

EXTREME VENGEANCE™



Drazier

by Tony Lee

LEE, MILLER & WHIT PRESENTS. . .

A CINEMACTION™ PRODUCTION



THE EXPLOSIVE ACTION-ADVENTURE ROLE-PLAYING EXTRAVAGANZA!

ARCHANGEL ENTERTAINMENT

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OPENING SEQUENCE

Let's set reality aside for a moment. Or at least, let's set *our* reality aside from a moment.

Let's say you're hanging out at a crowded theme park, entertaining relatives you only see once a year, on a major holiday. You're going to get everyone ice cream when suddenly the droning carousel music is replaced by people screaming and the brute ratta-ta-ta of submachine guns - radical revolutionaries have taken the park hostage!

Years of intense commando/special forces/CIA/FBI/fill-in-the-blank training means anything can be a lethal weapon in your hand: the hammer from Ring-the-Bell, the garbage bin in the shape of a cartoon rodent, even the overpriced \$9.95 souvenir pin. That one lackey by the popcorn stand, who just bullied a girl scout and doesn't even know you're there, has two chances: none and none.

Pop Quiz! What do you do? What *do* you do?

Since this is not reality, you know you'll do anything but flee,

or cower obediently amidst the captive huddle. No, you fight back! You have a whole park to rescue! You got a million terrorists to waste! You have *sigh* Aunt Bertha to save. . .

Of course, that's not the only way to spend your holidays.

There is a drug lord whose enforcers drop an undercover agent buddy of yours from the top floor of a Miami hotel. Somewhere in Los Angeles, a retired general you know is blackmailed into turning over Pentagon control codes — then is run off the Sunset overpass in his fireballed Mercedes. High above the Atlantic, renegade militia members have hijacked the cargo jet transporting deadly bio-engineered insects on behalf of a madman bent on global extortion.

And you right at ground zero of each deadly, explosive plot.

This is because you're a special breed, a larger-than-life champion who snacks on danger and dines on death. Because no self-respecting good guy would ever shy away from some hard-boiled righteous-

ness and in-yer-face payback. Because you have Magnum .44, John 3:16, and Acting 101 on your side. Because out of nine million terrorists in the world, you have to kill one with feet smaller than your sister's. Because you're willing to do what's right.

Which is making sure justice is served. Your way.

If you already know what cool stunts you would pull to trounce your adversaries, you just need another person to play the terrorists, the hostages, Aunt Bertha, the police arriving on scene and . . . *voila!*, you are all set to play a role-playing game.

And in this case, you're all set for *Extreme Vengeance!*

Back in our reality, many people fancy role-playing games as improvisational, escapist theater, wherein one vicariously experiences dramatic situations through a fictional persona. For those of us more likely to sit through Schwarzenegger than Shakespeare, however, we liken role-playing games to rock-'em, sock-'em, blow-'em-up action flicks, every bit as kinetic as anything to come upon the silver screen: All the big-guns-blazin', hot-lead-ricochetin', bad-guys-die-screamin' blast-o-rama! Mega-budgetin', Fourth-of-July, whole-block-levelin' pyrotechnics! Head-turnin', heat-packin', name-takin' heroes and heroines! And the best part is that we get to be the havoc-spreading heroes! (Unless we happen to fancy ourselves budding screen writers or future authors of paperback novels, in which case we assume the role of "Director," and

provide the story and villains through which the pumped action heroes rampage!)

The Bard once noted, "All the world's a stage." Ours just happens to be a multiplex, with towering panoramic screen, plush amphitheater seating, triple-volume digital surround sound.

And the spotlight's on you. Break a leg.

LIGHTS!

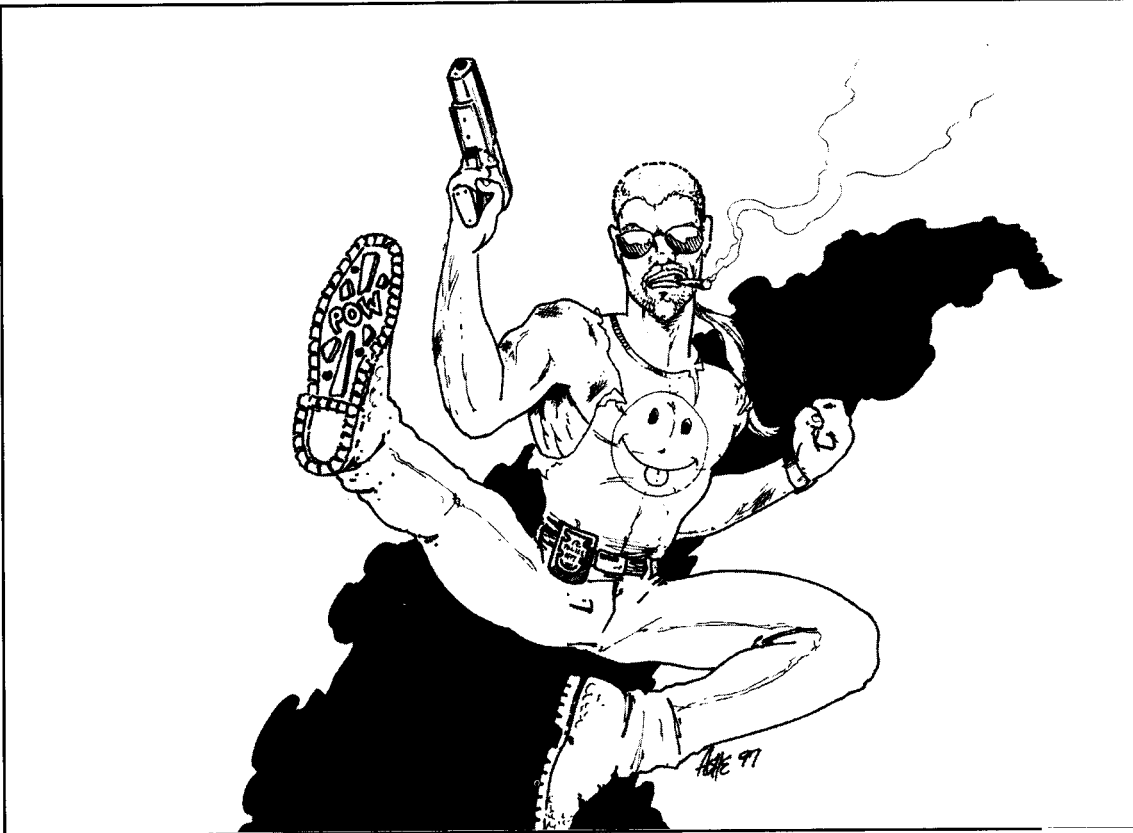
If you're still with us, you've probably caught onto the fact that we're not the refined professionals we passed ourselves off as in order to trick Archangel Entertainment into funding this project.

Still, we do know a thing or two about game design. We've taken this opportunity to create something for gamers like us — action junkies who've been playing since before anyone knew what "polyhedron" meant, and who've seen and played quite a few.

These are adventure games, for crying out loud! They should be vehicles upon which all that good movie magic stuff is brought right into the living room! Reality should be left with the valet, and he should be told to lose the keys... at least as far as role-playing games go.

CAMERA!

In place of traditional gaming conventions — which we threw out a 32nd story window, head first — is a fast 'n' loose, showmanship-oriented setup for aspiring action auteurs everywhere. Each player character in *Extreme Vengeance* is a



star commanding a Feature Role in an action flick. The goal is to gain Popularity with lively fight scenes, mind-blowing special effects, catchy lines, and dramatic poses — all in between incredulous plot twists! For your cinematic conquest, you possess the “Guts” to dispose all opposition standing in the way, and where that falls short, the law of “Coincidence” takes over. Should you desire some Tinseltown magic to dazzle the audience, just dip into that little bag of camera tricks marked “Repertoires”. . . and hurtle through raging firestorms of a sky-high demolition completely unscratched in Dramatic Slo-Mo! Slam the burly guard six ways to Sunday with Multiple Angles of the same shot! Juice a sequence by kicking out the jam of a hip Soundtrack!

Where combat in other games is watered down with inhibitive, “realistic” modifiers, in *Extreme Vengeance*, players are penalized when their characters *don't* swing from the ceiling while tattooing neat lead patterns on worthless goons lining the catwalk! Doing such logic-warping stunts will not only *increase* a character's chance of success, but it also garners higher Popularity. Yes, you're rewarded for having flamboyant characters in the Feature Roles!

Another feature of *Extreme Vengeance* is that the Director takes on a more participatory role than the traditional game master — he also represents the imaginary moviegoers and critics! At the same time, though, he has less control over the Feature Roles than traditional game masters



have over player characters in most other games. During a Film ("scenario" for hardcore gamers), he keeps the story flowing (in his role as Director), while rating the performances of the Feature Roles, your performance, and cheering or booing individual character to show how "people who pay good money to see this" feel about it! It should be a rare occurrence for a Director to say, "No, you can't do that!" in *Extreme Vengeance*.

ACTION!

Last one down the swingline mops up blood!

Here's a clue: everything should be as subtle as dropping a nuclear bomb on Time Square on New Year's eve. If it happened in the movies, it happens here. If didn't happen in the movies . . . for Spielberg's sake, make it up, then make it bigger!

And don't stop 'til the fat lady sings the end credits theme.



ACT ONE: EXTREME RULES

SCENE 1: CAST OF VENGEANCE

FADE IN:

INT.—RECEPTION AREA OF
ARCHANGEL ENTERTAINMENT
—DAY

A SECRETARY in a tight dress sits behind a desk with a highly polished surface. The POTENTIAL STAR OF "DEATH THREAT" stands in front of the desk.

SECRETARY

(checking the appointment book)
Please, have a seat. They'll want to see you a moment, I'm sure. Help yourself to some tea or coffee. (the phone on her desk rings. She answers it swiftly and professionally) Hello, Archangel Entertainment. *(three beat pause)* Yes, Mr. Van Dammit, I can put you down for next Tuesday. . . *(as she makes a note in the appointment book, her phone buzzes. She looks at the POTENTIAL STARS OF "DEATH THREAT" and smiles)*

They're ready to see you now. It's the third door on your left.

CUT TO:

INT.—THE OFFICE OF CINE-
MACTION PRODUCTIONS...

Hey, good to see ya! Sit down, make yourself comfortable. Can we get you anything? By the way, nice outfit. Lookin' marvelous, absolutely marvelous!

Let's talk about the new film. You want to be in it, we want you in it. Your choice of character, even! You do have some idea for a character, right? You know, like the one-man army ubermensch with huge hardwares and pumped-up pecs, the jiving maverick street cop surviving by his own rule, the lean, mean karate machine fly-kicking gangsters into dumpsters, the debonair secret agent careening over barricades in a souped-up sports car, the femme fatale spreading autobursts and trouble with equal aplomb. . . something along that line. You probably have a few co-stars in mind also. That's perfectly fine, we'll take them too! This picture is big enough for several good parts.

Now, since this is our first project together, let us show you how we're going to work this. Relax, it will be easy. . .

THE FEATURE ROLES: HEROES

You're going to be the star of the show, no doubt about it! That means you'll feast on the meat of the script. That means you get to play the kick-ass hero, show off incredible killer moves, schoomze the girl (or boy; we're not biased) and save the day at the end. That means, kid, you've landed a **Feature Role**.

Check out these clips. See Arnold topple over the booth on a bunch of goons here? He's in a Feature Role. See Sly prepping the arrow while bullets ping all around but never come close to hitting him? That's because he's in a Feature Role, too. Like them, you and your co-stars will be the main good guys of the piece, with macho-sounding names like "Duke Striker" or "Jane Steele." As headliners, you're at the top of the pecking order, getting choice scenes plus special treatment. For instance, your character is a heck of a lot harder to kill than those of lesser importance to the story ("It's only a flesh wound!"), afforded certain script immunities (no shooting at the star during a soliloquy, thank you!), and you're given the power to manipulate the flow of events to the best advantage of your character, letting you drum up happy "coincidence" on the spot ("Whew, lucky thing a circus big-top is here to break my 10,000 foot

fall!"). Never mind the ammo, either. If you like, we'll hand you special shooters that will outlast any battery-hawking bunny.

Sound cool? Great!

Now, some words of caution. Between your natural talent, and the leeway and tools you'll be getting, you are expected to carry the show, to take breaths away, and put on a crowd-pleaser every time out. Audiences won't hesitate to boo an uninspired turkey right to the \$4.95 graveyard of your local videoporium. The Director will do his part to give you good material to work with, but it's still mostly riding on your shoulders. If you become too plain or predictable, your stock in Hollywood will dwindle faster than Terry Bolea's. (Who? Exactly.)

Stick to these Cardinal Rules and you shall ascend the ladder of Action Godhood, hot shot:

- Rule #1: No logic is movie logic.
- Rule #2: Never pass up a potential plot complication.
- Rule #3: Never walk when you can run, drive, or fly.
- Rule #4: When in doubt, up the body count.
- Rule #5: You're only as good as your last sequel!

Got all that? Good. There's also an unwritten sixth rule — that every Feature Role must conform to a certain mold, a Typecast. You're going to find yourself typecast, too. Sorry, Money, but that's how this biz works! The Hollywood boys will tell you that when it comes to Feature Roles, the movie-going



public only wants more of the same. Hence, we've got to Typecast... you're basically going to be playing the same part in every film. With your talent, though, you'll take what could be tired and cliched and make it sing as freshly as this morning's laundry. We're counting on you to do just that. We'll get into the details of type-casting in a bit, but first, let's check out the rest of the cast.

THE FEATURE ROLES: VILLAINS

For every good man there's a bad equal; that's how the story goes. Robin Hood has Sheriff of Nottingham. Sherlock Holmes has Moriarity. James Bond has Blofeld. Rambo has movie critics. A good action yarn simply can't do without at least one worthy adversary to contest the heroes throughout, only

to be spectacularly disposed of in the finale. These are the major villains, and they, too, are Feature Roles.

The major villains are cast by the Director, although the nature and motivations of a specific villain might be tied in with your creation. Still, the major villains are the responsibility and brain-children of the Director, and such distinction entitles them to all benefits of a Feature Role. They are grandiose, diabolically lucky slimeballs with insatiable capacity for nasty plans, while escaping all fatality, however improbable, until the climactic showdown. They are Yang to your roles' Yin (or the other way around, depending on the flick).

On the other hand, the major villains are contractually obligated to effect all the classic bad-guy fallacies during the film, namely elaborating their scheme in full detail to a trapped hero or keeping him alive

to witness the evil they're about to commit. This elite group also takes into account recurring, monster heel seconds strong enough to rank due to their indestructibility and knack for hounding heroes, as characterized by Richard Kiel/Jaws from *Spy Who Loved Me* and *Moonraker*, and Tom Noonan's vacant-stare slasher in *The Last Action Hero*.

Star in enough B-pics and you'll inevitably see every face and demeanor of Actiondom wickedness, from the ruthless (epitomized by Henry Silva), sneering (Robert Vaughn is good), reprehensibly cool (Alan Rickman died hard), ape-ish (Brian Thompson of *Cobra*), manic depressive (Dennis Hopper, choo-chooing from loony Nike pitchman to loony *Speed* bomber, baby!), mystical (Charles Dance's got the magic), flipped out (from psycho gangster to psycho Nam vet to tattooed psycho, Robert DeNiro is right on DeMoney), sly (*Smoooookin'!* Jim Carrey as the Riddler), mindless killernaught (a dead role played lively by Brian Libby in *Silent Rage*) to even the inconceivably comical (Wallace Shawn from *The Princess Bride*).

THE SUPPORTING CAST

Next tier down we have **Supporting Cast**, second fiddles who populate the plot, mostly to provide transition between fight scenes and/or acting as catalyst for cheap thrills. Supporting Cast covers the token love interest, snobby superior, work colleague, war buddy, training partner, childhood pal, lost relative, former mentor,

scrappy sidekick, next door neighbor, secret sponsor, villain's strong-arm man, and so on.

On the expendable list, Supporting Cast ranks right next to paper towels (but still below lawyers), frequently killed off or gravely injured to motivate the heroes. If it's a female who shares or shared significant relationship (girlfriend, spouse, ex-lover, estranged wife, sister, daughter) with a main character, she will require extensive rescues at some point, and is incapable of fleeing from danger unless dragged along by the hand of a Feature Role. In cop films, higher-ups exist only to take the hero off the case or take his gun and badge. Supporting evildoers generally rate high enough for a Feature Role to dispense gems such as "I like you, Solly, so I'm going to kill you last!" on, before any creative demise can occur. Sudden change of heart in the middle of a story, however, is the most fatal mistake they can make, as it will surely lead to quick death, usually after maudlin final words.

THE EXTRAS

At the bottom of the cinematic food chain are the **Extras**, insignificant faceless cronies whose sole function is to make the heroes look inhumanly awesome, and the villains inhumanly despicable. Getting slugged, stomped, chopped, diced, sliced, skewered, pureed, nuked, and fried is their daily routine. These cannon fodder come across the screen as your generic guerrilla flunkies, hapless terrorist wannabes, hot-air racket

enforcers, inane street punks incompetent hoods, or innocent bystanders and passengers on every conceivable form of mass transportation. Yes, they are there to supply blood 'n' gore, acrobatic deathfalls, and comic relief in the ever-touring carnival of carnage.

All right. Now that we have the scheme of things, let's get down to brass tacks: exactly how we're going to work this cinematic masterpiece, and exactly where you and your Feature Roles come in.

STAR QUALITIES

Star Qualities separate the bona fide screen presence from schlock artists, or perennial also-rans like Steve James from the multi-mil paydays. Everyone has Star Qualities (all right, except for Tex Cobb), the question being what sorts and how much — therein lies the difference between marquee material and \$50 a day stand-in, or casting and investment-wise, whether the entire studio emerging as brilliant geniuses or at the unemployment line.

We shudder at the prospect of waiting three hours behind the town wino to fill out forms in triplicates (besides, we like the tag "brilliant geniuses"), thus we spent days with a TV/VCR as our only friend, rolling countless tapes to research what constitutes Star Qualities in the action-adventure field.

Well, it isn't the standard of Strength, Dexterity, or Constitution that you'll find all over casting manuals put out by other studios. For every Dolph Lungren, there's

ten Terry Bolea. (Who again? Exactly.) For every Jackie Chan, there's, uh, pre-*Drunken Master* Jackie Chan. And has anyone yet to see a celluloid warrior not hardy as a redwood, seemingly unkillable as John Travolta's career?

Please don't mention Intelligence. Intelligence is *never* a factor.

We considered Charisma, but couldn't quite work out just how much of that is what. Should it be half of Charisma is 90% leadership? Or maybe 90% of Charisma is half physical appearance? Don't we always pick beautiful people for leads anyway? Close, but no cigar.

In the end, eye-strain being the mother of time to quit, we boiled the must-haves down to two: **Guts** and **Coincidence**.

Although not before we discovered there is more than one movie starring Terry Bolea.

NO GUTS, NO GLORY!

Guts is the ability to overpower foes, woo major babes (or hunks), pull off the Ultimate Stunt (whatever that is this week), stare a zillion-to-one odds in the eye and beat it. Start with a can-do attitude, marinate it overnight in bravado, throw in lots of machismo for seasoning, heat over an aura of invincibility 'til it rises into an unswerving confidence in making things go your way, and you have Guts.

Heroes put the "act" in "action" through Guts. It takes Guts to bound from one building to another and plug henchmen full of holes in mid-leap. It takes Guts to crash a truck through the wall at the exact

TAKE 1

Dirty Larry waits in line to deposit his paycheck when a band of unfortunate Extras picks this particular bank for armed withdrawal. After the obligatory wisecracks, Larry turns the riposte over his pal Magnum. He makes the Guts check easily. The robbers get plastered. The walls get a new paint job. Now only if this is an organ bank. . .

TAKE 2

Detectives "Fatal Weapon" Wiggs and "Too Old For This" Drytaugh just finished shaking up some small-time hoods of a suspect arms dealer, only to come home to find both Wiggs's girlfriend and Drytaugh's daughter kidnapped! After going ballistic with choice words employed by manly men, they raise their respective Guts by one.

In the following scene, Wiggs is set up and ambushed in a warehouse, while Drytaugh languishes amidst police paperwork. Wiggs, in this case, will add another point to his Guts, though not Drytaugh since nothing undesirable happened to him to inspire further enmity for the villain.

right time and spot. It takes Guts to shoot a circular break in the frozen lake below in the span of falling fifty feet. You can do almost anything under the sun on a successful Guts check! (See Take 1, the sidebar directly to the left.)

The base level of Guts for a Feature Role runs from 2 to 6, depending on your Typecast — don't worry, babe. We'll explain how Typecasting works in a moment. The good news is, this is only your starting score. During the course of a Film, your character's Guts rating increases by one every time he or she is part of an "emotionally-charged" scene. The action-movie standard for that is fairly loose, though it generally involves some heinous act against friendly a Supporting Cast member, as well as harassment and premeditated harm against you the hero, so there's a crisis or excuse for you to be ticked off, to make it "personal!" Hence you're building the role towards the climax, at the same time introducing conflicts, motivation, and all that other good stuff they said you need into the Film. (See Take 2.)

Guts for villains in Feature Roles generally fall in the 3 to 10 range; Supporting Cast, 1 to 3; lowly Extras 1 (2 at most for the rare few damn-well trained ninja/commando types). Their Guts scores typically remain unchanged, and do not build up like player Feature Roles'. Naturally, the Director is free to pencil in whatever score deemed appropriate

Guts also dictate some of the flow of the story in the picture. At least one Feature Role must reach Guts equal to (if not more than) that of the evil mastermind before climax of a film can take place. It does not bar the heroes from confronting the Big Cheese before then, just that it will either be in non-violent manner, or the villain will surely escape to fight another scene.

Now the bad news. You do *not* get to keep these extra Guts points, they are temporary! It reverts to your original ("permanent") score before every new Film and the process starts anew. Therefore, in cinematic fashion, every villain is a challenge, every movie is a fresh battle!

COULD THAT BE A COINCIDENCE?

Former mayor and part-time action thespian Jesse Ventura is fond of saying, "I'd rather be lucky than good."

That speaks great volume in show biz. How else can one explain anomalies such as Brenda Starr making to the theaters, Tom Jones making cameos, and Zsa Zsa Gabor making a stir anywhere?

It just goes to show that luck will take you places, even if it's to a court of law for slapping a cop. (Hey, it's that additional 15 minutes of fame that counts!) Nowhere else, though, is this more evident than on the silver screen, where **Coincidence**, aka Dumb Luck, has always played an uncredited regular role.

Coincidence is the life-saver to bail anyone out of a tight spot. To

take advantage of this convenient escape hatch/plot device, simply conceive a story element — reasonable contrivedness definitely encouraged — that leads to the desired effect, then try a Coincidence check. If the check is successful, whatever you want happens! The assassin's gun jams, key-totin' guards conveniently stroll by your cell (with their backs turned yet!), the hitchhiker you picked up just happens to be Mr. Big's estranged girlfriend who happened to overhear him discussing The Big Plan. . . you get the idea (check out Take 3).

Handy instruments of escape and death can also be summoned via Coincidence. Hey, it's not your fault Mr. Big's lackeys are dumb enough to leave a musty old parachute behind! Look, that ice pick has been here all along, you just never noticed it till now! What are the chances of you wearing a bulletproof vest under that Beach Patrol uniform? With Coincidence, plenty!

Unlike Guts, Coincidence does not increase during a film. In fact, it's quite the opposite: the character loses a point of Coincidence every time you use it, successful or not!

TAKE 3

Superspy Hymie Bond finds himself looking at the business end of a very large pistol held by enemy agent Drunkenov. Thinking quickly, Bond's player conjures up a story of how Qute, the grumpy gadget chick at MnM-6, had installed a highly experimental, one-shot laser cutter in his shoes before the mission. The player even acts out the flashback with the Director. The player rolls the dice nervously, and Bond passes the Coincidence check! Bond wiggles his toes and the footwear does the rest, splitting poor Drunkenov like a tomato in a Ginsu knife commercial. The master spy notes mentally of a possible endorsement deal with Nike.

TO ACT OR NOT TO RIOT ACT. . .

Over-the-top action is the backbone of *Extreme Vengeance*. A stunt is not a stunt unless something gets trashed! So how does a Director motivate the Feature Roles to keep up the frenzy pace? Why, with the dramatically-rewarding Action Matrix! Here's a sneak peek:

Plot/Role Level	Excitement Level			
	Boo	Yawn	Cheer	Encore!
Casual/Extra	-1	0	+1	+2
Tense/Supporting Cast	-2	-1	0	+1
Climactic/Feature Role	1**	-2	-1	Max*

* Roll dice equal to appropriate Star Quality for this action regardless of how many dice (minimum 1) are allotted.

** Roll one die for this action regardless of how many dice (minimum 1) are allotted.

This is a simple concept. Players get a number of six-sided "Action Dice" equal to the Feature Role's current Guts (or Coincidence if you're rolling for luck). You describe what you're doing and how you're doing it, then allot any amount of Action Dice up to your Guts score for that feat. The Director decides the Excitement Level of your action from your descriptions, cross-references that with the Role Level of your opposition (or Plot Level if it's not role-specific), and modifies the number of Action Dice you'll roll.

Since you're always looking to roll as many Action Dice as you can, you want to be inventive, colorful, and exciting in your narrative. Somnambulism is for purple dinosaur kiddie shows. Or is that frontal lobotomy?

Stay tuned for more in Scene II: Act of Vengeance.

TAKE 4

Super-solider Hambo chases down a sniper and the player proceeds to detail how Hambo's going to brutalize the hapless villain so "sublimely" that he impresses the lens out of the Director. This earns him an "Encore!"

Excitement level. Upon cross-referencing that with Hambo's prey (an Extra) on the Action Matrix, we find that Hambo can add two more Action Dice to however many he has allotted for the action of pouncing on the sniper.

Hambo puts every Action Dice he has, plus the two for the Encore, into essentially a personal demonstration of overkill mastery. After releasing a handful of dice, Hambo totals the roll at a whopping 52! He proudly adds that to his Popularity, since it's not everyday you bag 52 fans in one shot. The Director's roll for his overmatched foe, with a single die, comes up a "2", indicating a resistance so pitiful that only a pair of backwater, cinematically-challenged yahoos deem it worthy of the one-sided slaughter. The Director duly records 2 more Popularity for Hambo on a separate sheet and kindly informs him the obvious: the hapless Extra's broken body does several blood-spraying flips as he moves on to the Great Back Lot in the Sky.

But it does renew itself to full before each new Film for a new cycle of abuse and corniness.

A beginning Feature Role's Coincidence ranges from 4 to 7, again depending on the Typecast. The Director arbitrarily assigns Coincidence for everybody else. Normally, villains have equally good Coincidence scores (4 to 7), the lucky bastards that they are (possibly more to make up for a big number of heroes). Supporting Cast usually have Coincidence of 2 to 5. The Extras get, uh, 1 if they're around. . . Aw, don't tell us they fall out of the window fifty feet onto a bomb in the way of a speeding truck again!

POPULARITY

In show biz, pecs don't make a star, guns don't make a star, even agents don't make a star. Box Office receipts do, those hard-earned cash staked by legions of cinema aficionados on 90 minutes of entertainment. Or at least that is what they expect. To those who delivered, they pledge future dollars and loyalty, which in turn lend their heroes the necessary clout to star in bigger, slicker productions.

Popularity is the yardstick of that fan support. It shows you how many people will swarm the theatre on premiere night of your film. It tells how many women turn mushy whenever Sean Connery says, "Bond. James Bond." and how many guys fantasize about wrestling down a runaway bus alongside Sandra Bullock. To a budding action stalwart, Popularity means the difference

between *The Tonight Show* and late night infomercials.

Popularity is constantly accumulated or lost through the course of a Film. In one scene you can lose the interest of old fans by emoting like a top graduate of the Van Damme School of Non-Acting, then atone yourself with a hot comeback in the next to win them back — perhaps joined by some of their friends!

Since the Director also doubles as the Film's imaginary audience, he is the Star-Maker, the Dream-Breaker, the Fan-to-Kiss-Up-To. He decides whether your triple-somersault from pike position into a half-gainer nothing-but-net trickshot rocks enough to rate a Cheer, or if "the critics" think a laser shoe gimmick is just too lame even when passed off as "coincidence."

The bulk of a Feature Role's Popularity stems from the outcome of various will-imposing, behavior-modification activities. In fact, it correlates directly to the Action Dice rolls of heroes and villains both. *Each pip rolled on every die counts as one Popularity, hit or miss!* Take another look at the Action Matrix — is it begin to click now?

Dullness is a no-no that costs dice, makes things harder to do, and brings about lower Popularity. Go for spectacular moves, get high Excitement Level, roll extra dice, and the Feature Role has a better shot at success, and a better shot still at more Popularity. . . Yep, it pays to be a virtuoso of violence (Check out Take 4).

While you bask in your ever-growing Popularity, you'll have a

Popularity	Benefit	Marquee
0 to 1,500	Typecast	Obscure Lead
1,501 to 3,000	1 Repertoire Level	Late-night Cable Thesp
3,001 to 5,000	1 Repertoire Level	Shoot 'em Up Vet
5,001 to 7,500	+1 Guts or Coincidence	B-Flick Fave
7,501 to 10,000	1 Repertoire Level	Cult Figure
10,001 to 15,000	1 Repertoire Level	Matinee Champ
15,001 to 20,000	+1 Guts or Coincidence, 1 Repertoire Level	Movie Stud/Studette
20,001 to 30,000	1 Repertoire Level	Screen Idol/Idolette
30,001 to 40,000	1 Repertoire Level	Cinemaplex Topliner
40,001 to 50,000	+1 Guts or Coincidence	Blockbuster Machine
50,001 to 75,000	1 Repertoire Level	Premier Superstar
75,001 to 100,000	1 Repertoire Level	Legend of Hollywood
Every +50,000	+1 Guts or Coincidence, 1 Repertoire Level	God/Goddess of Celluloid

chance to increase Star Qualities and expand your Repertoire — schtick that define the Feature Role, regardless of what Film he is, which we detail below — developing into a bigger star:

“Popularity” is the current size of your role’s fan base. “Benefit” is what the character receives when reaching that level of Popularity. Usually, it’s a level to add to a Repertoire you already have or start a new one at level 1 (see “Repertoire”, below). Occasionally, it gives you the chance to increase either Guts or Coincidence (your choice) permanently by one. Then there’s that rarity when both happen, i.e. hitting the Big Time!

Though “Marquee” has little bearing on the game, it’s there to equate Popularity to characters’ fame in the Entertainment Industry, charting the evolution of prima donnas-to-be. With it you can easily figure out if you’re still

toiling in midnight fillers or on the threshold of Tinseltown Immortality. It gives the players a plateau to shoot for, a sense of accomplishment, and most importantly, bragging rights. (“Ha ha, my trailer is bigger than yours, you leather-bar refugee from limited-budget productions of exploitive fanfare!” Or just a plain “You suck!”.)

REPERTOIRE

Give a man Guts, he’s a dynamo of celluloid wrath. Give him Coincidence, he’s divine script intervention. Give him directorial influence, camera control and a competent F/X crew, he’s unstoppable.

That, the ability to manipulate a film (and audience) favorably on a whole separate level, is called “Repertoire” — what every Feature Role should have a vast collection of, not only for sake of versatility, but to intensify your scene which in turn attracts bigger audience!

TAKE 5

The Exterminator has 3 levels in Catch Phrase, which he may enact to elevate the Excitement Level for an action by one per level used. He can opt to use just one level at a time, split them over two actions at one level for one and two for the other, or blow them all at once on a single action (bumping even a Boo up to Encore! Talk about one awesome delivery!). He has a total of 3 levels for the entire Film at his disposal, applied in any combination he wants to.

Each different Repertoire lets you affect a Scene (“encounter”) in different way. The expertise in each Repertoire is measured in levels. You can play a Repertoire a number of times in every Film (“scenario”) up to its level, but once a level has been used, it is gone for the duration of the current Film. The effects are cumulative, i.e. two Zooms on the same attack will give you four times the dice to roll; using both Background Specialty and Product Endorsement on the same action will quadruple the Popularity.

The Repertoire of a Feature Role is dictated by its Typecast.

If you use a Repertoire that adds dice in conjunction with another that multiplies, always do it in the order of add first, then multiply. Some Repertoire can be used to cancel the effect of others; there’s no frustration quite like having your Zoomed Avenging Fury deftly avoided by a villain’s Dramatic Slo-Mo!

Without further ado, let’s bring on those Designs of Drama, the Techniques of Tricktography, the Repertoires. . .

ADR Control: That’s Automatic Dialogue Replacement, the best device since armor-piercing rounds for ripped but verbally-challenged musclemen. You can immediately dub over one dialogue per level in this Repertoire, so you appear poised and accent-free, saying all the “right”, “cool” lines so that any “wrong” idea you may have communicated is corrected. Perfect for “Uh, I didn’t mean to say that” moments.

Avenging Fury: Hell hath no fury like a hero scorned, at least when this is part of his Repertoire! Once per level, double your current Guts or Coincidence for one Sequence (“turn”) simply by flashbacking mentally to a scene in which innocent bystanders, hostages, friends or family members are killed. Only one Avenging Fury per Sequence (no stacking!), and you must announce it before it’s your side’s turn to go.

Background Specialty: This is Bruce Lee’s fist in oscillation, Arnold’s biceps in flexation, and Jackie Chan’s body in hypermotion. Likewise, your Typecast has a personal schtick, a forte, that incites the “oohs” and “aahs” in a theater crowd. You can bolster Excitement up one per level used when you’re executing feats related to your Background Specialty (so you can slack off scripting your action a bit and still leave ‘em satisfied, having seen what they came to see), plus receiving double the Popularity due that action for the multitude you so dutifully entertained. Background Specialties run from physical or mental attributes (such as superhuman strength or never-say-die iron will) to legit skills (martial arts, guns, acrobatics, driving) to weird, mostly useless talents (such as the ability to dislocate one’s own shoulder and then slam it back in place at will). This is not abbreviated BS for nothing.

Catch Phrase: Go ahead, make our day with one-liners that boost the Excitement Level by one for each level you use. What you spew off

can be the same or different each time; it doesn't matter. What matters is drawling with all the sincere badness that one question, "Do you feel lucky, punk?" Hasta la vista, baby. (You are encouraged to borrow, steal, or originate your own catch phrases.)

Comic Relief: Extras aren't the only one capable of gags. Once per level, you can parody a Repertoire possessed by any other present character and duplicate its effect at a functional level 1. It must be an obvious poke at the genuine article with a funny effect. Thus the Feature Role minces Catch Phrases, overacts the Avenging Fury, fumbles around with a Background Specialty, and so on.

Cue Card: A large card with dialogue or script direction held off-camera to prompt performers, the best device since ADR for wit-challenged musclemen. Any time you're stumped over what to do next, just spend a level of Cue Card to have the Director hold one high, with the precise instruction scribbled **BIG AND CLEAR AS DAY**. ("GO TO THE BASEMENT. THE BOMB IS THERE!", "CUT THE RED WIRE, YOU DOOF!")

Cutaway: The good denizens of cinema often come off inscrutably intuitive, perhaps even psychic. They know exactly where the guards are posted inside a compound site unseen, recognize whether the villain has just slipped something dangerous into grasp behind his back, and can keep per-

fect timing of explosive charges set to renovate premises without prior consent. You can do the same with this Repertoire, by cutting the camera away to a new angle or scene for such foreknowledge before cutting back. You get one fresh POV (point of view) shot per level used. The shot can be of something that is as close as the next room, or across the world. The Feature Roles thus become aware of building layouts that otherwise would be hidden, or of character interaction that they otherwise would not be aware of. The Cutaway lasts for as long as the Director decides is necessary.

Dramatic Slo-Mo: When the going gets tough, the tough s-l-o-w-s t-h-i-n-g-s d-o-w-n. . . By chronicling every bullet in the hail coming your way at the approximate speed of, say, Miles O'Keefe working out a math problem, you're able to effect the Miyagi "no be there" defense. Once per level, you can avoid any and all damages for one entire Sequence from the time you play this Repertoire on, by showing yourself leaping (or whatever) dramatically out of harm's way in slow motion! Better still, this does not prevent you from striking back at all; you can attack as normal! See *Rambo: First Blood II* for more audacious abuse of this Repertoire (hint: it's one where he preps the arrow).

Dynamic Duo: Many actors are great in their own right, but just don't click when they're paired. Then there's the handful of performers who, no matter who they're paired with, can elevate the

performances of both beyond all expectations. That's the quintessential quality of this Repertoire. You can, once per level, collaborate with another character on a feat at automatically Encore Excitement Level for you both! This kind of tag-teaming permeates John Woo flicks, featuring weapons tossed back and forth and protagonists setting enemies up for each other to bag a Big Kill, teamwork that puts Batman and Robin to shame!

Facade: There's a lot of cheapjack props used in any movie, especially for a typical action number. Occasionally, the heroes would find that one cardboard door, that one styrofoam wall, that one soft spot on concrete to hit because, well, it is only a facade of the real thing. "We've secretly replaced the door Extra #1 is hiding behind with a cardboard replica. Let's see if he notices the difference. . . Ouch, he sure does, when you deliver a punch right through it into his nose!" Once per level, you can make a cover offer no protection value for the characters behind it since, like we said, it's just a cheap prop. Therefore, you can stick your fist through a door and rearrange someone's face without bruising your knuckles, ala *Crocodile Dundee Two*.

Fast Motion: The Action Dice allotted for initiative purpose count as double that amount per level used because the actions of the Feature Role are being filmed in fast motion. Gotta go!

Flashback: Think back, Grasshopper, and remember what you learned about second chance at missed opportunities. . . Ah, yes, this Repertoire grants total recall of any one event or scene per level used. Through this cinematic technique the Director can provide overlooked clues and point to facts crucial to the plot. Use the device wisely, Grasshopper, or be forever lost in the senseless chase. . .

F/X: Special Effects is action hero's best friend, and you know how to stage them breathtakingly. So much so, every time you set events into motion that lead to great application of pyrotechnics or other such cinematic grandeur, you get to roll one more die per level in this Repertoire independently for extra Popularity, from the fans awed by your special effects budget!

Go Ballistic: Little things like a shot clear through the lung or a knife near the heart can really make the Feature Role character see blood! In fact, he gets so steamed that once per level in a Film, he gains extra Guts for one Sequence equal to the Wounds received in either that or the previous Sequence.

Gratuitous Violence: You're so reputable a maestro of mayhem, you can demand one impromptu, pointless fight per level of Gratuitous Violence in a Film. Rumbles like these are almost always with Extras and have nothing to do with the plot whatsoever. For example, you might go into a

liquor store just for a pack of gum and suddenly develop the craving for some ass-kicking, at which point the Director will promptly send in the neighborhood gangsters to rip off the joint, stuff like that. Easy Popularity. Ask, and you shall receive. Have fun.

Lethal Exchange: This is a classic staple of western gunfights. Once per level, you and all involved in direct combat with you have a chance to do damage simultaneously in one big lethal exchange! Normally, only by out-rolling another will a character inflict damage, but this Repertoire bypasses the die-roll comparisons and go directly to the hurtin' part (see Scene II for detail). Also, every time you use this Repertoire, take a +1 Guts until the end of the Scene for the reckless abandon and blatant disregard for everyone's lives!

Long Shot: You have skilled doubles to make you look competent and versatile, but filmed in long camera shot so the audience can't tell it's really not you! You can double the Popularity per level used in a non-combat mundane situation such as dancing, cooking, sketching, and so on.

Miraculous Recovery: No, this is not about John Travolta's career. You normally recover Wounds only when a scene is over, but with Miraculous Recovery, once per level you can roll dice equal to your Guts (without any modification) and recover one Wound for every "4" or higher rolled on the spot.

Yes, the die roll does count towards Popularity for such astonishing revitalization. (Hmm, maybe this *is* about John's career. . .)

Multiple Angles: Another favorite practice of action-wiz John Woo, playing up the power of one single gunfire by showing it in bird's-eye-view angle, slanted angle, reverse angle, worm's-eye-view angle, helmet-cam angle, missile-cam angle, double reverse angle. . . And it can be a favorite of yours too, when you learn every level of Multiple Angle gives you +1x damage done by an attack. Applying one level doubles the Wounds caused and show the hit in two angles, two levels will triple it and replay it in three angles, and so on.

Preferential Treatment: To jealous people, you're the "Director's pet." Not true. You're merely extending forth kindly human acts of hospitality, goodwill, and prodigal camaraderie in preparing coffee and picking up the dinner tabs. Anyway, there is something about you that encourages shows of favoritism from the Director, such as going first when tied on initiative, having disputes settled in your interest, stretching the rules "somewhat" in regard to your scene, cool things that one genuine friend would do for another. If there are more than one roles involved with this Repertoire, then it's a battle of who has the higher level, so you better start kissing up, er, persuading the Director of your value now! (Buying pizza and munchies is a good start.)



Product Endorsement: You've signed on as a pitchperson for several commercial conglomerations, which will sponsor one Sequence per level per Film in exchange for each on-screen display of their products. A "sponsored" Sequence will net you 2x Popularity (as the companies foot the bills for advertising expenses), and it needs not be the same one in which the product appears, but must be a later sequence following the exposure. You work whatever you're hawking into a scene ("After knocking out the guards, I reach over to the vending machine for a refreshing Wonder Cola while waiting for the elevator, holding the can up so the label shows clearly on camera.")

Re-Shoot: Behind every great star is a great cutting room man. This Repertoire makes full employment of him so you have a chance, through editorial sleight of hand, to

improve a less-desirable result by immediately re-rolling any one roll per level used, taking the better (or best) roll for continuity and Popularity purpose. Boo-boos and gaffes are collected for a montage of outtakes, either shown at the end of the Film or destroyed to protect sensitive egos. If creative editing make thy actions true, then we exalt, "Cut on!"

Screen Presence: You radiate so much charm that everybody drops what they're doing to listen to your monologue! Jealous people call it "long-winded speech", but you'll tell them better, and they'll listen too! Once per level, you can pause to deliver an extended soliloquy, during which the spotlight's on you and all actions (including combat) are halted till you lose the camera (i.e., the Director has had enough). Only one Screen Presence may be in effect at any one time.

Signature Move: You've perfected a personal trademark that has the fans screaming, "It's YOU, babe! It's so YOU!" This can be a flashy maneuver (such as a split-legged kick), a "calling card" (Dirty Harry's magnum, Indy's whip), or a certain style/look you affect (match stick in your mouth). Once per level used, your action is automatically a Cheer (if you don't spend other Repertoire to improve it) when you manage to work the Signature Move in.

Soundtrack: Nothing rocks like having name artists help out with hot tunes! Old, new, pop, funk, rock, solo, duet. . . it's your choice! Soundtrack increases the Excitement Level by one for a whole Sequence! However, only one level and one Soundtrack can be played per Sequence, and it only benefits whoever plays it.

Subtitles: Achtung wunderkind danke, bratwurst glosnost mea culpa kremlinski caveat emptor, c'est la vie escargot bon appetit taco grande. Kung pao chow, nissan toyota kawasaki nintendo. Fah-wah tiki babunka!

(Translation: The character can understand one foreign language being spoken in the Film per level in this Repertoire by subtitling it. However, you must offer explanation for the sake of audience how the Feature Role came to know the language, and, er, Fuzzy-Wuzzy was a woman? . . .)

Tight Two-Shot: If you get close enough you can trap another person in a tight two-persons camera shot for one Sequence per level, during which both of you are considered out of combat (no one will

attack you, nor will you attack) for dramatic dialogue purpose. This can also be used to provide reprieve for overwhelmed Feature Roles and Supporting Cast.

Tough It Out: You're an expert at grimacing for the camera when you're hit. Once per level, you only take half of the Wounds done to you, round down, for one whole Sequence!

Zoom: You can make any one shot or blow seem incredibly potent by zooming in and follow it to the target. . . you know, the "Kevin Costner's Robin Hood Effect" with the arrow (which Tom Berenger "borrowed" for *Sniper*). Once per level, you can double the Action Dice allotted for one attack. Make that boot to the head or punch to the jaw really up close and personal!

"NG"

Hate to tell ya, dude, but even a hero as fine as the character you're coming up with must have flaws. We call these NG's or No-Goods because they are, well, no good. They work like Repertoire, except they hinder you in some way, and that you (or the Director) absolutely have to work every level into every Film, or the Director will simply divide your Popularity earned by 1+total NG levels unused for net Popularity at end of the film!

Bad Bonk: The Director can arbitrarily knock you out once per level, regardless how healthy you are. All he has to do justify the end effect, such as an Extra sneaking and clocking you from behind, a sack of

flour just happens to drop on your head, etc. Well, you may not be necessarily unconscious, but you'll be too dazed to do anything for either the rest of the Sequence (so the bad guys gain temporary advantage), or the rest of the Scene (so they can make their getaway and even take you with them!)

Defective Props: For some reason, your props always turn out defective: guns run out of ammo, 2 x 4's break, cars peter out. . . even those borrowed from another role! This happens once per level.

Distraction: Once per level, there will be distraction at an opportune time that you absolutely must attend to! For example, you're at a stakeout when you spot some gang types dragging a woman screamin' and kickin' into an alley, or a crack deal going on down the street! It'll be enough for you to put what you're doing on hold while you take care of it. Of course, not all distractions are what they seem to appear. (Can you say "setup"?)

Pray For Miracle: As an action hero, you are incredibly competent at all times. In a pinch you can even land jumbo jets or deliver babies in the elevators without credentials. But once per level in this NG, you'll find (or make up) one incident that you just simply cannot handle with Guts because reality sort of sneaks up and slaps ya in the face, making you realize that "Oh God, I can't stop the nuclear meltdown! I'm not trained!" You cannot allot more than one Action Die for actions that would directly fix the problem, though you can still rely on Coincidence. . .

Slow Healing: Usually you recover all your Wounds back when a Scene ends. But if you're a slow healer, such recovery is delayed by one Scene per level. So a 2-level slow healer taking 3 Wounds in the first scene won't recover them until the third scene is over.

TYPECASTING: THE ROAD TO FAME

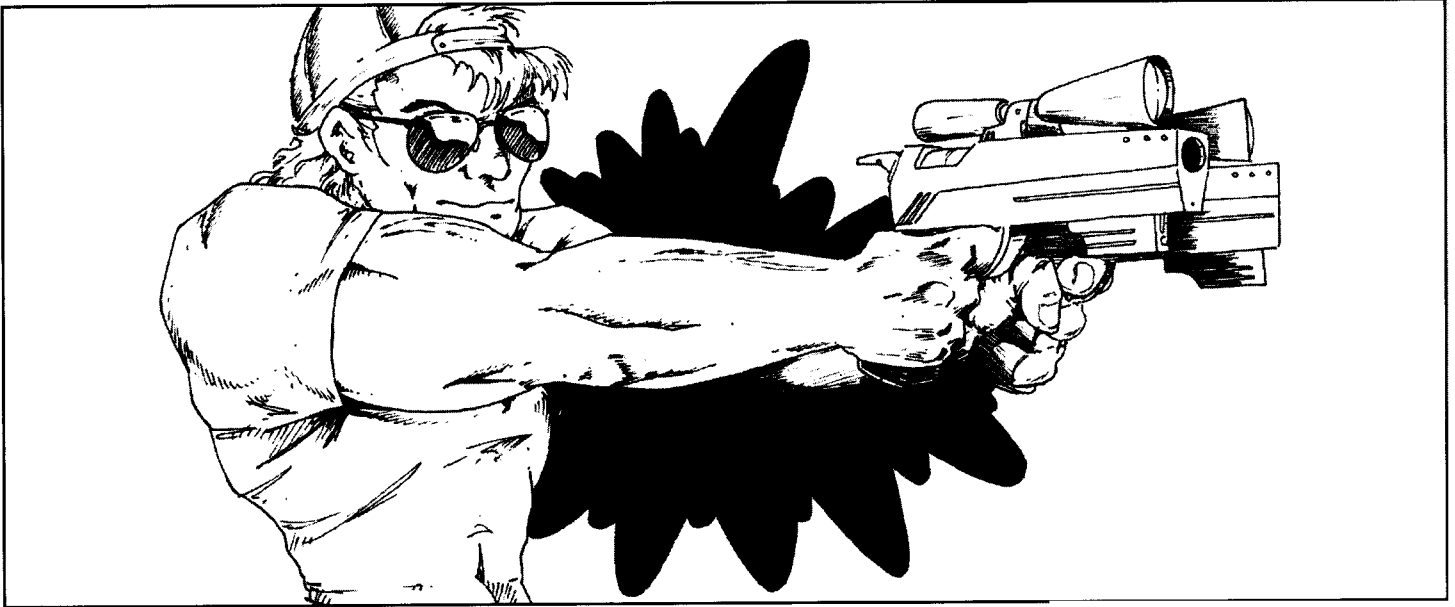
Star Qualities? Check. Repertoire? Check. Popularity? Well, not 'til we find you a role that you can milk again and again.

It's easy, as long as you have some sort of desired character already in mind. Why do we called this Typecast? . . . Well, uh, don't think of it as being locked in a role based on personal appearance or style; think of it as, oh, "a production-management career decision."

Anyway, this is how you create a Typecast that will propel you to action stardom: First, you pick one "Descriptor" from the string of seven adjectives that denotes your role's nature and schtick. Then you pair it with a "Designator" from the group of seven that follows, this time about what your character does for a living.

Each Descriptor and Designator lists Star Qualities scores and Repertoires (add the levels together for any duplication). Add them together and *presto!*, you have defined the basics of your Feature Role.

Let's say you want to play an "enterprising" individual, someone who's inclined to bend the



rules and lives a little on the edge. Searching the Descriptors, you find that "Maverick" fits that idea the best. Then you want the character to be a Solider, an ex-Navy SEALs, so you pick "Soldier."

Now you have a Maverick Soldier. Guts for a Maverick role is 2 and for Soldier is 3, so the character's starting Guts is (2+3=) 5.

You then add up the Coincidence from both to get a decent 6. Combining the Repertoires, you produce a good list: *Avenging Fury* (1 level), *BS-Guns* (1), *BS-Melee* (2), *Catch Phrase* (2), *Cue Card* (1), *Dramatic Slo-Mo* (1), *Facade* (1), *Fast Motion* (1), *Flashback* (1), *F/X* (1), *Go Ballistic* (2), *Lethal Exchange* (1), *Long Shot* (1), *Miraculous Recovery* (1), *Multiple Angle* (1), *Re-Shoot* (1), *Screen Presence* (1), *Soundtrack* (1), *Tough It Out* (1), *Zoom* (1), plus 2 free levels to stick to any Repertoire. Phew, very impressive!

Then for NG's, you have a choice of either 1 level of Bad Bonk or Pray For Miracle (from

Maverick), and 1 level of Bad Bonk, Distraction, or Slow Healing (for being a Soldier). Soon as you make the decisions, you are done. Look out, Hollywood!

DESCRIPTORS

ACROBATIC

Your role is nimble and fleet-of-foot. Enemies are always shooting and slicing where he was while he attacks from where he currently *is*. He is always jumping through fire and ducking and weaving through bullets as though it was nothing. Jackie Chan is the patron saint of this Descriptor.

Guts: 2

Coincidence: 4

Repertoire: *BS-Acrobatics* (2), *Comic Relief* (1), *Dramatic Slo-Mo* (2), *Dynamic Duo* (1), *Fast Motion* (2), *Multiple Angles* (1), *Re-Shoot* (1), *Soundtrack* (1). 1 free level.

NG: 1 level in any NG.

BUMBLING

Nothing ever goes right for this role. He falls down stairs, he pushes his leading lady off the yacht while trying to rescue her, and for much of most movies he considers the main villain a trusted friend — if he ever figures out who his true enemy is at all. Still, in the end, this hapless hero manages to prat-fall his way to victory. Since Leslie Nielsen traded in his romantic lead hat, he's been portraying these kinds of characters.

Guts: 1

Coincidence: 5

Repertoire: *Comic Relief* (3), *Cue Card* (1), *Product Endorsement* (2), *Re-Shoot* (1), *Soundtrack* (1). 2 free levels.

NG: *Defective Props* (1) or *Pray For Miracle* (1).

GRIM

They shot his wife. They kicked his dog. They destroyed his collection of *Fat Albert* video tapes. Now, all he has left to live for is revenge. Charles Bronson's *Death Wish* subway vigilante Paul Kersey, or Dolph Lundgren's outing as Frank Castle in *The Punisher* fits this Descriptor, as do most roles essayed by Steven Segal.

Guts: 3

Coincidence: 3

Repertoire: *Avenging Fury* (1), *BS-Guns* or *BS-Melee* (1), *Catch Phrase* (1), *Cutaway* (1), *Dramatic Slo-Mo* (1), *F/X* (1), *Go Ballistic* (1), *Gratuitous Violence* (1), *Lethal Exchange* (2), *Multiple Angles* (1), *Zoom* (1). 1 free level

NG: *Distraction* (2).

GUNG-HO

Who has time to waste on such small things as due process, or even stake-outs? Who cares about finding out how many thugs Mr. Big has with him in the warehouse? This role only needs to know one thing: Where they are! He's a little naive at times, but always a spirited go-getter. Sly's partner in *Demolition Man*, played by Sandra Bullock, and Judge Reinhold's *Beverly Hills Cop* guy qualify for this Descriptor.

Guts: 2

Coincidence: 4

Repertoire: 1 level in *BS* of your choice, *Cue Card* (1), *Dynamic Duo* (2), *Fast Motion* (1), *F/X* (2), *Go Ballistic* (1), *Miraculous Recovery* (1), *Tight Two-Shot* (1). *Re-Shoot* (1), 1 free level.

NG: 1 level in any NG.

MAVERICK

This character doesn't work well with others. He's a renegade whose own way of doing things usually doesn't make for textbook partnerships. For some reason, this Feature Role is a hallmark of buddy pictures — and he is always one of the buddies. Mel Gibson's Riggs from *Lethal Weapon* epitomizes the Maverick. Most characters portrayed by Eddie Murphy also fit the mold, as does Clint Eastwood's Dirty Harry.

Guts: 2

Coincidence: 4

Repertoire: *Catch Phrase* (2), *Cue Card* (1), *Dramatic Slo-Mo* (1), *Flashback* (1), *Go Ballistic* (1), *Lethal Exchange* (1), *Multiple Angle* (1), *Re-Shoot* (1), *Soundtrack* (1). 1 free level.

NG: *Defective Props* (1) or *Pray For Miracle* (2).

PUMPED-UP

This role is an iron man, even if he is a woman. He flexes his way through the film, as hapless bad guys try to stab, shoot, and even dynamite him to bits — and all they manage to do is tear his (or her) clothes, so the audience gets to see more of that glorious, sweat-glistening, muscle-bound flesh. (Can you say Ah-nold? We knew you could!)

Guts: 4

Coincidence: 2

Repertoire: *Avenging Fury* (1), *BS-Muscle* (2), *Catch Phrase* (2), *Dramatic Slo-Mo* (1), *Facade* (1), *F/X* (1), *Go Ballistic* (2), *Miraculous Recovery* (2), *Soundtrack* (1), *Zoom* (1). 1 free level.

NG: *Bad Bonk* (1) or *Pray For Miracle* (1).

SUAVE

Much like the Pumped-Up Feature Role, villains are constantly trying to stab, shoot, and dynamite the suave character to death. They might even get creative, and go after him with interesting headwear and industrial lasers. While this role is as indestructible as a Pumped-Up character, his clothes are rarely damaged. In fact, he rarely even breaks a sweat. Instead, he dusts off his tuxedo jacket upon dispatching his enemies and invites the leading lady for a week of sensual fun in a cabin with no phone or radio. James Bond is the archetypal Suave Feature Role.

Guts: 2

Coincidence: 4

Repertoire: *ADR Control* (1), *BS-Savoir-Faire* (2), *Catch Phrase* (1), *Cue Card* (1), *Cutaway* (2), *Dynamic Duo*

(1), *Flashback* (2), *F/X* (1), *Long Shot* (2), *Preferential Treatment* (1), *Screen Presence* (1), *Soundtrack* (1), *Subtitles* (1), *Tight Two-Shot* (2). 1 free level.

NG: *Bad Bonk* (1) or *Distraction* (1).

DESIGNATORS

AGENT

They've given him a number, and taken away his name. Or maybe they've merely given him a new name and a big gun, and he now lives a life of danger that is filled with true lies. The agent role is part of a large organization devoted either to law and order, intelligence gathering, protecting the world from bug-eyed monsters, or some other line of work, which, in our world might well be quite boring, but in Movieland always lands the character in car-chases and gun fights. Agents can range from humble insurance claim investigators (like Sam Neill's character from *In the Mouth of Madness*) to super-spies who eat world-domination-bent loonies for breakfast (Schwarzenegger's slick op in *True Lies*).

Guts: 3

Coincidence: 3

Repertoire: *ADR Control* (1), *BS of your choice* (1), *BS-Guns* (1), *Cutaway* (1), *Dramatic Slo-Mo* (1), *Flashback* (1), *F/X* (1), *Long Shot* (1), *Soundtrack* (1), *Screen Presence* (1), *Subtitles* (1). 1 free level.

NG: *Distraction* (1).

COMMON CHAMP

Fate has a funny way of messing up people's lives, particularly in movies. This character was once a farmer, a bookkeeper, a homemaker,

a guy who dressed up like Mickey Mouse at Disneyland, a secretary, or any other utterly mundane and boring line of work. Somehow, however, he has found his world torn apart (they shot his wife, killed his... you know the story), and now he's out for revenge. On the other hand, he might just be a poor schmuck who happens to have incredibly bad timing and luck. Kurt Russell's trucker Jack Burton from *Big Trouble in Little China* is the quintessential Common Champ. Lauren Holly's flight attendant in *Turbulence* and Jean-Claude Van Damme's fire inspector turned security guard in *Sudden Death* fall right in here, too.

Guts: 2

Coincidence: 4

Repertoire: 2 levels to allocate up to 2 BS of your choice, *Catch Phrase* (2), *Cue Card* (1), *Go Ballistic* (2), *Screen Presence* (1), *Product Endorsement* (1), *Re-Shoot* (1), *Tight Two-Shot* (2), 2 free levels.

NG: 1 level in any NG.

COP

He wears a badge. He has a boss who yells a lot. He has at least one ex-wife... and if she's not an ex yet, they just recently got married, or are on the brink of separation. He's part of the Thin Blue Line, even if he's a Detective. He is utterly incorruptible, even if he gets paid less than the paperboy. This role covers local law enforcement officials of all kinds, from crossing guards to SWAT team members. John McClaine from the *Die Hard* trilogy and Dirty Harry are the models for this Designator.

Guts: 3

Coincidence: 3

Repertoire: 2 levels to allocate between *BS-Guns or Melee*, *BS-Streetwise* (2), *Catch Phrase* (1), *Cue Card* (1), *Dramatic Slo-Mo* (1), *Dynamic Duo* (2), *Flashback* (2), *Gratuitous Violence* (1), *Multiple Angles* (1), *Re-Shoot* (1), *Soundtrack* (1). 1 free level.

NG: *Defective Props* (2) or *Distraction* (1).

FIGHTER

This character is typically some from of professional athlete — anything from a street fighter (or extreme boxer, or whatever they're calling it... the real-life Mortal Kombat types) to a race-car driver or figure skater. At any rate, thanks to this role's physical training, his body can become a finely honed weapon, and when the bad guys push him just that tiny bit too far, it does! This is the realm of Bruce Lee, and where Jean-Claude Van Damme kick-started his career.

Guts: 3

Coincidence: 2

Repertoire: *Avenging Fury* (1), *BS-Melee* (3), *Catch Phrase* (1), *Cutaway* (1), *Dramatic Slo-Mo* (1), *Dynamic Duo* (1), *Flashback* (2), *Go Ballistic* (1), *Gratuitous Violence* (1), *Lethal Exchange* (1), *Multiple Angles* (2), *Soundtrack* (1), *Tough It Out* (1), *Zoom* (1). 1 free level.

NG: *Bad Bonk* (1).

OUTLAW

He is on the opposite side of the coin from the "Cop," but this doesn't necessarily mean he is unprincipled. Sure, he's working for the people who are paying off all the police in the city while running a heavy racketeering scheme that umbrellas every mechant on every block. Sure,

his bosses make John Gotti look like a candidate for “Man of the Year.” Sure, he blows the brains out of anyone who crosses him or Da Family. But when he found out they were pushing drugs to kids... well, that changed everything! The Outlaw Feature Role covers a wide variety of “seamy” characters, most of whom actually have a heart of gold — or at least some redeeming qualities when compared to their associates. They are assassins, bikers, safe-crackers, gamblers, smugglers, mob enforcers... you name it, you’ll find a movie hero who wears the glove, such as Charles Bronson’s hit man in *The Mechanic*, and Eddie Murphy in *48 Hours*.

Guts: 2

Coincidence: 4

Repertoire: *Avenging Fury* (1), *BS-Guns* (1), *BS-Illegal Stuff* (1), *Catch Phrase* (1), *Cue Card* (1), *Cutaway*, *Dramatic Slo-Mo* (1), *F/X* (1), *Gratuitous Violence* (1), *Lethal Exchange* (1), *Multiple Angles* (2), *Soundtrack* (1), *Tight Two-Shot* (1). 1 free level.

NG: *Defective Props* (1) or *Distraction* (1).

SCHOLAR

This role has many traits in common with the Common Champs, except that he normally associates himself with fields that, at least in Movieland, are inherently dangerous. Maybe he’s a reporter at a major metropolitan newspaper. Maybe he’s a scientist looking into the genetic codes of dinosaurs. Maybe he and his wife are a team of anthropologists investigating the hidden practices of obscure

Amazonian tribes. Maybe he’s a history professor who owns a fedora and a whip. Whichever, this character does not typically set out with the intent to find himself in the middle of a carnival of carnage. He is far more comfortable with books than with bullets. The roster of academic heroes who rise up to the challenge includes Kurt Russell’s character in *Executive Decision*, and Harrison Ford’s portrayals of Jack Ryan.

Guts: 1

Coincidence: 4

Repertoire: *BS-Scientific Stuff* (2), *BS-Build Stuff* (2), *Comic Relief* (1), *Cue Card* (3), *Flashback* (2), *F/X* (1), *Long Shot* (1), *Product Endorsement* (1), *Screen Presence* (1), *Subtitles* (2), *Tight Two-Shot* (1). 1 free level.

NG: *Pray For Miracle* (1) or *Slow Healing* (1).

SOLDIER

He’s fought wars in places most people don’t even know exist. He’s dedicated his life to keeping his country safe for civilians, and whether he’s fighting in a natural jungle or an urban one, or whether his foes are other soldiers, street-gangs, or creatures in hi-tech armor from another galaxy, he invariably becomes their worst nightmares. Sylvester Stallone’s Rambo is the best example of this character type.

Guts: 3

Coincidence: 2

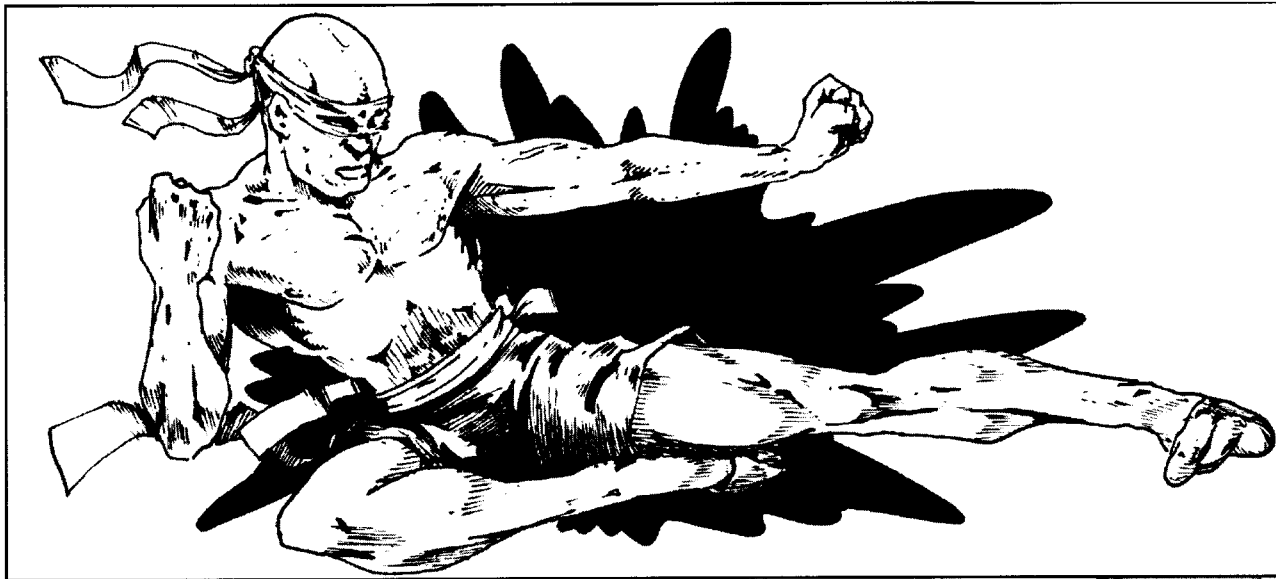
Repertoire: *Avenging Fury* (1), 3 levels to allocate between *BS-Guns* and *BS-Melee*, *Dramatic Slo-Mo* (1), *Facade* (1), *Fast Motion* (1), *F/X* (1), *Go Ballistic* (1), *Miraculous Recovery* (1), *Tough It Out* (1), *Zoom* (1). 1 free level.

NG: *Bad Bonk* (1) or *Distraction* (1).

DAILIES

This a quickie summary of what you've just seen. We use "Dailies" because it's a movie lingo (meaning "hastily compiled footage from a previous shoot"). You might have noticed we do that a lot. It's probably because we secretly fantasize about being in show biz, but have faces made for radio and voices perfect for mimes. . .

1. There are three levels of character importance: Feature Role, Supporting Cast, Extra. Player roles and the important bad guys are Feature Roles.
2. Guts is the grand catch-all — what you use to pull off improbable stunts and convince the audience you could in the first place. Every time something unpleasant happens to you or Supporting Cast you cared about because that's what happens in this kind of movies, you gain one temporary Guts until the end of the current Film. You gotta have Guts!
3. Coincidence bails Feature Roles out of spots that Guts can't. It's fortuitous events, happy occurrences, and the "brilliant foresight" to have a laser cutter built into your shoes. There is such thing as running out of luck, since every time you activate Coincidence, successful or not, it drops a point, but luckily returning to full just in time for the next Film.
4. Popularity shows how many imaginary fans follow the role's daring adventures. You earn it through dramatic, over-the-top actions and sticking to cinematic conventions. Roles improve as their Popularity increases, so they become more proficient stars. Okay, at least they'll be able to butcher a line as good as Stallone.
5. Repertoire comprises of different abilities to manipulate a scene and the audiences to a role's advantage. And we do mean manipulate. Shamelessly.
6. We use NG because it's another movie lingo, short for No-Good.
7. You create a role by selecting one "Descriptor" from a group of seven, one "Designator" from another group of seven, then *wham!* put them together and combine the Star Qualities, Repertoires, and NG's listed. Popularity each earned separately. Batteries not included. Oh yeah, a name would help too.
8. If you're perusing ahead, you're missing a lot, especially the part about Sharon Stone breathless in various steamy quarters. . . Oops, that's the sequel we're planning. But you should go back and read the whole thing anyway. It's more fun than a root canal, or listening to Stallone mangle his lines.
9. Stay in school. Say no to drugs. Fuzzy-Wuzzy was *not* a woman.



**SCENE II:
ACT OF VENGEANCE**

Action makes or breaks a movie nowadays, sport. Forget putting fellas in a routine two-step tussle and call it a fight. Dump wiping out a bike on turnpikes 'cause it's just so, oh, two-sequels ago. Today's crowd, they want full-on, top-speed, slam-bam stuff. Send their endorphin into the stratosphere, and we're in business.

Now is a good time to put you through the paces, a dry-run to see if you have a blockbuster hit in ya.

Don't worry about special effects or production budget, we got it covered. Just think big — you're Big Time now.

All right. Places, people! This is the set: Busy noon traffic on Main Street, U.S.A. A couple notorious "Rollin' Bandits" you're chasing have just crossed the intersection and are roller-skating down the sidewalk, sending pedestrians a-flying. You're on foot with a heavy flow of cars separating you. Go get 'em. Meanwhile, the Director will evaluate the Excitement Level of your performance on the Action Matrix below, so knock 'em dead! OK, roll the camera. . .

ACTION MATRIX

Plot/Role Level	Excitement Level			
	Boo	Yawn	Cheer	Encore!
Casual/Extra	-1	0	+1	+2
Tense/Supporting Cast	-2	-1	0	+1
Climactic/Feature Role	1**	-2	-1	Max*

* Roll dice equal to current Star Quality for this action regardless of number of dice (minimum 1) allotted.

** Roll one die regardless of number of dice (minimum 1) allotted.

. . . and cut! Let's compare the footage with Director's notes—

BOO: You actually waited for the lights to change?!? What a doozy! Did you stay inside the crosswalk too? Does *Driving Miss Daisy* mean anything to ya? We'd be fallin' asleep if we weren't booing so hard! Someone oughtta arrest you for impersonating an action hero. This is going to cost you some Popularity. . .

YAWN: Jaywalking is good, if it's an appointment you're trying to make and not an action movie! Darting madly through the street works — ten years ago! Been there, done that. You really need more pizzazz to get the audience pumped. Did you forget to even include a high collision count? Or shots of you twisting acrobatically amidst swerving cars, bouncing off bumpers, rolling off the hoods? For the last time, all damages are covered, so spare no details in choreographing the sequence! Especially when that could be the margin for a higher Excitement Level!

CHEER: All right, you hop from one moving cartop to another, playing human pinball in rush-hour traffic! Commandeering a motorcycle and gun it down the sidewalk/wrong side of the road will serve just as well. This is the kind of daredevil stuff you uncork. Now you're driving Miss Daisy nuts!

ENCORE!: You eye the situation, grab a skateboard from a kid and take off, scaling up and over the vehicles screeching to a halt, snaking through the traffic with nifty board works not seen since the last Monopoly tournament! Better

yet, you concocted a Coincidence of a rig unloading at the bottom of the long city hall steps, so you can skillfully jet the railings, hit the truck ramp at 100 m.p.h. and blast over the head of drivers who are now looking up at the bottom of a skateboard with their jaws dropping about three feet! Whoo-hoo! Touchdown, Sparking Wheels!

Excitement Level tells how much excitement an action generates, and the above should give you a decent idea of what Directors generally look for. Understandably, preferences can vary from Director to Director. What one Director thinks rates a Cheer, the next may Yawn about. Actors refusing to work with certain directors because of "artistic differences" isn't rare in show biz, and it definitely can happen here.

Excitement Level is also a great tool for the Director to relate just how jaded and disapproving the audience have become. Always capping the baddies the same way? Pumping the same big guns all the time? Take time out to formulate a fool-proof plan? Detour from any sign of trouble? Stealing another role's spotlight? Deliberately short-circuiting the plot? These are all grounds for the Director to drop your Excitement Level!

PUTTING THE ACTION IN ACTION DICE

If you read the previous Scene, you know a Feature Role has a number of six-sided Action Dice equal to his or her current Guts score — 5 Guts equals 5 dice, for example.

You'll need what is known as a Guts check to figure out whether a stunt like the unique Macarena with automobiles in the street is successful. Let us show you how.

First, decide how many Action Dice you want to allot for the stunt and describe as much about it as you care to. (Believe us, you want to!)

Next, the Director decides the Excitement Level, and if you want to increase it using something from your Repertoire, now is the time!

Then, you cross-index the Excitement Level with the situation's Plot Level, which denotes the importance of the scene in ascending order. This gives you a modification to the number of Action Dice you'll roll. "Max" means no matter how many Action Dice you allotted, you now roll as many dice equal to your Guts for that action! It's a reward for outstanding timing and performance. Conversely, "1" shows you how the Director feel about a dud, confining you to rolling only a single die for the flop!

While you're rolling, the Director will also roll a handful of "Stunt Dice" according to this:

Action Level	# Stunt Dice
Transitional	2
Final Cut	3
Preview Clip	4
Show-Stopper	5

Think of Action Level as loosely grades of "highlight potential." Feats meant to be done and forgotten are "Transitional"; not too tough to do (for a Feature Role), of

very little significance. A "Final Cut" action is only of average difficulty, memorable enough to make the final version of the film, but not quite what you'd feature in the "Preview Clip," which is full of limb-risking tumbles through intense hazards to attract moviegoers. A "Show-Stopper" is just that — an attempt with so much odds stacked against it, so dazzlingly impossible, that if and when you succeed will make even veteran cinephiles spill their popcorn and bring the house down with rousing woofs!

Finally, add up your roll. If the total beats the Director's roll, you've pulled it off! If you didn't beat the Director's roll, then it's a failure and you could take damage from it! (See the "Take It Like a Manly Man" later in this Scene.) A tie means the action is neither an outright success nor failure but a mixed result. (Unless you have Preferential Treatment, which lets you break deadlocks like this in your favor.) Perhaps you're caught on the proverbial branch. Maybe you wiped out on the sunroof of a BMW but still managed to catapult yourself onto the sidewalk (none to gracefully, we might add). In all cases, what you roll is your Popularity to tuck away. The Director's roll becomes part of your Popularity too, but we recommend he keeps a separate tally and gives one lump sum at the end of the Shoot ("game session") for convenience.

There will come a time when your Feature Role will have to

TAKE 6

After careful consideration, you decide to shelf your Superman impression and keep the skateboard relatively ground-bound. We already determined such stunt rates a Cheer. You play a level of Soundtrack, so that rocks the Excitement Level up to Encore while a Nine Inch Nails ditty rumbles out of the loudspeakers.

Assuming you use just 4 of your Guts and the Director decides this is a Tense scene (he wants suspense), you'll roll 4 Action Dice plus 1 more for Encore at Tense Plot Level. The Director believes this is great Preview Clip material, so he rolls 4 Stunt Dice against your 5 Action Dice. He gets a high 20 (whoa, a convention of Sunday drivers!) and smirks, but you nip it with a 21! The audience have several scares from cars wheezing within a hair of making you one with the pavement, all of which you deftly handled with fancy shake 'n' bake that would shame even Michael Jackson. You also net yourself a lofty 41 Popularity for the close call. Take a bow (or a moonwalk)!

scare the living daylight out of some street weasel, or try to get in nice with a prospective romance partner. Simply substitute your mark's Role Level for Plot Level and intimidate/seduce away!

Coincidence checks can be rolled for at any time by any one. These are done in identical fashion as Guts check, except Action Dice now equals your Coincidence, and Action Level is interpreted as "triteness." Thus the more flabbergasting the plot device, the harder it is to get script approval, yet yields higher potential for Popularity (raising some eyebrows with your clout and audacity).

GET MEDIEVAL LIKE A MANLY MAN

Will all faint of heart please leave the premise? It's tea time for you folks, trust us. You girly men scoot along too. Manly girls can stay. Girly men, go.

Now that the coast is clear, we'll go straight to Fighting with a capital "F", big-budget blow 'em-up style, and find out just how much a good ol' piece of American hardware can do in the right hands.

Rocket launchers? Check. Submachine guns? Check. Brass knuckles? Check.

One wholesale slaughter, extra body count, coming up!

MOVE LIKE A MANLY MAN

To start, a **Sequence** is a "turn" or "round" during which all participants break out the goods. It has no imposed time duration, but lasts however long or short the Director

wants each to be — a three-second Sequence can follow a fifteen-minute Sequence which comes on the heel of a forty-five second Sequence. The Director has the free reign to decide how much time any one Sequence took up as he deems dramatically appropriate.

Next we see which side breaks out the goods before the other. For that we use the Bruce Willis Rule: smaller side acts first. Five hulky bodyguards to three heroes? State your move, good guys. Three heroes ganging up on a lone villain? Sorry, evil has the drop here. Obviously, this can change when people start dropping in combat and a group finds itself the outnumbered instead of outnumberer. In a tie (i.e. mano-a-mano, two-on-two, etc.), the players' side always go before the Director's. This does not apply if one side manages to surprise the other, as the surprising party will continue to get the upper hand until it loses the surprise.

After knowing which side acts first, we'll figure in what order everybody on that side goes. For that we use the Bruising Wills Rule: if you want to do something RIGHT NOW that BADLY, then shove 'em aside!!! This translates to the amount of Action Dice you allot for an action is also the **Initiative** for that action, meaning a Feature Role character who puts 4 Action Dice into an action will execute it before another Feature Role character who uses 3 dice for his at the same time, which in turn beats all 2-dice actions, and so on. There is no numerical order to follow, so you're free to allot however many Action

Dice you have for any action during a Sequence. For example, you can decide to do a five-dicer after someone completes a two-dicer, and unless another person wants to use more than five dice for an action before you start rolling dice, it's your go. Do not figure Excitement Level/Repertoire modifications into this, except for Fast Motion, which lets you count each die as two for Initiative purposes only. If more than one player bid the same amount at the same time, the Director resolves it in this order: highest to lowest levels in Preferential Treatment, then lowest to highest Popularity count (equal airtime for all!), and, finally, by who has the machoest name. If that still doesn't break the tie (yeah, right), the actions are considered simultaneous.

When no one on your side has any Action Dice left, or decides to save a few Action Dice and forgoes the rest of the turn, it's then the opposing side's turn to go until everybody on that side exhausts his Action Dice or decides to pass as well, thus ending a Sequence. Your Action Dice returns to full amount after every Sequence, just in time for the next one.

The allotment of Action Dice presents interesting options: do you want to blow everything and probably go first but limit yourself to one single feat (albeit a big one!), or spread them over several stunts but at the very possible expense of lagging behind everybody, or somewhere in between? Of course, you can always change your mind in mid-Sequence. . .

HIT LIKE A MANLY MAN

Now that we have the moving order figured out, we'll thrust you ahead with your manly guns to decimate enemies in a thoroughly manly fashion. (Is there any other way?) Hit 'em where it hurts? Yes, you need to do that. It's very similar to performing a stunt, except Plot Role is replaced by the Role Level of your anticipated victim, and your Action Dice roll is opposed by his Action Dice roll. Attacking multiple foes will require you to allot Action Dice for each attack, just like performing multiple stunts.

Let's break it down step by step:

1. Allot Action Dice and script how you're getting medieval on the poor sap. Don't forget to include little sweeteners like sliding down a railing, kicking the door in, flipping over a table, or swinging on chandeliers; anything more iffy than that may require a separate stunt roll, which means you'll have to redistribute Action Dice! The Director assigns the Excitement Level, matches that to your target's Role Level and modifies your Action Dice. You then use Repertoire if you want.
2. If your target is a non-Extra, the Director decides how many Action Dice out of what your target has left to roll against the attack, plus more from any applicable Repertoire he cares to use. If he has no Action Dice left or is totally oblivious to your presence, you have a free shot! Extras are very much s.o.l. with just 1 Guts, so it's almost like a free shot.

TAKE 7

Dirty Larry, Hymie Bond, and Hambo crash the hide-out of a motley crew of third-rate grunts. Since they are decidedly outnumbered, our heroes flash across the screen before the amateurs can react. Larry wants to open the Sequence with 3 dice, but Hambo is dying for first blood and calls out "Four!" Both Larry and Bond have no desire to either match or top that, so Hambo unloads a whole clip into a nearby, dumb-founded fodder. Larry sticks with his initial plan, but before he can roll, Bond pipes up with his own 3-dice bid. Unless Larry beats that (he chooses not to), Bond gets his shot off first because the suave spy has a level of Preferential Treatment on the grim cop. A peeved Larry finally gets his peace, and immediately follows it with a 2-dice action that goes uncontested since Bond felt bad about cutting him off, and Larry's player is his ride home, and Hambo wants to split his remaining Action Dice into two 1-die attacks.



3. Roll and compare. If your total is higher, you can inflict damage. If your target wins, providing he has the means to strike back and chooses so, he gets to damage you! Damage is simultaneous on a tie, unless one of you have Preferential Treatment at a higher level, then it's as if that person has a higher total! Don't forget to jot those Popularity numbers down, and don't pick up the dice yet, you still have to calculate how much damage you inflicted or how much they dished out (as explained in the next section).

It works the same way when it's your turn to defend. Roles who have no Action Dice left when it's their side's turn cannot launch any attack! (In fact, they can't do anything at all. . .)

If there is time and the Director feels like it, he can script the defense and counterattack for Excitement Level modification to the defender's Action Dice, or lets you do it if you're the one defending. This can make a villain particularly potent in the climax since by conservative allotment and scoring Encores, he can fend off attacks at Max dice!

TAKE IT LIKE A MANLY MAN

All right! You hit them like a manly man, now we'll see if they can suck it up like manly men.

Damage is measured in Wounds. Each role has Wounds equal to present Guts score. For instance, if you have 6 Guts right now, you can take 6 Wounds before you blink out like a girly man. ("So how long am I blinked out?" Quit whining! You're out until the

Director says you're awake again, which is usually in the next Sequence and in a situation that involves some form of bondage.)

You did leave your Action Dice alone, right? That very roll will also determine damages. Your target takes Wounds according to his Role Level as follows:

Feature Roles — every "6" you rolled does one Wound.

Supporting Cast — every "4" or higher you rolled does one Wound.

Extra — every "2" or higher you rolled does one Wound, and you get to choose whether the Extra is kaput or just out cold.

Let's say your 4-dice attempt at rearranging someone's face is successful and your roll turns up 1, 3, 5, 5. That will easily wipe out an Extra, since three of your dice come out "'2' or higher", doing three Wounds to a lowly Extras who can take only one. The same roll will inflict two Wounds on a Supporting Cast because you have two dice falling in the range of "'4' or higher." However, you won't faze a Feature Role without any 6's (like in Take 8)!

By checking Stunt Dice, the Director can figure out if you take any damage and how much from a blown stunt, or from a Coincidence that failed to materialized.

It's entirely possible to tee up on a foe (by outrolling him every time) but have little hurting to show for the brutalization. That's because Wounds are "meaningful, manly" damages! Skip the nicks and scratches, we want twenty-stitch gushers and hardbodies that can take it then dish it out all day long.

To the viewers a Feature Role may appear getting bruised and bloodied with more holes than a Swiss cheese, but the bottom line is no "6", no harm, no foul!

"So when does the hurting stop???" Quit whining, ya girly man! First of all, Wounds do not impair your ability one bit. At no point will your machoness be hindered by such frivolity as pain like in every girly game! You'll go down fighting using every Guts you have! And you recover all damages at the end of one Scene ("encounter") before moving on to the next, which goes to show you that time does heal all Wounds — in a movie!

DESTROY LIKE A MANLY MAN

Crush! Kill! Destroy!

There you have the three purposes for weapons and what manly men do with them!

Weapons inflict additional Wounds, but only if the original roll did Wounds in the first place. Bigger the gun, more causality it causes when it hits; we wouldn't have it any other way! See "Act VI: Tools of Vengeance" for their full capabilities.

Now let's say your Feature Role spots oh, ten, maybe twenty spare grunts milling around big oil drums stacked to the ceiling. You stop drooling long enough to aim for a sweet spot. . .

Instead of allotting dice and roll separately against each of these prime sitting ducks, the Director can call such mass destruction a stunt, approach it accordingly and read your roll for Wounds to everybody

TAKE 8

Wiggs, with the last of his Action Dice, slams a crate on one of the creeps who abducted his lady friend and rolls 3 Wounds, plus 1 additional Wound for this particular box to make the total 4 Wounds. Exit Creep #1. Creep #2 then tries to knife Wiggs from behind but rolls no 6's. Since he does no Wound, all he manages to do is slash Wiggs' shirt open and cause numerous females in the audience to wet their lips. Some genius then gets the bright idea of firing a rocket into the warehouse full of flammable liquids. Mr. Einstein rolls a "4", so all Extras and Supporting Cast within blast radius get blown sky-high!! Even though it caught Wiggs standing at ground zero, he being a studly Feature Role requiring 6's to be hurt survives the explosive renovation. That's when a more competent genius pumps another missile at the trashed building and gets two 6's — Major KABLOOIE!!! Time for Wiggs to leap clear in Dramatic Slo-Mo. . .

in the “hurt zone.” (“Hurt zone” is the blast radius of an explosion. It’s as big as the Director wants it to be, and the degree of damage is dictated by the size of the Boom. These concepts are explained in more detail in Scene III.) If there is a role the Director would rather see unscathed, he can roll Action Dice just for that character and compare it to yours. (And this is an instance where the Director might use this book as a shield behind which he can cheat on his dice rolls. . .)

Any true actionphile loves how Arnold & Co. always send people flying when their characters get angry. Even projectiles can take the subjects of their wrath off their feet, clear across the room and into the wall! That’s the hallmark of a Manly Man! So we hereby declare that an attack will knock a target back as far as how hot and angry you are — which can be very, very far when you’re in midst of Going Ballistic or Avenging Fury! (Note: When your role goes into pissed-off mode, act it out so the Director knows exactly how much air postage to put on your victims!)

TAKE IT LIKE A GIRLY MAN

Manly men aren’t afraid of getting hurt! However, if you insist on wearing armor or hiding behind concrete walls, this is what happens:

Armors and covers decreases the Wounds you take. For instance, a flak jacket absorbs a Wound from every attack, and nestling yourself safely next to solid steel will cut all incoming fire by a whopping 5 Wounds! . . . Though you really

don’t want to do that.

Why? Besides the fact we frown on that as sissyish (smart, but sissyish nevertheless), the Director will decrease the Excitement Level of your action by the amount of protection it offers! Sure, you can snap off shots from inside the bank vault in a triple-kevlar vest ‘til the cows come home, but every one of them is going to start off at a Boo, which is exactly what the whole theater is doing! There is no danger, no excitement in playing safe, only bad reviews. So get with the program!

Now, that doesn’t mean you should never dive behind a counter or strap on riot gear, just that you should neither stay there nor in it forever. The Director probably forgives you the first time, but watch the jeers start rainin’ after that.

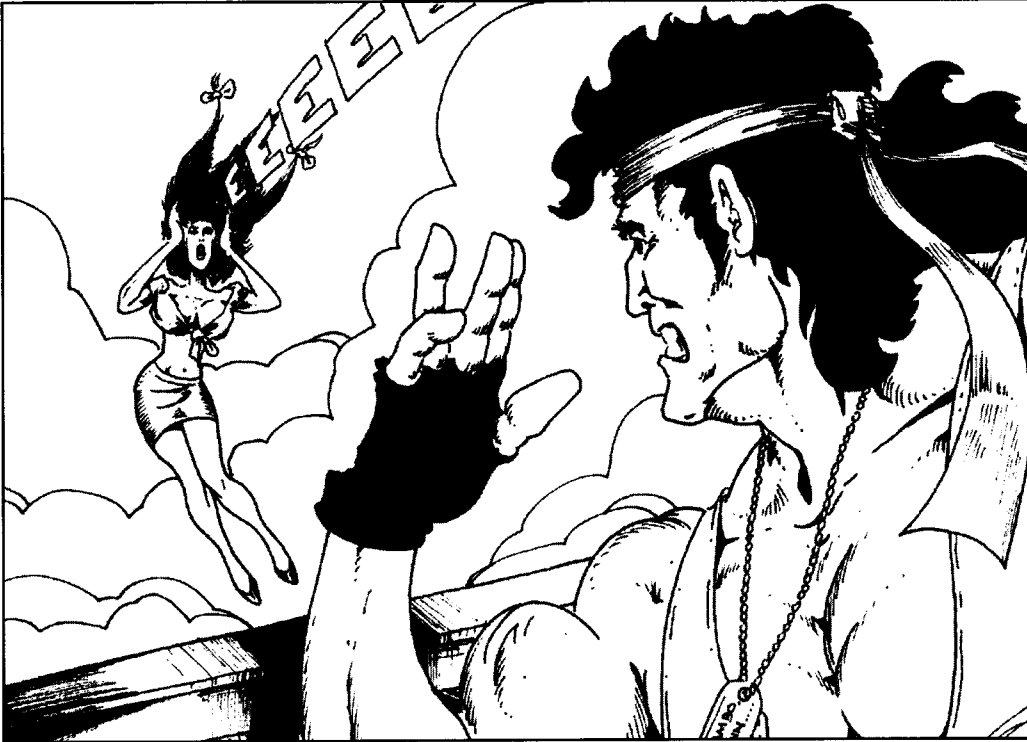
So how do you handle it when the plot calls for a role to wear protective equipment all the time (as in *Aliens*)? With movie logic, of course: The protection works only when the Director chooses!

We have a special “Glass Rule” stating that any gunshot against a target shielded by a glass window, glass plate, etc. will shatter it completely but otherwise causes no harm. Somehow, glass always manages to stop penetrations in movies. . . Guess you gotta break it first!

FIGHT LIKE A WISE MANLY MAN

Yeah, yeah, we admit that’s an oxymoron. Ignore it, ‘cause we’re imparting combat tips that will have you tapping your temple eruditely like us pros and saying, “Smart. Kidney.”

Act of Vengeance



Dirty Larry decides to shove Drunkenov and get him off balance for Hambo's haymaker. Larry allots 3 dice and rolls a 10. Hambo allots 6 dice and rolls 28, while Drunkenov rolls 35. Ordinarily, Drunkenov would win, but Larry and Hambo's rolls are combined for comparison purposes, which gives them a total of 38, beating Drunkenov by 3! When it comes to damage, only Hambo's roll counts. The heroes also do not get 38 Popularity each, but only what each of their players rolled respectively.

For starters, there's wisdom in saving Action Dice, either for defense or retributive strike. Sure, five squashies may be all you see now, but what of the other ten who are gonna jump you the second you spend your last die? That's what Directors usually have Extras do. Worse yet, what happens if a heavy comes out to pound your diceless behind? Of course, the flip side of that is losing Popularity you would have otherwise gained for not using the dice, but the surprise heavy artilleries can really ruin your day if you don't have at least one cube on standby.

Around here, we sometimes let Feature Roles "assist" each other in combat. The assisting role states how he is helping out, then allots and rolls his Action Dice. This total is added to the first role's original roll for comparison purpose, but not damage, and the Popularity is awarded separately.

By the same token, Feature Roles can assist Supporting Cast members. If Hambo's sweetheart is about to tumble off the heli-pad on a office tower, he can dive forward and thrust out his hand, hoping that she'll catch it. The mechanics work the same way — Allot Hambo's Action dice, add the roll to that of the Supporting Cast member, and hope it out-totals the Director's Stunt Dice roll.

When you're confident you are sparring with scrubs, don't cold-cock them right off the bat. Ham up the fight. You should always defend with minimal dice, but choose not to do damage when you out-roll them. Brush their feeble attempts aside on your knees, under the pretense of a fair fight ala Steven Segal in *Out For Justice*, or assorted other cool manly dares. On top of conserving Action Dice, you'll be milking Popularity

in the interim! With creativity and proper spicing, you'll be able to get away with it for a while before it becomes old hat.

Even though a "stunt attack" lets you destroy like a manly man, it's still not something to do every chance you get. Besides the problem of diminishing Excitement Level, you'll actually get more Popularity in the long run if you take the time to nail them individually. We appreciate and encourage good instant carnage as much as the next guy, but overdo it and the only thing blown to hell will be you-know-what!

DAILIES

1. Your Guts is your Action Dice. (Usually.)
2. The Principle of Doing Anything: Decide how many Action Dice to use. Roll and compare the total to another roll, usually made by the Director. If your roll is higher, you succeed; lower, you failed; tie, the result is either simultaneous or mixed.
3. The number of dice you roll is affected by Excitement Level, which is the Director's way of letting you know when the crowd loves your performance, and *really* letting you know when you, frankly, suck, based on aesthetic value. Overplanning, overcautiousness, camera hogging, and stale acts are not aesthetic at all, so be spontaneous, fresh, and considerate. Thank you.
4. When what you do specifically concerns another role — like rearranging his face — it's your Action Dice roll against his. Otherwise, the Director rolls a number of Stunt Dice based on aesthetic merit of the action. Throw in Repertoire, too, for additional leverage to your roll.
5. The amount of Action Dice you use is also your initiative for that action. The more dice you use, the better chance you'll go before other people. When you're out of Action Dice, you can't do anything except act like a sitting duck until the Sequence ends. In combat, the smaller side goes first, unless you happen to catch them with their pants down.
6. The higher of two opposing rolls gets to cause damage (or simultaneous fire on a tie). Every die roll of "2" or higher counts as one Wound to an Extra, "4+" for Supporting Cast, and Feature Role eats it only on a "6". Ignore dice comparison and go straight to damage if someone is crazy enough to start a Lethal Exchange.
7. Weapons do extra Wounds, but only if the original roll causes damage. Armor and cover take off Wounds, but also drag your Excitement Level down for being a sissy.
8. Your roll is your Popularity. If ya don't write it down, it's yer own dang fault!



SCENE III: TOOLS OF VENGEANCE

Every action hero deserves a companion with whom to share his or her deepest concerns and caress intimately under the covers at night. Occasionally that can even be a member of the opposite sex, although more often than not, the trusty companion sports a name like Browning, Uzi, or Smith & Wesson.

Yes siree, now we're going to trot out the lovely Hardwares of Havoc, straight from our House of Props into your House of Pain. While damage capacity is certainly crucial, never underestimate the dramatic impact, too, of the arsenal to which you choose to endear yourself. It can be a personal trade-

mark that forever links you both in cinema lore. Would one ever think of Dirty Harry without Magnum .44 popping into mind? No, no more than one would think sumo wrestling is American. The careful selection of your offensive preference can be the beginning of a beautiful carnage.

So how much do you expect to pay for these Implements of Wanton Annihilation? \$29.99? \$19.99? Nope! Zero. Zip. Nil. Nada. No money down, no accrued interest! Pick out anything you want during downtime of a Film and march over to the counter marked "Director." What's reasonable, you'll keep. Thanks for shopping. Come again.

As liberal as our gun control policy is, you'll find our method of

categorization even more so. Basically, we just want you to go “BANG!” and watch a lot of people fall over, or go “BOOM!” and enjoy the invigorating images of armored vehicles, compound and some such disintegrate in one mile-high display of towering inferno. We really intended to elaborate fully the distinction between, say, double-gauge and bolt-action, and document the stopping power of 9mm Luger vs. auto Colt .38, but gosh darn, we seem to have misplaced our entire set of *Jane’s Firearms*. Might as well, how much could a girl know about guns anyway?

If you happen to be a certified NRA member in good standing, or a techie obsessed with accurate stat representations of your favorite blasters in authentic field-verified data derived from expert ballistics analysis, you’ll find them. . . just not here. No siree. We’re makin’ movies, not ledgers. Not even range matters; a piece shoots as far as the Director wants it to. Don’t think about coming after us for the cavalier treatment, either. We manly men have been around too long to be scared by guns.

Bullets, on the other hand. . .

THE RULE OF BOOM

In *Extreme Vengeance*, and movies everywhere, there is a simple law to remember: The bigger the weapon, the bigger the Wound it inflicts. You still roll dice to see how much damage you inflicted, and whether or not the attack was successful — you just add the weapon’s damage bonus to it. (For

example, if a hero is shooting at a Supporting Cast with a Walther PPK, and rolls a 4 and a 6 on his Action dice, he has already inflicted two Wounds on the hapless piece of meat. The gun then adds an additional +1 Wound, because the Walther PPK is a rather wimpy little gun. If the hero had been using a LAW rocket launcher, the damage could have been as high as +7, or +6 if the same Supporting Cast had been standing by a gas pump. However, if the roll had been a 2 and a 3, the hero would have managed to cause a great explosion, but the said Supporting Cast would have escaped unscathed, having ducked out of the way of the shot, or having been blown clear on the wings of gasoline fumes, none the worse for wear.) Weapons and explosions only increase the damage if the character dishing out the hurtin’ rolls successful damage on his Action Dice in the first place.

GUNS

Here’s a good rule of thumb for guns: they get bigger as the film draws closer to the end. Normally, Feature Roles work their way up to the big boys, but open the movie with pistols light enough for their little sisters to clutch, and small enough to be lost in Don King’s hair.

The Walther PPK (made famous by James Bond), the Berettas (Mel Gibson packed a 92F in *Lethal Weapon*), the Browning Hi-Powers (serving agents and terrorists in 50+ nations worldwide), the

Makarovs or the Chinese Type 59 copies (serving spooks and terrorists from the Eastern Bloc, Western Europe, Arab, China, North Korea, Vietnam), small revolvers like the .38 Special, and any 9mm auto pistol all fit the bill, doing +1 Wound while looking stylish in the right hand.

BIG GUNS

A class of intimidating steel chunks led off by Dirty Harry's .44 Magnum, and continues with Israel's Desert Eagle, Automag, Ruger Redhawk, as well as assault rifles/submachine guns like Ingram M10 (Latin America drug runners' standard arsenal), M16 (law enforcement standard), AK-47 (African/Southeast Asian and IRA terrorist standard), Ruger Mini-14 (The A-Team standard), Heckler & Koch MP5 (everybody's standard), and Uzi (just plain old standard), all inflicting +2 Wounds, but more importantly spell RESPECT with capital letters!

VERY BIG GUNS

Not even Don King's hair could hide these beauties! The M60 tripod-mountable machine gun, the L42A1 British, or the Mauser SP 66 German snipers' special and similar potent rifles fire to the sweet tune of +3 Wounds, while monster shotguns like the Mag-10 Roadblocker (guess what that's used for?), the Remington 870

(popular military/police weapon), the Street Sweeper (used by the FBI, SWAT, and U.S. Border Patrol), and hunting rifles (the Winchester 70 series) pump out +4 up-close-and-personal Wounds!

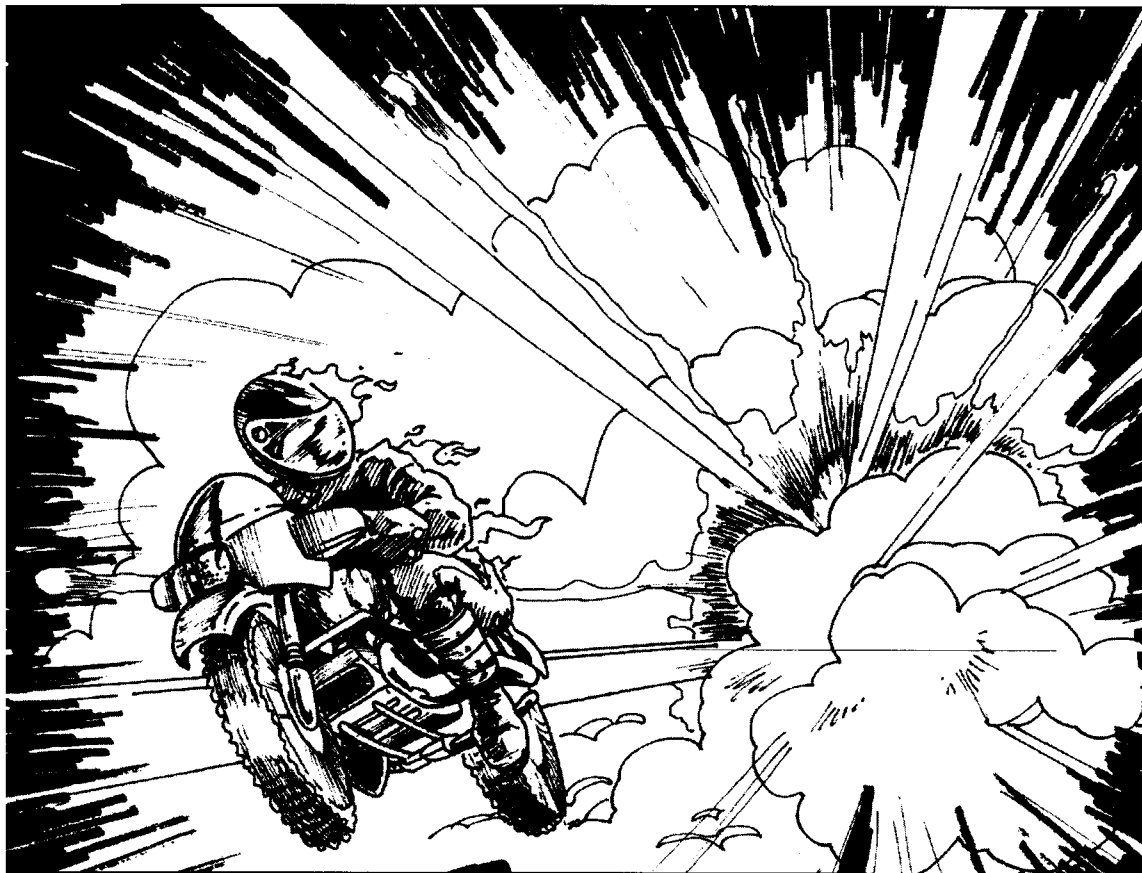
FRIGGIN' BIG GUNS

The ultimate in firepower! Instant wanton destruction neatly delivered courtesy of Predatoreque Vulcan gatling spitters and grenade launchers at +5 Wounds; land rockets and hand cannons at +6 biggies; turrets and artilleries, starting at +7 Wounds!

BOOM

Explosives generally follow a similar rule to guns: they get louder as the film draws closer to the end. Occasionally you do get a big early bang, but saving the seat-shaking pyrotechnics for last is the convention. All explosions have a "hurt zone." All characters within it take the appropriate pluses to damage. The "hurt zone" is always set by the Director, and movie logic applies — but a good rule of thumb is that the bigger the boom, the wider the "hurt zone."

Explosions —ahem, excuse the cough— at the "Boom" level don't make a whole lot of noise. They aren't anything but stove fires or molotov cocktails, doing +1 Wound. Still, if not contained, it can move up the scale given enough flammables.



BIG BOOM

“Grenade!” Roll one down the stairs and watch them scatter, or heave a stick of dynamite and see enemy jeeps topple. +2 Wounds.

VERY BIG BOOM

Detonate C3/C4 plastiques and shatter shop windows into a shower of shards, or Ramboesquely fire explosive-tip arrows for +3 Wounds. Vehicles impacting in explosive fury, grunts marching over land mines with disastrous results, and punctured oil drums skyrocketing in unison will add a hefty volume of +4 Wounds to the visual effects!

FRIGGIN’ BIG BOOM

Look out, this is where we wire the whole stage and clear the road! Friggin’ Big Booms cover any Force-10 blast short of nuking the entire lot. Level buildings with a pre-set demolition wonder (+5 Wounds)! Find out why there’s no smoking at the gasoline pump (+6 Wounds)! Realize the volatile mistake of building a nitroglycerine factory on a fault line (+7 Wounds and going, going, gone)!

THINGS

From daggers and good old Louisville Sluggers on to arrow, shurikens and nunchuks, these “things” add +1 Wound.

BIG THINGS

Hatchets, machetes, bayonets, butcher cleavers, axes, spears, and really heavy boxes count as “big things.” +2 Wounds.

VERY BIG THINGS

Stuff that look really impressive to impale someone with on screen, like humongous nasty-looking blades attached to ten-foot poles, swords bigger than your little sister swung by buff barbarians, even full beer kegs to bash faces askew! Take +3 Wounds and don't look in the mirror in the morning.

FRIGGIN' BIG THINGS

Larger-than-man stuff collapsing on you, running into you, or you running into it will cause +4 Wounds or more, depending on (1) mass, speed and volume; or better yet, (2) how much hurt does the Director want to put on you at this particular point of the plot. “That's 10 more Wounds!” and similar pronouncements should be taken as a hint to stay down. Friggin' Big Things may have “hurt zones,” depending on the Director's mood at the time.

PROTECTION

(not what you think!)

We warned ya about not taking it like a manly man — and we also warned you that armor might only work if the Director lets it work — but if you insist. . .

Cheapo armor and cover like a bar-counter or plaster wall equals -1 Wound. Even though windows fall within this category, they operate under a different rule. (See “Take It Like A Girly Man” in Scene II.)

BIG PROTECTION

Ducking behind trees or having a regular bulletproof vest on is good enough to reduce an attack by -2 Wounds.

VERY BIG PROTECTION

Ducking behind brick walls or wearing the equivalent of thick kevlar shaves off -3 Wounds. Scary cats should try concrete or metal covers at -4 Wounds.

FRIGGIN' BIG

PROTECTION FOR WIMPS

Let us begin by saying yer in the wrong biz, buster, if this is the first thing ya head for!

Steel covers and modern full plate armor start at -5 Wounds. Make that reinforced steel and titanium plate, and you have -6 Wounds worth of protection. Full power armor suit right out of wondrous sci-fi gives you -7 Wounds. Upgrade that to ultra-advanced supramolecular alloy and xeno-technological force disruption field, and we'll probably shoot you ourselves. (After generously deducting your Excitement Level for cowardice, of course.)



DAILIES

Here's a quick overview of the various kinds of Guns, Things, Booms, and Protection that you saw in this Scene. Keep in mind that the examples given are just that — examples. For instance, just because we don't mention that really cool x-ray gun from *Eraser* or the blasters from *Star Wars* doesn't mean they'll never show up in your

movies: If they are props, then the prop department can make them! The Director just has to set the damage levels. (Basically, the damage system is very abstract. Plot needs and what seems cool at the time is actually what determines how much or how little damage a weapon or explosion inflicts, or how much damage cover absorbs.)

	Size			
	Normal	Big	Very Big	Friggin' Big
Boom*	+1 Wnd	+2 Wnds	+3 to +4 Wnds	+5 to +7 Wnds
Guns	+1 Wnd	+2 Wnds	+3 to +4 Wnds	+5 to +7 Wnds
Protection**	-1 Wnd	-2 Wnds	-3 to -4 Wnds	-5 to -7 Wnds
Things*	+1 Wnd	+2 Wnds	+3 Wnds	+4 to ?? Wnds

* These may feature "hurt zones." All characters within the "hurt zone" (which is set by the Director according to the needs of the plot and what is dramatically appropriate) take the extra Wounds. Rule of thumb: The bigger the boom, the wider the "hurt zone."

** Protection only works when the Director is kind enough to let it work.



ACT TWO: EXTREME AIDS

SCENE IV: SETS OF VENGEANCE

They killed the mayor, burned down Aunt Bertha's house, and shot your high school coach. Now they have your cute date strapped to a timer and blasting caps somewhere in the old abandoned steel mill.

A mighty big set to wreck. But that's only half the fun.

Let's get this party started. . .

BLOWING UP SETS

Action movies imitate life as much as we look like Brad Pitt and Keanu Reeves. That's why a leaking fuel tank always signals the car is gonna blow, and you can ignite a dynamite by *shooting* it.

The rule for blasting stuff into flaming Cheetos is simply more movie logic: if it looks good on camera, skip to the fireworks. You don't need formulas for precise amount of discharge, cross-refer-

enced with tables intoning structural ratings to know that the grenade you tossed into the guard tower will shred it inside out, or that the LAW rocket crashing through the balcony will send steel beams flying like Mexican jumping beans — 'cause that's what happens in movies!

Does it hit? Every time, unless you somehow turn it into a fancy stunt, in which case it'll blow up almost every time. Blast radius? The bigger the boom, the wider the "hurt zone." Damage? Whatever the Director wants gone is gone when the smoke clears; whatever he says is standing, stands (even at ground zero!). Shielding? Only Feature Roles and selected Supporting Cast are privy to incidental protection. Will you promote such senseless destruction? Does a match go with a fuse?

So jack a couple rounds into that steel mill and watch it fall. If it's up, blow it up. If it's still up, blow it up again!



BUILDING SETS TO BLOW UP

There has to be a set first before anybody can blow it up. Not even movie logic can get around that. Not even if we *are* Brad Pitt or Keanu Reeves.

A set is background scenery. Usually when you change scenes, it's a new set. Since a film is likely go through different scenes, you'll have to construct several different sets if you're the Director.

It's quite easy to make a set. You start with a blank map grid or piece of hex paper. Then you realize there's no minute movement to keep track of in *Extreme Vengeance*,

so you chuck it aside. After grabbing a blank sheet of paper, decide how big the set needs to be. Generally it's on one of three scales: City, Proximity, Building.

A City set means the scene will likely take place over a whole town; *Speed* would be a prime example of such grand metropolitan runs. Proximity set narrows the scale down to street level, used for actions occurring over a city block, or a complex such as an airport, a military base, and (surprise!) a steel mill. Go with a Building set if combat is supposed to break out inside a restaurant, a grocery store, a health spa, or similar confines.

Next comes the fun part. Start brainstorming about what to include on the set and jot them down. For instance, for a City set you might have residential areas, industrial parks, business districts, slum, school campuses, construction sites, roadwork, pier or beach, some Ma & Pa's, the ever-present fruit carts, maybe a couple landmarks. A shopping mall Proximity set might encompass a plethora of shops and displays, food court, escalator, information booth, theater, parking garage, etc. Be as general or specific as you want, it's your set! Don't worry about putting them in any particular order; sometimes it's even better for you to scribble randomly all over the sheet!

And ta-da! There you have it, the schematic of the set. The logistics of placements (right, left, up, down) would imply the path from one part to the next. You as the Director should retain an extra copy to secretly chart the routes between locations, mark any potential hazard, and plot non-players' course so to enhance the drama of searches and chases. This sectional approach also makes blowing things up easier to track ("Okay, the C4 took out the phone booth and the pharmacy next to it!"). Build a set for every planned scene, then plop it down when it's time for action.

When describing sets and their contents, try using facsimiles

familiar to the action stars. It's okay to say things like, "The aquatic tanks are just like the ones at Ocean World," or " You know the 7-Eleven on Main? The store is just like that, except there is no self-serve coffee," or "It's just like that steel mill from the end of the *Terminator* flicks." This saves copious preparation time, and instead of pausing to ask, "Is there a freezer section?", the players can get right down to the business of having the Feature Roles rearrange the interior!

INTERCHANGEABLE SETS TO BLOW UP

Here's a more enterprising method of building sets: index cards. On one side, specify the location along with general descriptions of stuff that could be there for dramatic use. Rather than showing the whole schematic of a set, you can place them face down and reveal them when the Feature Roles actually arrive on each individual section! You can even make locations generic enough to be interchangeable, so in a pinch you can just grab cards at random for a makeshift set!

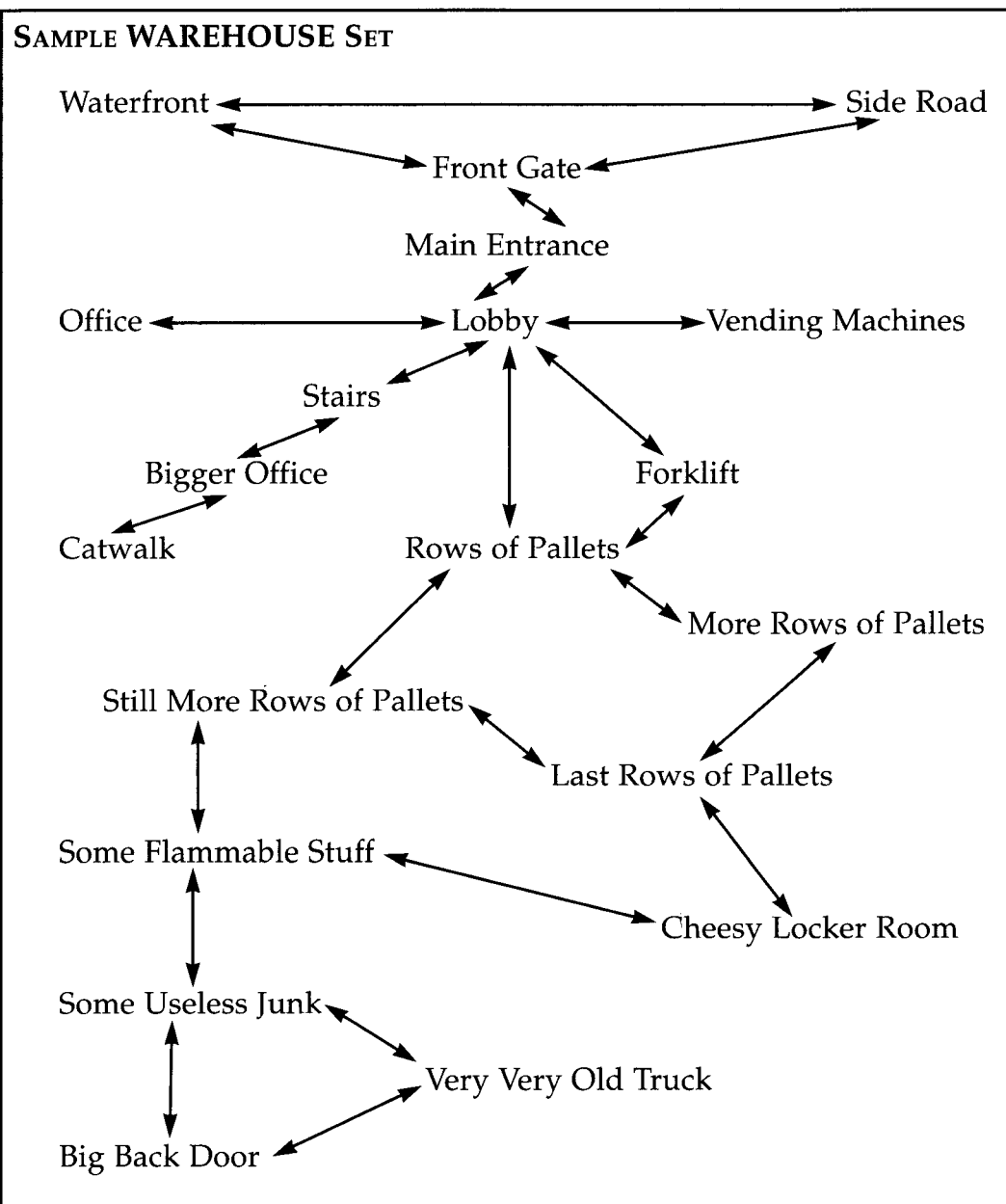
Truly adventuresome Directors may choose to build sets the Maverick way — with game cards. Mayfair Games put out a fun little collectable card game called *Sim City*, and this is one instance where a card game can actually be handy for a role-playing game!

Each *Sim City* card features a photograph of a location in or near a city. The Director can grab a handful of cards, shuffle them, spread them out on the table — Instant City! (The index cards with random set elements can then be used as building interiors.)

There are *Sim City* expansion sets available for actual cities, such as Chicago, New York, Washington D.C., and Atlanta. These cards show actual photographs of different places, from

airports, to criminal courthouses, to famous landmarks, so no one will have trouble visualizing their roles arriving at these places in those real-world cities.

The unfortunate demise of Mayfair Games in early 1997 might make the *Sim City* cards an even better value than ever before — while distributors and stores still have stock that is! (We've seen entire point-of-purchase display boxes of booster packs on sale for as little as \$20.)



SCENE V: ACT OF VENGEANCE

Open the window and throw Reality-As-We-Know-It from the train, if you haven't already. One-two-three, heave.

The IRS symbolizes all that is pure and good. Eight-tracks are coming back. The earth is flat.

Should you at any time lapse back into real world logic, just chant the previous paragraph over and over like a mantra.

LOGIC IS LIKE A LITTLE TWEEDY BIRD. . .

When every nine-year old in the cineplex knows you should call the police, send the package back, hide the evidence, leave the house... whatever, you have what Roger Ebert calls an "Idiot Plot": Any story containing problems which would be solved instantly if all of the characters were not idiots. But remember Cardinal Rule #1 way back when?

Uh-huh. No logic is movie logic.

Rule #1 not only begets plots, it rears them like a responsible parent. However, sense and sensibility it ain't. Hence you get "intelligence" agencies so antsy to ice their own top ops when less-drastic compromise is available, and "maximum" security lax enough for the guards to lose their own shadow, much less prisoners with dangerous minds. It's perfectly fine to leave gaps in the story logic the size of Grand Canyon, just as it is to do things without rationale.

Which brings us to Rule #2: Never pass up a potential plot complication.

Road detours. Sultry strangers extending romantic overtures. Discarding weapons prematurely. Leaving loved ones unprotected. All signs of trouble smart people avoid but action heroes don't, because this genre is built around inviting trouble — precisely why you should follow the orange cones into that dead-end alley, accept that drink, set that Eliminator 3000 triple-chrome carbine blaster down, and tell 'em "Stay here, I'll be right back!" When a buddy is marked for death, don't use the phone; hop in the car and speed like a lunatic to warn him in person!

Which brings us to Rule #3: Never walk when you can run, drive, or fly.

Action, action, action. If you don't run, you can't knock people off the sidewalk or escalator. If you don't drive, you can't do a bootleg turn with you car in the middle of a busy downtown intersection. If you don't fly, you can't fight on the wing tip of a nose-diving jetliner.

Oh, did we mention that deviations from these canonical guidelines of celluloid success can be hazardous to your Popularity?

Which brings us to. . .

POPULARITY CONTEST

Any character in a Feature Role can manhandle a dozen Extras. It's getting the most Popularity from it that's gonna make a Schwarzenegger out of a newcomer.



Competing for fan affection is a main feature of this thrill ride. To rise above direct-to-video obscurity requires a good mix of creativity, cinematic sense, and the willingness to go the extra mile to satisfy this easy-to-upset but hard-to-please crowd.

Let's start at where you'll be earning most of your keep — action. This is a world where cars taking more dips than nacho chips at a Super Bowl party is the norm, and never without wiping rows of parking meters or fruit carts first! So unless you're ready to cash in Repertoire levels, better work on revising that simple "I hit him." We don't think you should just hit him, you punch right through the drink tray he holds up to block the very fist which is now in his face, bounce his skull a few times off the

bar, then crack the tray down his spikedo to the neck and make him wear it like a tie!

While you're at it, take advantage of your Repertoires. If you have 'F/X,' think how you can work special effects into your every action (without being too blatant about it) to solicit the extra pop from audience, and ultra-cool action that even has other Feature Roles gawking in awe deserves 2 to 5 more dice of Popularity!

Even though famous action movie heroes usually talk funny like zis wiz sum solda axz'nt, you never see a mute hero. This is because dialogue can net a Feature Role Popularity too! You can still wisecrack without Catch Phrase, or launch a soliloquy independent of Screen Presence. You might not get the Excitement Level raises with-

out the Repertoire, but an appropriately timed quip, comeback, or fancy verbal exchange is still worth a good 1 to 3 dice of extra Pop right there. Sharp banter is essential in action flicks. Grunt every “Yo,” “Hey!”, “Die!”, “Ahm yo wohs nie mayah” with feeling.

Another way to ring up fan count is by adhering to time-honored clichés and movie conventions. This is where good cinematic sense comes in. Act true to the spirit of movie heroes: Always help the weak, never bully anybody who is not a bad guy, and embrace trouble (such as obvious traps and frame-ups) knowing that you’ll win out at the end, lest you have intense desire to have the Popularity God smack you down to the tune of 2 to 5 dice! Approach complications with the attitude of a kindergarten cop — “They’re six-years old; how much trouble can they be?”

Then go the extra mile. Entertain as if you were really the role. Use props for visuals, create stage direction cards, draw storyboards, and play actual soundtracks! You can even openly bribe the Director to get the movie politics going! Hey, there’s no such thing as stooping too low when it comes to gaining Popularity!

BEHIND THE CAMERA

This is mostly for the Director, but you Feature Roles should read it too, to get a complete feel of what you’re in for.

As the Director, you’re in charge of upholding the proper cinematic spirit, with the ultimate power to run the script however you like. Realize, first and foremost, that this is supposed to be fun, not calculator-laden exercises for bean-counters. It should be that whatever you think would look best on a movie screen, interpret the rules to achieve just that!

Think of it as everybody working together to make the best pic you can, so long as the end effect is desirably aesthetic, afford them free reign in choreographing their own action. As for whining about details like “How fast can my character move? When does he get to the top floor?” Well, beats us; it’s the Director’s call! They’ll get there when it’s dramatically appropriate! (We suggest handling complaints with grumbles in the manner of Stallone’s Judge Dredd, “Ah aim der lah!”)

This is more about creating sensation than making sense. Forget that they seem to take half hour to reach a bomb set on a thirty-second timer. As long as the Feature Roles are making serious effort to get there and not purposely stalling, they should always have a chance to disarm it and make a difference.

Two words: Melo, drama.

Two more words: Excitement, Level.

Excitement Level and a Director should go together like MacGuyver and a Swiss army

knife. It's your best enforcer. Just about all syndromes detrimental to an action masterpiece can be alleviated by gently SLAMMING THOSE LAZY STARS DOWN HARD WITH A BOO and DEDUCTING POPULARITY GENEROUSLY!!! Goring grunts the same stale way with the same stale hardware? Automatic jeer! Overplanning, overcautiousness, hogging airtime, stealing another role's thunder. . . more no-no's! Flog those inconsiderate players who deliberately short-circuiting your or another Feature Role's plans!

On the other hand, don't mistake player creativity for sabotage. Unlike many other games, *Extreme Vengeance* is not about what the characters can't do, but rather what they can do. If a player comes up with a wild stunt for his Feature Role that might take out the Director's main bad guy way too early in the story, it is the responsibility of the Director to come up with an even wilder way for the evil mastermind to escape. Then, as the Feature Roles rise in status, demand more from their performance! Don't be tough at the start, give a few easy Encores since the fans aren't expecting much at small-budget level. But what looked great on minor action quickies will have to look a whole lot greater on a big screen in front of capacity crowds!

SCENE VI: WORLD OF VENGEANCE

Before he was dirty, Clint drifted along the plains of the Spaghetti Western. Arnold has *Hercules in New York*. Stallone's got *Oscar* to forget. And maybe that was Sean Connery's evil twin who agreed to star in *Highlander 2: The Quickening*.

Many action stars have crossed over to new genres at one time or another. Some have been successful, some realized action-adventure is still their bread and butter, and others end up with embarrassments they'll probably spend the rest of their lives living down. (Maybe Sean wasn't feeling well the day they made the offer. Maybe he ate too much Mexican food. We usually don't feel well after guzzling down a few burritos too. We're sticking to the evil twin theory, though.) You too can try to transcend the Actiondom barrier, exploiting alternatives in the Cineverse in the name of Popularity. (Never mind that you'll still be playing the same basic role — the props, the sets, and the motivations will be different, so if you play it right, no one will ever notice. Well, maybe a movie critic or two will, but who cares as long as the Popularity keeps coming!)

ALIEN INVASION

Awful bug-eyed things from outer space have landed, and they want more than our women! Their liberal activation of Big Atomic Vaporizers tells you these alien pinheads don't come in peace, so it's up to you to declare an independence

day and send the E.T.s scamper back to their mother ship. Scholar typecasts can really shine here, discovering the Achilles' heel of the impregnable alien base, or postulating esoteric solutions to terminally curb their aggression.

CLIFFHANGER

Serial Madness returns! Fully equipped with stock footage, rear projection, library music, and cheapo basement effects in the tradition of such Saturday matinee classics as, uh, *The Adventures of Red Ryder* and *Fighting Marines in the Lost City of Emerald Jungle*! Assorted campy weirdness like the "radio-gravity gun" and "magneto-invisorays" make this genre come alive. The Gung-Ho, Grim types find perfect homes in this strong-jaw, clear-cut black-n-white style of cinematic entertainment. Paced properly, the adventure should resemble a collage of episodes ending in suspense rather than a full-length film. . . Our Heroes are hog-tied in a burning car that is sent speeding toward a cliff. Will they survive? Sound like a Coincidence roll to you? Tune in next time!

COMEDY

Fumbling detectives, klutzy cops, comical agents and other smaller-than-life characters run amok in knucklehead capers epitomized by *The Naked Gun* trilogy. The emphasis is on hi-concept light-heartedness, not body count. And when death does occur, it's often of the corny screwball, "How terrible! He fell into the giant oven!" "Yep,

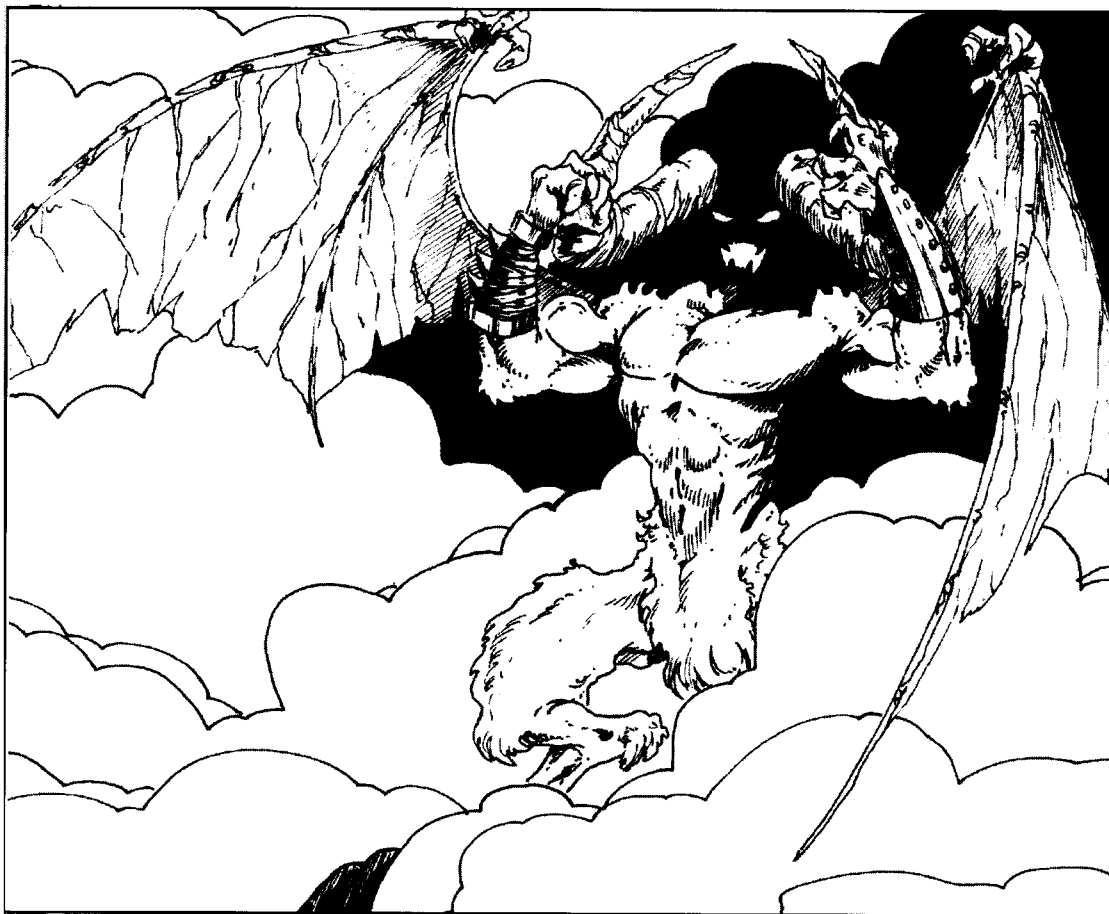
he's toast." variety. Good Coincidence scores, Comic Relief, and Dramatic Slo-Mo are recommended to pull off (and survive) the everything-but-the-kitchen-sink humor in this kind of flicks.

DARK FUTURE

Welcome to your life in the new millennium. No smoking. No cursing. No loud music. No red meat. Observe the curfew. Smile, The Big Brother is watching. . . It's enough to make you wanna escape from New York, L.A., or wherever you may be. There is always a monolithic Powers-That-Be, be it mega-corporations, state governments, or global cults, with more underground factions fighting for One World Order than you can shake a quantumtronic processor chip at. Somehow, you always hold the key to tipping the scale of power, making you a desirable ally sometimes, a desirable target most times. . .

HEROIC FANTASY

Paperback swords and sorcery romps hack their way into your basement studio! Evil warlords, vile wizards, serpentine queens, grotesque monsters, fire-breathing dragons, and freaky little woodsy folks abound, not to mention shapelessly barbariennes clad in scanty chain-mail bikinis! Very Big Swords replace Very Big Guns and you brandish magic artifacts for Very Big Boom. If *Conan the Barbarian*, *Red Sonja*, *Beastmaster*, or even *Ator* make frequent appearance on your TV set, you're more than ready to get medieval, medieval style.



HORROR

Fight off big bad demons and hordes of disgusting hellspawn spudheads! You'll cut down zombies, vampires, werewolves, and gross ectoplasmic blobs with sufficient lead/silver/holy water diet from dusk till dawn. If somebody didn't bury them right the first time, you have the Guts to do it the second time! Scholars, Fighters, and Common Champ, Gung-Ho or Grim types all fit in well in this kind of flick.

POST-HOLOCAUST

Nukamania is running wild, Society-as-We-Know-It has crumbled to dust, and you've arrived to raze some radioactive mutie butt.

Let no biker gangs with reject facials nor Troma-caliber mutantpunks disrupt your peaceful Sunday ride across the devastated wasteland in high speed. Facade, Soundtrack, and a couple levels in BS—Driving will serve well en route to the kinetic, ultra-violent climax.

SPACE OPERA

Star Wars might have just made its comeback, but you're just getting started! Show Luke what using the Force really means. Dare go where Cap'n Picard has never gone before! Charge up the phasers and warp to the Outer Limits. Explore untamed stars, save planets from impending doom, and trash Commie aliens the shirtless Kirk way. Be the invader instead of invadee for once, treat the

audience to full range of funky blaster sound effects (never mind the fact you can't hear anything in space), and maybe bring back Slave Girls From Beyond Infinity! Coincidence is important for Space Opera characters, as are levels in BS — Technobabble.

WESTERN

Go west, young men! Rugged frontier tales in the vein of John Wayne, Gary Cooper, Clint East-

wood, and rest of the six-gun heroes. Relive old sagebrush epics and modern interpretations with enough male bonding, barroom brawls, corral shootouts, climactic high-noon showdowns to keep everyone's spurs a-jingle-jangling. Gunplay-enhancers like Avenging Fury, Dramatic Slo-Mo, Fast Motion, Lethal Exchange, Multiple Angles and Zoom will help you ride proudly into the sunset when the curtain falls.

THE QUICKIE B-FLICK SCRIPTO-MATIC

Need an idea in a flash? Here's something a Director can take to the box office: instant adventure generator. We'll frame the big picture and leave the details to the Director. Supplied within the parenthesis are titles entailing the preceded story element. Or at least close enough for us to say "That's close enough!" Do research, rent them today. They go well with popcorn, though we usually prefer salt.

1D6 Theme

- 1 Capture/Eliminate (*Demolition Man; Blade Runner*)
- 2 Rescue/Retrieve (*Commando; Broken Arrow*)
- 3 Revenge/Avenge (*The Crow; Desperado*)
- 4 Crush, Kill, Destroy! (Pick one, any one!)
- 5 Protect/Defend (*Eraser; Terminator 2: Judgment Day*)
- 6 Survive/Escape (*Hard Target; Daylight*)

Theme is basically what the player roles are supposed to do, their chief objective, and what kind of plot is the film built around. OK, skip that last bit about plot.

1D6 Locale

- 1 Backwater Town/No Man's Land (*Extreme Prejudice*)
- 2 El Exotico/Foreign (*James Bond films; Jackie Chan's First Strike*)
- 3 Metropolis/Ethnic (*Beverly Hills Cop; Showdown at Little Tokyo*)
- 4 Jungle/Island (*No Retreat, No Surrender II; Hard Ticket to Hawaii*)
- 5 Ghetto/Prison (*Trespass; The Rock*)
- 6 Vehicle/Building (*Speed; Sudden Death*)

So where we takin' the crew to this time?. . . This tells you the major location where the film will be shot. We use pre-frag, high-burst rounds if the movie is numbskully awful for quick, mercy death.

1D6 Which Master Villain Table?

- 1-2 Master Villain-I
- 3-4 Master Villain-II
- 5-6 Master Villain-III

A master villain is very important to an action movie, because without whom, you wouldn't have anybody significant to kill. . . Oh yeah, and he's the one engineering schemes you must foil, who also come in handy when the Director needs somebody heavy to do bad things to you.

1D6 Master Villain-I

- 1 Corrupt Official/Crooked Politician (*Hard to Kill; Nick of Time*)
- 2 Mob Kingpin/Crime Boss (*The Punisher; The Specialist*)
- 3 Rogue Agent/Traitor Merc (*GoldenEye; Under Siege*)
- 4 Drug Cartel/Arms Dealer (*Bad Boys; Lethal Weapon 3*)
- 5 International Terrorist (*Die Hard; True Lies*)
- 6 Gang Leader/Outlaw (*Death Wish; Stone Cold*)

1D6 Master Villain-II

- 1 Pimp/Slaver (*Corporate Asset; Kinjite: The Forbidden Subject*)
- 2 Neo-Nazi/White Supremacist (*Best of the Best 3; Dead Bang*)
- 3 Foreign Regime/Militia (*Missing in Action*)
- 4 Death Cult Head Honcho (*Cobra*)
- 5 Psycho/Serial Killer (*Cape Fear; Dirty Harry*)
- 6 Mega-corporate/Tycoon (*Rising Sun; Action Jackson*)

1D6 Master Villain-III

- 1 Evil Martial Artist (*Bloodsport; Mortal Kombat*)
- 2 Mad Scientist (*American Ninja 2: Confrontation; The Swamp Thing*)
- 3 Bad Ju-Ju (*Marked For Death; The Phantom*)
- 4 Foreign Agency (*Born American*)
- 5 Cyborg/Super-Tech (*Terminator; Virtuosity*)
- 6 Alien/Interdimensional Spawn (*Predator; Men in Black*)

1D6 Gimmick

- 1 Element of Nature/Disaster (*Twister; Dante's Peak*)
- 2 Physical/Mental Game (*The Running Man; Knight Moves*)
- 3 Bio/Radiation Hazard (*Executive Decision; Fallout*)
- 4 Major Event/Holiday (*Two-Minute Warning; Die Hard 2*)
- 5 Super-Tech/Futuristic (*Chain Reaction; The Guyver*)
- 6 Supernatural (*From Dusk Till Dawn; Big Trouble in Little China*)

Stuff the Director throws in for spins and flavor, story hook that will hopefully catch audience's fancy, open new doors for heroes to kill people, or both.



ACT THREE: EXTREME EXTRAS

SCENE VII: LOST REEL OF VENGEANCE

It is a long time practice for studios to unearth never-before-seen relic footages and splice them back into the film for special releases, as in "Blade Runner, Director's Cut", "Terminator 2, Special Edition", "Jurassic Park, Complete Version", and so. The boldest of the bunch being the *Star Wars* trilogy, creating a tidal wave of cash at the box office after a ballyhooed facelift. That got us thinking.

You see, after observing the mega-windfall our new best bud George Lucas is raking in, we suddenly found these previously-unseen rules on the cutting room floor. They must have been sitting there for a very very long time — at least ten minutes, for that's when we made them up. Our eyes widened. With proper marketing and hype, this could be our ticket to the REAL BIG TIME. Push these materials as, say, The Lost Reel. The

thought of retailers jockeying, jostling, and threatening one another just for the chance to order re-stocks produced euphoria that we haven't experienced since we conned Archangel Entertainment into releasing *Extreme Vengeance* in the first place!

So you can probably understand our pain and sorrow when we decided to scrap the "*Extreme Vengeance, You Want The Extra Stuff In Here*" edition. We are kissing millions of dollars goodbye, true, *sob*, but we know we're doing the right thing by giving you, *sniff*, a genuine bonus. We'll get over it, at least 'til we discover new stuff on the floor, which can't be, oh, more than ten minutes from now.

RE-CAST

This option can accommodate any need to re-create a role as easily as stars with mercurial taste (also affectionately known as "*bleeps* who can't make up their mind what to play"). You can do this as often as you like, any time you like

TAKE 9

Jackie Change began his quest for cinema glory as a Grim Fighter. After stagnating in a quagmire of Bruised Li clones through lukewarm reviews, he re-invents himself as Bumbling Fighter, so he has to scratch everything except Popularity count and starts combining the Star Qualities, Repertoires, and NG's of his new templates. Then looking at his Popularity of roughly 2,000, that's one extra Repertoire level and a second chance for him to apply it. Few more flicks and bigger star later, Jackie switches his type-cast once more to Acrobatic Fighter. Again, he'll have to jettison everything but Popularity and re-figure the combination, then reapply all benefits from the 17,000 Popularity he has now accumulated.

(even during a shoot!), with Director's consent.

To change a Typecast, merely discard all previous stats but Popularity (you still have your fans no matter what you morph into), proceed with a blank slate as if you're creating a new role with a new Descriptor and/or a Designator, then reapply all Repertoires and Star Qualities according to your Popularity. *Voila!* A startling makeover to rejuvenate your career!

The Director can also ask for a temporary re-cast of a role if a) the Film calls for certain typecast, b) it will fit the script better, c) he feels the Film is congested with identical roles.

SEE YA IN HOLLYWOOD!

If you can change typecast voluntarily or to fit a script, then playing an "actor" taking on different parts is only a logical extension. Everybody will have to agree to this "Hollywood studio" approach for this to work. In essence, you're playing someone who is acting out a character in a movie. The line is no longer blurred; you *are* making action flicks, and mortality won't mean much. The character may die on-screen, but the actor doesn't — he just waits for the next film.

This also opens new doors. It will now be possible to build up Popularity via self-promotion. Go on imaginary late night talk shows hosted by the Director and hype your newest release! Barnstorm special events and autograph sessions to publicize your latest cellu-

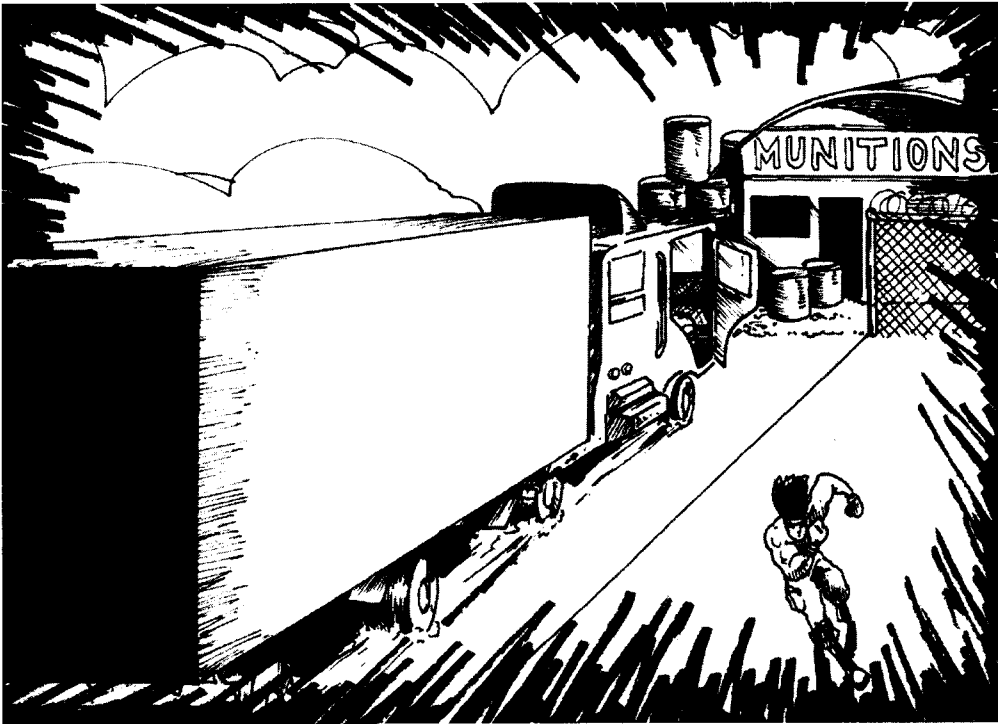
loid achievement! Every interview and appearance in which you exude extraordinary charisma will put buka Popularity in your pocket, transforming you into a Tinseltown sensation overnight!

On the down side, you'll have to deal with every movie politics the Director has in store for you: Sleazy agents view you strictly as cash cow; negotiation wars behind closed door with studio executives; shooting controversial flicks; putting on plastic smiles for grinding publicity tours; paparazzis reporting your every move to respectable tabloids like *The Weekly Global People Inquirer*; all the creepy looney-tunes who for whatever reasons are convinced they gotta have you... And watch out for those scandals that can torpedo your rep to smithereens! (Exhibit A, Rob Lowe.)

TIGHTCAST

There are Directors who feel no picture is big enough for two roles of the same mold. These are the people who would never make *Universal Soldiers*. For them, we suggest no two Feature Roles will share the exact set of Descriptor and Designator, meaning there cannot be two Pumped-Up Cops but one, and the second must find another profession to be Pumped-Up about or play Cop of a different disposition.

If the parties involved refuse to compromise, then hold a small "private studio meeting" to determine who gets the part. One, see if anybody's willing to pay for a



Take 10

Hambo aims a truck straight for the commie munitions dump, intending to jump off at the very last moment, all the while Avenging Fury burning in his eye and heroic music piping in as usual. However, seven of his twelve dice has "1" showing, and not a "6" is found on the remaining five. The Super-Soldier has his bootlaces tangled on the pedals and with the load of flammables coming up fast, the only place he's heading is Friggin' Big Boom. . .

higher level of Preferential Treatment than his competitors. Two, make them show how badly they want the part by having them bid extra NG's for the Typecast, with the part going to the person saddled with the most NG's.

THIS YOU GOTTA SEE!

Some gaming purists remarked upon the lack of "fumbles" in *Extreme Vengeance*. Our initial reaction was a very diplomatic "Let the geeks whine!" But since we found ourselves with some space to fill, we came up with this: When more than half of the dice you roll come up 1's and there's not one single "6" in the bunch, it's a fumble. Pretty simple, huh?

TRY IT AGAIN, THIS TIME WITH FEELINGS. . .

We encourage an interactive, participatory style that some

would call lunatic. OK, *many* would call lunatic. We realize not everybody would do this, that's why it's optional, but here it goes:

We have included some inserts (good for photocopying!) indicating various popular dramatic effects, so instead of stepping out of a role to say he is thinking, just hold a "Thought Balloon" card next to your head and monologue his inner feelings and private observations out loud! Reminiscing past events is easily accomplished with a "Flashback" above the noggin; use "Out of Character" for Directors having problem separating in-role comments from out etc... All are pretty cool, if you ask us. Be our guest and make up your own cards if you want! Cool Directors (hint, hint) will award bonus Popularity for using such ingenious device too (hint, hint).

**CUTE DRAMATIC EFFECT CARDS
TO CUT OUT AND HOLD OVER YOUR HEAD**

**THOUGHT
BALLOON**

**SUSPENSEFUL,
MELODRAMATIC
MUSIC**

**SOUND
EFFECT**

FLASHBACK

**OUT OF
CHARACTER**

VOICE-OVER

APPLAUSE!

JEER!

SCENE VIII: OUR FEATURE PRESENTATION

DEATH THREAT

This is a sample script wherein the heroes debut their unique butt-kicking styles. It's built around a cool gimmick (hokey, but cool still) and written loosely for lots of improvisation from both Director and players.

THE GIMMICK

How do you hide the mile-long track of a railgun, the most devastating weapon next to a nuclear bomb? If you're ex-CIA op Max Denzig, disguise it as a roller coaster! "Death Threat," with its menacing, colossal frame, murderous dives, and killer loops is the most popular attraction at the Astro Fantasy theme park. But it's named "Death Threat" for more reasons than just a marketing ploy. . .

THE TREATMENT

Max Denzig wants to get back at his former employer for a perceived betrayal, and doubly so at the KGB for exterminating his family. Soon following his acrimonious dismissal by The Company, Denzig hooked up with Fantastic Future Corp (FFC) as the security chief for Astro Fantasy — then under construction. In the five years since, he gradually brought under him other disgruntled, disillusioned agents, most of whom upon their departure smuggled out components or bits of informa-

tion for his scheme.

With major pieces in hand, Denzig guilingly convinced Fantastic Future to add Death Threat to Astro Fantasy. He planted his band of rogue operatives in every step of the project from engineering right up to the last day of construction, and personally supervised the clandestine integration of the railgun plan to the ride — all without Fantastic Future's knowledge, of course, who even thought Denzig a genius when the roller coaster opened one year ago to months of three-hour lines.

A classified computer guidance chip is now all that stands between the vengeful mastermind and his targets: Langley, Virginia, and Moscow, one-time capitol of the Soviet Union. However, both cities can sleep well tonight, thanks to an unexpected terrorist attack on the park. . .

CAST OF CHARACTERS

(In Order of Appearance)

Directors should check the casting sheet for who's who in this flick:

Abu Rahn Qasim (Supporting Cast)

Guts: 4 **Coincidence:** 3

Repertoire: *Lethal Exchange* (1).

Possible Cast: *Fisher Stevens*.

The stereotypical fanatic leader of stereotypical Middle Eastern terrorist organization Crimson Jihad. Lina and Fakhir are his sub-com-

manders.

Lina (Supporting Cast)

Guts: 4 **Coincidence:** 4

Repertoire: *Dramatic Slo-Mo* (1), *Fast Motion* (1)

Possible Cast: *Maria Conchita Alonso*; *Rae Dawn Chong*.

Her devotion to the "Cause" rivals that of Qasim, but she's not totally sold on his methodology.

Fakhir (Supporting Cast)

Guts: 3 **Coincidence:** 4

Repertoire: *BS-Knives* (2).

Possible Cast: *Bronson Pinchot*.

Worships Qasim as The Man. Poor kid.

Crimson Jihad Grunts (Extras)

Guts: 1 **Coincidence:** 1

Repertoire: *None*.

Luckless followers of Qasim. Each armed with two of the following arsenal: pistol, submachine gun/assault rifle, knife, grenade. Some of them have walkie-talkies for communication, and one of the grunts will be lugging around a rocket launcher.

Randall Keef (Feature Role)

Guts: 6 **Coincidence:** 4

Repertoire: *BS—Martial Arts* (3), *Multiple Angle* (1), *Re-Shoot* (1).

Possible Cast: *Gary Busey*; *Billy Drago*.

Before he got kicked out of the Service for jeopardizing covert missions with his grandstanding, Keef was a Green Beret and three-time regional karate champion. This is not a man lacking in the ambition department. He has gathered himself a team of minor muscles and set his sights on becoming a major

player in town.

Max Denzig (Feature Role)

Guts: 10 **Coincidence:** 6

Repertoire: *BS—Spy Stuff* (2), *Dramatic Slo-Mo* (2), *Go Ballistic* (1), *Screen Presence* (2). *Soundtrack* (1), *Subtitles* (1).

Possible Cast: *Tommy Lee Jones*; *John Lone*; *James Woods*.

Max was one of CIA's best foreign ops (aren't they all?), putting in quality time and handling jobs others wouldn't even touch. From sneaking documents out of the Kremlin to spying on secret Soviet weapon test sites, if it concerned "national security", chances are Denzig was there.

But even the best slips up once in a while. A momentary lapse allowed the Russians to uncover his identity, leading to an extermination order carried out by the KGB on Denzig's ailing father, wife and two kids. He refused to believe it's his own fault, however, instead convincing himself the only way this could ever happen is if the agency itself had betrayed him. The CIA, of course, denied any wrongdoing, and when nothing would apparently be done about his family's murder, Denzig resigned in bitter anger.

He soon picked up a gig as the security chief for both FFC and its new amusement park, Astro Fantasy. Over his five-year reign, he has hired several CIA castoffs, who had also parted with the Agency on unfriendly terms and who share his hatred for the Commie ideology. They brought with them inside Company info as well, helping Denzig to formulate a plan of reprisal.



He began by courting the beautiful Melissa Pembrook of the FFC Plan & Expansion Committee, seducing her into pushing through his proposal to construct a new roller coaster. The rest is history.

Denzig has adamantly locked himself into a revenge mode from which nothing will deter him. His speech during the finale will reflect this fact. He's also remorseless about having used Melissa for his plan — she's just a pawn in checkmating Langley and Moscow in this game, and if need be, a pawn to checkmate the heroes. . .

Melissa Pembrook (Supporting Cast)

Guts: 2 **Coincidence:** 4

Repertoire: *Tight Two-Shot* (1).

Possible Cast: *Crystal Bernard; Diane Lane; Courtney Thorne-Smith.*

The love interest who was so blindly fooled by the villain in this

film. Melissa still carries a torch for Max, but like a roller coaster going over the first fall, her love's declining faster and faster as Denzig grows colder and more distant, until it hits the bottom at the movie's climax when the truth comes out. Try to develop a romantic relationship between her and at least one hero.

"Tarzan"/Leslie (Supporting Cast)

Guts: 6. **Coincidence:** 1

Repertoire: *BS—Muscles* (2), *Miraculous Recovery* (2), *SM—Body Slam* (1), *Tough It Out* (1).

Possible Cast: *Terry Bolea; Tex Cobb.*

One of Denzig's principal muscles — and we do mean "muscles"! This is one hulky guy who even a suit can't hide his buffness. If you had his build, you'd want to go by "Tarzan" too, rather than your real name of, er, Leslie. And if you had his temper, you'd go berserk, too, when somebody other than your



boss called you Leslie.

Simon "The Kid" (Supporting Cast)

Guts: 4 **Coincidence:** 3

Repertoire: *BS—Guns (2), Fast Motion (2), Zoom (1).*

Possible Cast: *C. Thomas Howell; Billy Zane.*

A slick right-hand man for Denzig. Former firearms instructor at the CIA range who fancies himself as a modern-day Billy the Kid. Will challenge a hero to gunplay, High-Noon style, if given the opportunity.

Williams (Supporting Cast)

Guts: 5 **Coincidence:** 3

Repertoire: *BS—Blow Things Up (1).*

Possible Cast: *Ice-T; Brian Thompson.*

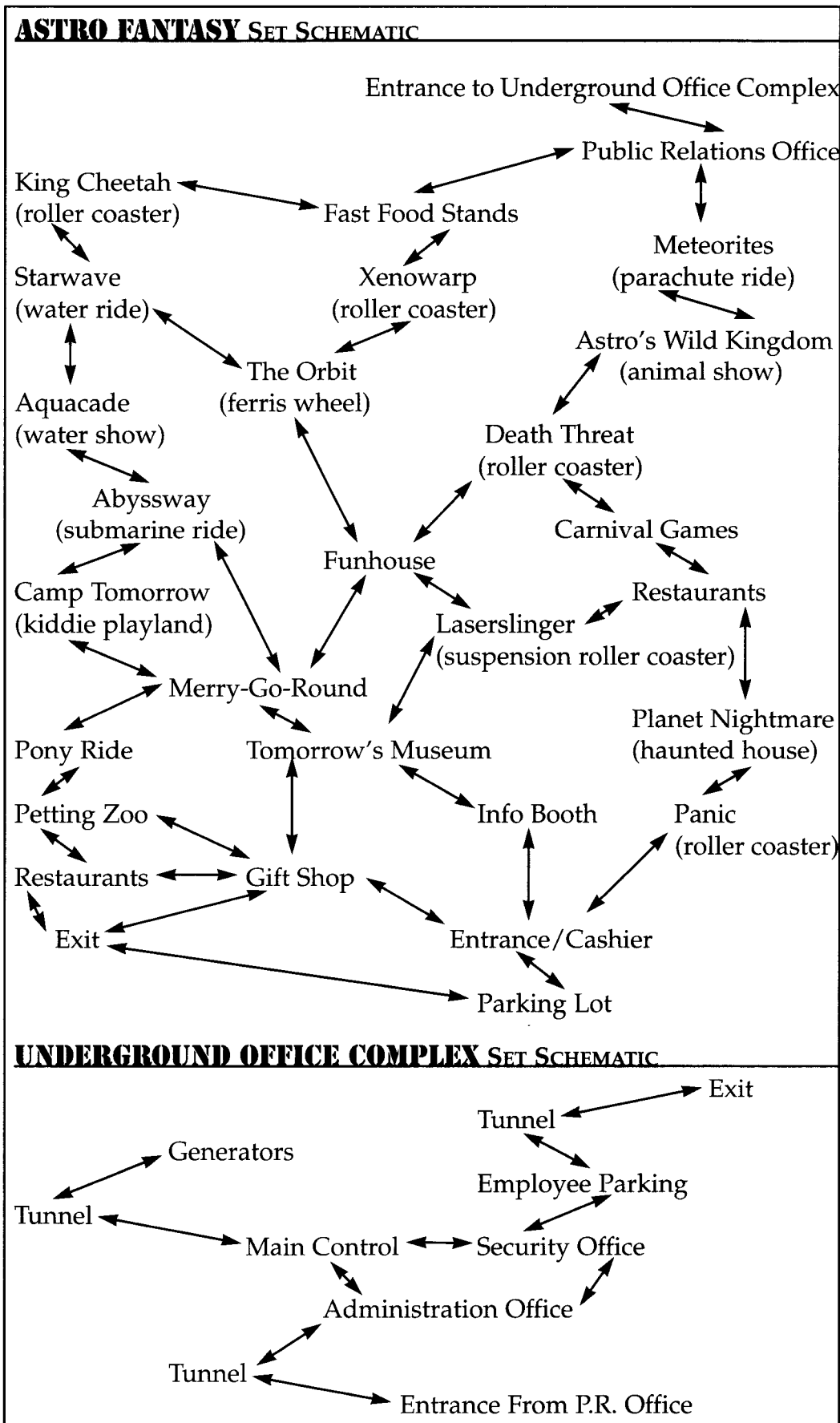
Third in Denzig's trio of chief heavies. He was on the same platoon with Keef, and the two never did get along too well. Not a man of many words who prefers to let his Very Big Boom weapons do the talking.

Park Security Guards (Extras)

Guts: 1 **Coincidence:** 1

Repertoire: *None.*

These are more guys Denzig plucked out of the CIA who obviously aren't ready for Big Time. Each carries a walkie-talkie and one of the following: pistol, club, or sub-machine gun.



AIN'T YER ORDINARY "E"-TICKET RIDE

We open the film with the heroes spending a sunny day at Astro Fantasy, "The Magic of the Future, Today!", and possibly having a lot less fun time than their companions. They could be chaperoning kids, playing good host to out-of-town guests, or duped into some sort of social function. Let each Feature Role devise his or her own reasons to be there. Show the park's schematic for them to decide which ride they want to be at, then run quick vignettes to get the moviegoers acquainted with the characters.

The merriment is then shattered abruptly by gunfire, as the radicals of the Crimson Jihad abandon their cover as tourists, vendors, grounds keepers and mascots, and forcefully take hostages all over the park!

When the initial shock wears off, their leader, Abu Rahn Qasim, will broadcast via the p.a. system, demanding the release of his brother, Arif Asad, "wrongly" imprisoned for assorted dastardly deeds, and threatens to kill a dozen hostages every hour until the demand is met! Wave some guns at the heroes' friends at this point. This will be the cue for our heroes to begin wiping the merry-go-round with terrorists.

Most in Qasim's radical outfit don't rise above Extras level (even Qasim himself only rates a Supporting Cast). To reach Qasim, who is holed up in the park's

underground office complex with several grunts and a few captive administrators, the heroes will have to carve through at least five to ten Extras apiece (so everybody gets ample spotlight), and dispose of one of Qasim's lieutenants along the way.

Nearly anything goes here. Just because something isn't on the schematic doesn't mean it's not there at all, so let the heroes make stuff up and go hog wild with tricks and stunts. Don't worry about cops or SWAT team. As always, they won't come in till the good guys have almost everything in the bag.

Denzig, meanwhile, has been awaiting the computer chip from his newest recruit elsewhere on premise. But the delivery is now on indefinite hold since the police shut down all access to the park! The timing of this audacious assault annoys him to no end, so the heroes may receive temporary assistance from his ex-Company park security men (whether it's needed or not!), though they will be extremely ruthless, coldly efficient, and insultingly arrogant. The heroes are likely to be introduced to Denzig himself (or vice versa) after the incident and will find him no more cordial than his men. Melissa Pembroke should also show up at some point, perhaps as one of Qasim's hostages. Deduct 5 to 20 Popularity each time a hero blows his cool when dealing with Denzig and his associates at this stage.

CHIPPING AWAY...

The computer chip is the final piece of Denzig's revenge plot. It's encoded with a precise directional system developed for railguns and was pilfered from a CIA lab by Randall Keef two days prior to severing ties with the agency. However, Keef didn't quite manage to get away clean; he had to strangle a low-rank guard on his way out to avoid being identified.

In any case, the heroes will learn of the stolen chip one way or another. Anybody requiring extensive prodding from the Director to investigate or act upon this information loses 50 to 100 Popularity instantly! The Director may want to throw in some superficial relations or connections between the strangled guard, Victor Dargo, and the heroes, so they can add another point to Guts when they ham up their reactions for the audience.

Don't stonewall the heroes' nosing around, either. This is merely transitional activity, so any reasonably clever effort will enable them to finger Keef as the culprit. Someone poking into CIA files may notice the service records of Max Denzig and others met post-Qasim, and may link them to several seemingly unrelated reports of missing items or thefts, each of which occurred shortly before their resignations.

Unlike all previous Denzig recruits, Keef wants to strike out on his own, leading him to suddenly charge Denzig a cool two-mil for the chip. If you think Max was annoyed at Qasim. . .

DOWNTIME

If there's any downtime, use it to spotlight the heroes' personal life, quirks, tastes, problems, etc., as chances for them to win over fans. Perhaps they will visit a relative or friend wounded during Qasim's attack, or make a pass at Pembroke. Give away Popularity to encourage melodramatic interactions and subplots, something you can never have enough of in a movie!

CONFRONTATIONS!

Neither Keef nor Denzig like people snooping about their business. If the heroes ask too many questions or get under either bad guy's collar, they and their loved ones will be bothered by cheap muscles and minor heavies — a trashed apartment here, a gunshot there, and a car chase somewhere. . . opportunities for heroes to gain Guts!

Legwork or a heart-to-heart talk with selected peons will disclose Keef's hideout — a remote warehouse whose schematic just happens to be in this book! Keef hid the chip inside a Marilyn Manson CD case on the shelf of the Bigger Office.

Denzig has no patience for Keef's greed, so he'll dispatch several competent mercs to take him out. This can take place before, during, or after the heroes' visit with Keef, who's scheduled to die in this encounter one way or another. By now, the Director should make Denzig come off as the obvious master villain of this film.

COME RIDE THE VENGEANCE! DEATH THREAT

Preferably the heroes have possession of the chip, that way Denzig can pull the classic “kidnapped-loved-ones-in-exchange-for” ploy. If not, usher the heroes to Astro Fantasy somehow (Coincidence is good). The Director should stress that this is the climax, anybody doing anything anti-climactic can lose Popularity as if it was just disintegrated by a railgun. Think action movie. Think melodrama. Don’t think how quickly you can off the villain, and don’t think in terms of “smart” things to do!

The heroes will have to wade through Denzig’s army of heavies (figuring five Extras and one Supporting Cast member per featured character). The park is currently closed for repairs and some of the rides may not function correctly if they have been damaged in the opening scene.

Denzig himself is inside the security control office, holding Melissa Pembroke plus whoever else he might abduct for “insurance.” He will try to track the heroes on security monitors, and banter via the p.a. system.

The final reel ideally has Denzig revealing his master plan to the heroes’ disgust in typical megalomaniacal bad guy fashion, and if he has the chip, portions of the Death Threat track moving into position and charging up on a screen. Should he have the upperhand at this time, he may even put some of the heroes in a deathtrap — possibly secured into a single cart on Death Threat itself for one helluva ride when the railgun blasts off!

Billed as “Over a mile of looming metallic doom!”, the constant long line of thrill-seekers has made Death Threat the pride of Astro Fantasy. Video screens throughout the park invite people to “come ride the Track From Hell!” Because this is a movie, naturally nobody noticed the ride has funky modifications and extra gizmos attached so it can double as a railgun.

When activated as a weapon, the twin tracks split off at the hydraulically-raised firing end, pointing in the direction of Langley and Moscow, respectively. A solid marble boulder two meters wide serves as the projectile, loaded onto each track at the ride’s passengers’ station.

For Directors who don’t know a railgun from a Rayovac, it operates by creating an intense magnetic field between two launch rails, and use the force to propel the projectile at a speed exceeding 10 kilometer per second. There’s not a whole lot one can do to stop it in real life, because the projectile will shred through anything in its path and if you have to ask how much damage, you don’t have enough to take it! Fortunately, this is not real life, so the heroes can try altering the trajectory, reprogramming the chip, making up Coincidence, or really slap reality’s face by jockeying whole rows of carts spectacularly into the projectiles!

SCENE IX: CURTAIN CALL

Well, this is it, our final Act, where we come out to a hail of tomatoes in our best Jim Carrey/Mask impression, "You love me! You really, really love me!" You sentimental lot can put on Madonna's "Take A Bow," or something appropriately maudlin. Go ahead, we'll even let you sneak a few bonus Popularity on the sheet for that.

THE DIRTY TWO DOZENS

We begin our curtain call with the notable guys (and a gal) of Actiondom. Since we probably left out someone you think ought to be included, we want to claim this was compiled without regards to marquee value, ability, or screen credits. Nope, we judged "notability" by what sort of lame jokes and puns we could crack about them. So here they are, the good, the bad, and the turkey:

Terry Bolea

We thought his debut film, *No Holds Barred*, was about treatments for his hair loss. Couldn't sell frozen yogurt in Sahara Desert or thermal blanket to the Eskimos. Which, come to think of it, isn't all too different from his performance inside the wrestling ring, where you might know him better as Hulk Hogan.

Brian Bosworth

We thought his debut film, *Stone Cold*, was about his pro football

career. We were disappointed when we saw no shots of The Boz being unceremoniously bowled over by The Bo (Jackson). Too bad, 'cause that was the highlight of his pigskin stint, and would had been the highlight here too.

Charles Bronson

The venerable Charlie slings a mean six-gun from *The Dirty Dozen* to *The Magnificent Seven* on through the *Death Wish* quintet. Although the quality tends to slip progressively lower, this cagey mechanic could still teach today's young whipper-snappers a thing or two, if only a competent producer would telefon him with an offer to make the great bad-script escape.

Jackie Chan

The undisputed clown prince of action-comedy and heir apparent to Bruce Lee as the next genuine international martial arts star. He is the only action standout whose credits also read like an E/R log. You don't have to be Charlie Chan to figure out where to find his recent American releases (*Rumble in the Bronx*, *Super Cop*, *First Strike*), but you might have to do some frenetic acrobatics to locate Jackie classics like *Armour of God* (both 1 and 2), *Project A*, and *Drunken Master*.

Chow Yun Fat

The self-described Acting Machine routinely racks up fat damage while he consistently chows down contemporaries in the thespian talent department. An Asian James Bond oozing James Dean cool and John Wayne grits. *Hard-Boiled*. *The*

Killer. Better Tomorrow I-III. God of Gamblers. Once A Thief. Ah, to see him in action is to feel yun again...

Sean Connery

THE original suave secret agent is still the best, and is still loved from Russia to The Rock. (Chicks just dig that accent!) Ignore any mention of *Highlander 2: The Quickening*; they never made it. (Hey, everybody is entitled to one mistake!)

Clint Eastwood

The Wicked Squint of Eastwood continues to make our day. Clint adheres to a simple system of filmmaking: the man does whatever movie he wants, until getting two flops in a row, at which point the he straps on the boots of an old favorite like Dirty Harry (*Sudden Impact* was made because of the stinky gate receipt of *Firefox* and *Honkytonk Man*).

Harrison Ford

Is there anything he can't do? He stole scenes as Han Solo, immortalized Indiana Jones, and inherited Jack Ryan and made him a box office ace. When in doubt, test drive a Ford — all you need to know for your next videoporium excursion.

Mel Gibson

First he was Mad, then he turned Lethal, then he turned lethal with a camera (Best Director, *Braveheart*, 1995). You gotta admire a man who can whip mutant butts, make chicks go ga-ga whenever his shirt becomes unbuttoned, and accept the Academy Awards with equal ease. (There's gotta be something about those accents!)

Bruce Lee

What can you say for the man who put the words "kung fu" in western vocabulary? How about "li hie"? (Which roughly translates to "Supremo, dude!") Bruce's son Brandon (*Rapid Fire; The Crow*) inherited the legacy and was just starting to break through when he died on a film set in a freak accident. To both, we say "jie gien." (Which roughly translates to "See ya again, dudes!")

Dolph Lungren

OK, here's the break in our action cinema version of the murderers' row. This is the spot where a .212 utility infielder goes to bat and hopefully gets on base, and we have. . . *Punisher* Dolph!, who gets on base sometimes (*Rocky IV; Showdown in Little Tokyo*), lumbers to the base other times (*Johnny Mnemonic; Master of the Universe*), and strikes out half of the time (*Red Scorpion; I Come in Peace*).

Eddie Murphy

Keeping with our baseball analogy, the Murph has been in a major slump until finally clearing the fence with *The Nutty Professor*. Replay his vintage performances from *48 Hours*, the original *Beverly Hills Cop*, and *Coming to America*, but skip stinkers such as *A Vampire in Brooklyn* like a rookie intrasquad¹ workout. (As Axel Foley would say, "Get outta here!")

Chuck Norris

How much wood can a Hollywood Chuck chuck if a Hollywood Chuck can chuck wood? Betcha

he'd do better kicking. After witnessing how most stunt men from *Good Guys Wear Black* to *Octagon* to *Missing in Action* all stood around like logs for Chuck's boot to the head, you could say he has been kicking wood. By the way, Chucky's baa-ack, in TV series *Walker, Texas Ranger*. Somehow we knew he'd play footsie with the title...

Miles O'Keefe

From the 80's answer to Gordon Mitchell who brought you the atrocious adventures of Ator, you can always count on him to deliver Atorkey.

Burt Reynolds

Who? As in *Cannonball Run*? Either Smokey or the Bandit (we forgot which)? *Malone*? *Rent-A-Cop*? Dating one of the Friends? . . . Wanna buy a vowel?

Cynthia Rothrock

Present chop-socky queen of direct-to-video, meaning you can find her only on the shelves of your vid store, rothrocking bad guys in double-fisted double-features of *China O'Brien*, *Lady Dragon*, *Martial Law*, *Rage and Honor*.

Kurt Russell

A poor man's Clint Eastwood — which is still a rich man's Steven Segal. He's so multi-genred, there ought to be a universal game system named after him. His theme song could be an altered Sinatra's tune: "If I can escape from here/I can escape from anywhere."

Arnold Schwarzenegger

The Ah-strian powerhouse always comes buc packing copious ah-ction 'und rarely fails to pump us up, whether it's playing cat n' mouse with a camo-alien, retrieving his memory on Mars, lying to Jamie Lee Curtis, or sluggin' it out with a mighty morphin' power cyborg. Except *Hercules in New York*. Hey, everybody is entitled to one mistake. (Two if you count *Beretta's Island*.)

Steven Segal

As often as he's been under sieged for his acting, you'd think he had Albatross for a surname. Where he is short on dramatic delivery, he compensates it with fluid, bone-breaking martial arts expertise befitting the first gaijin to open a dojo in Tokyo. Steve's cameo in *Executive Decision* is comparable to his last star-vehicle, *The Glimmer Man* — both lasting about ten minutes at the theaters.

Sylvester Stallone

Yo, Rocko, yolda man, 'no whad-dye mean? Rambo, he kicksas! *Demolition Man* and that Dred guy, dey o'right too. Yo don't worry 'bow no Oscar, okay? Everybody zin'titled to one mistake. (Two if you count *Stop! Or My Mom Will Shoot!*. Three if you count *Rhinestone*. Four if you. . . aw, ADREE'UNNN!!!)

Quentin Tarantino

This Hollywood wunderkind's rise to fame reads like a pulp fiction.

You know, how he wrote *From Dusk Till Dawn* while laboring as a video store clerk, how he pitched his scripts around Hollywood, how he used to hang around our office and bounced ideas off of us. . . Okay, that last one really is a pulp fiction.

Jean-Claude Van Damme

The self-described Muscles From Brussels is capable of inflicting Van Dammage, though his thespian ability remains Van Dammable. He achieved worldwide fandom with *Bloodsport*, but blew whatever momentum he built with *Sudden Death* on a *Maximum Risk* that paid off like lemons on a slot machine. (Don't even get us started on *Street Fighter!*) His newest project *Double Team* pairs him up with NBA resident bad boy/clownhair Dennis Rodman. We can see the stats now: 18 hollow-points, 127 foul languages, 0 acting.

Bruce Willis

Anybody who can survive flops the magnitude of *Hudson Hawk* and *Blind Date* is die-hard enough for us to name a rule after. Anybody who can flourish after misfires the level of *Loaded Weapon* and *Color of the Night* is unshakable enough for us to put on this list. Anybody who can verbal fence with Cybil Shepherd and Damon Wayan is cool enough to hang around our office. Yap, that's another pulp fiction we're drumming up.

John Woo

Who? No, Woo! As in Hong Kong's premier action auteur will woo you with kinetic sequences, amazing gunplay, and stylish melodrama.

Plays Spielberg to Chow Yun Fat's Indiana Jones. *Hard Target* and *Broken Arrow* are just the tip of what Woo can do.

THE DIRTY WORK

Even us celluloid scholars get details confused, so we do hit the books occasionally for stumpers like "What intelligence agency was the Burt Reynolds masterpiece, 'Operation C.I.A.' referring to?" (Which usually precedes "Whose masterpiece?")

When we don't just randomly make things up, we consult handy sources like *Video Movie Guide 1996* (Mick Martin & Marsha Porter; Ballantine Books), *The Movie List Book* (Richard B. and Mary Armstrong; Better Way Books), *Creature Features* (John Stanley; Boulevard Books), *Bruce Lee to the Ninjas: Martial Arts Movies* (Richard Meyers, Amy Harlib, Bill & Karen Palmer; Citadel Press). In our opinion, no actionphile should be caught dead renting vids without *The Phantom's Ultimate Video Guide* (The Phantom; Dell Publishing) — somewhat dated, but still "indispensable!" (Clive Barker's own word, quoted right on the cover.) We also give big thumbs-up to *Ebert's Little Book of Movie Glossary* (Roger Ebert; Andrew & McMeel), a wonderful little compilation of cinema cliches that we adopted for this book like. . ."Fruit Cart!"

The Fiction Writer's Companion and *The Writer's Complete Reference Book* (both by Martin Roth; also from WDB), *Sprawl Sites* (Boy F. Peterson Jr., John Faughnan, Mike Stackpole; FASA) and *Central*

Casting: Heroes Now! (Paul Jaquays; Task Force Games) should premiere on the shelf of any prospective Director if they haven't already. Any of these will cut time off of plotting a film, freeing you to plant more good, violent stuff.

We've been in actual espionage and terrorism situations as often as we've been in Sharon Stone's bedroom. Just so we can rattle off in-terms like "dog and pony show" as good as the next agent, we checked out *Modus Operandi* (Mauro V. Corvasce, Joseph R. Paglino; WDB), *The World Affairs Companion* (Gerald Segal; Simon & Schuster), *Combat* (Len Cacutt, editor; Chartwell Books, Inc.) *GURPS Espionage* (Thomas Kane; Steve Jackson Games), *GURPS Special Ops* (Gregory Rose; SJG), *Covert Operations Source Book 1 & 2* (John Prados; TSR, Inc.), *Commando* (Dave "Zeb" Cook; TSR, Inc.) *Terror/CounterTerror* (Lisa Smedman, John Fletcher, Sandy Addison; Chameleon Eclectic), and *BlackEagle Tactics & Investigation Handbook* (Charles Ryan; Chameleon Eclectic). We deny ever buying photographs of Ms. Stone in her bedroom from Harry the Rat outside a tattoo parlor. His name is Ray.

We like our game, but as Confucius said, "he who does not spy on competition probably has a monopoly." Or something to that effect. Anyway, some of the stuff out there is pretty cool. Browse these games if you get a chance, and we swear they didn't pay us for it: *James Bond 007* (Gerard Klug; Victory Games), *Mercenaries*, *Spies*

& *Private Eyes* (Michael Stackpole; Flying Buffalo, Inc.), *Top Secret/SI* (Douglas Niles; TSR, Inc.), *Feng Shui* (Robin D. Laws; Daedalus Entertainment), and the riotous, shamelessly hilarious *Macho Women With Guns* (Greg Porter; BTRC).

Now if you'll excuse us, we gotta go look up what size posse The Three Musketeers was. . .

NICE SHEETS. C&R?

Uh, no. These are record sheets for the game, which we grant you permission to photocopy blah blah blah.

Most of "Talent Profile" is self-explanatory. For "Repertoire/NG's" you write down "Dramatic Slo-Mo — 3", "Defective Prop — 2" or such, then each time you use a level, mark it under "Shown." Record the film titles starring your role under "Filmography", so you can tell at a glance that he headlined the classic *American Ninja Commando Above The Law 2*.

"Thumbs-Up/Thumb-Down" is for the Director to keep tracks of Popularity earned by respective roles. Simply record positive Popularity under "Thumbs-Up", negative under "Thumbs-Down" and tally them at the end of each Shoot. Subtract T-D from T-U to get the final score. Yes, a role can actually emerge with less Popularity after a Film than he started due to atrocious play, and the "critics" can tell him why in "Review"!

THUMBS UP/THUMBS DOWN

ROLE	THUMBS-UP	THUMBS-DOWN	REVIEW

Sample **WAREHOUSE** Interchangeable Set

WATERFRONT

Pier for Extras to fall off
Lotsa crates to hide behind

SIDE ROAD

A couple abandoned vehicles

FRONT GATE

Got spiky wires on top
Locked at night

MAIN ENTRANCE

Big sliding door to ram cars through

LOBBY

Fire Extinguisher on the wall

VENDING MACHINE

Oppotunity for Product Endorsement

OFFICE

Pistol in desk drawer

STAIRS

Great for throwing Extras down

BIGGER OFFICE

1 shotgun on the wall
Where incriminating files are kept

FORKLIFT

+2 ramming damage
-1 Wound cover when driving

ROWS OF PALLETS

Great for topping over on someone

MORE ROWS OF PALLETS

Heavier boxes here

**STILL
MORE ROWS OF PALLETS**

More stuff to knock down

LAST ROWS OF PALLETS

Where the contraband is hidden

SOME FLAMMABLE STUFF

Break for Big Boom!
Three Big Booms make a
VERY BIG BOOM!

SOME USELESS JUNK

Hubcaps, spare tire, broken lamp,
pipes. . . stuff to bash Extras with

CHEESY LOCKER ROOM

Some standing footlockers
Kitchenette with hot stoves
and sharp knives and a filthy toilet

VERY VERY OLD TRUCK

Take a Sequence to find key and start
Blow out tires at appropriate time
More useless junk in the trunk
Some desperate Extras might try to
escape in this

CATWALK

Where some Extras will
take potshots from

BIG BACK DOOR

Locked; can be blown open with a
Big Boom, or smashed through with
truck or forklift

IS THIS THE END?!?

Uh-huh.

But before we say good night, Gracie, and hoist out the fat lady for some hearty "na-na-na-na, hey-hey-hey, good-bye!", kindly permit the designer a few words. You know, like one of those acceptance speeches, only without the award.

A Dan Frazier cover! Whoo-hoo! Hope this don't hurt his rep much.

Oh boy. I won't tell ya how long I have had this baby in the works. Yes, I will. Ten years. What you're holding now is quite different from the first version, which ran a long four pages and was called "Macho Brigade" (sounded good at the time). Had you and I made the GEN CON pilgrimage that year, you would had gotten a copy free.

Minus 74 pages and the Dan Frazier cover, however, I might add.

Then it was re-titled "Movie Mayhem" and a couple publishers actually expressed interest, though I won't tell ya why it never did see the light of day. Yes, I will. I was too lazy to complete the next 74 pages, and the companies eventually faded to black.

Which brings us to Ken Whitman of Archangel Entertainment. Ken, ever the visionary, believes this abnormality of a game might turn a buck or two. And to ensure I have a robust page count, Ken, ever the diplomat, threatened my life.

74 pages and a Dan Frazier cover coming right up, sir!

Then I figured, what da hey, I might as well use some of the space to dish out credits. So here it goes:

Big thumbs-up to my family (Mom, Dad, Steve, Eddie), my dear Aunt Ah-Mei and cousins. If I had an award I'd say it was for you. Glad you're here for the premiere, nevertheless.

Give it up for Whit, who sold me that driving and trudging through snow in 20-below weather really ain't as bad as it cracked up to be. (Liar! I meant that in a nice way.) And Rob Holly, who would be more aptly named Worka, if the workload don't drive him to become Alca.

Shout a "li hie!" to our El Directo Supremo, without whose diligent red-lining and piecing together of scenes, stray lines, and last minute re-shoots, this product would, well, not have an editor. Grab a cold one, dude, it's Steve Miller Time.

A Dan Frazier cover! Whoo-hoo! Ashe Marler action shots! More whoo-hoo!

And throw a golf clap in the way of my friends in the game biz — from the industry greats (The Dream Team) to the near-greats (The Slumber Team) to the fringe-of-near-greats (The Nap Team). You know who you are.

Lastly, to my great pal, _____ (fill in your name), thanks for coming, and I leave you with this:

"In Theatrics we trust; all others, the check's in the mail."

Or something to that effect.

Tony Lee,
February, 1997