MILLENNIUM'S END
GMS
COMPANION

by
Charles Ryan

CHAMELEON ECLECTIC

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Written and illustrated by Charles Ryan

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INTRODUCTION ▼ ▼

Running *Millennium's End*, or any roleplaying game, is a real chore. In addition to the five or six hours a week that every player puts into the regular gaming sessions, the GM is responsible for designing the adventures, creating the NPCs, drawing out all of the maps and writing up the player handouts. More importantly, the GM must maintain a certain vision of the campaign, and find a way to communicate that vision constantly and consistently to the often ungrateful players. GMing requires creativity, persistence, thought, and no small amount of work.

This book aims to reduce that workload somewhat. Whether you're immersed in hours of pre-game preparation or running an adventure on the fly (or on very short notice), this book has the ideas and support to back you up. Two thirds of the following pages are dedicated to GM resources—detailed, fleshed-out NPCs, reusable NPC stereotypes, maps for buildings and commonly-encountered areas, computer network layout maps, names for individuals, gangs, and corporations, lingo, organization charts and other useful, commonly called-for information. Other sections contain specific ideas for handling everything from extreme roll results to the details that will breaths life into a spontaneously-generated NPC.

In addition to the large resource section, one chapter of this book is loaded with adventure ideas, containing six detailed assignment seeds. These are not complete adventures—they lack in-depth NPC descriptions, location maps, Clue Trees, and they are not even fully resolved. They do, however, give you a good jumping-off point, with well-defined conflicts and the potentially insidious plotlines. Back them up with a little imagination and the prepared resources mentioned above (or NPCs, maps, and other details of your own design), and you've got enough material to kick off a campaign, or fill a few gaps between assignments of your own design.

The remainder of this book is dedicated to the art and science of running *Millennium's End* adventures and campaigns. The first chapter covers the practice and theory of creating adventures and stringing them into a holistic campaign. Its text is a primer on detailing NPCs, creating vivid and memorable settings, and controlling the pace and atmosphere of your game sessions. It also analyzes the elements unique to *Millennium's End* and the technothriller genre and talks about how to work them into

your campaign. This chapter isn't limited to vague ideals and esoteric theory (although there's plenty of that)—it contains dozens of specific suggestions on how to make your adventures and campaign into the stories and world that you envision.

Finally, there's a brief appendix discussing films that you or your players might find useful. Some capture the *Millennium's End* image, or some aspect of it, while others illustrate the technothriller genre and still others contain details or information that might well generate *Millennium's End* adventure ideas. All are reviewed in the context of their usefulness to *Millennium's End* players.

The *GMs Companion* is intended to be a workbook of sorts. It should give you a lot of good ideas, but it will doubtless have items or tips useless to your campaign or GMing style. Don't be afraid to take a pencil or pen to it, noting the ideas or sections worth remembering, or jotting down in the margins inspirations that spring up as you read. Most of the lists of tips, details or names have check-boxes next to the entries—mark those that you use, to avoid too much accidental repetition. Alter the maps and computer net layouts as you see fit, right on the page. Let this book reflect and record your campaign and your gaming style. As the name implies, it's better off by your side than on the shelf.

CHAPTER ONE

THE *MILLENNIUM'S*

END GM▼▼

Millennium's End is a game like no other, and it presents a unique set of challenges to the Game Master. Its setting looks much like the world we live in, but when properly run it's got a very different feel—a certain atmosphere that mixes high-tech futurism with an air of neglect and desperation. Its lack of fantasy or even swashbuckling elements sets it apart from other roleplaying games, even other modern games, and the GM faces a real challenge in communicating this unique game world to the players. This chapter focuses on the theory and techniques of capturing the *Millennium's End* atmosphere and establishing the tone of technothriller fiction in your adventures and campaign.

WHAT MAKES A TECHNOTHRILLER?

As the name implies, a technothriller is a suspense story with an emphasis on high technology. While those are two of the most obvious aspects of a true technothriller novel or game, there are several other defining attributes as well. Technothriller heroes, for example, are never super-sleuths or Rambo-types—they are ordinary cops, soldiers, intelligence analysts, teachers and others who happen to be intelligent, perceptive, resourceful and determined, and in the right place at the right time. Technothrillers have a manic attention to detail and accuracy, and strive to prove that real modern technology is at least as amazing and dramatic than the gizmos and gadgetry of other fiction genres. And although the first novels appeared during the early eighties and had definite cold-war overtones, most technothrillers derive their conflicts, and hence their plots, from the most up-to-date issues facing society today: drug trafficking, gang violence, and terrorism in its many forms, to name a few. Those that focus on more lasting issues, like organized crime, insurrection, and espionage, tend to give them an entirely new spin. That's not simply a matter of adding a few new gadgets to the lineup and making sure the characters all use the newest slang—it means redefining the topic to account for the new ethics and goals of the postmodern world.

So where does that leave the *Millennium's End* GM? Well, the above elements introduce themselves into a novel or a game through three

vectors: character, plot, and tone. Character is not a problem: the *Millennium's End* character generation system is already set up to produce competent, capable characters with modern skills and no unreasonable strengths or weaknesses. The system encourages well-rounded, educated protagonists and suggests a spectrum of solid genre backgrounds. Most of the work beyond that is in the hands of the players, and they'll throw themselves into it. But there are steps you can take to ensure that characters grow and develop in the right direction for your technothriller campaign.

Reward the sorts of actions that fit with the genre. As a GM, you control the course of events, the settings and situations, and the actions and reactions of the NPCs. In short, you have far greater control over the players' ultimate success in a task or adventure than the result of one or two skill rolls. Use that control to reinforce character behavior that fits your view of the campaign, and to discourage behavior that doesn't. Swinging from chandeliers, jumping out into the open to hose down the enemy with one-handed machine-gun fire, and rigorously checking for traps at every door might be perfectly acceptable tactics in other genres and games, but probably isn't in a *Millennium's End* campaign. Even if a character's skills allow success in such things, there are plenty of realistic consequences you can bring to bear to discourage them.

That's the stick—don't forget the carrot. Good technothriller characters rely on resourcefulness, tenacity, and wit. If your players are demonstrating these qualities, don't be afraid to bend the rules or alter your planned adventure a little if they still aren't making headway. In a complicated assignment, it's always possible for the players to do everything right and still not make much headway. Don't let the frustration that results steer the players away from the right methods and tactics and towards the wrong ones. Also, don't be shy when it comes to experience award time at the end of the adventure. Tell the players what you think they did right (even if it didn't work for them at the time), and hand out a few bonus experience uses as a reward.

Once pointed in the right direction, your players will take care of most character concerns. Plot considerations require a little more attention on your part. A technothriller, like any thriller, needs a complicated plot with plenty of twists and turns. More than that, though, it must be based on modern conflicts and encourage modern solutions. The assignments published to date focus on terrorism, black-market weapons, environmental exploitation and Third World insurrection. Corporate espionage, religious fanaticism, hate crime, and drug trafficking are just a handful of other potential starting points—these and others are discussed in the rulebook. Make these issues important in your campaign, either as the foundations for the basic conflicts of your assignments or as background or subplot elements. Then look for ways to fit them into the potential solutions as well. And don't forget technology—a vital component of any technothriller's plot and theme. Not every assignment need center around a new genetically-engineered virus or military prototype—even a technological element like a videotape with a key clue on it can supply that high-tech flavor you don't want to go without. Technology can give your player characters some real advantages, too. Set your adventures up to encourage and exploit that advantage, whether it means placing key information on a computer net for your characters to hack or staging a tactical scene in a dark and trackless

forest where night-vision gear will give them the upper hand. You don't want your players to rely on gadgets to solve their problems, but you do want them to see technology as a powerful tool in their hands.

That leaves tone. A story or campaign's tone is more than just its atmosphere—it's the very language through which the world is described. A mobster in a technothriller won't be an old-world Italian mafioso, he (or she) will be a suave but explosive Colombian with a ponytail, or an inner-city gang leader in dark glasses with an ear full of gold rings. An office won't be a dingy hole in the wall with two wooden desks and a typewriter when it can be a gleaming corporate showpiece complete with flashy artwork, designer furnishings, and high-end computers slaved over by underpaid but well-dressed drudges. A hit-man won't go shooting an old M-14 when he could be firing a Steyr AUG or a Barrett Light-Fifty with a top-of-the-line night vision scope. Technothrillers are dotted with post-modern office towers, reckless gang-bangers, expensive cars, and the latest in computer and military gear. As in fiction, it's the little elements in a roleplaying campaign that paint the picture of the whole. Setting the technothriller tone is a simple matter of manipulating the details.

Be descriptive—don't assume that your players will pick up on these details through osmosis. Make a habit of mentioning a few little things—your players rely on them to understand the atmosphere of their characters' world. Without guidance, they will picture that world like our own, or like that of their favorite recent action movie. Think about those details that will set your world apart, and then tell your players about them.

ADVENTURE BUILDING

The elements and architecture of a *Millennium's End* adventure are discussed at some length in the *v2.0* rulebook. Good assignments, whether published or home-grown, incorporate these elements to create—on paper at least—exciting, intriguing, and well-balanced plots brimming with the themes and conflicts that make this genre unique and interesting. Converting well-designed and -written adventures into compelling and engrossing roleplaying experiences, however, requires more than a knowledge of the characteristics of the genre. An adventure must have the proper flow. Information must come to the players at the right time, in the right amounts and quality. Non-player characters must seem to have life. Events must unfold in a way that seems natural within the context of the story. Players must occasionally be steered in the right direction, and just as often derailed. All of these things and many more must occur at the hand of the GM—but transparently, so that the players don't feel GM's will imposed upon them or the world around their characters. The ability to do this is what separates a good writer or adventure designer from a good Game Master.

The material below focuses less on the design of individual adventures than on specific techniques for keeping that necessary degree of transparent control. It covers the creation of interesting NPCs and settings, the control of pace and drama, and the micromanipulations of events, plot, and even the players themselves. None of these techniques will take the place of good GMing instinct, but many will help even the most experienced GM shape his or her adventures into the best roleplaying experience possible.

Pacing and Drama Management

Controlling the pace of the action in your gaming session, as well as the speed of events within the story, is essential for the feel and sometimes the outcome of a successful adventure. The most eye-raising plot twists and difficult tactical challenges lose all effect if the adventures in which they are framed seem listless or dull. On the other hand, an adventure that is a constant string of adrenaline-filled roller-coaster rides will eventually lose effect if it isn't punctuated by a few breathing spaces. And an assignment set against larger events in motion can go vastly awry if the players get too far behind or ahead of the plot. This section covers the art of pacing the game session for the best outcome and atmosphere in a *Millennium's End* assignment.

Planning for the Proper Pace

As with your players' tactical operations, a little planning ahead of game time will go a long way towards a successful session. Investigative assignments are particularly susceptible to pacing problems if not well thought-out ahead of time. For most GMs, the nightmare of investigations is having the players follow some obscure and unforeseen line of reasoning that takes them right to the solution, bypassing all of the interesting places, people, clues and conflicts so carefully prepared for them. An equally-serious concern, however, is a proliferation of dead-end leads, all of which look no more or less viable to the players than the three or four major clues the GM thought up. Players need spend only a couple of hours barking up the wrong trees before an adventure begins to feel lifeless and downright boring. Any overt attempts to steer the players in other directions are counterproductive, totally undermining the intellectual exploration that makes investigative assignments interesting.

Obviously, the best cure is prevention. As you put together your Clue Tree, make sure you cover not just those lines of pursuit that will lead to success in the assignment, but also those that could derail it. Look for some sort of a "stopper," some reasonable method of preventing too much time and effort from being spent on the wrong leads. A handful of red herrings is desirable, but you must have some way of putting the brakes on should the false leads start to dominate the players' efforts.

Sometimes players miss the red herrings and the important clues too. Having multiple routes down your Clue Tree, and hence multiple ways to solve the mystery, will reduce that likelihood, but the brightest players can be amazingly blind sometimes. Bogging down late in an adventure can really kill it, so it's a good idea to build in a safety net—a "trap door"—especially for long and complex assignments. Trap doors are lines of pursuit that are blocked early on but might, out of the blue, provide a clue later—like a witness who calls the operatives back after suddenly remembering an important detail. Over-reliance on trap doors dilutes the success of a concluded investigation, but they can occasionally save an assignment headed for a frustrating and boring stalemate.

Bogging down under false leads and wrong turns is probably the biggest pacing pitfall, but it is not your only concern. A successful accumulation of tension relies on a steady and controlled movement of events, and rapid or uneven movement can undermine that tension if it isn't controlled. If you want to build a sense of tension or foreboding, especially in the buildup to an explosive finale, be sure to plan your events and encounters accordingly. A quick flash of action, insight, or even

humor can dissolve hours worth of accumulated tension in just a few seconds. To keep that tautness in the air, plan your adventures to avoid brief encounters in the final buildup to the climax. Shoot for an even and steady pace as your players execute their carefully-wrought plans or are dragged haplessly along by unfolding events. Give them plenty of reasons to wring their hands and cross their fingers as they lurk about, disabling security cameras, avoiding sentries, following suspects or groping blindly for booby-traps—but don't break into action until you have exploited the tension to your satisfaction. That may mean setting up a tactical scene in a somewhat artificial manner, to avoid premature conflict between the operatives and their foes. That's fine, so long as the setup is not glaringly unrealistic or obvious and the players don't realize that you are holding back.

Controlling the Scale of Events

Pacing problems aren't limited to the flow of events within the story. Game mechanics sometimes impose themselves on the felt pace of an adventure, especially in combat and other high-action scenes. Any game mechanic that takes more than a few seconds to resolve has the potential to break the participants' concentration, distract your players, and in short damage the mood. And while a conversational pace moves events along under the GM's overwatch, possibly spanning days or even weeks in just a few moments, the two-second combat turn locks events into a pace that requires a minute or two—or more—of real time to work out just a few seconds of action.

Be deliberate in how you move action along. Learn how to switch easily between combat rounds and a conversational pace. Combat turns are only needed to structure chaotic events when their order is critical. When it isn't, don't use combat turns—even in combat scenes. Move by turns only when the combatants are engaged. Break out of the turn system when the characters disengage, maneuver, sneak around under cover, negotiate, or do anything else best handled by a free-form narrative. The minute that sense of structure becomes crucial again, go back to turns, even if your narrative break was just a few game seconds.

When you are not using turns, be aware of how the game's flow affects the experience of the players. Don't be afraid to gloss over details if they aren't adding to the narrative. If focussing too hard and too long on one player's activities causes the others' eyes to glaze over, reduce his or her actions to a brief description and one or two rolls if possible. When switching back and forth between two or more separated characters, spend as little time as possible with each, moving from one to the next in a rapid-fire succession that minimizes the risk of distraction for the inactive players. Getting in ten seconds of action each minute is better than getting ten minutes of action every hour.

Timing with Outside Events

Often, adventure plotlines are not tied to any events outside of the characters' actions. Sometimes, however, other things going on in the game world are critical to the plot of the assignment, and the player characters' activities must mesh in some way with the surrounding world.

When this is the case, plot out a timeline of events as they would happen were the characters not involved (like the one on page 161 of the rulebook). Identify those points subject to interference by the operatives,

and those which you can reasonably delay or move forward to keep the timeline in sync with the players. Note a couple of milepost events that should correspond with points on your Clue Tree. Make sure, as noted above, that you have enough stoppers and trap doors to prevent the players from getting disastrously off track.

Keep your timeline handy when you run the assignment, paying close attention to the passage of time in the game and marking off each event as it occurs behind the scene. Adjust the timeline as things move along, keeping the milepost events in adjustment with the players' progress down the Clue Tree. Remember that your players won't know what they can't see, so events in the background can get a little distorted so long as they do not become too unrealistic.

It's also a good idea to have a backup climax in mind. The sample adventure in the *v2.0* rulebook, for example, is designed to reach its zenith in a showdown between the player characters and several groups of antagonists at a jungle cave filled with potential hostages. If, however, the players get so far behind that they miss that boat, they might still catch the action at a plantation to which their principal adversaries will flee. Information on the plantation and events there is sketchy—it's provided merely as a safety net should the players' efforts go drastically awry.

If after all your best efforts your players still fall behind, there may be nothing you can do to ensure their success or see the assignment completed as you originally envisioned it. You may be forced to invent another trap door, or to alter the events of your timeline to create another method for solving the assignment, or for picking up the pieces if the primary objectives can't be met. If your players get too far ahead, you'll have to look for a way to stall them. The possibilities are endless—there are several listed below under *GM Tricks and Plot Movers*.

Spurring Your Players Along

Pacing is, of course, not always controlled by the GM. Sometimes players push things along, while at others they insist on deliberating well beyond the time actually available to their characters. Keeping an iron hand on the flow of the game isn't generally necessary, but when you are trying to build tension, or when the players' deliberation becomes excessive, it's good to know how to take the reins.

The biggest problem players cause with pacing generally stems from taking too much time during moments of stress. It's not fair to force players to make snap decisions in the same limited time their characters may have. After all, a character in the game has a full gamut of sensory information and immediate experience to draw on, while a player is limited to a few words of description and perhaps a sketchy map. On the other hand, you want the player to feel the same pressure and uncertainty the character might, and you sure don't want that player holding up the entire game. Impose a time limit. The character has only a second or two between actions—far too little time for a player to reasonably react. But a limit of ten seconds or so might give the player a good kick in the pants. Keep in mind, however, that not all players are equally good at visualizing the situation, and all will become frustrated if they feel the pressure limits them to arbitrary decision-making. Give your players as much information as their characters can reasonably take in—their first glance is truly worth a thousand words. Then impose your time limit only when the players are hedging, making plans far too grandiose or detailed for the moment, or unreasonably exploiting their ability to consult with one another at length.

Time limits are rarely necessary over the larger course of the game, because it almost always takes less time to decide on and describe a character's general activities than it does for the character to carry them out. The exception is when the characters have a very short time (a couple of hours or less) to plan and begin an operation—in other words, when the players can actually spend more time debating and planning around the gaming table than their characters can in the game. When that sort of time limit is an issue, simply restrict your players to the time their characters have.

Developing Non-Player Characters

Non-player characters are the most vital and dynamic interface your players have with their game world, as well as their characters' greatest antagonists and allies. The quality and essence of your NPCs determines in large part the level of challenge in your adventures and differentiates a campaign world that lives and breathes from one that is merely an amusement park or shooting gallery for the player characters. That's not to say that every character must be as well defined and developed as the players'—that's hardly possible. But a lack of attention to NPCs on your part will inevitably lead to an inconsistent level of challenge and a disinterest in the game world on the part of your players.

Diversity and Distinction

NPCs can be divided into three broad categories: those with whom the player characters have only unrepeated and brief contact; those whom the PCs meet or see repeatedly over a short or long period, but never come to know; and those that become regular and well-known features of a campaign. Respectively, NPCs can be represented by three sets of characteristics: their raw stats; their image; and their personalities. Thinking about each of these three factors and its importance to a given NPC makes development of imaginative and memorable non-player characters easy, and helps them contribute to the overall life of the campaign.

An NPC's raw stats are the most basic representation of what he or she can do, but they say little about who the character is. That's enough for that first class of incidental characters—indeed, it makes no difference to your players if such a character, appearing briefly as an informant or an opponent in a gunfight, has Attribute and skill levels similar or identical to a hundred other informants or gang-bangers that will come and go over the course of your campaign. Jot down a few skill and Attribute levels before play, or rely on the NPC stereotypes in the rulebook or in this text, and these incidental characters will be adequately taken care of.

Your second class of NPCs, those that are seen a little more frequently over the course of a campaign or adventure, need some additional attention. The issue is not so much one of capabilities—like the incidental characters above, stereotypical or faintly-sketched Attributes and skills will probably suffice for minor NPCs unless they fill some specialized roll in your adventure. Identity, however, is a major concern—such NPCs must have well-defined images that make them seem real and unique to your players. Even if the elements of such an image are subtle, common, or non-descript, your mental picture must be strong enough to convey a sense of identity to your players. And while non-descript NPCs certainly have their place, there's also a certain appeal to small and distinctive

Coming up with one or two distinctive features for individual NPCs is not as difficult a task as it may seem. Think along the lines of the everyday items that give individuals each their own unique image—clothing, hairstyle, personal affects and personal tastes (when appearant)—as well as more exotic features, like trademark possessions and disfigurations. Often, one small detail is enough to set an NPC apart in the minds of your players, like a baseball cap the NPC wears or a chrome-plated pistol he or she carries. Details also suggest qualities—a scar, for example, might suggest experience or a rough life, while a missing tooth might indicate poor health or hygiene. A few dozen details are sketched out below—feel free to use them on your NPCs, or draw on their ideas when coming up with your own details.

❑ A nervous tic makes the NPC's eye twitch, especially when agitated.

❑ The NPC always wears black.

❑ The NPC is always chewing gum, and often pauses in conversation to offer a stick to the player characters.

❑ No handgun can appear before the NPC without illiciting a long and opinionated debate on the virtues of the .45in caliber round as compared to other handgun calibers.

❑ The NPC often smokes a pipe.

❑ The NPC loves to brandish and show off a large retractable trench knife.

❑ Two fingers are missing from the NPC's off-hand, and every query about how they were lost is answered with a different story.

❑ The NPC wears a heavy motorcycle jacket.

❑ The NPC eats only seafood and salads, and cannot tolerate fast food.

❑ A blotchy red birthmark covers a portion of the NPC's neck.

❑ The NPC seems to really enjoy his or her work, punctuating it with an offbeat sense of humor and a shrill, irritating laugh.

❑ The NPC's speech is slow and deliberate, with a strong southern accent.

❑ The NPC is a heavy drinker of coffee, rarely seen without a mug or styrofoam cup in his or her hand.

❑ The NPC has awful taste in ties.

❑ The NPC stutters.

❑ The NPC loves to play cards, and pulls out a worn deck at any onset of boredom or respite.

❑ The NPC often whistles 1940s big band tunes.

❑ The NPC suffers from a fascination with tabloid news headlines. It's hard to tell how much of the stuff he or she believes.

❑ The NPC speaks with a distinct lisp.

❑ A large, well-rendered tattoo of a snake wraps around the NPC's forearm, from wrist to elbow.

❑ The NPC wears a pair of goofy-looking dark glasses, which never come off.

❑ A handlebar moustache adornes the NPC's face.

❑ The NPC has a glass eye.

❑ The top of the NPC's head is nearly bald, but the hair along the sides and back is long and unkept.

❑ The NPC always wears cowboy boots.

❑ Six or eight bright gold earrings decorate the NPC's ears. They jingle when shaken.

❑ The NPC drives a tiny, run-down car well plastered with pro-environment bumper stickers.

❑ The NPC has replaced the sling on his or her rifle or SMG with a wide patterned guitar strap.

❑ The NPC is always five minutes late for any scheduled meeting or event.

❑ An opera nut, the NPC often plays Puccini at very loud volumes at home, the office, or in his or her car.

❑ The male NPC never looks clean-shaven.

❑ The NPC's breath is wheezy, and he or she often employs an asthma inhaler.

❑ The NPC wears a small goatee, barely noticeable because of his pace facial hair.

❑ With greased-back hair and sideburns, the NPC looks like he just stepped out of the '50s. A Brooklyn accent rounds outs the image.

❑ The NPC could stand to shower more often.

❑ The NPC wears a lot of beach clothes, and somehow always seems as though on vacation.

❑ The NPC wears a nose ring.

details. Whether it's the cop with the leather jacket and a slight limp, the gang-banger with the checker-board haircut who likes to torture victims with his cigarette lighter, the mercenary sergeant who won't let anyone touch her well-maintained G-11 or the dark-haired kid with the lazy eye who sells *moros y cristianos* and gang info on the corner outside the office, a couple of seemingly minor details go a long way to suggest personality, history and depth—in short, an image—in otherwise undefined characters. Such images promote interest in the game world and help your players keep straight a sometimes overwhelming cast of secondary characters. Properly chosen, they also give you a basis for building the NPCs' personalities should their roles in the campaign grow.

A little image is all that is needed if your players rarely interact directly with an NPC, or if such interactions are brief and cursory. But when your players come to know an NPC, a deeper development is necessary. Sketching out sufficient personality and background to make your NPC interesting and memorable under close scrutiny is not much more difficult than building a distinct and creative image, if you think along the right lines. Answer a few simple questions. Is this character an introvert or an extrovert? Rash or contemplative? Well-educated? Light-hearted or very serious? Selfish or generous? These cover many of the aspects of personality most easily noticed, and if you have a good feel for them your NPC will seem well-drawn, at least at first. Later, if such issues become important, you might think about how the character got to where he or she is now, and what hopes and goals the character has for the future. That will get you thinking about the character's background and influences, which will in turn fine-tune the personality you've created. Often, however, such deeper looks are not necessary, as the character takes on a life of its own through repeated appearances in the game.

Up to this point, no distinction has been made between antagonists and more friendly characters. Other than the obvious question of motives and goals, there are few developmental differences between the two. Don't think an opponent warrants less attention than a client or ally— nothing adds as much to an adventure than a villain with a strong personality, someone the players love to hate. Obviously, if the characters will only see such a villain through the sights of their guns, a well-developed personality won't add much to the game. But go the extra couple of steps to give such characters a little image and style, and your players will feel that they are engaging, if only briefly, something more than a cardboard cutout.

Challenging Opponents and Valuable Allies

A game set in the modern era is unique among the many genres of roleplaying. There are no literal monsters—with the exception of an occasional guard dog or wild animal, people are the only antagonists. So while in many games the challenges of combat and conflict can be matched to the players' level of achievement by simply ratcheting up or down the size and ferocity of the next monster, in *Millennium's End* the GM must look to other methods to keep the players challenged as they grow in experience and their characters grow in skill.

As a campaign progresses you can match the players' growth with corresponding increases in the major skills of your NPCs, but this is often an unsatisfactory solution. *Millennium's End* allows characters to begin play with professional levels in their major skills—in most cells, several characters typically have high combat skill levels, for instance. It follows, then, that opposing NPCs should be similarly professional in the

early adventures of a campaign, growing to represent the most fearsome of opponents in later assignments. But a *Millennium's End* adventure— even an isolated gunfight—is a complex affair. There are many factors that have as great or greater an influence on events than mere skill levels. Careful planning and decent tactical sense will keep a character alive a lot longer than a few more levels in Aim/Autofire.

Skill in combat, stealth, diplomacy, tactics, perception, hacking and forensics, to name a few, are tools the player characters use in their jobs— but in the end it is the wit and imagination of the players that bring assignments to a successful close and keep characters alive through investigative and tactical scenes. Brute force and skill rolls alone rarely lead to success in *Millennium's End*. Challenging NPCs, then, are not those that are hardest to kill in a stand-up fight—they are those whose wit and craft keeps the players on their toes.

Before setting up a confrontation—be it tactical or diplomatic— think about how your NPCs will challenge the player characters. Will their tactics be sophisticated or simple? Are they likely to make mistakes? What do they know that the players don't, and how will they exploit that information. Your intelligence is far superior to that of the players—after all, you know what's going on. How much of that superior intelligence will you endow upon your NPCs? Sometimes you can answer these questions quite directly as you put together your assignment: for example, by constructing an enemy fire base or corporate compound with just the right level of security weaknesses for your players. At other times, you'll have to think about them on the fly. Whatever your method, having a rough idea of how—and how much—your NPCs will challenge the players is a much better way of regulating the difficulty of an assignment than tinkering with their firearms skill levels.

Contacts

Player characters will inevitably develop and cultivate a stable of contacts over the course of a campaign, and may even begin the campaign with one or two. Such contacts might be powerful and knowledgeable individuals— police leaders, successful journalists, political insiders, or corporate executives—capable of pulling strings, making calls, and generally moving and shaking behind the scenes. Or they might be individuals lower in the chain: secretaries, street people, clerks and others whose access to valuable information belies their apparent unimportance.

Contacts are valuable not just to the players, but also to the GM. They give you a way to inject small, controlled amounts of information into an adventure, and can serve easily as trap doors when your players derail themselves. But they can also get out of hand if your players rely too heavily upon them. Knowing how to manage such contacts, then, is important.

Start by making your players pay for any significant contacts they cultivate. Require them to have a good reason why such a person would help them, especially if the contact is expected to go out of his or her way on the operatives' behalf. Maybe the contact is an old friend or co-worker, or the player is a regular purchaser of information. Perhaps he or she is a bartender at the PC's favorite watering hole, or even a relative, if any live nearby. The possibilities are endless. Once the rationale is decided upon, require the player to flesh out the details on the NPC (assuming the

contact is not a complete stranger—if so, keep such details to yourself), including name, physical description, and an overview of who the contact is and what he or she does.

You can always veto or alter any aspects that you feel don't fit or which give the player character too much advantage. But having the player do most of the creative work not only relieves you of the task, but also gives the player the sense that he or she knows the NPC and provides an opportunity to reflect on the player character's background or interests outside of work. Hounding the player mercilessly for a full range of creative and unique details also serves as a bit of a deterrent, forcing the players to take their contacts seriously.

Don't assume that having one or two contacts allows the players an endless source of free-flowing plot details beyond your ability to regulate. Contacts are NPCs under your control, and there infinite rationalizations why they might not come through for the players when you don't want them to. A favorite contact might have come under suspicion of leaking information at work. He or she might be on vacation, or in the hospital, recuperating from a mugging, or just too busy to spend time seeking out the info the players want. These NPCs have lives of their own beyond the immediate events of the campaign—they will seem shallow and unreal if they live only at the beck and call of the players.

If the players develop too large a stable of contacts, feel free to cull a few out. NPCs get promoted, or fired, or transferred. They move out of town, and even die. Some occasionally even join Greenpeace, and move to Alaska combat corporate factory ships. Don't be afraid to get rid of even a valued and important NPC contact now and again—finding a way to do so in the dangerous and unsettled world of *Millennium's End* shouldn't be too hard.

Setting

Picture a couple of your favorite action or espionage movies. Chances are, the most memorable scenes are those framed against dramatic or unusual backdrops—abandoned factories, dank sewers, or moving trains— where the intensity of action or depth of mood is mirrored and magnified by the surroundings. Like non-player characters, well thought-out and defined locations and sets not only challenge your players but also draw them into their characters' world.

Setting is the primary conveyor of atmosphere in a roleplaying campaign. Players respond to and adopt the mood of a campaign only when they see it in the settings through which their characters move. Don't waste opportunities to take advantage of this valuable resource. Why set up a meeting with an informant on a downtown streetcorner when it could be held in an abandoned powerplant? Why put the headquarters of a street gang in a small apartment when it could be in the rusting hulk of an ocean tug chained to an abandoned quayside? Isn't a crowded mall a more interesting place for hostage exchange than an empty lot?

The secrets to making such locations work for you are threefold. First, you have to think them up—but that comes easily with practice. Second, they need a few details, like those that flesh out the image of an NPC, to give them dimension and to build on their atmosphere. Think briefly about the style of architecture, the condition of the surrounding buildings, and even background elements like lighting, noise, and weather. Even if your players meet their informant at the boring downtown corner

Quick Settings for Dramatic Scenes

Need a unique setting for a quick meeting with an informant or showdown with a dangerous drug lord? The list below covers a couple-dozen ideas, from which you can seek inspiration or use directly. Feel free to add additional details, or to merge one or more of these settings together. When describing them or sketching out maps, try to think three-dimensionally and consider tactical obstacles that will make the location interesting and challenging, and don't forget factors like weather, lighting, background noise and crowds.

❑ An old fairground, now shut down. The rides and stands are rusted and beginning to collapse, and weeds grow in the fairways.

❑ The rooftop of a midrise apartment building, complete with a large defunct neon sign.

❑ An empty lot between two tenements, strewn with abandoned cars and two-meter mounds of rubble. The front of the lot faces into the street with a broken-down chain-link fence, while the rear gives out into a twisted alley between the tenements.

❑ A tour boat, half full of passengers.

❑ A large city library, its aura of age slowly turning to one of neglect. Naturally, silence is expected.

❑ A large stadium, the day after a major rock concert. The stage awaits disassembly, and ground and stands are littered garbage and debris.

❑ A narrow dirt road, running straight through a trackless forest seemingly without destination.

❑ A movie theatre.

❑ A large, echoing warehouse filled with labyrinthine passageways between eight-meter-tall racks of shelving.

❑ A tank farm, dotted with enormous fuel tanks and crisscrossed with pipes and levies.

❑ The underside of an elevated highway.

❑ A small downtown park centered around a graffiti-covered pedestal, the statue for which has been stolen.

❑ An abandoned metrorail station. Trash drifts across the platform, while a high-speed commuter train rusts on the siding.

❑ A construction site. A huge pit has been dug for the foundations of a large building. Several cranes and earthmovers sit at the bottom.

❑ An uplink farm. Half-a-dozen huge dishes point silently skywards, floodlit against the night sky. Beneath them is a shadowed maze of pedestals, junction boxes, and cabling ducts.

❑ A crowded beachside bar under a thatched cabana. Nearby, hundreds of bathing-suit-clad tourists lie scorching in the sun around the large pool that separates the bar from its parent hotel.

❑ An aircraft graveyard, where the shells of decades-old planes lie weathering near an unused airstrip.

❑ An automated electronic components plant.

❑ An oil refinery.

❑ A trendy waterfront marketplace, of the sort found in many American cities (including Bayside Park in Miami), complete with gourmet hamburger stands and frozen yogurt franchises.

❑ A crowded and bustling open-air market.

❑ An empty parking garage, dimly lit and silent except for the distant echoes of dripping water.

❑ A busy convention center, where exhibitors at a boat show are showing off dozens of sleek and powerful watercraft.

❑ An international airport.

❑ A trainyard. Ancient rusting boxcars sit on the sidings, while switch engines noisily push around flatcars half-loaded with cargo containers and new automobiles.

mentioned above, details like a busted streetlight, a little graffiti, and an empty storefront will place that corner squarely in the *Millennium's End* world. Lastly, you need a layout. That's where things get a little more complicated.

Few GMs have the benefit of an advanced degree in architecture, but most of us have been around and seen a few things. Keep your own experience in mind when planning your settings. The next time your characters set out to break into a corporate headquarters, don't hesitate to borrow the layout of the impressive office building you happened to visit a few weeks ago. If you've never been to a jungle prison camp, think

about those you may have seen in movies or read about in books—but be careful to choose relatively realistic examples. Transplant locations you can picture easily, from real life or from fiction, so long as they aren't also too familiar to the players. In all cases, don't forget the location's secondary functions as well as its main purpose. Any location where people live or work must have amenities for eating, going to the bathroom, and perhaps sleeping and recreation, for example—such details have little effect on game play, but create locations that seem like real places.

When creating locations for tactical scenes, fight the natural tendency to think entirely in two dimensions. Sure, two-dimensional layouts are easy to picture, explain, and sketch onto maps and miniatures mats. But reaching into that third dimension, even just a little, gives locations a lot of character and greatly enriches the tactical challenges they pose. Setting a prolonged firefight in an industrial complex complete with roofs, catwalks, cellars, bulky machinery and multi-level accessways may create more headache than fascination. But creating terrain that is somewhat varied, with high ground and dead space, ladders, stairs and hills to climb upon, and culverts, machinery, and ditches to take cover in will stir up the tactical action and make your settings seem more like places than sketch maps.

In addition to the vertical component, think about maneuverability. Combat and tactical scenes are most interesting when they are touch-and-go—when the combatants can maneuver and seek advantage rather than simply slugging it out in one brief blaze. Consider that when you lay out a location, and provide cover, differences in lighting, blind corners and open stretches, and multiple accessways so that NPCs or operatives can retreat—or have to work to prevent their opponents from retreating.

Don't be shy about communicating your scenes. As characters enter new scenes or spaces, take a few seconds to briefly describe the location, focussing as much on form and impression as on physical features. Mention the details you decided upon above, and speak in terms of those attributes most immediately striking: the volume of the space, the lighting or colors, smells or noises, and the sense that the scene is clean and well-maintained or dirty, dank and old. One or two sentences go a long way towards getting that scene from your mind to that of your players.

Handouts and Props

Roleplaying is a cerebral and social activity, but a few tactile components really help players immerse themselves in their adventures and the game world. Props can be valuable sources of information for the players, often providing that information with greater subtlety than a simple description, and they add to the drama of a roleplaying session as well. They range from simple to complex, and although they can add a few seconds or several hours to your adventure preparation time, they are almost always worth the effort.

Start with any evidence that your client provides during the initial briefing. If they are to hunt down a kidnapped executive, for example, or seek out a major drug distributor, go through a handful of newspapers or books until you find a photograph that looks more or less like how you picture the NPC. Then cut it out, or photocopy it, to give to the players. If there are maps, plans, or oporders, draw or write them out. If the players will be given any video or audio recordings, write out a transcript of the contents. You may even want to provide a dummy cassette or CD (remove the liner from the jewel-box, then flip the CD over in its case,

leaving its unmarked side up to look like a recorded blank). Do your best to make these handouts look authentic—but if they don't, don't sweat it. Your players will get the idea.

Look next at how you can use props during play. Try to create ahead of time any paperwork that appears on your Clue Tree—autopsy or police reports, for example, or letters, schedules, email documents, or newspaper articles. Documents generally contain clues or background information, but some of your props can be used for simple dramatic effect. Does an explosive figure prominently in your story? A pound of modelling clay and a few wires work admirably, and a cheap electronic travel alarm adds to the effect. A small glass vial and a few ounces of flour give you a case for criminal possession of a controlled substance. A handful of shell casings, if you can get them, always arouse interest—and dropping them in a small zip-lock bag gives them the aura of official evidence. If you've got a threatening phone call somewhere on your Clue Tree, have a friend call it in at a pre-arranged time, or on a signal from you.

Props can also be provided on the fly. Never tell your players what's on a handwritten note if you can write that note yourself. One of the oldest tricks in the book is to check out a writing pad for impressions of what was written on the sheet above. Get yourself a real pad and create such impressions.

Don't limit yourself. There's no rule that says you can't make a real videotaped message, for example, with a friend or relative unknown to the players posing as an NPC. You can place a classified ad in a newspaper for just a couple of bucks, tear it out when it appears, then give it to the players as something found at a crime scene, or on the body of a now-dead informant. With basic word-processing or graphics applications and a laserprinter you can simulate letterhead, business cards and ID badges, as well as diagrams, maps, and other official-looking data (if you don't have the necessary equipment, there may be a nearby quick-print shop that does). You can also leave such data on a disk, requiring the players to take it to a computer and look at it on the screen (this can really slow things down if the computer isn't handy, though). All of these options go above and beyond the call of duty, and many require resources you may not have around. If you have the ability, time and inclination, however, such grandiose efforts are a lot of fun and really give the players a sense of involvement, discovery and satisfaction.

GM Tricks and Plot Movers

Players need their tricks and techniques to keep their characters alive and to succeed in their assignments. GMs need a few as well, to keep the players on their toes, to ensure that their NPCs are a little more than fodder, and most of all to maintain control over plot, pace, and information. At worse, such techniques add color to the setting and events of a campaign. At best, they let you pull your players' strings and manipulate their performance to eke out every gram of plot, drama, and roleplaying possible from your gaming sessions.

The following are just a handful of tricks to inject into your adventures. Some will spur the pace along while others will help put the brakes on things when your players get ahead of you. Some are great for tricking your players into your desired course of action, while others simply help to frame your scenes in a compelling atmosphere. All will genuinely add to the drama, excitement and mood of your adventures while keeping the initiative in your hands.

Action Attraction

Players are attracted to action, and that attraction is an easy way to manipulate them. Players—especially inexperienced ones—can rarely resist the temptation to pursue a fleeing suspect or head towards the scene of a firefight, even when that means abandoning a person or place they are protecting or guarding. Use diversions to focus your players' attention away from a more important effort or to get them to weaken their defenses in a critical area. If you want to capture an individual or pull a group into a trap, simply give them a bad guy to chase, and nine times out of ten they'll happily follow. Either technique gives you a little initiative in controlling the events of the plot, and generally earns a bit of respect for the NPCs as well.

Bureaucracy Unbound

There are a lot of elements of real-world investigations and espionage that are glossed over in *Millennium's End*—long boring stakeouts, legal complications, intense and solitary undercover work, and yes, bureaucracy. Obviously, too much of any of these factors will quickly draw the life out of your campaign, so it's a good thing they're left out. But occasional brushes with the great mill of bureaucracy will remind your players why their characters work for an efficient organization like BlackEagle. It is also a good way to help control the pace of events. Use corporate or governmental bureaucracy to slow the flow of information or to block access to important locations when you need to slow your players down or want to encourage them to use alternate methods.

Compassion Exploited

BlackEagle operatives are in essence mercenaries, but that doesn't mean they have no human qualities. In the *Millennium's End* environment, such humanity can be exploited. Antagonists might very well stage scenes of brutality—real or faked—to divert the operatives from their course. Hostages, for example, might be left in peril, forcing the operatives to choose between pursuing the bad guys and leaving innocents to die. Operatives might also be led into an ambush as they move to aid what appears to be a mugging or assault.

Death

There's a certain plot element that appears without fail in every James Bond movie. Somewhere near the beginning of the film an enthusiastic (if not always competent) junior agent is assigned to assist the protagonist. This likeable character is invariably killed about half way through the movie—a sacrifice that demonstrates just how evil the bad guys really are, and which adds a personal edge to Bond's motivations throughout the remainder of the film. This same plot maneuver can be used quite successfully in *Millennium's End*. The client, the client's friends or family members, the operatives' friends or family members, helpful informants and witnesses—even other BlackEagle employees—all can be set up as scripted fall guys to impassion your players and really vilify their opponents. Obviously, you don't want such NPCs' deaths to seem pre-ordained, and you

shouldn't use this technique too often or the players will begin to see through it. But if you give the NPC a distinctive personality, plenty of time for the operatives to come to know him or her, and a gruesome death, this is an amazingly effective technique for motivating and impassioning your players.

Emergency on the Road

It's one of the oldest tricks in the book: the protagonists pause to help at a car accident and are ambushed by waiting bad guys, who had faked the whole scene. It's hard to get this one past suspicious players, but not impossible if done right. Operatives can be forced to stop if a wreck completely blocks the road ahead, especially if a second carload of bad guys follows them to cut off their rear (highway off-ramps, with their single lanes lined by guard rails, are particularly good for this). The "accident" can be staged to involve the player characters themselves—what car-proud operative wouldn't stop if some road zombie dented her fender? The antagonists can set a particularly gruesome scene, complete with bodies laying about or even apparent looters ransacking the victims—a scene that no self-respecting player would feel right about leaving in the rear-view mirror. In short, getting the players to stop shouldn't be a problem. Allaying their suspicions at the scene is a different story, best handled by occasionally staging similar though less sinister scenes of random violence and chaos in your campaign.

Fleeting Time

Time limits are a useful element in a number of ways. The pressure they put on players not only adds to the tension, it also forces action and prevents the players from bogging down in useless or tenuous leads. A time limit can span an entire assignment ("find this person by Friday!"), or they can apply to a short segment of the operation ("the charges blow at precisely 0415, so be out of the building by then"). Don't overuse time limits, especially in investigation-intensive assignments, however, as they can make players feel a little overwhelmed. And be sure your players have a reasonable course of action, or that they won't be forced completely off your Clue Tree by a wrong choice when time permits just one line of pursuit.

Guile and Deceit

It's the age of information and talk is cheap. Only a foolish or inexperienced operative believes everything an informant says. Whether a witness, an information broker, or an anonymous tipster, an informant can have all sorts of reasons for giving the operatives false leads. Perhaps he or she is afraid of repercussions. Maybe the embellishment holds the promise of a bigger payoff or a shot at the 10:00 news. Sometimes witnesses misperceive things, and many are just plain spiteful, pleased at the opportunity to make someone else's life as difficult as their own. And some, of course, are under the pay or employ of the bad guys. In any event, false tips and conflicting witness reports will keep players on their toes, and a regular insertion of unreliable information will give you the opportunity to inject virtually

any information you please at any time, without drawing immediate attention to it or suffering any player preconceptions as to its veracity or importance.

Home Sweet Home

In virtually every spy film or paperback thriller there is a scene in which a protagonist comes home or to his or her hotel room to find the place ransacked or someone waiting within. In *Millennium's End*, such a scene can serve two purposes. First, it can move the plot along by practically handing the operatives a few clues—or deepen the mystery if it makes little sense. Second, it sort of gives the bad guys the initiative—hitting so close to home puts the players on the defensive and reminds them that they are not invulnerable. If nothing else, it brings the operatives' home life into the campaign, forcing the players to think about how their characters live off-duty. At some point early in your campaign, have each player draw a sketch map of his or her character's home and provide and overview of any security measures. Then bring that home into play later by having it ransacked or even attacked. What thriller would be complete without it?

In the Crosshairs

Nothing pisses players off like seemingly unprovoked—and nearly successful—attempts on their lives. Such attacks serve a greater purpose than simply jerking the players' chains, however. An assassination attempt will tell the players that they are on to something. It will give them some information on the nature of an otherwise unknown opponent, or perhaps clue them in to the fact that there is more to their current assignment than they originally thought. Depending on how you stage the attack—and how the players react—the operatives may even end up capturing an antagonist, giving them a potentially valuable source of leads.

The Jerk

There's an saying among BlackEagle operatives: you can pick your friends, but you can't pick your clients. A lot of people are jerks, and sometimes those people are also the clients, principals, rescued hostages or others with whom operatives are forced to deal. You don't want all or even most of your NPCs to be obnoxious. But when your players are a captive audience—when they have some key NPC that they need around and awake—consider ways to make that character interesting, amusing, and challenging for the players. Perhaps the NPC is constantly critical, or wants to micromanage the assignment, or insists on carrying a gun and "helping out."

Keeping up with Current Events

It's a good idea to get into the habit of announcing a few current events to the players at the beginning of each adventure or gaming session. They don't have to be related to the current assignment—in fact it's better if they aren't. Such news items, from around the world or around Miami, serve two purposes: they promote the feeling that the campaign world is alive, that there is more going on than just what the player characters are involved in; and they give you an opportunity to foreshadow events and leak information without giving away its value. There's a big list of news events in the *1999 Datasource*. Use those items and make up a few of your own. Then, when you need to slip in a headline or two that will have bearing on your current or a future assignment, your players won't immediately seize upon its importance.

Long Arm of the Law

BlackEagle operatives often work right on the edge of the law, and occasionally over it. But even the most well-intentioned or defensive of gunfights will draw the attention of police—attention that is distracting, time-consuming, and generally unwanted. Cops have the pesky habit of wanting to know a lot about what the operatives are up to, and in the world of *Millennium's End*, they often can't be trusted with that information. To make matters worse, BlackEagle investigations often run in competition with parallel police operations, and sometimes in direct conflict with them. You can often brush aside police involvement due to the very slow response times of overburdened police agencies, the complacency of many burned-out cops, and the willingness of a few of the more corrupt ones to simply look the other way, if it's worth their while. On the other hand, corrupt cops can also be manipulated by powerful bad guys, and crime-scene questioning, arrests and search warrants, and even court subpoenas related to old assignments provide great opportunities for you to divert players attentions or pull key individuals away from the action for a while.

The Madding Crowd

Many *Millennium's End* adventures are set in the city. The pitfalls of the urban environment are not limited just to crime, terrorism and neglect—many are much more mundane. Cities are crowded, congested with foot and vehicular traffic. Rather than detract from the action, such congestion can increase it. A car chase along a crowded elevated interstate has much more potential for drama than one along an empty highway. Likewise a shootout in a busy mall can be a lot more challenging than a similar confrontation in an abandoned alley. Crowds and traffic jams provide more than just additional terrain features for combat or chase scenes—they give you more opportunity to control the ebb and flow of the action. A bottleneck on the highway, for example, might force the NPCs and operatives to abandon their vehicles and continue their chase on foot, while a crowded hotel lobby might turn a footrace into a hostage situation.

Non-linear Campaign Lines

Most assignments have a clear beginning and ending, and it's very rare for operative cells to be tasked to more than one at a time. However, not all adventures need be tied to the operatives' official duties (see *Violence, Chaos and Crime*, for example, above), and sometimes a loose thread or two from a previous assignment may come into the picture. So just because the office duty roster tends to be linear and episodic doesn't mean the campaign must be. Running two

Great Things to do With Flubbed Rolls

As the *Millennium's End v2.0* rulebook suggests, skill and Attribute roll results can indicate not just success or failure, but a wide degree of success or failure. They can also reflect the influence of outside factors, things beyond the scope of the individual character's capabilities or failings. Exceptional rolls, especially 01s and 00s, are cues for exceptional results, good or bad, and such results can impact on the drama as well as the actual events of an assignment. The following list covers a few possible dramatic results or rationalizations of critically-failed rolls, for a few of the more common skill uses. Consult this list for ideas on handling those horribly-flubbed rolls, picking a result that will enhance the drama appropriately or using the options to inspire your own ideas.

Diplomacy

❏ The character suddenly needs to go to the bathroom—bad. Failure to excuse him- or herself rather abruptly will result in a lot of grimacing, squirming, and leg-crossing.

❏ The character is struck with a sudden fit of sneezing or coughing which destroys any attempt to be humorous, imposing, suave, or otherwise charismatic.

❏ A mundane topic mentioned by the character strikes a powerful and unforeseeable emotional chord in the NPC, who bursts into tears.

❏ The character and the NPC have met briefly in the past on an airline flight, although the character doesn't remember it right off. The NPC, however, remembers the character's name, background, and details of their conversation, thus blowing the character's carefully-wrought cover.

❏ Unaware to the character, a large booger has appeared just below his or her nose, repelling and distracting the NPC.

❏ A drunk and/or extremely obnoxious neighbor of the character's appears out of the blue and totally blows the character's cover.

❏ The character momentarily forgets an important detail of his or her cover, like the name he or she's been using.

❏ The character leans casually against a nearby piece of furniture, which immediately breaks or falls over.

❏ The character accidentally calls the NPC by the wrong name. Most effective on members of the opposite sex with an emotional interest in the character.

❏ In an overambitious use of a foreign language, local dialect, or unfamiliar slang, the character says something unintentionally insulting or humiliating.

Perception

❏ The batteries in the electro-optical sight or night-vision device in use suddenly fail. The device is useless until they are replaced.

❏ A gnat, fly or mosquito suddenly lodges itself painfully in the character's eye (or ear), causing discomfort and a minor Perception impairment (say, -10) for several hours.

❏ Something to which the character is greatly attracted (gorgeous member of the opposite sex, exotic automobile, etc.) appears in the picture just long enough to totally distract the character.

❏ The character misreads or mishears a critical word or phrase.

❏ The character is convinced that the series of small sounds nearby is an opponent creeping up—dangerously close. It is actually a small animal.

❏ The character loses a contact lens.

❏ The binocular-using character turns his or her head suddenly, nearly poking out an eye banging into a tree or nearby character.

❏ A passing taxi with a ridiculously loud horn burns out the pre-amp of the character's eavesdropping device.

Stealth

❏ An animal—an alleycat, a local dog, a raccoon, coatimundi or squirrel—takes a loud and persistent interest in the character's activity.

❏ The character's near silence and invisibility is shattered when he or she trips ungraciously over a trailing creeper, length of scrap wire, or rumpled carpet.

❏ The catwalk, staircase, ladder, fence, roof or even floor over which the character is moving suddenly gives way, snagging the character's foot in a hole. Serious (and probably noisy) effort will be required to free it.

❏ The character fails to notice a shadow or reflection that virtually advertises his or her presence.

❏ An unknown allergen in the vicinity seizes the character with a sudden fit of loud and unstoppable sneezing.

❏ The character steps loudly in a puddle, gutter, or other source of moisture. His or her shoes squeak for the next couple of hours.

❏ The dumpster, doorway, or other urban hiding place the character selected is already occupied by a well-camouflaged street person, who loudly protests the character's presence.

or more plotlines concurrently can be difficult, but is not overwhelming. Such a situation presents a unique challenge for the players, however, as they are forced to sift through several sets of cryptic and unrelated clues and events. Things can get especially dicey if the players have no reason to suspect that a second plotline has opened up. Overlapping plotlines so that not all begin and end at the same point will also add continuity to the campaign, making the whole thing seem like a single ongoing story rather than a series of unconnected episodes.

Onlookers and Innocents

The world is full of people, and sometimes they get in the way. Uninvolved or innocent bystanders can obviously complicate any tactical scene, not just because they get in the way of gunfire, fast-moving vehicles, and other lethal weapons, but also because they may become hostages or fodder for the antagonists. Some overconfident dork might even leap into the action, perhaps jumping an operative mistaken for a bad guy. In addition to being tactical hazards, bystanders can also contribute to atmosphere and story. A few ragged homeless people or hapless refugees, for example, can add more to an air of desolation and despair than any number of empty buildings or burned-out vehicles.

The Public Eye

Many BlackEagle assignments play themselves out unnoticed in dark alleys, corporate complexes, or steaming tropical rain forests. Others, however, involve VIPs or celebrities, or feature blazing gun battles in hotels, airports, or other public environs. Naturally, those sorts of assignments draw a little bit of public attention. The media can advance the drama of the adventure, so don't forget them if you are putting together an assignment likely to make the evening news. NPCs interested in the story can provide an amusing way to annoy your players, or they can be a serious threat to operational security. They can also be a helpful source of information. Overambitious media NPCs might end up as hostages or obstacles in a firefight. And finally, no matter what the role of newsman NPCs, the media will pronounce its judgement—right or wrong—to the world. The operatives may find themselves heroes, or instant villains, or the public just might not care. But the limelight generally amuses the players and adds a memorable element to the campaign.

The Quarry Client

Most assignments begin with the client putting in an appearance at the BlackEagle office, and operatives usually have the guidance of the client to fall back on when the assignment takes an unexpected twist. There's no guarantee, however, that this will be the case, and sometimes the operatives can be hired without ever even meeting the client. Having the client disappear raises a number of interesting questions, especially if the adventure begins to unfold in an unforeseen manner or the operatives have been given incomplete instructions. Without a client, the operatives can only make assumptions about the objectives of the assignment. They may be forced to make ethical decisions they would otherwise gloss over, and they face the prospect of not getting paid at the end. A search for the client may distract them from their original objectives, and a suspicion of foul play will up the ante. Keep in mind, however, that without a client the operatives may have little motivation for finishing the assignment—if they haven't been paid a substantial amount up front or if the end reward isn't large, they may not feel obligated to pursue events when the going gets tough.

Red Herrings

The false lead is an essential element of investigative fiction. Without them plots become linear and predictable, and players will feel that they are led through their rather challengeless assignments. But if they do not contribute to the story in their own way, false leads will tend to bog down the action and frustrate your players. Sprinkle your assignments liberally with red herrings, but ensure that each gives your players an opportunity to learn something. Use them also to accelerate the story—a time-consuming chase down the wrong alley, for example, might divert the operatives away from a more important line of pursuit just long enough for the antagonists to set up the climactic scene.

The Savage Beast

Lots of people have pets—cats, parrots and budgies, dogs of all descriptions, fish, snakes, lizards and spiders, and occasionally creatures even more bizarre. Trained attack dogs can obviously be a factor in tactical or stealthy situations, but they aren't the only troublesome creatures. Almost all warm-blooded pets, no matter how docile, will react visibly to things out of the ordinary, so the most passive of mutts could throw a wrench into a sneaky character's plans. In a rural setting, the same is true for many farm animals. Pets also contribute to a non-player character's image and the atmosphere of a scene—think of the effect a friendly and excitable Irish Setter might have on a conversation with an informant or other minor NPC.

Trial by Fire

Occasionally a large and powerful client will put a newly-hired BlackEagle cell to a test—an unannounced pop quiz of sorts. Such a test might, for example, be a minor legitimate assignment, a precursor to a larger and more difficult task. It may be an ethics test, forcing the operatives to do something distasteful to see if they have a stomach for even worse things to come—or to see if they have the strength of character to refuse. It might be something even more unscrupulous, like sending the client's last hired guns to kill the operatives, to see who comes out on top. Such demonstrations serve to show the client or the client's partners, constituents, or employer just how trustworthy, unethical, or capable the operatives are. Keep in mind, however, that most players will resent being manipulating, and may very well walk away from a client that treats them with contempt. Use this plot maneuver sparingly, and be sure that you have compelling reasons to keep the operatives involved in the assignment when you do.

Unrest and Upheaval

Millennium's End is set in a world drifting into collapse, and social unrest is a significant part of the urban background. Don't restrict riots and demonstrations to occasional news items—build them into your adventures. A massive demonstration might close down a street that was on the operatives' getaway plan. A riot, complete with angry, violent masses, will certainly throw a wrench in the players' tactical plans if it takes place near or at their objective. Rioting or similar problems can provide the basis for whole adventures, or can simply add color and motion to the backdrop without really affecting game events.

Violence, Chaos and Crime

The *Millennium's End* world is violent and chaotic. The player characters' professions do not entirely protect them from the random nature of modern crime. An operative can be mugged (successfully or not) on the street, assaulted in a bar, or have his or her house broken into or car radio stolen. Player characters can also be witnesses to events which draw them in. Some of these incidents and their repercussions might expand to make for small adventures of their own, while others might be over in just a few minutes. Some could be connected with ongoing assignments, while others might be totally random—and the fact that the players won't know for sure which is the case adds to the interest. In any event, a little random crime and violence will bolster the atmosphere of desperation and decline, and remind the players that the events of their assignments aren't the only things going on in the campaign world.

The Wiles of Politics

The *Millennium's End* world of political and corporate machinations is cutthroat and corrupt. When a client comes to BlackEagle claiming to represent a company, government agency, or even a criminal group, he or she may really be there on behalf of just one faction within the whole. Even if the client is the official voice of his or her organization, there may be other factions working to undermine the operation. Players might easily be fed false leads, bogus information, or altered evidence by supposed allies of the client who have their own reasons for seeing the assignment end in failure.

Yesterday's Foes

As operatives move through a developing campaign, completing assignment after assignment, they will naturally make a few enemies. Such enemies might well show up again in the campaign, as part of later assignments or on their own. Powerful NPCs or organizations angered or foiled by the ops might go so far as to attempt retribution. Less important bad guys might just appear again in the employ of new antagonists. In either event, a sense of recognition in the players will add continuity to the campaign. The same principle, incidentally, applies to protagonists as well—from old clients who seek out the operatives because of their excellent service earlier in the campaign to informants and even victims of earlier events. Even a previously antagonistic character might reappear as a client or in a sympathetic role.

Zephyrs and Tempests

Its often easy to forget what a profound effect the environment should have on the events and outcome of a role-playing game adventure. The percentage of days that unfold stormy and miserable in a game campaign is probably minuscule compared to that of the real world. Like many mundane concerns, however, attention to weather can contribute enough to the drama and atmosphere of a campaign to easily make it worthwhile. Violent weather can give you the opportunity to control game pacing, as it prevents or makes difficult certain types of activity. Wind and rain (or even snow or hail) can add a different dimension to a tactical or chase scene. A dark and brooding sky (or a bright and sunny one) can create a certain mood, while a climactic scene set against a raging thunderstorm will conjure a visual image that will stay with your players.

TURNING A WORLD INTO A CAMPAIGN

Crafting a series of exciting, challenging adventures that keeps your players rapt and engrossed is an admirable feat, but will not in itself create the sort of campaign that involves players deeply in their characters and the world through which they move. A truly successful campaign is more than the sum of its adventures: it is a well-developed world with a unique and tangible atmosphere—a world that supports the detailed development of its characters and from which adventures practically create themselves. Turning a background world into a serious campaign requires a little extra effort and imagination, but really helps both players and GMs to get the most out of their *Millennium's End* adventures and characters.

If you are already running challenging, imaginative adventures and have a detailed background world, the remaining trick is to get your players deeper into their characters and the world around them. A *Millennium's End* campaign is generally broken up into succinct adventure segments, often with little or no connection between them. That's

fine, and it makes sense given the premise that the characters work on an assignment-to-assignment basis. In real life, however, the information and experiences people absorb don't present themselves in separate chunks but in a continuous flow that connects work with leisure time and social life. Many of the tips and techniques discussed above—from the inclusion of news items unrelated to the current assignment to bringing events into the character's homes—will naturally help mix the player characters' work with their outside lives. A few more, focussed specifically on the creation of a campaign, are covered here.

First, mix up your adventure types—long and short, simple and complex, tactical and cerebral—to alleviate some of the sense that your players are acting in an episodic television show. Always know what adventure you will be running next (even if you don't have all the details worked out), and have a few premises in mind for future assignments. That way you can start setting the stage ahead of time, dropping a few clues or foreshadowing events.

Roleplay events that build the campaign world, even if they have little effect on the current assignments—like interactions with the senior cell leader, L&P representative, or a client or contact you intend to use again further down the road. Once your players come to know the NPCs and settings fairly well, you can gloss over less important events.

Make character experience and growth important in your campaign. The significance of this can't be overstated—nothing delights players like seeing their characters' abilities flesh out on paper, especially when it's a direct result of their past actions. Don't gloss over the experience award at the end of an assignment—make it a big deal. Talk with your players about the adventure and how they handled it. Reward them with experience for good ideas, tactics, and roleplaying, even if they didn't pan out in play. If the players understand what they are being rewarded for, the kudos don't have to be huge to be effective in developing interest and promoting your goals for the campaign.

Also, encourage your players to have and pursue more earthly goals for their characters—anything from an expensive new weapon or night-vision scope to a hot new car or a house in a hip, low-crime neighborhood. If your players aren't spending their character's earnings (or if they're spending them entirely on adventuring gear), ask them to justify themselves. Every character has personal wants that go beyond the requirement of the job—even if the character is saving everything for the future, he or she should have goals and desires.

Dedicate the first fifteen minutes of each gaming session to developing your player characters and their world. Ask each player to make up some small detail about his or her character—anything from the character's shoe size or parent's names to the contents of his or her car trunk. Encourage the players to be creative and thorough, to justify their details in terms of their character's personality and background. This will accelerate the natural process of fleshing out the characters, help the players come to know one another's characters, and give you little snippets of intelligence to take advantage of or make significant in later adventures. It's also a great way to fill those few minutes while you wait for one or two late players (since not everyone must be present), and it gets everybody warmed up to leap into the action in the proper mindset.

In addition to preparing adventures, dedicate a few minutes of your pre-game preparation to the characters' world. Before each session, put together some piece of information of use to both you and one or more of

the players. You might draw up a floor plan for one of the characters' homes, for example, put together the stats for a contact the player has come up with, or determine the capabilities of a character's boat or car. You might flesh out the details of their office, or map their favorite bar or hangout. Such examples not only enrich the characters' backgrounds, but also establish a library of settings and elements you can use later, when, for example, a bad guy breaks into that character's home.

Finally, keep a journal or use the pre-game checklist opposite. Keep records of your past assignments, and refer back to them every so often for ideas, NPCs, settings or other elements you might want to re-introduce into the campaign. This will add a sense of continuity to events. Also, encourage your players to keep notes—not only will they quickly develop a sense of history for the campaign, but they'll give you opportunities to exploit the differences in their perception of events and what you know really went on.

THE PRE-GAME CHECKLIST

On the page opposite is a pre-game checklist. It provides an organized format for your game-session preparation. Filling one of these out before each session is hardly mandatory, but the Checklist will remind you of where you left off last time and cue you to think about some of the things discussed in this chapter. Photocopy the page, then take ten or fifteen minutes before each session to fill it in.

The top section is simply a list of where each character is at the start of the session. If you left off last time in the middle of an adventure, simply copy this info from the bottom section of last session's Checklist. The next section covers pending events: if your players have submitted evidence to L&P Branch, for example, and the analysis results will arrive a day or two later, note the projected time here so that you won't forget about it later. The next few sections cover some of the optional factors you might care to consider: weather, clues or hints about future assignments, and random events, crimes, or other factors you'd like to include, that won't directly influence the current assignment but will help build the campaign world.

To reduce tedious look-up times during play, it's a good idea to generate eight or ten random names before play, and write them down in the space provided. You'll have them handy when the characters run across a minor NPC whose name they must know. The bottom section leaves space for you to note the ending location and activity of each player character, as well as any notes for the next session.

Starting Location/Situation for PCs:

name	location		activity

Pending Events:

date/time	event

Weather Forecast:

Background News and Events:

Other Random Factors and Events:

EndingLocations/Situations for PCs:

name	location		activity

Notes for Next Session:

Names to Use:

Clues and Foreshadowing:

CHAPTER TWO
ASSIGNMENTS ▼ ▼

The next dozen or so pages present a handful of *Millennium's End* assignment seeds. They aren't full-scale adventures—space wouldn't allow that even if it were the intention of this book. Instead, each is a short introduction to a conflict typical to the themes that run through a *Millennium's End* campaign: terrorism, technology and techno-crime, violence and exploitation, corruption, environmental issues, corporate espionage, bigotry and hate-crime. Obviously, that's a broad range of themes to cover in just a few assignments, so while one of these issues sits at the center of each adventure, many of the others are just hinted at. Although far from complete, you can use these adventures as written, or as filler between your own assignments or those published elsewhere. They can be developed further into larger, more complex assignments, altered according to your own tastes, or simply used as models for original assignments of your own design.

Each adventure seed covers in two pages an overview of the Assignment section, in which the operatives receive their briefing and the adventure is set up, a more definitive coverage of the Real Scoop, which reveals all to the GM, and an outline of the Action section, which describes unfolding events within the adventure and explores some of the options the players may pursue. The nitty-gritty details called for in play—settings, maps, NPC descriptions and stats—are all left out. Make them up if you run these assignments, or use the maps and NPCs in the *Resources* chapter of the book (a few recommendations are listed with each assignment seed).

When selecting one of these assignments, keep in mind their different focuses. Assignments 1 and 4, for example, are mostly investigative and somewhat defensive in nature. Assignment 2 is also somewhat investigative, though it (probably) ends in a major tactical assault. It relies somewhat on strong diplomatic skills, too, as does Assignment 3,

which also requires some computer skills. Assignments 4 and 5 are tactical roller-coaster rides with small diplomatic and investigative components.

Make sure your operatives have these requisite skills, or find some way to alter the assignments to better fit their specializations. Feel free also to tweek them to better fit in with the general theme of your campaign or interests of your players.

Remember also the tips and techniques discussed in Chapter 1. There are no described NPCs or settings in these adventure seeds, nor are there any scene-by-scene guidelines to how the action might unfold. The maps, locations and NPC stereotypes in the *Resources* chapter are generally pretty generic—so you'll have to figure out how to use them to convey the mood, atmosphere, or general feeling you want in your campaign. Think carefully about pacing and tension too as you plan your gaming sessions, especially since these condensed adventure descriptions don't provide much guidance on how the assignments are expected to play themselves out. Don't gloss over these issues or leave out details just because they aren't covered fully here or in Chapter 3.

These assignments are all set in or around Miami and south Florida, although most can be transplanted to other settings if your campaign is centered elsewhere. In addition to the resources in this book, a good map of the Miami area is helpful. Information on other areas can be obtained from a good atlas.

70 IN A 45

A CD bootlegger is threatened by several sinister groups. Why would his recent bootleg recording attract so much attention—and why do these toughs keep pursuing him even after the recording is stolen?

The Assignment

The client, Ellis Beauregard, is the owner of "23 Snapshot," a small video production studio in Miami. The studio produces short films, commercials, and music videos for local and occasionally national rock groups. Beauregard gets by on this business, but his real money is made elsewhere—23 Snapshot is also a front for the smuggling of blackmarket master recordings, used to make bootleg tapes and CDs overseas, mostly in the Third World. These masters are hot items, because bootleggers can generally release an album weeks or months before its legal debut, and often with a few extra tracks left off the legal release. All of this Beauregard admits sheepishly, because it is the source of his problem.

Beauregard has recently come into possession of a master disc for the upcoming release of a major pop artist (feel free to use the name of a band or singer popular with your players—or, if your players will appreciate it, swap in the name of a famous jazz or classical artist). His Latin American buyer has already agreed to pay a large sum for the disc, but won't be in Miami for the exchange for another week. Unfortunately, at least one group has found out about the deal. Last night Beauregard received a vague and threatening phone call. When he got in to the studio, the disc was gone. Later the same morning, 23 Snapshot was visited by two sinister figures, who demanded the disc apparently thinking that he still had it. In both cases Beauregard pleaded innocence, but it doesn't seem that he was believed. He needs the operatives to find the disc and uncover who's looking for it.

The Real Scoop

Two weeks prior to this assignment, an Oscar Dumas, a Cuban trade representative, was assassinated in Miami (the operatives would very likely have heard of this, but should have no reason to connect the event with this assignment). The assassins fled in a waiting car and were not successfully pursued. They were hooded and the car's license plates were too grimy to read. However, in its escape route, the assassin's car passed beneath an automated traffic monitor—a machine that senses speeding vehicles and records them on video, so that their license numbers can be determined and speeding tickets issued by mail. The car was photographed, although again its license numbers were unreadable.

When the Federal investigators on the case stumbled upon this unlikely clue, they took it to the University of Miami to see if researchers there could enhance the image and make the license plate legible. The disc ended up in the capable hands of a young graduate student named Mark Shertzer. Shertzer succeeded in pulling the desired image from the tape, and enhanced one of the faces in the car as well—a feat allowed only by his exceptional talent. When he called the feds late the night before the operatives were hired, he learned that the agents who had hired him had been killed in a car bomb. Fearing he might be next, Shertzer fled to 23 Snapshot, where he works part-time doing video effects, and hid the disc

by swapping cases with an unmarked disc he found in a control room. He put the enhanced disc, in the unmarked case, in his desk drawer and kept the other, which he assumed was blank, in the case of the original ticket-recorder disc. Unfortunately, the unmarked disc he swapped with was the bootleg master.

The two thugs who came by 23 Snapshot work for Patricia Meier, a Florida state senator. Among Meier's many business dealings is a very profitable smuggling ring which ships consumer goods to Cuba, through a U.S. embargo and past Cuban authorities. Meier knew that Dumas was really in Florida to set up a competing ring, so she had him offed. She also knew that some of the faces in the car might eventually be tracked to her, so when she heard about the traffic monitor recording through her FBI contacts she sent two thugs out to get it. The morning that the operatives were hired, these toughs tracked down Shertzer at his home, where they tortured him until he handed over a disc, then killed him. Upon examination, however, they discovered that the disc had bunch of pop music on it, and no video images.

Meanwhile, Beauregard's Venezuelan buyer decided to change his deal with Beauregard. He sent two thugs to Miami to either steal the disc or frighten Beauregard into accepting a much lower "competing" offer.

As this assignment begins the bootleg disc is in the hands of Meier's thugs, lying on the floor of their car behind the driver's seat. The enhanced traffic monitor disc is in Shertzer's desk at 23 Snapshot, along with dozens of other unlabeled or cryptically-marked video recordings.

The Action

It will probably take your operatives some time to conclude that there is more than one disc, and that's where most of the intrigue of this assignment lies. Perpetuate this confusion by switching the action back and forth between the politicos and the bootleggers.

The operatives will have little to go on other than Shertzer's death, and will probably be in a reactive stance early on. The thugs on the other hand will waste little time. The Venezuelans will make threatening calls, will ransack 23 Snapshot (causing hundreds of thousands of dollars in damage), and might even kidnap an employee. If at any time Beauregard agrees to sell them the disc, they will arrange a meeting in a public place. Their objective is to get the bootleg master, even if they have to pay for it (although they only offer about half of what Beauregard wants), and they have no interest in terrorizing Beauregard or his employees any more than necessary.

Meier's thugs are a little more vicious. Having killed the FBI agents on the case and the whiz-kid that enhanced the image, they are now focussing their attention on Beauregard and 23 Snapshot. They will break into Beauregard's house, follow him around, and maybe even take a few pot-shots, just to put the fear into him.

People and Places

Use *Cain Marrow and Dominic LaMorte* (page 122) for Meier's thugs, and the *Mob Enforcers* (page 119) NPC stereotype for the Venezuelans. Use the *Medium House* (page 72) for Beauregard's house and the *Small House* (page 74) for the scene of Shertzer's murder.

THE CHAIN LINK

A brutal gang of assassins takes aim at a local politician. Is the attack connected to the client's investigation into police corruption?

The Assignment

The client's name is Leo Pittman, and he's a Miami city councilman. Just a few hours before he came into the BlackEagle office several hooded thugs opened fire on his car as it left his garage, severely injuring his wife. Pittman believes that the attack was aimed at him—if his wife hadn't borrowed his car (hers was in the shop), he would have been shot instead. And he knows why the attack was made, too. As head of the Kemp Commission, a special city government body investigating police corruption, he's turned up solid evidence of large-scale corruption in the Metro Dade police force, including bribery, racketeering, destruction of evidence, and distribution of seized drugs. Obviously, if Pittman is right, he can't rely on the police to protect him or investigate the shooting. He's hired private bodyguards from a reputable firm to protect him and his family, and now he needs the operatives to look into the attack itself.

The Real Scoop

Pittman is right that being head of the Kemp Commission makes him unpopular with the many corrupt elements of the police. But as a prominent and popular African-American politician he is also a target for white-supremacist groups. It was one of these groups—the Purified Nation—that arranged the attack. This assassination attempt was just the tip of the iceberg: the PN has plans to kill at least a dozen other prominent black, Hispanic and Jewish politicians and leaders throughout Florida.

The attack was carried out by three members of a street gang called the Chains—a mixed-race gang from the low-income suburbs to the west of the city. They were hired by a low-level PN member named Jamie Shoeman. After the attack, Shoeman and the gang-bangers drove out to an abandoned rest stop along the Tiamiami Trail in the Everglades. There they were to meet Quinn, a PN official, ostensibly to be paid for the job, but instead Quinn killed the three gangsters. The car, which of course was stolen, was taken back to the city and abandoned.

The Action

This assignment will probably unfold in three distinct phases. First, the operatives will likely investigate the assassination attempt and the Kemp Commission, looking for a connection with the police force. That's a fine place for a few red herrings and a run-in with some unsavory cops, but if the Kemp Commission hasn't proven anything in several months, the ops won't in just a few days. The few leads they do uncover will pull them away from the cops and towards the neo-nazis. Investigating them will be the second stage, which will lead the third: a raid on the PN facility which will fill in the final answers about who was behind the attack—and what else they intend to do.

Getting to the raid on the PN compound hinges primarily around a single clue: Jamie Shoeman. Shoeman is the only real link between the

attack and the PN, and if the operatives don't talk to him they will probably never make the connection. There are several ways to reach Shoeman. Questioning neighbors around the scene of the attack will get the operatives rough descriptions of the attackers, including the fact that most were wearing gang colors. A savvy character can connect the specific colors worn to the Chains. More detailed debriefings might uncover another observation—that a carload of skinheads was seen hanging out along the street on one or two occasions in the week before the attack. If the operatives can recover the car used in the attack, lab analysis of mud on the tires will indicate a specific soil type that only exists in certain areas of the Everglades—patrolling the few major roads that intersect those areas could lead the operatives to the bodies of the dead gangsters.

These routes lead the operatives to dealings with either the Chains or the skinheads. Skinheads in Miami are a diverse and disorganized group—locating and questioning individuals or organizations at random is a slow method at best. The Chains, on the other hand, are a relatively small group, and much more tight-knit. Not all know about Shoeman, but most know something about the attack they were hired out to do, and all suspect foul play in the disappearance of the three shooters. Finding a knowledgeable informant amongst the gangsters is significantly easier than among the skinheads, but approaching and talking with a hostile and suspicious banger is a different matter.

Getting information out of Shoeman, once that connection is made, shouldn't be too hard. He is a very low-level member of the skinhead hierarchy, and participating in four murders in twenty-four hours may have been a bit more than he had bargained for. He knows nothing of the PN's grander plans for the killing of other public figures, but if sufficiently intimidated can give to operatives Quinn's name and point them in the direction of the PN compound.

The compound is located in rural south Florida, about a two hour drive from downtown Miami. It is occupied by Quinn, several other leaders of the PN, and about two dozen lesser skinheads and white supremacists. The operatives can try to enter by deception, stealth, or force, but should remember that their objective is simply to find evidence on who ordered the shooting. That evidence, as well as the PN's plans for future assassinations, can be obtained by thoroughly debriefing Quinn or raiding the computer in the compound headquarters (which is off-line and cannot be hacked from the GenNet).

Conclusion

If the operatives provide solid evidence (not necessarily admissible, but enough to convince Pittman) that the PN sponsored the attack, they'll be paid in full with their client's gratitude. Pittman will request a complete list naming every suspect, informant, and witness, to cross-reference with the Kemp Commission investigation.

People and Places

Use the *Gangsters* (page 117) NPC stereotypes for the Chains and various skinheads encountered on the street. Use the *Cult Compound* (page 84) for the PN headquarters and the *Gangsters* and *Cheap Thugs* (*Millennium's End v2.0* page 156) stereotypes for the compound's occupants.

USE OF LETHAL FORCE

The operatives are hired to covertly investigate a terrorist bombing, but the blast—and the client—are not what they seem.

The Assignment

The client is Liz Beaumont, VP for security at MC Grange, a multinational chemical manufacturer. MC Grange was the recent victim of a bombing by eco-terrorist organization ETG that killed several people. Official investigators accept the ETG's responsibility claim, but are slow to pursue the case. There are dozens of unsolved terrorist attacks on backlog, and the ETG, which has never before killed anyone, is not a high-priority terrorist group. But MC Grange is concerned about future attacks and the possibility that there was an insider involved in this one.

The terrorists apparently hid the bomb in the car of an employee, who inadvertently smuggled it past the company's elaborate security. By a fluke of luck, a garage security camera recorded the explosion for a split-second before being destroyed (that footage made the news, and may have been seen by the operatives), making it possible to identify which car had the bomb. The authorities questioned the car's owner, Morgan Addisson, but decided he wasn't a suspect.

Beaumont wants to know if the terrorists had inside help—and if so, who. She provides the operatives with ID cards and electronic passkeys, which will access most of the facility, but insists that the operatives investigate covertly, without contacting the Feds or questioning employees directly. She also provides a direct phone number, so the operatives can reach her without going through any other company employees.

The Real Scoop

The explosion was not a terrorist attack, and the client is not really Liz Beaumont. Her real name is Bethany Linden, and she is a member of the ETG, the group blamed for the bombing. The ETG despises MC Grange, a major polluter, but doesn't believe in the use of lethal force. The group didn't plant the bomb and doesn't want to take the rap for the deaths. So despite concealing her identity, Linden is sincere about the objectives of the assignment.

The passkeys and ID cards Linden provided were obtained by the ETG a few weeks ago, in preparation for an unrelated action against the company. By no small coincidence, they were purchased from Morgan Addisson. A low-level engineer, Addisson supplements his income by selling company secrets to anyone who will buy them. The day prior to the blast, he stole two-dozen vials of a developmental rocket fuel—a caustic, sensitive, and highly volatile liquid known under the development codename Fornax. For safe transport, it was carried in a temperature-controlled briefcase-like device. Addisson placed the his car, but missed the meeting with the buyer. He arranged a new one the following day, but in the mean time the briefcase batteries ran low and the vials warmed. The fuel exploded. Ironically, Addisson had a homemade power supply for the briefcase, but didn't think to use it.

Addisson was questioned by the F.B.I. and his company. To throw off the investigators, he called in to the media and claimed responsibility in the name of the ETG. He supplied a diagram of the bomb (actually a modified schematic of the briefcase) to support the claim.

The Action

This assignment begins as an open-ended investigation, and the operatives could start almost anywhere. To solve the assignment, the operatives will probably need to discover Addisson's connection to the bombing, learn about the Fornax project, and connect the two. The bomb itself can be a major connecting clue. Addisson sent the newspapers a diagram of the bomb to support his case—a diagram based closely on the Fornax portage device plans. He has both sets of plans on his computer at work, along with bogus personnel files that match the passkeys the operatives were issued. Getting to these clues will require the operatives to spend some time on the MC Grange compound.

If the operatives raise too many eyebrows in their investigations at MC Grange, they are likely to run afoul of the company's understandably paranoid security forces, and may come face-to-face with the real Beaumont—which will raise the question of who they are working for and why. Beaumont and her personnel are competent and tenacious, so if the operatives are detected on the compound they will be searched out and in all likelihood found. They will be questioned for many hours, assumed to be terrorists if they do not more accurately identify themselves.

Confirmation of the operatives' theories will probably require that they question Addisson. If he knows discovery is imminent, Addisson will attempt to flee the city, but it's better to let the ops catch up to him on the way out than to have him break away clean. He'll deny everything, then fall back on a claim that he was blackmailed.

This is mostly an investigative assignment. Armed conflict on the MC Grange compound will probably not go well for the operatives, so that shouldn't be encouraged. If, however, Beaumont also comes to suspect Addisson (perhaps through a conversation with the ops), she might send a team to collect him at his house. That could lead to trouble if her timing coincides with that of the operatives.

Conclusion

If the operatives uncover Addisson's role in the blast and publicly discredit the ETG story, they'll be paid by Linden even if they report back to Beaumont. If confronted about her deception, Linden will point out that BlackEagle generally doesn't work for terrorist groups, and she didn't think that the ETG's claims to non-violence would be believed.

People and Places

Use the *Corporate Compound* map (page 80) for the MC Grange facility, and the *Townhouse* layout (page 78) for Addisson's home. Use the *Cheap Thugs* NPC stereotype (*Millennium's End v2.0* page 156) for most of the security personnel at the MC Grange facility, and the *High-End Grunts* stereotype (*Millennium's End v2.0* page 157) for Beaumont's big guns.

MONEY IN THE BANK

A million dollars doesn't just fall out of the sky—but when it does, this client wants to hold on to it.

The Assignment

The client is a woman by the name of Monica Llewellen. Two days prior to her arrival at the BlackEagle office $1,133,500 were wired into her bank account at Dade Federal Savings Bank from an unknown source for no apparent reason. She's sure it's a mistake, but so far no-one has contacted her. Her assignment is simple: find out where the money came from and rid her of any obstacles to keeping it. She'll pay the operatives fifteen percent of whatever she gets to keep.

The Real Scoop

The money was wired to Llewellen by Marty Wilford, a hacker and black-market data broker. Wilford makes his living by buying and selling illegally obtained or hard to find information—anything from advance copies of corporate reports to design specs for top-secret industrial projects. During a recent transaction Wilford was almost caught while transferring a payment via a hacked computer connection, and he was forced to divert the money to one of several non-secure accounts he maintains. Unfortunately, in his rush he entered a wrong routing number, and the cash was transferred to the wrong bank, ending up by pure chance in Llewellen's account.

Wilford realized his error within hours, but it took him two days to track down its cause and the money's location. By that time, in the hours just prior to her meeting with the operatives, Llewellen had wisely withdrawn the bulk of the money and moved it to a numbered account at the International Comerce Bank of the Bahamas. Bank security daunts even a pro hacker like Wilford, so his only quick option was to try and cajole the banks involved into reversing the transaction. Had Llewellen not transferred the money, that would probably have been a simple task—Wilford could fabricate the paperwork to satisfy casual scrutiny. But the money was gone, transferred overseas, and there was no easy way to pursue it without raising questions and creating a dangerously visible paper trail. DFSB's manager, Bob Spalding, offered to start that process, but Wilford made him a better offer. Keep the whole thing quiet, and update Wilford on any investigation or large financial transactions through Llewellen's local account, and there were 40,000 quick bucks in it for him. Spalding agreed.

This is more than a simple loss of a million dollars for Wilford. The money was his fee for a recent job, and he owed the bulk of it to a major source—someone who would not be happy at its loss. He doesn't have the resources to go after Llewellen himself, and he's too stingy and arrogant to hire a private investigator, especially when he thinks he can manipulate his client into finding Llewellen for him.

The client was the Philippine cellular phone company, PEC, for whom Wilford had obtained the plans for a new electronic chip. The chip, developed by InTec, an American company with a strong grip on the worldwide cellular market, will be the centerpiece of the next generation of mobile phones—a new, efficient and secure technology potentially worth billions worldwide. PEC hopes to beat InTec to market with these

new phones, and that's a racket they don't want to share with anyone. Wilford knows that, so he contacted his PEC buyers and told them that some of his accounts had been hacked, and that the plans had been copied. Knowing that PEC would go to some length to track down the theft, he gave them all the information he had on Llewellen—her name, address, and credit information obtained from the bank—hoping that the pressure they put on her will facilitate the return of his money.

The Action

The operatives won't have much to start with. Llewellen got little information from the bank—just that the money was transferred from a numbered account at a Hong Kong bank. A skilled hacker might try to get into that bank's records, but high negative modifiers and the certainty of an investigation should make that option prohibitive. A high-pressure talk with Spalding might uncover Wilford's role, but the reluctant bank manager knows nothing about his identity or location, or the source of the money. Furthermore, Spalding will report any conversation with the operatives the next time Wilford calls, which will be within a day. Wilford, in turn, will be certain that any usefull intelligence reaches the Philippinos.

Forty-eight hours into the assignment events will take a surprising twist. Llewellen drops out of contact with the operatives, leaving only an email message stating that she's taking a brief vacation overseas for the sake of her "health and sanity." Her is ransacked, and threatening messages on her answering machine and GenNet account refer obliquely to "the plans" and "the chip." The PEC thugs responsible for all that will probably learn about the operatives' involvement, either through Spalding or by spotting them at Llewellen's home or office. Naturally, they assume the operatives have the chip plans, or are competitors looking for the plans, or know where Llewellen and the plans can be found.

To wrap up the assignment from this point, the operatives must meet two objectives. First, they must convince PEC that Llewellen knows nothing about the mystery chip design. After her disappearance, the players themselves probably won't know what to believe, and they may be tempted to spend time tracking her down. Llewellen is no sucker, and with plenty of untraceable cash on hand she's clever enough to figure out how to make herself scarce. Industrious investigators can probably track her to a small hotel in New Orleans' French Quarter, but only to confirm that she is indeed innocent of the chip. How the operatives convince the rather skeptical Philippinos of this is left to their ingenuity.

The second objective the operatives face is coming to terms with Wilford. The ops may discover his identity and location, or may never know him as anything other than a hacker at the other end of an email transmission. In any event, they must somehow discourage him from pursuing his money—by bodily threat or simple blackmail. Given Wilford's criminal activities and the way he manipulated PEC, the latter shouldn't be too hard with enough hard data. But Wilford doesn't want to give up a million dollars any more than the next man, and he will persist if the operatives aren't thoroughly convincing...

People and Places

Use the *Luxury Apartment* (page 76) for Llewellen's home, and the three best of the *Mob Enforcers* (page 119) NPC stereotype for the PEC thugs.

ANY PORT IN A STORM

A vacation run-in with Caribbean pirates draws the operatives into a cutthroat world of smuggling and slavery.

The Assignment

The operatives are between assignments, and have gone powerboating (if one of the operatives owns a boat, use that—otherwise, say that they have all been invited on a day trip with a mutual friend). Their planned trip has taken them into Florida Bay, a shallow wilderness of blue water, bright sand and tiny mangrove keys at the southern tip of Florida about seventy-five kilometers southwest of Miami. What they do there—fish, swim, dive, or picnic on any of the hundreds of deserted islets—is up to the operatives and has little bearing on the following events.

At some point during the day, the operatives come across a disabled boat. On board are two men and a young woman, all appropriately attired for an afternoon of water sports. They flag the operatives over and request assistance with engine trouble.

The Real Scoop

The beleaguered boaters are actually "traders," smugglers who work the route between the U.S. and Haiti carrying small loads of illegal immigrants from Cap-Haïtien, then returning from south Florida with gasoline and other contraband. To pay for their passage, the Haitian immigrants theoretically agree to work in industrial shops and factories for a set period of time—a sort of indentured servitude. But all are undocumented, and therefore unprotected by labor law, and most have little understanding of what they have agreed to. Many are abused, and most end up in forced labor lasting far longer than the agreed-to period. The trade is little more than slavery.

The smugglers' stolen boat, ridden hard and mechanically neglected for weeks, has finally quit on them. They intend to ambush the operatives, take their boat, and continue on their way towards their coastal Everglades base. They're in a hurry, because they had a recent run-in with an angry competitor, and they know they're outgunned if their opponents catch up with them. To cut down on weight and pick up a knot or two of speed they dumped their live cargo to fend for itself in the open sea. Now they intend to add the operatives to their body count.

The Action

This adventure hinges around a single event—the successful pirating of the operatives' boat. The smugglers, with their engine compartments open and tools spread over the deck, really do seem to need a hand. Their weapons are well-concealed, and won't come out until the operatives seem relaxed and one or two have perhaps come over to the pirates' boat. They will not object to the ops calling in to the Coast Guard—a response is an hour away, and only if serious injury or violence is reported will a helicopter cut that arrival time to about fifteen minutes. The smugglers know all the tricks—they'll be looking for weapons and wary of operatives hiding belowdecks, and they won't make their move until they are sure of maximum advantage. Careful operatives may still put up a fight, but the advantage probably goes to the smugglers.

If the smugglers get the drop on the operatives, they'll tie them up belowdecks, in a stripped-out cabin that reeks of urine, blood and gasoline. They then quickly rig a gas line with a radio-controlled detonator and destroy the boat's radios. Once that's done, the smugglers gleefully board the operatives' boat and cruise away, leaving the ops just moments to free themselves before being blown sky high.

From this point, there are three phases to the adventure. First, the opes must free themselves and avert the explosion. Then they must escape the smugglers' murderous opponents, who, not realizing that their quarry has moved on, will attack the boat on sight. Finally, they must decide whether to head for Miami, hoping to recover their boat later (experienced boaters will probably know that piracy recovery rates are very low), or to strike out after the smugglers unarmed and unprepared.

The operatives' first challenge—freeing themselves and preventing the explosion—is mainly dramatic. The same mechanical ineptitude that stranded the smugglers here will save the ops from a fiery death—the explosive will fail to detonate—but there's no reason for the operatives to realize that right away, and their struggles free themselves and disable the explosive will make for a period of tension.

After the explosives are disabled the operatives will probably try to get the boat running (one or two simple Gen. Mech./I. C. Engines rolls), and it's during that period that the pirates' hostile opponents appear on the horizon. The available weapons—perhaps a boathook and a flaregun—are little help against these well-armed attackers, who begin firing on the ops as soon as they are in range. Heading east towards civilization means crossing twenty or thirty kilometers of open water, and the hostile boat looks at least as fast as the operatives'. To the northwest (the direction taken by the pirates) lie scores of dense islets and coves along the everglades coast, making evasion in that direction a possibility.

Heading northwest will lead the ops to the trader base, an abandoned resort marina near the settlement of Flamingo. The operatives will probably just want their boat back (although some might desire compensation or revenge as well), but the presence of dozens of imprisoned and pathetic Haitians may well add to their priorities. The base has about six or eight personnel in addition to the original pirates. Infiltrating or assaulting such a compound without weapons or equipment can be as challenging or difficult as you care to make it.

If the ops were careful, paranoid, or lucky enough to avoid capture by the smugglers in the first place, you can still draw the players into the adventure through one of several events. If they aid the smugglers but somehow manage to defeat the ambush attempt, they might find a couple Haitians still confined to the hot and smelly cabin below. If they avoid the pirates completely, they might come across the Haitians dumped at sea, adrift and half-dead in the open ocean west of the Keys. That entre, along with a slow official response to the theft of their boat, can also be used if the operatives escape to Miami without raiding the marina. In any event, some combination of compassion, pride, and lost property should motivate the operatives into seeking out and striking the smugglers base.

People and Places

Use the *Marina* (page 88) map for the traders' base, assuming that the building is abandoned and the docks decaying and dangerous. Use a mix or *Cheap Thugs* and *High-End Grunts* (*Millennium's End v2.0* pages 156 and 157) for the pirates.

IN THE FORESTS OF THE NIGHT

Kidnapping and doublecross in the jungles of Guyana, where the last shreds of rain forest still offer gifts to humanity.

The Assignment

The client is Nathan Schuster, representing Whitehaven Ltd., a major insurance provider for international corporations. A few days earlier, Mattieu Gest, a senior executive for the French firm Apogee Internationale, was kidnapped in Guyana. A ransom demand for $750,000 was received by telephone a few hours later. The exec was insured, and Whitehaven is obligated—and prepared—to pay. But this is the eleventh kidnapping in the region the company has faced in the last few months, and Schuster believes that a single group may be behind several of them. Schuster wants the operatives to deliver the ransom, retrieve Gest, and make certain the kidnappers are put out of business.

The ransom demand instructed that the money be brought to the Grand Hotel in Georgetown, Guyana, two days after the briefing. Schuster can arrange a charter flight from Miami, or the operatives can organize their own transportation if preferred. Smuggling firearms and large sums of cash into the country is no trivial task, but Schuster provides the going customs bribery rates—Whitehaven will, of course, pick up the tab.

Schuster offers a hefty fee for this assignment—over $100,000. As the meeting ends and he prepares to leave, he pulls aside the cell leader to add one more facet to assignment. Apogee knows that Whitehaven will try to end the kidnappings, and accepts that such an operation puts its exec at risk. As far as Schuster is concerned, killing the kidnappers is the number one priority. All other considerations—including Gest's safety— are secondary. If the operatives can pull it off without ever parting with the cash, he'll double the fee.

The Real Scoop

Schuster is correct in one of his assumptions—this kidnapping is related to several others that have occurred recently. It and four or five others were pulled off by the same circle of thugs, led by a man named Cheddi Jagan. But what Schuster and the operatives don't know is that Jagan has a powerful sponsor—and that his motives are much more ambitious that a few hundred thousand quick bucks.

Jagan works for Cedric Hilbern, Guyana's Interior Minister. In 1998, a local doctor isolated a powerful anti-viral compound from a native poultice make from *M. Ravishera Toxica*, a species of creeper that grows only in Guyana. The compound shows promise in treating many serious viral diseases, including AIDS. The government has solicited international pharmaceutical companies to compete for an exclusive agreement to build a facility in Guyana to develop and manufacture the drug. Hilbern, as interior minister, is a major player in the approval process, but he has his own deal in the works. He's already set up a network to illegally harvest *Ravishera* and smuggle it out of the country to an outside buyer. That company, NeoTech Biofinds, will have a worldwide exclusive on the drug, while Hilbern will have an exclusive on *M. Ravishera Toxica*. The agreement is worth millions to Hilbern, so he's terrorizing foreign execs to discourage them from investing in Guyana.

Claiming to oppose exploitative development (especially that of

dwindling rain forest resources), Hilbern has been locked in political battle with George Clayborne, Guyana's Prime Minister, in an attempt to block *Ravishera's* development. Clayborne does not know about Hilbern's smuggling or kidnapping operations, but does suspect that his powerful political rival is up to more than meets the eye.

The Action

The operatives' priorities are two-fold: identify and shut down Jagan's gang; and find and rescue Gest. Hilbern's involvement doesn't change those priorities, but will throw a few wrenches into the players' plans.

For starters, unless the operatives are exceptionally careful or covert, their entry into the country will be noted by Hilbern. This can happen a number of ways: a run-in with a local fisherman or smuggler aligned with Hilbern (if they attempt to sneak into the country); a ruccous at the customs desk (if they come in legally but smuggle their gear); or the discovery of their weapons at the hotel (if neither of the preceding methods work). None of the above incidents should prevent the operatives from getting themselves and their gear into the country, assuming reasonable play and appropriate bribes, but each will create a tense scene while setting up the events to follow.

Georgetown is a small city with a limited flow of foreigners, so Hilbern should have little trouble locating the ops. On their first night there, he'll send four thugs to their hotel room in a ham-handed attempt to kill them or run them off. Unless the operatives are careless or unlucky, defeating these attackers should not be hard—but the event will leave them wondering who knows about their mission, and how.

From this point, events move even further out of the hands of the operatives. Their meeting at the hotel is a complete set-up—waiting for them instead of Jagar is a contingent of National Police. This scene can end up one of two ways: with the ops under arrest for trumped-up kidnapping charges (the National Police are part of the Interior Ministry), or with them on the lam, hunted in a foreign city.

But either way, they are not without allies. When news of the arrest attempt—and its irregularities—reaches the Prime Minister's office, Clayborne will send an aide to seek out the operatives (in jail or on the street) to find out who they are and why Hilbern is bending so many rules to put them away. The aide, Brian Willson, can get the ops out of the hands of the police, but getting them out of their gunsights means leaving Georgetown. Willson will spirit them out of the city, to a refuge in the village of St. George at the edge of the jungle. There he'll bring up *Ravishera*, its importance not just to the world medical community but to the economic growth of Guyana, and the fact that all of the kidnapped execs had been in the country to bid on the project. He'll even take them on a brief tour of the local forest to show them what the fuss is all about—where it becomes clear that *Ravishera* has been harvested in quantity.

Having made these connections, investigation will lead the ops to Hilbern's coastal villa, where Jagan is holding Gest. Ending the kidnappings, of course, means exposing Hilbern as well as defeating Jagan.

People and Places

Use the *Hotel Rooms* (page 68) for the ops firsts ambush, and the *Modern Villa* (page 70) for Hilbern's beach house. Use the *Cheap Thugs* NPC Stereotype (*Millennium's End v2.0* page 156) for Jagan's muscle.

CHAPTER THREE
RESOURCES ▼▼

There's a lot of overhead involved in putting together adventures for *Millennium's End* or any roleplaying game. Settings must be decided upon, maps drawn, non-player characters thought out and put on paper. This chapter—the bulk of this book—is dedicated to making that task easier. The following sections contain dozens of maps of commonly-encountered areas and more obscure settings, a wide selection of major NPCs and NPC stereotypes, a handful of computer network layouts, as well as a number of other resources handy during adventure preparation or when running on the fly.

Use any or all of these resources as they are presented, or modify them to fit your needs. Take them right out of the book during play, or copy them onto your own maps or NPC record sheets in whole or in part. How you use these resources is up to you, so long as they help improve your adventures and campaign while reducing some of that creative overhead. But be creative. Think in terms of the types of details discussed in Chapter One and look for ways to tailor these settings, NPCs and other resources to your purposes.

MAPS

The maps on the next fifty pages or so represent a broad selection of locations and settings that might appear in your campaign. The maps are pretty self-explanatory, and each has a fairly detailed description alongside, but some general notes here at the beginning will help clear up a few ambiguities.

A general legend appears on the following page. For the most part, the same set of symbols for furnishings and other details are used throughout all of the maps. Unless otherwise noted, all of the maps share a scale of 1cm = 1m. The functions of most rooms are noted by a set of abbreviated names in dark ovals—their meaning is explained on the

legend, and is in most cases self-explanatory. In the case of bathrooms, closets, hallways and other rooms whose purpose is obvious these identification tags are sometimes left off.

No cardinal directions are indicated on these maps, as their alignments can vary according to how you place them in your adventures. Obviously, then, the descriptions accompanying the maps can't talk in terms of north and south. Instead, the maps are described according to their alignment on the page—so when something is mentioned as being "above" something else, it means closer to the top of the map as printed on the page, not overhead or at a higher elevation. Exceptions to this rule are painstakingly pointed out.

The buildings and locales are furnished and outfitted as they might typically appear, but other arrangements are of course possible. The descriptive texts present them in their native 1999 condition, but they could easily be in substantially better or worse condition than described, or otherwise altered in detail or atmosphere. On top of all of that, these buildings were designed with southern Florida in mind. Most feature the broad windows and airy designs of the sub-tropics, and almost none have basements or cellars. Fireplaces appear in only the most luxurious of homes, and are entirely ornamental in nature. Consider altering these details if your campaign is set elsewhere.

Mentioned in each description is the building or location's physical security. In general, poor security means that the building or buildings have standard locks and unprotected windows. Medium security may include good locks (-20 to lockpicking rolls), medium-quality alarm systems, and barred windows and roll-down shutters for storefronts. Good security indicates that real attention was paid to protecting the premises—perhaps including a custom alarm system, well-placed lighting, and maybe even a few internal items like video surveillance, photo-sensors, or even guard patrols. Excellent security is really professional, and includes solid perimeter protection, well-laid-out zone protection within trafficked areas inside, and point alarms or surveillance at critical points, all connected to an internal or external police or security force. In commercial buildings, fire exits not intended for normal traffic are almost always alarmed.

A couple of explanatory notes are in order for European readers. In the U.S., building floors are numbered starting with the ground floor, so that the floor immediately above the ground level is the second story, not the first. In general, the floor numbers used here can be converted to European equivalents by subtracting one from each, so that the second floor becomes the first, the forty-ninth becomes the forty-eighth, etcetera. Also worthy of note is the fact that bidets very rarely appear in American homes—none are featured on any of these maps. Finally, these maps represent uniquely American building styles and standards, and are deliberately representative of settings typical to U.S. cities and suburbs. There's no reason not to use them, even if your campaign isn't set in the U.S., but look out for details that might give it a better flavor for your setting.

Legend for Maps
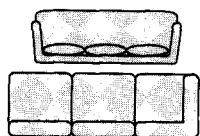
Sofa, modular sofa
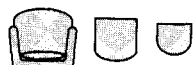
Chairs and stools

Tables, benches, dressers, etc.

Potted plants

Bed

Sink or vanity

Toilet, urinal

Bathtub

Shower

Stovetop

Kitchen sink

Refridgerator

Fryer, flat grill

Washer and dryer
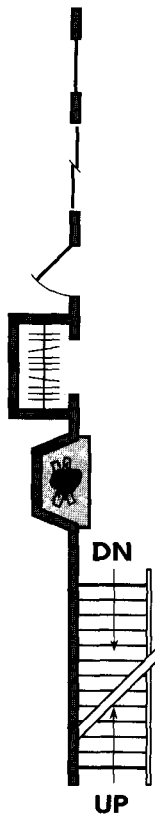
Window

Sliding door

Door

Closet

Fireplace

DN Stairway down

Stairway up

UP

BAL	Balcony or deck	**LOB**	Lobby
BED	Bedroom	**MTG**	Meeting room
BRK	Break area	**OFF**	Office
CAR	Carport	**POR**	Porch
CRT	Courtyard	**RCP**	Reception area
DEN	Den or family room	**STO**	Store room
DIN	Dining room	**UTL**	Utility room
ELV	Elevator		
GAL	Gallery	**ENG**	Engine room
GAR	Garage	**NAV**	Navigation room
KIT	Kitchen	**ENG**	Wheelhouse
LIV	Living room		

Small Bar

This is a small neighborhood bar and grill, the sort that attracts a regular crowd. It consists of a single public room, which has been expanded a little by the addition of an enclosed porch or antechamber. Its narrow confines make up half the lower floor of an urban low-rise building.

Depending on where you place it, this floor plan could represent a classy little hole-in-the-wall or a real dive. In any event, its architecture matches that of the surrounding neighborhood. Interior decoration might run anywhere from girlie posters to antiques and smart art deco prints. Either way, the room is small and close, and probably fairly dark.

There are generally just two people working here: the bartender and a cook. During peak hours a waiter or waitress might also be around, and, depending on the neighborhood or clientele, possibly a bouncer. Twenty to thirty customers are reasonable during peak hours, reduced to a mere three or four, or fewer, on off-hours. The bartender keeps a weapon under the bar—probably a pistol, but if need be a shotgun or submachinegun— and the bouncers may frisk customers on the way in if violence is a problem. Physical security is poor.

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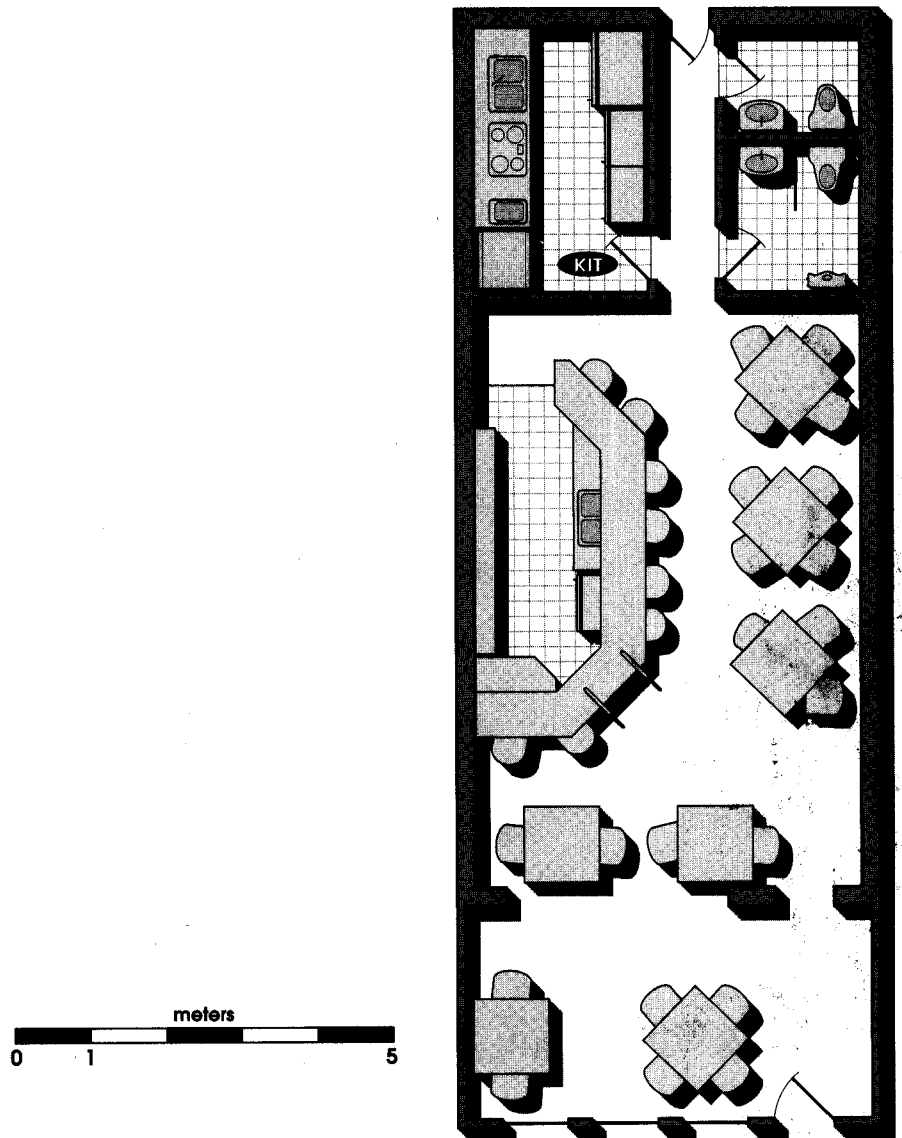
Large Bar

This is a larger drinking establishment, the type that might bring in a more diverse crowd than the one on the preceding page and which could really hop on a Friday night. Like the previous example, this bar's layout says little about its appearance or class. It could be a punk club, a gang-banger hangout, a country honky-tonk or a trendy upscale watering hole. It could also be a stand-alone building, or the ground floor (or even basement) of a larger urban structure.

Aside from the kitchen, bathrooms, and storerooms in the rear, the joint is divided into three main rooms. The central room holds the main expanse of the bar itself, although it also extends into the left-hand room where there is a pool table and a handful of dart lanes (or basketball hoops, or a mechanical bull, or a few pinball or video games). The right-hand room has a small stage—any band playing there will be heard throughout the establishment.

The building has no windows and just two doors. There are generally two or three bartenders, an equal number of waiters or waitresses, and a couple of bouncers on duty, as well as one or two people in the kitchen. Over 100 customers can be accommodated. A firearm is kept under the bar, and at least one of the bouncers is visibly armed. Depending on the clientele, it is likely that customers are frisked or checked with a hand-held metal detector at the door. Physical security is poor to medium.

STO

STO

KIT

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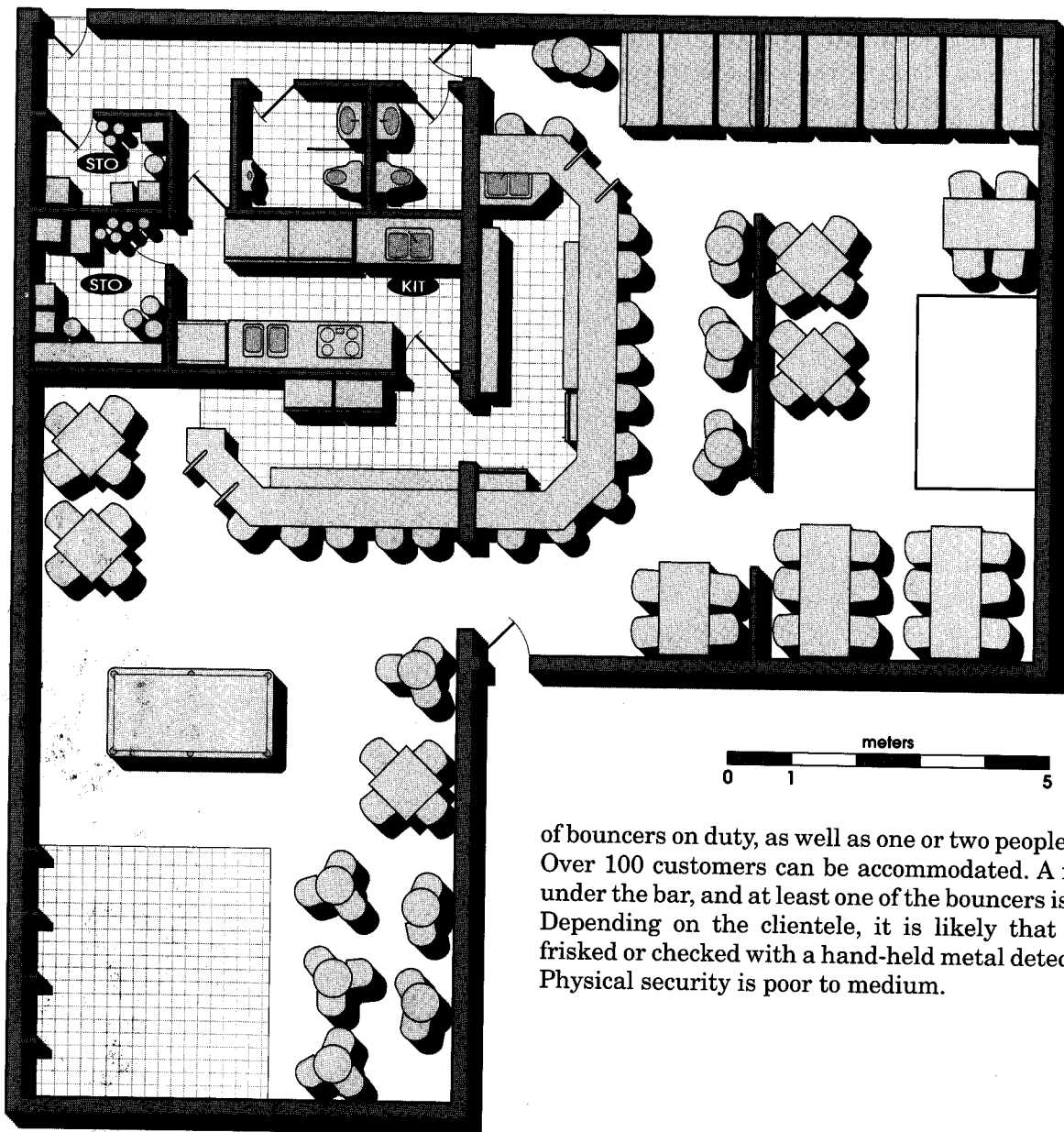
Fast-food Restaurant

What can be said about a fast-food joint? This plan is typical of the many burger, chicken, fish, and taco franchises around, and the details of its design and decor will vary according to which chain it represents.

The restaurant has a medium-sized dining area which has been expanded with a greenhouse-like extension at the front. It has a drive-through window along the left side. The kitchen takes up the rear third of the building, including a small storeroom and a walk-in freezer.

Fast-food restaurants are typically open long hours, and generally employ many more people than will be present at any given time. On a typical shift, this restaurant will have three employees in the kitchen and three or four at the service counter. Up to fifty customers can be seated, but twelve to twenty is more common. Physical security is poor to medium, although video surveillance cameras aimed at the service counter are often employed.

meters

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KIT

DIN
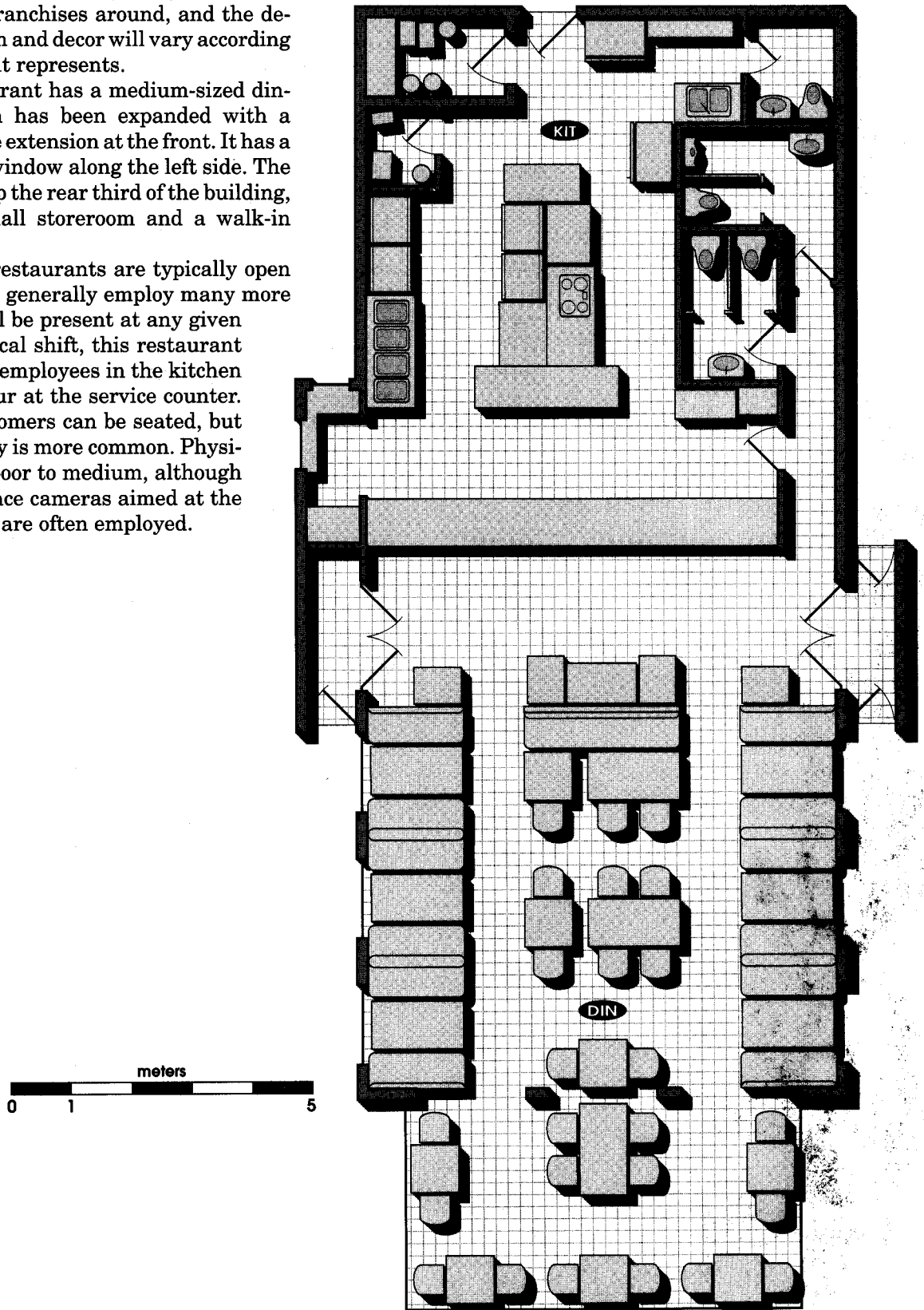
Trendy Restaurant

A fairly good-sized establishment, this restaurant and bar features open modern architecture, and a stylish multi-level layout punctuated with potted palms and ferns. It is a single-story stand-alone building with cathedral ceilings and lots of large windows. Although it would most likely be located in a suburban zone, a restaurant like this might also be located in an urban area with a good view or pleasant surroundings, like along Biscayne Bay.

A joint like this will draw a big crowd during peak hours, so the first area within the main entrance is a waiting area with chairs and a host/hostess station. Just beyond is the sunken dining room, which can handle about seventy-five guests, and the bar, which can take forty or fifty more. The bar area is surrounded by a high railing, and looks out over the surrounding dining room. The kitchen consists of a main preparation area, a smaller dish-washing room, two storerooms, and a small walk-in freezer.

The restaurant has about nine employees present during off-hours (three in the kitchen plus a dishwasher, greeter, bartender, and three waiters or waitresses) up to about fifteen during peak business (three additional waitresses, another bartender, two more people in the kitchen, and maybe a bouncer). Physical security is poor to medium, depending on location.
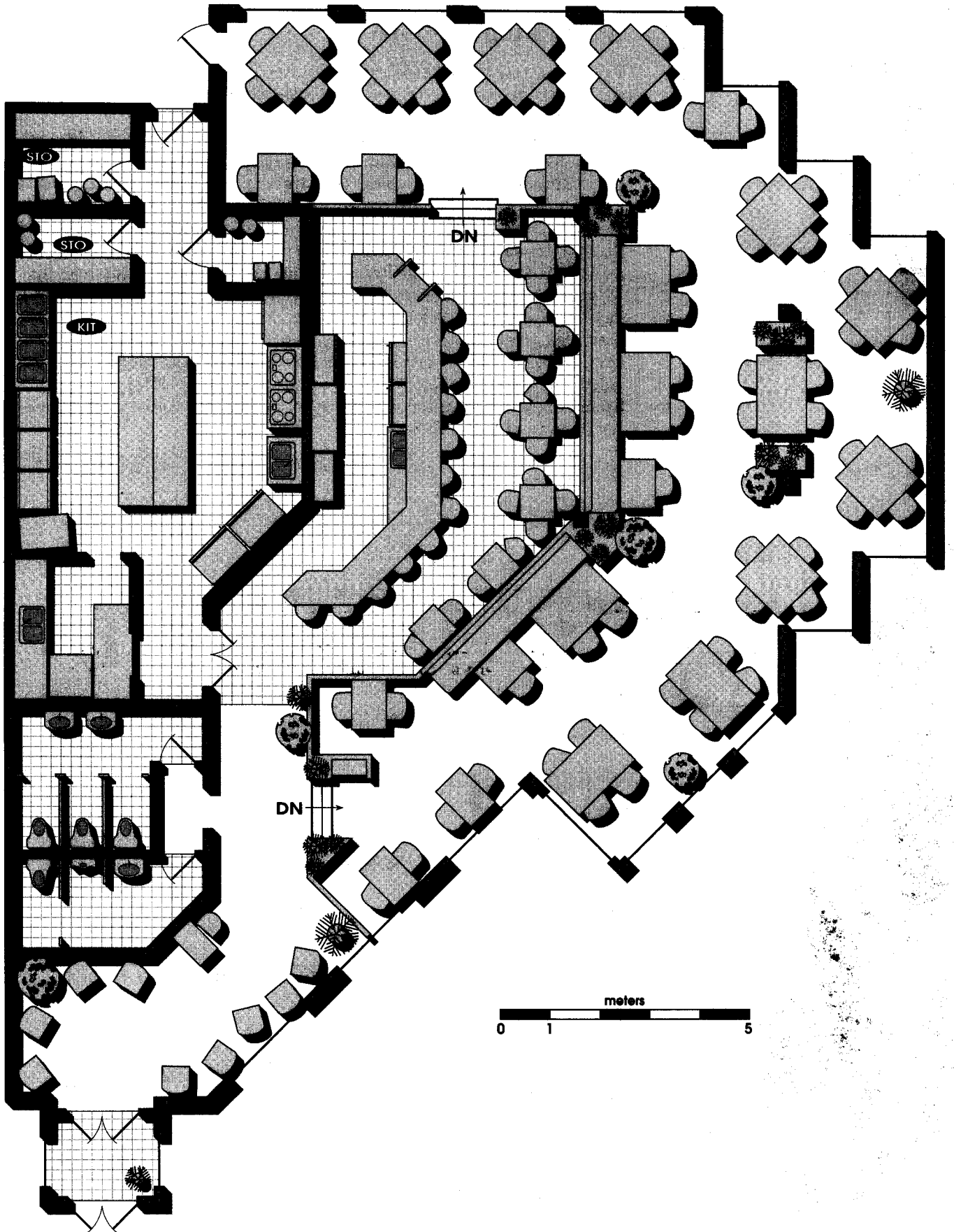
Convenience Store

This small retail market is typical of the many local and international chains of convenience stores which dot the corners of American suburbs. Its design and layout is utilitarian, with wide plate-glass windows in front for easy visibility and a centrally-located checkout stand. Although they don't show up on this plan, a couple of gas pumps out front are likely.

This store carries a typical assortment of convenience fare, mostly food. The rear wall is almost entirely lined with drink coolers, while there are food freezers and soda fountains along the right-hand wall. Most of the store's stock is out on the shelves—the store room in the back holds resupplies for high-volume items, as well as the soda-fountain hookups.

Stores like this one are open long hours, if not twenty-four hours a day. They are magnets for petty robbers, but with hot coffee and doughnuts also attract patrolling police. There are generally only one or two employees present at any one time. Physical security is good, including video camera surveillance at the register. The proprietor may keep a firearm under the counter or on his or her body, but that doesn't mean that it will be used under duress.

meters

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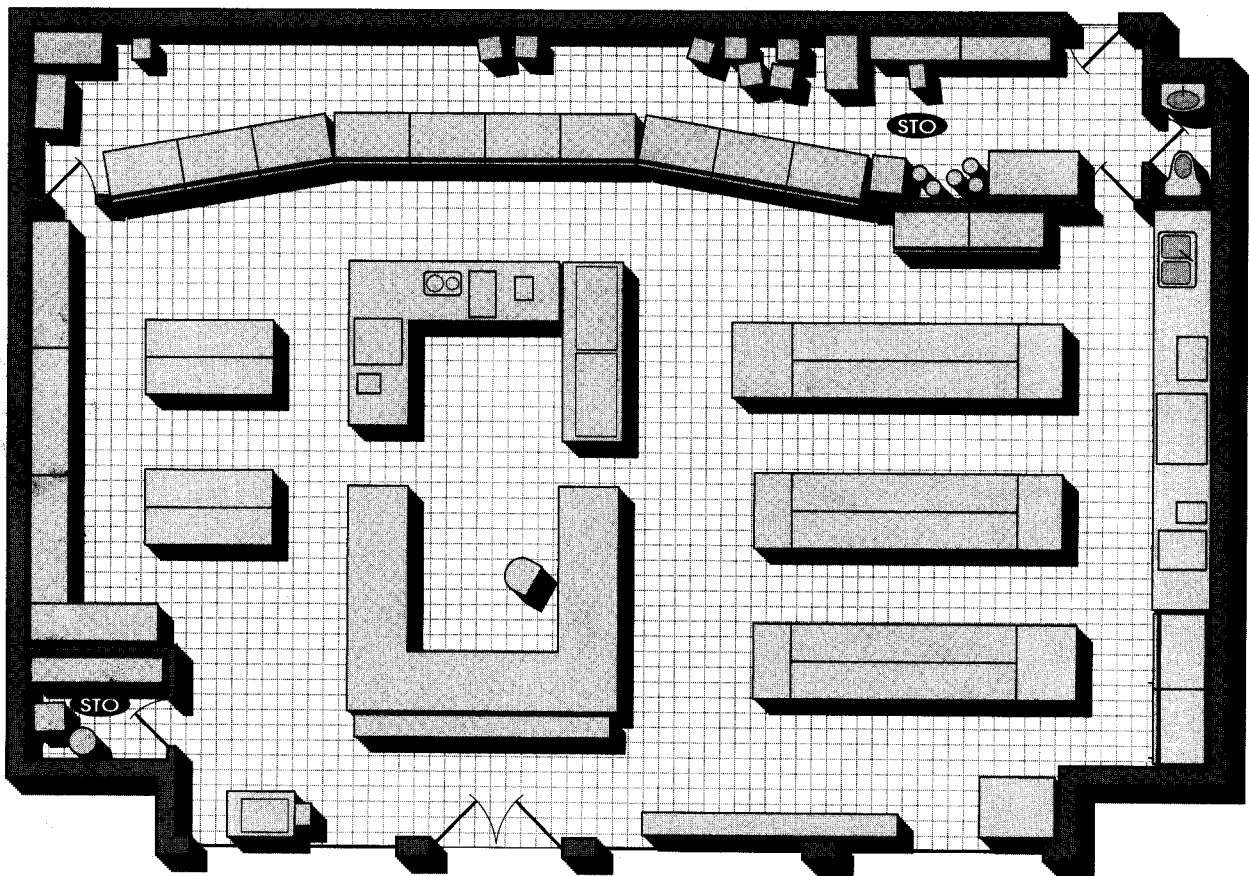
Parking Garage

A rather typical multi-floor parking garage, this large concrete structure might stand alone or comprise the lower few floors of a large office building or downtown hotel. As a standalone structure, it may be completely independent of nearby buildings, or linked to them with pedestrian bridges. The garage has about eighty parking spaces per floor, and can be any number of floors desired.

The garage is laid out in a sort of double helix, with the traffic loop constantly ascending in a counter-clockwise spiral. A driver making a complete circuit around the loop will end up two floors above his or her starting point. To go up just one floor, the driver must cut through the central gap. The garage entrance is at the bottom level of one helix, while its exit is at the ground floor of the other, and at the other end of the garage. Thus, to go the shortest distance from entrance to exit, a driver must enter at the bottom right of the map (the entrance and exit are not shown—the plan is just a typical floor layout), drive straight up the ramp a half-floor, cut across the middle, then continue in the same direction down a half-floor to exit at the upper left.

In the lower left is a stairwell with a single elevator. Depending on the location of the garage and the level of security (see below), this might well be a haven for muggers and/or the homeless.

A garage like this probably employs no-one (payment being automated, with the user validating his or her entry ticket at a vending machine near the exit). There might, however, be a security guard post on the ground floor near the exit. If such a post exists, or if the garage is part of a larger building or secure compound, there might be occasional video cameras within, especially in the stairwells and traffic entrances. Otherwise, physical security is poor.

meters

0   5   25
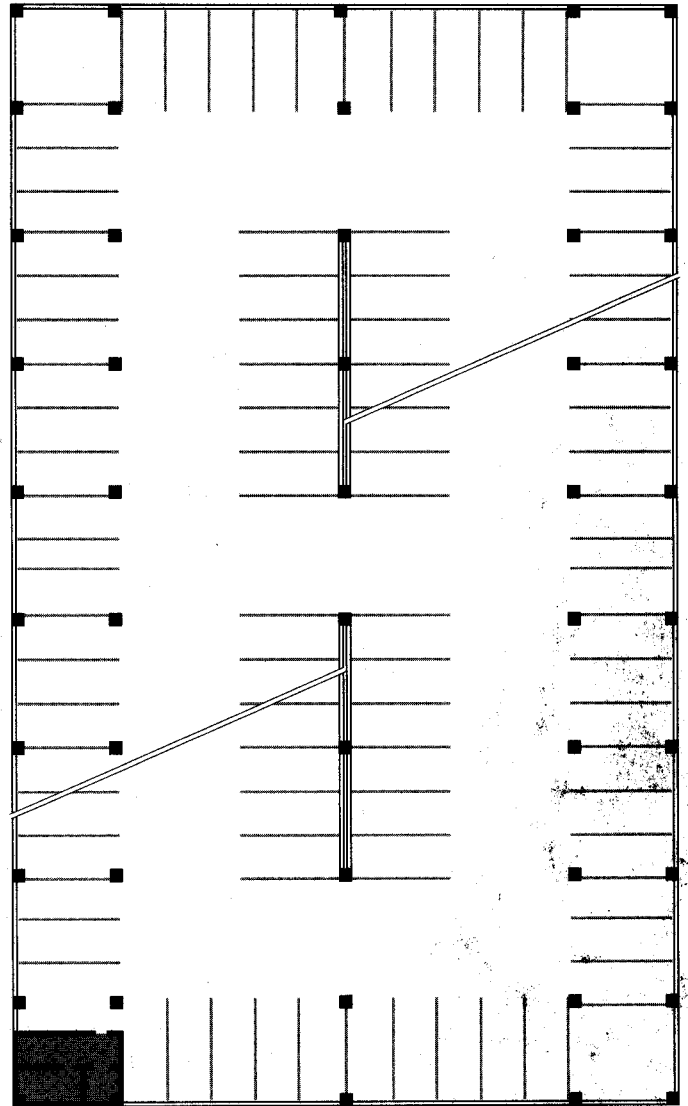
Art Gallery or Museum

This good-sized stone building is a stunning work of modern neo-classicism. It's a classy and expensive building, too much for any but the most prestigious of art dealers. It could be used as a private or public museum (for art or other topics), although it is a little on the small side.

The main entrance is a tall circular portico surrounded by a ring of broad steps and tall marble pilasters. The lobby is round, about five meters across, with a high domed ceiling and polished black marble floor. The gallery has three main rooms: one which adjoins the lobby (in the upper right), used primarily to display paintings and similar media; a second larger room which displays sculpture as well as paintings (to the lower right); and a third room, the smallest, which is used for display or as a reception or lecture room for cultural events (on the left). All of the display spaces are carpeted and decorated with minimalist classical trim.

A central hallway runs down the middle of the building. Like the lobby, it is floored in polished marble, and its trim is more ornate than that of the display rooms. It connects all three of the public rooms with the lobby at the front of the building and the offices at the rear. At the very back of the building is a workshop where artwork is shipped and received, framed, and occasionally restored. Adjacent to it and in the dead spaces around the display area are several storage spaces, which contain not only surplus artwork, but also partitions, displays, frames, and extra furnishings.

There are typically five employees present during business hours: the manager and an assistant, a greeter/salesperson, someone to handle framing and shipping (and perhaps art restoration), and a security guard. A guard may also be present during off-hours, depending on the value of the displayed material. Physical security is good.
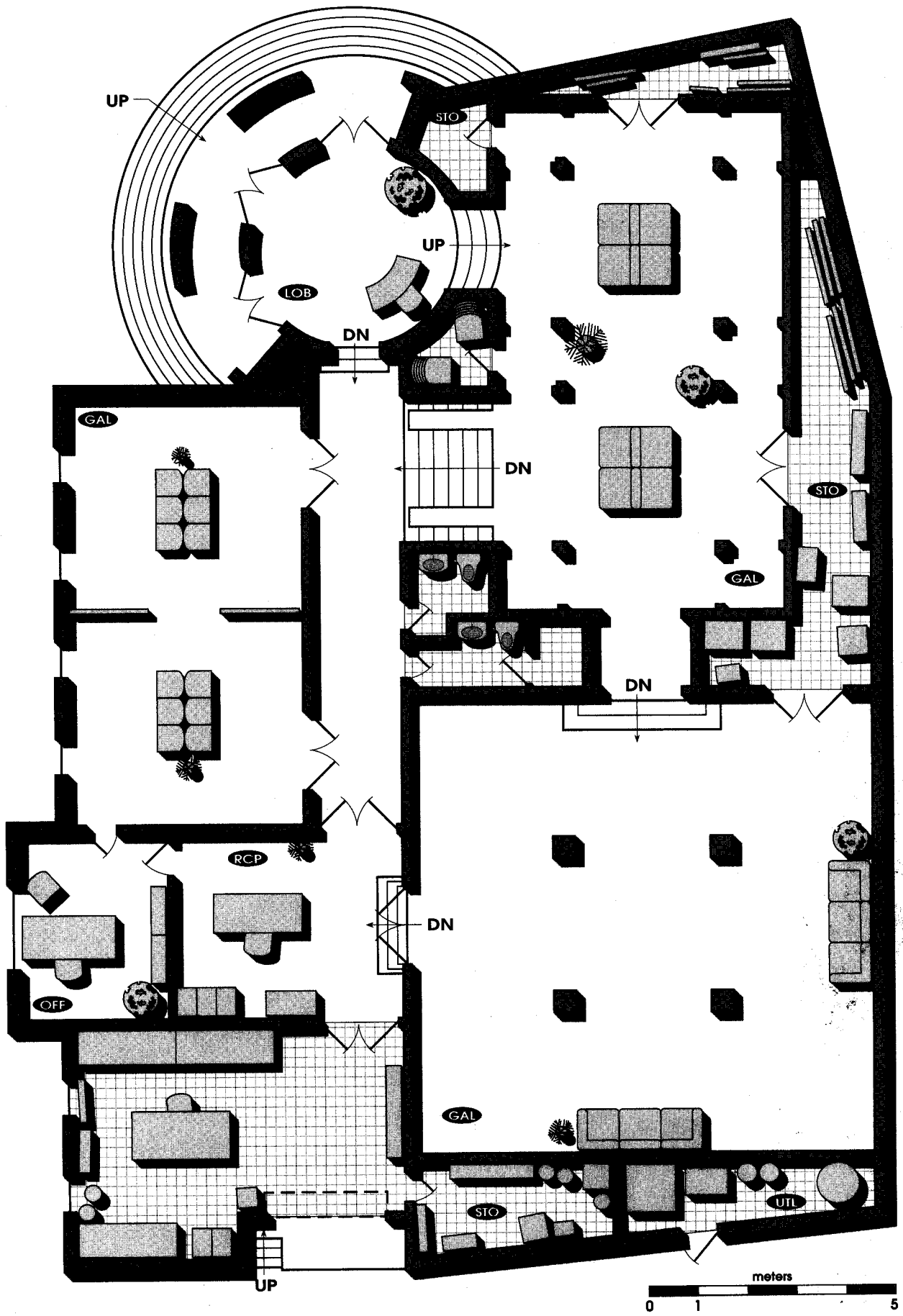
Shopping Mall

This typical mid-sized suburban shopping mall was originally designed and decorated in a light and cheerful post-modern mix of geometric patterns and soft-core neo-classicism. In the past few years, however, neglect and disuse have tarnished its now lifeless motif. It sits surrounded by acres of parking lots and unkept landscaping.

The mall is based around four main corridors radiating from two central plazas. Two of these corridors terminate in large department or discount stores from recognizable chains. The others end in the mall's two main entrances. One of the plazas is a food court, lined by a number of specialty food shops, while the other has become home to a decaying Christmas display, mounted two or three years ago and never disassembled.

There are roughly sixty stores and restaurants (indicated on the plan in medium grey), although only about half are occupied and in business. The others sit unlit behind battered roll-down gates or are simply boarded over. A multi-screen movie theatre (light grey, at the top of the map) has an entrance to the outside as well as to the mall itself, so it can remain open after hours, as does a restaurant near the lower entrance. All public entrances are indicated on the map with black triangles, while rear doors, loading entrances, and fire exits are marked with outward-pointing grey triangles.

All of the mall's establishments are connected to loading areas by a network of rear corridors (in dark grey). Since they also serve as fire escapes, access to these corridors is not physically prevented, although they are marked as off-limits and are observed by security cameras.

The mall itself has a management staff of three people, with three security guards around during business hours and one after hours. Most of the stores have two or three people on duty at any given time, although the larger establishments obviously require more. Physical security overall is good, including video surveillance, patrols, security robots (after hours) and an electronic access and alarm system. Individual stores generally have their own medium security as well.

meters

0   10   50
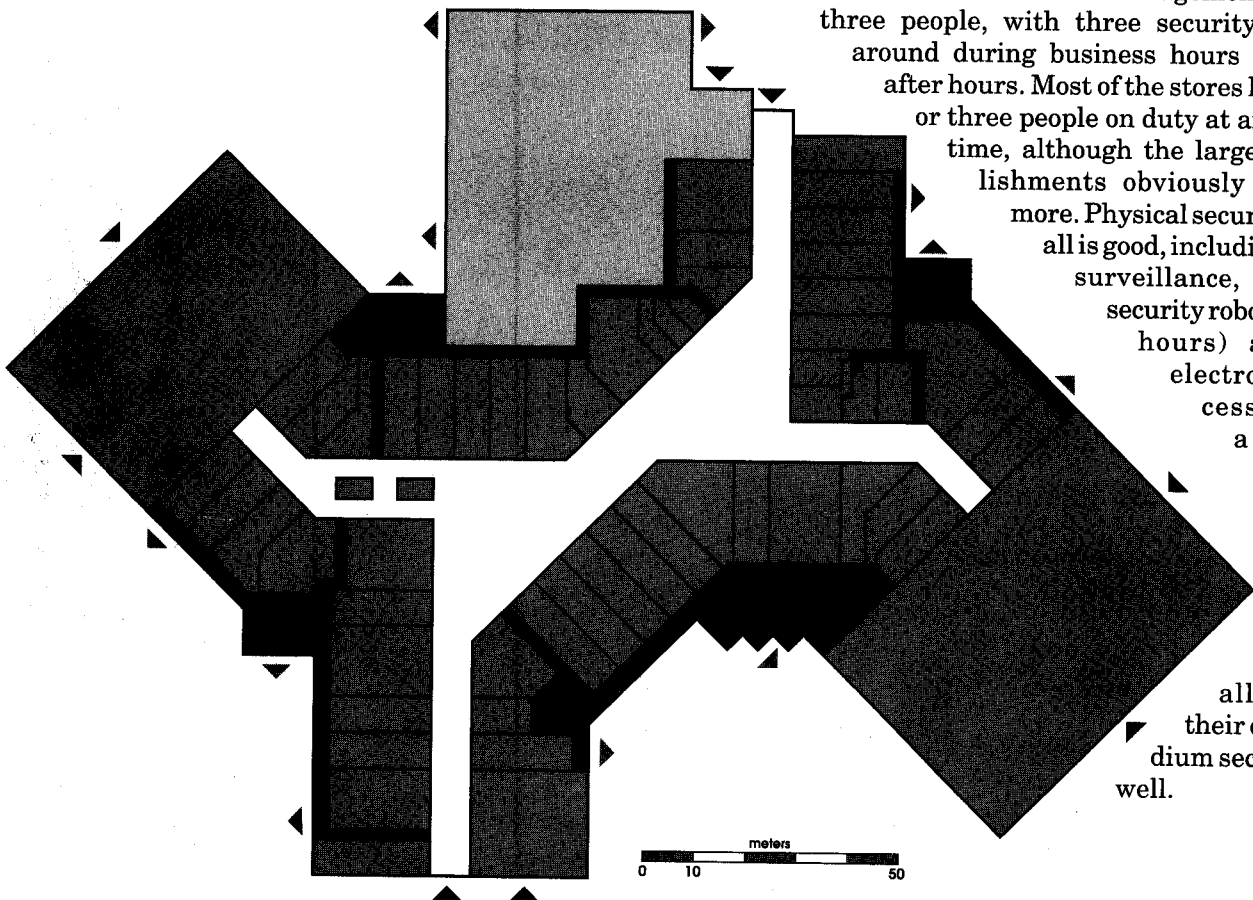
Store

Retail stores come in all sizes and varieties—this one represents a small clothing store or boutique. It might be found in the mall on the preceding page, in a suburban shopping center, or in the downtown district of a city or a small town. Its condition and decor depend entirely on its location, clientele, and prosperity.

The store is entered through a double door between two large display windows. An aisle runs past the check-out counter to the rear, between dense stands and racks of hangers. Along the walls on either side are additional hanger racks and shelves, as well as a couple of mannequins and displays. At the back are two dressing rooms, and a rear storage area that includes a tiny office. Two-way mirrors look into the dressing rooms from the storage area behind. A rear door leads to a loading dock, back alley, or mall service area.

This store should have two to five employees on duty at any given time. Physical security is medium to good.
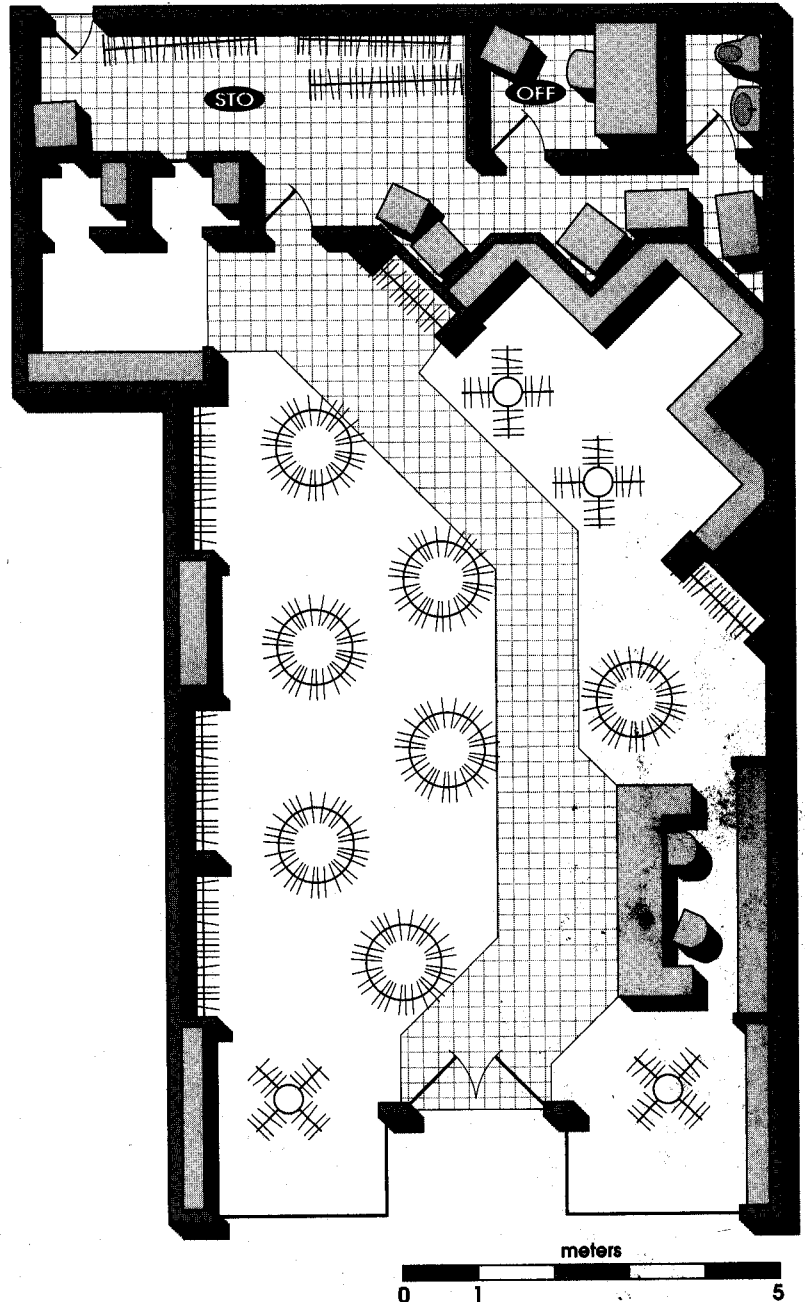
Large Office Building

The plans on these two pages represent a large downtown high-rise office building. Its footprint fills an entire city block, and it stands forty or fifty stories tall. A building of handsome profile and striking post-modern design, it may well suffer from neglect and low occupancy.

The plan on this page represents the ground floor of the building, while the map opposite could represent any of the upper floors. The light grey areas indicate offices and, on the ground floor, stores, while medium grey represents maintenance and security areas and dark grey the elevators, ventilation shafts and other dead space. The unshaded zones are the hallways, stairwells, lobbies and other public-access areas, while the black triangles along the perimeter point to entrances.

On the right side of the ground-floor plan is the main lobby, behind which in the center are the building's fourteen public elevators (there are also two service elevators in the lower left quadrant) and three sets of fire stairs. The top half of the plan is dedicated to a handful of small retail shops and a bar/restaurant (the large area to the upper left). To the lower left are the building's management offices, maintenance shops, and a loading dock. To the lower right are a five hundred or so square meters of ground-floor office space.

All of the public corridors are high-ceilinged, with floors of polished stone and walls of marble and pecked granite. The motif is geometric and vaguely neo-classical, punctuated with occasional potted palm trees. There is a security/directory station in the main lobby, where a watchman can direct incoming visitors to the offices they seek while keeping an eye on the ground-floor security cameras and the building's fire detection system. There are telephone/GenNet booths just above the main lobby, and bathrooms to the rear. The entrances on the left of the plan lead out to a covered plaza, across which is a multi-level parking garage. The bar/restaurant has entrances into the building as well as an exterior entrance, so that it can remain open even when the building's lobby is locked up.

The upper floors (opposite) are laid out around the centrally-located elevators. A main lobby on each floor (the rectangular open space in the center) is decorated with the same high-ceilinged marble and stone as the main entrance, and is empty except for an electronic directory and a few large potted plants. A lateral corridor runs left and right from this lobby to the banks of elevators. Larger businesses are entered

WC
WC
ST
PH
ST
ST

meters
0   5   25
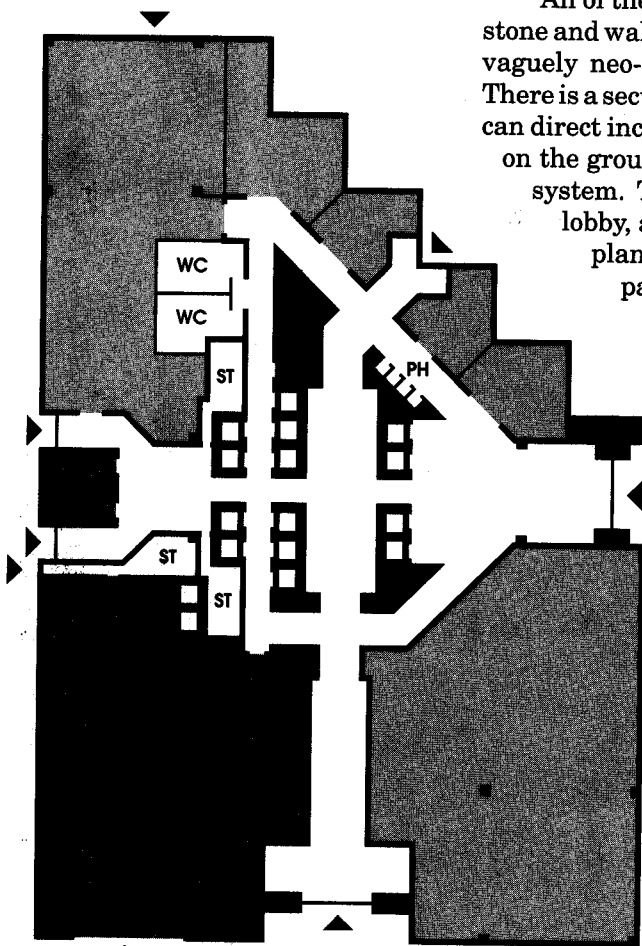
directly from the ends of this hallway or from the lobby itself. One or more supplementary hallways might be needed to accommodate smaller offices.

Security in this building is good to excellent, depending on the owner and the tenants. A minimum of four security personnel are on duty at any given time—one in the entrance hall, a second in the security center, and two more on patrol. Video surveillance covers the public areas on all floors, and all public-access doors are electronically controlled. Individual tenants will have their own medium to excellent security within their offices.
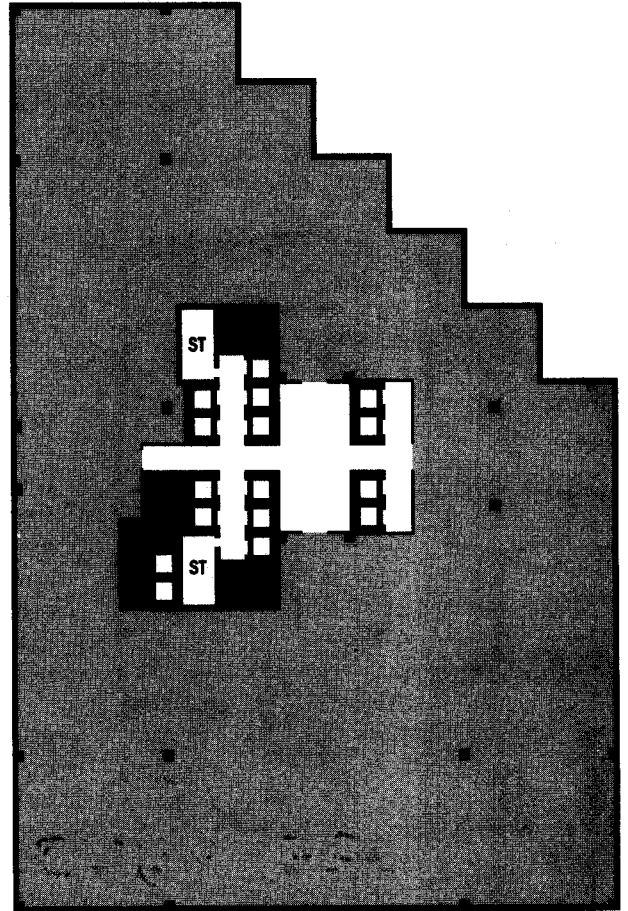
Small Office Building

Much smaller than the office tower on the preceding page, this low-rise office plaza is more typical of buildings found in the suburbs or along the outskirts of downtown business districts. A little smaller than a typical city block in layout, it stands three to five stories tall.

The two floor plans shown represent the ground floor (to the left) and a typical upper floor (below). Occupied offices are shown in two shades of light grey, to distinguish individual businesses from one another. Unoccupied office space is shown in medium grey. The white areas are public-access, while the dark grey spaces are maintenance and service areas.

The building is entered through either of two lobbies (at the top and bottom of the ground-floor plan), both of which lead to an open central courtyard. Each lobby has a pair of elevators, and the lower one also has a fire stair. A hallway skirts the courtyard, making a complete circuit around it and connecting the two lobbies and a second staircase that extends, wrapped in glass, into the atrium. The courtyard itself is nicely landscaped, and the circuit hallways on all of the floors feature floor-to-ceiling windows looking into it. The offices and businesses all face into the atrium and are entered via the circuit hallway—none have exterior entrances.

The upper floors are laid out more or less the same as the ground level. The elevators open to landings which connect directly to the circuit hallway. In most of the upper floors, the hallway runs completely around the atrium, but in the floor shown here one office occupies nearly an entire side of the building, running all the way to the atrium glass and taking over the hallway on that side.

The building has a management/maintenance staff of three people, with a security guard on duty twenty-four hours a day. Office staffs vary in size from two to fifty people, with a total of 150 or so employed in the building. Physical security overall is good, including video surveillance, patrols, and an electronic access and alarm system. The individual offices have their own poor to medium security as well.

meters

0   5   25
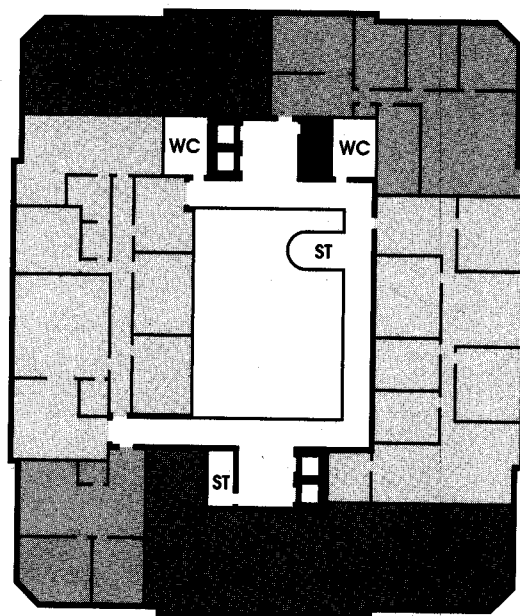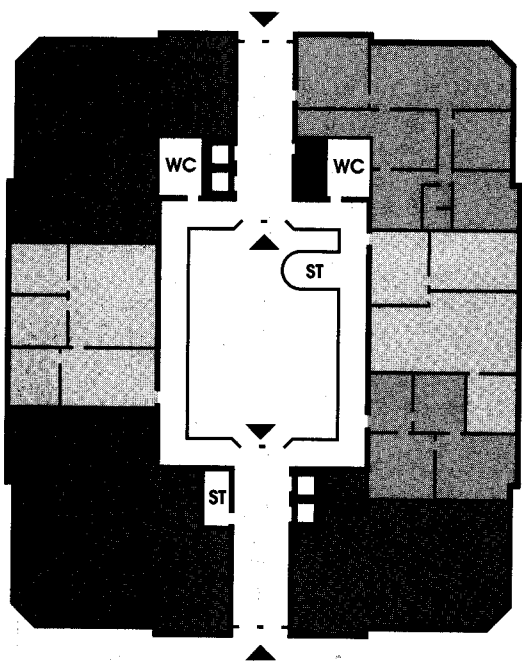
Office Block

This plan shows a good-sized office block of the sort typically found in either of the preceding types of office buildings. It could be a stand-alone business or a branch or regional office for a larger corporation. In any event, this is a modern office, outfitted with contemporary decor and furnishings.

The block is entered through a reception area along the left side of the plan. To the immediate left of the reception desk is a large glassed-in conference room, along with a hallway that leads to the administrative offices and the large, luxurious office of the company president or office head (at the upper left of the map). The same hallway continues past a number of small offices before looping back to the central area of the block: a large room divided into tiny cubicles for the bulk of the office's work force. In the lower part of the plan are a break area and restrooms, another work area, a meeting room and computer room.

This office employs about thirty-five people. Physical security is good.

meters
0   1   5
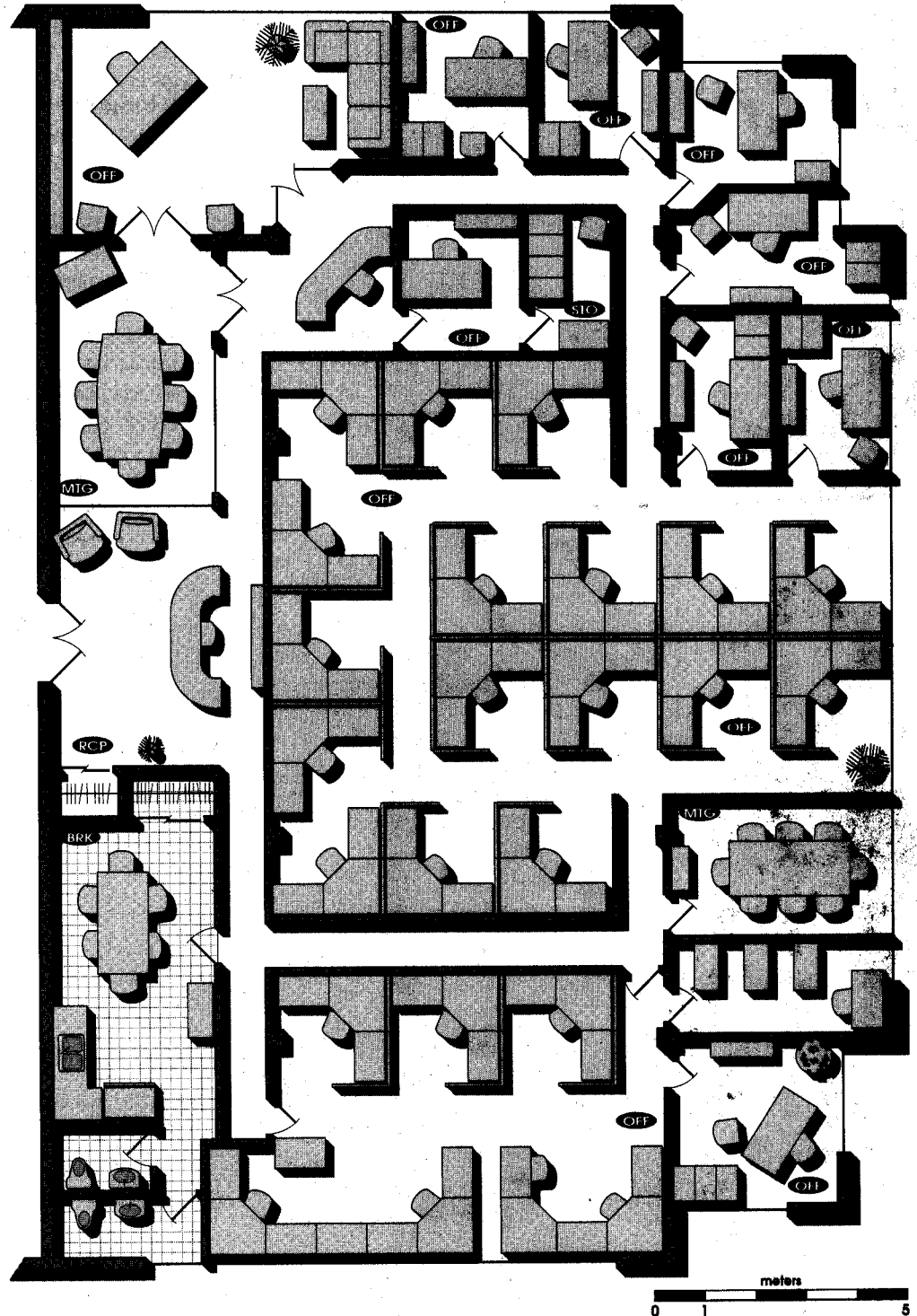
Warehouse

The maps on these pages represent a medium-small distributing warehouse. The structure is utilitarian in design, with a cinderblock or brick-facade front and steel-siding main building. The plans opposite show two possible layouts for the warehouse floor: the top for the storage and distribution of relatively small material (the shelves are only a meter deep, and the aisles don't have room for forklifts); and the bottom for larger or heavier items.

The front section (indicated in grey on the two overall maps) contains the offices in the detailed map to the left. At the top of the map is an employee break area, below which are the accounts personnel offices, the reception area with the front entrance to the far left, a meeting room, the sales personnel office, and the manager's office. While these rooms are not as coarsely utilitarian as the warehouse itself, they are not luxurious either. Two doorways, one each near the top and bottom of the plan, give out into the warehouse proper.

The small-goods warehouse (the top of the two plans opposite) is divided into a number of narrow aisles between three-meter tall metal shelves. Towards the front (the left end of the plan) is an office for dispatch and order processing, as well as a fenced-in "cage" for secure storage of high-value items. Shipments are received and prepared for shipping at the rear, where two loading gates provide access for delivery trucks.

The large-goods warehouse has broad shelves up to eight meters tall, separated by aisles wide enough

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RCP

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OFF

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meters

0 1   5
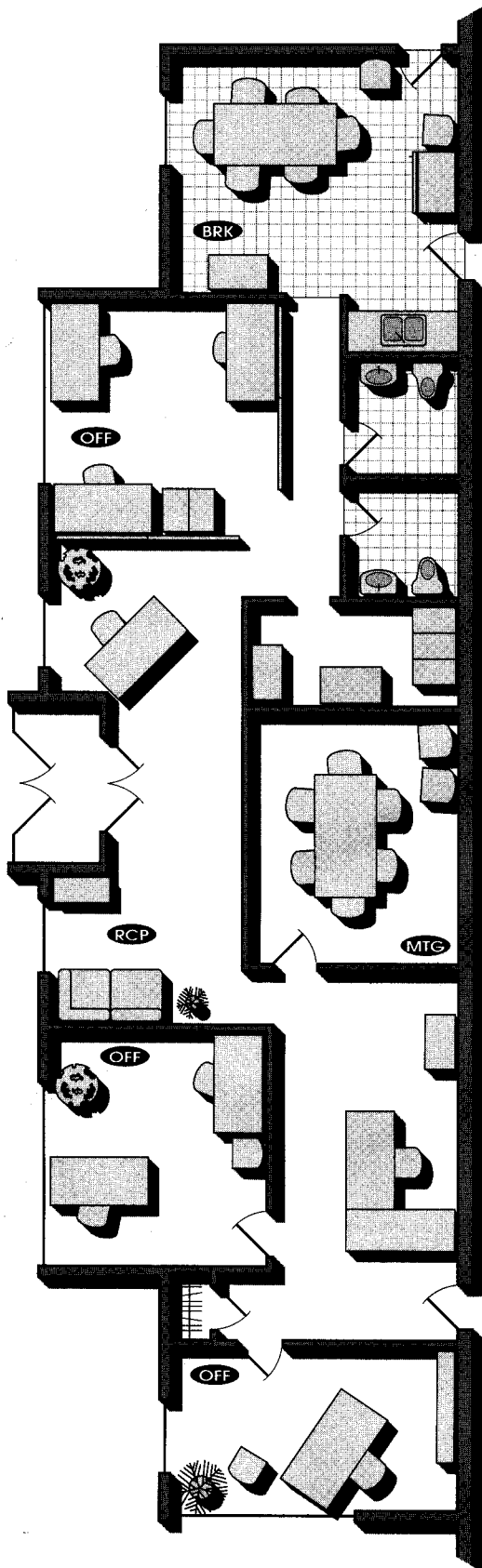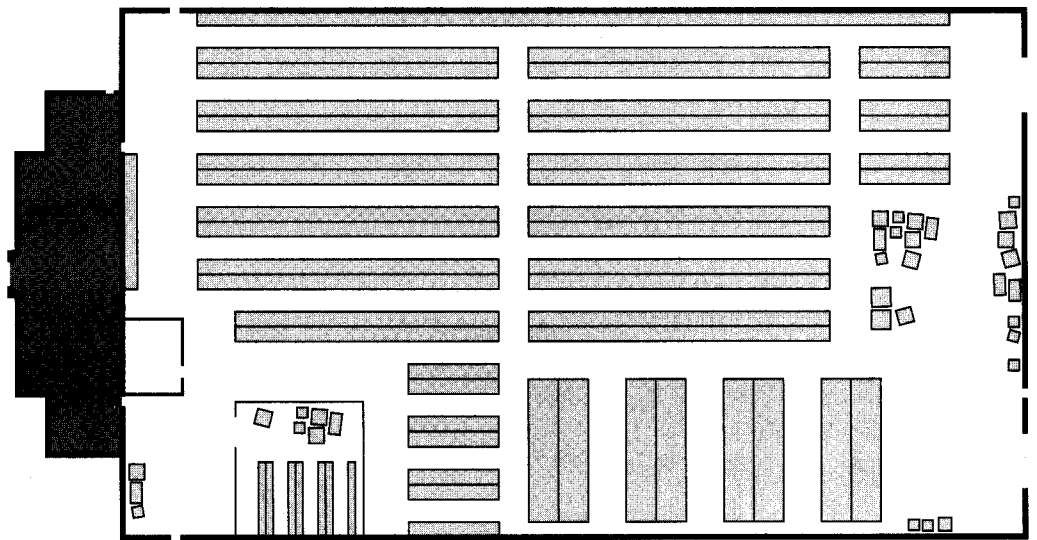
for fork lifts to maneuver. As in the other layout, the dispatch office is near the front of the warehouse, while shipping and receiving is handled at the rear.

These are just two possible designs, and they could easily be altered to fit the particular requirements of a specialized business. Either design employs about eight people in the front office. The small-goods layout requires about ten or so employees on duty at any given time, while the large-goods layout only requires seven or eight. Physical security is medium.

meters

0   5   25
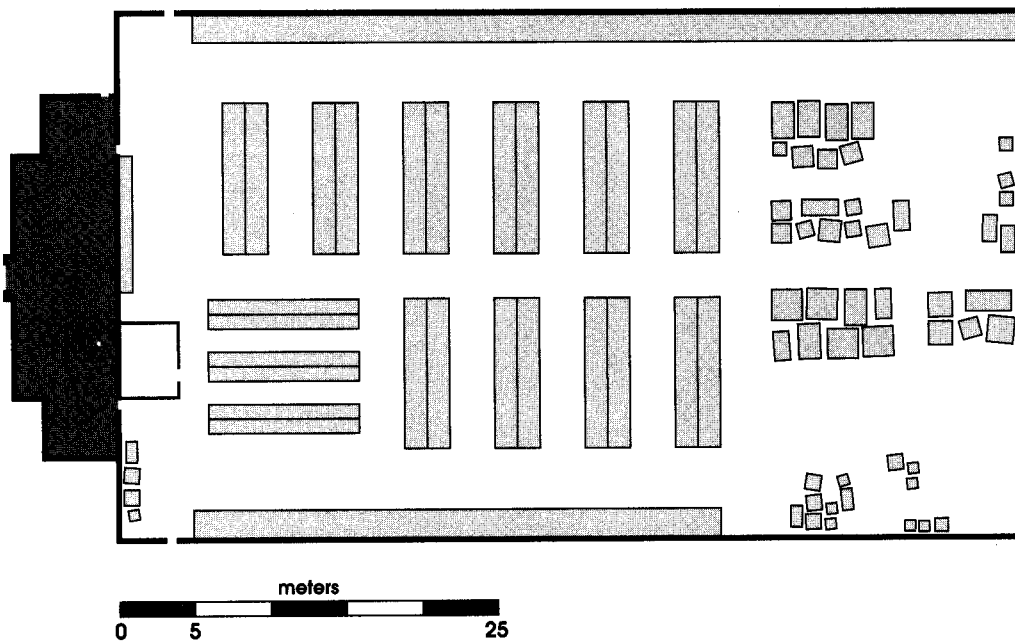
International Airport

Miami International Airport, the second busiest in the U.S. and one of the biggest in the world, is practically a small city unto itself—and it would require an entire volume to describe in any sort of detail. The map on this page gives a general layout of MIA's passenger terminal. It's schematic, not accurate in scale or architectural detail. Opposite is a plan of an airport concourse that could serve as a partial map of MIA or of almost any other good-sized air terminal.

Miami International's passenger terminal is a large horseshoe-shaped building, from which extend seven radial concourses ("B" through "H," labelled on the plan). The building and its concourses are several stories tall, although the majority of the structure is off limits to the public. In the terminal, the public area is divided into two floors: ticketing and access to the concourses on the upper level, and customs, baggage claim, car rentals and ground transportation on the lower level.

Within the center of the terminal's horseshoe are four large parking garages (shown in medium grey on the plan). These are connected to the terminal itself by a series of multi-floor covered walkways, which access both public levels of the terminal.

All of the aircraft gates are along the concourses, which have only one public-access level each. Most of the concourses are a couple hundred meters long, and some feature moving walkways to make the trip easier for travellers. The far reaches of the "E" concourse can only be reached via an automated tram, which runs over the roof of the closer section of the concourse and out to a separate building (the tram track is shown in medium grey). While most of the airport's 100 gates are accessed via enclosed jetways, the "H" concourse is for smaller commuter aircraft, which can only be reached by walking out onto the tarmac (the gates are indicated with small black triangles).

All of the public floors of the airport are well above level of the

approximate scale in meters
0   40   200
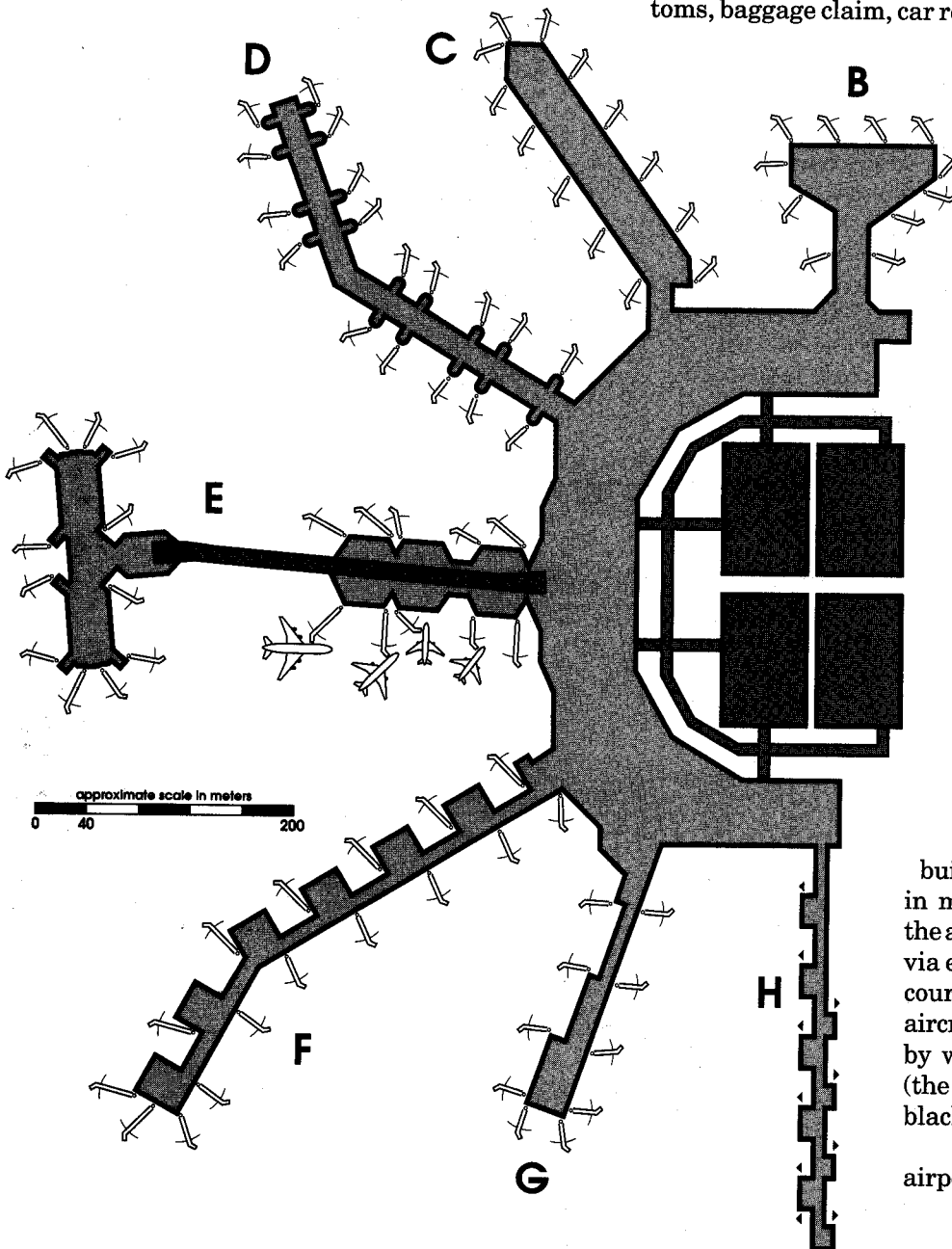
tarmac outside. The restricted-access lower floors contain aircraft-servicing and baggage-handling bays, as well as the secondary facilities needed to run the airport.

The airport itself has a large management and security staff, with over 150 personnel on duty at any given time. Most of the two thousand or so people that work at the airport, however, are employed by the individual airlines and the concession stands in the terminal and concourses. MIA never shuts down, and is busy and crowded twenty-four hours a day.

Security at the airport is generally tight. The main terminal is routinely patrolled not just with personnel but with bomb- and drug-sniffing dogs as well. Access to the concourses is only by passage through security points that include x-ray machines and, at the international concourses, chemical sniffers. Entrance into the restricted areas is only by electronic passkey. Guards in heavy ballistic vests and armed with submachine-guns patrol the terminal and concourses.

The concourse plan on this page is typical of those found in major airports around the world. The concourse is essentially a long hallway, with gates spaced every fifty meters or so on either side. Near the gates are large waiting areas with rows of seats (indicated by zones of light grey on the plan—the small medium-grey rectangles near the gates are the check-

in counters). The corridor is lined with additional seating, aircraft schedule boards, water fountains, rent-by-the-quarter-hour TVs, and telephone and GenNet booths. Also along the corridor between the gates are bars, cafeterias, airline lounges and fast-food franchises (indicated in medium grey); newsstands, souvenir and t-shirt stores, and duty-free shops (light grey); and airport and airline facilities (dark grey). Near the individual jetways are restricted-access stairwells (also in dark grey) leading down to the tarmac and ground-level servicing facilities. The black triangles along the perimeter indicate access points to the tarmac outside.

WC

meters

0   5   25
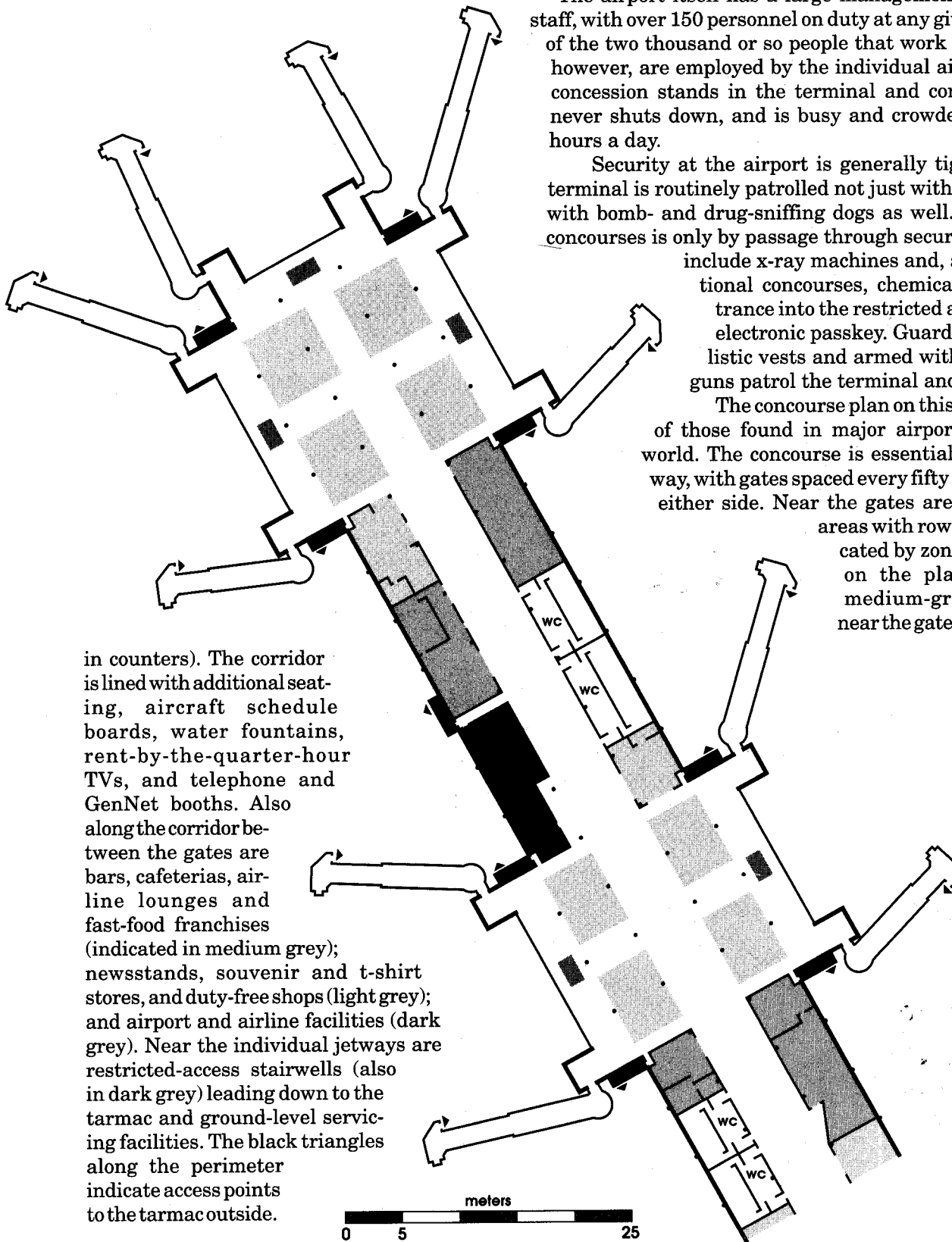
Large Hotel

This is a grand convention or resort hotel, of the sort found in downtown regions in major cities, near large airports, or along the beaches of Miami, Fort Lauderdale, and the islands of the Caribbean. It sits on an entire city block (or the equivalent) and stands twelve to twenty-five floors tall.

The hotel is dominated by a huge atrium that runs up the center of the tower (there's a cross-section of the hotel at the bottom of this page). The atrium is completely enclosed, capped with an expansive sunroof. The floor of this atrium serves as the hotel's lobby, while balconies running around its edge connect the individual rooms on each floor.

The plan on this page shows the hotel's ground floor. White zones represent public areas, very light grey areas shops and guest facilities, slightly darker areas restaurants and bars, and the dark grey areas maintenance, service, and security areas off limits to the guests. The hotel is entered through the main doors along the left, via a side entrance at top of the plan, or through the back door on the right side, which is connected to a parking garage (not shown). All of these entrances lead directly to the atrium, the large white area in the center. The atrium floor is dominated by a large free-form fishpond, complete with fountain. Three glass elevators, with their bases at the edge of the fish pond, run the height of the atrium along its lower-right corner. There are two other guest elevators in the corridor opposite (a service elevator runs just below them). Tables from a restaurant and a bar spill out into the atrium, which is also home to the concierge stand (to the left of the fish pond) and a set of escalators to the mezzanine.

In the upper left-hand corner of the plan are the registration desk and the hotel's management offices, security center, and switchboard, as well as some restrooms, phone and GenNet booths, and a fire stair. Just to the right of the top
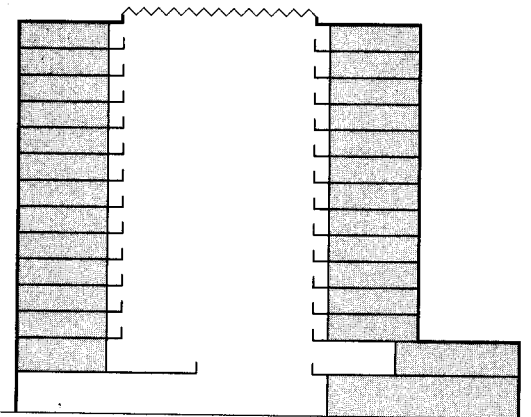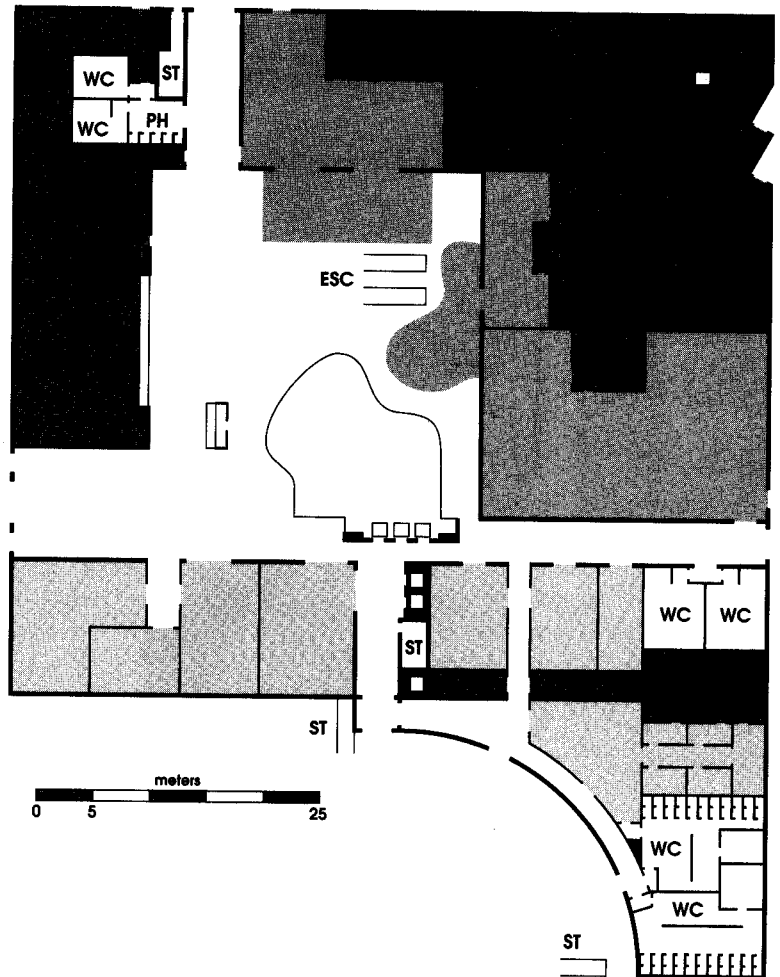
entrance is a good-sized restaurant, which has tables out in the atrium as well. Close to the right-side entrance is a large night-club, and, just above, a much smaller bar which also extends tables into the atrium. In the service areas between these three establishments are their kitchens, the hotel's loading docks, several large store-rooms for furnishings and dry goods as well as foodstuffs, two room-sized freezers, a second service elevator which only runs between the first and second floor kitchens, and the management offices for the hotel's two restaurants and four bars.

Along the lower edge of the atrium are a number of shops, including (from left to right): a hair stylist, a barber, a news-stand, a gift and souvenir shop, a small clothing boutique, a sporting- and out-door-gear shop, and an arcade. Further below that is a semi-circular that section cradles the hotel's large swimming pools (not shown) and houses the fitness center with weight room, two saunas, a tanning salon and masseuse. Showers for the fitness center and pool are at the bottom of the map.

Above the ground floor is a mezzanine level (top map on this page). The mezzanine is home to a second restaurant, along the top of the map, and a number of meeting- and ballrooms (light grey). The service areas in the upper right house the kitchen for the restaurant and for room service, while those in the lower right contain the housekeeping and laundry facilities. There is a bar on the mezzanine deck (the free-form grey area near the center of the map), connected by a skybridge to the two main ballrooms, both of which can be divided by partitions into smaller meeting spaces. Escalators lead down from the ball-room lobby area to the atrium floor below. At the bottom of the plan is bar and grill along the round balcony that overlooks the pools, with staircases leading down.
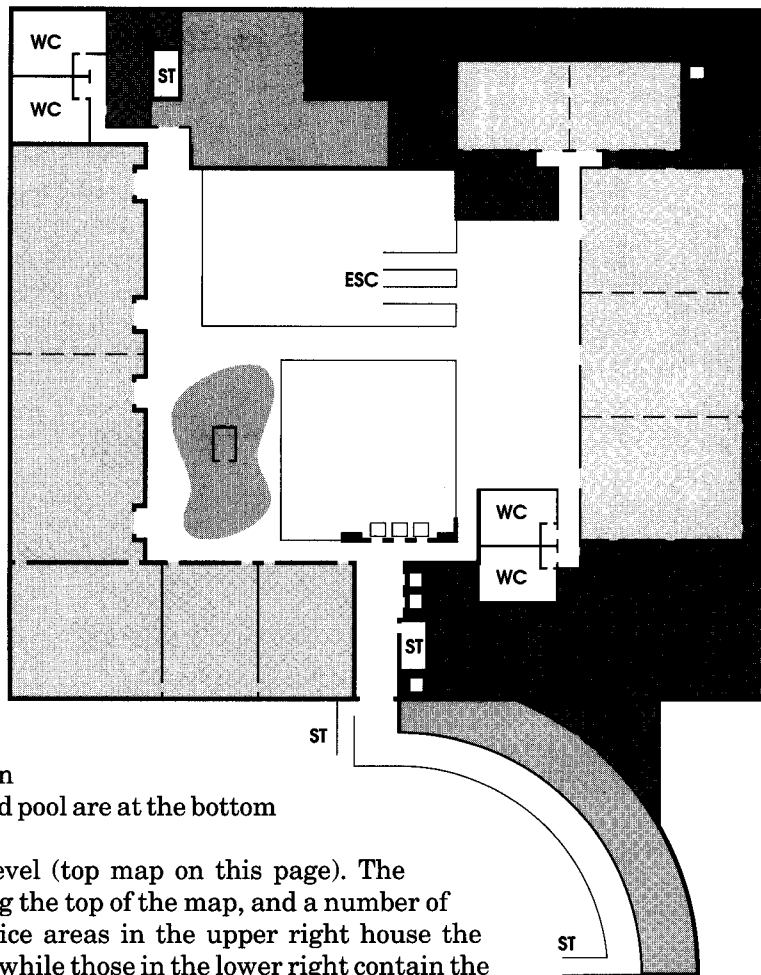
The guest rooms are all on the upper floors (represented by the plan to the right). Each floor has thirty rooms arranged around the atrium, connected by a balcony around the atrium circumference. In the penthouse floors (the top one or two), many of these rooms are joined into large suites. With a twelve to twenty-five floor range, this hotel has a total of 300 to 750 rooms and suites.

This hotel employs about 250 people, of which sixty or so are on duty during typical daytime hours. Security is medium—four security personnel are on duty at all times, but access to public areas and even most restricted areas is easily gained. The penthouse floors, however, cannot be reached by elevator except with a penthouse room key, and the locks for all rooms are changed with every new guest.
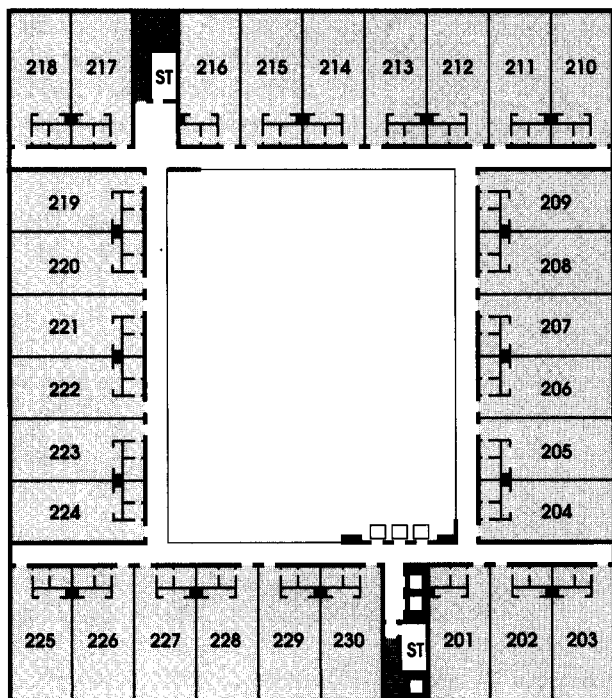
Small Hotel

The plans on these two pages describe a small- to medium-sized hotel with a fairly old-fashioned layout. Its design and description here would make it ideal for placement in Miami Beach's Art Deco district, although it could be used in any other setting. It is described in its original or restored splendor, although it could easily be run-down and neglected.

On this page are maps of the first floor (to the left) and the upper floors (below), all of which are essentially identical. There are three elevators (two for guests and a service elevator) centrally located, and two fire stairs—one at the end of each wing. On the ground-floor plan, the shaded areas indicate the kitchens, offices, and storerooms off-limits to the guests. On the upper-floors plan, the darker areas indicate individual rooms while the lighter shading indicates multi-room suites. In both plans, the public areas are unshaded.

The hotel lobby (close-up plan, opposite) is spacious and tasteful. The entranceway and framing windows are made of smoked glass and chrome, and the floor is of polished marble strewn with oriental carpets. The high ceiling is molded, and the walls papered and trimmed in geometric art deco designs. The check-in counter and elevators are to the left, while telephone booths and bathrooms are to the right. To the left beyond the elevators (off the large-scale map) is the entrance to the hotel bar, and just beyond that a small restaurant (the largest single room in the ground-floor map to the left). There is also a good-sized conference or ballroom, which can be divided by partitions into three individual meeting rooms. A long hallway runs between the elevators and the ballroom to the back of the hotel, where there is a swimming pool (not shown) and, if this is a Collins Avenue hotel, access to the beach. The hotel offices are opposite
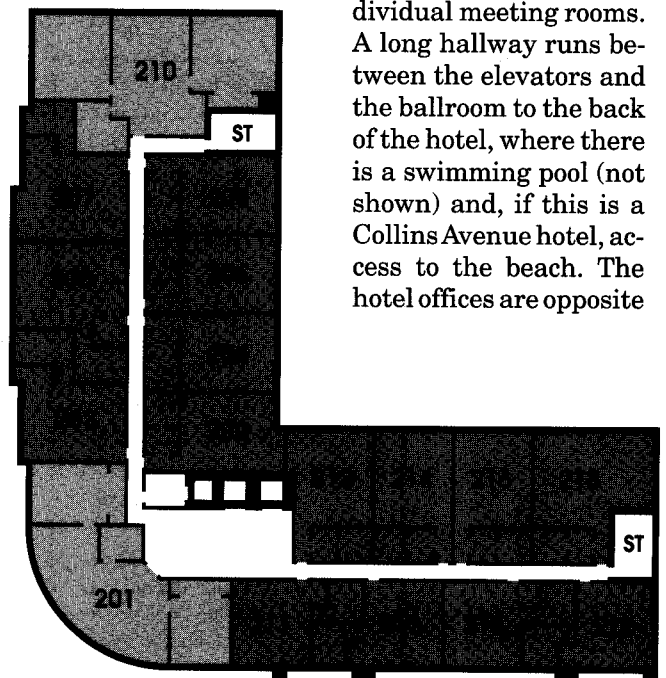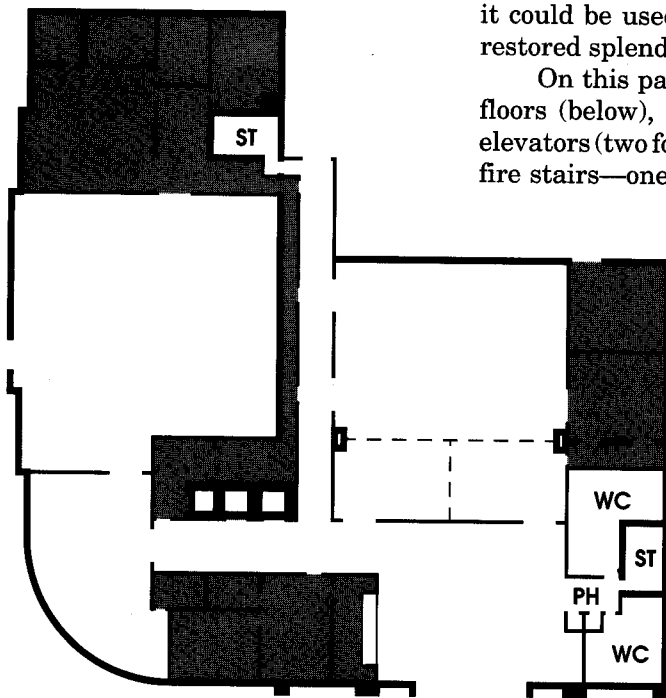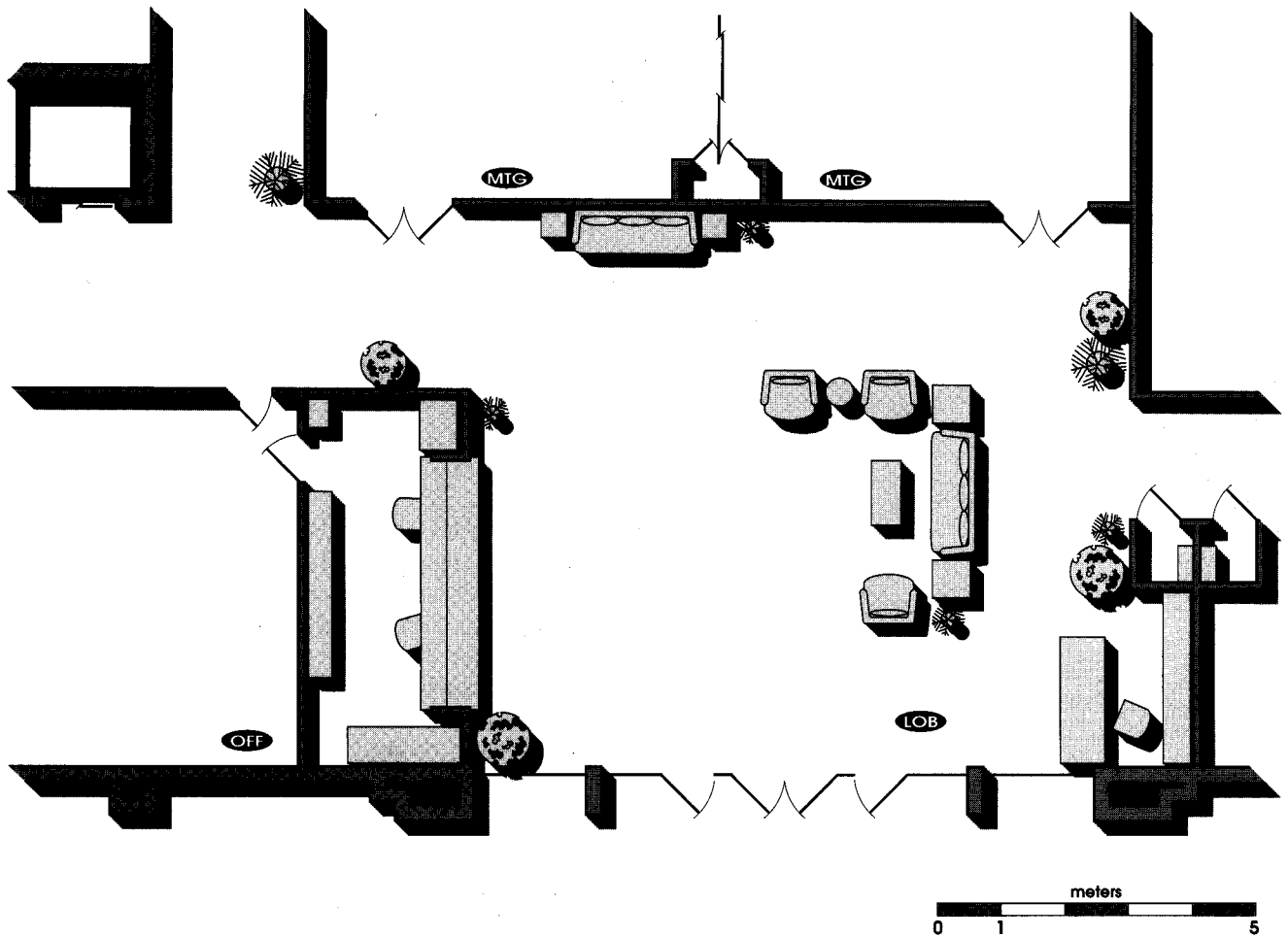
the elevators, while the kitchen, housekeeping areas and laundry are behind the restaurant.

The upper floors are divided into two wings, with the elevators and a large suite at the center. A second suite is at the rear of the hotel, where it might overlook the beach. With seventeen rooms per floor, at seven stories this hotel has 102 rooms and suites. It could reasonably have as few as four or as many as twelve floors for a total of fifty to 175 rooms. The upper-floor plan shows the rooms numbered for the second floor—other floors would be numbered starting with 301, 401, etcetera, according to the floor.

This hotel employs forty or so people, including twelve desk personnel (of which one to four are on duty at any given time), six bellhops (generally just one or two on duty), three people in the office, including the switchboard operator, fifteen personnel in the kitchen and bar (eight or ten on duty), five security personnel, and six people in housekeeping and maintenance—although that number should be changed if you give the hotel substantially more or fewer than seven floors. Physical security is poor in general, although there is always someone on duty on the ground floor and the guest rooms locks are changed with each new occupancy.

Hotel Rooms

On these two pages are plans for two typical hotel rooms and a spacious luxury suite. While the suite is almost certainly going to be found in a large, classy and expensive hotel, the smaller room plans could represent anything from a roadside motel or a sleazy rent-by-the-hour dive to a moderate room in an upscale establishment. The quality of the furnishings and fixtures and the taste of the decor will obviously depend on the nature of the setting.
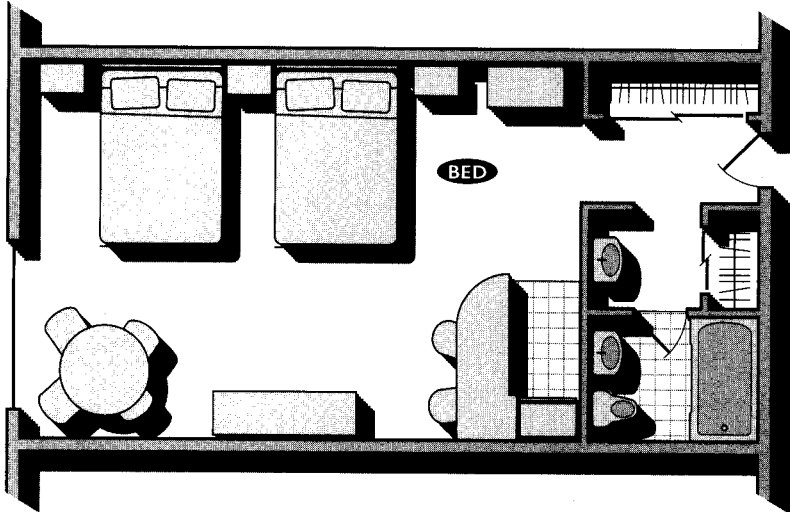
The two smaller rooms need little description. Both are entered from an internal hallway, with the main room just past a bathroom and closet (for motels with external access to the rooms, move the door from the back wall to right beside the window, leaving the bathroom and closet at the rear). Both rooms feature the typical furniture and amenities, including a television with several premium movie channels and probably a GenNet jack. The larger of the two has a bar with a small refrigerator.

The suite is a more extravagant affair, and could almost pass for an apartment—in fact it's larger than some of the homes and flats described a little further on in this book. The suite is entered via a double door and a wide foyer (at the upper right), which leads directly to a dining area and adjacent living room. The living area is spacious and tasteful, with floor-to-ceiling glass looking out past a balcony to a stunning view (this suite should be on or near the top floor). There is a tiny kitchen/bar off the dining area, and a table and a couple of seats out on the wide veranda.

The master bedroom (lower left) shares the balcony and floor-to-ceiling windows with a view out over two sides. It features king-sized furnishings (including a desk with a GenNet terminal) and a large and luxurious bathroom. The

second bedroom also adjoins the balcony and another bathroom, which it shares with the public spaces. The furnishings and fixtures throughout the suite are all top-notch, including an expensive sound system in the living room, a large TV in the master bedroom, and a fully-stocked bar.

The suite and either of the two rooms on the opposite page could sleep up to four comfortably. Physical security is poor to good for the smaller rooms, and good for the suite.

KIT

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meters
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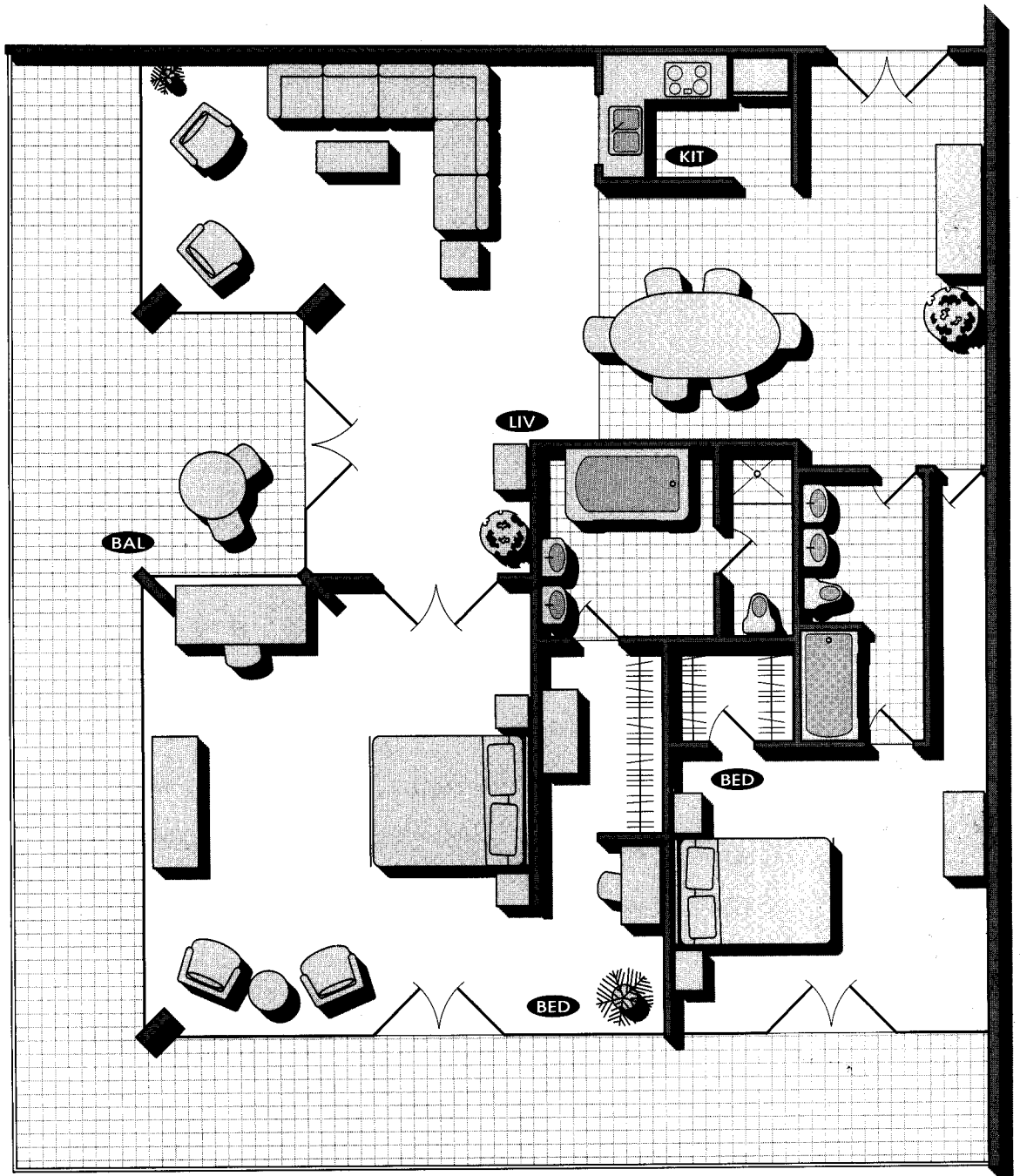
Modern Villa

This unique house might be the primary residence of an affluent businessman or the vacation home of an even wealthier individual. Clean and angular in design, it's distinctly modern and vaguely Japanese in motif.

The house is entered through a courtyard-like front, with floor-to-ceiling glass looking into the dining room and studies on either side. Inside, the low-ceiling entrance opens up past two fixed bookcases to a tall, bright living room which features, at its far end, a two-story curtainwall of glass. To the left from the entrance are the dining room and a large, modern kitchen. Opposite are a large office, close and private in contrast to the other bright open rooms, and two small studies, one of which gives out onto a greenhouse-like sitting room. All of the rooms are clean and furnished and decorated in impeccable minimalist style.

The upstairs consists of two wings, joined by a bridge over the main entrance. This bridge looks out over the living room and through the glass curtainwall on the opposite side. Above the kitchen and dining room are two good-sized bedrooms, with much smaller one between. The opposite wing houses the master bedroom suite, including a large bedroom and another den and sitting room. Unlike the floor-to-ceiling windows of the lower floor, most of the upstairs windows are broad but set high in the wall.

The house has two centrally-located staircases—one open to the foyer and the other, enclosed, leading directly to the master bedroom suite. The garage (not shown) is in a separate building, conveniently hidden from view of the house or
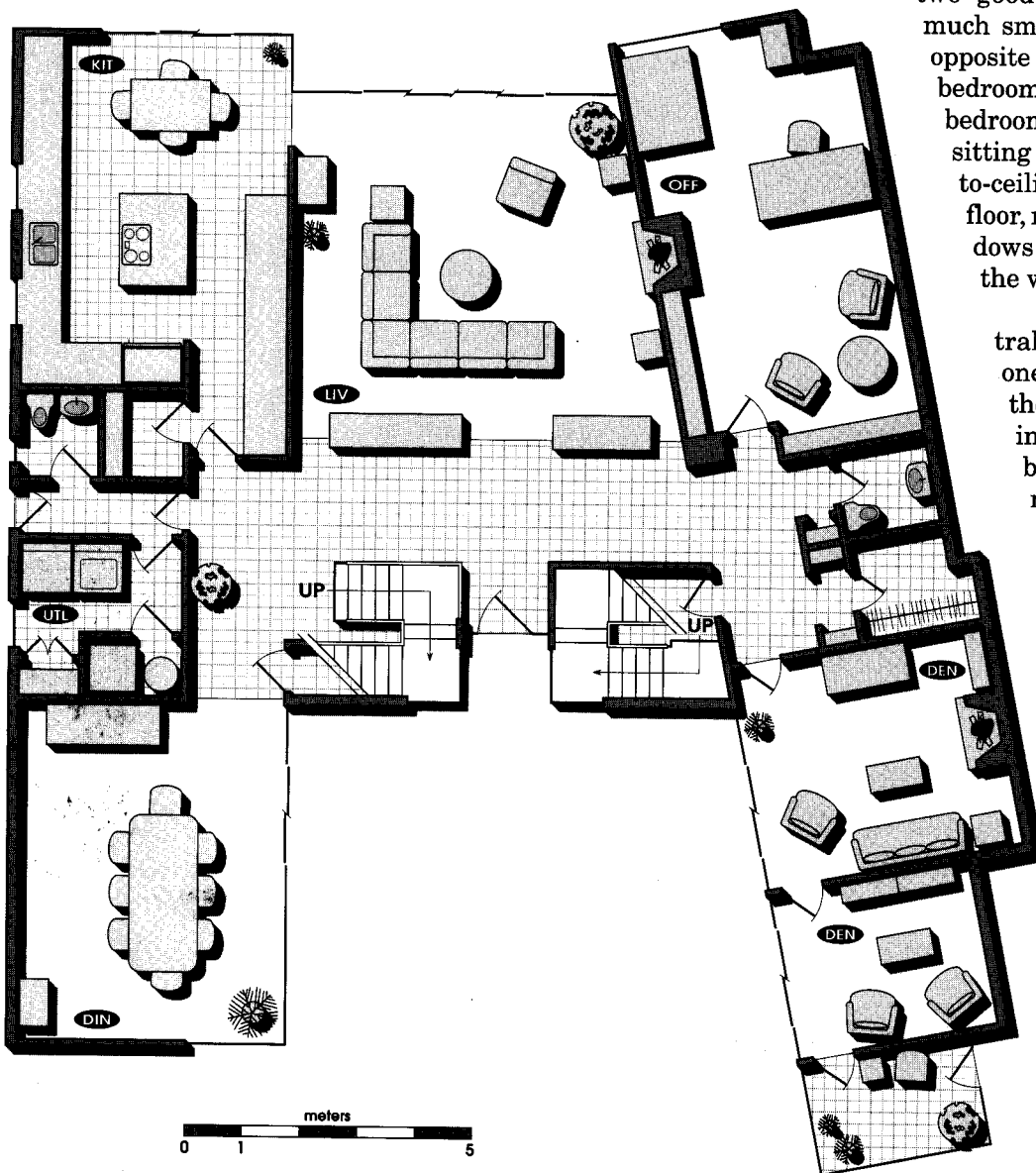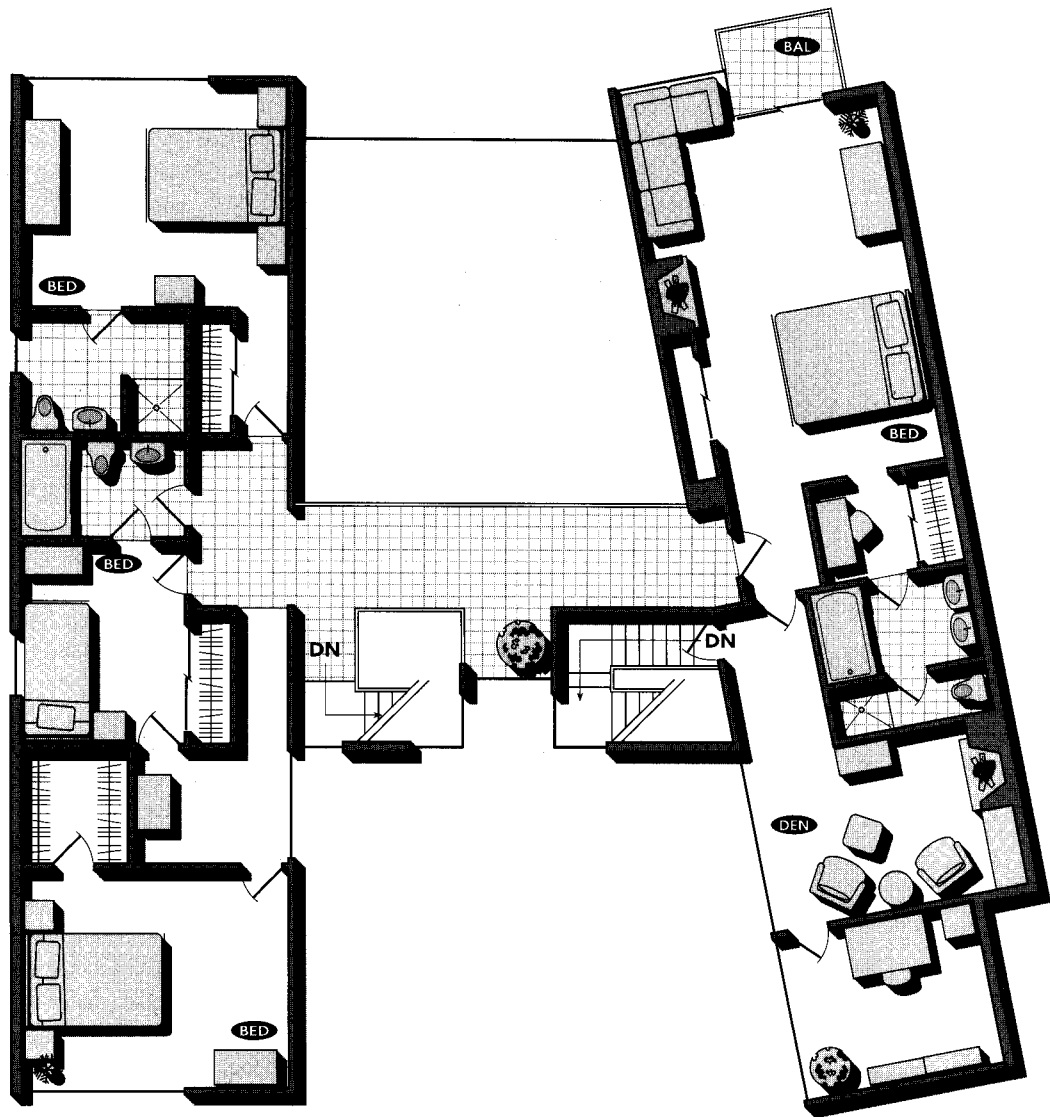
the lawns. Any servants quarters are likewise separate and hidden. A house of this sophistication should probably have a pool on the grounds, and would likely be located on a waterfront or similarly distinctive lot, or perhaps even on a small private island.

This house is a little large for a single person, but it could easily be home to a couple or family. It's not so big, however, that servants are really needed, so their inclusion is optional. At most, the house and grounds might require three servants—a gardener, a housekeeper, and a cook—although one or two is more reasonable. Bodyguards might also be present, depending on the status of the residents. Physical security is medium to good.

Medium House

The plan to the left represents a medium-sized suburban home of the Spanish hacienda style of design fairly common in south Florida. Its state of upkeep may vary, but when it was built this was a fairly nice house, typical in quality and features of houses found in middle-class neighborhoods around the U.S. and the world.

The house is designed around a central courtyard, which is entered via a wrought-iron gate next to the garage (at the right on the map). The walkway from the gate to the courtyard is open-air but roofed, while the courtyard is obviously open to the sky above. The rooms looking into the courtyard on three sides feature floor-to-ceiling windows, giving the house a very open feel from within, despite the fact that most windows facing outwards are small and covered with ornamented (but functional) wrought-iron grills.

The front doors open from the courtyard directly into the living room, which is adjoined by the dining area. Both rooms are spacious and pleasant, with carpeted or red terra-cotta tile floors and stucco-textured walls. To the left of the entry (at the bottom of the map) is a small study and three bedrooms connected by a hallway that faces into the courtyard. The master bedroom is fairly large, with its own bathroom, while the two other bedrooms are small to medium is size.

At the top of the map is a two-car garage, a good-sized kitchen, and a porch that adjoins the dining room. The porch is framed and screened-in for protection from Florida's insect fauna.

This is the home of a family, or a moderately successful individual. It could be found in virtually any suburban neighborhood, although it would be a little large for most low-income areas. The physical security is poor to medium. Most of the exterior windows are barred—but not necessarily all of them, especially the sliding-glass door leading to the porch. Also, although the courtyard is gated, the gate may or may not have a buzzer to the house, and if not the owner might well leave it unlocked most of the time.

POR

KIT

GAR

DIN

UTL

CRT

BED

LIV

OFF

BED

BED

meters
0   1   5
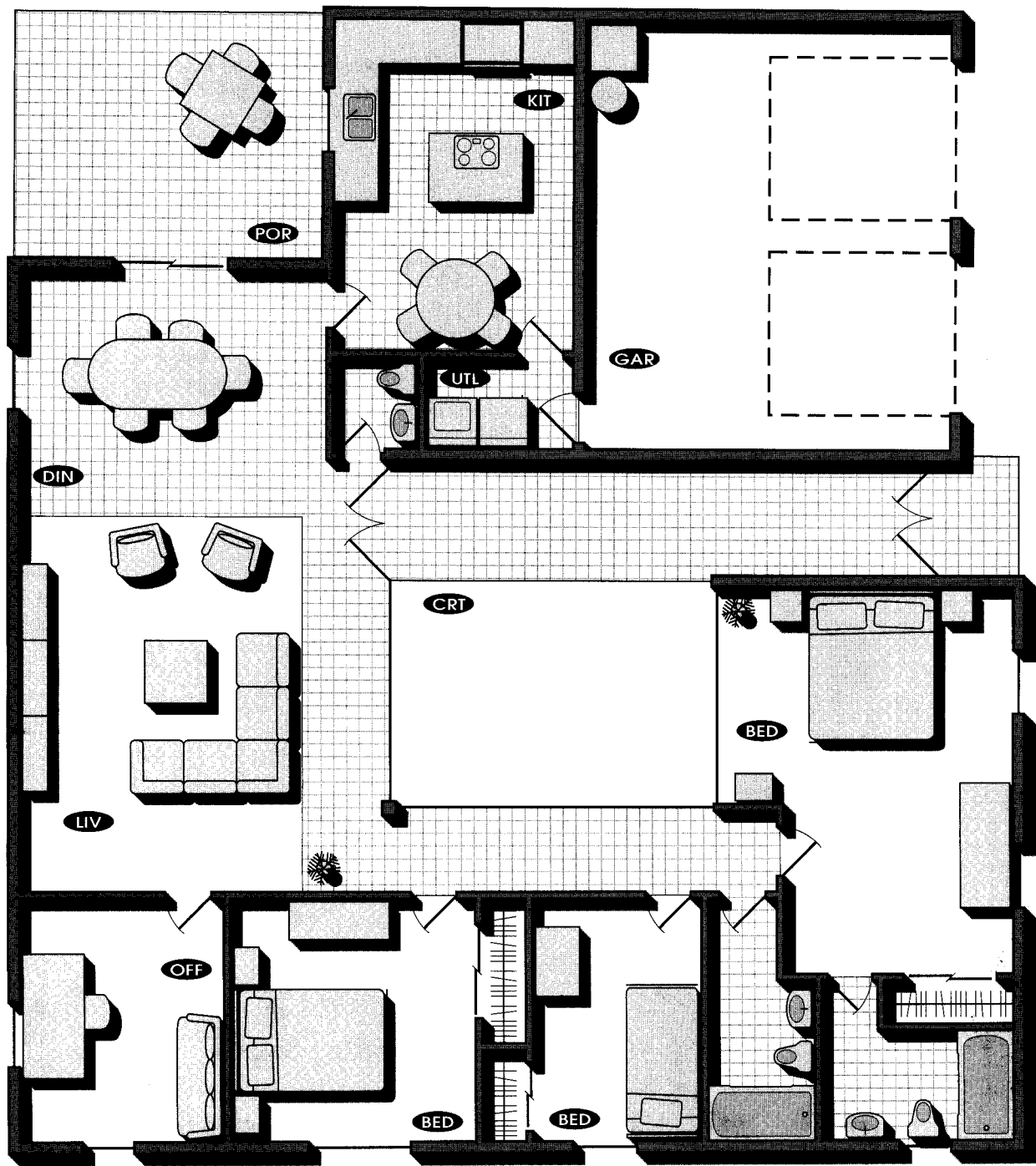
Small House

This is a small single-family home, of the sort most often found in the crowded subdivisions planted during the 1950s and 60s. It is drab in both design and decor, although not necessarily poorly maintained.

The front door of this house opens into a narrow hallway which gives out into the living room and den, and all three bedrooms around the corner. The living spaces are not large, and with the exception of the kitchen are poorly lit by undersized windows. The bedrooms are all small as well (one could serve as an office or study), and there is only the one bathroom. This plan features a carport, although this house could have a small garage or nothing more than streetside parking.

This could be home to a medium-sized family or a single person. In any event, it's not the kind of house found in a high-rent district. Physical security is poor to medium, depending on the neighborhood.

KIT

BED

BED

DEN

UTL

CAR

LIV

BED

meters

0   1   5
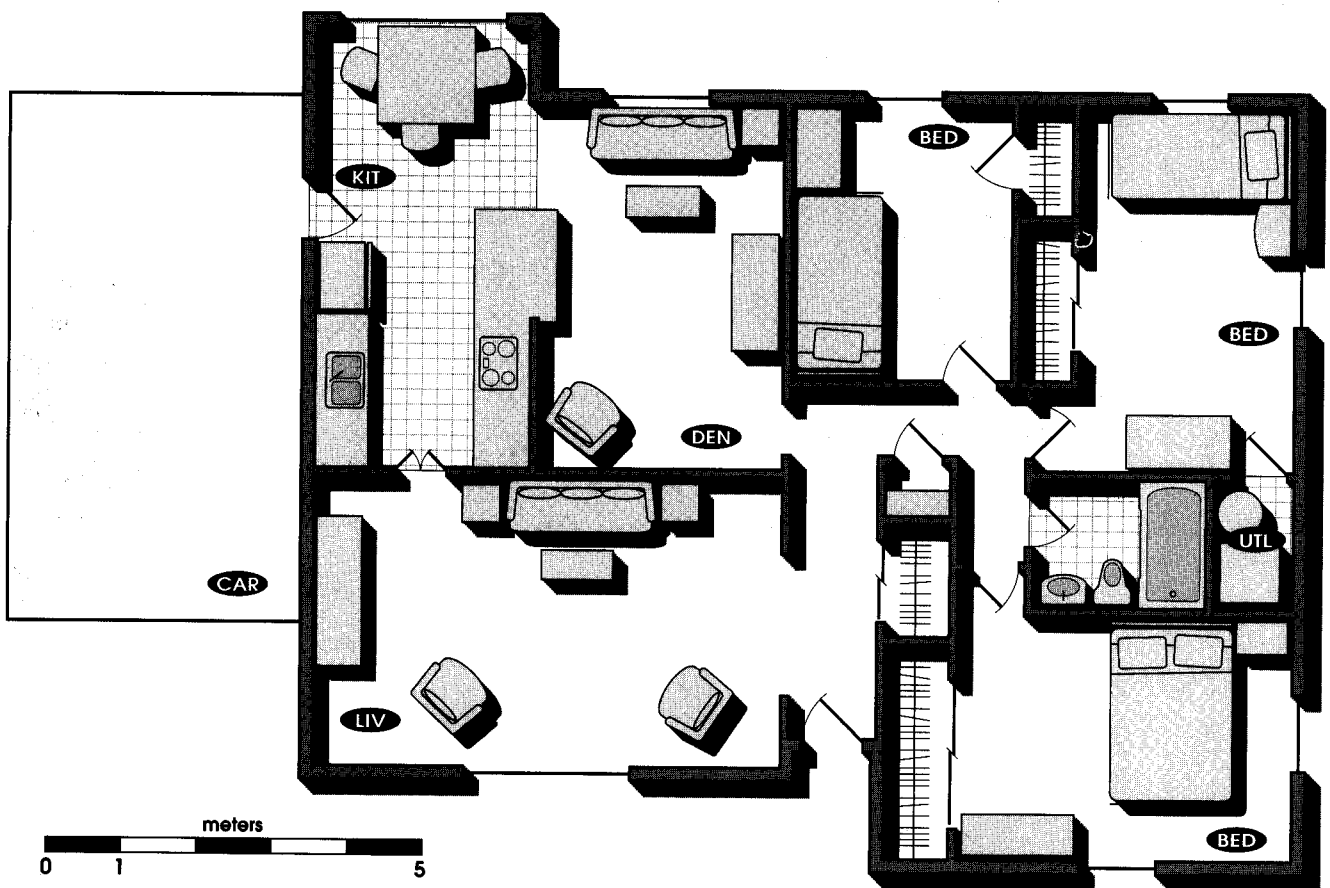
Garden Apartment

Typical of the small apartments found in suburbs or small towns, this garden-style apartment could be a nice place or a real dive, depending on the neighborhood and degree of maintenance. Like most garden apartments, this one should be situated in a two- or three-floor building, with four apartments per story. All are served by a central foyer, which contains the mailboxes as well as stairs.
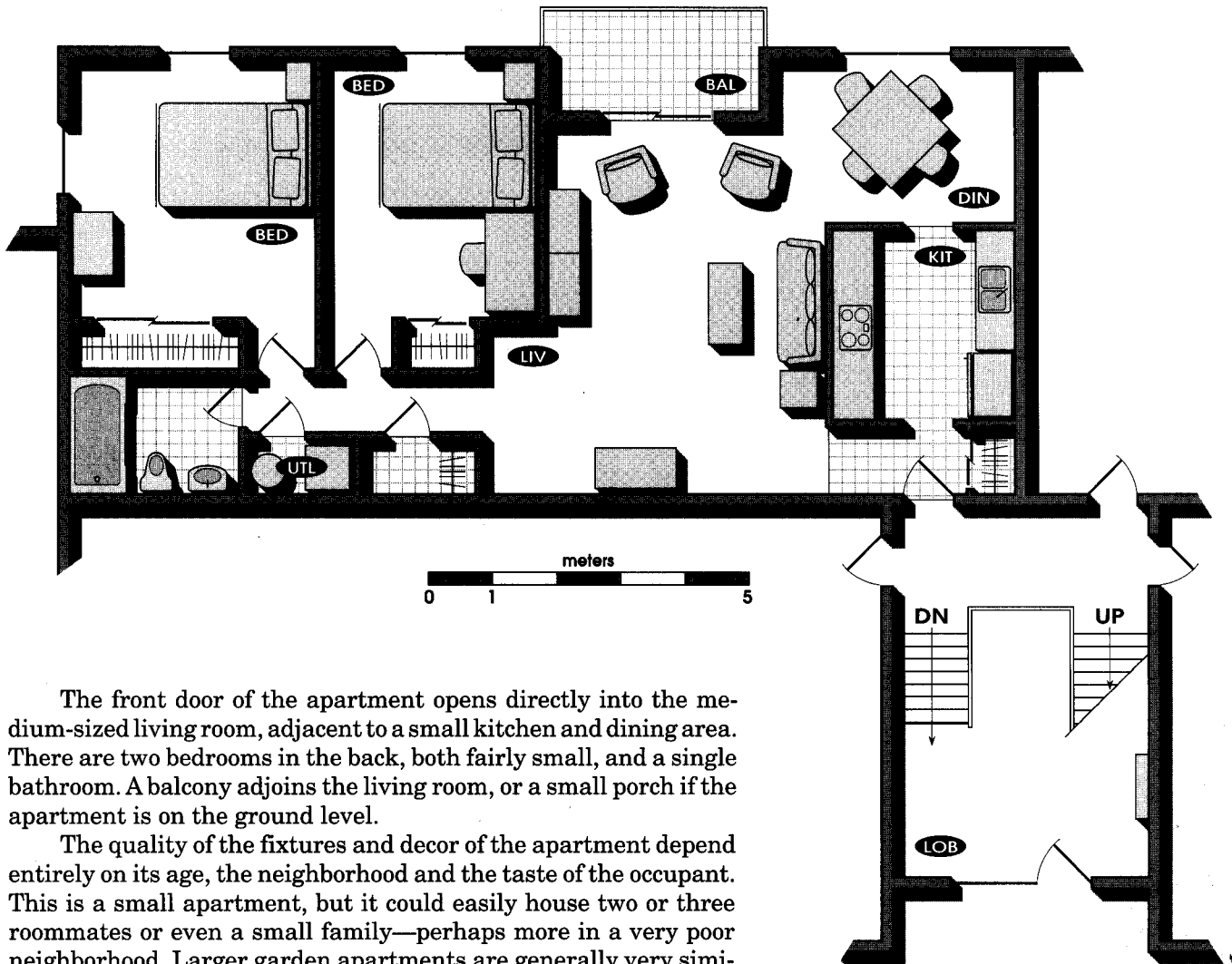
The front door of the apartment opens directly into the medium-sized living room, adjacent to a small kitchen and dining area. There are two bedrooms in the back, both fairly small, and a single bathroom. A balcony adjoins the living room, or a small porch if the apartment is on the ground level.

The quality of the fixtures and decor of the apartment depend entirely on its age, the neighborhood and the taste of the occupant. This is a small apartment, but it could easily house two or three roommates or even a small family—perhaps more in a very poor neighborhood. Larger garden apartments are generally very similar in design, but with an extra bedroom or two and larger overall dimensions. Physical security is poor.

Luxury Apartment

This is a fairly large apartment or condominium in an urban medium- to high-rise building. It's upscale, probably located in a nice part of town.

As shown, the building is entered through a lobby with a single elevator and staircase leading up to the apartments, although if you place this apartment in a high rise you should add a couple of elevators and tuck the stairs away in a separate stairwell. The apartment itself is entered via a broad foyer (at the center), with elegant glass doors leading ahead into the living room. There is a modern kitchen and spacious dining room, as well as a small den off of the living room. The three bedrooms (one is shown as an office) are medium-sized, and the bathrooms are luxurious. All of the rooms are well-lit by tall windows, and the decor and furnishings are modern and tasteful. The floor-to-ceiling glass in the living room and the adjoining balcony provide a good view if the apartment is well-placed.

An apartment of this design is not inexpensive, especially if placed in a trendy neighborhood. It could easily house a small family, especially if all three bedrooms are used as such. Physical security is for the apartment itself is medium, and there is additional security—in the form of an electronic lock and probably a doorman or concierge—in the entrance lobby downstairs.
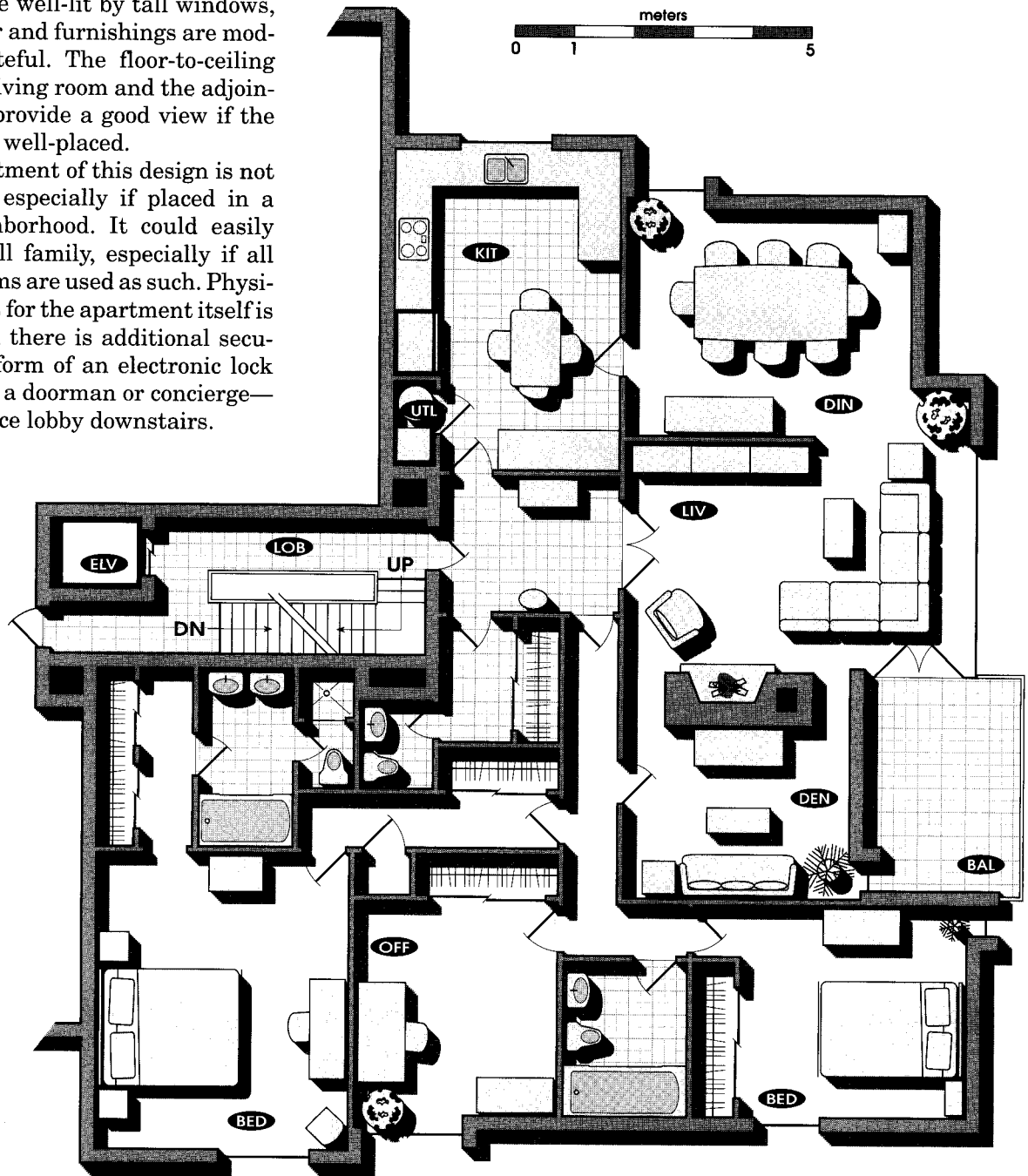
Tenements

The plan below shows two small, relatively inexpensive low-rise apartments. Depending on their neighborhood and the age and neglect of the building, they might be completely run-down (or even condemned) tenements or simply cheap but decent flats.

There are four apartments on each floor of the building, all connected to a central open-air stairwell. The apartments have two tiny bedrooms each, as well as a small kitchen and living room. Even modest furnishings tend to crowd the rooms quite a bit, and that, along with the small windows and dull lighting, contributes to a sense of claustrophobia within.

Apartments like these are not likely to be new, and they probably show their age. Walls are cracked and stained, and the flooring worn. Cockroaches are a perennial problem in south Florida, especially in crowded buildings like this one. There may be garbage piled outside or in the stairwell, and perhaps even an old appliance or two rusting in the entrance.

These small apartments won't house a family comfortably, although they often have to. Physical security is poor, although lower-floor apartments in bad neighborhoods usually have barred windows and heavily-bolted doors.
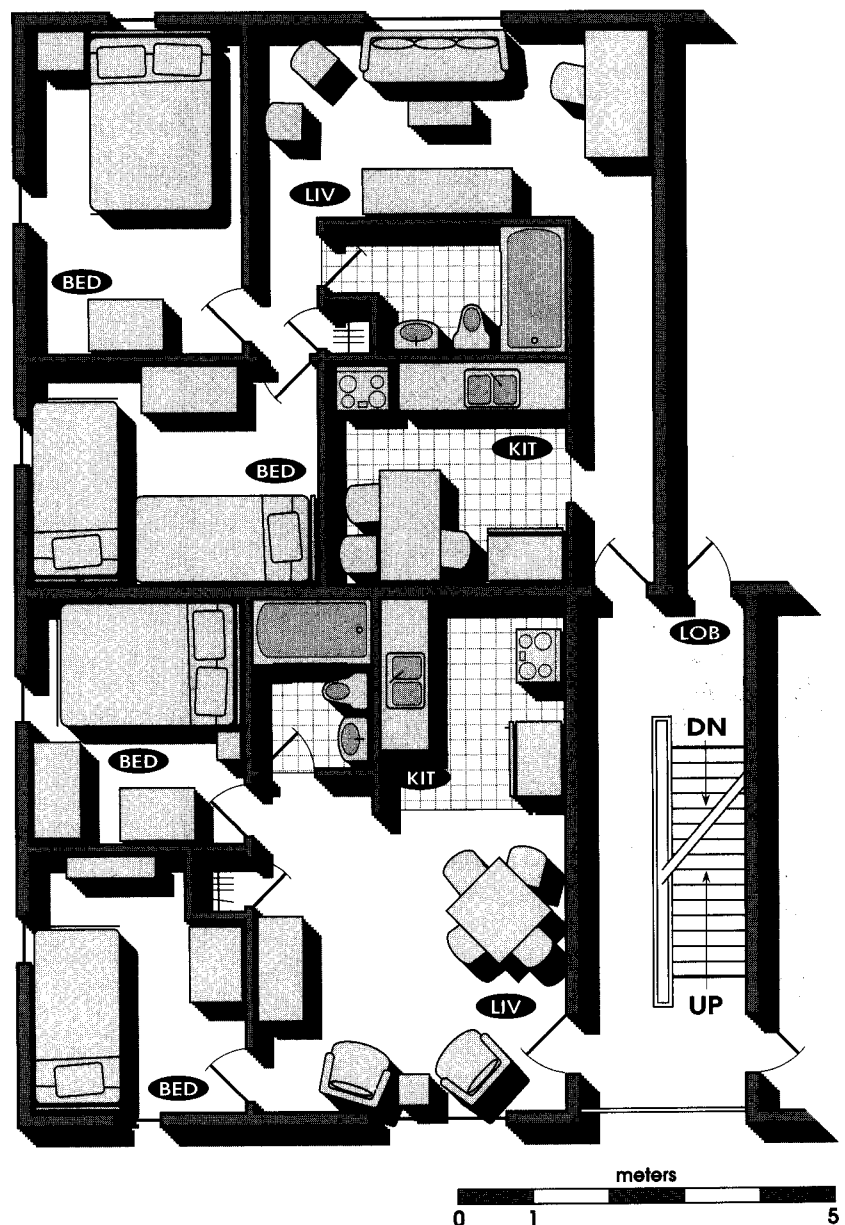
Townhouse

This three-story townhouse is a fairly large one, of traditional design. Probably located in a middle-class subdivision, it's too large to be likely found in a particularly bad neighborhood, and depending on surroundings and decor it could actually be a rather upscale residence.

The front door opens directly into a small but nice living room, complete with fireplace. To the rear is a room that could be a dining room but is here shown as a den, as well as a spacious kitchen. The den/dining room opens onto a deck at the rear of the townhouse. Upstairs are two smallish bedrooms, and a third tiny room that could also be a bedroom but which is shown here as an office in this layout.

Few buildings in south Florida have basements, but a basement is included in this design. It may be partially or completely above ground (requiring a staircase in front to reach the front door), or it can be omitted altogether, turning the space under the second-floor stairs into the utility room. A shown, the basement is divided into three principal rooms: a small laundry/utility space and two larger rooms that might be workshops, studies, game rooms (a ping-pong table is shown in the rear room) or even additional bedrooms, or which might be completely unfinished. The rear-most of these rooms features a sliding glass door opening to the outside.

A townhouse of this design could be home to a single individual or a small family. Physical security is poor.

BAL

DEN

KIT

DN

UP

LIV

meters

0 1   5
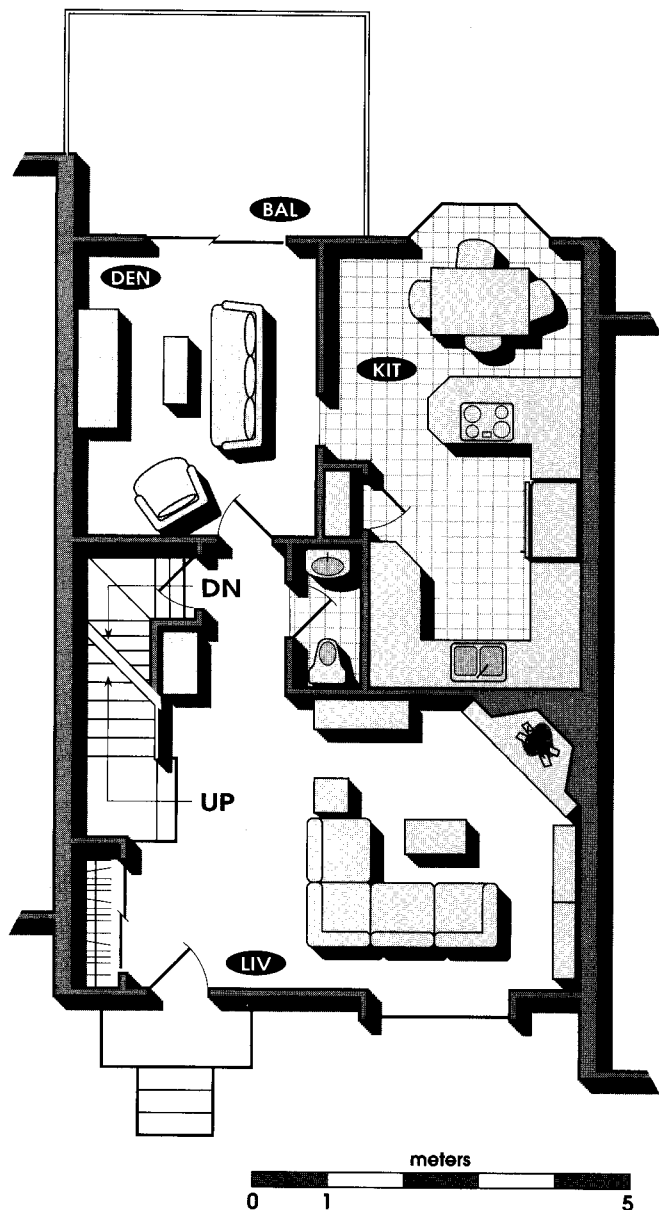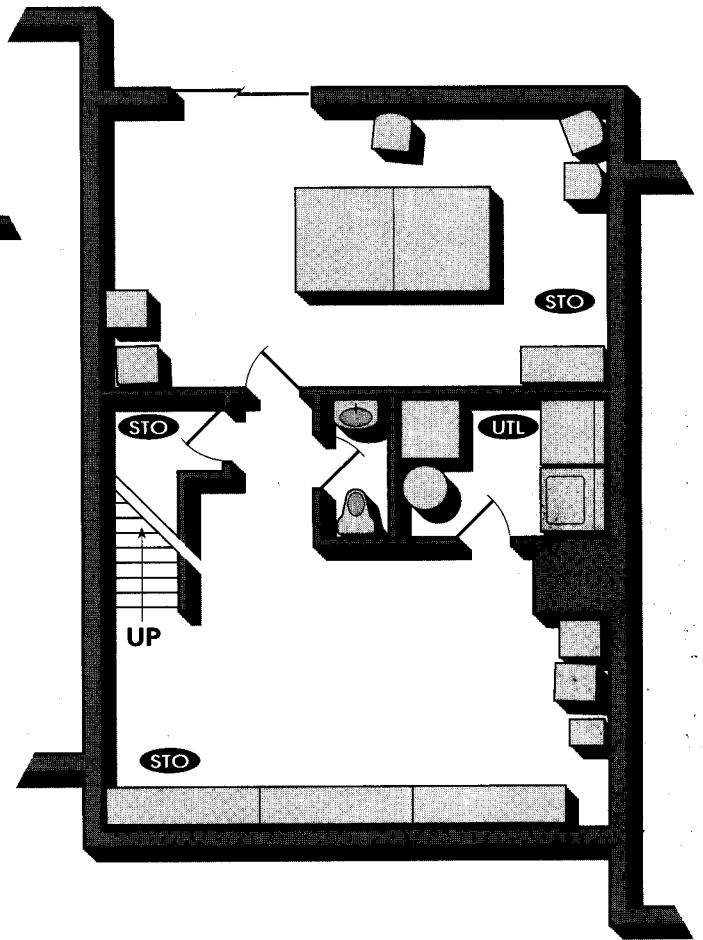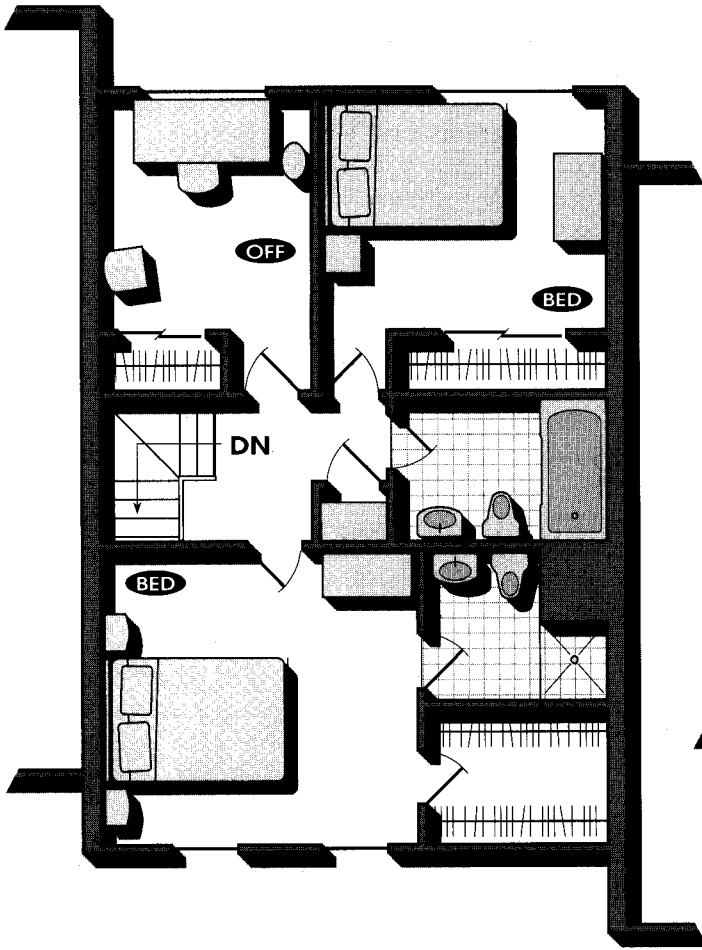
Corporate Compound

The map on this page shows a medium-sized corporate compound. A complex like this one could belong to any large corporation—it might be one of several physical research facilities for a manufacturing or research company, or the headquarters facility for a non-manufacturing corporation (like a computer consulting or financial services company). The compound is fairly extensive and very reclusive, designed for the utmost in security and privacy. Several features shown and discussed, like the volatile storage bays, assume that important and potentially dangerous research takes place here, but they can be easily removed if that is not the case.

The compound occupies about one hundred acres and is roughly rectangular in shape. Its facilities are all nicely designed and maintained, and the extensive attention to security is hardly noticeable on the surface. The compound is entered through a single gate, at the top of the map. The fence along the top might face onto a major road or other public thoroughfare. If that's the case, the land along that edge is attractively landscaped and well cared-for, in contrast to the more functional perimeter design elsewhere. From the entrance the larger buildings of the interior are just visible through and above the trees, but little of the compound's activities can be seen. The gatehouse, although attractive and contemporary in design, is built like a bunker, under the protection of a landscaped earthen berm. The gate itself features tire-slashers and concrete barricades, while the land around it is formed into attractive hillocks to prevent vehicles from crashing the fence.

Employees and authorized guests follow the main road from the gate to the central buildings

gatehouse

perimeter fence

helipad

security and receiving

corporate offices

parking garages

patrol road

development facilities

fence

volatile storage

meters

0   25   125
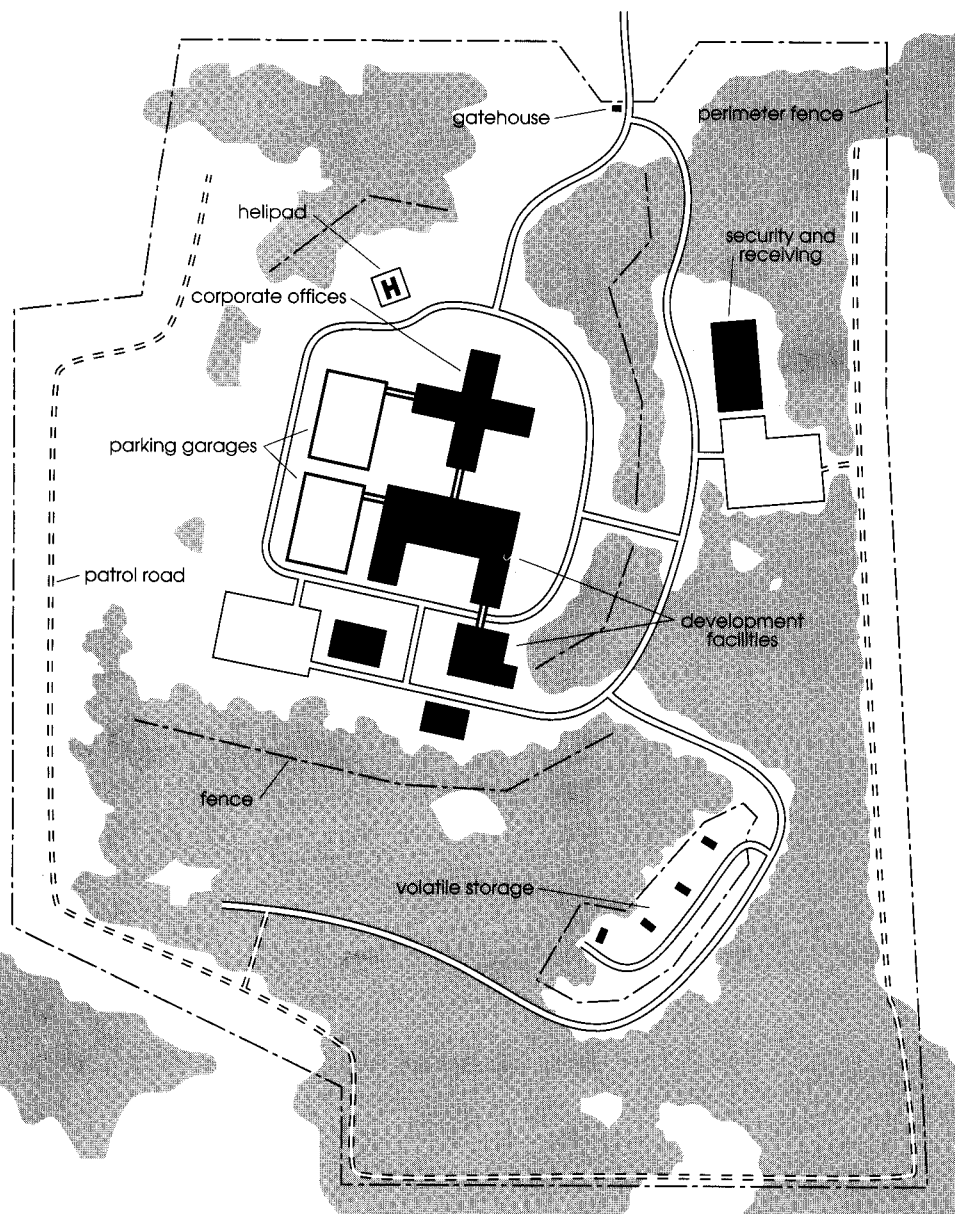
and adjoining parking garages. The large cross-shaped building houses the corporate offices—it is a modern glass and concrete structure about five stories tall and capped with a forest of satellite dishes and antennas. The four structures behind it are research and development buildings, also modern and well-kept. They vary in height and house research labs, test and storage facilities, offices and meeting spaces for the researchers, and machine shops and other production facilities for prototype development. The three largest buildings and the parking garages are all linked by enclosed skywalks. This map includes no outdoor test or research facilities, but some—like firing or explosive ranges, a test-track, or even an airstrip or lagoon—might be added if research done here demands it.

In the upper right corner of the compound is the receiving building, which also houses the security headquarters. Vehicles making deliveries onto the compound are directed from the gate to this building, to minimize unwanted traffic on the rest of the facility.

In the lower right is the volatile storage compound, where dangerous or valuable materials are stored under controlled conditions and extra security. Chemicals, munitions, fuels or other volatile material might be stored here, depending on the sort of research done on the compound (if the corporation does not deal in dangerous material, the volatile storage compound can be omitted). The four small storage buildings are low and bunker-like in design. They are covered over in earth, with their blast doors facing away from the other buildings on the compound. A second perimeter fence surrounds this area.

A gravel patrol road skirts three sides of the compound, allowing security personnel access to the entire fenceline (the top, public-facing side of the compound is floodlit and covered by discrete video surveillance). The land has been cleared for ten to twenty meters on either side of the fence along most of the route, but where the fence runs through forest the patrol road runs right alongside it. Much of the interior of the compound is wooded, to maintain privacy and beauty. Additional lengths of fence run through several stands of woods, to limit their utility to intruders. All of the fences are equipped with vibration sensors that will alert the security center if they are climbed or cut. Additional motion sensors in the woods and along the perimeter might also be placed, depending on the paranoia of the compound's owner.

This compound employs almost 1000 people—about 400 in the research areas and almost that many in the corporate offices. In addition to those numbers, there are almost fifty personnel in the security staff, with about ten on duty at any given time. Physical security in the individual buildings is very good, with video surveillance, foot and robot patrols, and a computer-monitored electronic passkey system controlling all of the buildings.

Terrorist Training Camp

This small encampment is a training base for a terrorist organization or small insurgent group. The plans shown here are based on an assumed location in the Everglades—where such a camp could belong to a Cuban action group, a clan of survivalists or a white-supremacist gang—but it could easily be transplanted to a revolutionary group in Central America, a drug cartel in the Andes, or a terrorist organization in North Africa.

The camp is laid out at the site of an abandoned airfield. The airstrip itself has gone long unused, and its cracked and weed-choked pavement is beginning to disintegrate. It is approached by a narrow road of tarred gravel, in a similar state of disrepair. The strip's small hangar, made of rusted corrugated steel, is the camp's main structure, and the tarmac before it acts as a central assembly and physical training area. A number of semi-permanent tents have been erected around the tarmac to house the staff and trainees at the camp. The airfield's "tower" (actually a one-room shack) is the command building. This cluster of buildings around the tarmac is on relatively high ground—a meter or so higher than the somewhat marshy forests surrounding the camp.

The hangar is little more than a tin box with a single separate room off to the side. It serves as the camp's kitchen and dining room, and as a lecture hall and ready room for the terrorists' classes and activities. The lean-to room attached to the left side (as seen on the map) is used for storage, and perhaps also for keeping and interrogating prisoners and hostages. Directly behind the lean-to and outside the hangar is a genera-

firing range

footpath

concertina wire

bunkers

concertina wire

concertina wire

vehicles

bunker

concertina wire

bunker

footpath

explosives range

meters

0   50   250

FOOTPATH

CONCERTINA WIRE

LATRINE

SHOWER

GENERATOR

LIGHT,
SWAMPY
FOREST

TENTS

WATER
TRAILER

SHED

BUNKER

FIRING
RANGE

SATELLITE
DISH

LIGHT,
SWAMPY
FOREST

ABANDONED
VEHICLES

BUNKER

CONCERTINA WIRE

tor that provides power for the camp (it probably only runs a few hours a day), as well as several 55-gallon drums of fuel. At the opposite side of the hangar is a tank trailer that is the camp's source of drinking water.

On either side of the hangar facing the tarmac are two sets of three tents each. These house the camp's trainees, six to a tent. A seventh tent, beside the command building (where the camp commander lives), houses the camp's trainers or officers. Behind the hangar is a smaller tent for bathing, while a latrine—little more than a ditch with a tarp overhead— is just inside the treeline.

To the left of the hangar is the desiccated hulk of a UH-1 helicopter, long unflyable. Outside of the command building is a medium-sized satellite dish, the camp's primary connection with the outside world.

Outside of the central compound are a few vestiges of the camp's training regimen. The runway to the left of the compound has been converted to a firing range, with targets at fifty and 250 meters. To the right of the camp, also on the runway, are a handful of abandoned cars and trucks, used to practice assassination and hostage-taking techniques. In the woods below the camp is a clearing used to test-fire explosives.

This camp should have a semi-permanent staff of about a half-dozen people, with more transient groups of trainees, up to thirty-six at a time, staying for days, weeks, or even months. The maps show some concertina wire and a couple of bunkers, as well as footpaths used by patrolling guards, but the quality of the defenses will vary according to the camp's location and role.

Cult Compound

This is a private compound owned and occupied by a secretive religious or political fringe group. As shown, it can support an organization of fifty to 150 members all living on the compound, or an even larger organization if more members live in nearby communities. These maps place the compound in the citrus-growing agrarian reaches of central Florida, but such a design could be fitted to any rural area.

The compound proper sits on a much larger property stretched between two country roads about one and one-half kilometers apart (at the top and bottom of the map below). The property consists of two farms, which encompass all of the citrus groves shown. The compound is built around the original farmhouse for the property at the top of the map, nestled behind it and within the private confines of the surrounding orchards. Those have gone fallow, their trees dying amid tangles of brambles and overgrown weeds, although the lower orchards, which also belong to the cult, are leased to neighboring farmers and continue to be worked.

Although the road at the top of the map is closest to the compound, the lane connecting it to the farmhouse has been abandoned. Cult members, always wary of the observation of their neighbors, come and go via a narrow gravel road that leads through the woods to the lower farm. Although the groves around it are in operation, the lower farmhouse is occupied by members of the sect, who keep a sharp eye on the road that runs to the compound.

The compound itself is vaguely rectangular in layout, with truncated corners. It consists of two

compound

abandoned
citrus orchards

pond

small creek

active
citrus orchards

meters
0   100   500
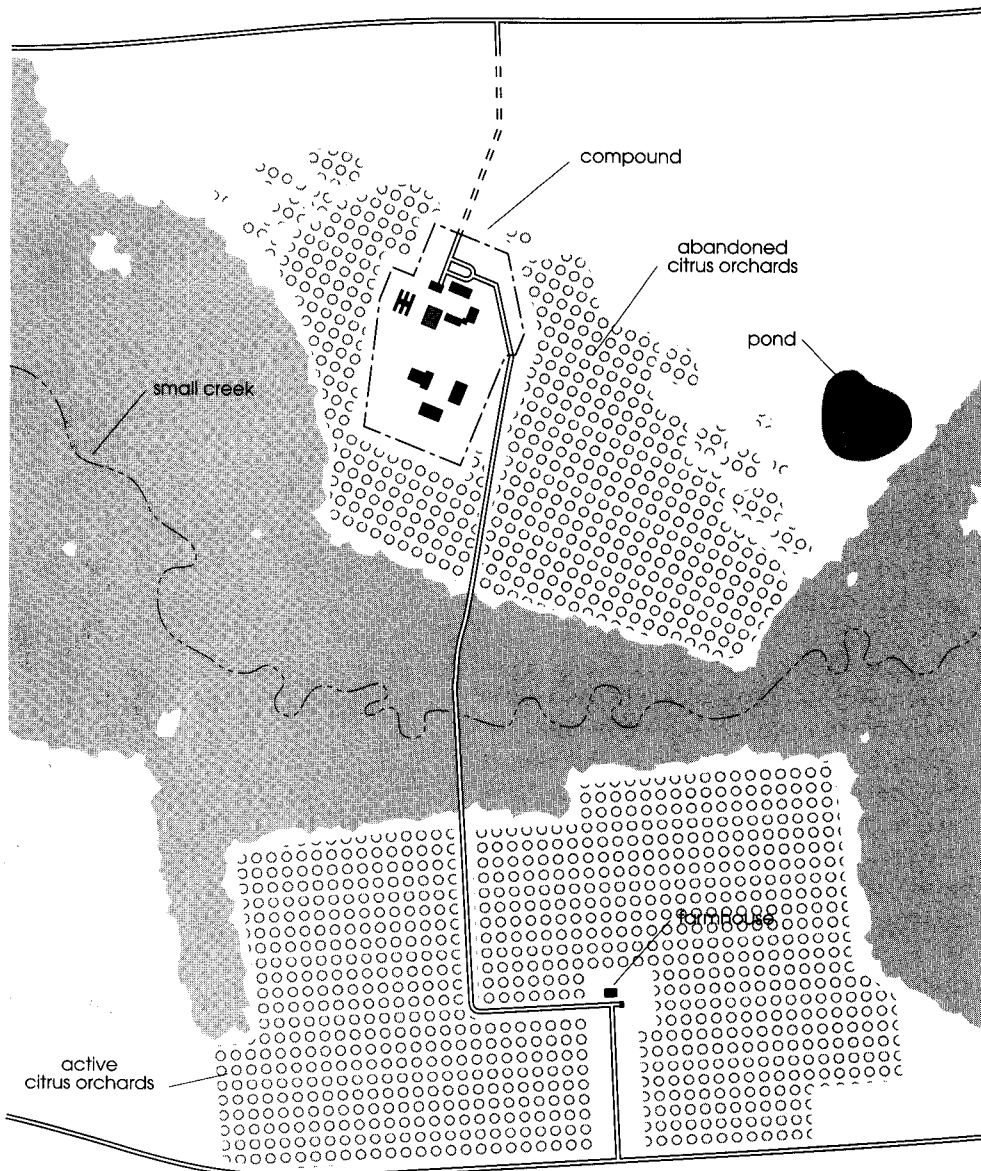
clusters of buildings, along with a greenhouse and some outlying agriculture. In the lower half of the map to the right is a cluster of large buildings, comprised of two good-sized dormitories and a T-shaped meeting/dining hall. Closer to the top of the map is a denser group of smaller buildings, all surrounding a swimming pool and joined by a cinderblock wall. The pool and the two buildings above it are features of the original farm around which this compound was built—a large wooden farmhouse and a three-car garage and workshop. A water tank stands behind the garage, while to the right of the pool are three newer buildings: two housing storerooms, living quarters, and meeting spaces for cult members and an adjoining boxey tower that from the top floor provides a commanding view of the compound and surrounding lands.

A large church hall is under construction near the center of the map (indicated by a hollow rectangle). Towards the left edge of the compound is a large greenhouse.

The buildings in the lower cluster are all two stories tall, made of wood and cinderblock. They house the cult's newest and most junior members, and are not used to store weapons or other important materiel. The upper cluster, on the other hand, is the cult's hold-out sanctum. It's here that the senior members live, that all important meetings and gatherings are held, and that weapons and provisions for a future siege (or apocalypse, or war, or whatever the organization fears) are stored. The older buildings are of sturdy wooden construction, while the newer ones are made of concrete and cinderblock. There are bunker-like cellars under the farmhouse and the watchtower.

Further details on this compound depend on the nature of the organization that inhabits it. The greenhouse, for example, might be a derelict collection of broken glass, or it might be thriving and well-maintained, surrounded by carefully tended gardens. The house and its pool might be the decadent refuge of a charismatic swindler, or they might have been reduced to a drab military encampment by a paranoid survivalist. The compound's perimeter might be a carefully laid-out defensive line, protecting the inhabitants from an upcoming apocalyptic onslaught, or it could be a prison-like shell for containing a legion of bewildered half-indoctrinated teenagers.
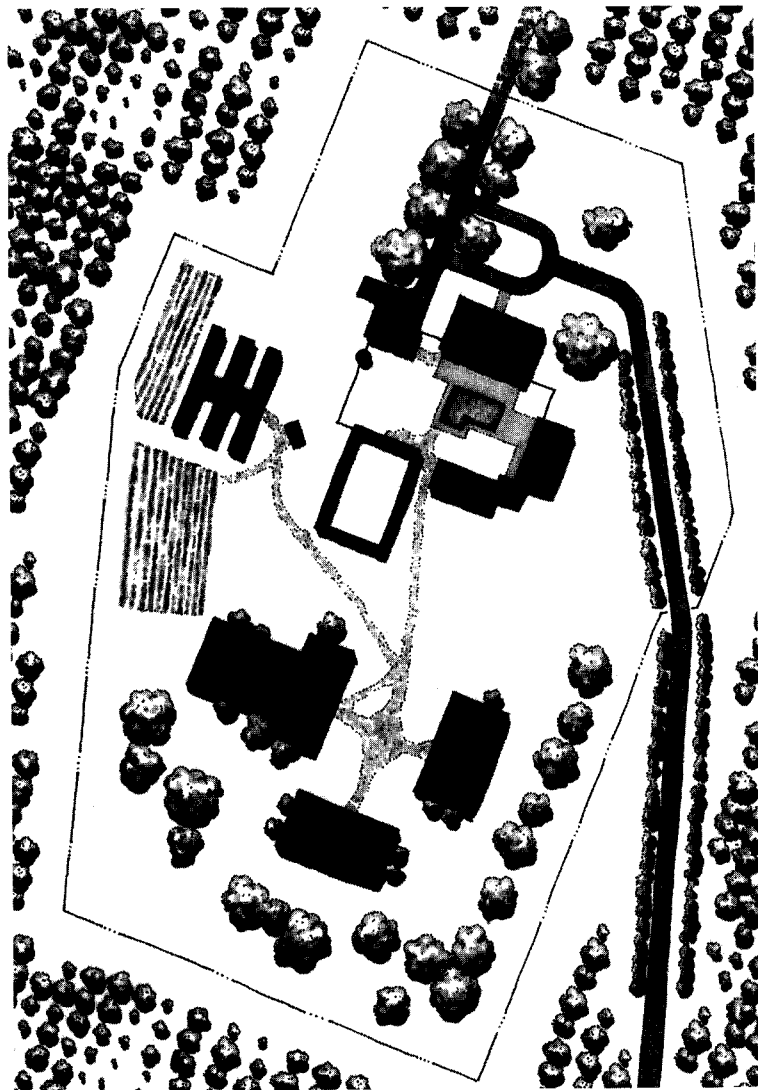
Bunkers
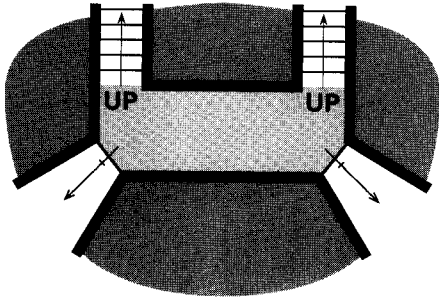
The plans on this page represent well-prepared bunkers, fighting positions, and weapons pits of typical design. These are the sorts of defenses found in well-established (although not necessarily permanent) positions. All provide good protection from smallarms fire and some defense against artillery.

The materials from which these fortifications are made depend upon their nature and permanence. The heavy black lines in the plans represent walls—walls that may be made of dirt, sandbags, cinderblock, wood or even poured concrete. The darker shaded areas represent the mounded earth that provides further protection against direct-fire weapons. In most positions this dirt is a meter or so thick. The lightly shaded areas are those with overhead cover, which should be at least a half-meter thick if any sort of artillery fire is expected (the command bunker, opposite, is not shaded for overhead cover because the entire thing is underground).
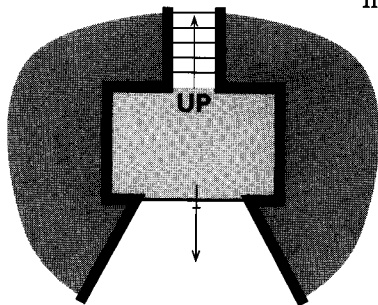
The three designs to the left are, from top to bottom, rifle, machinegun, and anti-tank rocket positions (in all of them, the arrow indicates the position and general aiming direction of the weapons). The rifle position is for two personnel, and is completely blind to the front. This design is intended for use with multiple positions, so that each covers the front of those to its sides, while none need be open to direct fire from the enemy. In cases of single bunkers or small numbers that can't reinforce one another use the machinegun bunker design for rifle positions. The machinegun bunker has a single forward-facing opening, and is intended for one crew-served weapon or two individual weapons. The rocket-launcher position is similar, but open in the rear to accommodate the backblast of the weapon.

The large circular position just below is that of a mortar. Obviously, the mortar itself cannot be protected by overhead cover, but there is a small covered area to protect the crew during artillery attacks.

The plan at the top of the next page shows a segment of trenchwork with machinegun and rifle bunkers (it's not actually to scale—the bunkers should be fifteen to fifty meters apart). Such a trenchwork might completely encircle a well-defended area, or might appear in isolated lengths linking a few defenses. A mound of earth protects the forward edge of the trench, which is deep enough for soldiers to stand and walk protected from direct fire. A couple of loopholes in the mound are shown.

The final plan, opposite, represents an underground command bunker. It's divided into two rooms: one a communication center (top) and the other a combat control room. An observation post is connected by an underground tunnel—it's heavily fortified, because it must be in a high, visible location. The walls and ceiling of the whole structure are fairly substantial, as it is entirely underground, and it probably has a solid floor as well. The communications gear must be connected with external an-

tennas
and per-
haps a satellite
dish, and prob-
ably an electrical generator as well, so there will be a number of cables and
wires running through the halls.
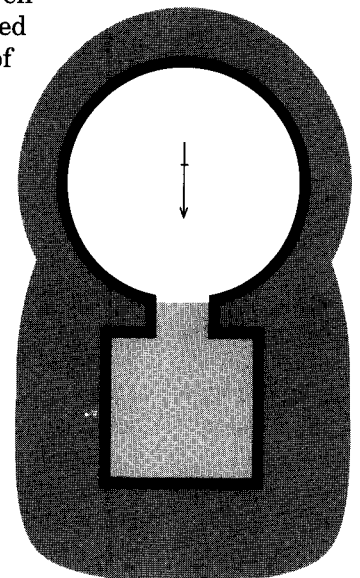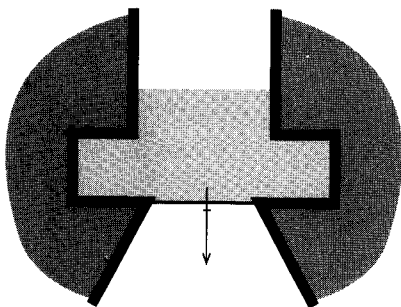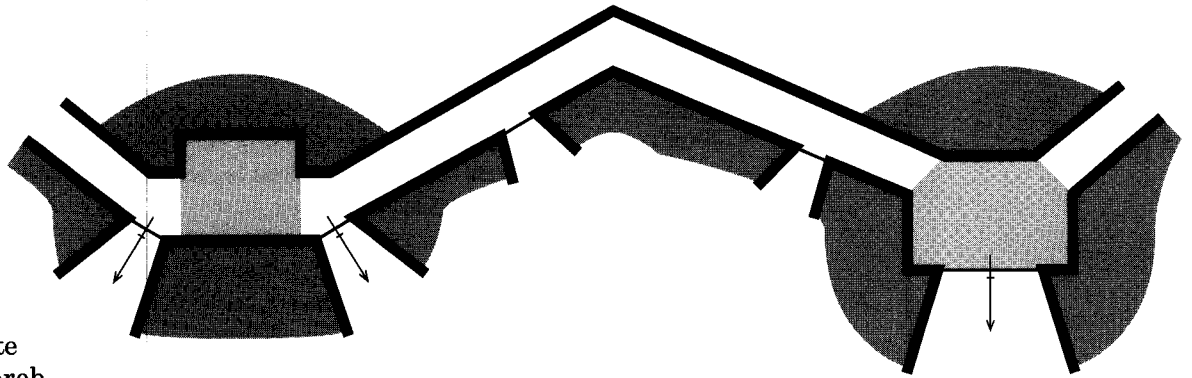
As mentioned above, the materials from which the bunkers are
constructed can vary. In nearly all cases, however, the floors are of dirt,
perhaps covered with a couple of loose boards (some permanent bunkers
may have concrete floors), and all are likely to be thick with mud unless
the climate is particularly dry. The interiors are largely featureless (the
firing positions are too small to be lived in except when attack is
imminent) except for the field telephones used for communication. The
wires for these are strung along the ground or
trenchlines from bunker to bunker and eventu-
ally to the command post. All of these bunkers
feature grenade sumps—small, deep pits likely
to catch grenades thrown into the bunker,
giving the inhabitants some chance of surviv-
ing their blast. These structures should be
well-camouflaged, making their location and
numbers difficult to ascertain from beyond
their perimeter. Since defenses such as these
take some time to fully prepare, hasty posi-
tions will probably not be as well-designed or
built as those de-
scribed here.

UP

UP

UP

meters

0   1   5
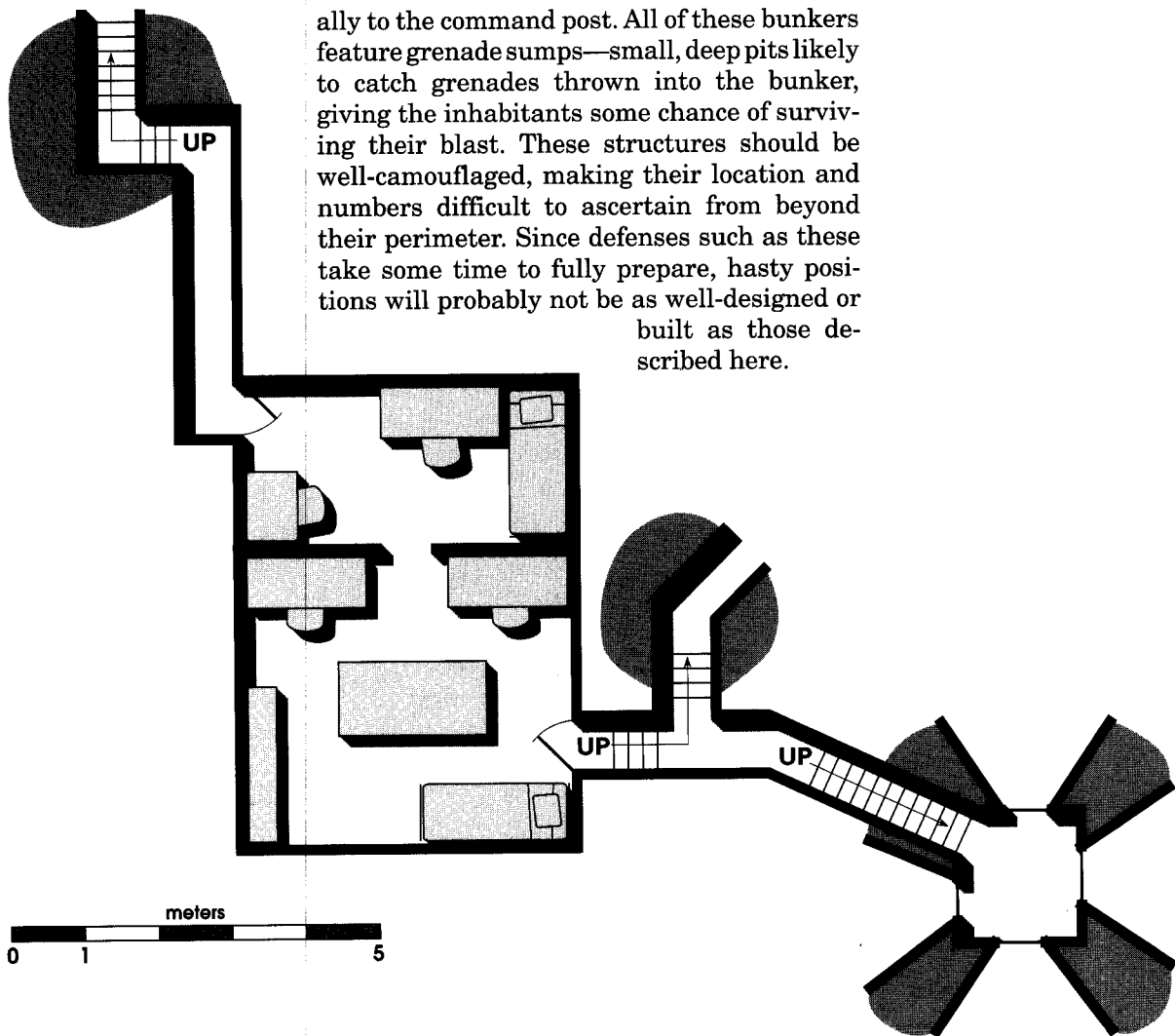
Marina

This is a small marina typical of the thousands to be found in along the coast of Florida, the Keys, and the islands of the Caribbean. This example was built in a natural crescent-shaped lagoon, but its design varies little from marinas along the Miami River, Biscayne Bay, and the Intracoastal Waterway. With room for eighty or so boats, this is a comparatively small harbor—larger marinas can have several hundred slips as well as extensive boatyard facilities. Larger and more luxurious marinas also often have pools and other resort-style facilities, and sometimes even small hotels, whereas this one is close to bare minimum.

The marina is entered via a narrow channel (at the left of the map), clearly delineated for navigation by a series of piling markers. The basin is surrounded by gravelly beaches along which grow tangled mangroves, although the upper-right corner gives way to a swampy salt marsh. In shallow water near the harbor entrance sits the rusted hulk of an ancient shrimp boat. For clarity, no boats are shown in the marina's slips, but two-thirds or so are usually occupied—mostly with pleasure boats, but with a handful of commercial trawlers and shrimp boats as well.

The building at the top of the map is the marina headquarters (see the close-up plan on the opposite page). It houses the manager's office and a small seafood restaurant. There's also a tiny grocery and marine supplies shop for resupplying visiting boaters, and a pair of showers for those boaters' use. The facilities are serviceable but not fancy.
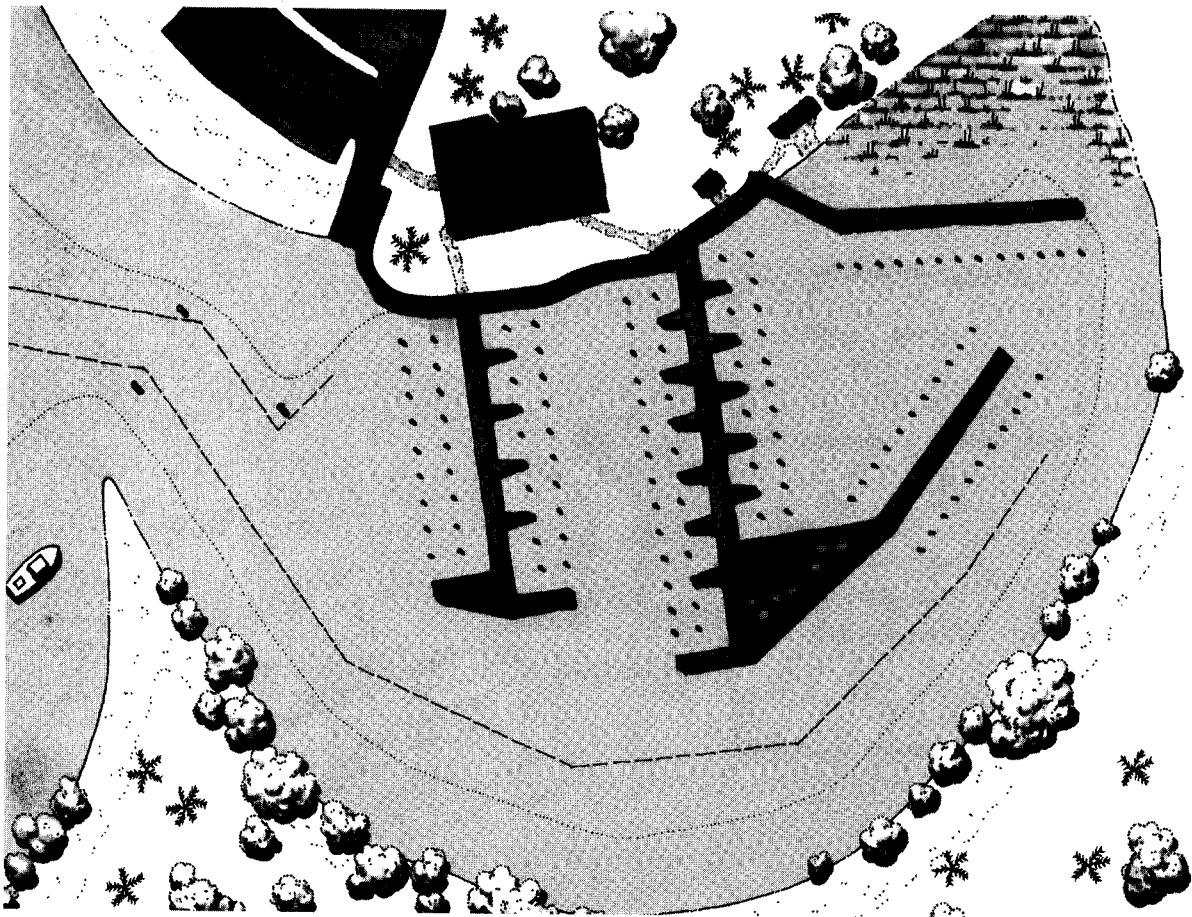
A seawall runs along the shore in front of the office, with a walkway along the top that connects it with the docks. At the left end of the seawall is a boat ramp connected to the parking lot; a small shed and dingy rack are at the other end.

The left-most dock sits in the deepest water and has the largest slips. On the T-head is the gas dock and a small shack that houses the dockmaster's office. The largest dock, in the middle, has a bar on its T-head, with a number of umbrella-covered tables scattered around it.

The heavy dashed line in the water indicates the limits of the maintained channel, which is about two meters deep at low tide. The dotted line is the one meter depth contour. Most small to medium power boats require just a meter or so of water, but sailboats will need to keep to the deeper channel. The larger slips along the first and second docks can accommodate boats up to fifteen meters in length, while those further in are for boats smaller than ten meters long. The rare yacht too large for any of the slips will have to dock along one of the T-heads.
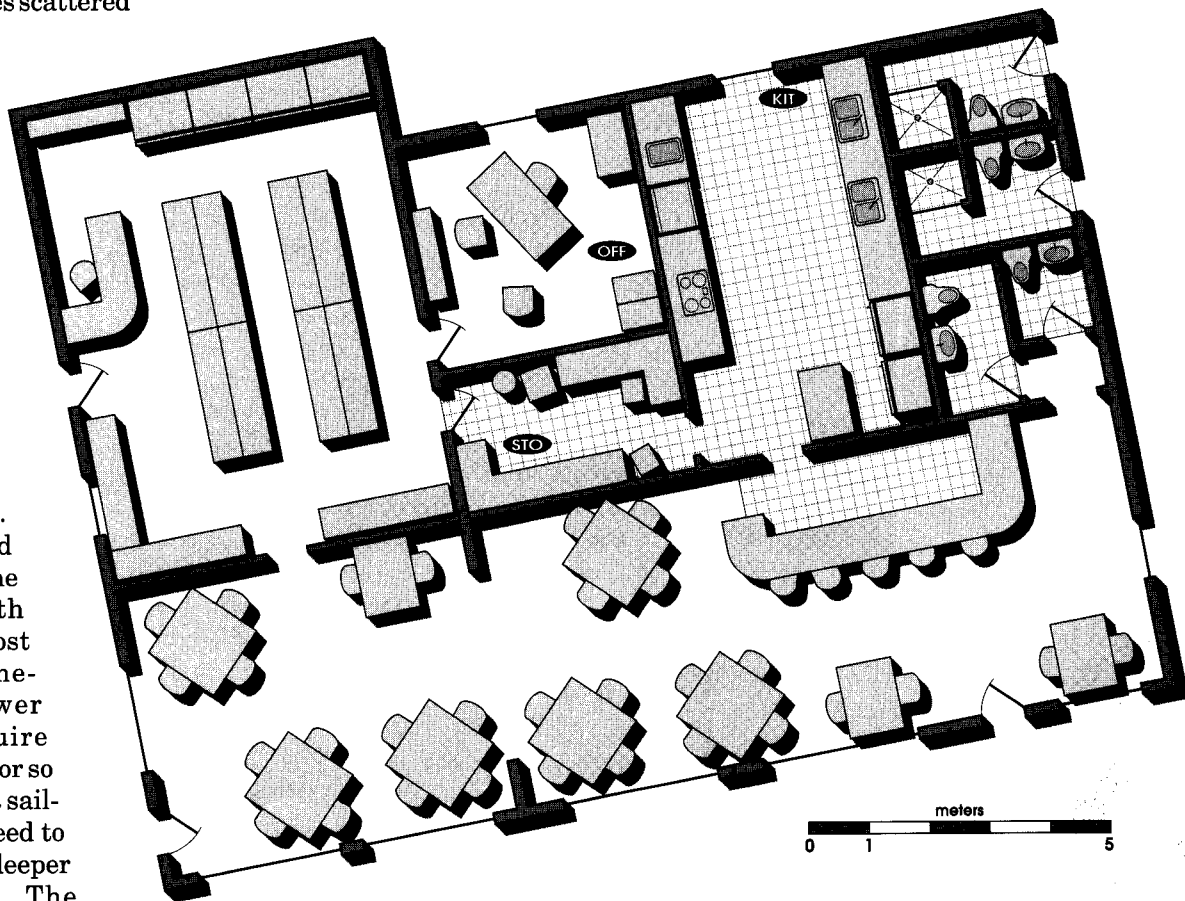
The marina may be able to rent or charter sailboats, fishing boats, or even high-powered speedboats. In general, most of the slips are occupied permanently, but slow business leaves plenty of empty slips for transients (boats stopping at the marina for just a night or two). The marina has one or two owners, a couple of dockhands, and a half-dozen employees to work the bar, restaurant, and grocery store, although those establishments have limited hours. Physical security is poor, and there is no restrictions on access to the docks, although individual boats are generally kept locked and may have alarm systems.

Party Boat

The boat to the left is a large sailboat outfitted for charter. It's just over twenty-five meters long—large enough to be the biggest pleasure boat in all but the most popular and affluent harbors. Its cabins sleep ten people plus a crew of two, and room for another three or four could be easily found.

Sailboats are very three-dimensional, and difficult to adequately represent through a two-dimensional plan. The heavy outline around the exterior represents the hull of the boat at its widest point, but the actual internal floor area is much smaller. The seam between the hull and the floor can be seen as a narrower line paralleling the hull, sometimes covered by furniture. Because the sides slope in at fairly steep angles, the amount of usable space is deceptive. The floor area in most of the rooms is very small—in the personal cabins, often just enough to change clothes—but despite the lack of maneuvering room the outward taper of the hull makes them less claustrophobic than one might think. Most of the furnishings are fixed to their oddly-shaped spaces, and there are cubbyholes and storage spaces everywhere.

The primary entrance into the boat's interior is by a ladder descending from the cockpit in the deck above (not shown, but the cockpit is located over the dark grey area). This ladder descends into the main cabin, the large room in the center of the boat. The cabin has a seating area and a large dining table, and is outfitted with a television, stereo, and VCR—all the amenities of home. A small desk in the lower right-hand corner of the cabin serves as a navigation station.

Forward are three sleeping cabins, two with double beds and a third with a pair of stacked bunks. All cabins have access to cramped bathrooms, and are joined with the main cabin by a short hallway partially blocked by the base of the boat's large mast. At the opposite end of the boat are two additional passenger cabins, which share a larger bathroom. These are connected to the main cabin through the galley (which, though small, has all the features a modern shore-bound kitchen) on the left or the tiny crew cabin on the right. The forwardmost and two rear cabins all have large skylight-like hatches. They are easily large enough to be used for access, but do not have ladders.

The engine, generator, water heater and other related machinery are located in the grey rectangle in the center of the boat and under the floorboards of the main cabin. The boat normally requires almost three meters of water, but it has a raisable centerboard that reduces its depth requirement to under two meters so long as it is not under sail in heavy seas.

The crew cabin in this boat sleeps two people, and the boat could be handled by just two experienced sailors. It might be chartered with two crewman, just a captain (who would rely on the passengers for some help) or without a crew.

While this design was intended for charter, it is not too different from private sailboats of similar size. Most private boats will not be as radically chopped up, perhaps trading in the two rear cabins for a single large master cabin and, if the owner is a sailor, trading the crew quarters for a bar or other recreational space. This boat will make about ten knots or so (fifteen kph) under power or a good wind, and has a fuel range of about 600 kilometers.
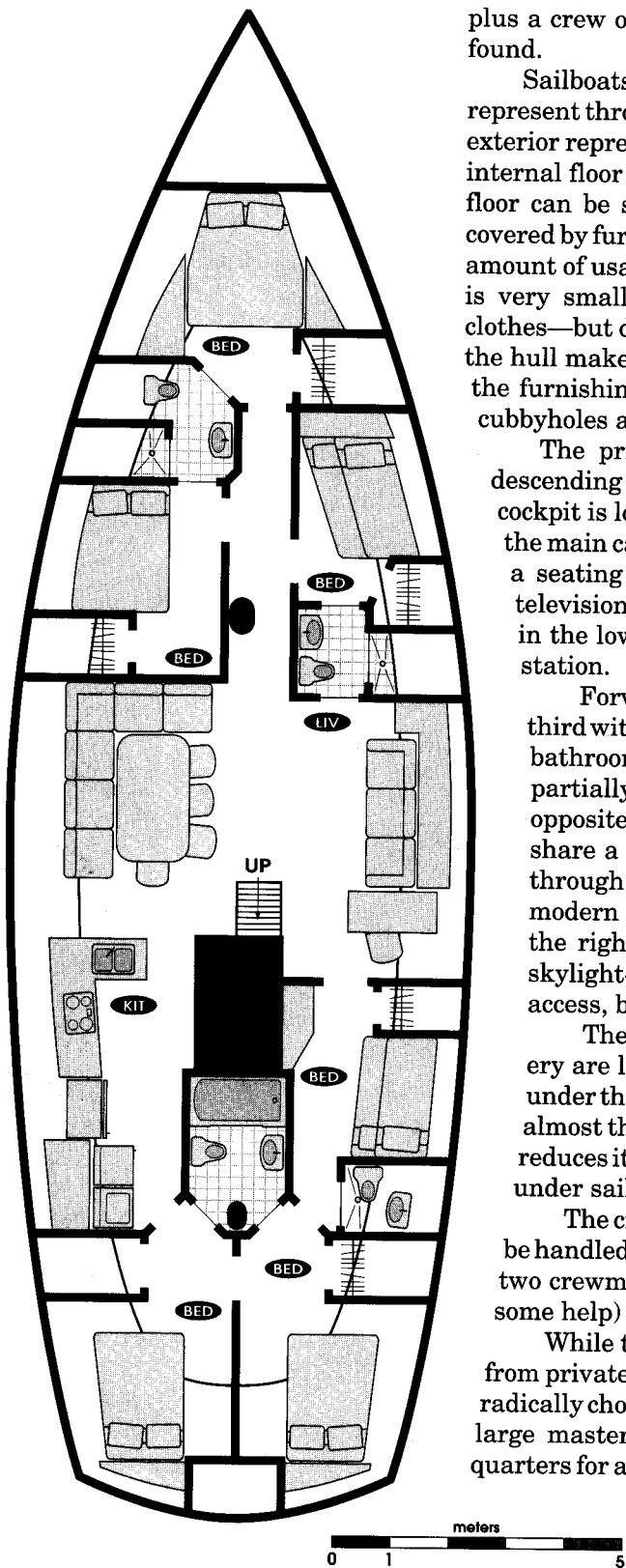
Luxury Yacht

The boat covered on this and the next two pages is of a completely different breed than the sailboat opposite. This is a very large luxury power yacht, thirty-five meters long. In terms of affluence and accommodation, power boats have an advantage over sailboats: they are relatively straight-sided, allowing rooms of fairly conventional dimensions belowdecks, and they can be built with much more superstructure. This boat, which is less than half-again as long as the preceding sailboat, has three decks instead of one and nearly five times
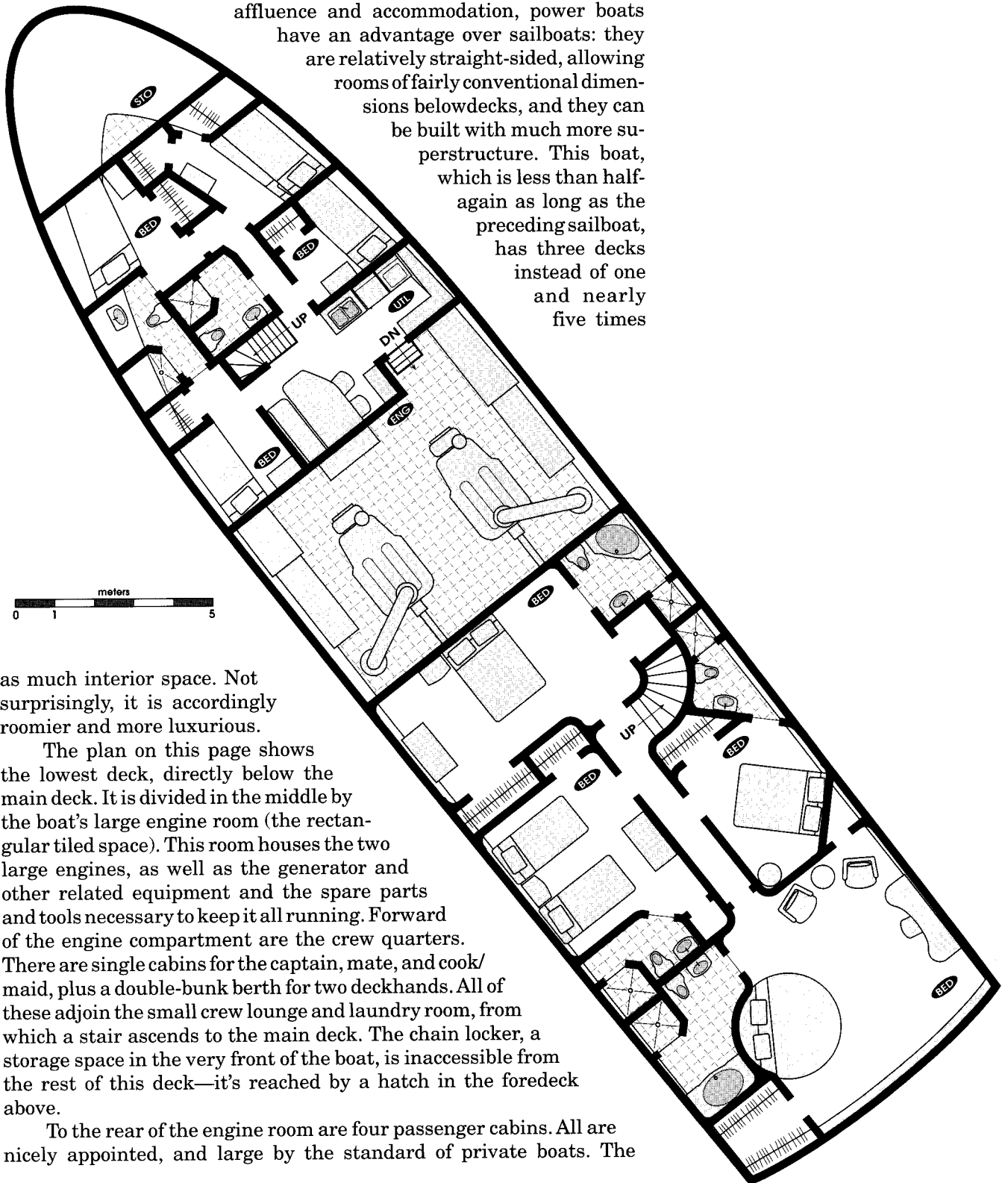
as much interior space. Not surprisingly, it is accordingly roomier and more luxurious.

    The plan on this page shows the lowest deck, directly below the main deck. It is divided in the middle by the boat's large engine room (the rectangular tiled space). This room houses the two large engines, as well as the generator and other related equipment and the spare parts and tools necessary to keep it all running. Forward of the engine compartment are the crew quarters. There are single cabins for the captain, mate, and cook/maid, plus a double-bunk berth for two deckhands. All of these adjoin the small crew lounge and laundry room, from which a stair ascends to the main deck. The chain locker, a storage space in the very front of the boat, is inaccessible from the rest of this deck—it's reached by a hatch in the foredeck above.

    To the rear of the engine room are four passenger cabins. All are nicely appointed, and large by the standard of private boats. The

rearmost master cabin is particularly luxurious, with a large private bathroom, circular bed, and walk-in closet. VCRs, stereos, and other niceties are likely in these cabins, especially the master cabin.

All of the passenger cabins are connect by a central hallway, which in turn connects to the main deck by a curving stairway. The main deck is dominated by a large parlor—larger that the living rooms in many homes. The graciously decorated parlor incorporates a small bar and opens out onto a rear lounge with plush curved benches and a large table. The rear lounge in turn gives out onto the boat's transom deck. An exterior walkway runs up either side of the boat from the transom to the forward end of the main parlor. Forward of the parlor is a good-sized dining room and a private office, both as well-appointed as any fine home. The large and well-equipped galley is the room furthest forward, just ahead of the crew stairways and entered through the pantry. The exterior foredeck is reached by a stairway from the deck above and features the anchor winch and a hatch to the chain locker below.

The bridge deck is the next level up, and is reached by a central staircase from the main parlor or by a secondary stair from the galley and crew spaces. It has only three rooms: the wheelhouse, a lounge, and a utility/storage room that also opens into a bar serving the lounge. The lounge features a whirlpool spa and gives out onto the boat deck, the largest expanse of open deck on the entire yacht. Two launches are lashed to davits: a small but powerful ski boat and a rubber Zodiac-type dinghy.
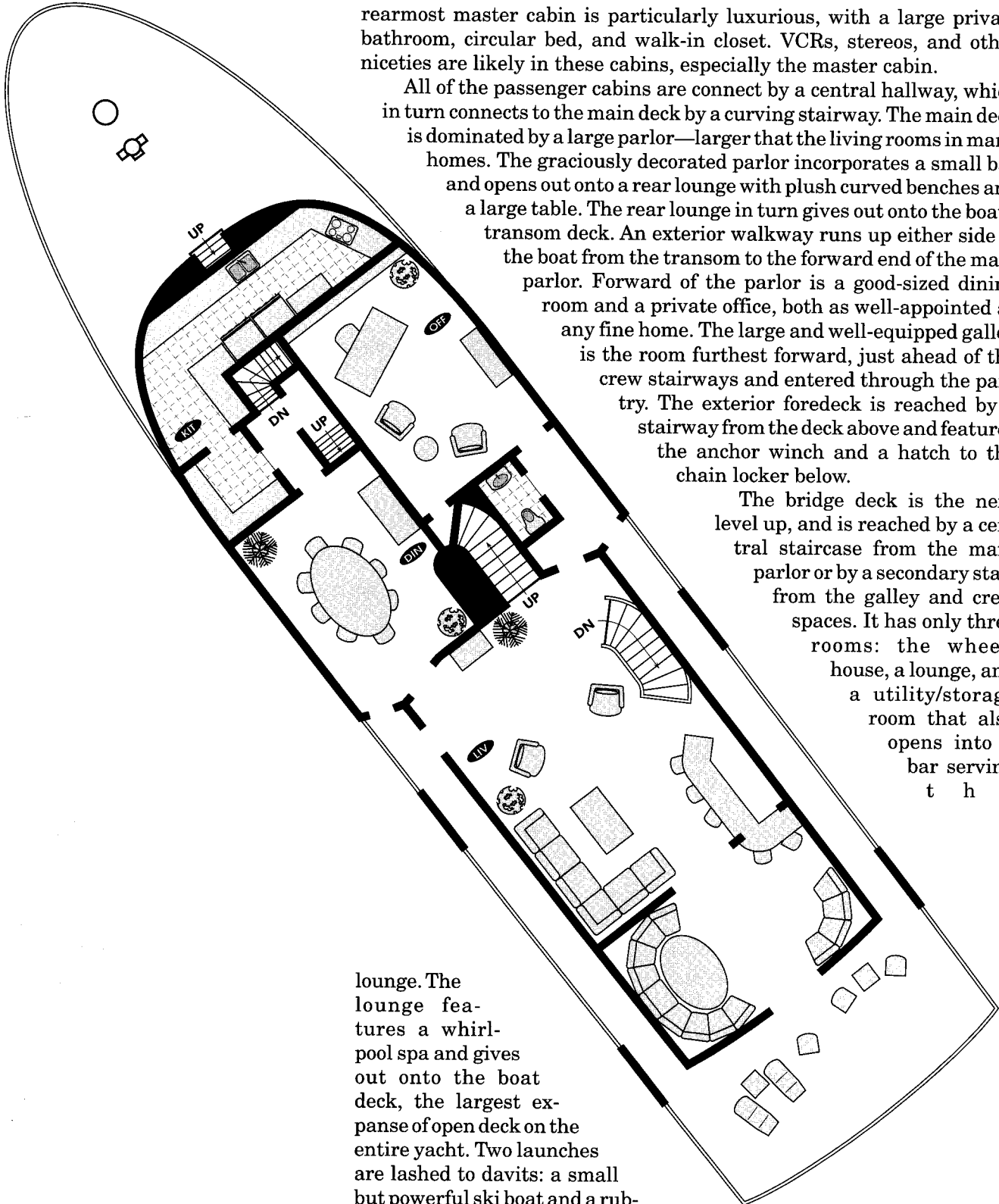
The topmost deck is the smallest, and has no interior rooms. It features a flying bridge—a small open-air auxiliary to the wheelhouse directly below. In the center of the deck is the mast and smokestack, on which is mounted a spherical radar dome.

Boats of this size are almost always custom-made, so this plan could easily be altered according to any unusual needs or requests of the owner. This boat sleeps fewer guests, for example, than the much smaller charter sailboat on page 90, so the spacious cabins belowdecks might be squeezed a little if more passengers are to be accommodated. As laid out, the boat has room for five crewpersons, although under normal circumstances it could easily be run by just a single experienced person. This boat can make about twenty knots (thirty-five kph) under good conditions, and has a range of 8000 kilometers—enough to cross the Atlantic without refueling.
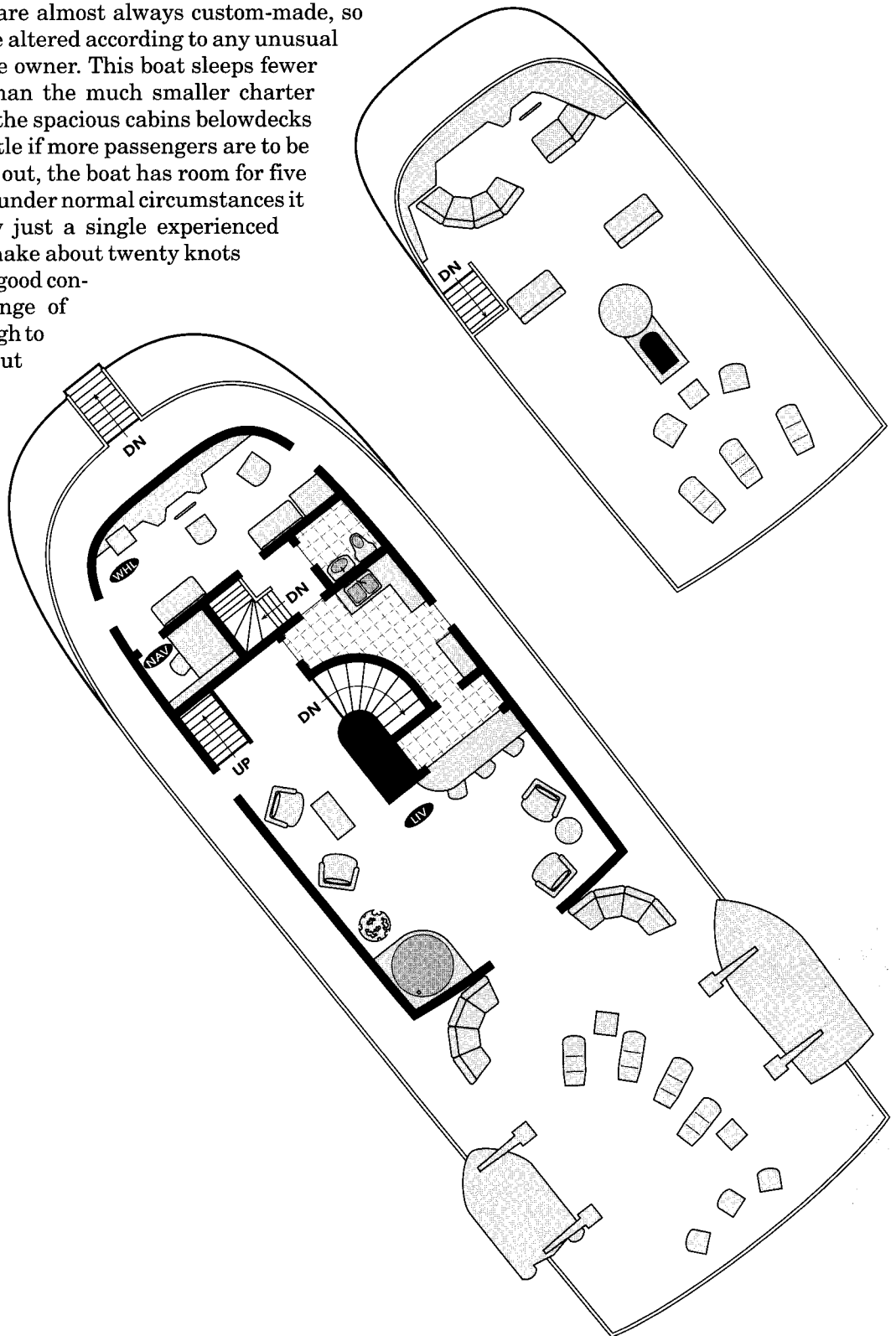
COMPUTER NETWORK LAYOUTS

The *Millennium's End v2.0* rulebook lays out some principles and guidelines for hacking and computer use, but provides few specifics on where and how to find the information players often desire. The next few pages cover a handful of typical computer net layouts of the sorts that player characters might attempt to use or break into, showing the virtual locations of information sources and the obstacles to getting at them.
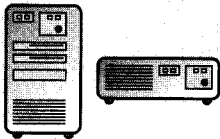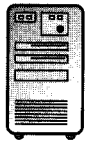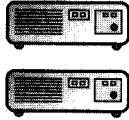
Reading the Layout Maps

In order to understand these layout maps, a few terms and symbols must first be explained. All computer and data resources are organized into virtual locations called "sites." A site may be an individual computer large or small, a part of an individual computer, or a group of directly-connected computers. Its physical characteristics don't really matter—what matters is how the site organizes its data and applications and access to them. On the following maps, sites are depicted by three symbols, shown at left. The topmost represents a data archive—a site where records and databases are maintained, but where no actual computing (other that the accessing and updating of the archive) occurs. The middle symbol represents a computing site, where one or more computers run applications, process data, or administer network functions. Computing sites generally maintain very little data, except that which they need to carry out their tasks. The largest of the symbols, at the bottom, indicates a site that combines computing tasks with data storage. In terms of game rules, the distinction between these three types of sites is almost meaningless—they are only distinguished graphically to provide an intuitive sense of their function on the net. What really matters are the types of records or applications they make available, some of which are listed beside each site on the maps.

Another major feature of the network maps are the local subnets themselves, represented by plain grey areas like the one in the center of the example below. Subnets themselves do not contain any data or applications—they merely link the sites that do. In this example, two archive sites are connected to a computing site by a subnet. The arrows joining the sites and the net are gateways.

Gateways can be either "translucent" or "closed." Translucent gateways, indicated by open arrows like the one at the lower right of the example, are unrestricted connections available to any user. Generally, the only effort required to pass through such a link is to find it on the net. Black arrows represent closed gateways—links normally only crossable by authorized personnel. Unauthorized hackers must typically make a roll to defeat the local security in addition to any roll required to locate the gateway. These rolls are only necessary when the user is crossing the link in the direction of the arrow. Going against the arrow requires no rolls. Also, rolls aren't required to cross any gateway the user has already defeated during the current hacking session. The user isn't

Archive 1:
Important Data **c: +40**

Administration:
System Administration **n: +0, s: -80**

n: +10
s: -40

n: +10
s: -30

n: +10
s: -40
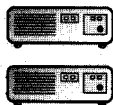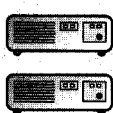
c: +20

Archive 2:
Really Important Data **c: +0, (s: -30)**

"at" any one site during the session—rather, the user has access to any site that he or she has found and gotten into, until the session is ended.

The skill rolls needed to access the sites and information are indicated on these maps by codes: **C: +40**, for example. The letter indicates which Computer Operations subskill must be rolled against, while a modifier for the roll follows. "C" stands for the /Civil Systems subskill, while an "n" indicates /Networks and an "s" means /Security. Thus that example calls for a Computer Operations/Civil Systems roll at +40. Whenever two such codes are listed, two separate rolls are required to access the site, data, or application. Whenever an additional roll (usually a /Security roll) is listed in brackets, that extra roll is required only if the data or application is to be altered, erased, or added to, but isn't necessary to simply view or download the info.

Exploring and Exploiting Network Sites

A sharp arrow, like the one at the very bottom right of the example, indicates a connection to the GenNet. It is through a GenNet connection that most hackers find their initial access to the system. A hacker may also enter a subnet from a terminal or computer connected directly to one of its sites, although that obviously requires that the hacker be physically present at such a connecting machine. Also, the hacker must make an additional Computer Operations/Security roll, with a -70 modifier, to log on to the terminal machine, unless another user has left it while still logged on.

Usually, a business or organization will have a public "lobby," a site on the GenNet that is open to public access. Lobbies generally contain information files about the organization, directories of email addresses for employees and company departments, and sometimes online catalogs, shareholder information, and press releases or other public statements. Since the lobby site also generally acts as the subnet's gateway to the GenNet, it is usually the point of entry for hackers.

On some of the more complex subnets, finding data can be as daunting a task as accessing it. Once the hacker has accessed any site on the subnet (except public-access lobbies), a Computer Operations/Networks roll will give him or her a list of all other sites on the subnet as well as the most direct route to each site—although it won't say in detail what specific data is at each site. If that roll is failed, the hacker may opt to simply explore at random. When a desired site is found and accessed, the hacker may make the required roll to read or download the data (a /Civil Systems roll at +40 in the Important Data archive at left). If an additional security roll is required to alter or enter information, the hacker must make that roll as well—otherwise, the data or applications may be altered at will.

Complex subnets must have at least one computer that administers the net's functions (typically, that's the organization's Administration site—but that term refers more to the site's organizational functions rather than its network functions). When that's the case, it's possible to hack the system administration. Any character that successfully hacks the system administration function has unrestricted access to the entire subnet and all connected sites. He or she must still make any requisite / Civil Systems or /Networks rolls, but does not need to make any /Security rolls until the session is ended. There is a proportional danger to this benefit, however: any failure by 30 or more of a /Security roll while hacking the system administration automatically triggers an investigation and adds an additional -20 penalty to all /Security rolls on the map.

Home or Personal Computer

This is the simplest sort of network setup possible: a single closed gateway connecting one site to the GenNet. A handful of files and applications are listed—personal finance files and spreadsheets, correspondence and email, files and projects brought home from work, and control applications for lighting, environment, and entertainment devices. Of course, the actual contents of any given system will vary wildly from individual to individual, so a great deal more—or less—is possible. Games are very common, while computer-controlled devices are fairly rare, with the exception of entertainment-on-demand systems that transmit their programming via the GenNet (only available in select regions of the country). The gateway security as shown is off-the-shelf, and individuals with a real or imagined need for higher security may have systems requiring rolls with modifiers of -50 or -60. Also, some individuals might partition their data, placing some files behind virtual walls that require additional security rolls to pass through. Such partitions look like additional archive sites connected to the central site.

A layout for a mobile computer will look pretty much the same as this one, except that it may not be online at all times. A portable with a GenNet cellular modem is generally no different than a fixed setup if it stays within cellular coverage and its batteries don't die. If it leaves coverage or doesn't have a modem, however, it will simply disappear from the net when not connected. Email and other data can be sent to the address (although the user won't see it until he or she reconnects), but any attempt at direct contact will of course fail.

Personal Records:

Correspondence	c: +40
Personal Finances	c: +40
Stuff from Work	c: +40
Appliances/Ent. Devices	c: +40

n: +20
s: -40
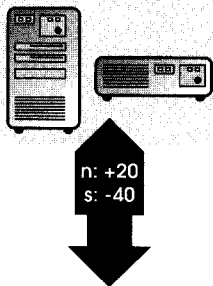
Building Control Computer

Most modern buildings of any size are controlled, to some extent at least, by a computer. The layout shown here is a typical building control system for a medium to large sized commercial building. It centralizes environmental control, fire suppression, alarms, electronic locks, and control of telecommunications links, elevators and other engineering functions through a series of linked computing sites.

The central hub of the system is the main computer, which connects terminals in engineering locations, the central security office, and perhaps the main reception area in the building lobby. Connected to the central computer are several sites: the engineering site, which controls environment (heating, air conditioning and plumbing), lighting and power, and elevators; the telecommunications site, which controls phone and dataline switching and the positioning of uplink dishes; and the security site, which controls electronic locks, intruder and fire alarm systems, video feeds, the fire suppression system, the central radio for the security force, and any security patrol robots in use. Also linked to the hub is an archive which records telemetry from the activities of the other sites. While some engineering records are kept indefinitely, most security records are only kept for about two weeks before being overwritten.

As shown, this setup is totally off-line—not connected to the GenNet or any local subnet. That's the ideal situation for security purposes, but isn't always the case. Direct connections between building control and the GenNet are very rare, but links to corporate subnets, which in turn almost always connect to the GenNet, are not too uncommon.

It's worth noting that this layout controls the infrastructure of a building, but not necessarily all local functions. Building tenants, for example, are likely to have their own security systems not linked to the central computer.

Security:

Detection Devices	c: -20
Access Control	c: +0
Video Feeds	c: +0
Fire Suppression Devices	c: +0
Radio Dispatching	c: -20

s: -60

Engineering:

Environment	c: +20
Lighting	c: +0
Elevators	c: +0

s: -30

Building Control:

Security Schedules	c: +40
Building Directory	c: +60
System Administration	n: +0, s: -80

s: -30

Archives:

Security Records	c: +20
Engineering Records	c: +20
Video Records	c: -10

s: -40

Telecommunications:

Telephone Switching	n: -30
Data Switching	n: -30
Uplink Control	n: -30

Store Computer and Franchise Chain Subnet

The layouts on these two pages show typical computer setups for a standalone store and a retail franchise or chain. Any sort of typical retail establishment, from a tiny pet shop or fast-food joint to a huge department or discount store, could be represented with one or the other of these layouts. The smaller of the two, on this page, is a setup only slightly more sophisticated than the home computer a couple of pages back, although it may be much larger. The layout opposite, on the other hand, includes a good-sized subnet that links individual stores in a chain or franchise with their distribution center and corporate headquarters. The types of useful information on these layouts depends entirely on how the store or corporation fits into a particular assignment, but all business, inventory, and personnel records and plans are kept somewhere on these subnets.

The individual store setup consists of two sites: the store's administrative and inventory computer and a lobby connected to the GenNet via a translucent gateway. The lobby address is listed in local directories and is easily found on the Net. It contains a public information file and an ordering service that allows users to place orders which will shipped and billed automatically. Beyond the lobby is the administrative site, with personnel, correspondence, bookkeeping, sales and inventory records, as well as applications for administrative and inventory-tracking tasks. While small stores generally have only a single terminal or computer acting as the administrative site, located perhaps in a rear stock area or office, larger establishments may have a series of terminals or other computers linked to the site. If the business has more than a handful employees, the personnel and bookkeeping records may be partitioned off, requiring an additional /Security roll at -30 to reach them.

An individual store within a franchise chain is laid out more or less identically to a similar stand-alone store (see the right side of the diagram, opposite). The franchise store's administrative site, however, connects to a private subnet (the grey blob in the center), which gives it a direct link to the chain's distribution center and corporate offices.

Administration:

Personnel	c: +40
Correspondence	c: +40
Email	c: +0
Bookkeeping	c: +0
Sales Records	c: +0
Inventory	c: +0

s: -40

Lobby:

Ordering	c: +20
Public Info	c: +40

c: +40

Corp. Executives (x32):

Current Work Files	**c: +40**
Correspondence	**c: +40**
Email	**c: +40**
Personal Info	**c: +40**

Distribution Center:

Distribution Control	**c: -20**
Distribution Records	**c: +0**

Admin Records:

Personnel	**c: +40**
Correspondence	**c: +40**
Email	**c: +0**

Franchise Store (x65):

Personnel	**c: +40**
Correspondence	**c: +40**
Email	**c: +0**
Bookkeeping	**c: +0**
Sales Records	**c: +0**
Inventory	**c: +0**

n: +10
s: -30

s: -40

s: -40

s: -60

n: +10
s: -40

n: +10
s: -30

s: -40

Accounting Records:

Bookkeeping	**c: +0**
Sales	**c: +0**

s: -60

Corporate Administration:

System Administration **n: +0, s: -80**

Corporate Lobby:

Public Info	**c: +40**
Directory	**c: +40**

c: +20

Franchise Store Lobby:

Ordering	**c: +20**
Public Info	**c: +40**

c: +40

The distribution center site, at the top of the diagram, contains warehouse inventory and distribution records as well as planning and order processing applications. A large chain might actually have several distribution centers, located physically around the country or the world, but records and applications for all are kept at a single online site. There may, however, be additional terminals or computers for the disparate offices and warehouses connected to the distribution hub.

The corporate site (at the left) centers around an administration hub, which among other things administers the subnet. Database sites linked to the central hub contain the corporation's administrative and financial records, all somewhat restricted. Also connected to this hub are all office terminals and computers used by company executives and administrative staff, each of which may contain personal and business correspondence and email files, as well as files and applications related to the user's current tasks.

The corporate hub can be reached from the GenNet via a public lobby. The lobby takes a little more effort to locate than that of a local store, as it is not listed in local directories. It contains a public information file as well as a directory listing the email addresses of all of the chain's employees, departments, and individual franchise stores.

Small Corporate Subnet

The layout opposite represents the computer network of a small corporation. The data and sites reflect a company involved in some sort of scientific research or development, although other sorts of businesses might have very similar layouts. In addition, while this diagram depicts a small company employing only a few dozen personnel, a larger corporation would likely have a similar framework with larger numbers of each type or site. The type of useful information on this net will vary according to the nature of the corporation and its relation to the operatives' assignment—a hacker might be after data on a current project, the activities of a particular researcher, or the financial records of the corporation itself.

The company connects to the GenNet via a public lobby. Because such a company has little direct contact with the public, the lobby is not well represented in local GenNet directories, but is not otherwise particularly hard to find. The lobby contains a data site with public information on the company and its products and activities.

The lobby is connected to the company's administrative site, which administers the corporate subnet. Linked directly to this site are all of the company's business records, as well as all computers used by the company's executives and support staff.

The administrative hub connects to the company's private subnet, which links it with the research labs, the computers used by individual researchers, and the file archives. The lab sites (which are all laid out more or less the same, although they probably each feature different records and applications) contain data and records related to ongoing research, and also control a number of devices and automated processes involved in that research. The researchers' computers also contain notes and files on current projects, as well as personal and business correspondence and email. The archive site contains notes and records of past projects, as well as additional files on the current research. Also contained in the archives is a library of research-related texts.

As mentioned above, this is a research corporation's layout, but it is not radically different from setups used by other small companies. A financial services corporation, for example, would probably feature terminals for individual analysts and brokers in place of those listed for researchers, along with a couple of independent sites for number crunching and computer-intensive forecasting in place of the labs. An engineering firm might have one or two modelling sites, with most of the serious design work done at the terminals for the individual engineers and technicians.

Researchers (x37):

Current Project Notes **c: +40**
Correspondence **c: +40**
Email **c: +40**
Personal Info **c: +40**

Labs (x4):

Current Project Records **c: +40**
Computer-controlled
Devices **c: -20**

Project Archives:

Recent Project Notes **c: +40**
Old Project Notes **c: -20**
Library **c: +40**

n: +10
s: -30

n: +10
s: -30

n: +10
s: -30

Corp. Executives (x9):

Current Work Files **c: +40**
Correspondence **c: +40**
Email **c: +40**
Personal Info **c: +40**

Admin Records:

Personnel **c: +40**
Correspondence **c: +40**
Email **c: +0**

s: -40

s: -40

s: -60

Accounting Records:

Bookkeeping **c: +0**
Sales **c: +0**

Administration:

System Administration **n: +0, c: -80**

s: -60

Lobby:

Public Info **c: +40**
Directory **c: +40**

c: +20
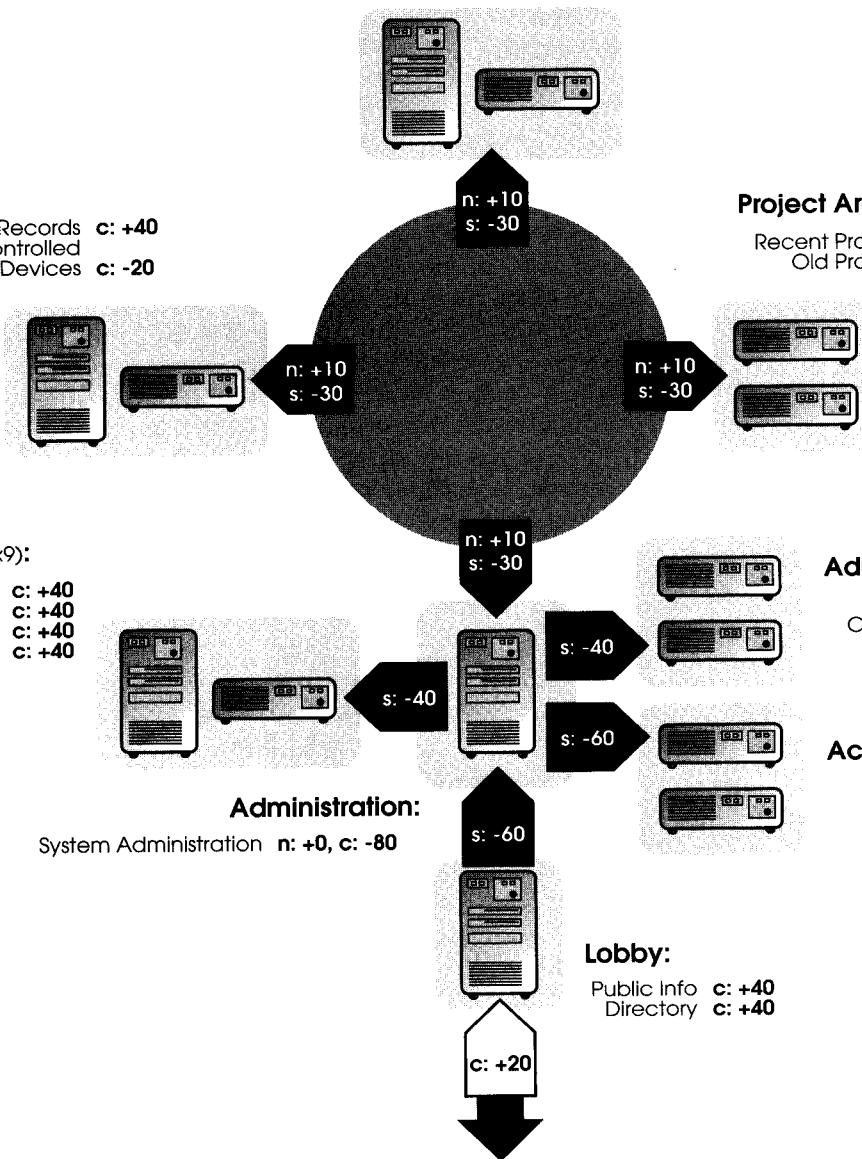
Airline Subnet

This rather complicated diagram represents the layout for a major airline's information network. It is a vast and complex structure—of which only a greatly simplified portion is shown—spanning hundreds of sites around the globe. It is further connected to a larger subnet that links it with other airlines, government aviation agencies, and a central scheduling database (not shown). Information on this subnet should be useful to anyone wanting data on flight plans, passenger manifests, and ticketing and scheduling information.

While the airline network has hundreds of sites, the diagram at left focuses on only four of its main functions. To the left of the diagram is the administrative hub, which covers all of the airline's corporate affairs. At the bottom is the maintenance section, while the scheduling and manifest databases are at the right. At the top of the diagram is a typical terminal network, representative of the airline's computer setup at any of the perhaps fifty or sixty airports from which the airline operates.

The administrative hub has the most direct connection to the GenNet, via a small public lobby which contains files on flight scheduling, ticket prices and ordering, and promotional packages as well as corporate information. The hub itself administers the company's subnet, as well as providing access to the airline's extensive financial and administrative records. Also linked to the hub are the computers and terminals used by all of the company's corporate managers and administrative staff.

The terminal operations hub at the top of the diagram represents the airline's computer facilities at a typical airport. The central site controls local scheduling and boarding. Connected to it are manifest records (records of all passengers, baggage, cargo, and supplies booked for and actually carried on each flight) for all flights operating out of that airport. Manifest records are linked to the fleet scheduling hub, and only records for flights within the past twenty-four or future forty-eight hours are maintained locally. Also linked to the terminal hub are records on all maintenance done at that airport, as well as any records of problems with aircraft or equipment reported there.

In addition to the maintenance records kept at individual airports, the airline keeps a central fleet maintenance site with maintenance schedules for the entire fleet as well as detailed histories on each aircraft. Copies of all maintenance data from the local terminal maintenance centers are duplicated here.

The last site covered on the diagram is the central scheduling hub. Aircraft, flight personnel, and routing schedules are assigned and recorded here, as are flight plans. Complete manifests for every upcoming flight are maintained here as well, updated continuously as tickets are sold. In addition to upcoming flights, manifest data from past flights are downloaded every day from the airline's individual air terminals to a central archive off this hub. A complete record of all personnel, passengers, cargo, baggage, and supplies aboard every flight is then kept perpetually in the archive.

Beyond the fleet scheduling hub, at the far right of the plan, is the inter-agency commercial aviation subnet. It connects this airline with

virtually all others worldwide, as well as thousands of travel agencies and other ticketing organizations and a control site that centralizes ticket reservations, continually updated by each airline's fleet scheduling hub. Other airlines large and small have subnets that look a lot like this one, while travel agency sites look much like the individual store covered a few pages earlier. Airlines and agencies that don't do business in the U.S. are unlikely to be directly connected to the GenNet, however.

Local Managers (x3 to 12):

Correspondence **c: +40**
Email **c: +40**
Personal Info **c: +40**

Terminal Operations (x57):

Scheduling **c: +0**

Local Manifests:

Passengers **c: +0**
Baggage **c: +0**
Frieght **c: +0**
Supplies **c: +0**

Corp. Executives (x450):

Current Work Files **c: +40**
Correspondence **c: +40**
Email **c: +40**
Personal Info **c: +40**

Local Maint Records:

Problem Reports **c: +40**
Maintenance Reports **c: +40**

Admin Records:

Personnel **c: +40**
Correspondence **c: +40**
Email **c: +0**
Purchasing **c: +0**

Fleet Scheduling:

Flight Schedules **c: +0,
(s: -60)**

s: -40

s: -40

s: -60

n: +10
s: -30

n: +10
s: -30

n: +10
s: -30

n: +10
s: -60

s: -30

Accounting Records:

Bookkeeping **c: +0**

s: -60

Administration:

System Admin. **n: +0, c: -80**

Lobby:

Public Info **c: +40**
Directory **c: +40**

c: +20

n: +10
s: -30

s: -60

Manifest Archives:

Passengers **c: +0, (s: -30)**
Baggage **c: +0, (s: -30)**
Frieght **c: +0, (s: -30)**
Supplies **c: +0, (s: -30)**

Fleet Maintenance:

Maintenance Schedules **c: +0**

Maintenance Records:

Aircraft Histories **c: +40, (s: -30)**
Problem Reports **c: +40, (s: -30)**
Maintenance Reports **c: +40, (s: -30)**
Parts Orders **c: +40**

Police Department Subnet

Although not world-spanning like one or two of the other networks covered in this section, this layout of an urban police department is pretty complex. Five major functions are covered by this layout, but it is still a far from complete representation of the department's entire computing organization. Three major site hubs—the department's administration hub, which includes access to the GenNet, the operations headquarters hub, and a typical station house hub—are shown, as are two records archives. Useful information on this subnet might include criminal records, old and current case files, evidence data, 911 call records and response reports. Unfortunately, because of the complexity of this network and of the department's operations, locating a given piece of information can be as challenging for the hacker as accessing it.

The police subnet is connected to the GenNet through a public lobby off the administrative hub (at the left on the plan). The lobby holds a public information file which contains, among other things, copies of all recent press releases concerning current cases, and a directory of email addresses for individuals and departments within the force. The administrative hub connects the administrative records archive and administrative offices, as well as the force's forensics and evidence labs (the medical examiner's office is not part of the police force, however, and is not located on this layout). It is also the system administration site for the subnet.

At the top of the plan is the operations headquarters hub, which controls case scheduling for all of the department's central detective divisions and task forces. Linked to the operations hub are the central computers for these various divisions (three are listed—gang, drugs, and vice—but there are many others), as well as terminals belonging to the individual detectives working for the operations center. Also linked to the hub are the dispatching center and special operations groups.

Each station house is also linked to the subnet (see the bottom of the plan). The station house hubs control schedules for police teams and patrols, and are linked to local databases containing incident and response reports and the terminals and computers of local detectives and administrative staff.

Two archives (at the right edge of the plan) maintain records important to police investigations and prosecution. The evidence archives contain records on every piece of physical evidence kept by the department, as well as evidential reports submitted by outside agencies, such as the medical examiner's office. The criminal archive contains complete case files on individual crimes and arrest records for local criminals and suspects. The case files are limited in their contents to the official submissions of the investigating officers—while they tend to be complete in their final form, more detailed or up-to-date information on ongoing cases is often kept in the case notes on the investigating officers' individual computers.

Operations HQ:

Case Scheduling **c: +40**

Detectives (x73):

Current Case Notes	**c: +40**
Correspondence	**c: +40**
Email	**c: +40**
Personal Info	**c: +40**

s: -40

Air Operations:

Aircraft Scheduling **c: +40**

s: -40

s: -60

Gang Task Force:

Gang Activity Data **c: +40**

SWAT Operations:

SWAT Team Scheduling **c: +40**

s: -40

s: -60

Drug Task Force:

Drug Activity Data **c: +40**

Dispatching:

Dispatching **c: -20**

s: -40

s: -60

Vice:

Drug Activity Data **c: +40**

n: +10
s: -30

Admin Offices:

Budgetting **c: +40**

Admin Records:

Personnel	**c: +40**
Correspondence	**c: +40**
Email	**c: +0**
Supply	**c: +40**
Motor Pool	**c: +40**

n: +10
s: -60

Criminal Archives:

Arrest Records	**c: +40**
Traffic Violation Records	**c: +40**
Case Files	**c: +40**

s: -40

s: -40

n: +10
s: -30

Administration:

System Administration **n: +0, c: -80**

s: -60

s: -40

n: +10
s: -60

Evidence Archives:

Evidence Records	**c: +40**
Coroners Reports	**c: +40**

Lobby:

Public Info	**c: +40**
Directory	**c: +40**

c: +20

Forensics Lab:

Forensics Records	**c: +40**
Current Project Records	**c: +40**
Computer-controlled Devices	**c: -20**

n: +10
s: -30

Report Records:

Incident Reports	**c: +40**
Response Reports	**c: +40**
Traffic Ticketting Records	**c: +40**

Station Houses (x17):

Beat Schedules **c: +0**

s: -60

s: -40

Detectives (x12):

Current Case Notes	**c: +40**
Correspondence	**c: +40**
Email	**c: +40**
Personal Info	**c: +40**

Phone Company Subnet

This network map represents the computing layout for a local or regional telephone service. The phone company's net holds a great deal of information useful to BlackEagle operatives, including unlisted phone numbers and call detail records, which list all recent calls made from a specific number.

The net is reached from the GenNet via a public lobby (at the bottom of the map) containing the usual public information files and company email directory. Also available in the lobby is an automated order-processing application, through which users can order telephone connections or disconnections or report problems. Beyond the lobby is the administrative hub, which handles the company's administrative and executive staff and which administers the subnet. Archives maintaining the phone company's bookkeeping and administrative records are linked to the hub.

The administrative hub connects, through the subnet itself, to the service department, the customer database, and the operations hub. The service site lists servicing histories for all accounts and handles scheduling for all service units. The customer archive contains billing histories for all accounts, broken down into commercial and residential (and perhaps mobile, if the company provides cellular as well as conventional phone service) databases. It also contains a complete directory of all accounts, including unlisted numbers.

The operations hub controls the actual telephone system. The routing control applications are the actual software packages that connect telephone callers with the numbers they are trying to reach. The routing archives are the short-term records of such connections, and as such they contain data on all calls made from every number serviced by the telephone company. Call detail records are only kept for a few days, and once overwritten are gone forever.

Operations:

Routing Control **c: -20, n: -40, (s: -30)**

Routing Records:

Call Detail Records **c: -20, n: -20, (s: -30)**

s: -30

n: +10
s: -60

Service:

Service Scheduling **c: +20**
Service Records **c: +40**

Customer Database:

Commercial Customer Records **c: +40, (s: -30)**
Residential Customer Records **c: +40, (s: -30)**
Directory **c: +0, (s: -30)**

n: +10
s: -30

n: +10
s: -30

n: +10
s: -30

Accounting Records:

Bookkeeping **c: +0**
Billing **c: +0**

s: -60

s: -40

Admin Records:

Personnel **c: +40**
Correspondence **c: +40**
Email **c: +0**

Administration:

System Administration **n: +0, c: -80**

s: -60

Lobby:

Public Info **c: +40**
Service Ordering **c: +30**
Directory **c: +40**

c: +20
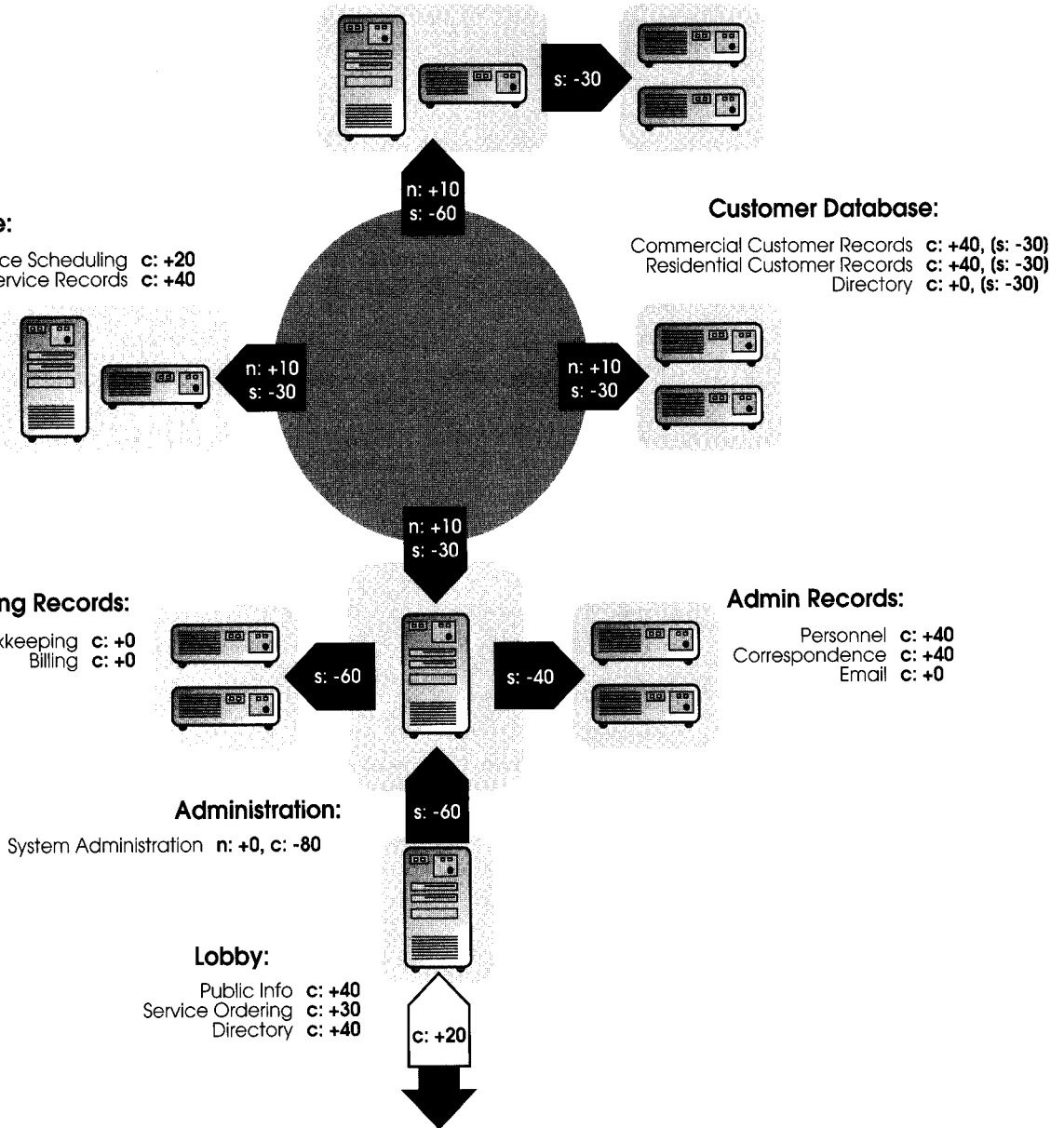
NON-PLAYER CHARACTERS

A wide selection of prepared non-player characters is handy for any campaign, long or short. Assignments often take unforeseen turns, requiring the appearance of personalities not in the original plan. The characters outlined in the next few pages can fill those gaps, or as off-the-shelf NPCs take some of the creative burden out of putting adventures together, especially on short notice. They cover a number of roles likely to crop up in an involved *Millennium's End* campaign—roles for antagonists, allies, and concerned third parties. All are based on a Miami and south Florida setting, but could easily be transplanted into another locale (because south Florida is largely bilingual, the language or languages spoken by the NPCs are mentioned in the description). Draw upon these NPCs for brief encounters, or expand them into long-term roles.

Each non-player character is presented with a detailed history and personality description as well as a fairly complete set of stats and skills. The histories and backgrounds probably contain far more detail than your campaign will call for. But the descriptions should give you enough insight into the characters so that you might easily replicate the NPCs' images and personalities after even a single cursory reading. They might also serve as a source of inspiration or ideas for your own NPCs. In any event, feel free to modify or copy these characters and their backgrounds as you see fit.

Many of the NPCs are listed with stats for related NPC stereotypes. Use these just as you would the NPC stereotypes listed in the *v2.0* rulebook—to fill generic rolls where little information is needed beyond a few skill and Attribute levels. The lists of skills is indeed cursory, with just a handful of weapons typical to the NPC type listed. Don't forget equipment for these NPCs, which isn't listed at all—especially, when appropriate, body armor. As with those in the rulebook, the NPC stereotypes listed here tend to increase in capability as they are read from left to right within a set. Of course, they may be altered as needed.

The Marielito *Hustler and Rumor Broker*

In 1981 Fidel Castro announced what seemed a minor godsend to the half-million Cubans then living in Miami, and to all others opposed to his regime in Cuba. He agreed to allow, in a single massive boatlift, all Cubans who wished to leave his totalitarian regime to do so. Over 100,000 people accepted his offer, fleeing in ships and small boats to crowd Miami and south Florida. While most of the Mariel Boatlift emigres were honest and hard-working, joyous at a chance at a new life, Castro had an ulterior motive. He opened the gates of his prisons and mental institutions, pouring into the refugee flood tens of thousands of common thieves, violent criminals, and lunatics.

The influx was traumatic, but Miami survived. Tent cities came and went, and the majority of the new arrivals integrated smoothly, more or less, into the community. The criminals, for the most part, straightened up or found their way into (and often out of and back into) American jails. But a certain proportion of the honest, the insane, and the criminal slipped through the cracks and ended up on the streets. With the economic and social decline of the next twenty years, most of those stayed there.

The Marielito is one of those. His first name (although he never goes by it) is really Rossi, and he was shipped from a Cuban mental hospital without family or friend, not knowing his age or even his full name (he was probably nine or ten at the time). He spent a brief period in a Miami institution, then was moved from one foster home to another until he finally ran away two years later. Since then he has lived on the streets of downtown Miami, getting by one way or another.

One of his most productive activities has been the ferreting out and brokering of information. Having lived on the street for over fifteen years, the Marielito knows the politics of the street people, the gangs and their turfs, the activities of the cops and of the smugglers, drug-runners, and illegal immigrant traffickers. He makes it his business to seek out names, dates and activities, often going so far as to hide in car trunks and boat lockers to witness or overhear particularly valuable transactions. He then seeks out those to whom the information might be useful. His memory for important details never fails, and his mental index of who's who on the streets is as very near complete as is possible. If your players make a name for themselves in the Miami underworld, or if they are involved in anything big on the street, the Marielito will probably learn about it, and them, sooner or later.

The Marielito is a small man, made more so by a pronounced stoop. His features are horribly scarred, as if by a fire, and he speaks with a bad lisp and a heavy Spanish accent. His walk is a hobbled gait, and his limbs are slightly twisted and deformed. All (or at least most) of these injuries predate his arrival in Miami, and if the Marielito remembers their source he will not reveal it. Despite his obviously troubled past and difficult life, he is generally friendly and upbeat, and although he can be difficult to understand he is fairly witty.

The Marielito an unlikely adversary and an extremely unlikely client. He could easily appear in a campaign as a recurring informant, for the operatives and/or their opponents. He speaks both Spanish and English (although his pronunciation is pained in both), demonstrating no preference for one over the other.

The Marielito

28 (?) year old Hispanic male.
166cm, 52kg.
Blonde hair, brown eyes, tan skin.

Int	72	Sen	58
Agl	75	Cor	44
Con	52	Str	30
Per	40	App	26
Bra	71	Wil	54

Perception	74
Base Speed	18
Dam. Rating	3
Mass Factor	1.3

Diplomacy	54	**60**
Lying	24	**84**
Prying	27	**87**
Hiding	56	**62**
Concealment	28	**90**
Shadowing	24	**86**
Creeping	20	**82**
Perception	60	
Unarmed H-to-H	38	**43**
Dodge	19	**62**
Grapple	19	**62**
Kick	15	**58**

weapon	speed	roll	DF/DD
Kick	18	**58**	3

Tony Espilinade *SWAT Squad Leader*

Tony Espilinade is the leader of the Shades, one of Metro-Dade's eight overworked SWAT teams. A stand-up cop and a gruff but charismatic leader, Espilinade is known and respected by the straight and corrupt cops alike, as well as the gangs, criminals, and communities with which he works.

A native of Miami, Espilinade joined the Metro-Dade police force in 1973, fresh out of the University of Florida at Gainesville. He dreamt of being a great detective, of solving the unsolvable crimes and matching wits with arch-criminals. A street beat had never even entered his plans, but a temporary uniformed position was all that was available when he graduated from college, so he took a street-level job at a Hialeah police station. Much to his surprise, he found that he genuinely enjoyed the work, especially the constant interaction with the community. Espilinade had played football in high school and had wrestled and played lacrosse in college, and his athletic build was as much an asset to his diplomatic style as it was to the physical rigors of law enforcement. Although gang activity in the 1970s was relatively light, Espilinade quickly developed a reputation for his dealings with the young people in the troubled ethnic neighborhoods where he worked. When after nine months on the street a detective's position opened up, he turned it down, and he remained a beat cop for another eight years.

In 1981 Espilinade was promoted to a watch command position at his Hialeah station, just in time for the Mariel boatlift, the start of the rioting of the early eighties, and the rise of the hyper-violent cocaine cowboys. Espilinade's strong community ties were little help against these new criminals, but his efficient and effective management came to the attention of the department's leadership. Four years later he was transferred to the Special Weapons and Tactics unit at Metro-Dade's downtown Operations headquarters. He had no SWAT background—in fact, he had never fired his gun off a shooting range—but he was immediately put in command of a team of four officers. Calls for SWAT operations were few then, and the unit spent most of its time training. Espilinade learned the ropes quickly, and when Metro-Dade's SWAT teams became more and more deeply enmeshed in the activities of anti-drug and anti-gang operations over the next few years his skill and cool competence came through again. In his three years as a team leader, his team had one of the highest operational success rates in the force. They fired the fewest shots and killed the fewest suspects, without taking a single casualty in the team. Liked by his superiors as well as the officers under his command, Espilinade was promoted quickly from team leader to squad leader to, in 1994, Deputy Chief for Special Operations.

By the mid 1990s crime was skyrocketing, police funding was stagnant, and corruption was on the rise. Routine patrols were rapidly disappearing as 911 responses dominated then overwhelmed the force's schedule. SWAT units were on constant call, leaving little time for the highly-specialized training on which they relied. Experienced officers got killed or wounded, or quit. Their replacements turned over even faster. Espilinade fought to limit the role of SWAT units, to reserve them for the specialized tasks for which they were intended, and to preserve the quality of their training and professionalism—but that made him enemies among the politicians and officials under pressure to squeeze the most out of these resources. In 1997 he was forced to resign his post. He returned to his previous squad leader job, where he remains. Unable to

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Tony Espilinade

47 year old Hispanic male.
181cm, 101kg.
Bald, brown eyes, fair skin.

Int	60	Sen	54
Agl	49	Cor	42
Con	76	Str	62
Per	64	App	42
Bra	83	Wil	48

Perception	72
Base Speed	14
Dam. Rating	6
Mass Factor	0.7

Aim	45	**50**
Autofire	15	**65**
Longarm	18	**68**
Smallarm	22	**72**
Diplomacy	58	**65**
Prying	29	**94**
Hiding	41	**46**
Creeping	20	**66**
Medicine	36	**41**
Emergency Med.	18	**59**
Military Science	50	**56**
Tactics	25	**81**
Perception	62	
Police Science	45	**51**
Unarmed H-to-H	48	**54**
Dodge	20	**74**
Grapple	24	**78**
Punch	22	**76**

weapon	speed	roll	DF/DD
Glock 22	14	88	18
KAC Colt Supp.	5	95	16
(auto)	5	88	16
Punch	14	76	6

protect the entirety of the Special Operations unit, he dedicated his leadership skills to training a reliable and successful SWAT squad: the Shades. Though dethroned by his political enemies, Espilinade's remaining influence allowed him to protect his squad from the sorts of high-turnover, high-casualty tasks for which they were not intended. Within a year, the Shades were an elite force even within the SWAT services.

Espilinade is a squat, heavy man of singular appearance. He is completely bald and wears a broad grey handlebar moustache. His features are blunt and his neck thick—he looks like a nineteenth-century circus strong-man. Like the members of his team (see below), he dresses in black leather when on duty—and often when off, as well—an anachronistic sight for a man of his age. Although coarse and blunt, Espilinade is very likeable. He speaks decent Spanish.

Despite his protagonistic qualities, Espilinade is just as likely an opponent as an ally, especially if the player characters operate much on the shady side of the law. The Shades are a reserve unit, and the most likely SWAT team to respond to an act of terrorism or a major hostage situation. However, Espilinade is a tactical officer, not an investigator, so operatives are unlikely to run into him outside of an immediate tactical situation. Knowing well how much politics and corruption affect Metro-Dade's integrity, Espilinade has a great deal of respect for BlackEagle operatives and their skills—when they're working on the right side of the law.

The Shades

The Shades are Tony Espilinade's elite SWAT squad. There are eight members, in two teams of four each, in addition to Espilinade himself.

At first glance, the Shades don't look like a crack police force, or any police force all for that matter. Their uniform, such as it is, consists of black leather pants and motorcycle jackets with the squad name in large letters across the back. Long hair, earrings, and an array of sunglasses and studded-leather accessories round out the image.

NPC Stereotype: Cops

Gender	male	female	male	female	male
Height	172cm	170cm	184cm	182cm	186cm
Weight	87kg	63kg	80kg	73kg	92kg
Int	36	42	54	48	62
Sen	48	44	52	60	66
Agl	47	54	51	68	61
Cor	52	40	46	50	32
Con	28	51	36	65	74
Str	62	49	70	41	50
Per	46	40	32	56	68
App	40	52	48	52	44
Bra	53	46	55	66	63
Wil	38	44	52	46	44
Perception	46	47	55	60	65
Base Speed	14	15	15	17	16
Dam. Rating	6	5	6	5	5
Mass Factor	0.8	1.1	0.9	1.0	0.8

Skill rolls:

Aim	35	47	43	56	52
Autofire	50	65	62	68	72
Smallarm	50	68	60	81	75
Armed H-to-H	33	25	49	48	42
Swing	47	35	71	69	60
Drive	47	37	51	60	54
Automobile	68	54	74	82	78
Unarmed H-to-H	45	39	29	50	58
Grapple	65	55	39	72	82
Punch	65	52	41	68	84

Weapons:

weapon	speed[1]/roll	speed[1]/roll	speed[1]/roll	speed[1]/roll	speed[1]/roll	DF/DD	dam. type
Punch	8/65	9/52	9/41	11/68	10/84	1.0	impact
Glock 17[2]	8/86	9/104	9/96	11/117	10/111	20[3]	hyd shk
HK MP5A5	2/74	3/89	3/84	5/105	4/99	20[3]	hyd shk
(auto)	2/74	3/92	3/86	5/92	4/96	20[3]	hyd shk
Tonfa	4/58	5/46	5/82	7/80	6/71	1.6	impact

[1]Accounts for Class II+ concealable vest.
[2]With laser sight.
[3]HP rounds.

Crichton Smith *Investigative Journalist*

Crichton Smith is an investigative journalist for a major television news organization. Based in Miami, he covers news events in Florida and the Caribbean, as well as Central and South America.

Smith was born in 1961 in the small town of Curry, Alaska, where he was raised in near poverty by his mother. He was a rough kid, a loner who often fought or got into trouble at school, but a good student nevertheless. In 1980 he began studies at Harvard University, leaving Alaska for the first time on a full academic scholarship. At Harvard he studied creative writing, hoping someday to write the great American novel. He also took up reporting for the school newspaper. Journalism was to prove a thorn in the side of his education. He was expelled from Harvard in his third year after a fist-fight with a professor over an article on student-teacher romances. Later, after several years of occasional drifting, occasional drinking, a couple jobs at small papers, and enough community college coursework to finish his degree, Smith made his way into the graduate writing program at the George Mason University near Washington, D.C. Again journalism intervened. His job at a local tabloid news program led him to a story with potential national ramifications—but pursuing it meant missing several mid-term examinations. He dropped out of school, only to learn a week later that most of his evidence had been manufactured by his producer. After a violent argument with his boss, Smith was fired.

Returning to the competitive writing program was impossible, so Smith was left without a job and without direction. He worked temporary jobs and travelled, wrote unsuccessfully and drank heavily. When the summer of 1990 began edging towards war in deserts of Kuwait and Saudi Arabia, Smith's only marketable skills became a commodity. With the first deployment of U.S. troops came hoards of television and print reporters from around the world, and Smith, intrigued by the unfolding drama, had little trouble finding work as a cameraman with an American network. He was in Abu Hadriyah on January first, 1991, when the town fell less than three hours into the Iraqi invasion. Having survived the initial chemical onslaught, Smith and his crew were broadcasting the fierce street fighting from atop a mid-rise apartment building when an artillery shell struck the room in which they hid. Smith alone survived, miraculously uninjured. As the fighting quieted, he fled the city in a rowboat, setting out alone with his camera into the Persian Gulf. He drifted under intense coastal airstrikes and through a furious nighttime gunboat battle, camera running all the while. When he finally landed in Bahrain two days later, almost dead of exposure and dehydration, his footage hit the air and he was an instant media hero.

He remained in Bahrain for the duration of the war, promoted from cameraman to primary in-theatre reporter in just three dramatic days. Although his journalistic career seemed made, Smith wouldn't rest on his laurels. His reputation for daring reports and exciting images grew with his several forays to the front lines during the U.N. counterattack and the taking of Bagdad. His was the only network to capture on film the nuclear blast at An Nasiriyah.

After the war Smith took a seat on a prestigious television news magazine. He stayed with that job for two years, but his journalistic skills the in studio did not match those in the field. He toyed with writing on the side, but could not produce anything substantial, and he returned to drinking. Finally, in 1993, his network fired him. As he had in the past,

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Crichton Smith

38 year old white male.
182cm, 82kg.
Sandy hair, blue eyes, tan skin.

Int	72	Sen	38
Agl	63	Cor	46
Con	48	Str	44
Per	76	App	68
Bra	65	Wil	34

Perception	57
Base Speed	16
Dam. Rating	5
Mass Factor	0.8

Acting	44	48
Con	22	70
Aim	33	38
Smallarm	16	54
Diplomacy	55	62
Lying	15	77
Prying	27	89
Hiding	38	42
Journalism	48	53
Research	24	77
Perception	51	
Photography	34	38
Film	17	55
Unarmed H-to-H	28	33
Punch	14	47

weapon	speed	roll	DF/DD
Astra A-60 .380	16	**68**	16
Punch	16	**47**	5

he hit the road, spending the bulk of his time drinking, fighting, and struggling with his fiction in the Caribbean until he ended up in 1995 in Colombia. Here another war was shaping up, and although journalistic coverage was relatively light there were still opportunities for a gutsy reporter. Smith got freelance work, leading a camera team on a number of daring assignments with the Federales. Within a year he was hired by another major network, for whom he still works.

Smith still spends a lot of time in Colombia, but also covers stories in Central America, the Caribbean, and Florida. He lives in Dade County, in a North Bay Village condominium, dividing his time about evenly between Miami and abroad. Although he thinks of himself primarily as a war correspondent, he covers all sorts of topics that require a clever investigative mind or a daring personality. His best-known recent stories included footage that he shot using a night-vision lens, sneaking alone to scenes of battles, smuggling operations, and drug buys.

Smith is a moderately handsome individual with blue eyes, boy-next-door features, and sandy hair slowly thinning on top. He promotes an image of rugged toughness both on the air and off, often wearing khaki fatigues and a ballistic vest, or one of those jackets with lots of pockets and loops. When in the field, he frequently broadcasts wearing wayfarers and two days worth of razor stubble.

Smith is clearly intelligent, resourceful, savvy and very charismatic. Very likeable on first impression, he can be difficult to get along with over any extended period of time. He has few close friends and even fewer loyalties. He might come into a campaign as either a client or an antagonist, but is more likely to appear as a third party with an interest in the operatives' assignment or peripheral events. He's too big a name to show up randomly in the journalistic aftermath of an isolated incident, unless it's somehow connected to a story he's already after. Player characters who keep up with news and current events might easily recognize his face or name. Smith is a native English speaker, although his Spanish skills are solid and he knows a smattering of several other languages.

TV Crew

The stats to the right represent a typical camera crew that might appear with Smith or any other television journalist. Generally, such a crew consists of a cameraman, a sound man, a talent (like Smith) and, possibly, a producer. Depending on the story, there might also be one or more bodyguards to protect the valuable equipment and personalities.

	Camera	Sound	Producer
Gender	male	female	female
Height	188cm	177cm	173cm
Weight	95kg	57kg	64kg
Int	40	64	52
Sen	44	42	54
Agl	51	48	36
Cor	68	50	48
Con	58	49	41
Str	66	41	37
Per	42	64	54
App	52	48	44
Bra	37	50	62
Wil	46	42	70
Perception	49	58	66
Base Speed	15	14	13
Dam. Rating	6	5	4
Mass Factor	0.7	1.2	1.1

Skill rolls:

	Camera	Sound	Producer
Aim	23	43	31
Smallarm	32	62	44
Diplomacy	—	54	—
Prying	—	78	—
Journalism	—	35	60
Photography	54	37	—
Unarmed H-to-H	50	21	37
Dodge	62	29	53
Punch	72	21	41

Weapons:

weapon	speed/roll	speed/roll	speed/roll	DF/DD
Punch	15/72	14/21	13/41	1.0
Baretta 82BB	15/45	14/75	13/57	15
Colt Agent	15/44	14/74	13/56	17

Raleigh Tykes *BlackEagle Senior Cell Leader*

Raleigh Tykes is BlackEagle Miami's Senior Cell Leader, the head of the Miami office. He came into the job in December of 1998, shortly after the Miami office moved into its new digs at the Johnson Tower downtown. For seven years prior to that, he worked as an operative, taking part in more than eighty assignments from the Miami, Atlanta, Rome and Berlin offices.

Tykes brought a greatly varied set of skills and experiences with him when he joined BlackEagle. He was born in Perth in 1963, to an Australian father and French mother. His parents' jobs took his small family all over the world, and as a youth Tykes lived in Hong Kong, Los Angeles, London, Rouen, Amsterdam, and Tokyo, as well as Australia. His education was often informal, but nevertheless complete. By the time he was a teenager, he spoke French and English fluently, German, Spanish and Japanese solidly, and Italian, Korean, and Cantonese well enough to get by.

At the age of seventeen and not ready to go seeking a real job, Raleigh signed aboard a Liberian container ship bound from Osaka to Seattle. Although he hadn't originally planed to do so, he stayed with the ship when it departed Seattle for Shanghai. He continued to sail with that ship and then others, working alternatively as a cook's boy, radioman, and engineer's mate, for almost five years, before parting ways with the merchant marine in Naples. From there he travelled to Rome, where he took work with a relief agency that sent him to Africa. He worked in Ethiopia for two years, living in Asmera for as long as he had ever stayed in one place in his life. But in 1987 restlessness took him again, and he left his relief agency job to join the park police in Kenya, where a small war was raging against ivory poachers.

Tykes' experience in Kenya was his first true para-military work, although he had carried (and occasional used) a gun in Ethiopia. He had also flown a plane—although unlicensed, Tykes had had some flight training in his youth—and after three years and more than thirty firefights on the ground the park police assigned him to an air patrol. He was awarded a Bronze Star by the Kenyan government in 1991, after he landed his plane under fire to extract two other policemen under attack by poachers. In 1992, however, he wasn't so lucky. His plane was shot down in eastern Kenya, probably by Somali rebels on the wrong side of the border. Tykes survived the crash with minor injuries, but the park police couldn't afford to replace the aircraft. Tykes left Kenya for Europe, and shortly thereafter joined BlackEagle.

Tykes' assignments with BlackEagle have taken him all over Europe and North and South America, and to the Middle East and North Africa as well. Over the course of his adventuring he has survived four gunshot wounds, two stabbings, and uncounted broken bones. He is one of the company's ten or twelve most experienced operatives. At the age of 36, with all of this behind him and a relatively comfortable job ahead, Tykes has no plans to move on any time soon.

Tykes is a short man, stocky but not large, with coarse sandy hair and a ruddy complexion. His manner is blunt and straightforward, and can be gruff—many people find him a little abrasive on first impression. He is also very relaxed, to the point that he often seems unconcerned with business. He's been known to arrive at meetings with important corpo-

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Raleigh MacAlaister Tykes

36 year old white male.
172cm, 73kg.
Sandy hair, brown eyes, tan skin.

Int	54	Sen	58
Agl	50	Cor	72
Con	54	Str	56
Per	38	App	44
Bra	55	Wil	62

Perception	68
Base Speed	14
Dam. Rating	6
Mass Factor	0.9

Aim	56	61
Autofire	20	81
Longarm	28	89
Smallarm	24	85
Drive	48	53
Automobile	24	77
Powerboat	20	73
General Mech	43	48
I.C.Engines	20	68
Mech Sys.	21	69
Military Science	44	49
Tactics	22	71
Perception	48	
Pilot	54	59
S.E. Prop	27	86
Unarmed H-to-H	59	65
Dodge	21	86
Punch	29	94

weapon	speed	roll	DF/DD
Baby Eagle .41	13	101	19
RSAF L85A1	6	118	19
(auto)	6	110	19
Punch	14	94	6

rate clients dressed in shorts and a tee-shirt. Nevertheless, he takes his responsibilities very seriously, and does his job well. He is uniformly respected and liked among operatives at the Miami office.

Raleigh lives on San Marino island, along the Venetian Causeway in Biscayne Bay. He drives a Ferrari Testarossa and owns a small cabin-cruiser. He coaches a high-school rugby team in his off-hours. Although he does not disclose the amounts, Tykes is a regular contributor to charity and the arts.

Morris Wiley and Armand Bounassissi

Two other personalities that operatives working from Miami will often deal with are Morris Wiley and Armand Bounassissi. Wiley is the office's L&P rep. He operates out of a small room in the office's southern-most corner, aided by Valerie Manuel. Bounassissi is the office's legal counsel. His office is in the opposite, northern-most corner of the office block, next door to Raleigh Tykes and directly behind the reception area (see the office map on page 142 of *Millennium's End v2.0*). Bounassiss is assisted by two aides: Linda Matherly and Rodrigo Laroche.

Wiley is a gregarious character who is often seen out and about in the office. He's slightly shorter than average, of non-descript build, and a very casual dresser. He shows great interest in the technical and intellectual aspects of the office's operations, but war stories clearly bore him. He endeavors to keep up with at least the basics of every cell's assignments, when he's not too busy, and never hesitates to point out an opportunity to put the company's forensic or materiel resources to good use. His office usually looks like the scene of a terrorist bombing.

Bounassissi is a bit more reserved. He keeps out of the day-to-day workings of the operatives, who might go weeks without seeing him. But in addition to the help he provides in contract negotiation, he's on call for operative assistance twenty-four hours a day, 365 days a year. He's well aware of the unique legal considerations of BlackEagle's work, and approaches his work carefully and very thoroughly. Bounassissi is tall and fit, and very smooth and professional in manner. He generally wears a sharp designer suit (although he's been seen in shorts and a muscle shirt when in the office on a weekend) and a discrete gold stud in his right ear.

	M. Wiley	A. Bounassissi
Gender	male	male
Height	179cm	189cm
Weight	70kg	88kg
Int	84	72
Sen	42	60
Agl	39	43
Cor	52	44
Con	44	48
Str	42	56
Per	46	44
App	52	48
Bra	43	65
Wil	62	58
Perception	55	66
Base Speed	13	14
Dam. Rating	5	6
Mass Factor	1.0	0.8

Skill rolls:

	M. Wiley	A. Bounassissi
Aim	28	40
Smallarm	40	57
Computer Ops	68	—
Networks	98	—
Security	91	—
Diplomacy	—	57
Prying	—	77
Coercion	—	84
Law	—	69
Civil/Bus	—	100
Criminal	—	94
International	—	84
Police Science	62	—
Forensics	89	—

Weapons:

weapon	speed/roll	speed/roll	DF/DD
SITES M40	—	14/**70**	18
Walther P88 C	13/**54**	—	17

Bobo

"Bobo" is the street name of Emily Thompson, a prominent north Miami gang-banger and leader of the N.S.O. (New School Offenders). A magnetic but volatile character, Bobo's unique blend of savagery, acumen, and charisma is perfectly suited for life at the top of one of Miami's most explosive and tumultuous street gangs.

Bobo was born in 1978 in a decaying blue-color neighborhood of northern Miami. Her mother died in 1983, and she was raised by her father from that point onward. Bobo's unique charisma manifested itself early in her life. A tomboy as a child, she headed a fairly tight clique of kids from her apartment building, all equally delinquent. But though she's intelligent, she suffered (and still suffers) from an attention-deficit disorder, and as a child school was a long series of frustrations for her. Truancy became a way of life by the age of eleven. In 1990 she and her friends drifted en masse into a local street gang, the N.S.O. Bobo's flirtation with crack began almost immediately, and within a year she was out of school completely, and a total junkie.

All other factors in her life fell by the wayside. Her circle of friends dissolved into the larger gang, and her social prowess gave way to the solitary pursuit of the high. Life at home became difficult, so she left for life on the street. She lived on the verge of starvation for two years, and lost her virginity at the age of fourteen in a dumpster, for two grams of rock.

In 1994 Bobo was busted in a raid on a crack-house on the outskirts of Miami's then-forming Red Zone. Her sentence was suspended in favor of a drug treatment program, which proved to be a major break in her life. Bobo spent three months in an in-patient program, and her sentence called for another six months as an out-patient. Her progress to that point had been exceptional, however, so when she crossed the hospital threshold she turned her back on the program and her parole officer and went back to the streets. Most of her old friends were junkies, and a couple were already dead, but she set about gathering together those that could be found and dried out. She had learned a valuable lesson on the power of drugs, and had figured out a thing or two about violence and sex as well, and she was ready to turn it all to her advantage.

In 1997, the N.S.O. controlled street-level drug sales over a forty-block area. Bobo, with the help of a handful of friends, had positioned herself to control local distribution to almost a third of that area. She had no real rank within the gang, which was growing in membership and area at an astronomical rate, and no authority to shop around for suppliers, which she did. Her independence and the loyalty of her growing circle of followers didn't sit well with her superiors, and one night an anonymous tip led police to one of her unauthorized buys. The raid didn't go well for anyone involved: two policemen and several suspects were shot, and Bobo escaped only after taking another officer hostage. She fled into the Red Zone, where she released the cop. The next day she killed four of the N.S.O.'s leaders.

Bobo's control over the N.S.O. is far from complete. The gang is heavily factionalized, and it's probably more accurate to say that her "crew"—a splinter-group led by her old neighborhood friends that follows her devotedly—is currently on top than to say that she holds the reins of the whole gang. Control over her crew is total—keeping that group dominant in the gang's politics is the real issue.

Bobo

21 year old black female.
166cm, 56kg.
Black hair, green eyes, dark skin.

Int	76	Sen	48
Agl	50	Cor	36
Con	45	Str	49
Per	62	App	78
Bra	80	Wil	66

Perception	53
Base Speed	14
Dam. Rating	5
Mass Factor	1.2

Aim	44	49
Autofire	22	71
Smallarm	20	69
Armed H-to-H	36	41
Swing	18	59
Perception	30	
Unarmed H-to-H	52	57
Dodge	26	83
Punch	24	81

weapon	speed	roll	DF/DD
Ingram M10 .45	6	84	19
(auto)	6	86	19
Switchblade	14	62	1.4
Punch	14	81	5

Bobo is a fairly small woman, but her intensity and charisma make up for her lack of size. She has short, dark hair, worn straight or occasionally cornrowed. Her face is delicate, but her body rugged and well-toned. She shuns typical gangster dress, preferring shorts and short skirts and light tops that show off her arms and midriff, often in dark primitive prints, and lots of jewelry—large earrings, loose bracelets, and a small gold nose ring. On the street, she tops it all off with a weapon-concealing black leather jacket. Her manner is direct, focused and animated, but she has no tolerance for long-winded conversation and can become volatile when bored.

Bobo is an unlikely BlackEagle client, but she doesn't have to appear as an adversary either. Unless the operatives are engaged in specific anti-gang or anti-drug operations that affect her organization, Bobo will probably have neither reason nor desire to make enemies of them. As a figure with some influence in the Miami underworld, she could be a valuable contact or ally if the operatives have something worthwhile to offer. She speaks English almost exclusively, with just a smattering of Spanish.

Gangsters

The NPC stereotypes at the right represent a handful of typical gangbangers—from Bobo's N.S.O. or any other hard-core street gang. There's a fairly steep gradient between the more experienced and skilled gangsters (towards the right of the table) and the relative newbies (those to the left), as modern street gang members join as young as ten years old, and often remain involved until middle age, if they live that long. Firearms skills are favored, as street tactics are often of the shoot-first-and-don't-ask-questions variety. The weapons shown are pretty basic—successful or well-financed gangsters will likely add lasers sights (not reflected in the to-hit rolls shown), and many will wear light body armor.

NPC Stereotype: Gangsters

Gender	female	male	female	male	male
Height	180cm	177cm	168cm	187cm	184cm
Weight	68kg	58kg	62kg	91kg	94kg
Int	28	34	42	48	54
Sen	30	38	40	49	46
Agl	52	43	44	38	55
Cor	42	42	48	54	56
Con	45	40	51	58	56
Str	57	36	45	62	72
Per	26	44	38	52	44
App	40	48	52	32	46
Bra	40	51	48	53	75
Wil	32	28	44	40	46
Perception	36	46	54	56	64
Base Speed	15	14	14	13	15
Dam. Rating	5	4	5	6	6
Mass Factor	1.0	1.2	1.1	0.8	0.7

Skill rolls:

Aim	28	36	46	38	53
Autofire	38	52	56	55	71
Longarm	28	48	56	53	73
Smallarm	40	50	67	50	77
Armed H-to-H	17	28	31	35	50
Swing	23	40	44	50	72
Diplomacy	39	37	34	53	44
Lying	57	53	49	77	63
Drive	24	30	16	40	45
Automobile	34	43	22	58	65

Weapons:

weapon	speed/roll	speed/roll	speed/roll	speed/roll	speed/roll	DF/DD	dam. type
Knife	15/26	14/43	14/47	13/53	15/75	1.4	cut
Astra A-80	15/54	14/64	14/81	13/64	15/91	17	hyd shk
Colt Dbl Eagle	14/54	13/64	13/81	12/64	14/91	19	hyd shk
TEC-9 (auto)	13/57	12/71	12/75	11/74	13/90	17	hyd shk
Mini-Uzi	9/55	8/65	8/82	7/65	9/92	17	hyd shk
(auto)	9/53	8/67	8/71	7/70	9/86	17	hyd shk
AKM	6/51	5/71	5/79	4/76	6/96	17	hyd shk
(auto)	6/61	5/75	5/79	4/78	6/94	17	hyd shk

Henrique Estanza *Drug Lord*

A charismatic and enigmatic personality, Henrique Estanza is the powerful head of one of Miami's largest criminal organizations. A native of Colombia, Estanza emigrated with his family to the United States in 1953, at the age of 10. His impoverished family worked hard to improve conditions for Estanza and his four siblings, but the rewards of their new life were slow in coming. In the meantime, an intelligent but poorly-educated Henrique found endless opportunity in Miami's underworld. Turbulent under normal circumstances, in the '50s the criminal scene was riotous in the wake of the revolution in Cuba. Estanza became involved in smuggling and the traffic of drugs, a business in which he remains to this day.

In the 1960s, Estanza entrenched himself in the organization of Luis Cordillera, perhaps the most influential criminal gang in Miami at the time. In 1974 Cordillera was assassinated, and his organization fell into disarray. Several of the gang's top lieutenants vied for control, and violence between the factions escalated. Estanza fell out of the bickering, and with little more than the force of his personality, gathered around him a group of ex-Cordillera henchmen. With this force Estanza established his own operation, exploiting the now largely unused resources and contacts of the Cordillera organization. By the time the rival factions realized what was going on, their infighting had been rendered superfluous. Estanza had defacto control of the core of Cordillera's operation.

Cordillera's lieutenants, alone and allied, fought to regain control, but Estanza successfully defended what he had salvaged. He undermined his competitors' organizations by buying away their manpower. He leveraged his suppliers into exclusive agreements and terrorized his distributors against doing business with other smugglers. He dissociated his organization from the many anti-Castro groups that Cordillera had supported, focussing sharply on the movement of marijuana and cocaine from his homeland. By the mid-seventies Estanza was in undisputed control of his own criminal organization, easily one of the five biggest in Miami.

By the late '90s, Estanza remains heavily involved in the drug trade, but he has diversified somewhat. His organization moves weapons into FARC-held Colombia, and smuggles contraband into both Cuba and Haiti. He has avoided the traffic of illegal immigrants from Haiti, however, and still shies away from supporting Cuban Action Groups or even FARC, except in commercial dealings. He instills in his personnel an ethic for duty and loyalty, and although his organization has demonstrated a real capacity for brutality, among Miami's criminal underworld it is probably the least random and casual in the use of direct violence.

Estanza is impressive in person. Although not tall, he is broad-shouldered and proud, and has an unmistakable presence in any room. Estanza's amassed fortune totals perhaps a hundred million dollars, and despite his impoverished roots and weak education Estanza has adapted well to the associated lifestyle. His bearing is old-world in style: soft-spoken, stoic, and sincere in its aristocracy. He is always impeccably dressed and mannered, and he never loses control of his facilities. He is equally polite to allies and rivals, and values honor in both. He will neither associate nor bargain with those of contemptible qualities.

Estanza lives in a large estate south of Miami. He is an active man, riding and golfing on the estate and elsewhere in the area, and exercising in person his influence in Miami's criminal, business, and political

Henrique Estanza

56 year old Hispanic male.
173cm, 80kg.
Black hair, brown eyes, tan skin.

Int	46	Sen	58
Agl	37	Cor	42
Con	56	Str	56
Per	68	App	54
Bra	63	Wil	78

Perception	66
Base Speed	13
Dam. Rating	6
Mass Factor	0.9

Aim	39	44
Smallarm	19	63
Business	52	58
Management	26	84
Diplomacy	59	66
Coercion	25	91
Lying	29	95
Prying	20	86
Law	30	35
Civil/Business	7	42
Criminal	15	50
Perception	44	
Psychology	40	47
Unarmed H-to-H	42	48
Dodge	15	63
Punch	21	69

weapon	speed	roll	DF/DD
S&W 6906	13	77	17
Punch	13	69	6

realms. His house is carefully guarded, and he goes nowhere without his lawyer and a half-dozen bodyguards. His voice retains little of its native accent, and though he regards his heritage with pride, he is also totally fluent in American idiom. His wife and only son are both dead, victims of independent and unrelated attacks against him.

Estanza might just as easily appear in a BlackEagle campaign as a client or a villain, or as both at different times. Estanza's organization is large, efficient, and capable, so he would only come to BlackEagle for issues of particular delicacy (like a suspected problem within his organization or with a supplier) or assignments requiring specific and unusual skills. As a bad guy, Estanza remains in the background as much as possible. While operatives could easily run in with his henchmen, they would be very unlikely to deal face-to-face with Estanza unless their operation were aimed directly at him.

Mob Enforcers

The inset box contains NPC Stereotype stats for five criminal grunts. They could easily represent a batch of Estanza's street-level muscle, or they can be used in other similar roles. As always, those to the right of the table tend to be more skilled and competent than those to the left.

NPC Stereotype: Mob Enforcers

Gender	male	male	female	male	male		
Height	189cm	181cm	176cm	178cm	184cm		
Weight	72kg	79kg	68kg	85kg	97kg		
Int	34	30	40	46	48		
Sen	36	40	48	42	54		
Agl	45	47	50	63	51		
Cor	50	48	44	38	54		
Con	36	42	51	54	68		
Str	38	46	49	56	58		
Per	22	36	44	38	46		
App	28	32	42	48	42		
Bra	43	51	52	61	63		
Wil	38	44	48	52	52		
Perception	40	42	52	53	63		
Base Speed	14	14	14	16	15		
Dam. Rating	4	5	5	6	6		
Mass Factor	0.9	0.9	1.0	0.8	0.7		

Skill rolls:

Aim	36	32	29	45	39		
Autofire	50	46	38	56	49		
Smallarm	52	46	41	65	56		
Diplomacy	33	40	55	53	49		
Coercion	47	58	80	75	71		
Lying	48	46	73	77	59		
Unarmed H-to-H	40	38	49	54	60		
Dodge	57	54	71	62	78		
Grapple	50	55	61	74	75		
Kick	58	48	61	72	72		
Punch	56	52	59	78	87		

Weapons:

weapon	speed/roll	speed/roll	speed/roll	speed/roll	speed/roll	DF/DD	dam. type
Punch	14/56	14/52	14/59	15/78	16/87	1.0	impact
Kick	14/58	14/48	14/61	15/72	16/72	1.0	impact
Des. Eagle .357	12/69	12/63	12/58	13/82	14/73	18	hyd shk
Ruger P-85	14/66	14/60	14/55	15/79	16/70	17	hyd shk
Calico M-960A	8/74	8/68	8/63	9/87	10/78	17	hyd shk
(auto)	8/72	8/68	8/60	9/78	10/71	17	hyd shk

Martin Lawry and Chick Glitter *Cocaine Cowboys*

In the early 1980s, Miami suffered a serious and unique wave of violent crime. Demand for cocaine and other Caribbean and South American drugs was at an all-time high, and the concerted war against them had not yet taken shape. Throughout south Florida, small-time importers and smugglers were making fortunes in the trade, virtually overnight and with practical impunity. Penny-ante crooks and first-time criminals found themselves sudden millionaires, and their cash flowed like water. Many, intoxicated by their circumstances, threw all concern to the wind, pursuing their hypersonic lifestyles and illicit trade alike with total reckless abandon. The front page of the *Herald* routinely told stories of ferocious running gun battles between Ferraris and Lamborghinis along Collins Avenue and Calle Ocho. Starlets and models were gunned down at trendy parties by rivals of the host. Deals went bad in Port of Miami and Coconut Grove, leaving bloody bodies in $2000 suits and $8000 watches. The cocaine cowboys, as this new generation of criminals were called, strutted the streets and waterways of Miami and the Beach in $100,000 Porsches and $500,000 Scarabs, taking greater delight only in flaunting the violence of their trade than in parading their ill-gotten gains.

The prominence of the cocaine cowboys diminished over time, as law enforcement efforts began to catch up and the surge in the drug trade was absorbed by criminals a little more level-headed. Nevertheless, the sudden intensity of drug trafficking and the transience of its professionals kept that unique criminal type around, if not so much in the headlines. With crime spiralling and police effectiveness declining, it's no surprise that the cocaine cowboy is by the end of the decade making a comeback.

Lawry and Glitter are two such characters. A flashy pair who made a quick fortune in a few lucky deals, Glitter and Lawry strut it out along the trendy streets of Miami and Miami Beach in expensive clothes, jewelry, and a bright red Ferrari 348 custom convertible. Like the cowboys of the '80s, they are never far from their guns, which come out at the drop of a hat. But the pair are more smoke than substance. Competition with other cowboys is not fierce, and their business hasn't even really caught the attention of the more established players. Lawry and Glitter have never really faced serious opposition, and their deathwish doesn't run quite as deep as that of their forebears. So despite the wild bravado they share with the cowboys of the '80s, neither is truly crazy, or even all that brave. The two won't hang around for a stand-up fight if they have a choice.

Martin Lawry is a handsome man with tan skin, light brown hair, and a charming, boy-next-door grin. He came to Miami from Dayton, Ohio, restless at the age of 21 and looking for something to do after dropping out of college. He worked as a bartender in a Miami Beach restaurant for a while, then as a bouncer at a trendier Bayshore bar. Then one day a local mover payed him a week's wages to pull security at a hotel-room deal: $450 for a half-hour's work. Within a month Lawry was making small drops and helping his boss with bigger deals on an almost daily basis. In early 1998, after only four months in the business, Lawry entered a decaying South Beach apartment to find his boss shot seven times in the chest. He fled the scene, but not until he relieved the body of the little notebook listing his boss' contacts.

Martin Lawry

24 year old white male.
182cm, 74kg.
Dark blonde hair, brown eyes, tan skin.

Int	46	Sen	54
Agl	62	Cor	50
Con	48	Str	52
Per	46	App	62
Bra	52	Wil	48

Perception	49
Base Speed	19
Dam. Rating	5
Mass Factor	0.9

Aim	38	44
Autofire	16	60
Longarm	15	59
Smallarm	17	61
Kata	32	38
Karate	16	54
Perception	16	
Unarmed H-to-H	52	57
Dodge	20	77
Punch	26	83

weapon	speed	roll	DF/DD
Beretta 84F	19	76	17
AKM	10	85	18
(auto)	10	86	18
Punch	19	83	5

Glitter (whose real name is Cynthia Perkins) is a striking blonde who wears a lot of leather. A local to the region and from a fairly affluent family, she dropped out of high school to run with the Cruzados, a minor gang in the city's southwestern suburbs. Drug use and distribution was part of her daily routine from the age of 15. A year or so after she left her school and family, the Cruzados kicked Glitter out as well, and she entered the more treacherous realm of Miami's hardcore underworld alone. For a while she made a living as a prostitute, as she struggled to break into the more lucrative drug trade. But her connections through the Cruzados were closed, and she had no other contacts. She met Lawry when he was working as a bouncer, and ran him down again when she heard about his boss' death. He had the contacts, she had the street smarts, and between them they managed to squeeze out enough common sense to make their deals work and keep themselves alive. By early 1999, they've been together—business partners and lovers—for almost a year.

Neither goes anywhere without the other, a weapon, and an attitude. The pair is building a reputation in Miami's underworld: a successful if small-time operation, good enough at what they do to get by, but too unreliable to ever go big. Glitter, hyper-active and flippant, is the mouthpiece, while Lawry is thought to be the brains of the operation, if there are any. Neither is really liked by any with whom they do business.

Glitter and Lawry live in the hotels along Collins and South Beach, and occasionally downtown. They are highly mobile, rarely staying anywhere for more than a couple of weeks. Only their cellular phone numbers remain more or less permanent. Outside of a dropped vandalism charge from Glitter's youth and a half-dozen speeding tickets, neither has ever been arrested or charged with anything. Both are English speakers, although Glitter's Spanish is passable.

These two are very unlikely to appear as clients—there just aren't any problems in their world that they can't face down with a hail of bullets, or run away from. They might appear as neutral personalities, or even allies if the operatives assignments take them into Miami's drug culture. More likely, they might appear as hired guns—couriers, errand boys, or even assassins working for bigger fish.

Chick Glitter

25 year old white female.
163cm, 52kg.
Blonde hair, blue eyes, tan skin.

Int	40	Sen	48
Agl	51	Cor	50
Con	47	Str	41
Per	52	App	72
Bra	60	Wil	42

Perception	55
Base Speed	15
Dam. Rating	5
Mass Factor	1.2

Aim	58	**63**
Autofire	29	**92**
Smallarm	20	**83**
Drive	52	**57**
Automobile	26	**83**
Perception	34	
Unarmed H-to-H	28	**33**
Dodge	14	**47**
Punch	12	**45**

weapon	speed	roll	DF/DD
Mini-Uzi	9	**102**	17
(auto)	9	**111**	17
Punch	15	**45**	5

Cain Marrow and Dominic LaMorte *Assassins*

Cain Marrow and Dominic LaMorte are freelance assassins who work not just in South Florida, but all over the eastern U.S. and Europe as well. Not the types to go after well-protected high-profile targets, they specialize in tracking down witnesses, escapees, turncoats and informants who have fled, gone to ground, or are trying to establish new identities. In that sense they are true bullies, for their targets are rarely armed or protected, and many are completely innocent.

Marrow was born in Manchester, England, where as an adolescent he ran with a post-punk street gang. His delinquency, which went above and beyond the call of street-punk duty, landed him in juvenile prison in 1984 on an arson conviction. He was released then arrested again in 1986, and served short sentences in adult prison for assault and robbery. The jail time worked well for his career, offering connections that guaranteed employment with a London mobster on his release in 1989. He quickly developed a reputation as a man who would take on the riskiest of jobs without complaint, and though he won few friends in his organization, he was promoted rapidly from small-time strong-arm to number one torpedo.

In 1992 Marrow fled Britain after assassinating an MP. The investigation that flushed him, however, was never concluded, and he settled after a few months in the U.S. It took him little time to find more work there, strong-arming for small New York organizations. His past affiliations attracted him to the old-world mafiosi rather than the nouveau-riche drug empires with which they were battling, and it wasn't long before he began working for, and then with, Dominic LaMorte.

LaMorte is a native of New York. Raised in a family with low-level ties to organized crime, his was an almost textbook mobster career. LaMorte grew up idolizing the mobsters of his tight-knit neighborhood, and by his teenage years was running small errands and acting as a messenger for local mafiosi—not doing anything really illegal, but involving himself nonetheless. By the time he was nineteen, he was embraced fully into the organization, and by 1988, at the age of 31, he controlled all of the gambling, loan-sharking and blackmarket cigarette and alcohol operations in the western Queens neighborhoods controlled by his *caporegime*.

In 1992, LaMorte's fortunes fell with that of his organization. A dispute with an up-and-coming drug trader blossomed into outright war. LaMorte's boss, a rather traditional mobster, failed to foresee the degree of violence to come, and was killed along with two lieutenants in a driveby shooting several weeks later. A week later LaMorte, who had to this point never involved himself in violence, was shot in the leg by a fourteen-year-old boy on a dirt bike. He was in the hospital for a week, and on crutches for another three or four. In the mean time, his organization underwent a number of dramatic structural changes. LaMorte's boss was killed in a brief struggle for control of the decapitated organization, and LaMorte was reassigned from his neighborhood jobs to the dangerous and unpleasant task of executing counter-attacks on the opposing drug empire.

Short on personnel, LaMorte recruited a number of freelance guns, including Marrow. He planned and executed three successful attacks before his organization came to terms with their opponents. As the organization stood down from its wartime setup, however, LaMorte found himself cut out of the loop. His former boss had lost his bid for control,

Cain Marrow

30 year old white male.
170cm, 68kg.
Blonde hair, hazel eyes, pale skin.

Int	42	**Sen**	46
Agl	67	**Cor**	50
Con	48	**Str**	62
Per	28	**App**	34
Bra	63	**Wil**	42

Perception	49
Base Speed	19
Dam. Rating	6
Mass Factor	1.0

Aim	34	**40**
Smallarm	17	**57**
Armed H-to-H	54	**59**
Swing	20	**79**
Thrust	27	**86**
Kata	24	**29**
Karate	12	**41**
Perception	22	
Unarmed H-to-H	52	**57**
Dodge	24	**81**
Punch	26	**83**

weapon	speed	roll	DF/DD
Beretta 950	0	**69**	14
Ice pick (stab)	17	**89**	2.2/6
Punch	19	**77**	6

rendering LaMorte untrustworthy in the eyes of the new leadership. When it became apparent over the next couple of years that he would be unable to reinstate himself, LaMorte made plans for revenge. Once again he hired Marrow, whose unique combination of skill and recklessness had served him so well before, and the two of them shot his caporegime in March 1994. Then they fled New York for Europe, where they worked in France and Germany before returning to the U.S. in 1997.

Marrow is an ugly individual, perpetually dressed in baggy jeans and a long, worn olive-drab coat just a little too big for him. His sandy hair is cropped very short, revealing the lumpy contours of his head. He wears two gold earrings in his left ear, a pair of thin mirrored sunglasses, and earphones connected to a small disc-player always running in his coat pocket. His lips are tightly pursed and his brow furrowed, as if he had just eaten something bitter. He smokes bitter-smelling unfiltered foreign cigarettes, the butts of which he leaves smoldering on the ground. His Manchester accent is obvious on the rare occasions that he speaks. Although neither tall nor heavy, he is tightly coiled, and like a misfired hand grenade compels others to tread lightly around him. He speaks only English.

LaMorte is less singular, and could probably pass unnoticed in most crowds. He generally wears gray slacks, a sports coat, and a fedora, all of unremarkable cut. His features are average, with dark slicked-back hair and a clean-shaven face. He has a pronounced Brooklyn accent, and speaks a little Italian in addition to English, but virtually no Spanish.

The two work well as a team, LaMorte generally doing the talking and the thinking, while Marrow handles the intimidation and most of the violence. They are most likely to appear as antagonists—either as direct opponents or as henchmen of an unsavory client. Any alliance, should one occur, will be uneasy and as short-lived as possible.

Dominic LaMorte

42 year old white male.
182cm, 88kg.
Brown hair, brown eyes, fair skin.

Int	62	**Sen**	54
Agl	37	**Cor**	46
Con	60	**Str**	52
Per	42	**App**	46
Bra	55	**Wil**	58

Perception	62
Base Speed	13
Dam. Rating	5
Mass Factor	0.8

Aim	48	**53**
Smallarm	24	**77**
Diplomacy	40	**45**
Coercion	20	**65**
Prying	17	**62**
Drive	38	**43**
Automobile	19	**62**
Hiding	46	**51**
Shadowing	23	**74**
Perception	43	
Unarmed H-to-H	36	**41**
Punch	18	**59**

weapon	speed	roll	DF/DD
Llama M-87	12	**93**	17
Punch	13	**83**	5

Names

For every major NPC appearing in your campaign—such as those described on the preceding pages—there will likely be dozens of cameo and minor appearances. While the roles of such NPCs rarely require unique stats, memorable backgrounds or well-developed personalities, the one thing the players are sure to ask after, write down, and remember are their names.

Below and on the next few pages following are a number of lists of potential character names, sorted into several ethnic backgrounds. Each list is divided into four columns: men's given names; women's given names, and two columns of last names. The lists encompass a wide variety of names—names that are common and rare, that imply strength or feebleness, sophistication or simplicity, or nothing at all. Following the character names are a couple of lists of names relating to organizations, specifically corporations and gangs. While the gang names are pretty straightforward (there is a list of names for gangs themselves, and for the street names of individual members), corporation names can include a combination of adjectives beyond their simple identifications. That table has three columns—one for the companies' basic names, and two others with various optional additions.

Use these lists to assign names on the fly, or during adventure preparation. Choose names with some attention to their literary value, picking names that somehow seem right for the character or organization, or ironic, or which may even mislead. Each name is noted with a check-box: place a mark in the box when you use the name, to avoid inadvertently choosing the same few names over and over again.

NPC Names

Men's given names	Women's given names	Last names	

Names of Anglo-European Heritage

Men's given names	Women's given names	Last names	
❑ Adam	❑ Adrian	❑ Adams	❑ Adkins
❑ Allen (Alan) *also* Al	❑ Agnes	❑ Alexander	❑ Allen
❑ Albert *also* Al	❑ Alexis *also* Alex	❑ Altizer	❑ Anderson
❑ Alexander *also* Al, Alex	❑ Alice	❑ Andrews	❑ Aragon
❑ Andrew *also* Andy	❑ Amanda	❑ Arcana	❑ Arnold
❑ Anthony *also* Tony	❑ Angela *also* Angie	❑ Ash	❑ Axilbund
❑ Arnold *also* Arnie	❑ Andrea	❑ Bailey	❑ Bane
❑ Arthur	❑ Anne *also* Annie	❑ Barnett	❑ Barry
❑ Barry	❑ Annette *also* Anne, Annie	❑ Bessey	❑ Bishop
❑ Benjamin *also* Ben	❑ April	❑ Blackmoor	❑ Blackstone
❑ Bernard *also* Bernie	❑ Audrey	❑ Blank	❑ Blaylock
❑ Brad	❑ Barbara *also* Barb	❑ Bookman	❑ Booth
❑ Brendan (Brendon)	❑ Bernadette	❑ Bratt	❑ Bray
❑ Brian	❑ Betty	❑ Brueni	❑ Buck
❑ Burke	❑ Beverly *also* Bev	❑ Burns	❑ Brady
❑ Carl (Karl)	❑ Bonnie	❑ Bradley	❑ Brown
❑ Charles *also* Charlie, Chas, Chuck	❑ Bridget	❑ Bryant	❑ Byers
❑ Christopher *also* Chris	❑ Burke	❑ Caldwell	❑ Callahan
❑ Clarence	❑ Carol	❑ Cambell	❑ Campen
❑ Clyde	❑ Caroline	❑ Carr	❑ Carter
❑ Colin	❑ Carrie	❑ Chivington	❑ Clark
❑ Conan	❑ Cecelia	❑ Clayton	❑ Clements

- Craig
- Daniel *also* Dan
- Darrl
- David *also* Dave
- Dean
- Dennis
- Derek
- Dirk
- Donald *also* Don
- Douglas *also* Doug
- Drew
- Dudley
- Duncan
- Edmund
- Edward *also* Ed, Eddie, Ted
- Eric *also* Rick, Ricky
- Evan
- Francis *also* Frank
- Frank
- Frederick *also* Fred
- Gareth
- Gary
- George
- Gili
- Glenn
- Greggory *also* Greg
- Hal
- Harley
- Harrison *also* Harry
- Harry
- Henry *also* Hank
- Howard *also* Howie
- Hugh
- Ian
- James *also* Jim
- Jason
- Jay
- Jeffry (Geoffrey) *also* Jeff
- Jeremy
- Jerry
- Jesse
- Joel
- Jonathan *also* Jon, John
- Joseph *also* Joe
- Julian
- Justin
- Keith
- Kenneth *also* Ken, Kenny
- Kevin
- Kirk
- Kyle
- Lance
- Laurence (Lawrence) *also* Larry
- Leroy
- Lester *also* Les
- Lloyd

- Charlotte
- Chloe
- Christina (Kristina) *also* Chris, Tina
- Constance *also* Connie
- Courtney (Cortney)
- Cynthia *also* Cindy
- Dana
- Darlene
- Deborah *also* Debbie
- Deirdre *also* Didi
- Denise
- Diane
- Donna
- Eileen
- Elaine
- Emma
- Elizabeth *also* Beth, Betty, Liz
- Erin
- Eva
- Evelyn
- Frances *also* Fran
- Gail (Gayle)
- Georgina
- Gloria
- Grace
- Gwendolyn *also* Gwen
- Hannah
- Heather
- Heidi
- Helen
- Helena
- Hilary
- Holly
- India
- Irene
- Isabel
- Jane
- Janet
- Janice
- Jasmine
- Jennifer *also* Jenny
- Jesse *also* Jess
- Joanne
- Jocelyn
- Josephine *also* Jo
- Joyce
- Judy
- Julia
- Kara
- Karen
- Katherine (Catherine) *also* Kathy, Kate
- Kathleen *also* Kathy
- Kimberly *also* Kim
- Kirstin *also* Kirsty
- Laura
- Lauren *also* Laurie

- Colby
- Conner
- Crocket
- Dalton
- Dent
- DeWitt
- Dillon
- Douglas
- Dyson
- Edmonson
- Ellerbrock
- Evanko
- Everett
- Farley
- Farmer
- Ferguson
- Finan
- Foiles
- Fortune
- Foth
- Frank
- Frazer
- Furey
- Gainer
- Gibson
- Graham
- Griffith
- Haddock
- Haines
- Hanusiak
- Hardy
- Heubner
- Hines
- Hobbs
- Houston
- Huddleston
- Ireland
- Isner
- Jefferson
- Jerowski
- Johnson
- Jungbluth
- Just
- Kaufman
- Kennard
- Ketchum
- Kitts
- Knepper
- Kohen
- Koprowski
- Lacey
- Lament
- Larraga
- Lawrence
- Leonard
- Lewis

- Collins
- Cree
- Cummings
- Davies
- DeSaussure
- Dietrich
- Donovan
- Duncan
- Eaker
- Eldred
- Elliott
- Evans
- Fagan
- Fairbanks
- Fennick
- Ferrell
- Fisher
- Fore
- Foster
- Francis
- Frantz
- Frey
- Gage
- Garrison
- Goldberg
- Grey
- Grimm
- Hagan
- Haney
- Hardman
- Harrison
- Himelright
- Hixon
- Hoffman
- Howe
- Ingols
- Ischer
- Jackson
- Jensen
- Jester
- Jones
- Jurowski
- Kalckstein
- Kemp
- Klerenz
- King
- Klotka
- Knightly
- Kolb
- Kowald
- Lafon
- Landerm
- Larson
- Layne
- Leopold
- Lieser

- Loren
- Louis (Lewis) *also* Lou
- Luke
- Malcolm
- Mark (Marc)
- Marvin *also* Marv
- Matthew *also* Matt
- Mattias
- Maxwell *also* Max
- Michael *also* Mike
- Miles
- Milo
- Murphy
- Neil
- Nigel
- Owen
- Patrick *also* Pat
- Peter *also* Pete
- Pierce
- Preston
- Quinn
- Randall *also* Randy
- Raymond *also* Ray
- Rhett
- Richard *also* Dick, Rich
- Rick *also* Ricky
- Robert *also* Bob, Rob
- Robin
- Rodney
- Roger
- Ronald *also* Ron
- Roman
- Rowan
- Samual *also* Sam
- Scott
- Sean (Shawn)
- Seth
- Shane
- Stanley *also* Stan
- Stephan
- Stephen (Steven) *also* Steve
- Stewart (Stuart)
- Terrance *also* Terry
- Thomas *also* Tom
- Timothy *also* Tim
- Todd
- Tracy
- Travis
- Troy
- Victor
- Vincent *also* Vince, Vinny
- Walter *also* Walt
- Wayne
- Wesley *also* Wes
- William *also* Bill, Billy, Will
- Zackery *also* Zack

- Leslie
- Lillian *also* Lily
- Linda
- Lindsey
- Lisa
- Lois
- Louise
- Lynn
- Marilyn
- Maeve
- Margaret *also* Maggie
- Maria
- Mary
- Marylynn
- Meg
- Melanie
- Mellisa
- Michelle
- Nancy
- Naomi
- Nicole
- Oleta
- Pamela *also* Pam
- Patricia *also* Pat, Patty
- Penelope
- Phoebe
- Rachel
- Reba
- Rebecca *also* Becky
- Renee (Rene)
- Robin
- Samantha *also* Sam
- Sandra *also* Sandy
- Sarah
- Shannon
- Sharon
- Shawn
- Shelly
- Sidney
- Sonya
- Sophia *also* Sophie
- Stephanie *also* Steph
- Susan *also* Sue, Suzy
- Susanne
- Sylvia
- Teresa *also* Terry
- Tracy
- Ursula
- Vanessa
- Vera
- Veronica *also* Ronny
- Victoria *also* Vicki
- Virginia *also* Ginnie
- Vivian
- Yvonne
- Zoë

- Macdonald
- Maffie
- Matis
- McGarril
- McKeown
- Meschievitz
- Mickey
- Minnick
- Mitchell
- Mollich
- Monsen
- Mounts
- Moyer
- Murphy
- Neff
- Nelson
- Newman
- Norris
- Oba
- O'Kieffe
- Osbourne
- Owens
- Paige
- Pawkovich
- Pendergraft
- Phillips
- Pollus
- Prins
- Rabadi
- Ray
- Rhoads
- Rockwell
- Sandelin
- Scepaniak
- Schultheis
- Searle
- Shaver
- Short
- Shuss
- Smith
- Solomon
- Sparrer
- Stahl
- Steinberg
- Taylor
- Thomas
- Van Patten
- Vowles
- Walgreen
- Weaver
- Whalley
- White
- Wilson
- Wood
- Zavislak
- Zook

- Madison
- Majors
- Maxey
- McGreevy
- Meade
- Mezer
- Milford
- Minton
- Mixson
- Moore
- Morgan
- Morton
- Mueller
- Nagle
- Neldon
- Newby
- Neville
- Novak
- Odekick
- Orlando
- Overstreet
- Owenby
- Parker
- Payne
- Peters
- Pierce
- Porter
- Pruett
- Rabold
- Raymond
- Robinson
- Rollman
- Sanders
- Schonber
- Schwarz
- Sendler
- Sheppard
- Shull
- Skalicky
- Sofian
- Sontag
- Spencer
- Steele
- Tatham
- Thelwell
- Tully
- Vaccaro
- Wagner
- Watson
- Weeks
- Will
- Whitney
- Winter
- Youtz
- Zolides
- Zube

Men's given names	Women's given names	Last names

Names of Spanish Heritage

Men's given names	Women's given names	Last names	
❏ Adolfo	❏ Adriana	❏ Acosta	❏ Aguayo
❏ Alberto	❏ Alexandra	❏ Alverez	❏ Aranda
❏ Alexandro	❏ Andrea	❏ Argones	❏ Arruza
❏ Alfonzo	❏ Anita	❏ Avilés	❏ Baro
❏ Andres	❏ Carmen	❏ Basoalto	❏ Batista
❏ Antonio	❏ Clara	❏ Borges	❏ Clemente
❏ Arturo	❏ Claudia	❏ Colon	❏ Colonnato
❏ Augusto	❏ Consuela	❏ Corado	❏ Costello
❏ Benito	❏ Delores	❏ DeLeon	❏ Delgado
❏ Carlos	❏ Dominique	❏ Diaz	❏ Donada
❏ Cecelio	❏ Elizabeth	❏ Espinosa	❏ Fabila
❏ Christophe	❏ Eva	❏ Falcon	❏ Fernandez
❏ Daniel	❏ Francesca	❏ Flores	❏ Fuentes
❏ Domingo	❏ Gabriela *also* Gabi	❏ Gallardo	❏ Garcia
❏ Eduardo	❏ Isabella	❏ Garza	❏ Gómez
❏ Enrique *also* Rico	❏ Josephina	❏ Gonzalez	❏ Guardia
❏ Eusebio	❏ Juanita	❏ Guzmán	❏ Gutiérrez
❏ Ferdinand	❏ Julietta	❏ Hernandez	❏ Ibañez
❏ Filippe	❏ Laura	❏ Lopez	❏ Lorca
❏ Francesco	❏ Luisa	❏ Mano	❏ Marquez
❏ Gabriel	❏ Maria	❏ Martinez	❏ Mendoza
❏ George	❏ Marisa	❏ Menendez	❏ Montana
❏ Guillermo	❏ Mercedes	❏ Montoya	❏ Moreno
❏ Jaime	❏ Miranda	❏ Ortega	❏ Patrone
❏ Joseph	❏ Nina	❏ Paz	❏ Peña
❏ Juan	❏ Ramona *also* Mona	❏ Perales	❏ Perez
❏ Julio	❏ Theresa	❏ Ramez	❏ Ramirez
❏ Luis	❏ Virgen	❏ Ramos	❏ Ricardo
❏ Manuel	❏ Yolanda	❏ Rodriguez	❏ Ruiz
❏ Nestor		❏ Salinas	❏ Sanchez
❏ Oscar		❏ Santiago	❏ Silvio
❏ Pancho		❏ Terrones	❏ Thomas
❏ Pedro		❏ Toll	❏ Torres
❏ Pepe		❏ Vázquez	❏ Valdez
❏ Rafael		❏ Vargas	❏ Verona
❏ Ramiro		❏ Villareal	
❏ Ramon			
❏ Raul			
❏ Ricardo *also* Ricky			
❏ Roberto			
❏ Rodolfo			
❏ Rodrigo			
❏ Rossi			
❏ Salvador			
❏ Sergio			
❏ Thomas			
❏ Tito			
❏ Xavier			

Men's given names	Women's given names	Last names

Names of French Heritage

- Albert
- Alexandre
- André
- Antoine
- Charles
- Claude
- François
- Gabriel
- Gerard
- Gustave
- Guy
- Henri
- Jean
- Jean-Claude
- Jean-Michel
- Jean-Pierre
- Jules
- Louis
- Marcel
- Maurice
- Michel
- Pierre
- Philip
- Remi
- Rene
- Victor
- Vincente
- Yves

- Agnès
- Anna
- Aurore
- Bernadette
- Catherine
- Claudine
- Colette
- Danielle
- Françoise
- Gabrielle
- Giselle
- Jacqueline
- Jeanne
- Lucie
- Marcelle
- Marguerette
- Marie
- Michelle
- Nicole
- Renee
- Simone
- Thérèse

- Arcand
- Bazin
- Bisset
- Charbonneau
- Clément
- Donnadieu
- Duchamp
- Duvivier
- Etienne
- Gaumond
- Guiserix
- Lacour
- Laurent
- Loubert
- Mèliès
- Montaigne
- Parriaux
- Perrault
- Racine
- Reneau
- Taillandier
- Touzain
- Vianney

- Baudelaire
- Beaudet
- Chabrol
- Chomette
- Cloquet
- Douchain
- Dumas
- Dupin
- Fougeret
- Grolleau
- Guittard
- Laporte
- Leclerc
- Maguet
- Mercier
- Naud
- Pelle
- Pinoteau
- Rampal
- Sorel
- Thomé
- Vettese
- Vincennes

Names of Japanese Heritage

- Akira
- Hiroaki
- Ito
- Izo
- Katsuhiro
- Kazuo
- Kenji
- Koichi
- Masanori
- Sawako
- Takahisa
- Takashi
- Tetsuo
- Yoshio

- Akiko
- Haruko
- Hitomi
- Kai
- Yoko

- Hashimoto
- Kaneda
- Komatsu
- Misawa
- Miyagawa
- Narita
- Nimura
- Nishiyama
- Ogawa
- Ryuno
- Segawa
- Shimura
- Suzuki
- Tomita
- Yamashiro

- Ikeda
- Kobayashi
- Masuo
- Miura
- Muzitani
- Natsumi
- Nishimi
- Noma
- Okamo
- Sato
- Seyama
- Sudo
- Takei
- Yakomizo
- Yazaki

Organization Names

Primary names	Secondary names (optional)	Suffixes (optional)

Corporate Names

- Anion-Coda
- Biocom
- BioEngin
- Camber
- Canis
- Contex
- Cypherdyne
- CygNet
- Envirocon
- Fugue/Gyrus
- Geochem
- GeoNode
- Geotec
- Hedon
- Helios
- Hydrus
- InSys
- Intele/Gen
- Inteligensia
- Meridian
- Nova
- Perihelion
- Polydyne
- Smith-Selenian
- Symbiosis
- Tangential
- VirTec
- Virtual Interfeed
- Vulcan
- X-Mission

- Aeronautics
- Aerospace
- BioTech
- Chemical
- Communications
- Design
- Engineering
- Entertainment Systems
- Environmental
- Industries
- Information Systems
- International
- Manufacturing
- Scientific
- Solutions
- Specialties
- Systems
- Technical

- Co.
- Corp.
- Corporation
- GmbH (German companies only)
- Inc.
- Incorporated
- Ltd.
- SA (Spanish and Latin American companies only)

Gang Names

- Assassins
- Black Death Ninjas
- Black Talons
- Bullet-heads
- Bullies
- Breech Boys
- Chicago Snakes
- Disciples
- Downtown Taggers
- Dusters
- Enemy-X
- Mohicans
- Outlaws
- Perps
- Raptors
- Warlords
- Violators
- Vipers

Gangster Street Names

- Anger
- Arcada
- Banger
- Blue Chip
- Cuts
- Diesel
- Duke
- Elektra
- Fab Fred
- Go-down
- Hoops
- Kink
- Lockjaw
- Mane
- Maui

- Monsta
- O. G.
- Opie
- P. I.
- Pump
- Rage
- Rip
- Slam
- Story
- Suzuki
- Tiga
- Tofur
- Weasel

ORGANIZATIONS

The tables on the next few pages illustrate the structure of a few of the various organizations that commonly appear *Millennium's End* campaigns. The tables are basic overviews, representing the typical arrangement of such organizations—with the exception on the U.S. Federal Government, the structures can be easily and realistically varied from one organization to another.

Criminal Organizations

Although the slang terms—mob or gang—don't imply it, criminal organizations really are just that: organized. The tables on this and the next page illustrate the typical structure of two types of criminal organizations: a mafia-style mob and a modern drug-dealing street gang. Either can be of any size, from a few dozen personnel operating in a single neighborhood to a national or even international group with hundreds of members. Although all are based more or less on the models presented here, there are few manuals or standards for the organization of these types of groups, and these illustrations are really just generalizations.

The table at right illustrates an old-world style mafia organization. Its hierarchy is pretty straightforward—a single, all-powerful individual sits at the top of the heap, overseeing the activities of two or more—perhaps even dozens—of lieutenants with the advice of a counselor and an underboss (second in command). Each lieutenant is responsible a specific type of illegal activity, or for a certain geographical area, or some combination of the two. The lieutenants draw from a pool of low-level thugs who execute the actual illegal acts, in which they may or may not actually participate themselves. Individuals above the lieutenant, of course, never dirty their hands.

A large organization may have more individuals near the top. There may be several underbosses, forming a second layer of middle-management. A powerful mob boss will likely have one or more lawyers on permanent retainer, one of which may fill the role of counsellor, as well as an accounting staff and one or more bankers to aid in the distribution of ill-gotten gains.

The table on this page shows the similar structure of a street gang. Such an organization is usually smaller and leaner that a comparable mafia-style mob, led by a single leader and a small number of lieutenants (often abbreviated to L.T.). Like the mob boss, the gang leader has a trusted advisor (ace-kool is the general street term for backup, close friend, or right-hand man), and there is usually a "banker"—someone to handle the raw cash that moves through the gang—near the top. Because of their close involvement in dangerous street deals, the lieutenants too each have an ace-kool, who also help them manage their faction of street trollers, mules, torpedoes and grunts (see Lingo, below). Street gangs are
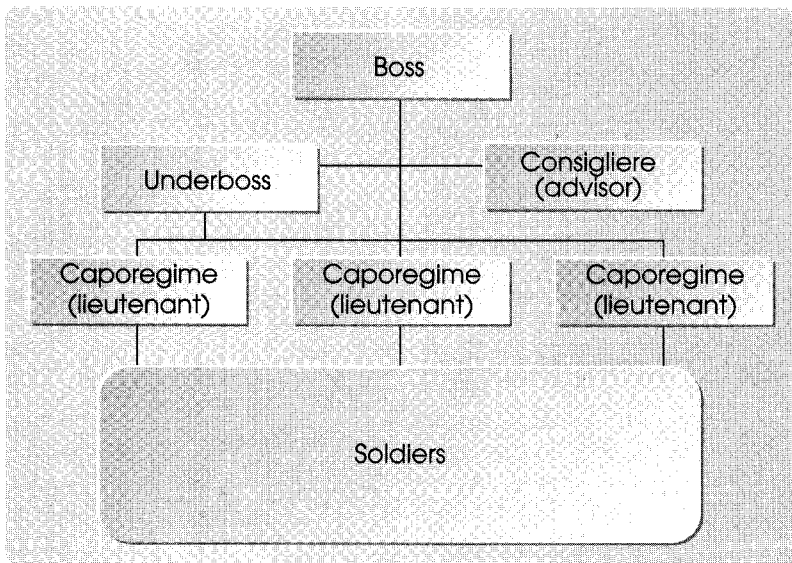
often heavily factionalized, and although the gang-bangers on the street are not permanently assigned to one lieutenant or another they often have loyalties to individual leaders nearly as strong as that to the gang as a whole.
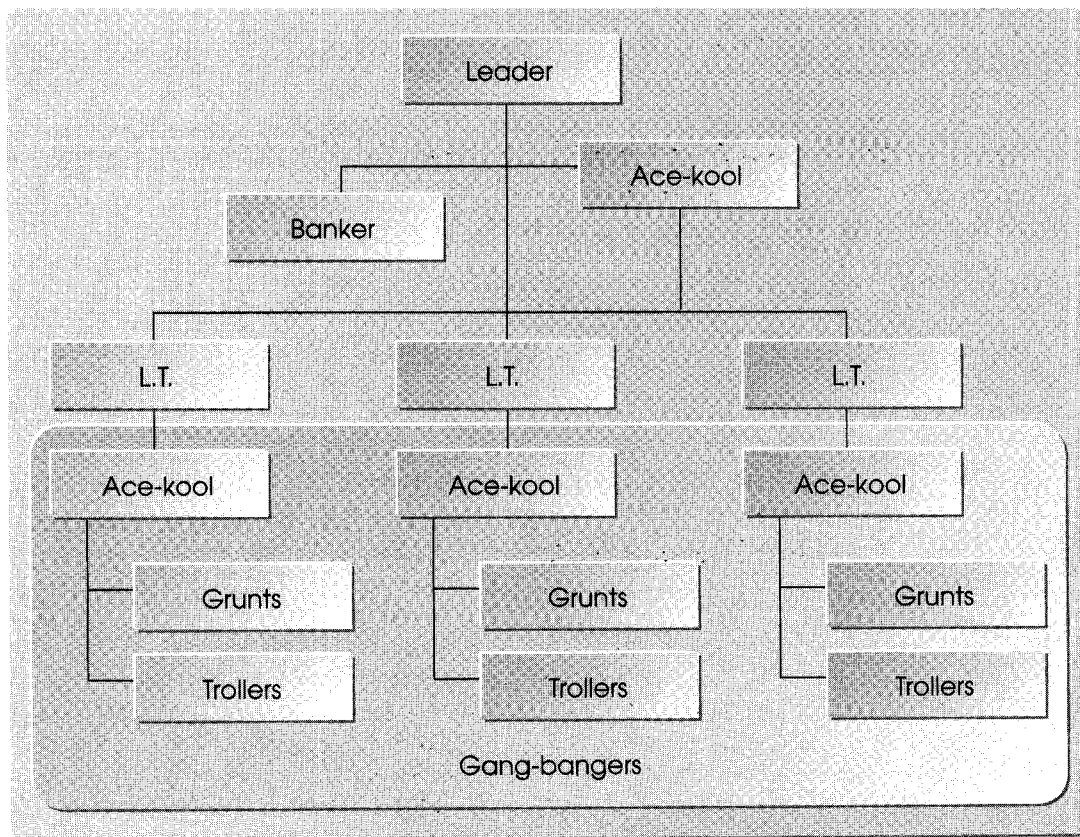
Infantry Division

Opposite is an organizational chart for a U.S.-style army division. Although the specifics of this chart represent a light infantry unit, almost every type of army division is organized more or less the same, albeit with different types of forces.

The division is a simple hierarchy of elements nested within one another. At the bottom is a single fire team of four or five individuals (lower right corner of the table)—the smallest combat element in the unit. Two fire teams, plus a squad leader, make up an infantry squad. Three such squads, plus a command element that includes a radioman and possible a couple of support weapons in addition to the platoon leader, make up a platoon. A platoon leader, usually a second lieutenant, is the lowest-ranking officer in the field (squads and fire teams are led by non-commissioned officers). An infantry platoon has thirty to forty individual soldiers and NCOs at full strength.

A company is made up of three platoons, plus its leadership and one or more organic elements, like man-portable anti-tank weapons or light mortars. Unlike an individual platoon or smaller unit, a company has within its headquarters element a few personnel dedicated to its admin-

Division HQ
- 1st Brigade
- 2nd Brigade
- 3rd Brigade
- Organic Assets:
  tactical air
  heavy artillery
  armor

Brigade HQ
- 1st Battalion
- 2nd Battalion
- 3rd Battalion
- 4th Battalion
- Organic Assets:
  artillery
  transportation
  engineering
  NBC

Battalion HQ
- A Company
- B Company
- C Company
- D Company
- Organic Assets:
  medics
  anti-armor
  mortars

Company HQ
- 1st Platoon
- 2nd Platoon
- 3rd Platoon
- Organic Assets:
  mortars
  anti-armor
  scouts

HQ Element
- 1st Squad
- 2nd Squad
- 3rd Squad

Squad Leader
- Fire Team A
- Fire Team B

istrative and logistic requirements. Because of that, the company is generally the smallest element capable of operating independently in the field for extended periods. A company typically has a strength of 120 to 150 individuals, including four or five officers, and is commanded by a Captain.

The next step up the chain is the battalion, which generally consists of three to five line companies, a fairly large headquarters element, and one or more organic units including field medic support and perhaps a few slightly heavier support weapons. While a company has a rudimentary logistical structure, a battalion often has much more sophisticated support, including among other things, an intelligence officer, a chemical warfare section, and a communications section. A battalion generally has about 600 personnel, including about twenty-five officers, and is commanded by a Lieutenant Colonel.

Three to five battalions make up a brigade. Brigades are big enough to include extensive logistic support and a full range of intelligence, communications, and special-purpose sections. Organic elements include heavy support weapons and transportation elements, which can be distributed down into the line units. A brigade includes about 2500 to 3000 personnel and is commanded by a Brigadier (one-star) General.

A division is made up of two to four brigades. Divisions are totally self-sufficient, integrating all of the logistic and support structures needed to keep the lesser elements operational in the field indefinitely. Assets organic to a division often include heavy weapons, armor units, air transport and helicopter gunships, mobile medical facilities, chemical warfare units and combat engineers. A division is made up of about 10,000 personnel and is commanded by a Major or Lieutenant (two- or three-star) General.

Military Ranking Systems

Military ranking systems vary from nation to nation and service to service. The table below shows the ranking structure used by two U.S. services: the Army and the Navy. Other U.S. services are similar, with some differences in rank names for enlisted personnel. Foreign military systems are also generally similar.

O-9	Lieutenant General	Fleet Admiral
O-8	Major General	Vice Admiral
O-7	Brigadier General	Rear Admiral
O-6	Colonel	Captain
O-5	Lt. Colonel	Commander
O-4	Major	Lt. Commander
O-3	Captain	Lieutenant
O-2	Lieutenant	Lieutenant J. G.
O-1	2nd Lieutenant	Ensign
E-9	Sgt. Major	Master C.P. O.
E-8	First Sgt.	Senior C. P. O.
E-7	Platoon Sgt.	Chief Petty Officer
E-6	Staff Sgt.	Petty Officer 1st Class
E-5	Sergeant	Petty Officer 2nd Class
E-4	Corporal or Specialist	Petty Officer 3rd Class
E-3	Private 1st Class	Seaman
E-1, E-2	Private	Seaman Recruit

Multinational Corporation

The table opposite shows, in great simplification, the organization of a large multinational corporation. Like the organizations discussed above, the structure of a corporation can vary substantially from example to example, and the one illustrated is just one potential arrangement.

The ultimate control over a corporation lies with its owners, the stockholders. A corporation's stock may be publicly traded or privately held by an individual, small group, or other corporation, and although stockholder influence is commonly diffused to a negligible level by the several layers of responsibility and control common to all corporations, the one aspect that stockholders have complete control over is the election of the Board of Directors. The Board is the highest body within the corporation. It sets company policy and makes major strategic decisions, but doesn't usually involve itself in the day-to-day running of the company. Every corporation has a Board of Directors—it's part of what legally defines a corporation. The Board generally meets only a few times per year, and the number of Directors can vary from just a few to dozens.

Aside from a (relatively) small stipend, Directors are not paid, and they don't have to be employees of the company—in fact, it's common to have several Directors who aren't associated with the company in any other way.

Operating beneath the Board are the corporate officers. Legally, every corporation must have a president, treasurer, and secretary, who are liable for the company's actions and dealings. Beyond this responsibility, however, in most companies these offices have little practical function. They are often assigned to high-ranking executives whose day-to-day tasks carry the practical responsibilities of those offices in any event—thus it's not uncommon for a single individual to be President (a legally responsible but relatively non-functional post) and C.E.O. (a job with much more day-to-day activity, but less technical liability), for example. Corporate officers are selected by the Board of Directors.

Beneath the corporate officers are the more functional executive officers. These are the individuals who actually run the company. At the top of the heap is the Chief Executive Officer (or C.E.O.)., who may be assisted by a Chief Administrative Officer, a Chief Financial Officer, and/or a Chief Operations Officer, as well as a legal counsel or legal department head. Beneath these individuals are one or more layers of senior executives, generally labelled vice-presidents or VPs. The labels used vary from company to company, but a given corporation might feature senior executive vice-presidents, senior vice-presidents, and/or executive vice-presidents. The lowest-echelon individuals head up the specific divisions or operations of the company, and their titles represent their responsibilities: Vice-President for Marketing, Vice-President for Material Acquisitions, Vice-President for International Development, etc.

There is no legally mandated structure for corporate operations below the corporate officer level, so the executive structure may vary from company to company according to the activities, requirements, and organization of the corporation. So may the titles of any or all of the executive officers.

If a corporation owns, either wholly or in part, another corporation, control over that company is held by the Board of Directors or corporate officers. Like any other stockholder, the parent corporation elects or helps elect the subsidiary's own Board, which then assigns the corporate officers. It's common for large multinationals to own completely several smaller companies, and to hold large chunks of stock in many other firms. In the case of wholly-owned subsidiaries, it's also common for officers, executives, and Board members of the parent company to hold the reins of control by filling Board or corporate positions in the subsidiary.

U.S. Federal Law Enforcement

There are dozens of Federal organizations in the U.S. that carry out investigations or law enforcement activities, and their representation in film and literature often leaves a lot of questions about how they relate

Treasury Department
Customs Service
Bureau of Alcohol, Tobacco, and Firearms
I.R.S. Criminal Investigations Office
Secret Service

Transportation Department
Coast Guard
Federal Air Marshals
Central Intelligence Agency

Justice Department
Federal Bureau of Investigation
U. S. Marshals Service
Immigration and Naturalization Service
Drug Enforcement Administration
Attny Generals Offices

to one another. There's insufficient space here to go into the internal organization of even one or two of these agencies, but the table below shows how some of the most prominent relate to one another.

The Justice, Treasury and Transportation Departments are all cabinet-level agencies, each headed by a Secretary who reports only to the President. The Central Intelligence Agency is an independent body, reporting directly to the President but without cabinet-level influence. Technically, it does not have any law-enforcement jurisdiction within the U.S., but that doesn't mean BlackEagle operatives can't run afoul of it at home as well as abroad.

Within each of these organizations (except the C.I.A.) are one or more agencies with investigative or law-enforcement authority. Generally, each has its own specific realm of interest and jurisdiction, but overlaps are common. The Customs Service is responsible for monitoring American borders, and for investigating cross-border fraud, smuggling, and the movement of restricted materials and technology. The Bureau of Alcohol, Tobacco, and Firearms (B.A.T.F.) enforces firearms and explosives laws, and investigates interstate alcohol and cigarette smuggling. The Drug Enforcement Administration (D.E.A.), obviously, enforces drug laws—not just concerning contraband, but also the regulation of the pharmaceuticals industry. The Federal Bureau of Investigation and the Coast Guard both have much broader mandates: the F.B.I. investigates a wide range of federal law violations and interstate crime, and conducts internal counter-espionage and counter-terrorism; while the Coast Guard enforces all U.S. maritime law in territorial waters and protects U.S. interests on the high seas. All of the above agencies have tactical as well as investigative capabilities.

Several other agencies are restricted mainly to investigative work, or to basic policing tasks. The I.R.S. Criminal Investigations Office pursues tax fraud and money laundering, often in conjunction with organized crime investigations. The Immigration and Naturalization Service (I.N.S.) investigates violations of immigration law, while the U.S. Marshals Service maintains custody of federal criminals and suspects, provides for the protection of federal courthouses, judges, and witnesses, and operates the Witness Protection and Relocation Program. The Federal Air Marshals provide security for U.S. air carriers by placing armed agents with the power of arrest aboard American commercial flights abroad. The well-known Central Intelligence Agency carries out overseas espionage and covert operations.

LINGO

There are two sides to the use of lingo and jargon in a *Millennium's End* campaign. On the one hand, colorful language adds interest, depth and a unique voice to the characters that employ it. When used properly, it also adds to the feeling authenticity and detail that is a hallmark of technothriller fiction. On the other hand, too much jargon can be a little hard to handle for GM and players alike, and nothing makes a GM look ignorant like misused slang.

Two brief glossaries of slang and jargon begin opposite, one covering street-talk and the other official police codes. Both are based on current usage, but lingo changes, and each list has been modied somewhat for the *Millennium's End* world. Use these to add spice and color to your NPCs and your game sessions, but use them sparingly unless you and all of your players feel comfortable talking the talk.

Slang and Street-talk

There was a time when the lingos used by gang-bangers, the drug underculture, and the police were fairly separate from one another. In the world of *Millennium's End*, however, the lines between different kinds of criminals—and even between criminals and the police—have blurred or even disappeared. The following short glossary covers a few dozen terms used pretty much interchangeably by all denizens of the street, from the petty thieves and pushers to the gang-bangers, drug-runners, homeless people and even the cops. The terms are arranged into vague subject and usage categories to make look-ups easier.

Civilians, Criminals, and Street People

Ace-kool A gang member's right-hand man or backup.

Bad guy Any criminal or suspect. Term used by cops and underworld alike.

Banker A person who handles or receives cash for drug organizations.

Belcher An informant. **Drop a dime**: to snitch or inform.

Buster A gang member wannabe or person posing as a gang member.

Croaker A doctor.

Dick-bitch An aggressive male, one who always gets his way.

Do-right A witness willing to speak with police or investigators.

Ghost A person on whom a bounty or contract has been placed, or who has been kicked out of a gang and is now an open target. Persona non grata.

Henry [or June] A bystander. **Bambi**: naive person.

Lieutenant A drug lord's right-hand man, or a major figure in a street gang, where it's also *L.T.*

Mark A victim or intended victim.

Mobile A free-lance criminal.

Mover A freelance mule, often the owner of a fast car or boat.

Mule A transporter of drugs or contraband.

Player A person who is not a gang member, but who deals with or hires gangs.

Poser *see* Buster.

Rabbit A person on whom drugs are tested for purity.

Runner *see* Mule.

Set slob A homeless person.

Squirrel A strange person. Also *squirelly*.

Torpedo A hit man, or the person who actually pulls the trigger in a group crime.

Trader A smuggler specializing in the transportion of illegal immigrants.

Troller A street-level drug dealer, or a dealer in contraband who is looking for a sale. Also *to troll*.

Wheelman The driver of a getaway car.

Cops

Big hat A state cop.

Blueboy A local cop. **Glock**: local term for Miami Metro-Dade police officer.

Crook A corrupt police officer. **Grease**: to bribe.

D. C. A federal officer, generally F.B.I. or D.E.A. agent

Five-0 Any cop or law-enforcement agency.

Jake An undercover cop.

Neewee	The neighborhood watch, or any other civilian or community-based patrol. **Home Front**: similar term, used primarily by police.
Room service	The first police response to a 911 call.
S-and-H	A police patrol team.
Screw	A private security guard.
Standup	A respectable (honest, experienced, or liked in the community) cop. **Popped**: arrested.
Whip	A corrupt cop who extorts protection money from the community or "fees" from victims.

Weapons

Boomer	A large-caliber handgun, specifically a .357-caliber or .44-caliber autoloader.
Break-down	A shotgun.
Drop gun	A backup or hidden firearm.
Double-deuce	Any .22-caliber handgun.
Four-five	Any .45-caliber handgun.
Groove	Any submachinegun. Sometimes used for assault rifles and other automatic weapons.
Heavy	Any high-powered longarm (assault rifle or machinegun) too big to be carried concealed on one's person.
Nine	Any 9mm handgun.
Piece	Any gun. **Light up, pop a cap**: to shoot at someone. **Zap**: to hit them.
Pineapple	Any grenade or explosive.
Shank	A concealed knife.
Ten	Any 10mm handgun.
Trey-eight	Any .38-caliber handgun.

Tools of the Trade

Betty	A lockpick gun.
Deep-V	A high-powered speedboat.
G-ride	A stolen car, often used to commit a crime then discarded.
Horse	Any vehicle (usually a boat or aircraft) used in the smuggling of drugs, weapons, or other contraband.
Key	One kilo, the standard unit in the drug trade for marijuana, heroin or cocaine. **Short**: a smaller-than-expected delivery or drugs or contraband.
Rag	A gang color or identifying garment.
Ride	Any car or boat. **Ride on**: to head out for a drive-by shooting, or to patrol for trouble.
Scratch	Cash.
Stash	Drugs in possession.

Places

Bunker	Police station.
Chop-shop	A place where stolen vehicles are dismantled.
Crib	Home or residence.
Gig house	A gang headquarters or meeting place.
Joint	Prison.
Rock house	A place where drugs are dealt and used, often heavily fortified.
T. C.	A trauma center or hospital. **Bone house**: similar term.

General Terms

Bail	To retreat or leave in a hurry.
Bump titties	To fight.
Dime	Ten or $10.
Dope	Great. **All that**: the best, the coolest (generally used sarcastically).
Down for mine	To be able to protect oneself.
Down for that	To be approving of or in agreement with.
Fin	Five or $5.
Flash	A sudden thought, or a sudden drug-induced rush.
Ill	To make a mental mistake. Also *Illing*.
In-pocket	To be in possession of drugs.
Jammed	Confronted.
Large	Successful, famous, or well-known on the street.
Lullaby	To kill.
One with Elvis	Dead.
Plant	To set someone up for arrest, typically by placing drugs on his or her body or deliberately leaving him at the scene of a crime.
Quarter	Twenty-five or $25.
Rank	Crude, impolite.
Rabbit	To flee.
Ripped	Muscular.
Step on	To increase the volume of a drug allotment by mixing in inert materials.
Stone	Very. **Def**: Extreme.
Strung out	Stoned or addicted. **One on**: stoned, high. **Jonesing**: needful or hungry for something specific (may or may not be a drug).
Tag	Trademark, or graffiti signiture. Also *to tag*.
Up on it	Streetwise.

Police Codes

Law enforcement agencies use a number of code sets to abreviate radio conversations and communicate situations, crimes, and actions clearly and concisely. The 10-codes heard so often in the background of television police dramas are the most prevalent police codes used in the U.S., but they are merely a subset of a larger code system, and aren't used everywhere. A full description of the radio codes used by a major police force would probably run eight or ten times longer than this glossary, but as in any language, certain police codes are used much more frequently than others. Those most common terms are covered here.

Code 1	No urgency, proceed at convenience.
Code 2	Urgent, but do not use siren.
Code 3	Emergency, use siren.
Code 4	No further assistance required.
Code 20	Officer needs assistance.
Code 30	Officer needs assistance—emergency.
187	Murder.
207	Kidnapping.
211	Robbery.
245	Assault.
261	Rape.
415	Disturbance.
460	Burglary.
487	Grand theft.
503	Stolen vehicle.
10-4	Message received and understood.

10-9	Please repeat.
10-15	Have prisoner in custody.
10-20	Location.
10-22	Cancel.
10-23	Stand By.
10-33	Alarm is sounding.
10-45	Request ambulance.
10-53	Someone is shot or injured.
10-71	Shooting.
10-72	Knifing.
10-80	Explosion.
11-80	Automobile accident, including serious injury.
11-96	Leaving vehicle. Dispatch backup if no response in ten minutes.

APPENDIX:

IN-GENRE FILM ▼ ▼

Defining in-genres movies for *Millennium's End* is a bit problematic—the list of movies that fit the game's image, or that even truly deserve the title "technothriller," is short indeed. The following couple of pages list two dozen or so movies available on video that *Millennium's End* players and GMs might find interesting or useful to their campaigns. Many of the films are well known—you and your players have probably seen several of them already—but others are more obscure. You may find it worthwhile to re-watch even some of those that you've seen before, once you've developed an eye for the elements that bear on your *Millennium's End* campaign.

The mix of films covered may seem a little eclectic, but then so are the themes behind *Millennium's End*. Some of these movies are pure action-adventure, while others are more typical thrillers or even dramas. Most are fairly realistic, while a few are total fantasy. The list was chosen to reflect different aspects of the *Millennium's End* world: some films focus on terrorism, others on drug smuggling or mercenary actions, and a few on urban crime and gang violence. Some capture the geography or atmosphere of Miami and south Florida, while others simply reflect the post-modern style that a good *Millennium's End* campaign aspires to. Two types of films have been painstakingly avoided: the old-fashioned James Bond-style spy movie and the male action hero adventure with lots of martial arts and automatic gunfire. While such movies are often excellent films and a lot of fun to watch, listing any here would be counterproductive. Such films are not technothrillers, and they often confuse attempts to define and understand the genre.

Only movies were chosen for this appendix (as opposed to novels, for instance) because of the accessibility of video: while a single novel may take days or longer to read, a determined GM in search of inspiration can easily watch three or four movies over a weekend. Watching videos is also something an entire gaming group can do together. While many of the films covered here are a little on the obscure side, all should be available through any decent video rental outlet, and all are listed in most film guides. Most of these movies are entertaining and well-crafted films, but not all are at the pinnacle of the filmmaking art. Nevertheless, these reviews focus entirely on the movies' relevance to the *Millennium's End* world, and in that context all are recommended viewing.

Black Rain

An international twist on the organized crime theme, this movie places an American cop in Japan, taking on the Yakuza. Great source material for adventures set in that country or elsewhere against the Japanese mob, and a primer on how to run an assignment in any foreign country in which the player characters are true aliens. Great settings.

Boyz in the Hood

An insightful look at the urban violence and crime at the heart of many *Millennium's End* conflicts. Hardly a technothriller, it's still recommended viewing for any GM planning on running assignments in the urban arena.

Juice is a slightly more hardcore look at the same general issues. Its analysis of the interface between mainstream society and the urban underworld will add sophistication and depth to any campaign set largely in that environment.

Deadline

Although its take on the situation is more sophisticated and realistic than probably any other fictional film, this interesting look at the brutality, confusion, and maniplation in mid-eighties Beirut does little to make the murky situation there any more understandable. Nevertheless, a *Millennium's End* GM looking to set an adventure in any of many places around the world where lawless factions battle in the ruins of civilization will find this film instructive and full of great ideas for manipulation, deceit, and plot twists.

Die Hard

At first glance, many viewers would categorize this movie as a standard action-adventure rather than a true technothriller. But on closer examination it bears many of the genre's characteristics, and it has a lot to offer the *Millennium's End* GM. Its sophisticated plot is a constant string of surprises, and is based on several of the primary themes of *Millennium's End*: crime, terrorism, and the ruthless brutality of modern criminals, all wrapped up in a gleaming, modern urban/corporate setting. Also worthy of note are the well-defined minor characters, especially the bad guys, and the enormous mileage the film gets out of its very limited setting.

Diva

Set more in the real world than a fictional near-future, this unique thriller nevertheless combines the classical with the very modern, to create an image that is hip, stylish, and classy. It's wonderfully tangled plot and cool cast of unique NPCs are an inspiration to any *Millennium's End* GM. The movie is in French—get the subtitled, not the dubbed, version.

The Dogs of War

This mercenary movie, set in the early eighties, seems at first to have little of the *Millennium's End* flare. But its portrayal of a mercenary underground, in which corpora-tions meddle with the affairs of Third World nations and nobody—especially not the client—can be trusted, and its well-developed characters and themes, are in keeping with the game. It's also a decent action movie, and good inspiration for hardcore mercenary assignments.

La Femme Nikita

If any film really portrays a near-future like that of *Millennium's End*, this is the one. The movie's conceptualization of the espionage underground is a little rarefied for game use (the main character spends half a year living under a false identity before being called upon to participate in about fifteen-minutes worth of actual spy stuff), but the brief action scenes are intense and brutal. Especially compelling is the opening scene, in which cops with leather jackets, submachineguns, and night-vision goggles battle brutal punks against an urban background superficially identical to our own. A must-see film for any *Millennium's End* player. Another French movie—get the letterboxed, subtitled version if you can.

Point of No Return is an American remake, duplicated almost shot-by-shot in some sequences. While it has been dumbed down for a broader audience and lacks the panache of the original, it is not without its own merits—but be sure to see the original too.

The Fugitive

This excellent thriller's got a convoluted plot full of double-cross and corporate greed. Better than that, however, it's got a fantastic cast of characters involved (on both sides) in a exciting and fairly realistic investigation and manhunt. Unlike most Hollywood productions, the plot of this film twists and turns not around the mistakes made by the protagonists and antagonists, but around their resourcefulness and smarts. It's a real battle of wits, and the movie makes few mistakes with the forensics, investigative techniques, and resources used by the various sides. Even the most experienced players and GMs could probably pick up a trick or two from this movie—and every BlackEagle cell could aspire to the skill, efficiency, and chemistry of the U.S. Marshals team that pursues the movie's namesake.

The Hunt for Red October

This film version of the bestselling novel is set firmly in the cold-war era, but it still has a lot to offer *Millennium's End* players. The attention to technical detail aboard the subs, ships and aircraft is amazing for Hollywood. In one scene, for example, the protagonist is lowered on a winch from a helicopter to the deck of a surfaced submarine. Conversation aboard the helicopter is nearly inaudible over the rotor, even through headsets. On the sub, meanwhile, one officer is badly shocked by the aircraft's static electricity as he tries to snag the wildly swaying protagonist. In the end, the transfer proves impossible and the character must slip his harness and drop into the sea to be rescued by divers. Throughout the movie, technically-accurate details like these demonstrate how realism can add to the drama rather than distract.

Mad Max

A prequel to the better-known *Road Warrior*, this is the earliest Mel Gibson you're likely to see. A little more fantastic and less urban/corporate than most *Millennium's End* campaigns, this movie is nonetheless one of few to portray society in the midst of total collapse (as opposed to its truly post-apocalyptic sequels). The cops on the streets are the only vestige of organized society still visible. All other infrastructure has crumbled—the police operate out of a gutted headquarters building, and even the judge fails to show up when they haul a gang-banger into court. This is a great action film, and an excellent example of that chilly, the-end-is-near atmosphere that marks a good *Millennium's End* campaign.

Manhunter

This psychological thriller suffers from poorly drawn characters and weak action scenes, but does some fairly nifty and amazingly realistic things with forensics.

The Silence of the Lambs is a better-known sequel. It has fewer elements of use to a *Millennium's End* GM, but does have an inspirational climactic scene, a cast of well thought-out NPCs, and a fairly authentic peek into the inner workings of the F.B.I.

Miami Vice

Though not a particularly strong *Millennium's End* film in terms of plot or atmosphere, the scenery and style of this pilot to the popular TV series make it worth looking into. Although it seems a little dated now, the show featured fast (and expensive) cars, powerful (and even more expensive) boats, and a lot of glitz very representative of the *Millennium's End* Miami. The locations and minor characters are good inspiration for assignments set in south Florida, and occasional scenes—like one in which the power goes out in a courtroom and everyone, including the judge, pulls a gun—hint at the dangerous and decaying world that marks *Millennium's End*. Many individual episodes are better than the pilot, if you can find them.

Navy Seals

Although not so slavish in the details as a true technothriller, this action-adventure does have a little to offer in how it portrays its tactical scenes. Its climactic sequence is nothing out of the ordinary, but many of the earlier action scenes are filmed with moderate tactical detail and a real eye for the image of modern special operations.

New Jack City

If you will be running many urban assignments, this is a must-see movie. Although not perfect in its technical or tactical details, this film is strong on image and action, and provides a real inside view on street life. Its portrayal of modern organized crime and the decay of urban society meshes almost perfectly with that of *Millennium's End*, and it suggests dozens of possibilities for adventure ideas.

The Package

A cold-war thriller with a slightly fantastic plot but very nice attention to detail and character. Features a textbook example of how to set up an assassination patsy.

Patriot Games

This second Tom Clancy movie is as close to the perfect technothriller as anything yet put on film. It earns kudos for its depiction of the technology used in counterterrorism and espionage (not as quite accurate in detail as *The Hunt for Red October*, but certainly quite believable), and for how it portrays the complexities of the terrorist world. Especially compelling is a scene in which an SAS team takes out a desert terrorist training camp, witnessed by the protagonists (and the audience) entirely through real-time satellite imagery.

Platoon

Possibly the most visceral and compelling modern war movie around, this movie's main use to the *Millennium's End* GM lies not in its combat scenes but in its intense and gritty portrayal of life and operations in the jungle. For GMs running assignments in Colombia or any other tropical setting, this film offers a nice peak into the tactical and environmental hazards of this diverse and very difficult setting.

Rising Sun

Another of the very few true technothrillers on film, this film draws its themes from corporate connivances and culture, and the desperation of international economic warfare. Its plot revolves around a high-tech video disc, on which an image of a murder has been captured. Technology, corruption, corporate greed, and even a little gang violence all make an appearance.

Robocop

Obviously a little fantastic for most *Millennium's End* campaigns, and perhaps a bit lighthearted as well, this movie nevertheless has a lot to offer in terms of background and detail. Set in a near future that features skyrocketing crime, random violence, and a rapidly disintegrating urban landscape, this is actually one of very few movies that dramatizes an ultra-powerful, highly-factionalized corporation of the sort so prominent in near-future and cyberpunk fiction and games. The scenes of corporate infighting are worth attention, as are the ever-so-slightly futurized weapons, gear, vehicles and buildings. Also worth noting are the film's satirical details and willingness to drop names.

Runaway

Although many of the devices (especially the weaponry) in this obscure science fiction movie are a little far-fetched, the way it integrates high-technology into a very near-future setting is a fine model for doing the same thing in *Millennium's End*. From construction-site robots to video

messaging at the front door, this film has dozens of neat details to inspire the GM. Look out for the blinking eyes on the electronic composite sketch device.

Scarface

This modern gangster movie focuses a dramatic light on the drug trade in Miami and the millionaire thugs it creates. From its opening scenes during the Mariel boatlift to a climactic battle between the armies of clashing drug empires, nearly every scene of this movie contains details or ideas useful to a *Millennium's End* GM whose assignments will immerse operatives in the smuggling trade or Miami's underworld. Although somewhat dated in style (the movie was filmed in the early eighties), several key *Millennium's End* themes are covered, including police corruption, the brutal and often senselessly violent nature of modern crime, and the diverse image of life and lifestyle in Miami.

Sneakers

While this film doesn't fit the *Millennium's End* genre to a tee, the high-tech misfits for which the movie is named look (and act) an awful lot like a BlackEagle cell. The plot revolves around a very high-tech caper, and while the techniques and technology aren't one-hundred percent realistic, players and GMs alike should be able to pull a lot of nifty tricks out of this movie.

Sniper

A fairly realistic look at the solitary pursuits of the military sniper. The tactics for this sort of special operation are pretty realistic, as is the peak into this aspect of military activity and lifestyle.

Year of the Gun

Not a true technothriller, this fast-paced and twisted drama nevertheless focusses a realistic light on the world of terrorism and its interface with society. Set in Italy during the late seventies—the heyday of the Red Brigades—it also presents a subtle and compelling portrayal of a society on the edge of upheaval—a world where business travellers routinely stream past heavily-armed airport guards, where avoiding riots and demonstrations is just another facet of urban life, and where violence can strike without warning or reason.

It's lonely at the top.

6:48. Your players will be here in twelve minutes. You still haven't mapped out that terrorist training camp or thought up a name for your primary NPC. A good *Millennium's End* assignment needs so many details—and you've got so little time!

The *GMs Companion* has what you need, whether you're running adventures on the fly or just want to cut out a few hours of pre-game prep. Location maps, NPCs, computer net layouts, organizational charts, creative GMing tips and in-depth adventure seeds will energize your campaign while taking some of the work out of being the GM.

• Twenty pages of GMing advice offer dozens of specific tips for managing game events and pacing, manipulating your players, building unique and memorable NPCs and settings, and turning your adventures and vision of the *Millennium's End* world into a cohesive, dynamic campaign that will enthrall and inspire your players.

• Fifty pages of detailed location maps prepare you for any contingency. Whether your operatives blunder into a convenience store holdup or are planing a major assault on a cult compound, you'll never be caught short for a detailed, fleshed-out, well-described setting.

• Dozens of fully-described non-player characters and NPC stereotypes give you the personalities and stats you need to populate your gaming sessions. From gangsters on the street to BlackEagle Miami's Senior Cell Leader, there's a full spectrum of NPCs to fill almost any kind of role.

And there's lots more. Need a name for a minor informant? Want to know the street slang for an undercover cop? Wonder who the Executive Vice President for Security at a multinational corporation reports to, or what rank the commander of an infantry company holds? It's in here. For reference, resources, and good advice, the *GMs Companion* is the ultimate tool for the busy GM.

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