll, turn to 223.

**142** In the room off the scorpion room, you see a metal cot with a thin mattress. A man in a lab coat is asleep on the cot. You can't see his hands, but he looks as though they are tied behind his back. He is asleep.

If you decide to rescue this man now, turn to 108. If you want to question the other two men first, turn to 92.

**143** You decide to wait in the truck stop lobby. The NANS ticker is running. The big story tonight is the airship explosion, of course. You glance at the stories and there's nothing new, so you grab an old copy of *Ordnance Weekly* from the couch and start reading. After a half hour you check your van.

Turn to 329.

**144** "I was with the Army of Deseret back when we were tryin' to secede. I fought hard to get us out of the U.S., and when they tried to sell us out, I fought hard for autonomy. I tell you, that Whitney is pokin' his nose where it don't belong. He ought to stay to runnin' a church and leave well enough alone."

Return to 233.

**145** You're on a side street in an industrial section of Reno, with two men holding a gun on you and ordering you out of your van. What do you do?

Get out of the van (196).

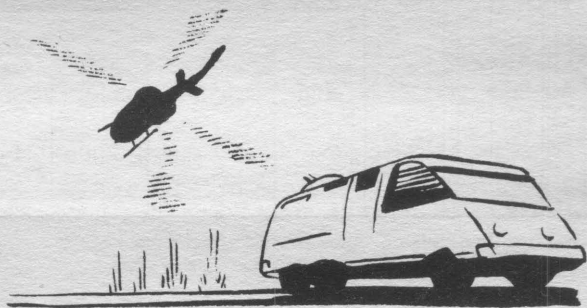
Shoot it out (178).

Try something desperate (163).

**146** The inspector asks to look at the pears. He's a little puzzled why such a valuable commodity is under a pile of junk, but says nothing. He looks them over, makes a note on his clipboard, then tells you to close the box. "Your pears appear to be in good shape. Thank you very much."

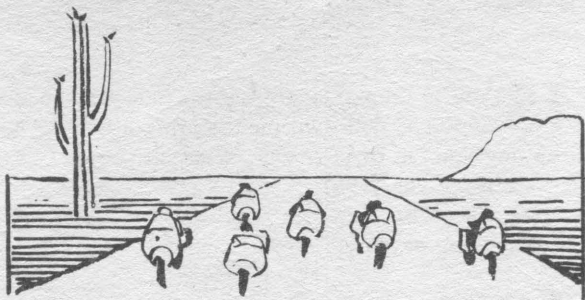
Whitney looks at you as if to say, "Honesty is the best policy." You do your best to ignore him as you drive through the gate and on into California.

Turn to 183.



**147** You missed this time, but there is still no reaction from the figures. You cannot believe anyone would stand there and let themselves be shot at.

If you climb into the van and continue your trip, turn to 77. If you approach the figures, turn to 392.



**148** You allow the Saguaros to close to combat range. There are 4 of them, and they all mean business.

#### SAGUARO #1

Medium cycle, 18 hit points. Defense Class 11; Handling Class 2.

Weapons: Machine gun to front (Combat Bonus 0, 1 die damage, 3 damage boxes).

Power plant: Medium cycle (3 damage boxes).

Biker is Driving-1, Gunnery-2.

#### SAGUARO #2

Medium cycle, 18 hit points. Defense Class 13; Handling Class 2.

Weapons: Machine gun to front (Combat Bonus 0, 1 die damage, 3 damage boxes).

Heavy rocket to rear (Combat Bonus -2, 3 dice damage, 1 damage box left — can only be used once).

Power plant: Medium cycle (3 damage boxes).

Biker is Driving-2, Gunnery-1.

### SAGUARO #3

Medium cycle, 18 hit points. Defense Class 12; Handling Class 1.

Weapons: Machine gun to front (Combat Bonus 0, 1 die damage, 3 damage boxes).

Power plant: Medium cycle (3 damage boxes).

Biker is Driving-1, Gunnery-1.

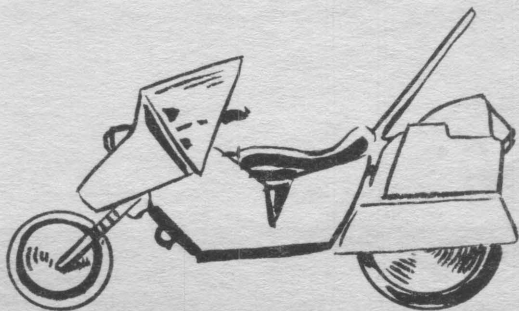
### SAGUARO #4

Medium cycle, 18 hit points. Defense Class 13; Handling Class 2.

Weapons: Linked machine guns to front (Combat Bonus 0, 1 die damage each, one has 2 and the other has 3 damage boxes remaining — may be fired together).

Power plant: Medium cycle (3 damage boxes).

Biker is Driving-0, Gunnery-3.



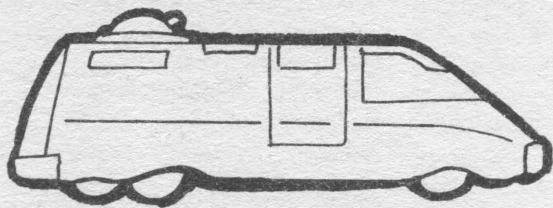
*Special rule:* For the first three turns of combat, you may only use rear-mounted and turreted weapons (plus the minedropper), while the cyclists may use only front-firing weapons. Beginning with turn 4, a wild melee has broken out — all weapons are legal.

If you disable 2 or more of the cycles, turn to 276. If your van is disabled, turn to 3.

**149** You don't know what it is and you're curious, but not *that* curious. You decide to try to drive around the scorpion. "Strap yourself in," you tell Whitney. "This is going to be tricky." You start maneuvering the van through the narrow space between the scorpion's legs and the parked cars.

Suddenly, the scorpion moves. One of its pincers seems to be coming directly toward your windshield!

Make a Control Roll. If you succeed, turn to 13. If you fail, turn to 137.



**150** The sedan skids to a stop ahead of you. You cautiously pull up beside it, get out of the van and walk up to the sedan. The driver isn't dead, but he's not conscious and his arm appears to be broken.

You go back to the van, get on the CB and use the emergency channel to request an ambulance. You search the car, finding candy bar wrappers, broken pencils and similar items, but nothing useful — until you find a map of Nevada. This wouldn't be unusual, except that on this map all the places you've stopped since Elko are circled, with the approximate times. Someone is really keeping his eye on you. You decide to get out of here before the ambulance and the police start showing up.

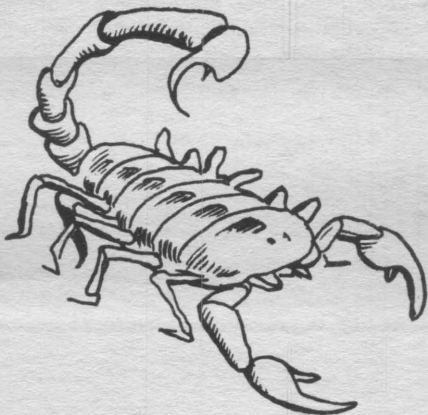
If you need to pick up Whitney, turn to 86. If Whitney is with you, turn to 284.

**151** The targeting computer is confused. It's getting images from the bridge supports as well as the other cars on the bridge. Turning down the sensitivity doesn't help. It could be the false signals from the bridge, but you saw a computer act this way once *when there was a helicopter directly overhead*.

Another round of fire hits your vehicle. Mark off 1 die of damage. You look through your rear-view camera. Turn to 82.

**152** A charging station is available. The charge will cost \$100. When you inquire about the price, you find that Stockton is taking advantage of the influx of people caused by Gang Day in Vallejo. Return to 93 and choose again.

**153** The man shoots the lock out of the door. When he sees you holding a weapon on him, he keeps firing. Your adventure is over.





**154** As you cross a river and leave Vallejo proper, you see the signs of a major battle. There are motorcycles everywhere. There are also trikes, cars, buses, vans, semis and vehicles of all descriptions — including one or two antique gasoline-burning battlecars. And above it all are helicopter cameraships, taking in all of the action.

Whitney is strangely silent through all this. You turn around and see him in the back, head bowed, lips moving. *Good, you think. I need all the help I can get.*

You decide to make a good show of it and drive into the fray, shooting off machine guns every so often at imaginary enemies. Unfortunately, someone soon notices that you aren't sporting gang colors and must be an "independent." This means you're very tough — or very foolish. Representatives of six gangs converge on you to find out which.

Your adventure is over.

**155** As you enter Barney's, the first thing you notice is that the place smells like every other hash house you've ever been in. The second thing you notice is that there are an awful lot of autoduelling types here, so the food can't be too bad. You order the synthetic steak, the immi-taters and broccalgae. Halfway through your meal you realize you were wrong. The food here is barely edible (like most cheap food these days).

You pay \$7.50 and somehow forget to leave a tip. As you pull out of the parking lot, you notice that someone in a blue sedan is following you. Turn to 206.

**156** You notice that the scorpion does not cast a shadow. It is waving its claws in the air, as if to grab at something.

If you decide to drive past the scorpion, turn to 13. If you decide to *ram* the scorpion, turn to 354.



**157** If you need repairs on your van, they are available at the charging station. If the repairs are major (40 points of damage or more, or *any* damage to your computers), you will be without your van while you are in Sacramento. Fortunately, everything you want to do is within walking distance of the garage.

Return to 30 and choose another option. (You will be able to pick up the van when you're ready to leave Sacramento.)

**158** You adjust the microphone and earpiece, say "Fire!" — and your weapon springs to life! The voice-activated switch works beautifully.

From now on, you can fire 2 weapons per combat turn, in addition to whatever your gunner can do. Return to where you came to paragraph 25 from.



**159** Following the directions Whitney has given you, you drive for a while, then pull up to the front entrance of the New Market Street Hotel. Two bellmen, a portly man in a business suit, and a young man in a sports-coat and tie rush up to the van.

Whitney shakes hands with the men. "It's been a long day, but we're here." He introduces you to the men. "I'd like you to meet Undersecretary of State for North American Affairs John Kane. And this" — he indicates the younger man — "is Harry Henderson. He's a member of my staff. OK, let me check in and deliver my valuables to the hotel safe. I'll get washed up and meet you in the restaurant. We'll have a real dinner tonight!"

If Smith is with you, turn to 7.

If Sikes is with you, turn to 224.

If neither is with you, turn to 287.

**160** Sure enough, the old blacktop road is leading you straight to the fire. As you get closer, you see the source of the smoke. A small log shack is burning.

If you want to help, turn to 277. If you want to turn around and head back for Sacramento, turn to 33.



**161** Roll against your Mechanic skill, subtracting 2 — the van doesn't have the proper tools and you're out in the middle of the desert making emergency repairs.

If you make your roll, turn to 285. If you fail, turn to 361.

**162** It's turning into a very pretty summer morning. You are a half hour west of Battle Mountain. You notice some distant movement on a small side road, but it's too far away to be trouble. This stretch of road is beautiful. It reminds you of many similar trips in the mountains of Idaho when you were a kid.

You push the memories aside and pay attention to your surroundings. Once again you see sets of figures on the ridge above you, but as you slow your van and swing your Vulcan around, the figures retreat out of sight.

Turn to 198.

**163** You're not in a position to shoot back, but wait — there *is* something you can do. Your van's motors haven't quite stopped, so maybe this will work. You turn the ignition key to ON and step on the accelerator.

Roll 1 die against your Mechanic skill. If you are successful, turn to 99. Otherwise, turn to 338.

**164** Keeping up with the sedan is difficult, but you slowly inch your way closer. Finally, he makes a mistake. The sedan hits the curb and slows down. Now you've got him right where you want him — on your targeting computer.

### BOMBARDIER

Luxury sedan, 55 hit points. Defense Class 11; Handling Class 3.

Weapons: 2 linked machine guns in turret (Combat Bonus 0, 1 die damage, 3 damage boxes — both may be fired at once).

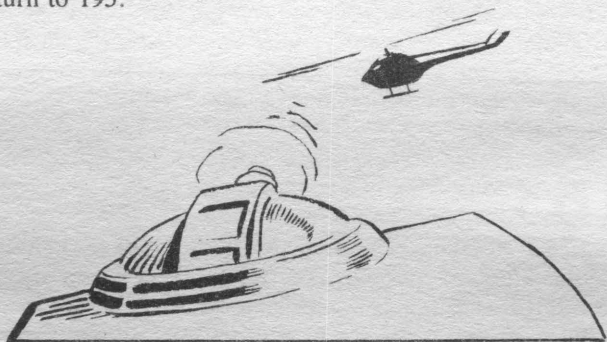
Flamethrower to rear (Combat Bonus +1, 1 die damage, 2 damage boxes).

Power plant: Medium (6 damage boxes).

The driver is Driving-2, Gunnery-2.

*Special rules:* (1) If your van takes more than 40 hits of damage, there is a chance your armor will catch on fire. From then on, if the sedan rolls a 6 for damage from the flamethrower, your van will catch fire, and the sedan will get away while you fight the fire. (2) You may only use front-firing and turreted weapons.

Play out the combat. If you win, turn to 150. If you lose, turn to 195.



**165** You follow Whitney to the front of the bus. A pair of legs is sticking out from under the hood. Someone is obviously immersed in his work. Whitney coughs politely and asks if he can help. The mechanic who climbs out from under the hood is in his mid-forties. He has gray hair, and there are grease stains on his face and coveralls.

The man sticks out his hand. You and Whitney shake hands with him. "Will Farland," he says. "We're coming out of Denver on our way to Reno. You know anything about power plants? The engine stopped after we hit a pothole. I think there's a wire loose in here someplace, but I can't figure out where."

If you want to try fixing the power plant, turn to 120. Otherwise, turn to 193.

**166** You give in, and take a taste of the liquid in the big man's bottle. You cough and then your brain feels like it ran headlong into a wall at a very high speed. As you sink to the ground, you have a feeling that you're going to be waking up face down on the pavement. Your adventure is over.

**167** You slow down carefully. Several drivers, sensing an upcoming duel, move to a far lane or turn off the street. The blue sedan, however, maintains its speed and goes past you, turning onto a side street.

If you want to follow the sedan, turn to 349.

If you want to go about your business, turn to 83.

If you are finished with your errands and want to pick up Whitney, turn to 55.

**168** "Brace yourself!" you shout to Whitney, just before you slam into the boulder. The van takes 5 dice of damage and comes to an abrupt stop. If the van still has hit points, turn to 274. Otherwise, turn to 309.

**169** Instinctively you dive to the floor and cover your head. A second later, you hear another BOOM as the remains of the airship hit the ground. The fire isn't as extensive as it could be — modern airships use helium rather than flammable hydrogen — but the passenger cabin is on fire, and there is a large hole in the fuselage.

Green rushes up to you. "I don't believe it!"

You grab your partner's arm. "Come on. We have to get Whitney."

You and Green thread your way through the gathering crowd to the motel adjacent to the truck stop. You knock twice then once more, and the motel room door opens. Inside is Elder Orson Whitney, one of the Twelve Apostles of the Church of Jesus Christ of Latter-day Saints. He is wearing body armor, and his bags are packed.

The TV is on, showing a reporter at the scene of the airship crash. "Something told me not to take that airship," Whitney says. "I learned a long time ago to listen to that voice. Our decoy worked better than we expected."

You go over the details of your agreement one more time. Whitney will pay you and Green \$20,000 to deliver him to an address in San Francisco before 12 PM Saturday. That gives you about 26 hours to make a 16-hour run. It sounds pretty straightforward. Whitney will also pay for all of your meals, medical expenses, ammunition, and repairs along the way.

You don't know why Whitney is so anxious to get there before midnight, but he's paying the bill, so professional etiquette demands that you not ask.

The three of you head for your van. Whitney keeps his head bowed as you cross the parking lot. Praying? Hoping he won't be recognized? You can't tell. You climb into the van, followed by Green and Whitney. Green volunteers to take the first driving shift. He starts the van, pulls out of the parking lot and heads toward the interstate.

Turn to 94.





**170** You aim the Vulcan at the scorpion's midsection then show Whitney the firing button. "If anything happens," you tell him, "push this button. And keep pushing it."

You grab your rifle and get out of the van. Cautiously, you approach the scorpion. It's completely indifferent to you. As you get closer, you see that the scorpion is translucent. You can see the surrounding countryside through the scorpion.

If you try to touch the scorpion, turn to 248.

If you investigate further, turn to 40.

If you decide to *ram* the scorpion, turn to 354.

If you get back in the van and go around the scorpion, turn to 149.

**171** You continue through the pass at a steady speed. As you drive around the next corner, you notice shadowy figures crouched on the rocks up ahead. There appear to be two armed men on either side of the pass.

You may stop (73), speed up, (299), or shoot at the men (200).

**172** You quietly climb the stairs to the top of the tower. There are many electronic gadgets here, buzzing, whirring and flashing. A device that looks like some sort of spotlight sits in the middle of the room.

You look out the window in the direction the "spotlight" is pointed, and see the scorpion on the roadway — and a car coming toward it! Frantically you look for an "off" switch. You push against the spotlight — and the scorpion *disappears*. You decide to experiment, pointing the projector out another window — and sure enough, you see a giant scorpion in the distance on the desert!

If you decide to question the two men you found, turn to 92. If you decide to check the room to your right, turn to 142.

**173** If you ate at Ralph's, turn to 31. Otherwise, turn to 335.

**174** You lose control of the van. It spins, hits the side of the bridge, teeters a moment . . . then plunges into the waters of San Francisco Bay.

Your adventure is over.

**175** You sit back in a chair for a few minutes, ostensibly studying an old copy of *Ordnance Weekly* but actually listening to the other duellists discussing current affairs.

You hear someone yell, "Hey! Look!" He points at a blue van that looks nothing like yours. Several duellists charge outside. One scribbles down a license plate number.

If you ask what's going on, turn to 218. If not, return to 241 to choose another option or turn to 264 to leave the AADA office.

**176** The restaurant is almost empty. There is a man sitting at the counter, a waitress indifferently wiping down tables, and a cook frying up a shamburger at the grill. You sit down and order something to drink.

"Where you headed?" you ask the man at the counter.

"Nowhere tonight," he replies, "and if you were smart you'd stick around, too. Between the Saguaro party and the Desert Ghost I don't want to be travelin' nohow tonight."

"What's the Desert Ghost?" you ask.

"I don't know," the man answers. "All I know is, it's run at least a dozen cars off the road round Winnemucca." He has nothing else to add about the Desert Ghost. The waitress and cook ignore you completely. You return to the truck stop.

Turn to 329.

**177** This is Nevada. There are slot machines *everywhere*, including the lobby of the service station. These are “modern” slots, where you put your autobank card in the machine, pull the lever, and the machine eats your money one dollar at a time. (Of course, if you have no money in your autobank account, you can’t play — return to 127.)

Roll 2 dice and subtract 8, then multiply this number by ten. This is the number of dollars you’ve won (or lost, if the number is less than zero). Gamble until you run out of money or lose interest, then return to 127.

**178** You’re in good health and willing to take a risk, so you reach under your seat and grab your pistol.

It’s a gunfight, and your opponent gets the first shot. His Gunnery skill is 2. Both of you are carrying pistols that do 1 point of damage. Make alternating Attack rolls for yourself and your opponent.

If you win, turn to 217.

If you lose, turn to 244.

If the gunfight goes for 6 rounds and no one wins, turn to 306.



**179** The big man escorts you and Whitney to the bikers doing the cross-highway target practice. “Hey, these are my friends,” he says. “Let ‘em through, OK? They got stuff to do and don’t wanna get shot at.”

You hear moans and awwwws, but you get the feeling they’ll let you through. You return to the van, start it up, and thread the maze. Whitney rolls his window down and waves at the bikers. They fire their weapons into the air and wave back. You clear the last of the cycles and are back on the road.

Turn to 19.

**180** If Whitney is dead, turn to 129. If he is injured or unconscious, turn to 60.



**181** You visit with the Indian, telling him you’re taking a passenger to San Francisco, and mentioning the fire at Smith’s cabin. The Indian *doesn’t* recognize Whitney, and takes no special interest in your mission, but perks up at the mention of Smith.

“Oh, you mean old Jeremiah?” he says. “Yeah, he is something else, isn’t he? I’m sorry to hear his shack burned down, but it’s his own fault. He couldn’t figure out how to install the stove, and he was too proud to let me help him. Jeremiah isn’t such a bad guy. In fact, he is a good friend — when he’s not being bull-headed.” You say good-bye to the Indian. He wishes you well on your journey.

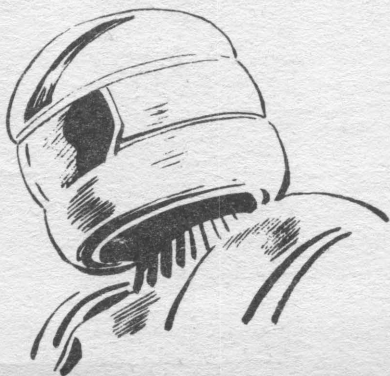
Turn to 58.

**182** Your ride drops you in Sacramento, the capital of California and a large city by 2037 standards. Whitney goes to a phone booth. When he comes back, he tells you he thinks he has a van.

“I’d just go buy one, but I don’t think we can,” he says. “It’s getting late enough that the dealerships are all closed.”

About twenty minutes later an old, green Slingshot van, with **SIKES FLORISTS — SACRAMENTO’S FAVORITE PETAL PUSHERS** painted on the side, pulls up. The driver shakes hands with Whitney. “Nice to see you, Brother Whitney! We heard you were dead. Then we heard you might not be.”

“Well, as you see, I might not be,” Whitney says. He introduces you to the driver. “This is Alvin Sikes. He’s the bishop of one of the local wards.”



Whitney asks Sikes if the two of you can borrow Sikes’ van, explaining that you need to get to San Francisco as quickly as possible. Sikes agrees, and offers to come along as a gunner. He says he knows how to shoot. “Comes with the territory when you do deliveries in a town like this,” he explains.

## SLINGSHOT

Van, 45 hit points. Defense Class 11; Handling Class 2.

Weapons: Rocket launcher to front (Combat Bonus -1, 2 dice damage each, 3 damage boxes each).

Rocket launcher to rear (Combat Bonus -1, 2 dice damage each, 3 damage boxes each).

2 linked machine guns in universal turret (Combat Bonus 0, 1 die damage each, 3 damage boxes each — may be fired in any direction, including up, but both must be fired in the same direction — may be fired separately).

Power plant: Extra large (12 damage boxes).

Gadgets: Targeting computer (Combat Bonus +2 — gunner *only*), CB radio.

The van currently has a half charge (enough for 100 miles, if you are using the optional recharge rules).

If you decide to bring Sikes along, turn to 81. If you decline, turn to 385.

**183** The scenery has very definitely changed. Instead of brush and badlands, there are now pine trees and boulders. Even though the temperature outside is in the high seventies, being up in the mountains makes it feel ten degrees cooler. You whistle a little as you drive along. Once again, however, you get a funny feeling that something's wrong. You tell Whitney to be ready.

"For what?" he asks.

"Anything," you reply.

A quarter of a mile down the road, your caution is vindicated. You see five wrecked cars at the side of the road. There are perhaps a dozen boulders on the road, and the pavement is scarred as though something heavy has hit it. You look up — and there's a boulder coming straight down the cliff for you!

Make a Control Roll at +1 (you were expecting danger). If you succeed, turn to 290. If you fail, turn to 168.

**184** The prisoner introduces himself as Philip Barnes. He is a Ph.D. candidate in zoology at UCLA, and is out here studying scorpions as part of his research. "I used the hologram because I like hi-tech toys, and because it was useful camouflage. Then my scheme fell apart. Those two jokers drove through the mountain I projected over this tower."

"I have an idea," you say. "Do you want to get rid of the scavengers?" As you explain the plan, Barnes and Whitney both smile, then laugh.

Barnes sets the dials on the advance men's transmitter. "How 'boutcha, Scorpions, how 'boutcha? Got one for ya at the usual place. Nice, juicy one, too."

After the gang confirms, Barnes changes frequencies to the Reno police department channel. Whitney explains to the police what the Desert Ghost is, and how they can capture the scavengers.

You, Barnes and Whitney mount the trikes out front and race to your van, moving it out of the way just as the scavengers come over the horizon. They are rather surprised when their "nice, juicy kill" turns out to be two of their own trikes, and even more so when the Reno police arrive in force. The police question you and Barnes while Whitney stays in the van.

Add 1 to your Prestige for "exorcising" the Desert Ghost. Turn to 104.

**185** Try a Prestige roll. If you succeed, turn to 14.  
If you fail, turn to 348.

**186** The remaining scavengers turn tail, leaving their fallen comrade behind.

If you want to check the fallen biker, turn to 106.

If you want to check over the station wagon, turn to 75.

If you want to get out of here, turn to 213.





**187** Pinkerton accepts your money and sends her men away. "Thanks, chump," she crows as she gets in her car. The scavengers drive back down the road, leaving you in the middle of the Nevada desert with a dead van and no cargo.

Your adventure is over.

**188** Interstate 80 cuts right through Vallejo. There's only one usable exit. If you decide to take the exit into Vallejo, turn to 310. If you decide to continue on I-80, turn to 154.

**189** You are unable to get the van going again. In deference to Brother Whitney, you don't curse — but you hope Mormon apostles can't read minds. "I'll watch your friend," Whitney says. "Why don't you see if you can get us some help?"

You're mad, frustrated, and concerned about Green. Taking a walk might help you collect yourself. You walk out to the highway and try to flag down a passing car.

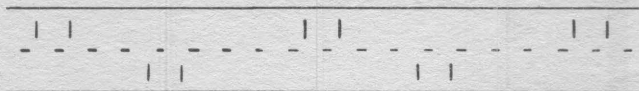
Try a Prestige roll. If you succeed, turn to 57. If you fail, turn to 115.



**190** The van comes to a stop on the shoulder. Two men get out of one of the cars. Both are wearing ski masks. They try to open the passenger-side lock, then use a submachine gun to shoot it out. They order Whitney out of the van. He is taken to the kidnappers' car and that's the last you see of him. Your cargo has been hijacked.

Your adventure is over.

**191** You drive closer before you make a decision. You now see that the Saguaros have set up a roadblock. They have parked their cycles two abreast, alternating down the road, forming a sort of maze (see the diagram below). The maze will slow you down, making you vulnerable if the Saguaros decide to attack. On the other hand, this may be your chance to take out a sizeable portion of a cycle gang in one swoop . . .



If you decide to stop for the party, turn to 314.

If you decide to attack, turn to 38.

If you decide to go on and ignore the party, turn to 368.

**192** The Prints of Whales is an amazing place. The walls are covered with pictures of all varieties of whales — some extinct, some still living. High above the floor is a life-size replica of a great blue whale, over 120 feet long.

The Prints of Whales makes its money from two wholly unrelated facts: people are fascinated by whales, and legumes were not affected by the Grain Blight. You order the special — pinto beans in chili gravy with synthetic beef chunks. *Well, you think, at least they decided not to call it chili.*

When your meal is over you pay your \$15, leave a \$2 tip and go to the van. After you drive for a few minutes, you notice you're being followed. Turn to 206.

**193** As soon as the man said "power plant," you knew you were out of your league. What would you like to do? Look around the area (357), or strike up a conversation with the sentry (90)?

## SUPPRESSOR

Standard helicopter, 75 hit points. Defense Class 9; Handling Class 1.

Weapons: Vulcan machine gun in universal turret on bottom (Combat Bonus 0, 2 dice damage, 3 damage boxes).

3 linked machine guns in front (Combat Bonus 0, 1 die damage each, 3 damage boxes each — may fire all 3 at once).

Power plant: Standard helicopter (12 damage boxes).

Gadgets: Targeting computer (Combat Bonus +1).

The pilot is Pilot-2. His gunner is Gunnery-3.

*Special rules:* (1) The helicopter can fire either its Vulcan *or* the linked machine guns, but not both. The helicopter must take 1 combat round without firing to switch from firing one weapon to the other.

(2) You can only shoot with weapons that fire upward — weapons in *universal* turrets, rockets pointed upward, or something similar.

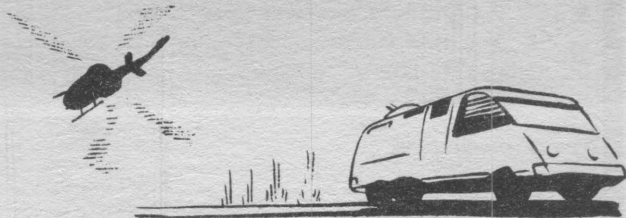
(3) On the Special Damage chart on page 12 of the rules, replace lines 4 and 9 with the following:

*Die*

| <i>roll</i> | <i>Shot hits</i>  | <i>Effect of damage</i>                  |
|-------------|-------------------|--|
| 4           | Stabilizing rotor | Stabilizing rotor takes 1 die of damage. |
| 9           | Main rotor        | Rotor takes 1 die of damage.             |

If the *stabilizing rotor* takes 4 hits of damage, the helicopter spins counterclockwise in place and is out of the fight. If the *main rotor* takes 6 hits of damage, it is destroyed and the helicopter falls out of the air.

The helicopter will fight to the death, or for 20 rounds, whichever comes first. Play out the combat.



If you defeat the helicopter, or if the helicopter pilot is killed, turn to 304.

If the helicopter gunner is killed, turn to 140.

If you lose, turn to 174.

If the combat goes for 20 turns, turn to 379.

**195** The sedan fires a final shot from its flamethrower and speeds away, as your van rolls to a stop. You slam your hand against the steering wheel in disgust. It could be worse, however . . . and it is. A patrol car drives up, and before you know it you've been arrested for unauthorized duelling inside the city limits, ownership of a firearm without a permit, disturbing the peace and littering. You are taken to the city jail, and you won't be able to get out in time to get Whitney to San Francisco tonight.

Your adventure is over.

**196** You're not willing to argue with someone who is pointing a pistol at you. You get out of the van and stand away from it. The men handcuff you and lead you to a deserted warehouse.

"OK, I'm going to say this once," the one with the pistol says. "If you tell us where Whitney is, we'll come back and let you loose tonight. If you don't tell us where he is, or if we don't find him, we'll come back and get you about a week from next Thursday. Your choice."

You can tell them where Whitney is (68), make something up (21), or tell them nothing (260).

**197** Ammunition is available at several locations. You have a choice of several brands. The prices are the same. One box of ammunition is enough to completely fill a machine gun.

| <i>Type of Ammunition</i> | <i>Price</i>    |
|---------------------------|-----------------|
| Machine gun .....         | \$500 per box   |
| Vulcan machine gun .....  | \$700 per box   |
| Minedropper .....         | \$50 per mine   |
| Smoke screen .....        | \$20 per charge |

When you have made your purchases, return to 93 and choose again.

**198** As you come around a curve you see a sign:

WINNEMUCCA  
Next Exit

After your long drive from Salt Lake, recharging your van is mandatory — and it's the first thing you do. Whitney pays for it.

If you want to do anything else in Winnemucca, turn to 127. To leave Winnemucca, turn to 395.

**199** "He was a strange one," you say to Whitney, as you climb back into the van.

You tell Whitney you'd like to stop and wash the soot off your face. You pull in at a combination charging station and general store. There is an old Indian on the porch in a rocking chair. "Good evening," you say. "Can you tell me —" "Second door on the right," the Indian says.

When you've finished cleaning up, you buy a soft drink and a snack for \$5. If you need a charge you can get one here. It will take 30 minutes and costs \$75. If you want to talk to the Indian for a few minutes, turn to 181. If not, turn to 58.





**200** You fire off a couple of quick rounds from the Vulcan machine gun in the turret. Make an Attack roll. If you make your roll, turn to 228. If you fail, turn to 324.

**201** Roll 1 die. On a 1-4, turn to 397. On a 5, turn to 176. On a 6, turn to 256.

**202** The sedan is too far ahead of you. You'll never be able to catch it now. "Sorry to cut your visit short," you tell Whitney. "Do you want me to take you back, so you can say good-bye to your friend?"

"I'll call him from the next stop," Whitney says. "I don't think I'd better get out of the van, and if I were him I wouldn't leave the house for a while." You make your way through Reno and eventually get back on I-80.

Turn to 282.

**203** You open the door slowly and carefully. As you do, two men grab you and pull you out of the van. Two others go on into the van and come out with Whitney.

Turn to 4.

**204** There's no time to get Whitney — if you don't act fast, the cycles will bear down on unprotected people and a crippled bus! You hit the ignition, stepping on the pedal harder than normal, and the van leaps to life. You swing around, driving on the shoulder.

Sure enough, the cycles have turned onto the road. As soon as you get into machine-gun range, both cycles open fire. You're in a running fight, moving away from the bus.

#### CYCLE #1 (DAYSTAR SPECIAL)

Heavy cycle, 13 hit points. Defense Class 11; Handling Class 3.

Weapons: Mounts 1 machine gun in front (Combat Bonus 0, 1 die damage, 3 damage boxes).

Power plant: Medium cycle (3 damage boxes).

The biker is Driving-1 and Gunnery-2.

#### CYCLE #2 (SLASHER)

Heavy cycle, 17 hit points. Defense Class 10; Handling Class 2.

Weapons: Mounts 1 recoilless rifle in front (Combat Bonus 0, 2 dice damage, 3 damage boxes).

Power plant: Medium cycle (3 damage boxes).

The biker is Driving-2 and Gunnery-3.

*Special rules:* (1) The cycles each get one shot at you before you can react. After that, they will continue to fire at you until they are out of ammo (10 total shots, if you are not using the optional ammunition rule).

(2) You may fire only front-facing and turreted weapons until the fifth combat turn. On the fifth turn, the cycles are all around you — you may use any weapons.

If your van is disabled, turn to 51. If one cycle is disabled or runs out of ammo, turn to 254.



**205** You decide the smell of algae is more than you care for at the moment. You leave immediately. Return to 26.

**206** The blue sedan is keeping its distance — he's out of your weapon range, but he's also too far away to shoot at you. He's being very discreet, but he is definitely following you. What do you want to do?

Try to lose the sedan (291).

Slow down to force the sedan within weapon range (167).

Try to hail the sedan on your CB (358).

Go about your business, ignoring the sedan (28).

**207** You look in your rear-view mirror at a very satisfying sight. Most of the cycles blocking the road are now inoperable. It will take a while to clear the road before the Saguaros can get back at you. You hope they're too drunk to get your license plate number. Maybe you should have the van repainted sometime soon, though.

Turn to 19.



**208** The bullet hits the scorpion and goes *straight* through. Not only does the scorpion not seem to notice, it seems undamaged. The bullet makes no entry hole.

If you get out and investigate, turn to 170. If you decide to drive past the scorpion, turn to 149.

**209** If Sikes is with you, turn to 71. Otherwise, turn to 257.

**210** The Winnemucca AADA agency is tucked away in a corner of a general store, just across the street from the service station. The woman behind the counter takes your membership card, looks at it for a moment, and returns it to you.

“Where you headed?” the woman asks. You tell her you are heading for San Francisco by way of Reno. “Hmmm . . .” she says. “Plenty of activity all the way to the California border. Most of it cycle gangs, although we’ve had a few reports of some strange stuff. People running off the road and such like. ‘The Desert Ghost,’ they call it. AADA advises caution through Reno, then extreme caution near Vallejo, California. It’s ‘Gang Day’ down there.”

The woman puts on her glasses, and looks out the window to the service station across the street. “That your van over there?” she asks. You sense there is a good reason for her to be asking.

What do you tell her? Yes (263), or no (341)?

**211** You climb out of the van. Whitney moves into the driver’s position, in case the traffic moves. You walk ahead for several car lengths, and see what appears to be some sort of tollbooth ahead. *Strange*, you think. *There wasn’t a tollbooth here last time I drove through.*

If you return to the van, turn to 61. If you continue walking to the tollbooth, turn to 245.

**212** “Owww!” the man yells. “What da ya think yer doin’, you fool kid? Move the dang log before ya rip ma leg clean off.” The combination of the fallen timber and trying to pull him free causes Smith to take 1 hit of damage (he now has 2 left).

Turn to 322.

**213** You decide you don’t want any part of this, and continue down the road before the scavengers come back with their friends. Turn to 234.

**214** Two trucks are parked in the lot. HALIBURTON TRUCKING COMPANY, RAPID CITY is painted on the door of one truck. As you look back at the truck stop, it is now completely dark and no one is inside. You'll have to go on to Winnemucca to get a charge.

Turn to 337.

**215** Getting around a man as large as Green isn't easy, but you finally manage to bring the van to a stop by the side of the road. As soon as the van stops, Whitney comes to the front of the van and feels Green's pulse.

"I can feel a pulse, but it's weak," Whitney says. "We have to get him to a hospital right away. Let's make him as comfortable as possible." You help Whitney move Green back to the passenger area. Green grimaces and clutches his stomach.

"Looks like I need a gunner," you tell Whitney. "Can you shoot?"

"I was in the Marines in Argentina," he says, "but I don't know anything about autoduelling. I can barely drive. I'll do what I can." He climbs into the gunner's seat. He's Gunner-0.

*Swell, you think to yourself as you start down the road again. My partner's sick and my passenger can't shoot. You glance back at Green. Don't die on me, Eli.*

You are about one hundred miles west of Salt Lake City on I-80, heading west. Turn to 225.

**216** You pour on the speed, ripping around the curve ahead. Make a Control Roll. If you succeed, turn to 362. If you fail, turn to 35.



**217** Your opponent slumps to the ground. You finally made it through his body armor. His partner runs away — you can't win them all.

If you want to search the thug, turn to 380. If you want to pick up Whitney, turn to 8.

**218** "Well, where have you been?" one of the duellists says. "A guy came in here this morning and said he was from Deseret Investigation. Showed us his badge. He told us he was looking for a blue Security Six, and there was a \$1000 reward. Said it had something to do with the Deseret Disaster."

In addition to everything else, it looks like there's a price on your head. Return to 241 to choose another option, or 264 to leave the AADA office.

**219** There's a bonfire out on the desert, and many of the partygoers are gathered around it, so that seems to be the logical place to meet people.

As you approach the fire, you notice a big man in a denim jacket, with a giant saguaro cactus embroidered on the back. He is drinking a clear liquid from a glass jug. As you and Whitney thread your way through the crowd, the big man grins broadly and claps Whitney on the shoulder. "Well!" he booms, looking at both of you. "How are you? Are you enjoying our little party?"

Whitney gestures as if to say, *Do you want me to talk to him?*

What do you do? Let Whitney do the talking (340), or talk to the big man yourself (27)?





**220** You stop at the inspection station. The inspector asks if you have any fresh fruits or vegetables in your van. You tell him that you don't. He gives you a map of California and tells you to drive carefully. You continue on your way.

Turn to 183.

**221** When you're finished, you return to the van and tell Whitney what you found. He sighs. "I'm sorry to get you into all this, ace," he says. "I knew 'Deseret First!' didn't want me to go to this convention. I *didn't* know they'd follow me all the way to California." He stares thoughtfully out the window.

The idea of going back to Idaho sounds better all the time. You head for Sacramento.

Turn to 30.

**222** You knock at the door and wait a moment. A hawk-nosed man with several days' growth of beard answers. "Go away," he growls, and shuts the door again. You can —

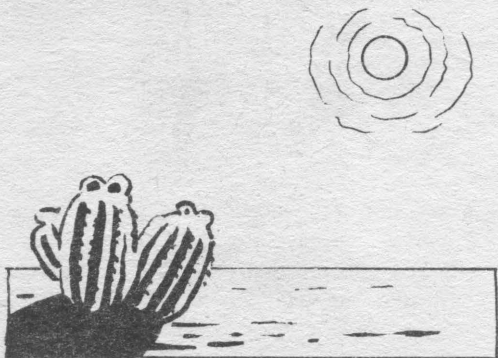
Knock again (123).

Try to break the door down (54).

Go back to the van (375).

**223** You pay the \$50 and are passed through. Once beyond the tollbooth, the traffic thins out quickly and you make good time. Stockton is the next exit.

If you wish to stop in Stockton, turn to 93. If you wish to continue to San Francisco, turn to 269.



**224** Henderson takes you upstairs to his room. He sets a briefcase on the table, opens it, and counts out \$20,000 in bills. "I know, we could have just credited it to your autobank account," Henderson says, "but there's something wonderful about the feel of those bills in your hand."

He hands Sikes a stack of money. "Thanks for the use of your van, Brother Sikes. Here's some grocery money for you and your family. If you need any repairs, just take your van to this address." He writes an address down. "They'll repair your van and send the bill to us. You can use the phone to call your family and let them know you're all right."

Sikes looks, wide-eyed, at the stack of bills in his hand. "I didn't expect this, but thank you!" He pumps Henderson's hand, and leaves after phoning home.

Turn to 365.

**225** Wendover is a small town. It used to straddle the Utah-Nevada border, with the Utah side making its living from the truck stop, restaurant and garage, and the Nevada side built around a casino and liquor store. When the Deseret border shifted about thirty years ago, the liquor stores and casinos were legislated out of existence. Now Wendover is an interesting combination of thriving small businesses and vacant buildings. It's easy to tell where the state line used to be.

You drive to the emergency entrance of the hospital and honk your horn. Two paramedics rush out with a stretcher, load Green onto it, and wheel him into the building. You and Whitney follow right behind. As you walk down the hall, Green calls your name. "Yes?" you say. "What is it, Eli?"

"Get him through," Green says. *Get him through.* When you left Salt Lake, this was just another courier job. Now it's a question of honor.

A nurse grabs your arm as the paramedics wheel Green into the operating room. "Sorry," she says. "You can't go in there. Hospital rules." You answer a few questions about your insurance, what happened, and so forth. Whitney gives the nurse an autobank card. "Make sure he gets everything he needs," Whitney says. "Put it on this account."

You pace the floor for twenty minutes, until the doctor comes out of the emergency room. "We're pumping his stomach," the doctor tells you. "He'll be fine. Why don't you go along and give us a call in about an hour?"

As you leave the hospital with Whitney, he looks at you. "You look worried."

"I am," you reply. "We've been together a long time."

"Don't worry," Whitney reassures you. "I've seen many miracles happen. I have faith your friend will pull through."

If you don't have your van, turn to 300. Otherwise, turn to 26.



**226** You and Whitney decide to stop and eat breakfast. The menu is standard — fake steak, real home-fried potatoes, syntha-coffee. You splurge a little and order a couple of eggs — fried.

The waitress brings your order. “So where you headed, friends?” she asks. You tell her you’re headed for San Francisco by way of Reno. “Good day for it,” she says. “But be careful down toward Reno. I hear the sheriff’s way below quota, and giving out tickets for looking cross-eyed.”

You eat the rest of the meal, chatting with the waitress when she isn’t busy. Whitney pays the tab and you go on your way.

Return to 127.

**227** You decide you don’t want to sit here like a turkey, so you grab your rifle and swing the door open. You get a couple of good shots off before the bikers cut you to ribbons.

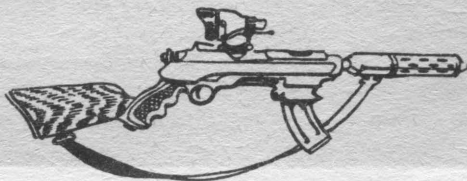
Your adventure is over.

**228** You’re right on target, but something is strange. Ordinarily a rifle round would just put a dent in someone’s body armor, and probably knock them down. This figure *disintegrated into splinters*. Stranger yet, there is no return fire.

If you climb into the van and continue your trip, turn to 162.

If you approach the figures, turn to 382.

If you want to shoot again, make an Attack roll. If you are successful, turn to 47. If you fail, turn to 147.



**229** Reno is a tourist town. There are plenty of restaurants, catering to just about any taste. The latest edition of the *North American Road Atlas And Survival Guide* recommends several. According to the map, a few are within a mile of where you are.

The Palm Tree is expensive, but has a reputation for real food — and it's closest (17).

The Prints of Whales is very trendy, but the Road Atlas tells you little except to be prepared for a surprise (192).

Barney's is a hash house. The Road Atlas says Barney's "is not the greatest place in the world, but it's nowhere near as awful as Willie's in Salt Lake" (155).

**230** Smith climbs into the gunner's seat, checking the gauges and indicators. "OK, try hitting that post over there," you tell him, indicating a fencepost 100 yards away. You hear a *rata-rata-rata-rata-PING* as Smith empties one of the machine guns, hitting the post eight times out of ten. He's pretty good, drunk. You privately wonder how he'll be when he's sober.

You can leave Smith here (333), or you can keep him on as gunner (he's Gunnery-2) and head for Sacramento (33).

**231** You are going east on I-80. Your odometer says you have traveled 180 miles since you left Salt Lake.

As you come over the crest of a hill, you see a disabled station wagon at the side of the road. It looks like a fresh kill, and a gang of scavengers is dismantling it for salvage. You've seen this happen before, but you'll never grow used to it. There's no sign of combat now, and if the original owners are still here, they are nowhere to be seen.

If you want to drive on by, turn to 130. If you want to slow down and investigate, turn to 364.

**232** Since Sacramento is a good-sized city, ammunition is available at drive-through Ammo-To-Go stores. There is one just three blocks away. You have a choice of several different brands, all at the same price. One box of ammunition is enough to completely fill one machine gun.

| <i>Type of ammo</i>      | <i>Price</i>                  |
|--------------------------|-------------------------------|
| Machine gun .....        | \$500 per box                 |
| Vulcan machine gun ..... | \$700 per box                 |
| Minedropper .....        | \$50 per mine                 |
| Rocket launcher .....    | \$700 per box<br>(20 rockets) |

When you have made your purchases, turn to 30 and choose again.



**233** It's always a good idea to pick up information before you start out on a mission. You decide to see what you can find out about the Salt Lake-to-San Francisco run, as it's been quite a while since you've been out that way.

Roll 1 die twice, and turn to the paragraphs indicated below. (If you roll the same number twice, roll again until you get two different numbers.)

| Number rolled | Turn to |
|---------------|---------|
| 1 .....       | 107     |
| 2 .....       | 144     |
| 3 .....       | 267     |
| 4 .....       | 275     |
| 5 .....       | 321     |
| 6 .....       | 360     |

When you are finished here, turn to 66.

**234** You drive down the road, keeping an eye out for trouble. The odometer says you are about 215 miles from Salt Lake. As you drive on, a group of signs comes into your lights:

ELKO

Next Right

Next Services at Winnemucca — 131 Miles

This sign sponsored by

Last Chance Truck Stop — Elko

Remember, It's A Long Walk Back

If any of your passengers are wounded, you must stop at Elko for medical aid. Turn to 278.

If the family is with you, and none of your passengers are wounded, turn to 48.

If neither of the above are true, you may pull into Elko (72), or go past Elko (135).

**235** The last of the attackers disappears in a combination of dim light, road dust and gunsmoke. That looks like the end of the battle, but you don't relax just yet. You hightail it out of the valley, slowing down only when you see no more traces of the ambushers.

That was a close one. You settle back but keep your eyes open, just in case someone decides to jump you again.

Turn to 198.

**236** "Attempting to conceal a fruit shipment is punishable by a \$500 fine *or* confiscation of the shipment," the inspector says as he takes away your fruit. "You should have reported it, you know."

Turn to 301.

**237** These gangs are playing for keeps. Your van is inoperable, and in a few minutes, so are you. Your adventure is over.

**238** Whitney is in a hurry, so you grab a meal at a convenient fast food place. It costs \$10 and tastes like algae. Return to 93 and choose again.

**239** “You ain’t from around here, are you?” your friend asks. “The Saguaros are a cycle gang out of the hills up north of Battle Mountain. They’re rude, obnoxious, lecherous, mean S.O.B.’s — and they give unbelievable parties, if you like that sort of thing.

“I made the mistake of stopping at one of their parties once. Woke up two days later, face down on the pavement.” He picks up his check, leaves a dollar tip and starts for the cash register. “I suspect I must’ve had a real fine time, but I sure don’t remember. Nice talking to you.”

Turn to 345.

**240** After you get into the thick of the party, you decide that getting out of the van wasn’t such a good idea after all. You and Whitney return to the van, climb back in, and get ready to negotiate the maze.

Turn to 368.

**241** The girl behind the counter is very helpful. She types in the information from your membership card and tells you there are two messages waiting for you. This is a bit odd — you didn’t tell anyone you were taking this mission. Maybe someone who knows that Whitney is coming this way left him a message.

If you want to pick up the messages, turn to 399.

If you want a report on the roads to San Francisco, turn to 52.

If you want to stick around and listen for rumors, turn to 175.

When you’re finished here, turn to 264.



**242** As you fire your weapon, it *rattles*. This sound means the ammunition is just a little off-caliber, as you found out once before — when one of your machine guns blew up. From now on, until you repair your weapon, roll one die *every time you fire this weapon*. On a 1 through 5, the weapon functions normally. On a 6, the weapon takes 1 hit of damage. You may repair this weapon by making a successful Mechanic roll — when you aren't driving or fighting, of course.

Return to the paragraph you came here from.

**243** Shooting at the patrol car isn't the smartest thing you've ever done. You have a fight on your hands, with a dangerous foe.

### PATROL CRUISER

Luxury car, 65 hit points. Defense Class 13; Handling Class 3.

Weapons: Recoilless rifle in turret (Combat Bonus +1, 2 dice damage, 3 damage boxes).

2 linked machine guns to front (Combat Bonus 0, 1 die damage each, 3 damage boxes each — may be fired together).

Power plant: Super (12 damage boxes).

Gadgets: Targeting computer (Combat Bonus +1), long range CB.

The driver is Driving-2, Gunnery-2.

You may use front-mounted and turreted weapons only. If you lose or your car is crippled, your adventure is over, whether you live or die. If you win, turn to 67.

**244** Your opponent shoots his way through your body armor. You lose consciousness . . . and wake up in a hospital. The doctors tell you that you've lost a lot of blood and are lucky to be alive. There's a message from Whitney:

THEY TELL ME YOU'LL PULL THROUGH. I'M VERY GLAD. I MANAGED TO MAKE IT TO SAN FRANCISCO IN TIME. WILL TRANSFER HALF THE AGREED PAYMENT IF YOU WIRE MY OFFICE IN SALT LAKE.

Half a paycheck is better than none — but you still have to recuperate. Your adventure is over.

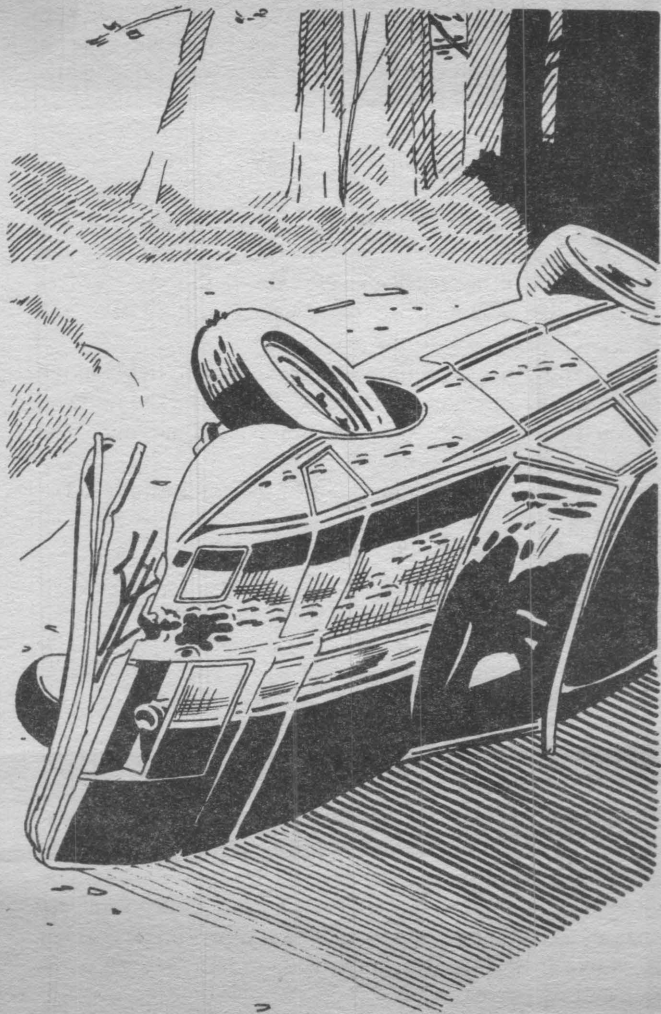
**245** As you walk toward the source of the confusion, you see that there really is a tollbooth ahead. There are two scruffy-looking men inside the tollbooth, and four others walking the line and collecting passage from the vehicles.

If you decide to talk to one of the men collecting tolls, turn to 24. If you return to the van, turn to 61.

**246** As you search the station wagon, you find a picture of Whitney and a written description of your van. There is also a meal receipt from a place in Sacramento called Harvey's. It says, "Meet Jake here tonight," and has a large "387" scrawled on it. You make a note of the number; it might be important.

If you investigate the Dragon, turn to 373. Otherwise, turn to 221.

**247** Your gunfire is met by concentrated fire from a cycle gang. Your adventure is over.





**248** You place your hand on the scorpion's leg — and your hand goes straight through. You're not sure what is happening, but you know one thing — the scorpion is some sort of illusion.

If you decide to investigate further, turn to 156. If you drive around the scorpion, turn to 149.

**249** You take the exit into Battle Mountain. It's a well-known truck stop, and a rendezvous point for members of the truck drivers' Brotherhood — "Meet you at Battle Mountain" is often heard on the CB — but there isn't much else to the town.

Something is wrong tonight, however. The lights in the truck stop are off, and only two trucks are parked outside. As you drive up to the truck stop, someone comes out of the building. What do you do?

Talk to the person coming out of the truck stop (363).

Take a look at the trucks (214).

Leave Battle Mountain (389).

**250** Now you're truly disgusted. Missing twice in a row is embarrassing. It's worse when you realize that the target didn't even shoot back. You stomp back to the van, climb back into the driver's seat and slam the door. "What ha — ," Whitney begins.

"Don't even ask," you growl. Turn to 77.

**251** You and Whitney take seats at the counter, next to an older man wearing a Hercules Motors cap, a plaid shirt, and a green vest. The other aroma you notice as you enter is that of French fries made from *real* potatoes — an unexpected treat! The waitress breaks off her tete-a-tete long enough to take your order — two French fries and two drinks.

If you want to talk to one of the other customers, turn to 390. If you just want to enjoy your meal, turn to 345.

**252** The man shoots out the lock. The door flies open. Two men grab you and pull you out. Two others pull Whitney out of the van. Turn to 4.

**253** You take a few moments to load the weapons and make sure everything's ready, before you pull out of the parking lot and onto the street. You drive down the road about a quarter mile, when you notice you're being followed by a blue sedan.

Turn to 206.

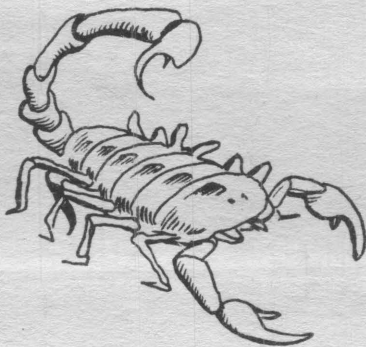
**254** The operable cycle swings around suddenly. If the other cyclist is still conscious, he jumps behind the driver and they take off over the desert. You may shoot at them once more, but you realize that you won't be able to follow them across the desert.

When you return to the bus, you find that Whitney and Farland have managed to get it started.

Turn to 22.

**255** You swing the Vulcan around, take careful aim, and fire at the scorpion. It has a Defense Class of 7.

If you hit it, turn to 208. If you miss, turn to 331.



**256** The restaurant is almost empty. There is a man sitting at the counter, a waitress indifferently wiping down tables, and a cook frying up a shamburger at the grill. You sit down and order something to drink.

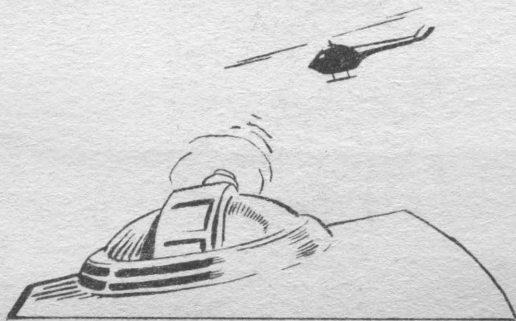
You talk to the man at the counter. He tells you he's heading for Salt Lake out of Sacramento.

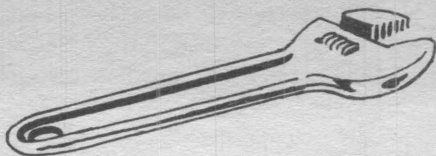
"It's been a strange night," he says. "I stopped at the truck stop in Winnemucca to get some of Sid's algae loaf. Well, after I'd been there about ten minutes two guys got into a fight. I don't even know what it was about. Sid broke it up and told them to take it outside.

"Well, these two guys decided to settle it on the road. They got in their cars and headed off west. About a minute later we heard a screech, followed by a horrible crash. Four guys went out to look and found the cars off the side of the road. Both guys were dead and their cars were pretty mangled.

"It's pretty spooky, you know. A bunch of other cars have crashed in that same spot. It's not like it's a hairpin curve or anything. It looks more like something ran these guys off the road." The man pays his check and gets ready to leave. "Me, from now on, I'm traveling there in daylight."

You pay the waitress — it's a \$10 meal, with tip — leaving her to her counter wiping. It's time to pick up your van. Turn to 329.





**257** You get on the CB and turn to the emergency channel. "Mayday! Mayday!" you shout. "I'm on a bridge and there's a helicopter shooting at me."

"NSFO Bridge Authority," a voice replies. "Give us your description, your location, and the nature of your emergency."

You tell them where you are and what your van looks like, and describe the helicopter. "Do the best you can," the voice says. "We'll dig up some support. In the meantime, you have permission to defend yourself. Call us back on Channel 344 as you approach the tollbooth." (Write this channel number down so you can refer to it later.)

You had hoped for immediate relief, but you'll do the best you can. The helicopter shoots at you again. Mark off another 1 die of damage and turn to 194 to fight the helicopter, but substitute "15 turns" everywhere that "20 turns" appears.

**258** Whitney gets out of the van. You point out the beam to him. The two of you trace the beam away from the scorpion, and decide the beam is coming from the tower you saw. You see a bluish glow at the top of the tower.

There is a low, windowless cinder-block building next to the tower, with a huge solar panel on top. You see footprints in the sand, all around the building. There are also several off-road trikes, with scorpions painted on them. What do you do?

Knock at the door (222).

Examine the outside of the building (292).

Just go in (352).

**259** As you come around a bend, you notice that the road forks. Sitting on a traffic island at the fork in the road is a police car. *Great*, you think to yourself. *Just what I need*. The sedan veers to the left. You decide to veer to the right, hoping that the policeman will follow the sedan. No such luck — the patrol car swings around and, sirens blaring, starts after you.

What do you do now? Shoot at the patrol car (243), surrender (12), or try to outrun him (270)?

**260** You stay silent. “Have it your way,” the thug says. “We have other ways to find Whitney. See you in a couple of weeks.” You’re in big trouble — but Whitney is safe. You hope he realizes you’ve been kidnapped, and finds another way to get to San Francisco.

Your adventure is over.

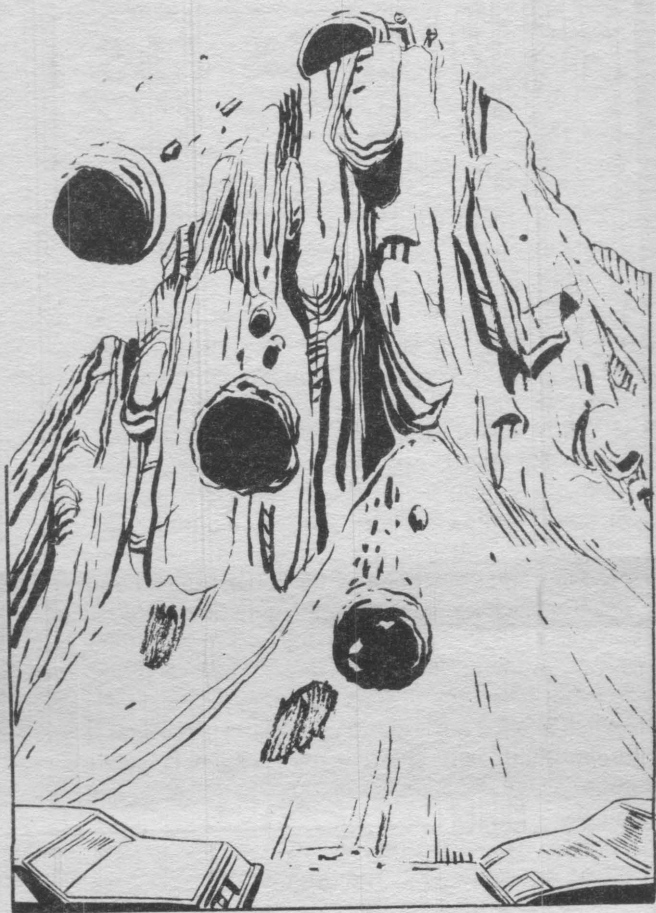
**261** Make a Prestige roll. If you succeed, turn to 381. If you fail, turn to 101.

**262** You swerve wildly in an attempt to get around the boulder — and make it by inches. You are safe, but angry. Just before the rocks fell, you saw two figures on top of the cliff. As you bring the van under control, you notice a dirt road leading away from the highway. It looks like it may go to the top of the cliff you just passed.

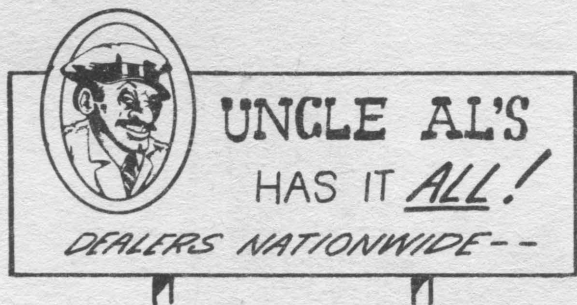
You may take the dirt road (372), or keep on driving (386).

**263** “Hmm,” she says. “Two guys came in when we opened up this morning. They were looking for a van fitting that description. Would you like to leave a message for them?”

Something tells you that you don’t want these men to know where you and Whitney are. You tell her, “No, thank you,” and excuse yourself. Return to 127.



**264** If you want to use the NANS ticker without returning to your van, turn to 383. If you want to go back to the van, turn to 138.



**265** Smith makes a grab for the Indian. Whitney heads for the pair, obviously intending to separate them. You decide to help him before he gets hurt, and step between the two.

“You’re a darn fool,” the Indian says to Smith. “If you had installed the stove the way I told you, you would never have had any problems. But no, you had to go do it your own way! Serves you right, you lazy old miser.”

“Don’t you call *me* old,” Smith shouts, as he lunges for the Indian. You grab Smith by the collar and pull him back.

Whitney helps you hustle Smith out of the store. He talks to Smith, while you go back to make sure everything is all right. “I’m okay,” the Indian says. “Just keep that crazy man away from me.”

When you get back to the van, Whitney motions to you. “Brother Smith here says he’s quite a gunner,” he says. “I think we could use a gunner on this trip. What do you think — should we bring him along?” What do you answer?

“Yes, we should.” Turn to 369.

“No, we shouldn’t.” Turn to 333.

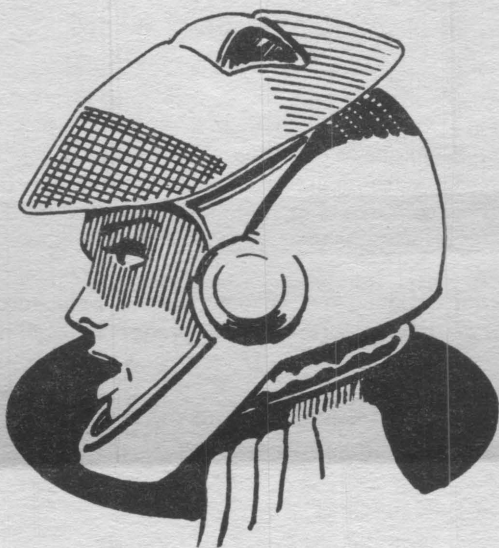
“Let’s see him shoot first.” Turn to 230.

**266** If you or any of your passengers have injuries, medical help is available. There is a hospital a few miles from the exit. Whitney will pay the bill. All lost hit points are restored. Return to 93 and choose again.

**267** “You’re crossing the desert at night, eh? Good. You get people out there in the desert sun, it’s likely to make them act crazy and violent.” Return to 233.

**268** You drive the van into the truck stop garage. The mechanic looks it over and tells you it’ll take about thirty minutes to get the van fixed up. You tell him to go ahead and do the repairs.

If you want to wait here for the repairs, or if coming here was your second choice, turn to 84. Otherwise, turn to 26 and choose again.





**269** *Whew*, you think as you approach Oakland. *Almost there*. The sun is just setting, and ahead are unmistakable signs of civilization.

“OK, let me give you some instructions in case anything happens,” Whitney says. “When we get across the bridge, we need to go to the New Market Street Hotel. It’s at 180 Market Street.” (Write down that address — you may need it later.) “If I’m injured, ask for Mr. Henderson. Got all that? This is important. He’s the one who will pay you.” Since you feel that being paid is important, you listen carefully.

Five miles later, you see a sign:

APPROACHING  
SAN FRANCISCO BAY AREA BRIDGE  
NO DUELLING PAST THIS POINT  
VIOLATORS FACE FORFEITURE OF VEHICLES  
OR CAPITAL PUNISHMENT  
NEW SAN FRANCISCO OAKLAND  
BAY AREA BRIDGE AUTHORITY

In most places, having a hole in the pavement just means some damage to one of your tires. On a bridge, a hole in the pavement can mean plunging to a watery death. The Bridge Authority is serious about prohibiting duelling — though they are occasionally lenient with someone who is obviously defending.

You enter Oakland and see many signs — exits, turnoffs, mileage markers, closures, and ubiquitous billboards. Finally you see the sign you’re interested in:

NEW SAN FRANCISCO OAKLAND  
BAY AREA BRIDGE  
STRAIGHT AHEAD  
BE READY TO PAY TOLL  
ON SAN FRANCISCO SIDE

As you get onto the bridge, you have an odd feeling. "Be ready for trouble," you say, just as you feel several bullets slam into your van (the van takes 1 hit).

You may check the targeting computer screen, if you have one (151), or your rear-view camera (82).

**270** You step on the accelerator, trying to lose the patrol car. You're at a disadvantage — this man is a trained driver, familiar with the streets of Reno.

Make Control Rolls for yourself and the cruiser, beginning with yourself. If the patrol car is first to fail 2 rolls, turn to 67. If you are the first to lose 2 rolls, turn to 12.

**271** You're sure you hit the figure, but there seems to be no effect. Even in the best body armor, a shot like that would knock the wind out of you.

If you return to the van and leave, turn to 162. If you approach the figures, turn to 382.



**272** You put your hands in the air. Another man comes out, takes any weapons you and Whitney have, and ties your hands behind your back. He then takes the two of you to a room with another prisoner. The three of you look at each other dolefully.

Your adventure is over.

**273** As you slow down, you notice that the turret on top of the bus is tracking you. No one has made a hostile move. The figure behind the bus retreats out of your firing range. Before the figure vanishes, you realize it's a young woman holding a rifle.

Whitney sits up and asks what's going on. You explain that you're looking over a bus stopped at the side of the road. "Does it look like someone needs help?" he asks.

"It's hard to tell," you say. "Looks can be deceiving out here. It could be an ambush."

"Hmm," Whitney says. "We've got plenty of time, and I think we might do well to pull over. But use your own judgment."

If you decide to drive past, or to get closer to the bus, turn to 134. If you stop, turn to 79.

**274** The van is badly damaged, but you can still drive it. You've driven *worse* in arena duels — but you didn't have to drive them several hundred miles. You restart the van, get it pointed in the right direction and take off again. As you speed up, you notice a dirt road leading away from the highway. It looks like it may go to the top of the cliff you just passed.

You may take the dirt road (372), or keep on driving (386).

**275** "I hear the fishing's pretty good down toward Sacramento this time of year. Take your gear."  
Return to 233.

**276** The remaining cyclists turn and run. You hope they're too drunk to remember your license plate number. Still, you think about having the van repainted sometime soon.

Turn to 19.

**277** As you reach the shack, you notice a figure lying near the doorway. You jump out of the van and run to the figure. Whitney follows close behind you. The figure is an old man whose leg is pinned under a support timber. He is hollering for help and obviously in pain.

If you try to drag him out from under the log, turn to 212. If you try to move the log, turn to 322.

**278** *I should charge extra for being an ambulance driver*, you think as you drive up to the emergency entrance of the hospital. Two attendants help the injured out of the van.

If Whitney is wounded, turn to 298. Otherwise, turn to 87.

**279** You find that you have gone *through* the scorpion. You're not entirely sure how, but you have ended up on the other side of the scorpion from where you started.

If you want to investigate the scorpion more closely, turn to 40. If you just want to continue on to Reno, turn to 104.

**280** The Saguaros pursue you, but they've all been partying too strenuously. One skids and lands on the pavement, one pulls to the side of the road for no apparent reason, and the other two turn back. You slow down as soon as it's safe.

In the excitement of the chase you drove right past Battle Mountain. You look nervously at your charge indicator and hope you'll make it all the way into Winnemucca.

Turn to 337.

**281** Reno has a full-service AADA office, including a minor emergency clinic that's staffed better than some hospital emergency wards. If you've been wounded, turn to 78. Otherwise, turn to 241.



**282** After the morning's excitement, you and Whitney are more than glad to get out of Reno. You start to climb into the mountains. The van is straining a little, but you are still making good time. Several miles out of Reno, you see a group of signs:

WELCOME TO CALIFORNIA

GOOD-BYE, NEVADA!

|               |     |
|---------------|-----|
| Truckee       | 15  |
| Sacramento    | 120 |
| Vallejo       | 178 |
| San Francisco | 219 |

This sign sponsored by  
HERLITZ AND SONS — Armourers to Kings and Aces  
Visit our factory outlet in San Francisco

NO DUELLING PERMITTED IN THIS AREA  
Patrolled by California Highway Police

You drive on, enjoying the relative peace and quiet of this part of the country. There are very few cars for a Saturday. You see two Highway Patrol cars but they don't take an interest in you. You pass another sign, saying:

## NOW ENTERING PACIFIC TIME ZONE

You had forgotten that you change time zones at the Nevada border. This gives you an extra hour you haven't counted on. About two miles later you see another official-looking sign:

TRUCKEE  
EXIT 1 MILE

ALL VEHICLES MUST STOP  
STATE DEPARTMENT OF AGRICULTURE  
INSPECTION STATION

Just ahead, the road detours through a large set of gates. It looks like the customs buildings you've been through on trips to Canada and Texas — except the purpose of this station is to keep diseased fruits and vegetables out of California so they won't infect indigenous crops.

If you have the pears in your van, turn to 29. If not, turn to 220.



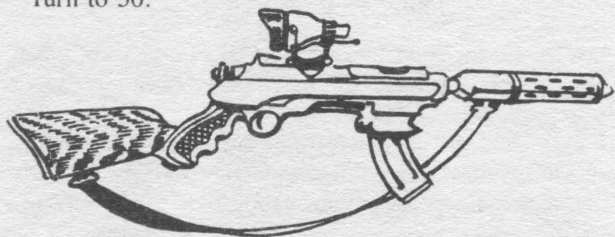
**283** One of the pursuers hits another accidentally, and suddenly a four-way brawl breaks out behind you. You drive away as quickly as possible, glad they're not shooting at you any more. You're not in the best shape you could possibly be in — but you're alive, and you may make it into San Francisco with no more problems.

Turn to 269.

**284** After conferring with Whitney for a few moments, you decide it would be a good idea to leave Reno. Turn to 282.

**285** The van sputters to life. It's obvious it won't make it far without further repairs, but it does look like it'll make it to the next town, which is about fifteen minutes down the road. You maneuver the van back onto the highway. You are about 100 miles west of Salt Lake City, going west on I-80.

Turn to 50.



**286** The man points his submachine gun in your face. "The toll just went up to \$100, friend," he says in a deadly, no-nonsense voice. You pay the toll, making your movements slow and non-threatening.

Turn to 117.

**287** Henderson takes you upstairs to his room. He sets a briefcase on the table, opens it and counts out \$20,000 in bills. "I know we could have just credited it to your autobank account," Henderson says, "but there's something wonderful about the feel of those bills in your hand."

You agree with him, happily thumbing through the bills and humming to yourself. "Oh, and here's the address of a garage." He writes the number on a sheet of paper. "Go ahead and take the van there. They'll do all the repairs you need and send the bill to us."

Turn to 365.



**288** You wave at the men and shout, "Hello up there!" They continue to hold their positions and keep their weapons pointed at you.

If you approach the men, turn to 392.

If you fire at the men with your rifle, turn to 80.

If you climb back into the van and fire at the men, turn to 200.

If you climb in the van and drive away, turn to 382.

**289** You look in your rear-view mirror and see a very satisfying sight — in the confusion the Saguaros are mounting inoperable cycles, falling off, running into each other and generally making a mess of things. Four of the cycles you *didn't* take out are coming after you.

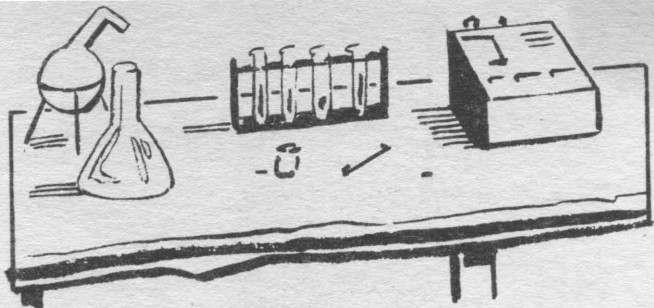
What do you plan to do? Outrun the cycles (353), or close and fight (49)?

**290** You manage to steer clear of the boulder. It's a big one! You can feel the pavement shudder as the boulder hits. You don't have much time to congratulate yourself, however, because there's a second boulder on its way down the mountain toward you.

Make another Control Roll, this time with no bonus. If you succeed, turn to 262. If you fail, turn to 168.

**291** You want to lose that blue sedan. How are you going to do it? Lose him in traffic (393), or in the back streets (32)?





**292** The building is built into the desert floor, in order to reduce the interior temperature. The roof is only six feet off the ground. The tower is directly attached to the building. As you circle the building, you notice telltale signs — a few loose nuts and bolts, a dented fender, a piece of tire — that tell you whoever lives here is some sort of mechanic. Or, perhaps, a scavenger.

As you come around to the front of the building again, you hear someone yell, “Freeze!” You see a man in the topmost window of the tower, with a rifle. The rifle is pointed directly at Whitney.

What do you do? Surrender (272), or go for your weapon (305)?

**293** As you reach the station wagon, Whitney is motioning to the people inside. The door opens to reveal a man in a T-shirt in the driver’s seat. His wife is sitting next to him, with two small children huddled next to her.

The driver is looking incredulously at Whitney. “I don’t believe it. Brother Whitney? The radio said your airship exploded.”

“It did,” Whitney says. “But I wasn’t on it. Can we give you a lift into town?”

If you picked up the young biker, turn to 62. Otherwise, turn to 311.

**294** You go to the checkout counter with a list of your purchases and your autobank card. Within three minutes, your gear is delivered and your account has been charged. Add the gear you bought to your record sheet, and subtract the amount of money you spent.

If you bought weapons or other equipment that requires installation, turn to 332. Otherwise, turn to 253.



**UNCLE AL'S**

HAS IT ALL!

*DEALERS NATIONWIDE--*

**295** You give the desk sergeant the address you dropped Whitney off at. "Hmm," the sergeant says. "Let's check this out." Five minutes later, you are in a squad car on your way to see Whitney. Fifteen minutes later, a police wrecker delivers your van with an apology from the desk sergeant. You explain the situation to Whitney on the way out of town.

Turn to 282.

**296** You watch the last car spin out, crash into the guard rail, and finally come to rest at the side of the road.

If you investigate the wrecks, turn to 313. If you drive on to Sacramento, turn to 30.

**297** You are outside Wendover, going west on I-80. It's very early in the morning, but you don't mind. In fact, you enjoy driving at night when fewer people are on the highway.

At the side of the road there are several signs. One is an official Board of Tourism sign:

WELCOME TO NEVADA

Someone has spray-painted on the bottom of the sign:

NOW GO HOME

Other homemade signs have been posted nearby:

YOU ARE NOW LEAVING DESERET  
PLEASE SET YOUR WATCH  
FORWARD TWENTY YEARS

DESERET DUELLING CONTROL ORDINANCE  
STRICTLY IGNORED

You drive on into the Nevada desert. Whitney alternately dozes and watches the scenery.

A half hour later as you round a bend, you see a bus stopped on the side of the road a quarter mile ahead. There appears to be someone standing behind the bus, but you can't make out anything more than that. The bus has a turret, but you can't tell what other weapons it's carrying.

If you slow down and look over the situation, turn to 273. If you drive on by, turn to 134.

**298** Whitney's wound was not serious. The doctor says he'll be out in no time. Sure enough, after only about 15 minutes Whitney comes out of the emergency room. "They tell me my shoulder will be sore for a few days," he says, "but that's it. No major damage."

Turn to 87.

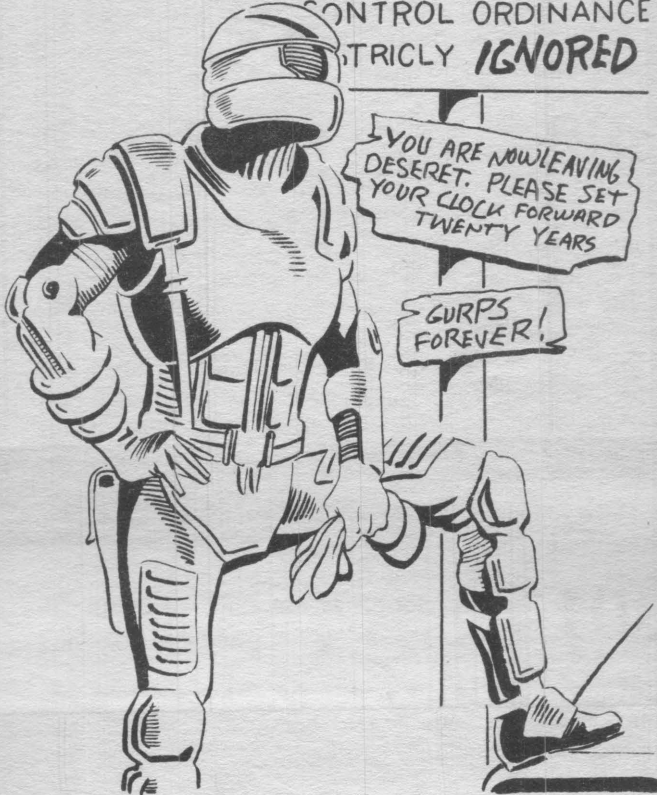
WELCOME  
TO  
NEVADA

NOW  
GO  
HOME!

DESERET DUELLING  
CONTROL ORDINANCE  
STRICTLY **IGNORED**

YOU ARE NOW LEAVING  
DESERET. PLEASE SET  
YOUR CLOCK FORWARD  
TWENTY YEARS

GURPS  
FOREVER!





**299** You speed up, but there is no response from the watching figures.

If you speed up and continue driving, turn to 394.

If you fire at the figures, turn to 200.

If you stop and investigate, turn to 73.

**300** Your benefactor gives you a ride to the Wendover truck stop. You thank him, and wave good-bye as he pulls out and heads down the road again.

“Sure, we got a tow truck,” the mechanic says when you ask him. “Sounds to me like we can have it back here and repaired inside three hours, if there ain’t nothing major wrong with it.” That’s three hours you hadn’t planned on wasting, but it can’t be avoided.

You, Whitney and the driver get in the tow truck, and drive to the van. When you get there, a salvage gang is busy working on the van (your van has taken 2 more dice of damage), but they scatter when they see a well-armed and armored tow truck arrive.

Once you get back to Wendover, you have some time to kill. Turn to 26.

**301** The inspector hands you a map of California. “Thank you now,” he says, smiling, as he bites into a pear.

Whitney looks at you as if to say, “Honesty is the best policy.” You do your best to ignore him as you drive through the gate and into California.

Turn to 183.

**302** As you get in the van, Smith is still fighting with the Indian. A small crowd is gathering to watch the show. You turn the van around, pull out of Auburn and get back on the interstate. Turn to 33.

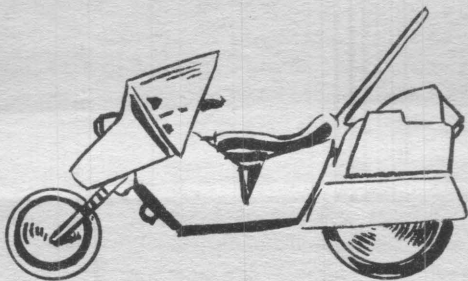
**303** As you try to run the gauntlet, you misjudge just a little — and run into one of the pairs of cycles. Your van takes 3 dice of damage, but worse, the Saguaros are upset. You just wrecked two of their bikes! As you clear the maze, four of the bikers mount their bikes and come after you.

What do you do? Speed up and try to outrun them (280), or close to combat range (148)?

**304** The helicopter spirals downward as it loses power. It falls below the level of the bridge, out of sight. Seconds later, it makes a loud splash as it hits the water.

The helicopter is out of the way, but you still have a problem. You're rapidly approaching the tollbooth. It's one of the newer self-policing tollbooths, with spikes set into the pavement. If you don't stop to pay the toll, the spikes rip your tires apart. If you do stop and pay, the spikes lower and you can pass-through unharmed.

If you have a CB channel you're supposed to call, turn to the number of that channel. Otherwise, turn to 97.



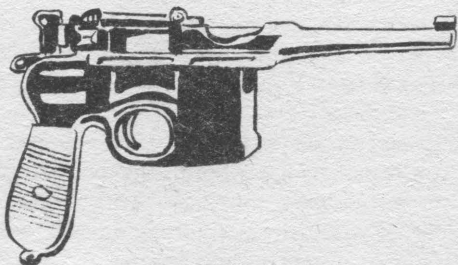
**305** Like any good bodyguard, you step between the rifleman and Whitney, drawing your pistol — but the rifleman gets the first shot.

Make alternating Attack rolls for yourself and your opponent. Any time you make your roll, your opponent takes 1 point of damage. Any time he makes his roll, you take 1 *die* of damage — but his body armor is in poor condition (it will take only 1 point of damage) and his Gunnery skill is only 1, so the odds are in your favor.

If you do 1 point of damage beyond what his body armor will take, the rifleman will surrender — turn to 374.

If you lose, or wish to surrender, turn to 272.

If the combat goes for 5 turns, turn to 320.



**306** You and your opponent pull your triggers simultaneously — and they both go click. You're *both* out of ammo. You reach behind your seat, pull out your rifle, and point it at your foe. "Face down on the ground and spread 'em," you tell him. His partner gets into his car and escapes, but you figure one in the hand is better than two in the bush.

Turn to 380.

**307** Every Uncle Al store has a "Red Tag" department where overstocked and discontinued items are on sale. Occasionally, Uncle Al buys something by mistake. The red tag department has items that, frankly,

don't always work and are potentially dangerous. Everything here is for sale on an "as is" basis. The stuff that works, however, is a real bargain. There are four items that look promising:

A "Flinger." The Flinger is similar to an ejection seat, except that instead of firing the seat into the air, the flinging mechanism opens the door and dumps whoever is sitting in the seat into the road. The Flinger costs \$500, plus \$100 for installation.

Vulcan machine-gun ammo. This will fit the Vulcan in your turret very nicely. The price card says "Overstock Item," so it's probably safe to use. This ammo costs \$200 per box of 100 rounds (enough for 10 shots).

"Little Pete" Vertically-Launched Heavy Rockets. These rockets are not guided. They just go straight up and hit whatever's above you. They're a cheap defense against helicopters, but not much use against other vehicles — Little Pete rockets can *only* fire vertically. Your van can carry one or two of these. They cost \$350 each. Combat Bonus -1, 3 dice of damage, 3 damage boxes.

Voice-Activated Switches. These switches allow you to issue voice commands that will trigger your weapons. This can be very useful in a situation where you don't have a gunner. The switches allow you to fire 2 weapons at the same time (one manually, and one by voice), in addition to what your gunner can fire. They cost \$600 each (you may only buy one). The price card says, "slight defect" but doesn't elaborate, and the salesman doesn't know.

(If you install the voice switch, you must specify which weapon it is connected to. The first time you use the voice switch, write down the number of the paragraph where you are at, then turn to *paragraph 25* — record this number on your record sheet.)

Return to 125 to choose another section or check out.



**308** You decide to kill some time by watching a combat football game in Willie's TV lounge. Detroit is playing Chicago. There's a bitter rivalry between the two "urban jungles," a combination ensuring a high body count — both in the stands and on the field. During a time-out the station airs a news update, including film of Orson Whitney boarding the airship. You smile, realizing Whitney is being smuggled back off the airship and escorted to your rendezvous.

After the news break, the game starts again. Things are just going good, when you hear a tremendous BOOM from the airfield.

Turn to 169.

**309** Through no fault of your own, your van is a wreck. It's going to need major repairs, and you can't get the van to Sacramento for at least three hours (one hour for you to get to Sacramento, and one hour each way with a tow truck).

"Look," Whitney says. "We've come this far. Let's not give up yet. Let's see if we can hitch a ride." He forces the door of the van open, walks to the side of the road, and within three minutes a man in a green coupe pulls over and offers the two of you a ride into Sacramento.

*How does he DO that?* you think, as you get into the coupe and head for Sacramento.

Turn to 182.

**310** You decide to take the exit into Vallejo. That is, until you get to the exit. Members of the Highway Patrol, the California National Guard, the Citizens' Vigilance Committee and probably the Cat Fanciers Club are blocking the way. They're trying to make sure the gang violence doesn't spill over into Vallejo. You continue on toward San Francisco.

Turn to 154.



**311** You help the family load their possessions into your van. It's a tight fit, but you're able to do it. As you drive your new-found charges to Elko, Whitney talks with them about the Church, the Bible, what it's like to be an apostle, and other such fascinating topics.

Turn to 234.

**312** You remember the D-Gastromenthin 312 the cyclist gave you outside of Wendover? *Well, it seemed to help Eli a little*, you think. You reach into your pocket, pull out the medicine and place a pinch of it in your mouth. In 30 seconds your stomach relaxes, and you feel much better.

The penalties you suffer for the illness are no longer in effect. There is enough D-Gastromenthin 312 to treat everyone who ate at the algae stand.

Turn to 335.

**313** If you want to investigate the Dragon, turn to 373. If you want to investigate the Conestoga, turn to 339.

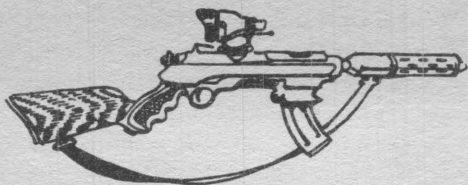
**314** You bring the van to a stop at the edge of the impromptu parking lot. "Are you sure you want to stop here?" Whitney asks.

"Relax," you say. "I think we can talk to these people."

Whitney sighs. "Well, I'll trust your professional judgment," he says.

You step out of the van and head toward the party. It's in full swing, with people eating, laughing and drinking. Especially drinking. You don't look out of place, but Whitney is definitely noticeable — he's older than almost everyone here, and doesn't look like a biker. Some people turn and stare, then go back to their partying.

If you want to talk to one of the head Saguaros, turn to 219. If you've decided this is a bad idea and want to leave, turn to 240.



**315** You go for your gun. Before you can reach it, you hear a click. You're staring down the muzzle of a submachine gun. The safety is off. You slowly and carefully reach past your gun, to your back pocket, where your wallet lives. You pull out \$50.

"That will be \$500 for you, turkey," the man says. You hand him the \$500 and are waved through the tollbooth. (Mark it off your Wealth.) You breath a sigh of relief and move into traffic. The next exit is Stockton.

If you wish to stop in Stockton, turn to 93. If you wish to continue to San Francisco, turn to 269.

**316** Like most truck stop restaurants, this one is never empty, even this late at night. As you enter, you see half a dozen people — most are sitting by themselves, two are talking at the counter, and one is trying to befriend the waitress. Your nose tells you this truck stop is one that specializes in fast, inexpensive food — *algae*.

If you want to order, turn to 251. If you would rather leave, turn to 205.

**317** You do your best to find a blanket or a sweater, anything that will hide that box. Finally you get it squared away, and are ready for the inspection. Turn to 388.

**318** You are now ready to leave Sacramento. You can take either of two routes. You can continue on I-80 to Vallejo (173), or you can take I-5 to Stockton and then I-280 into San Francisco (36).

**319** “Hurry!” you shout. “Get in! We’re getting out of here.” Whitney scrambles for the van, leaving his host prone on the ground. The van jumps away from the curb. You turn around in a convenient driveway, then start back for the interstate, keeping an eye open for malicious-looking blue sedans.

You get to the interstate ten minutes later with no problem. As you wait for the light to change, you turn to Whitney. “People don’t like you, do they?” you ask.

“Some don’t,” he replies. The light turns green, and you pull onto the interstate access ramp.

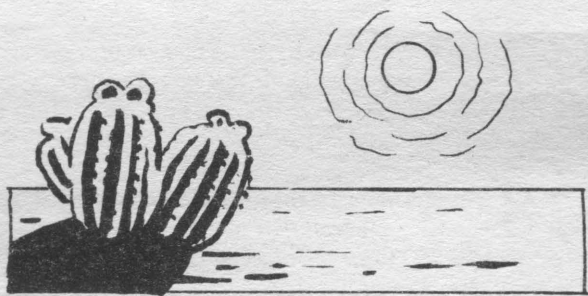
Turn to 282.

**320** Another ruffian comes to the door, with his gun to the head of a younger, bearded man. The young man is very frightened. “Drop the weapons or we blow him away!” the ruffian shouts.

You immediately comply. The other gunman comes out of the building, ties your hands behind your back, and does the same with Whitney. He then locks the three of you in a small bedroom.

Your adventure is over.

**321** “I don’t think I’d cross the desert at night if I were you. There are a lot of bandits and ghouls out there, and they like to work in the dark.” Return to 233.



**322** You try to lift the log, but it's too heavy for one person. Whitney grabs the other end and together you heave it away. You grab the man by the arms and drag him from the burning shack. When you get him clear, you take a look at the leg. It's not broken, but it's bruised and scraped.

If you stop to give the man first aid, turn to 124. If you try to fight the fire, turn to 23.



**323** You stop at a truck stop on Wells Avenue to get your power plant charged. It takes half an hour. Just your luck — you picked the only truck stop in town that has neither a NANS ticker nor a bank of slot machines. You pick up a three-year-old copy of *Ordnance Weekly* from a table in the lobby, and look it over while the van is charging.

After the van is charged, you pull out of the truck stop. As you drive down Wells, you notice a blue sedan following you.

Turn to 206.

**324** You missed your target but, strangely enough, there was no return fire.

If you climb in the van and continue your trip, turn to 77.

If you leave the van and approach the figures on foot, turn to 110.

If you want to fire again, make an Attack roll. If you are successful, turn to 228. If you fail, turn to 250.

**325** There is a NANS ticker in the lobby of the service station. The lead story is still the airship explosion, but Whitney's name is now mentioned prominently.

If you spend \$3 to get a copy of the story, turn to 391.

If you just read the headlines, turn to 39.

If you decide this isn't what you want to do, turn to 127 and choose a different option.

**326** You slow to 20 miles per hour, weaving around the parked cycles. A few of the bikers jeer, and some shoot hand weapons at you, but the weapons don't do any damage. Eventually you get past the last cycle and come back up to speed, continuing on your way.

Turn to 19.

**327** You're in a tough spot here. There are three men firing at you from the rocks on either side of the road, three more vehicles chasing you on the highway, and to top it all off, the roads in this part of Nevada are notoriously bad.

Make a Control Roll once per turn for each vehicle. Any pursuing vehicle failing 2 Control Rolls has dropped too far behind to get into the fight. If you fail 2 Control Rolls, anyone still chasing you has moved into combat range — turn to 103.

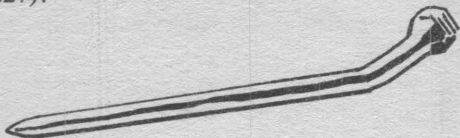
In addition, the figures on the rocks are firing at you. Each machine-gunner will fire for 10 turns, after which you are out of their range. The figure with the LAW will fire in turns 2 and 7. These weapons have no Combat Bonus. All four figures are Gunnery-1, Defense Class 14, and have 3 hit points. You may fire back with your turreted weapons.

If you manage to escape, turn to 20. If you are disabled, turn to 136.

**328** Your van coasts to a stop along the side of the road. There's enough firepower here to cut you to ribbons, so you get on the CB and call for help. *If there are miracles, now's the time for one*, you think.

"Nice try," a jeering voice says on the CB. "Come and get 'em." You see a biker let up on the button of a microphone.

What do you do? Wait for help (102), or get out and attack (227)?



**329** As you head for your van, the attendant is still sitting in the same position, still reading the same copy of *Ordinance Weekly*. When get in the van, to your surprise, the charge indicator registers full. You put your autobank card in the PAY slot, retrieve it, and pull out. Your last view of Elko is of the attendant still reading his magazine.

Turn to 63.

**330** As you round the corner, you see the sedan. It takes the next corner at high speed. You follow it. You don't have time to aim and shoot between corners, but you stay with the sedan, hoping to get a shot.

Make alternating Control Rolls for yourself and the sedan — its Control Roll is 5. Keep track of how many successful rolls are made.

If the sedan successfully makes 2 more Control Rolls than you do, turn to 113.

If you successfully make 2 more Control Rolls than the sedan, turn to 164.

If neither of you is ahead by 2 rolls after 10 rounds, turn to 259.



**331** As you aim and fire, the scorpion shifts — your shot misses. *It figures*, you think to yourself. *On a day like today I probably couldn't hit the broad side of a semi.*

If you decide to investigate on foot, turn to 170. If you decide to drive past the scorpion, turn to 149.

**332** The clerk asks you to take your van around to one of the installation bays. He says it will be about two hours before the installers will be finished. You wait in the lounge.

The lounge is as aesthetic as one can get without any taste — garish plastic-colored furniture, potted palms, and lurid autoduel art on the wall. There are vending machines for snacks and soft drinks, two NANS tickers and, of course, a row of slot machines. Unfortunately, this is Saturday and the slot machines are in continuous use.

There is a lot of talk in the lounge about the Deseret Disaster, with duellists expressing their opinions about what happened and why, and whether Whitney is still alive. You wisely decide to stay out of the conversation, choosing instead to pick up an old issue of *Ordnance Weekly*. After two hours your name is called. You return to the service bay to pick up the van.

Turn to 253.



**333** “Whaddaya mean, no, ya mangy clown? C'mere!” Smith jabs at you, trying to get you to fight. You think briefly that you should let him hit you in the helmet, but you decide to walk away instead. As you leave, he curses at you.

Turn to 33.

**334** She thinks for a moment, then motions you aside. "Tell you what, ace. I really have to leave, but I'll do this for you. If you'll prepay, I'll let you watch the charger. When it's finished charging, it'll switch off automatically. Just hang up the plug and it'll lock."

You pay her \$50 and she sets up the charger. (If you haven't the cash, Whitney provides it.) She locks the building and smiles at you. "Take care of yourself," she says. You watch the charger until it's finished, then hang up the plug and make sure it latches. You get back in the van, check the indicator and shut the door.

Turn to 389.



**335** The drive out of Sacramento is very pleasant. It's 7:30 PM, the temperature is 70 degrees, and the roadsides are green and beautiful.

Just outside of Fairfield the road branches. I-80 takes you to Vallejo. I-5/I-580 goes through Stockton. Both eventually lead to Oakland, and from there to San Francisco.

If you take the road to Vallejo, turn to 188. If you take the road to Stockton, turn to 377.

**336** The mechanic looks over your van and tells you he can get the repairs done tonight with no problem. When you're finished in Stockton, you can pick up the van. Turn to 93 and make another choice.

**337** You are just west of Battle Mountain. To the east you see the sky slowly begin to turn purple. Dawn is coming. You need to be on your guard, because dawn and dusk are the times when road visibility is the worst — and therefore best for ambushes.

Your odometer says you've traveled 309 miles since you left Salt Lake. A sign to your right says:

|            |     |
|------------|-----|
| WINNEMUCCA | 43  |
| LOVELOCK   | 114 |
| RENO       | 207 |

THIS SIGN SPONSORED BY  
UNCLE AL'S AUTO SHOP AND GUNNERY STOP  
IN THE HEART OF DOWNTOWN RENO

As you come into a small valley, you feel that tickling at the edge of consciousness that usually means trouble.

You may slow down (10), speed up (216), or continue at normal speed (171).

**338** The van's engine whines to silence. It grinds when you turn the key in the ignition. As you frantically try to get the engine to start, the hood with the pistol draws a bead on you. Turn to 244.

**339** If the driver of the Conestoga is conscious, turn to 45. If he is unconscious, turn to 246.

**340** Whitney clasps the big man's hand. "Yes! Great party. Too bad we have to leave after only six hours." Whitney and the big man go off into the crowd to confer. When they return the big man has his arm around Whitney's shoulder and they're chatting amicably.

Turn to 179.



**341** “You sure now?” she asks. “Couple guys were in here asking about a van fitting that description when we opened up.”

You make your apologies, excuse yourself and leave. As you get ready to cross the road you look back briefly. You see the woman on the phone, talking to someone and looking at the van.

Turn to 127.

**342** If you or any of your passengers have injuries, medical help is available at the Sacramento hospital. Whitney will pay the bill. All lost hit points are restored. Return to 30 and choose again.

**343** You ask a nearby driver if he has any idea what the problem is. “I don’t know,” he replies testily. “All I know is, traffic’s been backed up for several hours.”

If you continue to wait in the van, turn to 141.

If you get out of the van and walk toward the source of the congestion, turn to 211.

If you listen to the CB for information, turn to 105.

**344** You punch in the channel number, then hail the Bridge Authority. “I called for help earlier,” you say. “Help!”

“Relax, ace,” the voice tells you. “We have you in sight. We’ve verified that the helicopter was the aggressor, so you are in the clear. Just roll up and pay the toll, and you can be on your way.”

You follow the instructions the voice gave you. You pay your toll, the gate opens, the spikes lower, and you’re on your way.

If Whitney is dead or injured, look at the street address he gave you and turn to that paragraph. Otherwise, turn to 159.

**345** As you finish your potatoes, you catch a bit of conversation from the two men in the window booth. They are talking about something called the "Desert Ghost." For an unknown reason, cars are running off the road near Reno. The only survivor said that he saw something, but died before he could tell what that *something* was.

You decide it's time to check on the van. You leave a tip for the waitress and pay for your meal (mark \$15 off your Wealth). Turn to 26.

**346** You've seen airships lift off before, but you still love watching them. A commercial airship is as large as a combat football field, but its top speed is less than 40 miles per hour. They're comfortable, roomy, safe and a relatively inexpensive means of transportation. The one you're looking at is a private airship leased to the Mormon Church by Deseret Air. It's smaller than most, but the appointments are better.

As you watch the airship rise, you realize it's about time to get back to Green. You turn away from the window and start back toward the restaurant, when you hear a tremendous BOOM.

Turn to 169.

**347** You don't know it yet, but your battle was shown on national television. Add 1 to your Prestige score. Turn to 269.

**348** The inspector makes a note on his clipboard. "Excuse me, sir, but I'll need to check your van. Strictly routine." Before you can protest, he's looking in the back of the van. It takes him all of ten seconds to spot the box of pears. What do you do?

Smile and say you're sorry (46).

Bribe the inspector (112).

Wait for the inspector to say something (236).

**349** You turn around the corner after the blue sedan — but it is nowhere to be seen. You have this funny feeling you're going to see it again, though.

If you want to go about your business, return to 83. If you are finished with your errands and want to pick up Whitney, turn to 55.

**350** The scavengers stop working on the station wagon and go for their vehicles. By the time you get within range, the scavengers are ready to fight.

#### SCAVENGER #1 (TORNADO)

Medium cycle, 17 hit points left. Defense Class 11; Handling Class 2.

Weapon: 2 linked machine guns to front (Combat Bonus 0, 1 die damage each; one machine gun has 1 damage box remaining, the other has 3 damage boxes remaining).

Power plant: Medium cycle (3 damage boxes).

The biker is Driving-2, Gunnery-1.

#### SCAVENGER #2 (TOMCAT)

Medium cycle, 11 hit points left. Defense Class 12; Handling Class 1.

Weapon: Vulcan machine gun to front (Combat Bonus +1, 2 dice damage, 2 damage boxes remaining).

Power plant: Medium cycle, (2 damage boxes left).

The biker is Driving-1, Gunnery-1. He is wounded (2 hit points left) but his body armor is intact.

#### SCAVENGER #3 (SAMSON FLASH)

Heavy cycle, 20 hit points. Defense Class 13; Handling Class 3.

Weapons: Rocket launcher to front (Combat Bonus -1, 2 dice damage, 3 damage boxes).

Power plant: Medium cycle (3 damage boxes).

Gadgets: targeting computer (Combat Bonus +1).

The biker is Driving-2, Gunnery-2.

## SCAVENGER #4 (KRASSNY TROIKA)

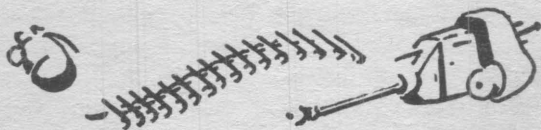
Medium trike, 21 hit points left. Defense Class 13; Handling Class 2.

Weapons: Machine gun to front (Combat Bonus 0, 1 die damage, 1 damage box left).

Paint sprayer to rear (Combat Bonus 0, no damage, 4 damage boxes).

Power plant: Medium cycle, (2 damage boxes left).

The driver is Driving-1, Gunnery-2. He is wearing damaged body armor worth only 1 hit point.



*Special rules:* (1) For the first 4 turns of combat, only front-facing and turreted weapons may be used. Beginning with the 5th turn, a melee has broken out — all weapons are legal.

(2) Scavenger #4 will attempt to cross your path and use his paint sprayer. Make 2 Control Rolls every turn, one for yourself and one for him. Keep track of how many times each of you makes your roll. Once Scavenger #4 successfully makes 2 more rolls than you do, he is in position — he may use the paint sprayer for the rest of the battle.

If the paint sprayer hits your van, your Driving and Gunnery skills are reduced to 0 for the next 3 turns (until your windshield wipers can remove the paint). Each time the paint sprayer hits, you must start removing the paint all over again!

You get the first shot.

If the scavengers disable your van, turn to 328. If one of the scavengers is killed or disabled, turn to 186.



**351** You watch the blue sedan skid out of control in your rear-view monitor. Quickly you turn a corner, and do your best to lose the sedan. You almost get lost, but finally find your way back to a place you recognize. You decide to pick up Whitney and get out of Reno.

Turn to 8.

**352** Something is rotten here. You motion to Whitney for silence, then test the door. Strangely enough, it opens. You step down into what looks like a laboratory for scorpion research.

There are cages everywhere, containing scorpions from two inches to a foot long. A sectioned scorpion's tail hangs from the ceiling. Bottles and jars with strange-colored liquids and powders fill the shelves.

Two men are asleep in this room. They are wearing threadbare body armor (worth 1 hit point), and have several days' growth of beard each.

If you want to wake them, turn to 92.

If you want to explore further, you can go to your right, past the men (142), or to your left, up into the tower (172).

**353** You speed up to avoid the cycles. They stay together, and keep up with you at first — but eventually a couple of the cycles fall back, and the others stay with them. You stay at high speed for a while, but when you can't see the cycles anymore you slow to your normal driving speed.

Turn to 19.

**354** You back the van away from the scorpion and, when you've collected your nerve, charge forward. Whitney blanches. You brace yourself at the moment of impact.

Make a Control Roll. If you succeed, turn to 279. If you fail, turn to 137.

**355** The food at Ralph's Takeout Palace features the standard tasteless synthetic fare — somewhat worse than most, but it's cheap, fast, and only \$10. Turn to 30 and choose again.

**356** As you go for your gun, you hear a click. The muzzle of a submachine gun stares you in the face — and the safety is off. As your gun clears the holster, the last thing you hear is a chorus of submachine-gun fire. Your adventure is over.

**357** There isn't much of anything you can do here. You decide to take a walk. The woman with the rifle takes up her sentry post again, but doesn't seem concerned about you.

The moon is setting, and there's not much traffic tonight. Your eyes take a minute to adjust to the dark. There isn't much to see — brush, an occasional jackrabbit, the two lights moving toward you across the desert, a tumbleweed . . .

The whine of cycle motors reaches you just as you realize the two lights are motorcycles. The cycles probably belong to scavengers, who might not mind taking on a crippled bus and an empty van.

You run back to your van. Whitney isn't there — he's still helping Farland work on the engine.

Turn to 204.

**358** There's plenty of chatter on the CB this morning, making it hard to get through. Either whoever's in the sedan hasn't heard you, or they aren't talking. Turn to 206 and choose a different option.



**359** You know there's *some* way you can explain what you were doing to the desk sergeant. Unfortunately, it doesn't come out right. He orders you booked and held until your story is checked out. Worse, this will take a day or two.

Your adventure is over.

**360** "I hear something strange happened out toward the Winnemucca truck stop last night, and a lot of people are avoiding the area. I've heard stories of people disappearing down there. I'd think about traveling in a convoy if I were you." Return to 233.

**361** You try to start the van once more. Make a Mechanic roll. If you make the roll, turn to 285. If you fail the roll, turn to 189.

**362** As you come around the curve, you spot what might be men crouched on the rocks on either side of the pass. You may stop (73), shoot at the men (200), or continue driving at high speed (394).

**363** You recognize the person coming out of the truck stop — it's Maggie, an older waitress who doubles as bouncer and occasional piano player. She raises a revolver, then lowers it as she recognizes you. "Hello, ace," she says, as she locks up the building. "Sorry I can't talk. I want to get back to my trailer before anything else happens."

"What's the problem?" you ask.

"What isn't the problem?" she counters. "The Desert Ghost is running people off the road, the gangs are out, my daughter's sick — you name it. I'm shutting down at night until all this goes away."

What do you do? Examine the trucks parked here (214), ask if she'll charge your van (43), ask about the Desert Ghost (56)?

**364** You slow to get a look at the kill. The scavengers look at you and point. If your van has less than half of its original hit points left, turn to 350. Otherwise, turn to 42.

**365** Henderson has arranged a room for you. "Dinner's in thirty minutes," he says. "Come hungry. This place has a great restaurant."

You go to your room, take your clothes off, and are ready to step into the shower when the phone rings. "Hello, ace?" the voice on the other end says. You recognize the voice — it's Elias Green! "Congratulations! Whitney called and told me you made it.

"I'll be out of here in a couple of days. They pumped my stomach, and won't let me eat anything but *gelatin!* Speaking of food, you wanna make a few quick bucks? There's a guy here who's picked up two crates of pears. If we deliver them before Tuesday, we make twenty bucks a pear! What do you say?"

You think about going to Idaho and the quiet life, then about the money you can make fruitlegging with Green . . . Your adventure is a success — *and a new one may be just beginning.*



**366** You drive up to the window, and are greeted by a bored man in a brown uniform. "Good afternoon," he offers. "Do you have any fresh fruits or vegetables with you today?"

If you declare your pears, turn to 74. If not, turn to 185.

**367** The sirens scream through the city. You're in the middle of a police convoy heading for the New Market Street Hotel. Everyone gets out of the way as you go past — no one wants to bother six speeding police cruisers.

The convoy pulls up to the front entrance of the hotel. Two bellmen, a portly man in a business suit, and a young man in a sportcoat rush to the van. Whitney shakes hands with them. "It's been a long day, but we're here."

He introduces you to his companions. "I'd like you to meet the Undersecretary of State for North American Affairs, John Kane. And this — " he indicates the younger man — "is Harry Henderson. He's a member of my staff.

"OK, let me check in, and deliver my valuables" — he pats his briefcase — "to the hotel safe. I'll wash up, and meet you in the restaurant. We'll have a real dinner tonight!"

If Smith is with you, turn to 7.

If Sikes is with you, turn to 224.

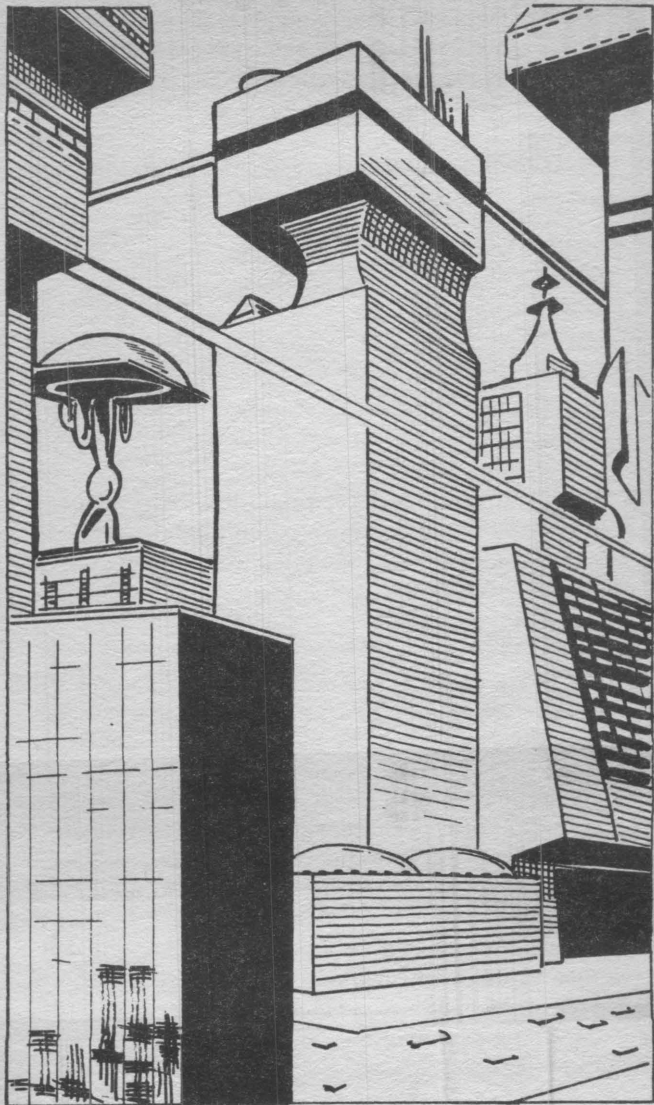
If neither is with you, turn to 287.

**368** You approach the cycles blocking the road. If you slow down, turn to 326. If you continue at normal driving speed, turn to 76.

**369** "Hot dawg!" Smith chortles as he climbs into the gunner's seat. "Always liked bein' a gunner. Ya don't hafta work as hard as th' driver." Smith demonstrates his prowess by emptying one of your machine guns into an Uncle Al's sign, centering nicely on Al's nose.

You must reload the machine gun before you can use it in combat. The old man will now act as your gunner, allowing you to fire an extra weapon each turn. (You may only have one gunner). Smith has a Gunnery skill of 2.

You get back on the road, heading for Sacramento. Turn to 33.



**370** The ammunition section is large and well-stocked. You have a choice of several different brands. All cost the same, except for White Cat — deduct 10% from the price if you buy White Cat, but make a note to turn to paragraph 242 the first time you use it. One box of machine-gun ammunition will completely fill one machine gun.

| <i>Type of ammo</i> | <i>Price</i>    |
|---------------------|-----------------|
| Machine gun         | \$500 per box   |
| Vulcan machine gun  | \$700 per box   |
| Minedropper         | \$50 per mine   |
| Smokedropper        | \$20 per charge |

When you are finished here, turn to 125 to choose another section or check out.

**371** You return to the van and tell Whitney about the \$50 toll. He shrugs. “Don’t worry about it,” he says. “We need to get to San Francisco. I’m not going to get into a fight over \$50.” You move toward the tollbooth.  
Turn to 141.

**372** You turn off the main highway, onto the dirt road. It’s not much of a road — it’s more like two ruts separated by a rocky median. Still, you coax the van up the side of this mountain.

As far as you can tell, there’s no one up here. There are no footprints or tire tracks among the rocks. Looking down at the road below, you know there is no way those rocks fell by themselves. *Someone must like to roll rocks off the cliff just to watch cars crash*, you think.

Caves and paths lead away from the cliff, but you don’t have time to follow them. As you drive back down, you notice one more thing . . . a column of smoke in the west, as if something’s burning.

Turn to 386.

**373** If the driver of the Dragon is conscious, turn to 89. If he is unconscious, turn to 59.

**374** The rifle drops out of the man's hands, hitting the ground. A second gunman appears at the door, his weapon drawn. "Don't even try it," you warn. The gunman puts his hands in the air. You tie the man's hands behind his back. Whitney goes off to look around.

While Whitney is gone, you get the gunman's story. They are part of a salvage gang. The gang uses a hologram device to run cars off the road. These two are the advance men, operating the hologram machine in the tower and radioing the gang when they have a kill. The gang then strips the cars, leaving the hulks where they lie.

As you finish questioning the men, Whitney tugs on your arm. He explains that he heard noises, and found a prisoner.

Turn to 184.

**375** This has been too much for you. You get back in the van, telling Whitney what you saw, and start down the road for Reno. "I would think you'd been out in the sun too long," Whitney says, "if I hadn't been here with you."

Turn to 104.

**376** The van hits the salt flats, rolls, and comes to rest on its side. You tumble around inside the van, since you aren't properly seated and aren't wearing your safety harness. Your last recollection is of the van bursting into flames.

Your adventure is over.





**377** You take the road to Stockton. Five miles down the road, you run into a melee. Four of the local gangs, deciding that Gang Day is too “sissified” and “slicked up for TV” for them, are having their *own* rumble out here, away from the cameras (though one of the network cameraships has shown up, anyway).

Part of the fun of a good rumble is preying on victims — people like you. As you pass the fight, three cars and a trike break off to chase you. You step on the pedal to get away, but they catch you and start firing — take 1 die of damage to your van.

What do you do? Try to shake them (6), or fight back (132)?

**378** You notice a loose wire, disconnected from the power plant. Fifteen minutes’ work with a standard auto tool kit makes the connection as good as new. At a signal from Farland, someone inside the bus turns the key and the engine whines to life.

Turn to 22.

**379** You fight back and forth, neither of you gaining the advantage. Finally, you hear a second helicopter. The Bridge Authority has sent assistance! The helicopters engage in battle, as you drive away.

You still have a problem, however. You’re rapidly approaching the tollbooth. It’s one of the newer self-policing tollbooths, with spikes set into the pavement. If you don’t stop to pay the toll, the spikes will rip your tires apart. If you do stop and pay, the spikes will lower allowing you to pass through unharmed.

If you have a CB channel you’re supposed to call, turn to the number of that channel. Otherwise, turn to 97.



**380** Your opponent is carrying an empty pistol, a set of handcuffs, \$500 in cash, and a “Deseret First!” pamphlet with a very accurate description of your van scrawled on the back. You don’t hesitate to use the thug’s handcuffs on him, then half carry, half drag him into your cargo bay.

Getting directions from a passerby, you deliver the man to the Reno police station. The police take your statement, haul your prisoner into custody — and credit your autobank account for \$2,000. “What for?” you ask.

“Reward money,” the lieutenant says. “Joe Ferguson skipped bail four months ago. That’s the bounty. Thanks for bringing him back.”

Add \$2,000 to your Wealth. Turn to 8.



**381** “No, thanks,” you tell the big man. “I can’t. I’ve already had enough. See that guy over there? He says I have to drive home because I’m too drunk to sing.”

The big man thinks this is the funniest thing he’s heard all night. He laughs until tears come to his eyes. When he settles down, you insist you have to leave, and ask that the Saguaros let you pass with no trouble.

Turn to 179.

**382** There is still no reaction as you approach the figures. As you get closer, you realize that these aren’t men at all. They’re plywood silhouettes, painted to look like men. There doesn’t appear to be anyone else around. You shrug and return to the van.

“What happened?” Whitney asks.

You pause for a moment. “I’m not quite sure . . . .”

Turn to 162.

**383** You decide to look for a NANS ticker, to see if there's any more information about the airship explosion. Fortunately there's one at the AADA office, and there aren't long lines of people.

There are some changes in the Deseret Disaster story, as the airship explosion is being called. Only three bodies have been found — Whitney's is not among them. There are more reported threats against Whitney, from people who want him out of politics, and one story from north central Nevada, about a service station attendant who claims she saw Whitney in a van on the morning *after* the disaster, heading west on I-80.

*Great, you think. Maybe I should just paint the van fluorescent green with ORSON WHITNEY'S IN THIS VAN! written on it in shocking pink.* You wad the ticker copy up and throw it in a wastebasket.

If you go in the AADA office, turn to 281. If you decide to drive somewhere else, turn to 206.

**384** You do your best to persuade Pinkerton to release Whitney.

"Whitney?" she says. "Whitney? Now I recognize that face. He's a honcho with the Mormon Church. Yeah. I'll bet they'd pay serious bucks to get him back." She turns to the men holding Whitney. "Take him to camp, and make him comfortable.

"As for you," she says, "you can go. Have a nice walk."

It's your last chance to ransom Whitney. Decide how many thousand dollars you want to spend, up to the amount of cash you have on hand, and roll this number or less on 1 die. If you succeed, turn to 44. If you fail, turn to 187.

**385** Sikes is crushed — after all, you are driving his van into a very dangerous situation. Still, he says he understands, and asks you to bring it back in one piece. He has seven kids and the van is a family necessity.

Turn to 30.

**386** Traffic picks up. You pass several long-haul trucks, a cycle gang, and an autoduelling team convoy, all on the other side of the interstate. There isn't much traffic going in your direction, however.

Five miles down the road, you notice a column of smoke. It looks as if it might be coming from somewhere near the side of the road. There's an exit just ahead. If you take it, you can get to a frontage road, then double back to a road that looks like it might lead toward the fire.

If you want to investigate the fire, turn to 160. Otherwise, turn to 33.

**387** You ask the waiter if Jake is in. "Just a minute," he says, and returns with a different waiter.

"So," Jake asks. "How'd it go?"

"Piece of cake," you reply. "Got him easy."

"OK, meet me out back," Jake says. "I'll have the cash in an hour."

"Sounds good to me," you reply. As soon as Jake disappears, you get in your van and drive to a pay phone. You call the police, telling them where and when to find someone who has a connection with the Deseret airship bombing. Then you hang up. You drive away, hoping you've helped the police crack this case.

Turn to 30 and make another choice.

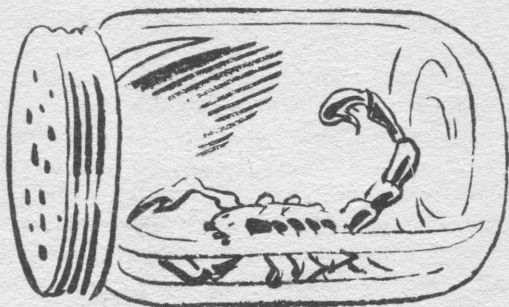


**388** Whitney gives you a look which says — “You really should declare those pears, you know” — but he doesn’t say anything.

You drive to the window. A bored man in a brown uniform greets you. “Good afternoon,” he offers. “Do you have any fresh fruits or vegetables with you today?”

If you declare your pears, turn to 146. If not, turn to 185.

**389** You swing the van around, go back to the interstate, and head toward Winnemucca. Turn to 337.



**390** You strike up a conversation with a courier sitting next to you.

“Rough road tonight, ace,” he says. “Drove in from Reno. Between here and there, I saw three gangs of ghouls and a Saguaro party. I aim to head on into Salt Lake City — a day or so of boredom will do me some good.”

You recognize the reference to ghouls — gangs, usually of bikers, who shoot up cars and sell the salvage — but you don’t know the term “Saguaro party.”

If you ask about the Saguaro party, turn to 239.

If you check for more rumors, turn to 100.

If you leave the diner, turn to 69.



**391** You put your autobank card in the ticker's card slot. The screen clears, then shows the familiar menu asking which section you want. You choose the "World News" option, followed by the "Orson Whitney" option, and wait.

In a few minutes, you have twelve pages of news about the Deseret Air explosion. Most of the news is about the disaster itself, with speculation about why the airship might have blown up. One piece of the story catches your eye.

One highly-placed Deseret government official, who declined to be named, speculated that the doomed airship was deliberately sabotaged.

"Whitney was known to favor returning some functions of government to the United States," said the official. "We believe the accident was related to his political activity."

Other sources inside the Mormon Church have revealed more cause for concern.

An hour before Whitney boarded the airship, an anonymous caller phoned LDS Church headquarters.

The caller said, "We want Whitney off that airship and out of politics, or he's going to be sorry."

While threats against church officials are not uncommon, the sources said, it was unusual for a caller to specify an airship.

The caller was the *only* one to mention the airship.

You get paid to transport important people from one place to another. That's your job. But you shudder at the thought that whoever is out to get Whitney is going to have to get through you to get to him. Return to 127.

**392** There is still no reaction as you approach the figures. As you get closer, you see that these aren't men at all. They're plywood silhouettes, painted to look like men. There doesn't appear to be anyone else around. You shrug your shoulders and return to the van.

"What happened?" Whitney asks.

You pause for a moment, then say, "I'm not quite sure . . ."

Turn to 77.

**393** If you've been to this paragraph before, sorry, but this trick won't work twice. There's almost no traffic on Wells. Turn to 32. Otherwise, make a note of this paragraph number, then keep reading.

You remember driving down Wells earlier — the traffic was starting to back up. If this guy keeps his distance, you can use that against him.

You drive aimlessly for a while, letting the sedan use up his charge. When you're ready to move, you head back for Wells. You're in luck. Traffic is heavy. You sit back and hope for gridlock.

Your pursuers manage to get onto Wells about a quarter of a mile after you. By staying in the right-hand lane, you manage to get off onto a side street. By the time that blue sedan gets off Wells, you will be long gone.

Do you want to find Whitney and get out of town (8), or continue running errands in downtown Reno (83)?



**394** You speed past the crouched figures. They hold their positions. You're happy that no one shoots at you — but you still can't shake that feeling of impending trouble.

Turn to 77.



**395** You stretch in your seat, trying to work the kinks out of your neck. It's been a long drive so far, and it looks like it's going to be a hot one as well. You decide that when this is over, you're taking a trip to Idaho. A nice, long one.

As you come over a hill, you notice two dozen wrecked cars off the shoulder. You've never seen so many wrecks in one place, outside of a salvage yard or an arena. You mention this to Whitney, but he isn't listening — he's gasping and pointing.

Before you can ask what the problem is, you see a giant scorpion in the road ahead. It's twenty feet tall at the shoulder and it straddles both lanes of the highway, completely blocking your way. As you approach it, the scorpion reaches a claw toward you, and raises its stinger as if to strike.

Make a Control Roll. If you succeed, turn to 70. If you fail, turn to 111.





**396** Twenty cycles stop behind you, their headlights illuminating your van. You train your rear-view camera on them, waiting to see what comes next . . . and see Whitney emerge from the cycles' headlights!

You go out to meet Whitney, hand on your pistol. "It's OK," he explains. "I met these gentlemen on the road. Mordred here" — he points to one of the cyclists — "says he may be able to get the van going."

Surprised by this turn of events, you open the hood so Mordred can work on the van. Another biker takes a pouch out of his bag and places some of the contents in Green's mouth. Almost immediately, Green relaxes and stops moaning.

"Here, take this," the biker says. "It may come in handy. It's called D-Gastromenthin 312." Write this number down in case you need it later.

Just then, the van comes to life. You're back in business! You and Whitney shake hands with Mordred, get back in the van, and take off, the bikers just behind you. The cycle gang escorts you to Wendover, where they honk and wave farewell.

Turn to 225.

**397** The restaurant is empty, except for a waitress indifferently wiping down the counter, and a cook keeping an eye on his vacant domain. You sit at the counter and order something to drink. You get no information here at all — the cook ignores you, and the waitress answers all of your questions with "No," "I don't know," or "Buzz off."

You add Elko to your list of places you will never visit again if you can avoid it. You pay the waitress.

Deduct \$10 from your Wealth. Turn to 329.

**398** Pinkerton looks the two of you over long and hard. Finally, she motions to her men. "Take them back to camp until I figure out what to do with them," she orders. "A day or two, maybe." As your captors drag you away, you get the idea you will be here for a while — and you certainly won't make your deadline tonight.

Your adventure is over.

**399** AADA MESSAGE SERVICE 1015 MST 082137 SANFRA  
RENO MESSAGE SENT 0440 MST 082137 MESSAGE  
FOLLOWS

PLEASE TELL BROTHER WHITNEY WE WERE GLAD TO HEAR THAT RUMORS OF HIS DEMISE WERE EXAGGERATED. WE ARE PRAYING FOR YOUR SAFE ARRIVAL IN SAN FRANCISCO.

/S/ ALLEN S. WHITEFIELD

STAKE PRESIDENT

SAN FRANCISCO CALIFORNIA STAKE

MESSAGE ENDS

AADA MESSAGE SERVICE 1016 MST 082137 RENO RENO  
MESSAGE SENT 0825 MST 082137 MESSAGE FOLLOWS

WE KNOW WHO YOU ARE AND WHO YOUR CARGO IS. WE ADVISE YOU TO DROP YOUR CARGO IN RENO. IF YOU PROCEED TO SAN FRANCISCO YOU MAY RUN INTO TROUBLE YOU HAVE NOT ANTICIPATED.

/S/ (NO SIGNATURE)

MESSAGE ENDS

Return to 241 to choose another option, or 264 to leave the AADA office.

**400** Make a note of this paragraph number. If you've been here already, turn immediately to 357. Otherwise, turn to 165.

# BADLANDS RUN

## GLOSSARY

Background information a citizen of the world of 2037 (such as yourself) could reasonably be expected to know:

*AADA.* The American Autoduel Association. The AADA is a combination professional organization, lobby and social group for autoduellists and other drivers. All larger cities have AADA offices, and many smaller towns have agencies.

*Autoduelling.* (1) An arena sport using armed and armored cars, in which drivers, called *autoduellists*, attempt to disable their opponents' vehicles. (2) Vehicular combat on the highway — similar to arena duelling, but deadlier.

*Autobank.* An automated banking system. Hard cash (coins and bills) is available, but most monetary transactions are done by electronic transfer. An autobank card allows the holder to access his or her bank account, transfer payments, etc.

*Brotherhood.* Any reputable trucker will probably be a member of the Brotherhood, the society of professional truckers. "Brothers" are dedicated to mutual support, courtesy in driving, and violent retaliation against their attackers.

*Deseret.* (1) A Mormon colony set up by Brigham Young in the Salt Lake Valley (Utah) in the mid-19th century. (2) Short for *Deseret Autonomous Region*. Utah, calling itself the Republic of Deseret, seceded from the United States in 2004. The articles of secession were repealed in 2010. Deseret is today a semi-independent "nation within a nation," governed by officials of the LDS church.

*Elmay.* Electronic mail service.

*Food.* Ever since the Grain Blight of the mid-2010s wiped out most of the cereal grasses in North America, the world's primary food source has been a form of algae. This algae is colorless and can be formed and flavored to resemble many foods, but it always retains some of its own distinctive flavor and aroma. Foods are also made from nuts, seeds, beans and similar products. Meat, fresh fruits and fresh vegetables are rare.

*LAW.* short for Light Anti-tank Weapon, or "bazooka."

*LDS.* refers to the Church of Jesus Christ of Latter-day Saints (also known as "Mormons"). Headquartered in Salt Lake City, the LDS Church governs Deseret.

*NANS.* the North American News Service. This organization operates "tickers," dedicated computers that print international, national and regional news. The ticker will print a hard copy of the news on request, for a fee. Many tickers are underwritten by AADA agencies, restaurants and other businesses as a public service to their customers.

## APPENDIX

### WEAPONS

These are some of the common weapons you may encounter. Some will be on your own car — others will be aimed at you . . . .

*Anti-tank gun.* This cannon can only be mounted on large vehicles, and even then only to the front or rear. It does 3 dice of damage.

*Flamethrower.* A bulky, clumsy, short-range weapon that nevertheless is likely to hit because the flame spreads out. Gives a +1 Combat Bonus when you attack with it. Does 1 die of damage when it hits.

*Heavy rocket.* A very destructive, one-shot weapon. It does 3 dice of damage. Subtract 1 from your Combat Bonus when you fire it; it is very inaccurate. Once fired, a heavy rocket is gone.

*Laser.* A very accurate, destructive, expensive weapon. Few vehicles have lasers. A laser does 3 dice of damage. Add 1 to your Combat Bonus when you use this weapon. Lasers can sometimes set your foe on fire. Lasers use no ammunition — they work off your power plant. If your power plant is destroyed, your lasers stop working.

*Machine gun.* A light, common weapon. Easy to find ammo for. It does 1 die of damage.

*Minedropper.* Leaves mines on the road to harass your foe. Whether he hits them is up to *his* Driving skill.

*Oil jet.* Produces an oil-slick to deter pursuing foes. If a foe hits an oil-slick, he will have to make a Control Roll.

*Paint spray.* This weapon does no harm, but shoots a cloud of paint to blind a foe.

*Recoilless rifle.* A better weapon than the rocket launcher, because it is more accurate. It does 2 dice of damage.

*Rocket launcher.* A cheap, destructive weapon. It does 2 dice of damage. Subtract 1 from your Combat Bonus when you fire it — it is inaccurate.

*Smokescreen.* Produces a cloud of smoke to hide you from pursuit. The smokescreen makes enemy fire inaccurate, and totally stops laser beams.

*Spikedropper.* As above, but drops cheap spikes to puncture the foe's tires.

*Targeting Computer.* Not actually a weapon, but a weapon enhancer. A targeting computer improves the accuracy of any weapon it is used with. Either the driver or the gunner may use a targeting computer (but not both at the same time, of course, unless you have multiple computers.)

*Vulcan.* An improved, high-powered machine gun. Very accurate — add 1 to your Combat Bonus when you use it. Does 2 dice of damage.

## DEFINITION OF TERMS

*Attack Roll.* A roll of two dice, *plus* your Combat Bonus. If your attack roll exceeds your target's Defense Class, you hit him. Also known as Gunnery roll.

*Combat Bonus.* The number that determines your weapon accuracy. Add your Gunnery skill to any extra bonus you get for a computer, or for especially-accurate weapons on your car. Higher is better!

*Control Roll.* A die-roll (1 die) made by a driver when faced with a hazard, to see if he keeps control of the car. Add Driver skill to the car's Handling Class to determine the Control Roll needed. Also known as Driving roll.

*Crippling.* A vehicle is *crippled* when it can no longer drive — either because the power plant is lost or because it has no hit points left.

*Defense Class.* The number that determines how hard your car is to hit. Higher is better! Small cars are harder targets and have higher Defense Classes than big ones. Heavy armor also improves your Defense Class. Special Damage can lower it.

*General Damage.* Ordinary damage to a vehicle, which reduces the "hit points" its target has. General Damage is measured in "hits." One hit removes one hit point.

*Handling Class.* The number (from 0 to 3) that shows how well your vehicle handles. The higher the Handling Class, the more likely your car is to stay on the road.

*Hit Points.* The amount of damage a car, person, etc., can take before it ceases to function. Higher is better!

*Special Damage.* Damage from lucky shots that directly affects certain important parts of the car. Each hit of Special Damage is shown by marking off a "damage box" on your Record Sheet. An item with 3 damage boxes can withstand 3 hits; it then stops working until at least 1 damage box is repaired.

# BADLANDS RUN

## ADVANCED RULES

Use these rules if you want a more complex (and more challenging) game.

### AMMUNITION

In the basic game, ammunition is unlimited. As an advanced rule, keep track of the ammunition you expend. Lasers take power from your power plant and have unlimited shots — until the power plant is destroyed or runs dry. Machine-guns, Vulcans, paint sprays, and oil jets have 20 shots each (a “shot” for a machine-gun is one turn’s worth of fire). Other weapons have 10 shots each. Extra ammunition is a good thing to carry — or to find in a salvaged wreck.

If you run out of ammo in a fight, you don’t automatically lose, but your opponent gets to shoot at you until your car is wrecked or your fuel runs dry — *unless* the text gives you an option to escape, or to fight in a way that doesn’t require shooting at the foe!

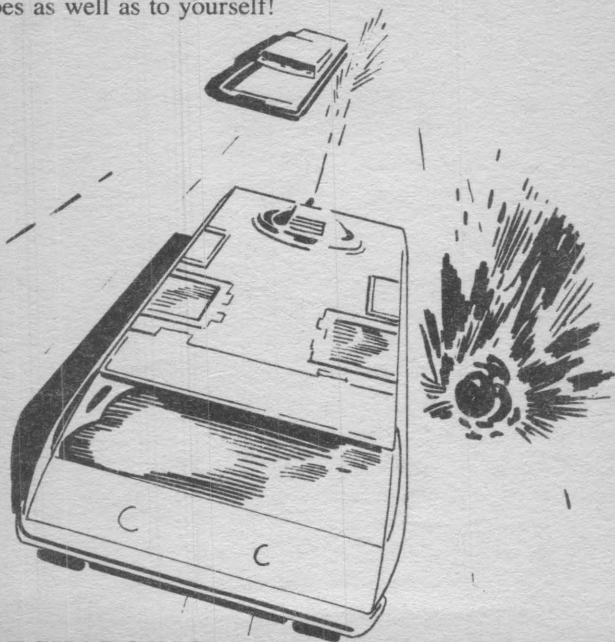
If you both manage to run out of ammunition, keep fighting anyway until one or the other is wrecked. But at the end of the battle, the winner’s guns are considered *empty*.

When you buy a new car, it comes fully loaded with ammo unless the paragraph specifies otherwise.



## SUSTAINED FIRE

If you shoot with the same weapon at the same target for 2 or more turns in a row (vehicle fire only), you get a +1 Combat Bonus on the second shot, and a +2 bonus on the third and successive shots. If you use this rule, apply it to foes as well as to yourself!



## RECHARGING

Cars don't run forever on a single charge — you need to *recharge* their power plants. A power plant must be recharged every 200 miles. In addition, plants can only be recharged at the proper facilities — and when you're in the middle of nowhere, you'd better know where your next charge is coming from!

Distances are given on the road map to help keep track of when you need a charge. You may recharge whenever an option is given.



# CAR WARS®

ADVENTURE GAMEBOOK

## BADLANDS RUN

Welcome to the world of 2037, where adventure is everywhere, and the right-of-way belongs to the driver with the biggest guns. This is the fast-paced world of arena combat, highway battles, cycle gangs, and unstoppable eighteen-wheelers . . . the world of CAR WARS®!

In this book, YOU create your driver, YOU have the opportunity to improve your vehicle and its arsenal of armament, YOU determine your driver's skills.

Based on the highly popular CAR WARS® Game by much-heralded game designer Steve Jackson, this book captures all the thrills of the game. Armed with nothing more than three six-sided dice and paper and pencil (not included), you are ready to "hit the road" to high-speed adventure, even if you have never played the CAR WARS® Game before.

Good luck . . . and good driving!



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