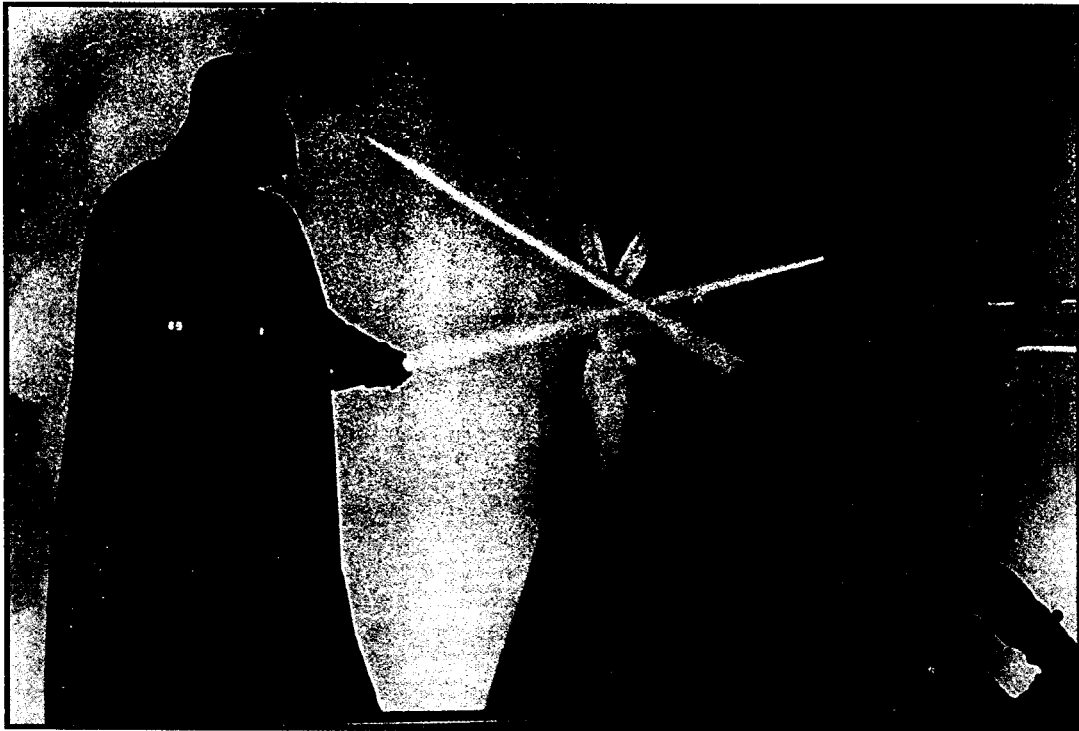# STAR WARS

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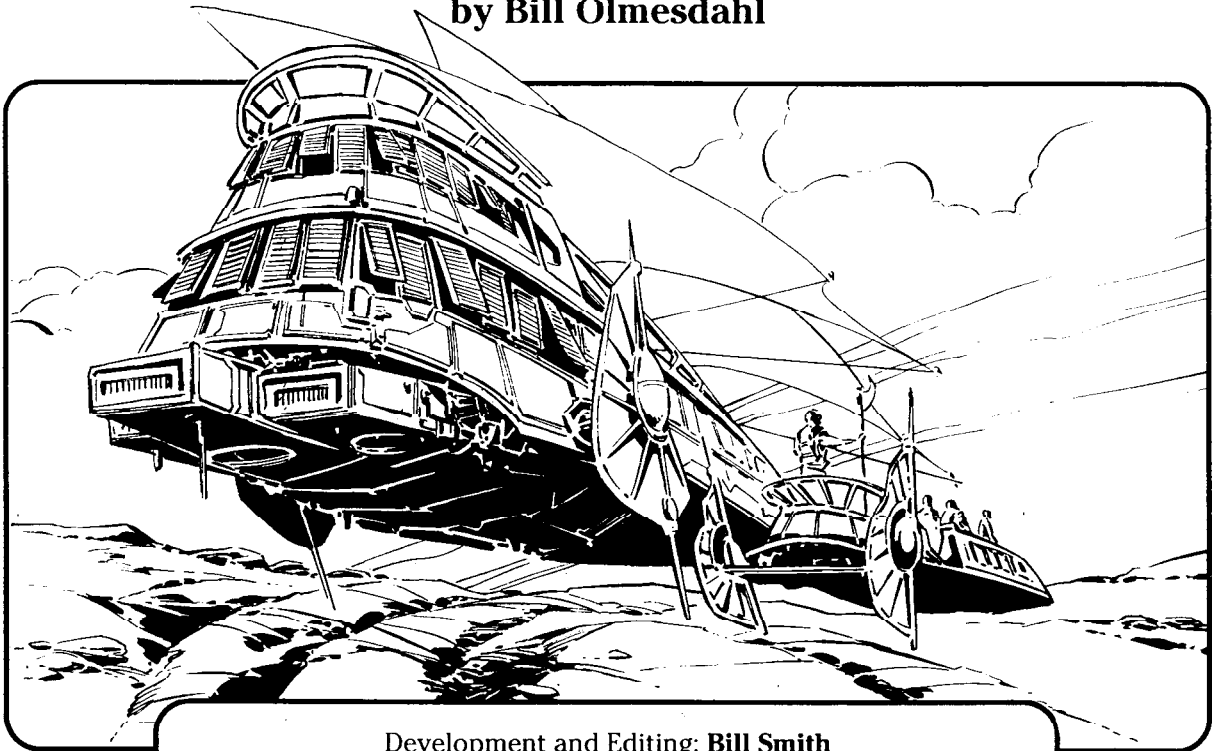

FOR SECOND EDITION

WEST END GAMES

STAR WARS

GAMEMASTER SCREEN
FOR SECOND EDITION
by Bill Olmesdahl

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Published by

WEST END GAMES

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Honesdale PA 18431

40064

Introduction

There is a rapping on your door. You twist the knob on your stereo and stumble towards the sound of the knocking. The door jerks forward and a mob of your friends stampede in.

"Hi, Bill, we were in the neighborhood and thought we'd drop in and see if you'd run *Star Wars* tonight," Joe screams over the high decibel noise coming from your left speaker. "Pizza dude is here!" says Ted as he ploughs through the mass of people with a hot pie held aloft.

Oh no! An entire mob of ravenous gamers have descended on your house and you don't have anything prepared. What are you going to do?

The product you are now holding in your hands is designed for just such a crisis! One of the hardest parts of the entire adventure creation process is done for you ... the story.

Often a good story is just a matter of finding appropriate inspiration. Your mind may need a great visual image, like the matte painting for Cloud City. Or, you might need a theme, such as "What if the Rebels find out they are being used by their superiors as decoys?" Or, you might have to watch an action and adventure movie to get a good idea for a great chase or a cool plot.

Many gamemasters forget that the *Star Wars* universe is a big and exciting place, and a lot more is going on there besides the Rebellion. The galaxy has room for horror stories, and fantasy, and humor and espionage and almost any other literary form!

The plot hooks in this book are categorized by genre and theme. Those stories contain settings, · plots, sub-plot ideas, and suggestions for gamemaster characters to help you flesh out the adventure and tailor it to your own game universe. Each genre section opens with a discussion of the genre itself: the staple elements and how they can be customized to fit *Star Wars*.

Customizing The Adventure Hooks For Your Star Wars Campaign

Some of these adventure hooks will be perfect for your needs; others may not fit properly into your *Star Wars* campaign, although most can work with a little tinkering.

When preparing these hooks for a game, ask yourself the following questions.

Who?

Who will the characters encounter in the course of their adventures? Who will they face as foes, who can they count on to ally with them, and who will remain neutral?

You may want to invent a new villain, or a bunch of interesting support characters (for example, a princess and her servants, or a businessman and some of his employees). For new characters, you only have to have a few elements fleshed out, such as a distinctive appearance or personality trait or two (species, hair color, dress, speech, body language), and what his or her role in the story is.

Decide: is the character employed by a villain? Is the character just a walk-on extra who happens to know some valuable information? Then decide what kind of person might conceivably fit into that kind of situation.

You might also want to use one of your existing gamemaster characters. There should be ample opportunity for you to use old and familiar faces as minor or major characters in the story we have set up for you. Using old friends and enemies gives your game an intimate feel.

What?

What is the adventure about, and does it fit your campaign? What are the villains going to do,

and how does it affect the characters? What are the characters expected to do?

If the adventure has the villains putting an intricate plot into motion, how do the characters get involved? Do they overhear part of the plan from a henchman or are they trapped in the middle of the scheme? What does the villain plan to do to the characters, and how will their actions change his plans?

Where?

Is the suggested setting one that you like? If the adventure is set on a primitive jungle world and your last four adventures have taken place in the jungle, it's time for a change. Maybe you can move the adventure setting to an arctic or desert locale, or a subterranean cave setting.

Maybe you can make the jungle really unusual — if the planet has an odd orbit, maybe storms devastate the jungles at regular intervals and if one of these times occurs during the adventure, then you've just made the characters' lives a lot more complicated.

When running one of these adventures, you may have to design a spaceport, a highly-advanced city, a gangster's resort house, a luxury space liner, a spaceship junkyard, or any number of other loca-tions. Take a look at some of the other locations that have been incorporated into various *Star Wars* adventures and see if any of them could be re-worked to provide a suitable map and encounters for the adventure you are about to run.

When?

The time period for an adventure can be im-portant. For example, if an adventure is set after the Battle of Endor (as seen in *Return of the Jedi*), the characters may encounter New Republic sol-diers instead of Imperial stormtroopers.

The adventure should also be related to the characters' lives. Since most adventures are linear, you might be able to incorporate elements from previous adventures — were any of the characters injured, or did they get access to any strange alien artifacts, or did they make a new mortal enemy out of a powerful Imperial moff? Can any of the ele-ments from recent adventures be used to get the characters into the new adventure?

For example, if the characters met a shady smuggler during their last adventure, might he show up on this adventure, or might his actions affect them (maybe he was captured, and lied to his interrogators, saying the characters were his partners — now the characters are wanted crimi-nals and they don't even know it!)?

Why?

Plot and motive make up the why of adven-tures. This question allows you to consider why

the adventure takes place and why the charac-ters are going to be the ones to get involved.

If the adventure has a strong central villain, he or she must have a good reason for doing what they are doing. Are the villains greedy, or angry, or insane, or careless? Why are they creating problems for the characters?

How?

How do you involve your players? Motivating player characters can be a frustrating experi-ence for some gamemasters.

Sometimes players will do everything in their power to avoid an adventure — is it because they like to watch you squirm? In most cases, no. Often it is because they don't feel ready to tackle the adventure — they may feel like their charac-ters are in way over their heads, or that they are being forced into an adventure. There are several ways to motivate characters.

The Carrot

You offer characters something to go on the adventure. Some examples are: money, fame, money, power, money, wealth, and money. A little greed goes a long way, especially for charac-ters who are scrounging to keep their ship flying while trying to make payments to a loanshark.

Money is straightforward — often it involves a patron telling them, "If you do this, I'll give you this much money." It's a simple motivation and easy enough to implement, although cliché.

Power is a little bit harder to use. Power is most often influence over individuals — maybe the char-acters will be promised guardianship over a new colony. Attractive enough to the characters, but unless the colony is very interesting, it is also a good way to lock the characters into a set locale and cause a campaign to come to a screeching halt.

Other carrots can be a little less obvious, but no less useful to a smart bunch of players. For example, a talented individual apprenticing his services to the characters if they complete the mission — maybe this apprentice can keep their ship running!

Maybe the characters will get an indirect re-ward — perhaps a powerful gamemaster charac-ter, like a powerful politician, will promise them several favors, like getting their criminal records cleared up.

Another motivation might be a promise to give the characters equipment or information that they can't get on their own — most Rebels might do anything to get the secret battle plans of the Empire for their home sector.

And, for Jedi characters, the promise of a lightsaber (if they don't have one) or access to a skilled Jedi Master is often enough to send the character willfully into an unimagineably danger-

ous situation.

This type of hook is good if used properly, but if you bribe the characters to go on every adventure eventually they will have everything they want and will no longer have a reason to risk their lives.

The other problem with this approach is it doesn't make for a "heroic" character. If a character's only love or motivating force is money, power or fame, he is likely to be self-centered and unpopular, and perhaps become known as a heartless mercenary ...

The Stick

This is the opposite of the carrot approach. What you do here is give the characters a whole list of unpleasant alternatives to going on the adventure. The list of "sticks" could include death, imprisonment, loss, pain, or even guilt.

If the characters are confronted by a gangster who promises to feed them to banthas if they don't help him out (and he clearly has the firepower to back up his threat), the characters will probably cooperate, at least temporarily.

The imprisonment stick can take a number of forms — maybe the characters begin the adventure in jail and have to find some means of escape. More often a person who could have the characters jailed, such as a local official or someone who has evidence of crimes the characters have committed, offers to "forget" or "overlook" any past offenses if the characters do what he asks of them.

Problems with this way of motivating player characters is that they feel like they have no "free will." They have to do what you say or else. This hook works occasionally, but care must be exercised so that it is not overused.

Higher Destiny

In this hook, you give a player character vague hints that the adventure at hand is crucial to the universe in some way and that he is fated to be a part of it. Players now feel good about going on the adventure because they are no longer little gears in a big machine; they are important to the universe in a major way.

As with the other hooks, do not overuse the higher destiny hook. If one character is constantly being called all around the cosmos on great adventures, the other players will begin to feel like his sidekicks. If every one of the characters in a group are fated to save the universe, the group will begin to feel omnipotent.

These adventures, by their very nature, tend to be grandiose in scope and tone. Blowing up Death Stars. One-on-one showdowns with Imperial Grand Admirals. Epic battles of good and evil.

However, these adventures, in order to help

give the right flavor, often have several smaller adventures leading up to them. This is where the immediate adventure can fit in — it is the first link in a chain of events leading to an epic showdown.

Vultures Circling

The player characters stumble across the site of some sort of disaster. This can range from the smoking ruins of a settlement wiped out by natives, to a man staggering up to them with a knife in his back and a datadisk in his hand.

This sort of adventure hook gives the players the illusion of freedom of choice because the characters don't have to get involved, although their curiousity will often get the best of them.

Instead, you present them with a picture of things to come, a mystery to be solved or a wrong that needs righting. The vultures circling ap-

proach works best if the characters are the only ones capable of getting involved — if they are the only people that might make a difference, they are a lot more likely to personally get involved than if there are a million other people who can take over for them.

In Media Res

This is how the movie *Star Wars* started. No set-up, no dialogue, no explanation; just action. This approach lends adventures a real cinematic flavor.

Typically, an *in media res* start has the characters being the target of an attack of some kind — a space ship opens fire on them, bounty hunters surround them, they are being chased by forces of the Empire, or whatever. There is no time to think, just react. Once your characters are ensnared in the plot, you can ease off a bit and give them time to get into the "meat" of the adventure.

In media res requires the gamemaster to have a hook and a strong sense of direction once the initial excitement is over. Once the first conflict is resolved, the players will be saying, "Now what?" As gamemaster, you must spring a course of action, a new plot device or something else to guide them into the heart of the scenario.

Wandering Adventure Hook

There is no hook immediately available. Start the characters in an interesting location, and give them room to explore. "You have landed in Mos Eisley. It's a busy day in the desert city, and as you emerge from the docking pit, you see a pack of Jawas scurrying over to greet you. What do you want to do?"

First, this kind of plot hook is dependent upon a good adventure location, either one of your own or something that West End has done in other products. *Galaxy Guide 2: Yavin and Bespin* and *Galaxy Guide 7: Mos Eisley* are great examples of location guides, and armed with that you can improvise a lot of interesting encounters for the characters.

In this kind of opening, you need to know what the plot is, and leave open several ways of actually introducing it. One good way is to have the same basic situation happen no matter what they do — regardless of where they go, they will meet an interesting Wookiee who will ask for passage off-planet. The important thing is that the players don't know that they will get involved no matter what they do — as far as they are concerned, they are choosing to get involved.

The Gamemaster Screen

This book contains fourteen pages of easy reference screens for *Star Wars: The Roleplaying Game, Second Edition.* These screens contain information on all facets of the game, making life easier on harried gamemasters everywhere.

Preparation

The screens aid gamemasters in preparing their adventures in many ways. First, the screens have comparison charts for starships and vehicles — when a ship is used in a game session, it is easy to use these charts. If the gamemaster invents a new ship or vehicle, this chart allows easy comparison of statistics to see how they stack up against what was shown in the *Star Wars* movies.

The screens also have stat listings for a number of alien species so that gamemaster character aliens can be allocated appropriate stats, or if the gamemaster invents a new alien species, it is easy to see how it compares to more famous species like Wookiees and Gamorreans.

There are two charts listing skill levels and Character Point/Force Point allocations, in addition to a comprehensive skill list, allowing gamemasters to quickly decide skill levels for villains, allies and other important gamemaster characters.

There are also several blank forms, which may be photocopied. Gamemasters may fill in stats, abilities and even do illustrations on these forms, for a quick and convenient way of keeping track of new vehicles, ships, equipment and characters.

Finally, there are the core charts for converting starships and vehicles from first edition to *Star Wars, Second Edition* game stats, allowing easy use of any first edition modules, sourcebooks or supplements.

During Play

Pry open the staples and remove all of the screens. The screens may be stood up on a table during game play.

The first function of the screens is for easy reference. Instead of flipping through pages of rules and examples, all of the core charts for *Star Wars* are on these screens. Now, it is easy to see how badly injured a character will be after taking a blaster bolt, or how fast an X-wing is compared to the characters' ship.

The second function is for gamemaster convenience. By standing up the screens, the gamemaster can hide die rolls or his notes from the prying eyes of overly curious players, adding an element of mystery to adventures.

■Chapter One
Exploration Adventures

Stories of brave explorers fighting against overwhelming odds to push back the frontiers of ignorance have been a part of our heritage for generations. Everyone knows the tales of Christopher Columbus, Lewis and Clark, Magellan and others.

The *Star Wars* universe has room for explorers of a similar kind. Simply put, there are billions of stars in a galaxy — plenty of room for characters to wander and find out what lies in the next system or over a distant mountain range.

There are several elements that are common to stories of exploration. They include: lost civilizations, forgotten monsters, primitive races and hostile environments. Any or all of these elements can be used in an exploration adventure.

When writing exploration adventures, don't be afraid to twist or mix the elements. For example, instead of using a forgotten city filled with a primitive tribe, you decide it would be neat if the tribe actually had technological items which were more advanced than anything the player characters have. The items are considered to be gifts of the gods by the tribe. This gives an interesting twist to the story and leaves you with a hook which can be fleshed out into another adventure. Who were these mysterious "gods" and where did they get this fabulous technology?

The basic feeling you should try to give your players in an exploration adventure is a feeling of *wonder*. Use lavish descriptions to make every feature of the adventure grand and new. Don't describe a mountain as a mountain, describe it as an impossibly thin needle of stone, piercing the sky. A jungle isn't just a jungle, it is a tangle of lush vegetation. A myriad of multicolored birds skitter through the high branches, and strange calls can be heard from the damp depths of the underbrush.

Exotic Locales

This type of story brings certain images to mind. Trackless wastes (desert or arctic), deep forbidding jungles, seemingly bottomless oceans and other unknown terrains are usually the settings for exploration adventures. On a grand scale, asteroid belts, huge dust cloud nebulas or undiscovered worlds are suitable for exploration-themed adventures.

The prospects of exploring a dark and dangerous set of caves discovered under the Mos Eisley spaceport could be very exciting. So it doesn't matter what the settings of these stories are, just that they're new and fresh, mysterious and dangerous.

Nature As An Adversary

Nature as an opponent is a common theme in these types of adventures and shows the characters how very small they truly are in the grand scheme of things. While you can strike back at the Empire or evil bounty hunters, there's very little characters can do about earthquakes, volcanos or storms.

Nature can also be used to display how very fierce and different this new world/area really is. Imagine a planet which is so radically unstable, mountain ranges and volcanoes pop up and disappear in minutes. What kind of creature would evolve on a planet such as that?

These are the sorts of ideas and questions you can use to help you plot your own exploration adventures.

New Life Forms

Creating interesting and unique creatures and natives can really help an exploration adventure. When making new creatures, ask yourself, "What is this beast like? Is it hostile, friendly, curious, fearful, or just plain impossible to understand? What is its life cycle like? Why is this creature different?"

New creatures will evolve to fit their surroundings, and solving what a creature is and why it acts the way it does can be a great part of an adventure. All sorts of odd combinations are possible — sentient and hostile plants, creatures who metamorph depending upon seasons, gas cloud intelligences and all other sorts of unusual concepts can be introduced.

Lost Or Misfit Civilizations

Introduce people who have never made contact with the rest of the universe, those that have been discovered and forgotten, or maybe even people who have decided to leave behind the rest of the crazy universe for a world of their own making. You can model new civilizations on political or social ideas of the past or on ideas of your own devising. Lost colonies are another good idea.

Imagine a group descended from soldiers of the Clone Wars who don't realize that the war is over. Or develop a society with hundreds of social levels and bizarre methods of interacting. Maybe a society communicates only through music, and is unable or unwilling to help the characters until they learn the proper communication method.

Fabulous Treasure And Magic

Strange magic and fabulous treasure are quite often a part of exploration adventures. Unique gems, jewelry, items with unusual abilities or even exotic technological items can be included in these adventures. These items are valuable, rare — and to pirates, worth killing over.

"Magic" can be added in another way as well — perhaps the inhabitants of the planet are able to use part of the Force in an intuitive fashion, such as to bend others to their wills, or start fires just by wishing to, and so forth.

Situation Critical

In this adventure, the characters are trapped on a planet with a hostile native population and a power reactor about to go critical. If they cannot forge some sort of alliance with the primitive natives, the entire planet could be destroyed.

The Set-Up

Rebel forces have found a perfect spot for a new base. Unfortunately, they hadn't counted on the planet's hostile native population. During a skirmish with the primitive and warlike people, key parts for the base's power reactor were stolen. The reactor core will go critical in just over 30 hours. You must make contact with the native population and try to recover the parts.

Gamemaster Notes

For this adventure, you must generate a suitable primitive world. The species of aliens are supposed to be primitive, but "primitive" in the *Star Wars* universe could include Earth's level of technology — maybe they have developed powerful slug throwers or other devastating weapons.

Characters will have several problems to overcome on this mission. The first is that of language and customs. The second is achieving their goal in the time limit which is imposed. Some compli-

cations that can be added to the scenario are horrible native monsters, trying to establish a basis for communication with such a different and primitive race, and the forces of this primitive jungle world.

Variants

Before the natives will communicate with the characters, perhaps the natives want to make them take some sort of test of manhood to prove their worthiness. Imagine them having to participate in long, bizarre rituals while the seconds tick away before the end.

Here There Be Gremlins

The characters must try to wrest the secret of why technology does not work on a newly settled planet. Is there some unusual force keeping them prisoner on a barren world or is there some more sinister reason?

The Set-Up

Rebel Command is very concerned about a newly settled planet and has asked the characters to investigate — all technological items that have been brought to the surface fail within hours.

Gamemaster Notes

This adventure is good for characters that are too dependent on their gadgets and weapons and not enough on their wits. Stripping characters of all but the most primitive gear and plunging them into a hostile environment will encourage roleplaying and problem solving.

This planet was the home to a species that was plagued by numerous wars. One faction, towards the end of a great conflict, discovered the means of creating microscopic, self replicating organisms genetically programmed to be attracted to power sources and feed on them. The scientific cadre that discovered them used them in a last ditch effort to destroy the weapons of destruction that were annihilating their species.

Unfortunately, the removal of weapons of mass destruction did not end the war, but it did manage to plunge the entire world back into the stone age. One of the last events of the war was that a rival faction accidently released a virus into the air that killed off most of the natives; those who survived are horribly mutated. The virus, programmed only for a specific species, isn't harmful to the colonists, but being stuck on this planet is danger enough.

The colonists are aware of the ruins of the ancient civilization around the planet, but with few spare credits for serious scientific research, almost nothing is known of the ancient civilization that once lived here.

The characters must try to find out what hap-

pened on this planet and locate the research station where the organisms were created. Once there, they must find some way to destroy the organisms so that they can leave this planet without bringing any into space. This will not be easy, as the ruins are filled with the mutated offspring of the original people of the planet, still waging a pointless war.

Variants

What if the virus is trying to adapt to infect the colonists — it isn't dangerous *yet*. Now, the characters face the dual task of getting off the planet, and possibly finding an antidote to the virus before it kills everyone.

Maybe the characters will be able to find a "lost colony" of non-mutated beings, perhaps even descendents of the original scientists themselves. They might be able to help solve the danger of the power-consuming organism.

The Entity

Amidst ancient alien ruins hunts a beast that defies imagination. It plays with the scientific team studying the site, stalking and feeding at will, but also clearly enjoying the horror it is spreading. The archaeologists are trapped and are doomed unless the players can discover the secret of the entity.

The Set-Up

A distress call, faint but intelligible, is picked up by the characters' ship. "This is Kornova Corp expedition IL5 calling for help ... We are in desperate need of medical supplies ... Any ship in the area please respond ... Coordinates follow..."

Because of the unlikelihood of other ships receiving the distress signal, it is up to the characters to investigate.

Gamemaster Notes

A band of corporate scientists are working at a top secret site on the planet. Ancient ruins of a unknown species have been located under a glacier. The scientists had begun to unearth a new level, when *something* was released.

They have been unable to capture or contain the creature, which is now lurking in the ruins. It has been preying on the group, separating them and feeding.

The beast has shown signs of high intelligence and managed to disable their ship and almost destroyed their communication equipment — the technician was only able to patch together a weak broadcaster.

An interesting group of characters for the science team is important. Try to come up with likable, or at least memorable, personalities for each of them, and then have fun killing them off

one by one.

The creature must be a true challenge, not only physically but mentally. It must be cunning, able to outwit the characters several times; suggested abilities include a talent for mimicking voices and chameleon powers to blend into natural surroundings. It was bio-engineered by ancient alien scientists to be a perfect assassin (the ancient ruins are the bio-engineering base), but proved to be uncontrollable and unstoppable. It slaughtered its creators, and lacking new prey, placed itself in suspended animation.

Variants

Perhaps the creature is able to overwrite a person's genetic code, much like a virus does. It's victims are not food, but are being altered into horrible new creatures.

Temple of Stalsinek

Galactic legends tell of a temple where a magic fountain can be found. Waters from the fountain can restore limbs, cure disease, even youthen the drinker, but beware. There is a price.

The Set-Up

Everyone has heard the tales of an ancient temple, hidden somewhere in the jungle of the planet Stalsinek IV. According to those legends, the temple contains a fountain which cures all known diseases and completely heals the worst wounds instantly. The characters have probably never given much thought to those legends, until now.

Jorkatt the Render, one of the galaxy's most despicable crime lords, is offering a huge sum of money for waters from the temple.

Gamemaster Notes

The temple does indeed exist, however it is almost impossible to get to because of the dangerous jungle around it. Living in this harsh jungle environment are a tribe of beings who worship at the temple. While the natives seem bestial, they are actually friendly and willing to help anyone who asks.

A complication is that there is a team of off-world adventurers trying to find the prize as well. They are dangerous and desperate men, ready to despoil the world and do anything to get what they want. Once they find out about the player characters, they will dog their steps until they find the temple. Once the path is clear, they will step in and take the prize from the characters.

The price of the water, a less well-known portion of the legend, states that the creator of the miraculous water can sense truth. Supposedly, if the imbiber ever knowingly speaks a falsehood, the fountain's effects will immediately be forfeit and a horrible accident will befall the loser. This could make things very interesting for Jorkatt if he does indeed use the elixir and his wrath toward the characters who gave it to him could be harsh indeed.

Variants

It would be easy enough to get rid of Jorkatt the Render and make it a player character who needs the healing waters.

Perhaps the water extracts a dearer price: the tribe living in the area could be trying to lull the characters into complacency with their friendly actions and plans to sacrifice the characters during some holy rites.

A Perfect World

The characters are part of the first wave to hit a new planet which has been found to be "per-fect" for settlement. They quickly discover that things are not what they seem.

The Set-Up

The characters have been contacted by an acquaintance who tells them that Karflo Corporation has established a colony on a new planet and is looking for people willing to help build a temporary spaceport and guard the engineers against the planet's few native predators.

Gamemaster Notes

The planet that the Karflo Corporation has in mind is Gargolyn IV, a "garden paradise." The planet is lush with vegetation and native animal life. In fact, the only truly dangerous predator in this environment is the advance exploration team from Karflo. There is a primitive native population on the planet that call themselves the Cor, who resemble small, meter tall felines.

Once the characters arrive on the planet, they are immediately assigned to a team which is engaged in moving a Cor village from the sight of the proposed factory. The Cor are peacefully refusing to move from their tribal grounds.

The leader of the Karflo contingent orders that force be used to clear the spot. This is where the characters have got to make their first decision. Will they side with the peaceful natives or for their original bosses — the evil, impersonal and decadent corporation? Whatever they decide, the company soon manages to move the Cor from their land. This proves to be disastrous.

The Cor have a legend about their village: in the dim past, a hideous monster prowled the land. This hideous creature ravaged the countryside, destroying all who dared face it, until a Cor shaman managed to bind the creature in the land itself. This would last as long as the people of that shaman remained vigilant and on that spot. Although the Cor don't recognize the situation as this, their strength in the Light Side of the Force allows their wills to keep the creature bound.

The corporate executives will not believe the legend until it is far too late. Within one day of the move, the ground at the site will erupt with a tremendous explosion, and a gigantic beast will emerge. It will begin to demolish anything in its path. The only way to rebind the monster is to quest far into the interior of the jungle, and try to find the Cor people and have them return to their tribal lands.

Variants

This scenario can easily be given a sinister twist: the creature is secretly under their control. Another idea is to have the corporate official in charge be an agent for a rival company who is doing everything he can to make sure this mission fails.

A Fortune For The Taking

The characters discover a new world, with a peaceful and gentle species, rich with wealth beyond belief. However, soon they are confronted with a dilemma — should they become fabulously wealthy at the expense of a beautiful and idyllic culture?

The Set-Up

The characters arrive in a seemingly unexplored system with the hopes of striking their fortune. They may have been sent to the system by the Rebel Alliance, or their hyperdrive might have failed and they came back to real space in the system. An alternate lure is that they are attacked by pirates and trail them back to their secret base in the system, or an elderly and seemingly senile prospector gives them the co-ordinates to the system on his deathbed, promising wealth beyond belief.

Gamemaster Notes

The characters arrive in the system, and are approached by a species of obviously intelligent avian creatures who inhabit the high peaks of the world. Just as they are getting to know the creatures, a massive ice and snow storm strikes the mountain areas — the creatures dart off to their cave homes, while the characters are advised to take shelter.

During the storm, one of the flying youngsters is gravely injured, and left out in the open. All of his other people are nowhere to be found, leaving it up to the characters to prevent his death. Tending to him and bringing him back from certain death, his people approach and thank the characters, bringing with them several sacks full of hezar stones, worth thousands of credits each.

With the characters accepted and adopted by the tribes, civilization rears its ugly head. If the characters followed pirates here, they attack. If not, someone, such as a group of traders, has followed the characters to this system and attacks, hoping to take the stones. The avian creatures seem completely incapable of understanding what is going on — it isn't natural for intelligent creatures to fight one another! They then express their fear that more such blood and money thirsty beings may come to their world, bringing death and destruction.

It is then that the characters realize the dilemma they are faced with — if they try to make themselves wealthy, they may lure others here, and destroy a peaceful civilization for a few credits. Perhaps they will leave the stones behind, perhaps they will only take what they have been given and promise never to return — it is up to the characters to determine what will happen. Of course, if the characters choose greed and destruction, it's entirely appropriate to have that decision come back to haunt them at some later date ...

Variants

The characters learn that not only have the pirates come to spoil paradise, but they've told several other groups (bounty hunters, traders or whatever is appropriate) where they went. Can the characters save this system by taking on the other groups, or can they fool the other groups into thinking the planet is a death trap — that there is a secret Imperial base there or some other reason that will result in their deaths or enslavement!

■ Chapter Two
Quest Adventures

Everyone knows the story of King Arthur's quest for the Holy Grail. Or of Jason's search for the Golden Fleece. The quest is one of the essential themes of storytelling, probably as old as language itself. But what exactly is a quest?

For our purposes, a quest is conducted on both an outer, physical, level and an inner, spiritual, level. The physical journey is often long and dangerous, pitting cunning foes against the heroes. However, it is also the inner journey which provides the true drama of the story — the quest must have immense meaning to the characters involved. If the quest is successful, the character believes that he or she will receive true knowledge, self-understanding, insight, an object of great meaning or gain some way of changing the world around him. In other words, a quest dramatically changes characters, often permanently.

Quests aren't about petty people living out petty goals. They are BIG and IMPORTANT — larger than life, and meaningful. In other words, what *Star Wars* is all about.

In fact, Luke Skywalker is involved on several quests in the *Star Wars* movies — first, he is on a quest to rescue a princess in distress. Second, he is on a quest to save the Rebel Alliance from utter destruction at the hands of the evil Empire. His final quest, however, is most dramatic because it is so personal — he is on a quest to redeem his father from the Dark Side of the Force. This final quest has all of the essential ingredients of such stories — Luke gains personal insight into his own struggles and temptations, risks all for a difficult goal and faces dire peril at the hands of his own father!

Most quests probably won't be quite as dramatic, but they will nonetheless involve great risk and the promise of great knowledge or power.

A Difficult Journey

The goal should not be an easy one to achieve: the entire weight of the Empire stood against Luke and Han. At every step in their quest, thousands stood between them and their eventual goal.

Quest adventures should seem almost insurmountable, yet at the same time, you should leave the players a clever way to deal with the situation. If, for example, the player characters are being hounded by a fleet of Imperial Star Destroyers, perhaps they might be able to lure them into a deadly asteroid field, or they might find out that the Admiral in charge of the operation has a long-standing feud with a Moff in a certain sector, and if the characters go to this sector, they might be able to escape while the Moff and the Admiral argue over who has jurisdiction over the operation.

The characters should be nearly, but not quite, overwhelmed by the challenges that lie before them. They will face constant danger — if not from enemies, then from nature, or even each other. If the quest creates tension within the group of characters, so much the better for the adventure.

The Quest Must Be Important

The quest must involve an object, goal or knowledge of immense value. It must be something unique — something that cannot be gained unless the quest is undertaken.

Quests for objects are the easiest to devise. Examples include a quest for a lightsaber or unusual Jedi artifacts, such as the Jedi holocron seen in the *Star Wars: Dark Empire* limited series comic book. Other valuable objects include the spaarti cylinders Grand Admiral Thrawn was after in the *Heir to the Empire, Dark Force Rising* and *The Last Command* trilogy of novels by Timothy Zahn. And, of course, there is the perennial favorite of the technical readouts to the Death Star battle station. All of these objects are rare or unique, and not easily gained. Some are simply hidden, others are guarded by legions of Imperial troops or Dark Jedi guardians, while still others might be held by reclusive individuals who will not easily give these things up.

Quests around goals and knowledge are a little more nebulous — an object can be held and toyed with, while a goal is rooted in specific events. Interesting goals include the overthrow

of the Empire, Luke Skywalker's quest to save his father, Darth Vader's quest to find out who that pesky pilot that blew up the Death Star was, the rescue of Han Solo from Jabba the Hutt and Luke's quest to find Yoda, the Jedi Master.

In each of these quests, there was a specific person or event that had to occur for the quest to be successful — sure, Luke Skywalker might have been able to find another Jedi to teach him, but without Yoda's wisdom, he surely would have been doomed to failure when he confronted Darth Vader.

The Royal Family

A protocol Droid that had been carrying information important to the Rebellion has been lost on the planet Yarrv. The Droid has been damaged and knows nothing of its current mission. It has reverted to what it was programmed for prior to its involvement — the role of butler.

The characters must find some way to infiltrate the upper-crust of society on Yarrv and find the lost Droid while the information is still useful.

They may also have to prevent an assassination attempt and prevent the start of an interplanetary war. Their work may be cut out for them.

The Set-Up

The characters can get involved in this scenario in several ways. The easiest way is if they are members of the Rebel Alliance, and are either assigned to the mission by Alliance High Command, or more reasonably, are operating out of the sector where the events are occurring and

are the only ones who have a chance to get involved before the Droid's information is rendered useless.

Non-Rebellion characters can get involved in other ways. If they have worked with the Rebels before, they could simply be asked to try to go and retrieve it. Smuggler characters could hear rumors that the Rebellion is very interested in finding a lost Droid and is offering a large reward.

Gamemaster Notes

The Droid is a typical espionage unit with "two primary function modes" as described in the *Dark Force Rising Sourcebook*. These Droids are programmed with two behavior modules — the first one is the Droid's regular function, as a protocol, astromech or some other type of unit. The Droid is fully capable of performing the standard functions for its assignment.

The second behavior module is hidden within the Droid's programming, and in fact, functions at the equivalent of the "subliminal" level of Droid consciousness. The Droid records and notes everything, but is unaware that it is involved in espionage. When certain specific signals or events occur, it triggers a "post-hypnotic suggestion" in the Droid's programming, allowing it to transmit or retrieve specific data and pass it on to specific agents, such as Imperial or Rebel agents.

For whatever reason, this particular Droid has had its secondary behavior module damaged in some way, and it hasn't touched base with its Alliance contacts for several weeks. The Droid has been inserted into the house of Baron Karin of Darpheos, a known militaristic agitator. Karin has been manipulating events to cause Yarrv to go to war with its neighbor Steelious because the baron controls a large military conglomerate, and the war would generate wealth for him. War with Steelious would be dangerous for the Rebellion because Steelious' Hervack Spaceport is a major port for the Rebellion's goods in this sector (customs are notoriously lax on Steelious, allowing easy smuggling).

The planet Yarrv is a paradise, with lush tropical jungles, warm aqua-marine oceans and white sandy beaches. The planet has been settled for thousands of years, with a moderate population, fully modern technology and complete services and manufacturing facilities.

The planet's government is an elaborate monarchy, with several related royal families controlling over 90 percent of Yarrv's wealth and resources; private ownership of land is restricted to the very wealthy, who pay exorbitant fees for permits allowing them to own land. Individual territories are controlled by barons, and beneath the royalty, the people of Yarrv are separated

into twenty different castes.

Each baron controls a vast estate, surrounded by a city made up of those of the lower castes. The life of the ruling caste is filled with banquets and parties, balls and functions of state. It is nearly impossible for an outsider to gain entrance to the palaces of the ruling elite.

The characters will be informed that they must get into Karin's estate, but because of the very rigid caste system, it will be all but impossible for the characters to forge appropriate identification to pass as natives. Instead, they will hear that a group of foreign dignitaries from Steelious is planning to open trade negotiations with the royal family of Yarrv and several parties and balls are being planned in their honor.

Clearly, the best way for the characters to gain entrance to the palaces of the ruling class is for them to intercept the off-world diplomats and replace them.

The diplomatic ship is due to arrive within three days, plenty of time for the characters to hop aboard their own ship and waylay the foreign ambassadors or quietly replace some of the servants and diplomatic aides. Once they have done that, they are ready to play the part of the ruling class. As a gamemaster, you can have fun trying to get your players to create diplomatic incidents or social faux pas, from simple table manners errors, to tricking a character into making a disparaging remark about the king of Yarrv.

While the characters are searching Karin's palace or computer records for the Droid, they find out about Karin's plans. Baron Karin of Darpheos is against this trade agreement with Steelious, as it will limit his power. While the ambassadors are feasting with one of the other Barons, or perhaps even the royal family itself, he direct a small group of assassins to kill both the diplomats and the current King of Yarrv. The blame for this will then be shifted to a radical group on the planet Steelious and will likely plunge the planets into war. War with Steelious is exactly what the Karin' wants, as the goods produced by his barony are vital to a war effort.

Variants

The tone of this scenario can be varied — if played seriously, you might try to evoke the mood of a Cold War spy movie, with dark brooding assassins, predictions of untold chaos, and, of course, tragedy for the Rebel Alliance.

With a little tinkering, it is easy to emphasize humor, especially if the assassins are bumbling fools, or the brother of the Baron turns out to be a neurotic twit who manages to continually hound the characters while spilling the plot to them. Think about Han Solo and Chewie in tuxedos, trying to pass themselves off as foreign dignitar-

ies, and you can get some of the feel for this.

If you decide to run the adventure as a comedy, you may want to add another subplot. What the characters don't know is that besides a trade agreement, one of the diplomats is to marry the king's daughter. This normally wouldn't be too bad, but unfortunately, the princess is no prize.

The Heart of the Universe

Before the near destruction of the Jedi Knights, they were able to fashion items of great power, through which they controlled the Force. Such items seemed to be a mixture of technology and mysterious mystic energies. Some were made from gems of unimaginable wealth. While most of them were destroyed, one, the Heart of the Universe, survived. Now, the gem has been found and several parties hope to gain its power and unlock its secrets.

The Set-Up

The characters have found a reference to the Heart of the Universe in an obscure text by Jaled Dur, a Jedi Master famed for fashioning the Heart of the Universe (the text must have been hidden away in some ruins, in an ignored basement of some private library or some other location where the text wouldn't have been easily found).

The motivation for Jedi characters is simple and obvious; other characters might be contacted by an archaeologist or treasure hunter, or perhaps a character, upon hearing of this, suddenly feels compelled to investigate (clear this with the player beforehand to make sure he's interested in playing this role).

Of course, the Rebellion would want to get its hands on such a device rather than allow it to fall into the hands of the Empire. If a player character is a Jedi Knight, you could involve him by revealing the location of the gem to him through a series of strong dreams. For added incentive, the Heart of the Universe might be purported to give fascinating new Force powers, such as telepathy or healing, to its possessor.

Gamemaster Notes

The Heart of the Universe is being held by Croym, a Dark Jedi of extraordinary power. He makes his home in a dark tower, located on a barren and cold asteroid (the tower is sealed from the cold of space, and probably has a vast underground complex). He has used his considerable powers to draw the characters and two other groups of gamemaster characters to his world, where he hopes to find one among them that is worthy to become his Dark Side student and slave.

The tower itself is a maze of traps and horrors, including simple physical or energy traps (random blaster bolts, corridors which expose the

characters to the vacuum of space), horrible alien beasts, or direct challenges from the Dark Jedi (naturally, the Dark Jedi needs to make it clear that he could kill them anytime he desires). An interesting encounter might be to pit one of Croym's current students, who is overconfident, but weak, against the Jedi character in a one-on-one combat. Each test is designed to test the mettle of those attempting to gain the prize, and some will even tempt the characters to betray their friends.

Once the characters wend their way through the maze of corridors, they will arrive in a large central arena, where they will encounter two other groups who have also been lured there. Their allegiance might be to the Empire, or they might be greedy treasure hunters, or there might even be another Jedi among them. Croym will explain to them why he has brought them all here — he seeks a worthy student, and offers great power. He declares that surviving members of all three groups must battle to the death for the right to serve him and take training under him.

The battle plan is up to the players, although it is suggested that the characters be repeatedly tempted to the Dark Side — perhaps an opponent surrenders to a character, and then makes a devastating close quarters attack; naturally, the characters will be suitably suspicious of anyone else who surrenders to them. Of course, Croym will stay out of the battle, and if the characters attempt to confront them, he will quickly put them down — the characters should believe that "the only way to escape this madman is to cooperate ... for now." In fact, the

battle isn't real — the characters are believing elaborate Dark Side illusions. The characters may be convinced that they have been killed; then the Dark Jedi pretends to bring them back to life if the Jedi character swears his allegiance to the Dark Jedi. For more information on how this type of situation might be run, see the *Star Wars* adventure, *Domain of Evil*.

With everyone "alive" again, servants lead the group to rooms where they may rest for the "evening" (the tower has an artificially regulated day/night cycle). That night, an image of Croym will appear to each member, offering them the "unlimited" power of the Heart of the Universe, in exchange for their loyalty and the lives of his or her friends — they must be killed immediately. If they all refuse, Croym will offer to let them think it over until "morning." This can provide very interesting drama should a character accept and try to kill off his companions.

The next morning the group will be ushered before Croym and he will demand their answers. If all the characters refuse, the Dark Jedi will attempt to destroy them all, calling them weaklings. If the characters win, they will find that the gem has become flawed from its long exposure to the Dark Side of the Force and any time a Force-sensitive character attempts to draw power from it, he gains a Dark Side Point.

Variants

You can do away with the other groups altogether and have Croym force the characters to fight one another. Or, if this adventure is part of a long-running campaign, and there was a Jedi

who disappeared or turned to the Dark Side long ago, that Jedi might turn out to be an enslaved servant and student of Croym, and he might pit him against the characters.

Croym might decide to take the guise of Jaled Dur, pretending to be noble and honorable, and slowly trying to corrupt the most promising student (if the most easily swayed character isn't Force-sensitive, perhaps he could bestow that character with Force-sensitivity, while steadily and quietly encouraging him to give in to anger and hate). Croym from all appearances might be a kind of Obi-Wan Kenobi-type, but the characters should slowly get the feeling that "something's not right here." Then, when he can get his choice pick isolated and vulnerable, Croym will attempt to sway him over to the Dark Side.

Envoy to the Queen

The characters are caught in a power struggle between factions of a government on a neutral world and must retrieve a ring from a distant planet to prevent a grave dishonor.

The Set-Up

If the characters have strong ties with the Rebels, you can have them become involved by having them sent to the planet Gascon as diplomats. Otherwise, you could have servants of Queen Marilla contact the characters and offer them employment as guardians to Her Majesty.

This adventure works best if set after the Battle of Endor because it is a time period when neither the New Republic nor the Empire has the manpower or resources to forcibly take over many worlds. The planet Gascon is of vital strategic importance to both sides of the war (the reason can vary: it is a good trade route, has excellent sites for military bases, is an excellent source of some specific type of good, or is wealthy enough to fill the coffers of whoever it sides with). The planet is powerful and independent, and doesn't have to fear Imperial "pacification." There has been a growing grassroots pro-Republic movement on the planet and the Republic feels that the time is right to attempt to convince the government to formally ally with the New Republic.

The main characters in this power struggle are the rulers of Gascon. The King is a weak-willed man and is swayed in his every decision by the Queen and his Holy Advisor, representative of the powerful Akol religion on this world.

The Holy Advisor is an evil man, who strongly supports the Empire because of the wealth and personal power he has gained from it over the years preceding the death of Palpatine. Currently, the Holy Advisor is in disfavor and the Queen, a Republic supporter, has the King's ear. The Holy

Advisor plans to use knowledge of the Queen's infidelity to ruin her. The characters must try to prevent this.

Gamemaster Notes

The Queen has been having an affair with the Prime Minister of the distant planet of Demigue. The Holy Advisor knows of this affair and is planning on using this knowledge to turn the King against the Queen and her cause, the Republic. The Queen has given a gift to her lover, a valuable ring, which was a gift from the King and is a unique treasure. The King is giving a ball in one week and the characters must travel across several sectors and return with the ring before the ball or the King will learn of the Queen's affair.

Unfortunately, the only direct way to Demigue is a dangerous trade route known as the "Demigue Terror," known to be frequented by pirates and

hijackers. However, all other paths would take far too long to retrieve the ring, and thus the characters have but little choice to take the Terror. Unfortunately, the Holy Advisor has learned of the characters' mission, and has sent many spies and cutthroats after them.

Variants

An interesting turn of events would be to have the Prime Minister involved in the Holy Advisor's plot. He is expecting servants of the Queen to attempt to retrieve the ring and has a dark and cold resting place prepared for them ...

Alderath Horticultural Society

The characters have a job to deliver a rare plant to a prominent collector. Somehow, the plant is destroyed during transport and the characters must travel across the galaxy to replace it.

The Set-Up

The characters have been given a suspicious looking package to deliver. The box says "Alderath Horticulture Society <LIVE SAMPLE> <Handle with care>." Since they have been paid an extraordinary sum of money to deliver it, it can't just be a flower. The characters should somehow be tricked into thinking that it is some sort of illegal or dangerous substance. If they check to see who it is supposed to go to, it is to be delivered to a famous, despicable crime lord.

Gamemaster Notes

Give the characters numerous reasons to open the box, ranging from lingering suspicions to overinquisitive customs inspectors who are convinced that the computer work hasn't been properly filed. If the characters are believed to be smugglers, so much the better.

The box really does contain a flower (apparently, the crime lord to whom it was addressed is a nature lover). The flower is a Millennium blossom: one of the rarest plants in the galaxy, which blooms only once every 100 years. It only grows in a harsh jungle environment. The box has a power generator which creates a stasis field to keep the plant from blooming. Once the seal is broken, describe the plant opening in a wondrous blossom, then dying.

Now, the characters are in the unenviable position of retrieving a new specimen from its homeworld, Lemmi VI. If the characters fail, their good reputations will be destroyed and the crime lord will be more than likely to post a bounty on their heads.

The characters may have to face inquisitive Imperial blockades on their quest to Lemmi VI, but their adventure has only just begun. Arriving

on the planet, they will finally realize what a bizarre environment they have discovered. The world is both dangerous and humorous at the same time — creatures that move on giant pogo-stick-like appendages blithely bounce through forests, but unfortunately, their immense size squashes scores of trees with every jump.

Variants

The same basic scenario, but the planet is from another, much harsher world. The planet is constantly disturbed by volcanos and earthquakes, sudden bursts of solar radiation, and constant hurricane-level storms. The plant itself is quite different in this type of environment — it seems to have a pod possessed of a certain level of intelligence, and is also mobile, snatching up small creatures for food. Naturally, when the characters approach the Millennium blossom, the plant will take their outstretched hand as food ... and then when the characters retaliate, perhaps they will have to fend off a whole colony of the creatures. For added spice, give the blossoms a powerful attack form, such as poisonous spores or acid!

Droid Hunt

The characters hunt a primitive world for a missing Droid worth millions of credits to the Karflo Corporation. The Droid is the newest exploration/contact model and has been captured by natives, who worship the Droid as the avatar of their god.

The Set-Up

If the characters are tramp freighter captains or other free agents, you can let them know that representatives from Karflo are looking for a few good men to undertake a standard retrieval mission on the planet Wizar II. The executives will offer 10,000 credits for the return of the new StelProbe V Droid.

If the characters are members of the Rebel Alliance, they could be asked to retrieve the robot from the Wizar system (in order to get the advanced technology), and leave some wreckage behind so the test will be deemed a failure.

Gamemaster Notes

The StelProbe V is the newest in planetary exploration Droids, equipped with advanced weapon systems, a full array of sensory devices and a high-powered computer system capable of processing and storing vast amounts of data. The Droid looks very much like some sort of four meter high, metallic crustacean, complete with multiple legs and claws. The Droid had a rough landing on the planet Wizar II and suffered major damage to its computer systems. It is no longer

responding to company command signals and is exploring the world and gathering data, but it is unaware that it is supposed to eventually return the data to someone else.

The Droid is programmed to interpret all attempts to come within 5 meters of it as a hostile action, and it will respond accordingly with its weapons. If the Droid is given the choice, it will run rather than fight (it moves about 100 kilometers per hour). There is one other small problem to capturing and returning the Droid — the Uroths (creatures which resemble giant bipedal squids) believe that the Droid is the incarnation of their god of death and signifies the end of the world. They spend most of their time tracking down the Droid and hurling themselves into its path to be taken to a glorious afterlife. They will react very harshly if any non-believers attempt to defile their god.

Variants

Perhaps the Droid suffered more serious damage, and its reactor is going to overload in a few days or hours, and completely destroying the prototype, and probably wiping out the Uroths as well.

The characters might also face competition from other interested parties — representatives of the Empire or other corporations could make the battle for the Droid much more interesting.

Relative Difficulties

This scenario is much more personal than most — a dying relative of one of the characters reveals that he has a twin brother. The two were separated during the battle between Imperial troops and homeworld defenders. It has taken years to discover, but it is believed that the other twin has been located, working as an advisor to the Emperor!

The Set-Up

Through a great deal of detective work, it has been discovered that Gam Rothwall, one of the many personal advisors to Emperor Palpatine is coming to the arctic planet Garnib (for information on Garnib, see *Planets of the Galaxy, Volume One*), for a surprise inspection tour. The characters are advised that the relatively low profile of Garnib will give them an excellent chance to contact Rothwall, especially since the tour is going to take place during the Balinaka's famous wallarand festival.

Gamemaster Notes

Security will be tight for Gam Rothwall's tour of Garnib, and it will not be easy for the characters to get close to him. Gam has no idea of his true family, so it is not likely to be easy to convince him that he has an unknown brother; in all likelihood, he will dismiss the character as a crazy. Whether he will even listen to the charac-

ters depends on the method they chose to try to prove it.

If the characters mention the Rebellion, it is quite possible that Gam will play the part of the happy sibling to try to get information on the movements of the Rebels, thereby improving his standing amongst Palpatine's advisors.

However, things won't go smoothly no matter what approach they take — the first time the characters get close to Gam, there will be an assassination attempt directed towards him. When they investigate, they will find that anti-Imperial forces on the planet have placed a hundred thousand credit bounty on Gam's head, and the Balinaka are making no attempt to help with the investigation (and Imperial Governor Carbinol is simply incompetent).

The reasons will quickly become clear — Rothwall has been responsible for the capture and execution of several prominent Garnib Crys-tal Corporation (GCC) officials in this system. The resolution of this is up to the characters — should they allow disgruntled assassins to kill off an evil Imperial official, or do they feel Rothwall can be redeemed; will they be blamed for the attacks by the Imperial Governor or will they be accused of being Imperial sympathizers and attacked late at night by disgruntled Balinaka?

Variants

What if this plot was all an elaborate trick by Rothwall, or a long-time foe of the characters (maybe a sleazy businessman who's afraid to directly act against them)? Will Gam spare them if they save his life, or will he jail them, regardless of what they've done, simply because they are Rebels?

If Gam is the character's sibling, what now? How will a character deal with having a deadly Imperial official as a brother?

■■ Chapter Three
Alien Species
Adventures

These adventures involve the strange creatures that populate the *Star Wars* universe. Aliens make wonderful gamemaster characters (and player characters, too) because they are unusual, unpredictable and, well, *alien*. They do not react to things the same way most Humans do.

Discovery

When an adventure focuses on an alien species or culture, part of the fun is learning about how and why the culture is different. Most species have biological or cultural reasons for what they do — perhaps a species fears darkness because of great predators on their homeworld. Or, perhaps the species has giant festivals with violent team sports in order to defuse violent emotions, rather than risk erupting into warfare. Their taste in clothes, sense of humor (if they have humor), customs, mannerisms, beliefs and goals are all very different.

> ***Example:*** *Bill creates an alien race named the Gotiards, that resemble three meter tall goat-headed gorillas. He decides that a traditional greeting for the Gotiards is for the males to rub and slap each others' chests. However, only members of the species are expected to participate — so while the characters will see this seemingly bizarre behavior, the Gotiards will simply look on in amusement if the characters try to do the same thing in order to "fit in."*

Surprises

Adventures that focus on aliens are bound to have a few unexpected twists and turns. The aliens will certainly do things that will take the players completely by surprise — perhaps the characters have unknowingly offended a great leader, or perhaps the aliens are simply fickle in their allegiances. The aliens will have their own reasons for doing what they do, but at first glance, their actions may not make much sense to the players.

A Good Plot

While these adventures certainly focus on aliens, there must be a good underlying theme linking everything together! Give the characters a good motivation to get involved in the aliens' story, or come up with a straightforward plot, but show how the presence of a specific alien completely changes how things might be resolved.

Diversity

Not all aliens of a species are alike! Consider the number of different, and wildly variable, cultures on our one small planet. Now, consider that some species may be spread out over hundreds of planets, with cultures that have been separated for thousands of years! If Earthlings can have such dramatic differences from one nation to another, there is certainly room for great variation between planets!

Use Real People

When introducing a new alien species, try to give them a glimpse of a real person instead of a stereotype — if the players think that all Wookiees are like Chewbacca, they have made a dreadful mistake. While most species do have a few standard customs or mannerisms, it's important to emphasize that many species value individualism in many ways that Humans do.

Try to infuse your universe with a wide spectrum of different alien species — it not only gives your game color but also helps to remind your players that they are in the *Star Wars* galaxy. The galaxy is a big place and there are thousands of mysteries and wonders to be beheld, they have only to explore.

Note: Rather than try to devise a completely new alien species *and* come up with a suitable adventure hook in this limited space, all of these hooks revolve around aliens described in *Galaxy Guide 4: Alien Races.*

Crisis on Cona

The characters must try to stop the delivery of salt to the Arcona homeworld of Cona. In most circumstances, salt is harmless, but to the Arcona it has addictive and hallucinogenic effects — the shipment will destroy an entire planetary culture.

The Set-Up

The characters overhear two people talking in a shadowy corner of a bar, discussing smugglers' plans to deliver a sizeable shipment of salt to Cona. Considering the addictive properties of the substance, the smugglers plan to make a spectacular killing by taking on several loads of high-value, high-density metals — the fact that the trade will destroy several Grand Nests of Arcona is almost unimportant to them.

Gamemaster Notes

This scenario is meant to introduce the Arcona to the characters. They look like limbed snakes and live in loosely organized collections of family nests; although their society structure is a fairly familiar "tribal" structure, they have traded for many advanced items of technology, so even though there are small communities, they have modern vehicles, equipment and weapons. Their planet is rich with valuable metals, so several corporate mining colonies have been established on the world.

The characters have several ways which they can deal with this problem. They can always go to the authorities of the mining companies — a non-traditional approach — but, unfortunately, they will find that the mining authorities are either cooperating with the smugglers or apathetic, causing several private corporate police forces to attempt to capture and kill them (setting the stage for a great chase over the desert dunes on the arid world).

Another option is to make contact with the shadowy characters in the bar. The two men are working with the smugglers and are always on the lookout for a few good criminals lacking a conscience — and sabotage from within is always a good bet.

Variants

Perhaps the characters attempt to contact some of the Arcona nests directly, and find that at least one of the nests is in on the deal, with the intention of selling most of their fellow Arcona into slavery. This will probably only be a conspiracy among a group of corrupt leaders, but since the Arcona are more committed to the survival and needs of the group than individual freedom, if the general population were told of this, they might rise up in revolution.

Another option is for the characters to find an idealistic sympathizer working for the mining companies, and he is willing to risk life and limb to help the characters save the Arcona. He might even go so far as to call in the forces of the Empire to crack down on the smugglers — and the characters would have the unique feeling of having the Empire on their side!

A Fistful of Credits

The characters are engaged to act as hired guns for the inhabitants of a peaceful Bith city that is being plagued by bandits.

The Set-Up

Two Biths approach the group. They offer the characters 5,000 credits to help them and need to assemble a group of warriors to free their home city from the bandits that are preying on them. The bandits have disrupted trade in their domed city of Buerhoz, and swagger the streets, taking what they want; the entire city is paralyzed with fear.

Gamemaster Notes

This scenario introduces the Bith way of life to the players. This adventure is meant to play like a typical western and contains all the essential elements — bandits, "commoners" who are afraid to fight back, and heroes (the characters), coming to the rescue with their guns blazing.

The Bith homeworld of Clak'dor VII is now a desolate wasteland, due to the carelessness of ages ago. The Bith are an exceptionally intelligent and emotionless people. They rely upon technology for every facet of their lives, even mating. However, this technology nearly was their undoing centuries ago as two rival cities, in a business conflict, unleashed chemical and biological agents that nearly destroyed the entire planet. Now, all Bith cities are sealed domes, and the Bith, frightened into not wanting to take up arms again, hide beneath their domes afraid to venture to the surface or fight back.

The bandits are a motley band of pirates who decided to leave the spaceways for an easier life. They have built a temporary base in the mountains near the city, and utilize breathers and skin-tight environment suits when operating on the surface of the world. There are nearly twenty of them; the leader of the group is a Gotal named Jauxson. He is a fierce opponent, having served under some of the most dangerous pirate captains ever to roam the stars.

The campsite is rarely used for more than two days out of a week, as the bandits travel between several domed cities that they "control." Their normal mode of operation is to jet between cities on small, fast speeder bikes and swoops, usually

in groups of no more than ten. When they approach, they demand to be let into the city or threaten to blow up the dome and expose the entire population to the poisons of the planet; the Bith, naturally, allow the bandits in. When they enter the city, they take food, liquor and anything else that appeals to them. If any form of opposition is put forth, they crush it quickly and ruthlessly. They are not above taking hostages to ensure cooperation.

When the characters arrive, the first part of the adventure will revolve around learning about the Bith culture — seeing a society totally dependent upon technology and very afraid of the outside world. The characters will be treated with hope and fear — hope that they are saviors, but fear that they will not be able to make a difference, or, with the pirates defeated, will take advantage of the Bith people. If the characters are Rebels, the Bith will be afraid that they might bring the Empire to this world, as well.

Then, after the "heroes" have become acclimated to the situation, the pirates will appear upon the scene for a typical raid. If the characters appear to stop the raid, the bandits will act tough, but will be worried. When a fire fight starts, the bandits will break as soon as possible and flee back to their camp for reinforcements. This will buy the characters several days to prepare for their next attack. The characters might want to spend that time trying to convince the Bith to take on their own defense.

Some standard gamemaster characters straight out of westerns can help add the appropriate flavor:

1. The Aging Gunfighter This character was a legend for his speed and accuracy with a blaster; now, he is down on his luck and he is faster with a bottle than a blaster. During the first encounter with the bandits, he will lose his nerve and disappear. If any of the characters try to get to know him, he will regale horror stories of his past — "I've seen Imperial cruisers destroyed in the Nebulas of Osssorck; fought my way through the dust storms of Voniss; stared down Dark Grahn's mercenary army; now, all I can stare down is the bottom of a bottle of cheap wine, kid."

After a good talking to from *The Kid*, he will redeem himself in the final fight. The aging gunfighter usually dies in the dramatic conclusion.

2. The Kid This character is at an age that is barely considered adult by his species. He is cocky and wants nothing more than to be a name in the galaxy. If left on his own, he will probably get himself killed by taking stupid chances. His hero is *The Aging Gunfighter. The Kid* usually survives and decides that gunfighting is not for him and settles down with *The Heroine* to raise a family on a farm somewhere.

3. The Heroine This feisty female won't let a bunch of bandits run her family out of town. She'll fight to the end. She also happens to be the best looking woman on the entire planet and is

what the chief bandit most wants from the town.

4. The Mystery Man This high plains drifter has no name — he just moseys into town and trouble starts. He isn't willing to let the little people suffer at the hands of those bandits. He doesn't talk much, but he communicates just fine with his fists or with a blaster rifle. *The Mystery Man* usually flies off into the sunset at the end of the movie.

Variants

This theme can be repeatedly used in *Star Wars* without losing any of its charm (after all, the only thing missing in the Mos Eisley scenes was a shoot-out at double high noon). Use hostile, primitive Bith scavengers roaming the countryside, or have the bandit chief challenge the characters to a "fair" gunfight. Subplots with pioneers settling this hostile world or trying to build a trade route can also be used with a minimum of hassle.

Quest for the Dragon's Tomb

The players join a Columi archaeologist in an attempt to discover the burial ground of the Star Dragons, a secretive and solitary species. Instead they find a secret Imperial base and must find a way off the planet before they are found by its defenders.

The Set-Up

A highly respected Columi archaeologist, Zagsm'ith, has what he believes to be an exciting discovery. He has found the location of the "Graveyard of the Dragons," the burial site of the mysterious Star Dragons. He is positive that by studying the Star Dragon's graveyard he can learn the reason for their strange, almost willed evolution. Zagsm'ith feels that this secret could allow the population of the galaxy to achieve genetic perfection. He needs help for the long journey and subsequent planetary exploration and can pay very well. Most characters will never have heard of Star Dragons outside of ancient myths, but those that have will know that it is a *bad* idea to disturb such an area, if it exists.

Gamemaster Notes

Zagsm'ith needs to hire the characters' ship for the journey. He is terrified that someone will beat him to his discovery so he will not reveal the location of the planet until he and the characters are in space. The system, Xuaquarres, lies deep in Imperial space; nothing else is known.

Upon arrival in Xuaquarres, the ship's sensors determine that the fourth planet has a breathable atmosphere and Zagsm'ith demands that the ship land there. Unfortunately, the world is home to a secret stockpile of technologies and weapons that the Emperor has cached, similar to the Mount

Tantiss weapons' vault shown in *Heir to the Empire*. The planet is heavily defended by automated systems, with hundreds of stormtroopers and assassin Droids as guardians.

The characters' ship is shot down upon establishing orbit, and alas, they are stranded on this hostile world. The characters must avoid Imperial searches for them, while also having to infiltrate a small Imperial perimeter outpost in the area (like the landing platform on Endor, for example) to steal replacement parts or another ship. Of course, with the search for the characters, the armed presence at the outpost has been increased remarkably.

Zagsm'ith, being a typical Columi, ignores the dangers, intent on finding the Star Dragon graveyard. He will continually bemoan the characters lack of cooperation, berating them for worry about some stupid Imperial search teams, and mutter about the harshness of his life. If the characters attempt to stop him, he will find some way to escape to conduct his studies.

The infiltration to the base has plenty of room for tension and humor — remember the difficulties Han and Luke encountered when they tried this and have some fun at the players' expense.

"... *weapons malfunction, energy leak, very dangerous ...*"
"*Who is this? What's your operating number?*"
ZAP!
"*Luke, we're gonna have company!*"

If the characters manage to get themselves into a great deal of trouble, Zagsm'ith will inadvertently save them. The good Columi was right — this is a burial ground of the Star Dragons, and they would be more than a little upset at finding that the Empire has settled there. Zagsm'ith spends his time exploring the vast caverns that honeycomb the planet. After several hours, he finds the remains of a Star Dragon! Light years away, a dragon senses the disturbance and begins to fly to Xuaquarres.

Imperials will soon find Zagsm'ith and capture him, preparing a speedy execution for him and the characters. Then, the Star Dragon will burst upon the scene when all looks hopeless and smash through Imperial forces like rag dolls, screaming out that they are invaders and violate sacred ground. This is a good time for the characters to sneak away unnoticed ...

When they emerge out of hyperspace, they will find that all references to Xuaquarres are erased from their nav computers and their minds are mysteriously blank regarding what happened in the past few days. Perhaps the characters didn't sneak out unnoticed, but were given a second chance by the benevolent Star Dragon ...

Variants

Perhaps the Columi and the characters happen upon a Star Dragon hatchling. Zagsm'ith, not paying any attention, wanders up to the creature. However, those familiar with Star Dragons will know that it is rumored that a high percentage of the creatures are born as wild, vicious beasts, not intelligent, peaceful beings. This is one of them — but, fortunately, the mother Star Dragon shows up in time to save the characters from certain death.

Trouble at Galaxy Ways

While the characters are vacationing at the theme park "Galaxy Ways," the facility is attacked by murderous rodents. Can the characters stop the infestation before the Ranats destroy the park and consume all of the vacationers?

The Set-Up

It should be easy to involve characters in this adventure — give them a free trip. Have one of them win a contest, find tickets to the park or simply be given a vacation by an employer/the Alliance for a job well done on a recent mission.

Aralia is a planetary amusement park, famous for its exotic rides, amazing displays and exhibits, fantastic shops and delicious food — all at reasonable prices.

You could also have down-on-their-luck characters offered jobs in the park — imagine Han Solo in a "Ronnie the Rocketpack Rodent" costume.

Gamemaster Notes

Run an adventure based on a day in the life of an amusement park employee before starting the main event, the invasion of the Ranats.

Beneath the amusement park, a more sinister aspect of life on Aralia has been hidden. A murderous species of semi-intelligent rodents, Ranats, inhabit the world, and have actually infested the entire park by creating massive tunnels and warrens underneath.

The Ranats have lived on Aralia since long before "Galaxy Ways" was built. They lived in the jungles, eating the local fauna into extinction. When the park was built, the Ranats found a new hunting ground. The park's owners have tried to control the problem, but most of the exterminators end up disappearing. So, the park's owners keep close track of where the Ranats are, and as soon as trouble starts, close down affected areas of the park.

The problem has reached new heights, however. The Ranat tribes traditionally war on each other, but now seem to have banded together for raiding. Their invasion occurs during the park's off season, so you can make the adventure more intimate by setting it in one of the park's small hotels.

The Ranats outnumber the guests of the resort by at least ten to one. They begin by cutting off all power and communications, probably by gnawing through appropriate equipment. If necessary, the Ranats will also disable any starships, ruling out a quick and easy escape. Then the feast starts — this adventure can be somewhat ghoulish, as people keep on disappearing with the barest, but most suggestive, of clues as to what happened to them (ripped, bloody clothing, claw marks in the ground,

ing any souvenirs with the picture "Ronnie the Rocketpack Rodent" on them and carrying them back to their warrens. It seems that since the park has opened, the Ranat have begun to emulate the plucky rodent mascot, and now worship Ronnie. However, for the unfortunate player character in the Ronnie costume ...

Slave Revolt

The characters are confronted with the tragic situation faced by the peaceful Talz species, and are asked to lead a revolt against the forces of the Empire to free them.

The Set-Up

If the characters are involved in the Rebellion, you could simply have them ordered to the Alzoc star system, and it would be easy enough to motivate them to action. If your characters are more free roving, introduce a Talz character into the game who is seeking help in liberating his people; perhaps he seeks refuge with the characters from some bounty hunters working on behalf of the Empire. If the characters seem to be the type to flee such a challenge, perhaps the Talz only asks that they help rescue his enslaved family, casually forgetting to mention that the rest of the species is in the same predicament.

Gamemaster Notes

The planet Alzoc III is important to the Empire due to the enormous amount of raw materials that are being mined there. The planet's native species, the Talz, work as Imperial slaves mining the planet's mineral resources for the glory of the Empire. The Talz seem to know nothing at all about the Rebellion. The planet is ripe for revolution — all the characters need to do is plant the seeds without getting caught.

Whoever asks them to come to Alzoc III will suggest that they take cover as either slaves or technicians of some kind — a cover to give them relative anonymity, although slaves will certainly be subject to a lot of scrutiny.

Once the characters arrive on the planet, they will see numerous scenes to underscore the evil of the Empire: families separated, Talz being worked to exhaustion, numerous industrial accidents with no medical care or safety precautions, and other detestable events. The characters must find a way to inspire the Talz, perhaps by giving them an example that they can follow.

The path to freedom will not be easy — there are thousands of Imperials on the planet and not all of the Talz want to be free. One dangerous opponent is Gar, a huge specimen of Talz adulthood, who is chummy with the Imperials and receives special favors from them for keeping the slaves in line.

screams of terror, and so forth).

The characters will want to invent ways of making it to the park's emergency ships and fending off attacks from the Ranats as they claw their way into the building. Gamemaster characters that are separated from the group should quickly be dragged away by the vicious alien rodents. The proper mood to try to set for this adventure is one of doom, such as in a zombie movie.

Of course, this being an amusement park, no one will have weapons, and useful equipment will be at a minimum. The characters should be on the defensive and should feel that death awaits them in the darkness and that their first wrong move will be their last.

Variants

If this adventure is too dark for your tastes, the Ranats aren't capturing people, but are steal-

As the characters spread the word of revolution, they will end up getting directly involved with Gar. If they can win in a fair fight, or overwhelm a superior number of Imperial troops working with Gar, they might be able to inspire the Talz to take their fate into their hands.

Variants

Perhaps this adventure could be turned into a weighty morality play — what is to prevent the Empire from sending scores of ships and thousands of troops in to devastate the world? If a Talz elder suggests this, the characters' revolution might be stopped dead.

Rites of Passage

While visiting the home of a friend, the characters are invited to participate in a coming of age ceremony, only to have it invaded by a band of slavers.

The Set-Up

The best way of getting characters involved in this adventure is to introduce a gamemaster character as a new friend, a Kitonak named Anarc and the lead jizz wailer for the group Hutt, so named for their frontman, Sluggo the Hutt (obviously a stage name). Hutt plays in whatever cantina is frequented by the characters and Anarc can be introduced by having him help out in a bad situation such as a bar fight, a bounty hunter trying to collect — rather than fight, Anarc will grab the offenders, sit them down, and give them a good lecture about the virtues of patience and learning to get along.

Introduce Anarc over the course of several sessions (perhaps Hutt even hires the characters to transport them and their equipment around to their various gigs). Then, have him ask the characters for a ride to his homeworld, because he has to get back in time for his younger brother's passage into adulthood in the "Great Celebration."

Gamemaster Notes

The "Great Celebration" is the ceremony where young Kitonaks become adults and either join the tribe or move off into the desert in search of a new tribe. The elders are quite upset because a ship believed to belong to slavers has been seen in the area. The slavers prey on the Kitonak young and take them off to work as jizz wailers in sleazy space lounges. The Kitonak elders cannot fight off the slavers themselves and need the characters' help. Perhaps as a twist, one of the slavers could be a smuggler friend of the characters (obviously, the smuggler has changed over the years; most smugglers are honorable enough not to be slavers).

This could be turned into a simple showdown of the characters versus the slavers. However, if the slavers are clearly superior in firepower, the characters might be put into the difficult position of convincing the Kitonak to move the sight of the "Great Celebration" in order to save the young ones from slavery.

Variants

An interesting plot twist would be to have two groups of slavers operating in the area, fighting the characters and one another for control — if the characters could pit the two groups against each other through a series of espionage events, the matter might resolve itself.

Chapter Four
Mystery Adventures

Mystery scenarios in *Star Wars* can be a fun change from the usual straightforward action and adventure. Mystery adventures will challenge your players' minds and roleplaying skills to the utmost. A good mystery takes more work for a gamemaster than most other types of adventures. Characterization and tone are most important. Clues must be planted and motives worked out for a mystery be successful, but with a little planning, they can be a satisfying type of adventure.

The Crime

A mystery is dependent upon a seemingly complex problem, such as a crime or murder. Interesting crimes include theft or burglary, embezzling, and covering up other crimes (hiding information to protect a murderer, for example).

To involve the characters in "The Crime," the characters or someone they care about should be affected by it in some way. They might be blamed for the crime (either as legitimate suspects or scapegoats) and have to prove their innocence. "The Crime" might also create tremendous upheaval and inequality on a planet — someone who absconds with billions of credits might be able to devastate a planetary economy, or if "The Crime" is solved, it might prevent a planetary coup.

Crimes are normally committed for a reason — for one person to gain wealth or power. Another reason is rage or passion — if a character is uncontrollably enraged, they might do things that they regret later, and try to cover up.

The Mysterious Force

Another good theme, "The Mysterious Force," revolves around the idea that "something isn't right here." In most cases, "The Mysterious Force" isn't about a crime committed by one being, but something unusual that cannot easily be explained is happening — ships are disappearing, people are going berserk for no apparent reason or something else that has to be investigated and explained. This kind of plot works best if the characters are trapped in the middle of the situation, and their survival depends upon finding out what is going on.

This antagonist in this kind of story might be another person, instead of some natural phenomenon, but it isn't clearly obvious. For example, a plague might be sweeping a planet, and only after in-depth investigation do the characters discover that an insane scientist is behind it all!

The Solution

Once you have devised the mystery, then you must build a solution — this can be the most difficult portion of building a mystery adventure. Your task is to create a series of clues that will lead the characters to the answer to the mystery without giving away too much, too quickly. It is no fun to be given a mystery to solve and to find the answer in the first few minutes. You have to give a mix of real clues, "red herrings," and motives that when examined point to the solution. Building a mystery is like putting together a jigsaw puzzle without a picture of what the final puzzle will look like.

Another essential aspect of mystery adventures are interesting gamemaster characters. Some will try to hinder the characters with false clues, death threats or they will misdirect them because they don't know what happened either. Others will want to help, and may be able to save the characters from wrong turns or run-ins with people they don't want to cross. Still, others will simply provide good background flavor and texture. No matter what their role, the characters should be three-dimensional, each with their own motivations, loves, hates, secrets and desires.

You must be prepared to give an accounting for the activities of these characters when the mystery unfurled. Not every character will be helpful to the characters, many will be cold or even hostile. Spend time drawing your characters for a mystery adventure. Give them a life of their own, with goals and dreams, hatreds and fears.
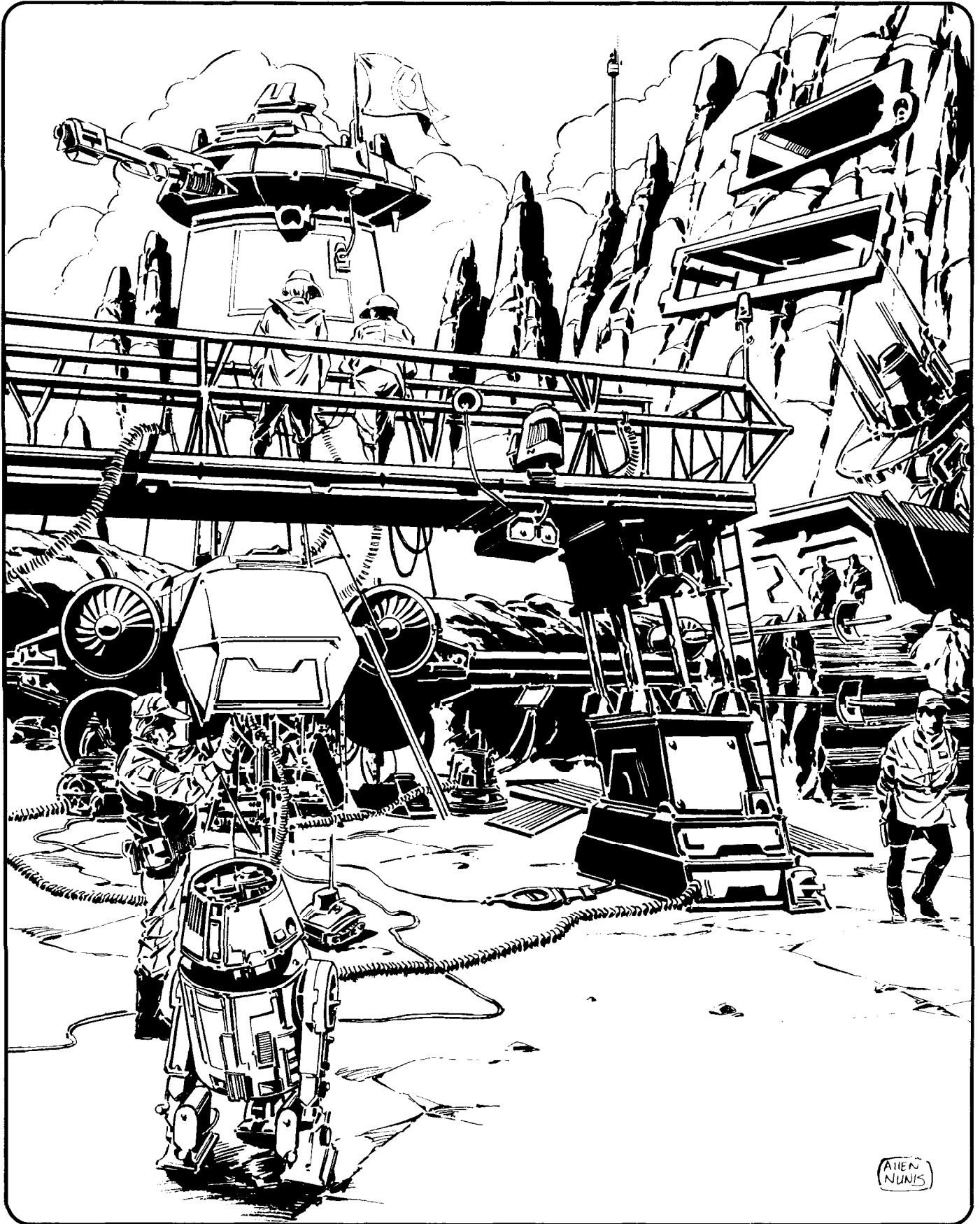
Dramatic Confrontation

Be sure to spice up your mystery with some action, since this is *Star Wars*. Every mystery should include a climactic scene, where the villain is exposed. In most cases, situations where the villain meekly surrenders are far less effective than if the villain calls upon his henchmen or death traps to busy the characters while he flees justice. Give the characters a rousing conclusion!

The Locked-Base Affair

The characters must try to solve a mysterious murder and theft at a Rebel base headquarters before the culprit escapes with vital information.

The Set-Up

If the characters are in the Rebellion, they will simply happen to be at the Rebel base when things start happening; it might even be possible to lure the players into thinking that their characters are going to get a break from the war! If the characters are not members of the Rebellion, the setting can be switched to a private corporation's or some other organization's offices. If you want, the adventure might be set at a Rebel safe house for a small cell operating covertly on an Imperial planet.

The adventure opens with the murder of the commander of the base only minutes ago. Vital information is missing from the computers — the identities of Rebel operatives around the sector (or planet, as appropriate). The building has been sealed off, and no one could have escaped. One of the people in the base must be an Imperial agent!

The characters must expose the spy before he can escape or pass on the information. The only lead in the crime is that the cell leader was strangled and there is a strange slick substance on his throat.

Gamemaster Notes

For this adventure you should work out a list of Rebels that are in the base. Try to introduce the characters in earlier scenarios. Work up a time line for what the gamemaster characters were doing when the murder happened and make some of the characters seem suspicious. Make one of them look *very* suspicious and then have him found dead in the same way as the leader.

A good villain for this piece might be a Droid in the base acting as an Imperial spy and the substance found on the leader's neck is lubricant from the Droid's malfunctioning left hand. Considering the lubricant, good candidates to set up for the fall might include "rough and disagreeable" mechanics, and a Droid technician who seems crazy. The Droid might also try to implicate these characters by planting incriminating evidence in their quarters, but somehow the player characters learn that is really wasn't the

character in question. This type of adventure is good if either everyone has a reason to kill the victim or no one does.

Variants

Do away with the Droid as the main villain in the piece. Perhaps one of the rebel officers programmed the Droid to attack the commander because he's the Imperial spy. Maybe it is something as simple as jealousy, and the stolen data is a ruse to throw attention away from the officer, especially if, due to his rank, he could find out all of the information that was stolen.

Another option is to build air tight alibis for each of the suspects and the characters would have to try to determine how the murder could have been committed. Did someone fake their alibi? How can it be proven? Is this all part of a larger conspiracy that will take several more adventures to unravel?

Murder in Paradise

The characters are taking a rest on a resort world when the body of an important Imperial officer shows up in their room. Now they have to prove their innocence before the might of the planetary law enforcement catches them.

The Set-Up

The characters can be involved by waving a luxury vacation under their noses. This offer can come from their higher-ups, if they have a normal job, or from a grateful client, if they work for themselves. They might also be on an undercover mission, so this is a "working vacation" for them.

The resort is on the lush tropical paradise of Tralfin. Owned and operated by a powerful consortium of businessmen from the Corporate Sector, Tralfin seems light years away from the conflicts of the civil war — the Empire has no need to garrison troops or weapons here, so it feels removed from the war at large. Because they can be anonymous here, Tralfin has become a popular vacation spot for Rebel Alliance personnel.

Gamemaster Notes

Several days after the characters arrive at the resort, they will find the bloated body of Crin Harson, an Imperial Moff, sprawled on the floor of their room. Crin is quite dead, and has been for several minutes.

The characters should have met Crin at least once or twice before during their stay, and you may try to develop a friendly relationship between the characters and him. Harson seldom speaks of his background and is guarded as to what he will say about himself; he will not tell them that he is an Imperial Moff. Portray Crin as a friendly enough fellow. Crin's death should

seem tragic, and if the characters have been seen with him, it will make it that much easier for them to be blamed.

What happens next is in the hands of the characters: most will either call the police or try to get rid of the body. Calling the police is bad, because they will, after a short investigation, charge the characters with the murder. Trying to hide the body is worse, because it is doomed to failure, and the characters will have the added fun of trying to explain what they were doing with a dead body.

"Justice" is quick and harsh on Tralfin, and the characters must find a way to escape from the jail cell and clear their names before they are executed. Things will get even worse for the characters when they discover that Crin was a Moff and whoever did murder him is probably from the Rebel Alliance or a radical revolutionary group. From here, the characters will most likely try to investigate the background of the victim and of other guests known to be in his company, look for physical evidence at the scene and interview suspects. These tasks will be made even more trying by the vast number of enemies trying to hunt them down.

It will be up to the gamemaster to concoct the actual story of the crime. Here are some suggestions:

1. Crin had been keeping a mistress on the planet Tralfin. His wife is was also here, unknown to him. She may have discovered the liaison and killed him in a fit of jealous rage.

2. Crin has many enemies. He achieved his high station at the expense of many others, whose careers he ruined. Another Imperial officer may have settled an old debt.

3. The murder was a political assassination. Rebel sympathizers could have killed him and tried to pin the blame on the characters thinking them to be somehow associated with the Empire.

4. It was the work of one of his superiors, who had noticed that he was too power hungry. A team of bounty hunters were dispatched to do away with him and to shift the blame. It is just dumb luck that the characters have been involved.

Any of these solutions will work, but only one of them will be the right one. Perhaps all of these various groups are on the resort and were waiting to do poor Crin in. The characters will have to discover what actually happened and find proof or they will eventually be captured and punished.

Variants

You could ignore the mystery aspect of the adventure and run it as a fast-paced escape scenario. With the forces of law and order hunting the characters, can they avoid capture and escape? Perhaps they have to escape now, and worry about proving their innocence in later adventures.

Another variant is to have the characters sent to Tralfin to kidnap Crin. Before they can do the job, the murder occurs and someone plants the body in their room. Now what do they do?

The Barren-World Mystery

The characters have been selected to act as guards for a group of scientists operating on a small barren planetoid. One by one, members of

the group begin to vanish. It is up to the characters to discover the force responsible.

The Set-Up

The characters could be ordered to the planet if involved with the Rebel Alliance or New Republic, or could have been hired by the scientist group if they are independent. The isolated moon of Barcola, the site of the research facility, has no atmosphere and a low gravity, and is little more than a hunk of rock in an out-of-the-way system. When the characters are hired as guards, they will be transported to the planet in secret, and there will be sedated so that they are unaware of where the system is.

Gamemaster Notes

The research team is developing and testing a new hyperdrive engine which will improve the energy conversion system, allowing ships to make longer jumps at faster speeds. The work is quite secret, so the scientists won't explain exactly what they're doing, but the characters may be able to build friendships and then find out what's going on (perhaps there will even be a budding romance between one of the characters and a scientist). The research team is made up of five members, all the top people in their field and the best that the Rebellion has been able to produce. The characters' work is, for the most part, very dull, and seems to consist more of regular maintenance than guard or patrol duty.

About three weeks into their tour, things begin to happen ... Dr. Charls Ginsbrack, team leader and senior scientist, disappears without a trace. A search of the base reveals no signs of him. There are no clues to the mystery, other than the security cameras outside the lab show him coming in and never leaving; the monitors inside the lab have mysteriously malfunctioned and are no longer working.

What has happened is that due to the unstable nature of the new hyperspace engines, a hyperdimensional whirlpool has been created. This pool forms, invisibly, after each test of the new engine and drifts off, sucking small items and living things into it, whisking them off to an alternate dimension and certain death. These whirlpools are quite hard to detect and dissipate soon after the engine is switched off. If the tests are continued, there may well be no one left on the base at the end of the tour.

As long as testing on the engine continues, scientists will continue to disappear without a trace. The scientists will insist on working on the engine no matter what ("This is science! Nothing can be allowed to stop this!"). Along the way, introduce several long-standing feuds between Ginsbrack and his staff so that several characters

will have a motive to have him killed. Let the characters discover motives and clues, and then have the object of their suspicion become the next victim of the whirlpool. Eventually, they may begin to suspect each other, when they are the only ones left on the base.

Remember that the location of this base is one of the Rebellion's most closely guarded secrets, and to help to preserve this, there is no communications equipment anywhere on the base. No ships will come to the characters aid, until the normal bimonthly relief ship. The characters are on their own ...

Variants

A fun idea may be for you to include among the scientists a true psychotic. He wasn't mad until recently, when everyone began to disappear. He now knows that he can trust no one — "They're all out to get me!" He knows it's him or the others, so he intends to get everyone else first.

The Kubaz Insect

The characters become enmeshed in a plot involving murder, a sinister fat man and a beautiful woman in need, all seeking a legendary art piece.

The Setup

The best introduction to this adventure is to have the characters winding their way through the crowded streets of a large city when they are jostled by a lovely woman who looks terrified. She looks at the group on fright.

"You must help me, they're after me ... I ugh!" is all that she manages to say before a beam of brilliant blue blaster energy streaks from out of the crowd and touches her temple.

This adventure can be run in any large, high tech city, but it works best when it is set in the character's home city, so they can meet old friends and enemies work at cross purposes.

Gamemaster Notes

The woman's name is Lauren; she has been shot by a group of thugs who are working for Jorkatt the Render, a sinister underworld figure based on Celanon (see "The Right Place ..." in *The Politics of Contraband* for more information on Jorkatt the Render). When the thugs see the characters, they disappear into the crowd, leaving Lauren with the characters.

After a few minutes, she will awaken, seem panicked and then regain her composure and explain. The thugs have been hunting and shadowing Lauren for days now attempting to trail her to the Kubaz Insect, a statue about one third of a meter tall, sculpted from a single diamond-fusion crystal. Its value as a gem is considerable, but as an art object, the work is priceless.

Lauren and her partner Sam stole the piece from a collector on Narigus III, who didn't realize what he had. They attempted to smuggle it offworld on their ship, but were spotted by some of Jorkatt's men and forced to separate.

Lauren was to have met Sam at a bar named The Dorian Club several days ago, but he never showed. She is frantic to find him and the Insect before the thugs capture her. She will promise a share of the statue to anyone who can help her.

There is another party interested in the Insect that neither group knows about. The original owner, a slimy character named Rock'co, has figured out what it was that he had and wants it back. He trailed Sam and Lauren to the spaceport, but lost them in a scuffle with Jorkatt's men. After this, Sam tried to have a message delivered to the Dorian Club explaining that he would have the Insect delivered to her via courier. Unfortunately, Rock'co caught up to him, stopped the message and managed to get the information out of him before he died. Now he too seeks the Insect.

The characters should spend most of their time dodging the attacks of the insidious crime lord, instead of hunting for the statue. Lauren should alternately lie and betray the group to attempt to gain the item for herself and strand the characters; when things start to fall apart, she becomes vulnerable and loving, hoping to convince the characters to help her.

When you tire of sending thugs after the characters, allow them to track down the Insect. Once they have it in their possession, Lauren is kidnapped by Jorkatt and Rock'co, who have teamed together. Finally, the characters are forced to turn over the Insect, but Rock'co and Jorkatt betray each other as soon as they have the statue in their possession; Lauren meanwhile will try to get the statue while trying to escape. When the smoke settles, the statue is revealed to be a fake; but, where is the real one? Will the characters quest for the real thing?

Variants

Sam wasn't actually killed, but has trailed Rock'co, and in the middle of the climactic battle, charges to Lauren's rescue, declaring his true love for her over even the Insect. He, however, intends to leave the characters in the hands of the gangsters. Lauren is freed by him after declaring her love for him, then grabs the Insect, leaving him and the characters in desperate danger. The characters and Sam now team up to escape, with the final chase to find Lauren taking place in a spectacular setting, such as on the rooftops of buildings hundreds of stories tall.

The Passing of Uncle Gargon

One of the characters is informed of the passing of his Uncle Gargon, an old recluse who resided on a planet terraformed to his specifications. The character has a chance to inherit millions of credits, if he can pass a simple test.

The Set-Up

The character was never close to the uncle in question, but who would pass up millions of credits? All he has to do to collect his inheritance is spend the night in Uncle Gargon's mansion. That should be easy enough, despite all stories about it being haunted.

Gamemaster Notes

To get their inheritance, the characters must spend an entire night in their Uncle's mansion, along with all the other heirs. Use this opportunity to introduce a character to his weird or mysterious relatives. Play up the "creaky old house" portion of the adventure. As the night progresses, have relatives begin to disappear.

Uncle Gargon isn't really dead. He is quite old and decided that he wasn't going to leave his huge fortune to his bunch of disreputable relatives without having some fun with them first. He has decided that anyone who can either spend the night in the mansion without falling prey to one of his devices or catch him at the haunting, would make a pretty good heir. He also wants to know exactly what his potential heirs think of him, and what better way to find out than to die. This should be more fun than he has had in eighty years. Gargon has decided to make use of his theatrical background to play the part of his butler, Jeeves.

Suggestions as to how to run the haunting are included below:

1. Uncle Gargon has several portable holo-generators in the house, which he conceals in various different rooms. He activates them via a remote control device hidden under a patch of plastiskin in his left hand. He has it programmed for any number of effects — spectral images, explosions, nasty creatures, Darth Vader or whatever else will put a good scare into the characters.

2. Uncle Gargon has always been fond of practical jokes and was an amateur magician. The mansion is riddled with hidden passages and trap doors. They are being used to make relatives disappear into a hidden sub-basement until later.

3. The mansion itself is filled with elaborate tricks and traps (another reflection of Uncle Gargon's strange sense of humor) and there are several spinning rooms, spy devices and microphones and speakers.

After the reading of the will, the heirs will be treated to a grand meal, served in a vast dining salon. During the meal, the lights will cut out between courses. A trap door under the chair at the head of the table will open and Gargon will activate a holographic image of a skeletal figure floating above the table — it will strongly resemble him. The figure will pronounce 'doom upon all assembled and make a particular example of anyone who he deems insufficiently moved by his demise.

After this, the rest of the night's events are up to you, the gamemaster. Uncle Gargon won't actually harm anyone, but is more than willing to let the others believe that the missing relatives are being hurt. The conclusion occurs when the characters unmask the butler and pretend to be shocked that it is their Uncle Gargon.

"I would have gotten away with it too, if it hadn't been for you pesky Rebels!"

This adventure is intended to be a spoof of typical childrens' cartoons horror stories — "OK, everyone's disappearing without a trace; let's split up and investigate!"

Variants

"The Passing of Uncle Gargon" can be played as a more serious adventure with some tinkering on the gamemaster's part. The spectral haunting could be real — perhaps there is some ancient curse on the house and its inhabitants. And what kind of horrors would a fabulously wealthy and eccentric uncle import to his own private planet? Rancors?

Chameleon

The characters see one of their trusted friends commit a horrible crime. They must try to prove his innocence, despite the evidence of their own eyes.

The Set-Up

For this adventure, the characters must become involved with the government or military of the New Republic. They can do this in several ways. The easiest is if they are all ready working there; most smugglers and mercenaries do jobs for the Rebel Alliance at one time or another.

While waiting for their appointment, the characters run into an old friend (any gamemaster character from a previous adventure). He seems rather dazed and preoccupied, and brushes past the group and barges into the office of the fleet commander. He reemerges minutes later and hurries off down the hallway.

Moments later, another functionary enters the office only to find the cooling body of Commander Elmra lying in a pool of viscous slime, his chest crushed.

Gamemaster Notes

The base has been infiltrated by a shapechanging alien assassin, sent by the remnants of the Empire to eradicate as many upper level officers of the New Republic as possible. The being is fiercely loyal and is fairly certain that it is on a mission from which it will not return. The creature is a master of human language and mannerisms and is completely undetectable when mimicking someone.

Luckily for the characters, the entity is ignorant of human customs and may well give itself away. It also has the habit of interpreting figures of speech at their most literal. Finally, it seldom knows all of the details of the person it is impersonating, so if anyone asks questions about the person's past, it might not know the answer.

The commander of the base will immediately put the unsuspecting gamemaster character (the real one; not the alien) under arrest. He will protest his innocence and it will become clear that he could not have had anything to do with the murder since he has an airtight alibi. While the officials are busy with him, another murder will take place. It will become woefully apparent to the characters that unless they take serious action, none of them may emerge alive.

This adventure should have the tense atmosphere of a slasher movie. The characters should never know if they will be the next victims of this alien horror. It should be very difficult for the characters to discover the entity responsible for the murders — it will be best for them to try to set up some sort of trap for it, perhaps by setting up one of the characters as a likely victim.

Variants

The creature could be something other than an Imperial agent. It is possible that it is the last survivor of its species, that was unknowingly wiped out by the New Republic, or wiped out by smuggler who visited the world several years ago; to the alien, one Human looks just like any other, so it doesn't care if the New Republic soldiers are innocent.

■ Chapter Five
Force Adventures

When you think of *Star Wars*, what comes to mind? Futuristic swashbuckling adventure, gleaming spaceships hurtling through the interstellar void, alien creatures living and breathing alongside human beings? But there is one other essential ingredient — the Force!

A Mysterious Energy Field

The Force is a mysterious energy field that binds all the creatures of the galaxy together. Its power can be detected and used by beings sensitive to its presence and skilled at its manipulation. The Force is a powerful ally for the *Star Wars* gamemaster, as well. He can use it to lead characters into his adventures or spur them into action; the Force is neither fully understood, nor fully controlled. The Force can be used for many things, including manipulating characters.

A Sense of Magic

Writing adventures that are based around the Force is an excellent way to bring that spark of wonder and magic back to your campaign. Not everyone believes in the Force (witness Han Solo's remarks to Luke and Ben in *Star Wars*). Most people in the *Star Wars* universe probably don't believe in the Force — sure they've heard all the stories but everyone knows the Force isn't real; the Empire says so. When you run adventures that prove its existence, they should be very special indeed.

Force adventures should capture that fantasy flavor that is so pervasive in the books and movies. *Star Wars* is a medieval fantasy world set against the backdrop of space, and the Force is a way of adding that sense of the unknown and the feeling that there are larger, unknown powers at work.

Morality Play

The use of the Force also applies to the eternal struggle between good and evil. The Force has the Light Side and the Dark Side, locked in an eternal battle for supremacy. This aspect is one that must be remembered for someone trying to

construct an adventure based on the Force. For a student of the Force, there is no middle ground — one wrong step down the path of enlightenment could damn him to the Dark Side.

Prophet of Doom

An enigmatic figure has appeared out of the shadows of times past. Quarmall, a legendary Jedi Knight, lost during the Clone Wars, is traveling from system to system bearing a message of peace. Is it really him or has this mysterious figure got some darker purpose?

The Set-Up

Force-sensitive characters feel a great evil presence rising in the galaxy. The coming of Quarmall should be foreshadowed with visions of doom and blackness for weeks before you run this adventure.

Other characters should find out about the coming of Quarmall either through holo-vids or a gamemaster character Jedi who warns them of their involvement with an agent of evil wearing the face of peace.

Gamemaster Notes

Freedom fighters everywhere are throwing down their arms and following Quarmall. This "Quarmall" is not all that he seems; there is something dark about him. He is an agent of the Emperor's, and part of a plot that was launched before his defeat at the Battle of Endor. The plan is for Quarmall to use his Dark skills to back his message of interplanetary unity and peace to cause the weakening of the New Republic's military. The scheme is working far too well. Members of the military are leaving in droves to follow this prophet along his road.

The characters should begin to suspect something when they first hear Quarmall speak. Each of them is moved to a level that none had ever thought possible. There is something *magical* about his words. And though he seems to be the embodiment of serenity and light, each feels afterward that

something evil had brushed their soul.

The characters will want to join Quarmall's entourage to enable them to get close enough to find the truth about him. This is not difficult, as millions are doing the same thing. A holy order has sprung up around the ancient Jedi, following him from star to star, preaching in his name. It will take tact and care for the characters to rise high enough in the organization to enable them to meet with the Jedi (or if no one has the patience to do this, perhaps they will be granted a surprise meeting with Quarmall as he greets some of his new followers — meeting with the "little people" and all of that).

The characters' best means of saving the New Republic will be to try to expose Quarmall. Causing Quarmall to show his true colors on holo-vid is really the only way to stop the phenomenon.

There are clues to Quarmall's origin — locked in his private chambers, coded messages from the Empire, and other signs of corruption. If the characters confront him with these during one of his rallies, he will snap and expose to the world his true colors. It will be a desperate fight, but the characters should be able to triumph.

Variants

For a twist, Quarmall could be exactly what he appears to be — an ancient Jedi preaching for peace. One of his high level advisors is actually the Imperial agent, plotting the course that Quarmall is taking. The characters will probably think that Quarmall is the villain, giving them a great opportunity to appear foolish in front of a Jedi, while allowing the evil agent to escape unscathed.

Fortress of Terror

Far, far in the Imperial sphere of influence, there stands a dark tower of strength for priests of the Dark Force. If the characters can discover the secret of this planet and destroy the foci for the evil, their dark power will be weakened.

The Set-Up

Emperor Palpatine declared the Force to be a primitive myth of fools and charlatans. Yet, he himself, learned powers of the Dark Side. As part of his plan to maintain power, he has established a dark tower where students could learn the dark ways.

To involve the characters in this adventure, it is suggested that at least one of them be sensitive to the Force and on the path to becoming a Jedi Knight. That character realizes that it is the time on his path of training for him to confront the Dark Side of the Force. He is meditating and receives the following vision:

The character sees himself and his friends landing on a small planetoid. Their ship sets down on a rocky

plain, just below an enormous tower, standing on the plain like some dark guardian. The character begins to feel an inexplicable dread come over him. His senses strain for the source, but it is everywhere. He can almost see lines of evil power emanating from the heart of the dark citadel, throbbing, and pulsing, drawing him irresistibly near. The character, still in his dream, makes his way toward the silent spire, moving silently over the blasted and twisted landscape. He approaches the entrance of the dark edifice when the mammoth gateway swings open and standing in the aperture is a darkened, but familiar figure. Oh No! It's ...

The vision ends without the character seeing the figure's face.

Gamemaster Notes

The tower is a Dark Side nexus, and a focus for evil power. It acts as a receiver, drawing evil from the galaxy to it, containing it, storing it. Those powerful in the dark arts can tap into this power and use it as their own.

The characters will have a difficult time getting to the planetoid, as its location is not known to them. They merely feel its presence, drawing them, beckoning. The will be unable to travel through hyperspace the entire way and will have to navigate through a portion of Imperial space to find it. It is suggested that some minor encounters with the Imperial navy be used to make their trip an eventful one.

Once the characters land on the planet, the tower will use its powers to release the dark side of their natures. For the characters to defeat the evil of the spire, they must defeat their own evil

selves, as well as find some way of stopping the Emperor's students.

Variants

Instead of a vision, the character encounters a minor Dark Jedi who taunts him into following him across the galaxy, through several dangerous adventures, to the dark tower. In fact, the player character has been targeted, and the Dark Jedi will try to seduce him into following the Dark Side of the Force, or kill him. If the character can be lured off by himself, with the other characters having to trail him, the adventure can be quite dramatic!

The Monster Maker

On a lush tropical paradise, an evil Jedi master uses his hellish powers to bring about the destruction of a peaceful species and the creation of an evil army.

The Set-Up

The characters will hear of mysterious events in a distant sector of space — some have felt a disturbance in the Force, still other planets have reported unprovoked raids of frightening ferocity and destruction. Still, others report encountering members of a new dark army whose warriors are devastating in combat.

Gamemaster Notes

The characters' investigations lead them to the planet Trailia, a low tech world on the fringe of Known Space. A native humanoid species of great beauty and with a strong natural connection to the Force exists there, dwelling in harmony with their world and its environment. They have not developed much in the way of technology, but have been able to adapt much of what occurs in nature to their own uses.

The Trailians are concerned with the large number of strange disappearances that have occurred recently and will reward handsomely anyone who can solve the mysterious happenings.

What has happened is that one of the Emperor's most powerful Dark Side servants has found his way to the peaceful planet Trailia. Lord Cronal is a powerful scientist and mystic. His knowledge of the dark powers of evil are only surpassed by his scientific skill. He sees great potential for the planet Trailia and its people. His mystic experiments are progressing well and it will not be long before he is able to transform the planet and its people into a twisted dark race of warriors, possibly capable of destroying the New Republic.

Cronal is using genetic engineering and Dark Side power to twist the missing Trailians into monsters of hideous power. He performs these experiments from a hidden laboratory, deep in the primeval jungles of the planet. He has sent

these warriors on missions to determine their skills, and is quite satisfied — he will be able to transform a harmonious, peaceful people into warriors of unbelievable power!

The fortress should be difficult for the characters to discover, but Force-sensitive characters can practically feel the location. Cronal's lair is heavily guarded by twisted villagers and animals, formed by his madness into shapes of terror.

The eventual climactic battle against Lord Cronal should be tense and fraught with peril, as he is an incredibly powerful opponent. If at all possible, the gamemaster should strive to either let Cronal get away, vowing to make the characters pay for their interference, or have him die in such a way that there is no body, and perhaps, just maybe, he somehow got away.

Variants

Cronal's process is "imperfect," and while his soldiers are great warriors, they are also mentally unstable and don't take orders well. Some of them escape and somehow get transport to distant worlds, where they promptly go on rampages, wiping out whole cities and similarly antisocial activities. The characters may periodically have to deal with these unstoppable juggernauts, before being led to the final confrontation with their mad creator.

The Last Knight

The characters must try to save one of the last surviving Jedi Knights from a horrible prison, before his power-mad jailer destroys him.

The Set-Up

The characters have had dreams and visions of an ancient man, beckoning to them. He is imprisoned somewhere and they can feel the walls pressing down on him. He is desperate. They don't know who he is or why he has chosen them to save him. All they know is he is imprisoned on a planet called Morcanth, but Morcanth isn't on any of their star charts.

Gamemaster Notes

The old man is a Jedi Knight who was betrayed and captured by one of his students, who hopes to gain knowledge before killing him. He is being held prisoner on an obscure planet named Morcanth. The Jedi is weakening, and with the last of his power he has cast his plea for help across the void in the hopes that someone would receive it — the characters, strong as they are in the Force, have received his message. If he is rescued, he will be able to act as a guide along the path to mastery of the Force.

There are several obstacles in the characters' path. First, they must find out where the planet is

located. This can be made as easy or as difficult as necessary for a good adventure. The planet's name has been changed recently and only very old charts still have the original name.

The planet is beyond Imperial space, in the Unknown Regions. In fact, it is in a section of space that is under dispute by three powerful starfaring races. This ancient war has been going on for centuries and as technology in the galaxy improves, so does the scale of the slaughter; while not nearly as powerful as the Empire, the aliens' ships are powerful and numerous enough to give the characters pause.

None of the three sides involved in the warfare recognize the concept of neutrality, and if the characters are captured by any of the warring parties, they will be given the choice of either immediately swearing fealty to their captors or of killing themselves. Hopefully the characters can manage to avoid capture.

The old Jedi is being held by his student, Winslau Da'k. Winslau was once a student of the light, but after a brief encounter with Darth Vader, he was twisted to the path of darkness. He returned to his former mentor and managed to surprise and overpower the aging knight. Winslau than imprisoned him on this far off planet and constantly assaults him, trying to achieve mastery over his former teacher.

Other than Winslau, the underground base is inhabited by a small entourage of servants and guards. Winslau lives a life of wealth and comfort in his hidden fortress, biding his time until his master's powers become his.

If the characters can overcome the warring factions, the guardians and finally, Winslau himself, they can free the ancient master. In gratitude, the Jedi will act as teacher and spiritual advisor to the group. Of course, a Jedi teacher helps involve the characters in future adventures:

Jedi Master: "I foresee a quest in your future young Jedi. You must travel to the Dantooine system and destroy a cancerous evil growing there."

Player: "Another one? Sigh ... well, they did say the path to mastery of the Force was a long one. Come on, you guys, let's go."

Jedi Master: "Oh, and while you're there, pick up some Dorian passion fruit for me. They're in season now."

Player: "Yes, Master. (Under his breath) Why is there always an evil on Dantooine when the passion fruits become ripe?"

Variants

Winslau has a small private army, complete with advanced starfighters and heavy blaster emplacements. In order for the characters to be successful,

they will have to make peace with and recruit at least one of the alien factions to assault his fortress while the characters attempt a rescue.

The Natural

The characters must save a young but powerful Jedi from the forces of the Empire. If they're not careful, she may become a bigger threat to them than the minions of the Emperor.

The Set-Up

The characters have just completed a trade run to a lightly-populated farming planet. Talk in town is about a mysterious girl, about seven years old, that has been spotted living in the outlying forest and who is able to control the animals. Any Jedi character in the party will be able to sense the girl's power. It dwarfs his own. She is one of the most powerful natural talents the Jedi player character has ever met; with training, she could be a Jedi of amazing abilities.

The community is also up in arms because Imperial soldiers recently landed and are hunting the girl. Naturally, the townspeople are afraid to confront the forces of the Empire directly.

Several of the Empire's attempts to corner the child have failed, but they have managed to wound her and the populous is worried about what will happen if they capture her.

Gamemaster Notes

The girl's name is Cheryl Trinja and she lives in the forest by herself (her parents were killed years ago during an Imperial military action). Apparently, her Force power is so great that she can send thoughts to the animals of the forest almost as easily as Humans communicate amongst each other with speech. The animals care for her, protect her and provide her with companionship. She is at a point when she needs training to be able to harness her powers or she may well stumble down the path to darkness.

When the characters arrive, they find the bodies of several stormtroopers and dozens of animals. The girl has escaped for the moment, but she is running and scared. If the characters don't become involved, the girl will surely be captured.

The characters can either try to find the girl before the Imperial troopers do or go directly to the Imperial encampment. If they chose the first option, they will suffer a series of disappointments until, after several days, they come across the tail end of another pitched battle. The planet's most brutal carnivores are fighting against several Imperial army soldiers and specialized "tracker scout" troops. Hidden amongst the foliage, they may spot Cheryl, tears streaming down her unwashed face as her friends fight and die for her. If they don't approach her in the right way,

she will regard them as foes as well. If they blow this opportunity, they may never have another chance at finding her.

Characters going directly to the encampment will be shocked to see the size and strength of the forces set against this young girl. Dozens of Imperial soldiers are preparing vehicles and equipment for the capture operation. If the characters decide to go charging into the camp, they will face disappointment and possibly death. The Imperials are not the standard disorganized clods the characters have fought before. This is a crack team that is prepared to hunt and capture the most dangerous quarry of all, a Jedi. Just when things look darkest, the Imperials will have their flank attacked by a vast array of carnivorous creatures, led by Cheryl. The animals will cause the troopers to go into enough disarray for the characters and the girl to escape.

If the characters decide to watch and follow the Imperials, the battle above will still take place, only it will fail and Cheryl will be captured. The Imperials take heavy loses and should be manageable for the characters.

Eventually, Cheryl and the characters should join forces and with her powers and the might of the adventurers, the Imperial menace will be overcome. Once this happens, the question becomes what do with the girl now. If the characters abandon her on the planet, the Imperials will try again and will succeed. The best course of action is to allow the girl to become a regular gamemaster character, traveling and training with the characters or hope to find a skilled Jedi teacher for her.

Variants

If it seems that the young girl might be too powerful an ally, the trauma of the adventure could affect her powers, driving them down to where they are unusable to her without years of training and therapy.

The Curse of Stark

The characters find a strange amulet, pulsing with power. The gem in its center holds the essence of an ancient evil which covets one of the characters' mortal body.

The Set-Up

One of the characters has had a strange experience — while walking through the shopping district in the old part of the city, he (or she) was attracted to a musty antique shop. Amidst the clutter of the many items on display, there was an amulet, which the character felt compelled to purchase. The necklace is unremarkable, except for the deep red gemstone in its center. It seems to glow with a faint inner light. The item has strong

Force connections, and it is possible to feel the power emanating from it whenever it is worn. The wearer also feels slight stirrings of intelligence from the item, as if it has a will of its own.

Gamemaster Notes

This adventure can be presented slowly, over the course of several other adventures. It is also essential for the central player to cooperate with this plot for it to work. For this to be most effective, it should be done without the knowledge of the other players.

The amulet contains the life force of a Dark Jedi, and it is trying to take over the mind and body of the character wearing the amulet. In an attempt to resist the ravages of time, the Dark Jedi managed to place his life force into the receptacle, and for thousands of years, he has searched for someone with natural skill in the

ways of the Force, but little or no control, so that he would be pliable. The amulet will grant the wearer extra Force points if they are for an evil action. Every time the **wearer** gains a Dark Side Point, there is a 1 in 6 chance that the spirit inhabiting the amulet will be able to break out and possess the wearer's body.

Allow the player to **continue** playing the dark personality until the **other players** begin to question it. Eventually they will realize that something is terribly wrong.

1st Player: "Did you see that!?! Morthul just beat up that Wookiee. He grabbed its hand and crushed it until the poor thing dropped to its knees and swore fealty. Just what the heck is going on?"

2nd Player: "That is weird. Have you noticed how his eyes glow that evil shade of red and he's been getting that creepy laugh whenever he hurts someone?"

1st Player: "Maybe he's sick."

Once the players know that something isn't right, the Dark Master will make a break for it, if possible stranding the characters on a uninhabited planet or ditching them in a tight spot. They will then have to track him down and defeat him with his new found powers without destroying their friend's body. The moral of the story is that the Jedi character, with the help of his friends, should be able to overcome this great power, proving that good is more powerful than evil. The amulet will prove to be seemingly indestructible, so how the characters deal with it is a potential problem; if they just try to ditch it somewhere, it will invariably cross their paths again.

Variants

Whatever the Jedi Master does while in the character's body will eventually come back to haunt the character. This adventure is a great springboard for other scenarios.

If the characters keep the amulet, every Dark Jedi in the galaxy may well show up on their doorstep thinking that it is their key to power.

■■■Chapter Six
Smugglers' Adventures

In the *Star Wars* universe, as in our own, there are always people looking to make it rich the easy way. One way to do this is the transportation of goods that are, ahem ... *in high demand.* In other words, illegal. The money is good, the danger is high and death is just a blaster beam away.

Shady Activities And People

Smuggling, burglary and other underworld activities are essential to these adventures. Alien crime bosses like Jabba the Hutt will offer riches to characters cocky and smart enough to get the job done.

Of course, remember what happened to Han when he failed Jabba once too often. These adventures explore the seamy, underside of the *Star Wars* galaxy. Crime bosses, smugglers, gunslingers, and bounty hunters people these adventures. Will the characters be smart enough, quick enough or lucky enough to beat these thugs at their own games?

Rugged Individuals

Smugglers tend to be a hardy and independent lot. They have a problem following orders and hate being told what to do. Traveling the spaceways as a rogue without loyalties is one of the most exciting ways to live, but characters will find out that this life isn't all glory and romance. A person without true loyalties, other than to himself, may well find that the entire galaxy is after him. That's when a rogue must rely on his wits and be able to think, talk or shoot his way out of anything the universe has thrown at him.

Rough Justice

Smuggler characters have a tendency to have to look out for themselves because no one else will. After all, a character can't complain to the local authorities if a crime lord doesn't pay what he promised for a shipment of illegal spice. These characters often have to watch their backs, deal with betrayal and take matters into their own hands.

Drag Race

The characters are challenged or forced into a race for ownership of their ship. It should be easy, since their ship can easily win a fair race. Unfortunately, fair is never going to enter into this.

The Set-Up

The characters have been bragging about their ship once too often. A smuggler named Geober, renowned for his quick thinking and double dealing, has challenged them to a multi-jump race to a system deep in Imperial space. Winner takes the loser's ship.

Challenged in front of numerous other spacers, the characters can't back down and save face. Their reputation is on the line either way. There are no rules, so it may be a tough race, but the characters will certainly be eager to beat that grinning ape and take his spacer.

Gamemaster Notes

This is a good scenario to humble a group that thinks they're unbeatable, and to use some space encounters. Geober has determined several worlds where each racer must check-in after arriving in-system. However, he has also contacted some friends and set up an ambush for the characters.

Several encounters are designed to slow the characters down long enough to insure that they lose the race, while not revealing Geober's hand in these "unfortunate accidents."

If the characters can prove Geober's activities, they may be able to convince some other spacers to help them, especially if they plan to split the profits from the sale of Geober's ship.

Variants

Geober could sabotage the characters' navigational computer or change their star charts so that they don't notice what's happened until it's too late. The characters would be in serious trouble if they emerged in realspace in the middle of an Imperial graduation exercise or military
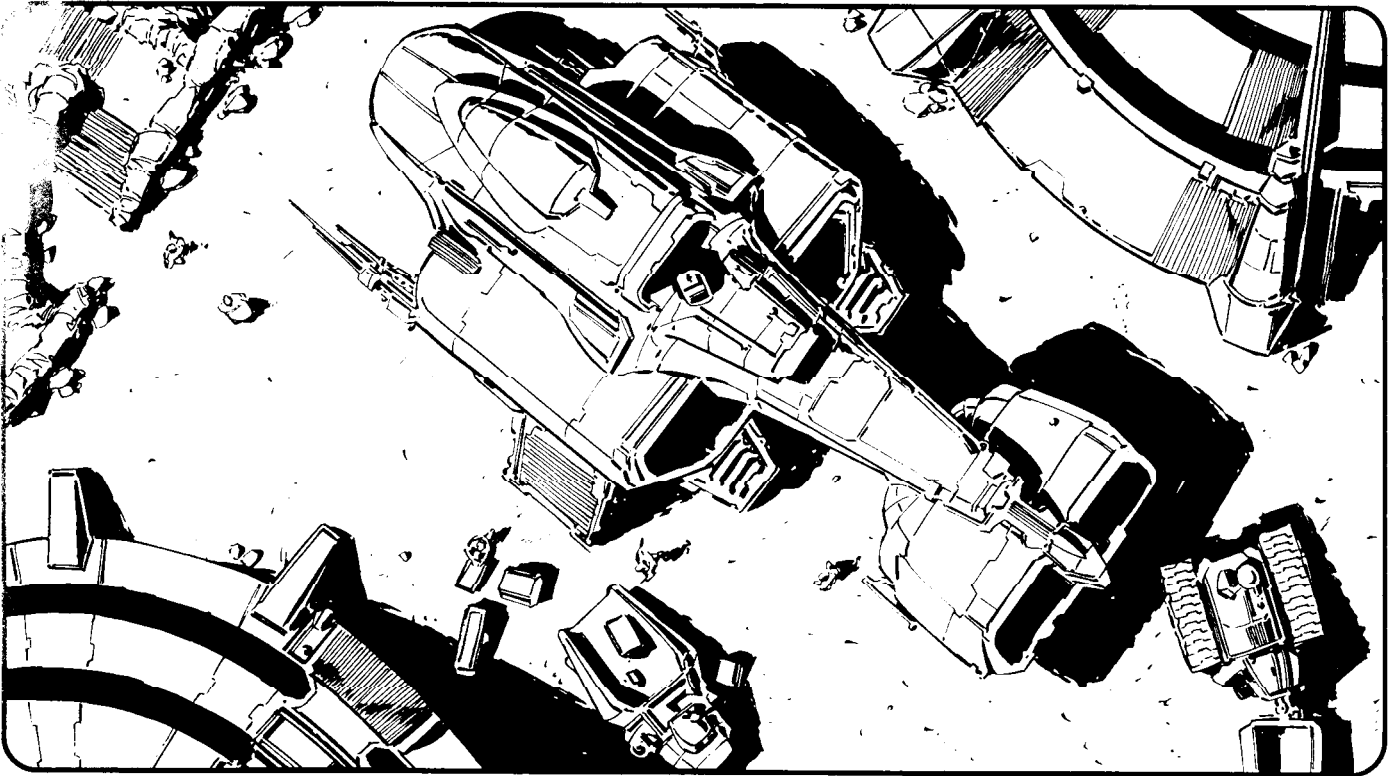
convoy.

Instead of having this be a race between the characters and a single gamemaster character, change it to a huge annual event, sponsored by a powerful crime lord, like Jabba the Hutt. The winner is awarded a huge purse and has no problems finding work for at least the rest of the standard year.

Another variation on this theme is to have a major crime boss inform the character that this is not his year to win; if he wants to stay healthy, he will take a dive. The problem is the character knows that another crime lord is betting heavily for him. No matter what he does, he loses.

What Comes Around Goes Around

The characters have been raided and boarded by a group of space pirates. The pirates took their entire load of spice, which is being eagerly waited for by Nargo, a crime lord noted for his lack of sympathy. The characters are broke and must find someway of either retrieving the spice or getting a new load before Nargo discovers the loss.

The Set-Up

The characters have been carrying a shipment of Tirefin, a valuable spice, for the local crime boss, Nargo. Suddenly, their ship is attacked and boarded by pirates. At gunpoint, they are forced to hand over their cargo. Now the characters must explain to Nargo what happened, retrieve the cargo from the pirates or get a new cargo and hope the crime lord doesn't notice the difference.

Gamemaster Notes

The characters have been set up by Nargo — it was his men that made off with the spice. He figures that he can get the characters to either pay him for the load, thus getting it for free, or force them to work off the debt to him.

The characters may decide to try their hand at the swashbuckling life of a pirate to come up with money or spice for Nargo. Some ideas for targets are other smuggler ships (a great way to make friends), a disguised military patrol hunting for pirates, or a private luxury yacht owned and manned by a powerful crime lord.

If the characters try to follow the pirate ship that raided them, they will have a difficult time unless they are fantastic pilots. If they do manage it, they will track them back to one of Nargo's secret lairs. Allow them to break into the place and get involved in a couple of firefights before they find out whose place they're in. The characters may be able to escape with their lives once they realize that Nargo is behind all of this.

Variants

Nargo decides to cut his pirates out of a cut as he promised, so they decide to keep the cargo of spice — and will give the characters a cut of the profits if they help them in future exploits.

The characters are attacked by legitimate pirates, not employed by Nargo. Nargo, instead, sends the characters and some of his hired goons after the pirates as a diversionary tactic, while he sends a main force of his soldiers in to take out the pirate base — and charges the characters for all of the additional expenses incurred in this operation.

Under The Claw

The characters find themselves plagued by a mysterious figure named the Claw, who claims that they killed his brother. He is out for revenge and will stop at nothing. Can the characters discover the identity of the Claw before he carries out his threat?

The Set-Up

While relaxing at a spacer lounge, the characters receive a datanote which reads:

Today my vengeance begins.
The Claw

While the characters ponder the note's meaning, the front of the lounge blows apart and a squad of men with heavy blasters streams in, filling the room with beams of death.

Gamemaster Notes

A few months ago, while on a normal trade run, the characters got into some legal difficulties, but managed to pin the blame on a mid-level Imperial officer. The officer was placed in custody and subsequently died in an altercation in jail. This officer was the brother of the bounty' hunter named the Claw. He found out about the characters' role in his brother's death and blames them. He will not be happy until they are all dead.

The Claw is one of the most feared hunters in the entire sector, so if the characters go to their underworld connections looking for help, they will find that all doors are closed to them. In fact, some of their old "friends" may even attempt to capture them to gain the Claw's favor. If the characters are ever going to be able to operate in this sector again, they are going to have to find a way to get this bounty hunter to move on.

The Claw wants to take his time with the characters, he will let them move around, driving themselves to distraction with their fears. When he deems the moment right, he will strike. He would like to make them suffer the same fate as his brother and will attempt to frame them for some heinous crime. If they escape that, he will go on to an alternate plan.

The Claw's back-up scheme is the destruction of the characters' lives. He will try to destroy whatever it is that means the most to each character, and then take credit for it. He intends to goad them into coming after him on his home

turf. Once the Claw has pushed the characters far enough he will send them another message:

The time has come for a face-to-face meeting. Come to star coordinates 28.39.23 89.3.84 in one week's time and we will settle this.
The Claw

The coordinates match an unexplored planet, Yaronn, in a backwater system. Mostly covered with water, there is only one major landmass, a small continent approximately 200 kilometers square. It is covered by dense forest, but has little or no animal life. The Claw will arrive on the planet just after the arrival of the characters. He will propose that they hold a contest — the characters will be given a one hour start, then he and his cybernetically enhanced tracking beasts will begin to hunt them down. If they can overpower him or escape capture for the entire night, he will cease all hostilities toward them.

Variants

The entire thing could be a case of mistaken identity on a grand scale — here, the characters will be more inclined to try to discuss the matter (technically speaking, this would be considered a mistake). No matter what, the characters won't be able to convince the Claw they are innocent, but it will make the players feel better about the whole adventure.

Hostile Natives Of Th'irus

The characters, are to deliver contraband supplies to a primitive world when they discover that a newly-found species is not quite as friendly

as they were led to believe.

The Set-Up

The characters are offered a job running weapons to a new world eager for advanced military goods. They are given the coordinates for the planet. They must contact one of the Th'iruckai tribes. The Th'iruckai are short bipedal reptilians, extremely warlike and have mastered the preparation of several local poisons.

Gamemaster Notes

Th'irus is a hot desert world. There is almost no water on the planet and all moisture must be gained from the native plant life. All animal life is cold-blooded reptilian or insectoid. The Th'iruckai are banded together into warring tribal nations and are eager to gain advanced weapons of war. The technological level of the planet is

equivalent to the early bronze age, with swords, bows and maces being the norm. The Th'iruckai are advanced in the field of medicine and are skilled in the use of poisons and neurotoxins. Once the characters have landed on the planet, they will be approached by representatives of several tribes. A battle will break out almost immediately between rival factions all trying to gain favor with the characters.

Oolan Krim, Teruk (King) of the Gallzar clan has a plan to use the off-world traders. He plans to arrive in the midst of the battle with a large force and end the skirmish. Then, he will invite the characters back to his village to talk about trade and to rest and be entertained.

When the group comes back with him to his tribe, he will secretly send a troop of his warriors to the characters' ship with domesticated bathalz', creatures closely resembling banthas. They will use the creatures to drag the ship off into the desert and use it as a bargaining chip for weapons.

Oolan Krim is not the only Th'iruckai leader planning to use force to garner the characters' cooperation — Hurn Jak, a rival Teruk has planted loyal agents in the camp of Oolan Krim. These representatives plan to use yurfloo, a slow acting poison, on the characters; only Hurn Jak has the antidote. The characters will quickly find themselves stranded and dying on this harsh world with native leaders each trying to bend them to their wills.

The characters can try to work out some form of understanding between the many factions of Th'iruckai on the planet. With some work, they can find out that the thousand year war between the factions was caused by a huge misunderstanding between long dead Teruks.

Variants

Maybe the war between the tribes is something that has happened recently. It has been caused by a group of disreputable traders hoping to stimulate the need for weapons on this world — they attacked a village under cover of night, and then approached the victimized village, explaining that a rival tribe got advanced weapons, and that they too will have to buy them in order to defend themselves. Then, with one village armed, it wasn't long before every tribe decided to trade goods for weapons. If the characters can discover this and prove it to the natives, they could bring peace back to the world.

Mob Psychology

The characters are caught in the middle of a turf war between rival gangs, and have to find some way to get themselves out of this most dangerous situation.

The Set-Up

The characters arrive at the major base of a crime lord they have been smuggling for. Just after they leave, ready to go on their next mission, they are approached by goons who identify themselves as working for a new crime lord who has just set up shop on the planet. The goons very politely, but at blaster point, explain that to continue working for their boss would be "bad for your health." Of course, the crime lord they work for doesn't take to people quitting his operation.

Gamemaster Notes

The characters are innocents caught in the middle of a turf war — the kind of situation where smugglers tend to get "eliminated" to prove a point. The crime lord they have been smuggling for should already be familiar to them — the new crime lord is another matter entirely. Named Saarge, no one seems to know anything about him. However, his armed goons pack a lot of weaponry, are finely attired, and have an unnervingly smug attitude — this is truly a first class operation.

If the characters do as they're told, they will face harassment from their original employer, who will bring them in for questioning, and then demand that they help eliminate Saarge or else.

If they go about their business normally, they will have several encounters with Saarge's goons, either tracking them, or just in their normal activities. The gangsters will perform drive-by attacks in an ebony speeder, send by a slick talker to "make the smugglers an offer they can't refuse," gather collection money, set up gambling rings and other typical mobster activities. His band of thugs are the nastiest aliens and Humans he could collect from the galaxy.

Once the characters personally meet Saarge, they will learn something else about him — he is dabbling in the Dark Side of the Force, and has learned some powers that make him a formidable opponent. The crime boss will not take the characters seriously at first, toying with them by playing gangster. If the characters do manage to do something to hurt his business or plans, the gloves will come off and the characters may soon find that they have their hands full.

Variants

Set the adventure on a fairly controlled planet, where a religious sect or strict social order prevents open criminal activities, but what goes on behind the scenes is another matter. In this case, the new crime lord may be setting up the characters to be arrested by the authorities, while covertly putting his plans into motion; here, subtlety is the key to success and escape.

A Change Of Fortune

The characters have won an enormous amount of wealth gambling on a luxury spaceliner and all they have to do is escape from the ship with their money.

The Set-Up

Luck is with the characters for a change. While relaxing on a huge luxury liner, they have made a killing in the ship's casinos, winning over 1,000,000 credits. When they are just about to cash out and call it a night, they are grabbed by four security goons and asked to come with them.

Gamemaster Notes

The characters have indeed won big, and their only problem will be in getting off the ship alive to spend it. Mugsy Fratillio, a small time criminal and con man, has noticed their good luck. He and his boys took this trip to get away from it all and maybe bilk a few rich widows out of their life savings. To them, the characters are like a dream come true. Four of Mugsy's boys are pretending to be security guards to get the characters alone.

Mugsy is not the only one with his eye on the characters. Kron Thon, another criminal, had arranged for the Yarno table to be rigged. The money that the characters are walking around with is rightfully his, and he doesn't intend to share.

After the characters deal with the security goons trying to muscle their money out of them, Kron will make his appearance by flashing a badge and claiming to be a real security guard. He will offer to put the money in the ship's safe until the ship makes planet fall. If the characters don't agree to

that, he will at least walk them to their cabin.

The rest of the three day trip will be filled with attempts by the two parties to steal the loot. These can range from the inept attempts by Mugsy's boys, to the very serious from Kron. If the characters retain their money until the ship lands ... well things aren't going to have a happy ending after all. The Yarno table has been discovered to be crooked and the characters will be arrested as soon as they try to leave the ship. Things would indeed be grim for the characters, but luckily both Kron and Mugsy are too stupid to know when to quit. They will join forces and stage an elaborate jail break in an attempt to get the money. The characters become enmeshed in a fight between their old enemies and the police.

At the end of this, the truth finally comes out and the characters are cleared of all charges and freed to go. They are given a modest reward for their assistance in capturing Mugsy and Kron. They are expected to return to the planet in a few months to be witnesses in the ensuing trial, leaving you to come up with a sequel adventure ... "The Great Jailbreak!"

Variants

The characters are winning big in the casino ... when a natural disaster strikes. The cruise liner has a mishap and drops to realspace, hull breached, with plans for immediate evacuation. It is this time that some of the thugs make their move and try to steal the characters' winnings. Somehow, everyone gets into the escape pods, which immediately go to a desolate but habitable world. In the ensuing struggle for survival, while waiting for a rescue ship for days or possibly weeks, there is the prize of a million credits for whoever dares to take it!

STARSHIP LOG

Starship: _____

Craft: _____

Type: _____

Scale: _____

Length: _____

Skill: _____

Crew: _____

Passengers: _____

Cargo Capacity: _____

Consumables: _____

Hyperdrive Multiplier: _____

Hyperdrive Backup: _____

Nav Computer: _____

Cost: _____

Maneuverability: _____

Space: _____

Atmosphere: _____

Hull: _____

Shields: _____

Sensors:

    Passive: _____ /

    Scan: _____ /____

    Search: _____ /___

    Focus: _____ /___
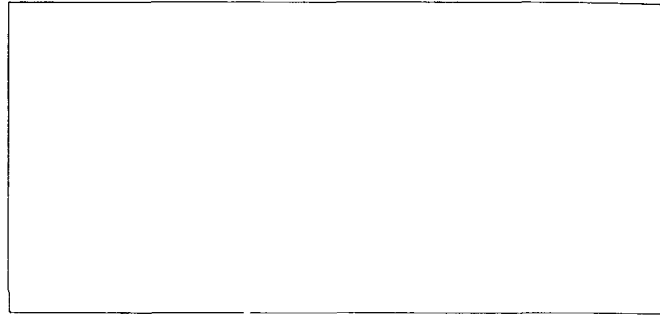
Weapons:

  Weapon name

    Scale: ___

    Fire Arc:

    Crew: _____

    Skill: _____

    Fire Control:

    Space Range:

    Atmosphere Range:

    Damage:

  Weapon name

    Scale: _____

    Fire Arc:

    Crew: ___

    Skill: _____

    Fire Control: ___

    Space Range:

    Atmosphere Range:

    Damage: ___

EQUIPMENT/WEAPONS LOG

Model: _____

Scale: _____

Skill: _____

Ranges: _____ /_____ /_____

Damage: _____

Ammo: _____

Cost: _____

Availability: _____

Game Effect: _____

Description: _____

SCALE CHARTS

Die Caps: If a die roll is above the number, count it as if it was the number on the chart.

Example: if the die cap is 3 and the die roll is 5, it is considered a 3.

A "–" means the item cannot shoot at the target in question.

When rolling *wild dice* and *character points* on the scale charts, if a 6 is rolled, count it as the die cap, but also roll the die again.

TO HIT

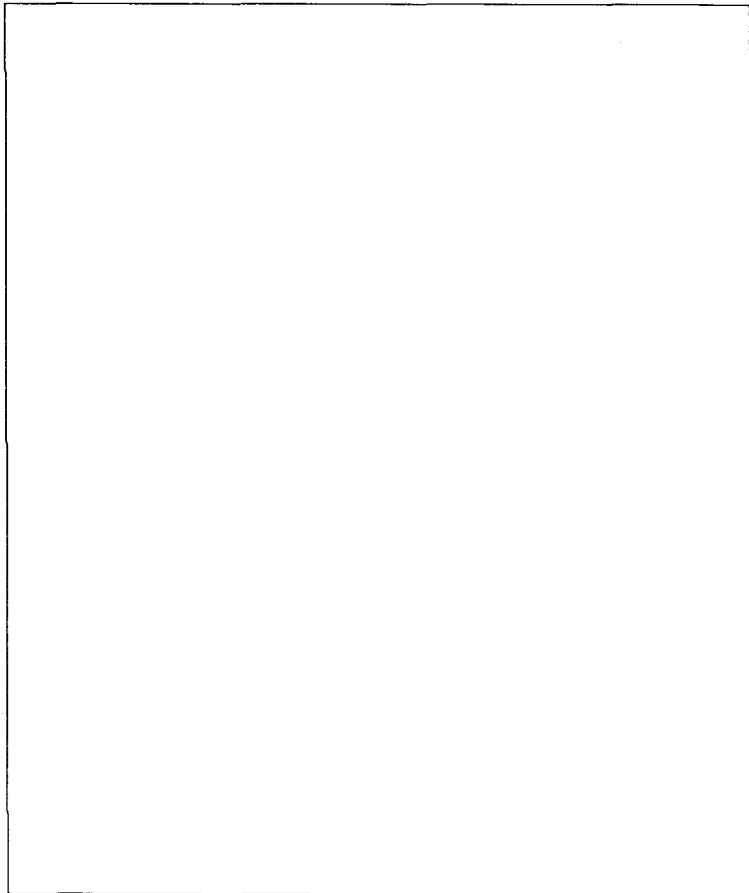|	Char.	Spdr	Wlker	Starftr	Cap.	D. Star
Character	6	6	6	6	6	6
Speeder	4	6	6	6	6	6
Walker	3	5	6	6	6	6
Starfighter	2	4	5	6	6	6
Capital	–	2	2	3	6	6
Death Star	–	–	–	–	3	6

To Hit: The left column is the item doing the shooting, the top row is the scale of the target.

TO DODGE

	Char.	Spdr	Wlker	Starftr	Cap.	D. Star
Character	6	5	5	3	–	–
Speeder	6	6	5	4	2	–
Walker	–	2	6	2	–	–
Starfighter	6	6	6	6	6	6
Capital	–	–	–	2	6	4
Death Star	–	–	–	–	3	6

To Dodge: The left column is the item trying to dodge, the top row is the scale of the attack it is trying to dodge.

TO DAMAGE

	Char.	Spdr	Wlker	Starftr	Cap.	D. Star
Character	6/6	3/6	2/6	2/6	–/6	–/6
Speeder	6/3	6/6	3/6	3/6	1/6	–/6
Walker	6/2	6/3	6/6	3/6	1/6	–/6
Starfighter	6/2	6/3	6/3	6/6	3/6	–/6
Capital	6/–	6/1	6/1	6/3	6/6	1/6
Death Star	6/–	6/–	6/–	6/–	6/1	6/6

To Damage: The left column is the scale of the weapon, the top row is the scale of the target. The number to the left of the slash is the *attack's* die cap, the number to the right of the slash is the die cap for the item *resisting damage.*

SCATTER DISTANCE FOR BLAST-RADIUS WEAPONS

Roll on this chart when a blast-radius weapon misses in an attack. Determine direction using the "Grenade Scatter Diagram."

Scale of weapon	Short	Medium	Long
Character	1D meters	2D meters	3D meters
Speeder/Walker	1D x 10	2D x 10	3D x 10
Starfighter	1D x 25	2D x 25	1D x 100
Capital			
(in an atmosphere)	1D x 100	2D x 100	3D x 100
Capital (from orbit)	1D x 1000	2D x 1000	3D x 1000

FALLING DAMAGE

Distance fallen (in meters)	Damage
3-6	2D
7-12	3D
13-18	4D
19-30	5D
31-50	7D
51+	9D

COLLISION DAMAGE

Number of Declared Moves That Round	Collision Damage
Half-speed	2D
1 move	3D
2 moves	4D
3 moves	6D
4 moves	10D
Head-on crash	+3D
Rear ender/sideswipe	-3D
T-bone	no modifier

PASSENGER DAMAGE

When vehicle is damaged, roll to see how badly passengers are injured.

Vehicle is:	Passenger suffers:
Lightly damaged	1D
Heavily damaged	3D
Severely damaged	6D
Destroyed	11D

GRENADE SCATTER DIAGRAM

Direction of throw
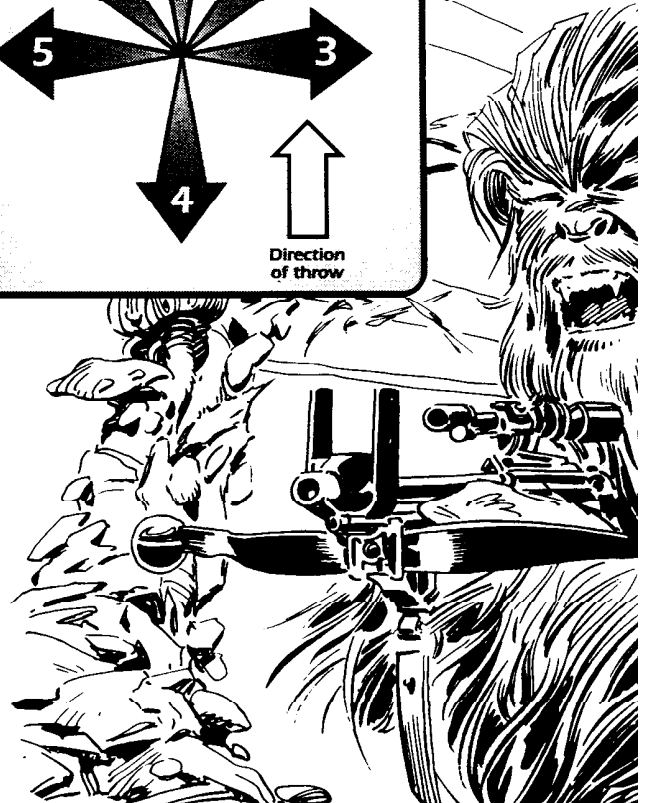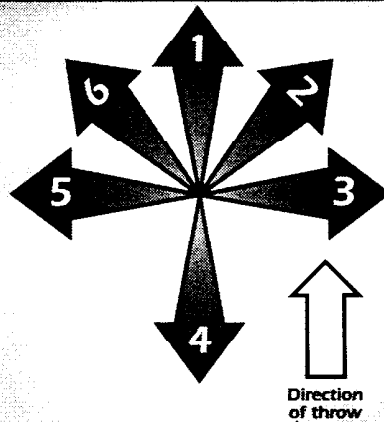
	DEX	KNO	MEC	PER	STR	TEC
Alien Force Student	2D+1	3D+1	2D	2D+1	3D	2D
Control 1D, sense 1D, alter 1D						
Bounty Hunter	4D	2D+2	2D+2	3D	3D+2	2D
Brash Pilot	3D	2D	4D	3D	3D	3D
Curious Explorer	2D+1	3D+2	3D	4D	2D	3D
Cyborged Pirate	3D+2	2D	3D+2	3D	2D+2	3D
Cynical Scout	2D+2	5D	2D	3D	3D	2D+1
Ewok Warrior	3D+2	2D	3D+2	4D+1	1D+2	2D+2
Failed Jedi	2D+2	3D+1	2D	3D+1	2D+2	2D
Control 1D, sense 1D						
Gambler	3D+2	3D	2D+1	4D	2D+2	2D+1
Kid	3D+2	2D+2	3D	3D+2	2D+1	2D+2
New Republic Bureaucrat	2D	4D	3D	3D+2	2D+1	3D
Protocol Droid	1D	3D	1D	1D	1D	1D
Start with 10D for skills						
Smuggler	3D+1	2D+1	3D+2	3D	3D	2D+2
Sullustan Trader	2D+1	2D+2	4D+1	3D	2D	3D+2
Wookiee First Mate	2D+2	2D	3D	2D	5D	3D+1
Young Jedi	3D*	2D	2D	4D*	2D	2D
Control 1D, sense 1D, alter 1D						

*This is a correction from page 175 of *Star Wars: The Roleplaying Game, Second Edition.*

FINISHING A TEMPLATE

1. Select a template

...

three different specializations for any skills on template.
4. *Advanced skills:* Have an (A) listed with them. Must have minimum skill levels in pre-requisite skills before being able to add dice to advanced skill. Advanced skills begin at 1D.
5. If Force-sensitive, start with 2 Force Points. If not, only start with 1 Force Point.
6. Start with 5 Character Points.
7. *Special abilities:* Listed by species, Droid or other relevant type.

DESIGNING A TEMPLATE

1. Human player characters have 18D ("average" Humans

...

All attributes must fall within "Attribute Minimum/Maximum" range.
3. Each Force skill (*control, sense* and *alter*) costs 1D of attribute dice and character is automatically Force-sensitive, so starts with 2 Force points.
4. Select appropriate skills to list on template.
5. Starts with 7D for beginning skills.
6. Droids: Select a type of Droid. Add 1D to each attribute. Have 10D for beginning skills. May not be Force-sensitive or have Force skills.

CHARACTER POINTS

- Allows character to roll extra 1D per Point spent.
- If it comes up as a "6" roll again, as if a Wild Die.
- May be spent one at a time after skill or attribute roll is made.

Limits:
- 2 to increase damage of an attack.
- 2 for any skill or attribute use.
- 5 for any *dodge, parry* or *vehicle dodge.*

FORCE POINTS

- Use must be declared during declaration phase.
- Doubles all of character's die codes for entire round.
- May spend only one Force Point per round.
- May not use in same round that Character Points are spent.

ADVANCING CHARACTERS

1. *Advancing skills:* Costs a number of Character Points equal to number before "D" to advance skill. May only improve skill one pip at a time between adventures.

- Training time is three days at 4D or less; one week between 4D and 7D; two weeks above 7D; decrease time at -1 day per additional Character Point spent (minimum of one day). Must have a teacher (their skill level at least equal to new skill level) or training time is doubled.
- *Specializations:* Advance at half Character Point cost.
- *Advanced skills:* Advance at double Character Point cost. Triple training time.

2. *Advancing attributes:* Costs a number of Character Points equal to the number before the "D" x 10. All skills (except *advanced skills*) improve when attribute is raised.

- At 4D or less, training time is two months; above 4D, six months. If no trainer, training time is doubled. Must roll characters' new attribute versus species' Maximum Attribute; if character's roll is lower, attribute increases; if higher, attribute doesn't increase.

3. *Increasing Move:* Costs a number of Character Points equal to current Move; may not exceed species' maximum Move.

MANEUVERS
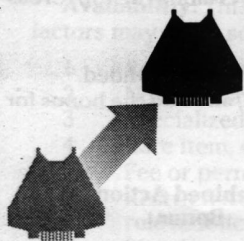
Sliding Sideways
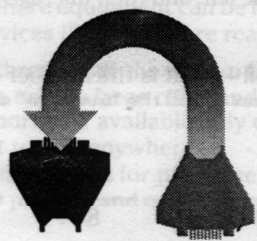
Bootlegger Turn

Turn
(up to 45°)
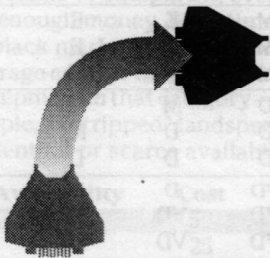
Double Turn
(More than 45°
Up to 90°)
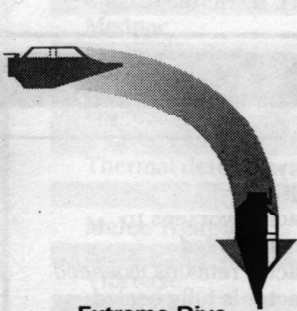
Extreme Dive
(Up to 90°)
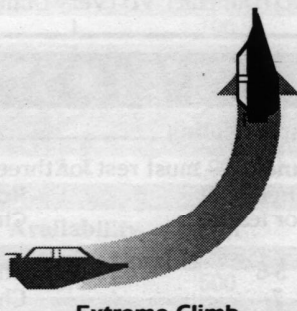
Extreme Climb
(Up to 90°)
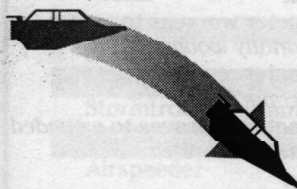
Dive
(Up to 45°)
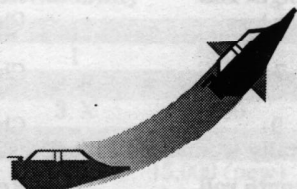
Climb
(Up to 45°)

Loop

SPIRAL
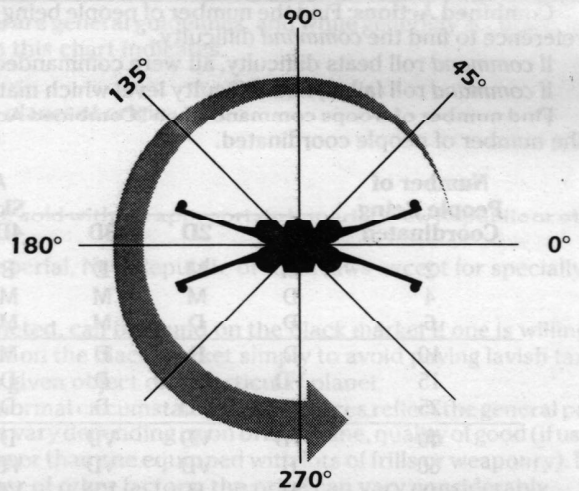
MANEUVERS

Ground and Flying Vehicles	
Sliding sideways	+1-5
Bootlegger turn	+6-15
Jumping	+5-20 or more
Turn	+1-5
Double turn	+11-15
Rotate	+5-15
Flying Vehicles Only	
Climb	+6-10
Extreme climb	+11-20 or more
Dive	+1-5
Extreme dive	+6-15 or more
Loop	+15-30 or more
Spiral	+5 per 45°

MOVEMENT FAILURES

Number Move Failed By:	Result:
1-3	Slip in control. -1D to all actions rest of round.
4-6	Serious slip. -3D all actions rest of round. -1D all actions next round.
7-10	Spin. Spins in random direction; vehicle must sit in place one entire round.
11-15	Minor collision. -3D from normal collision damage.
16-20	Collision doing normal damage.
21+	Crash! +4D to normal collision damage.

MOVEMENT

May Move up to four times per round. Roll versus terrain difficulty.

May make one-half speed Move per round. Is a "free action" in Very Easy through Moderate terrain; Very Easy move in Difficult terrain; Easy move in Very Difficult terrain; Moderate move in Heroic terrain.

COMMAND DIFFICULTY AND COMBINED ACTION BONUS TABLES

Combined Actions: Find the number of people being coordinated on the left, and their *average* skill level along the top. Cross reference to find the *command* difficulty.

If *command* roll beats difficulty, all were commanded.

If *command* roll failed, find difficulty level which matches *command* roll — that is the number of troops commanded.

Find number of troops commanded on "Combined Action Bonus" column — roll the "average" skill roll, and add the bonus for the number of people coordinated.

Number of People Being Coordinated	1D	2D	3D	4D	5D	6D	7D	8D+	Combined Action Bonus
2	M	M	E	E	E	VE	VE	VE	+1D
4	D	M	M	M	E	E	VE	VE	+2D
6	D	D	M	M	M	M	E	E	+3D
10	D	D	D	M	M	M	E	E	+4D
15	VD	D	D	D	M	M	M	E	+5D
25	VD	VD	D	D	D	M	M	M	+6D
40	VD	VD	VD	D	D	D	M	M	+7D
60	H	VD	VD	VD	D	D	D	M	+8D
100	H	H	VD	VD	VD	D	D	D	+9D
150	H	H	H	VD	VD	VD	D	D	+10D
250	H	H	H	H	VD	VD	VD	D	+11D
400	H	H	H	H	H	VD	VD	VD	+12D
600	H	H	H	H	H	H	VD	VD	+13D
1000	H	H	H	H	H	H	H	VD	+14D
1500	H	H	H	H	H	H	H	H	+ 15D

Column headers grouped under: *Average Skill Levels*

Difficulty Levels: VE (Very Easy), E (Easy), M (Moderate), D (Difficult), VD (Very Difficult), H (Heroic)

HEALING

Medpacs

Character is:	Difficulty *(first aid roll)*
Stunned unconscious	Very Easy
Wounded	Easy
Incapacitated	Moderate
Mortally wounded	Difficult

• +1 level of difficulty for each medpac beyond the first in a 24-hour period.

• If successful, character improves one level. If unsuccessful, character's condition doesn't change. If roll is missed by more than 10 points, no more medpacs may be used for 24 hours.

Bacta Tanks

Character is:	Treatment time:
Wounded	1D hours
Incapacitated	4D hours
Mortally wounded	1D days

Natural Healing

Wounded — must rest for three days

Strength roll	Result
4 or less	Character worsens to *incapacitated*
5-6	Character remains *wounded*
7+	Character is fully healed

Incapacitated — must rest for two weeks

Strength roll	Result
6 or less	Character worsens to *mortally wounded*
7-8	Character remains *incapacitated*
9+	Character improves to *wounded*

Mortally wounded — must rest for one month

Strength roll	Result
6 or less	Character dies
7-8	Character remains *mortally wounded*
9+	Character improves to *incapacitated*

• -1D from *Strength* if character does anything other than rest.
• +1D to *Strength* if character rests for double normal time before rolling.

EQUIPMENT COST CHART

Availability: This lists where equipment can be found. These codes are general guidelines, and while generally accurate, local factors may make some devices illegal or more readily available than this chart indicates.

1   Readily available throughout the Known Galaxy.
2   Normally available only in large cities and spaceports or on planet of origin.
3   Specialized item, normally available only on planet of origin.
4   Rare item, difficult to find anywhere.
F   Fee or permit often required for purchase.
R   Restricted on most planets, and normally may not be bought or sold without appropriate Imperial, New Republic or other relevant license.
X   Illegal on most planets. Possession and use often violates Imperial, New Republic or local laws except for specially authorized individuals; penalties may be severe.

The Black Market: Most items of equipment, even if they are restricted, can be found on the black market if one is willing to look hard enough and pay enough money. Sometimes objects are sold on the black market simply to avoid paying lavish tariffs and fees; other times, the black market may be the *only* way to find a given object on a particular planet.

Cost: This will be the average cost for the piece of equipment under normal circumstances. Most prices reflect the general price for an "average" piece of equipment in that category—as always, prices vary depending upon brand name, quality of good (if used) and other factors (for example, a "stripped" landspeeder is much cheaper than one equipped with lots of frills or weaponry). Due to local tariffs and taxes, plentiful or scarce availability, or any number of other factors, the price can vary considerably.

Equipment	Availability	Cost
Breath Mask	1	50
Comlinks (personal)	1	25
Comlink (military)	2, R	100
Comlink (vehicle)	1	300
Datapad	1	100
Glowrod	1	10
Macrobinoculars	1	100
Medpac	1	100
Recording Rod	1	30

Explosives	Availability	Cost
Fragmentation grenades	1, R	200
Thermal detonators	2, X	2,000
Mine	2, X	750

Melee Weapons	Availability	Cost
Knife	1	25
Vibroaxe	2, R	500
Vibroblade	2, F	250
Lightsaber	4, X	—

Armor	Availability	Cost
Blast helmet	1	300
Blast vest	1	300
Bounty hunter armor	2, R	2,500
Stormtrooper armor	3, X	2,500

Vehicles	Availability	Cost
Airspeeder	1, F	15,000 (new)
		10,000 (used)
Cloud car	2, F	75,000 (new)
		18,000 (used)
Landspeeder	1, F	10,000 (new)
		2,000 (used)
Sail Barges	2, F	250,000 (new)
		50,000 (used)
Skiffs	1, F	25,000 (new)
		6,000 (used)
Speeder Bikes	2, F	5,000 (new)
		1,000 (used)
Swoops	2, F	7,000 (new)
		1,500 (used)

Weapons	Availability	Cost
Hold-out blaster: Q2	2, R or X	275
Sporting blaster: Defender	1, F	350
Blaster pistol: DL-18	1, F, R or X	500
Heavy blaster pistol: DL-44	2, R or X	750
Blaster carbine: QuickSnap 36T	2 (backwater planets: 1), F, R or X	900
Blaster rifle: Stormtrooper One	2, X	1,000
Sporting Blaster Rifle: Hunter	2, R	900
Light repeating blaster: T-21	2, X	2,000
Heavy repeating blaster: E-Web	2, X	5,000
Wookiee bowcaster	3, R	900

Blaster Artillery	Availability	Cost
Atgar 1.4 FD P-Tower	2, R or X	10,000 (new)
		2,000 (used)
KDY v-150 ion cannon	3, X	500,000 (new)
		100,000 (used)

Starships	Availability	Cost
Starfighter	2, R or X	150,000+ credits
Corellian Corvette	2, R	3.5 million (new)
		1.5 million (used)
Stock YT-1300 Transport	2, F	100,000 (new)
		25,000 (used)
Stock Ghtroc Freighter	3, F	98,500 (new)
		23,000 (used)
Sienar Ships Lone Scout	2, F	125,000 (new)
		30,000 (used)

Droids	Availability	Cost
First-degree Droid	2	5,000
Second-degree Droid	2	4,000
Third-degree Droid	2	3,000
Fourth-degree Droid	2	5,000
Fifth-degree Droid	2	1,000
R2 astromech Droid	2	4,525
DeepSpace 9G explorer Droid	2	6,700
K4 Security Droid	2, R or X	7,500
3PO Human-cyborg relations Droid	2	3,000

ROUND SEQUENCE

(1 round = 5 seconds)

1. Roll initiative (highest *Perception* per side). Highest roll gets to choose declaring and acting first or last.

2. Declare all actions one character at a time, including all *dodges* and *parries*.

3. Roll all defensive skills (*dodges*, *parries*, and *vehicle dodges*).

4. Roll actions. Each character takes their first action, rolling in the order that they declared actions. Next, roll all second actions for characters in same order. Continue for third and further actions.

DIFFICULTY NUMBERS

Task Difficulty	Difficulty Range	Random Difficulty
Very Easy	1-5	1D
Easy	6-10	2D
Moderate	11-15	3D-4D
Difficult	16-20	5D-6D
Very Difficulty	21-30	7D-8D
Heroic	31+	9D+

DIFFICULTY MODIFIER GUIDELINES

+1-5	Character has only a slight advantage.
+6-10	Character has a good advantage in this situation.
+11-15	Character has a decisive advantage, and should win.
+16+	Character knows much more about the situation than the competition.

COVER MODIFIERS

Cover	Modifier to DN
Light smoke	+1D
Thick smoke	+2D
Very thick smoke	+4D
Poor light	+1D
Moonlit night	+2D
Complete darkness	+4D

Character is:	
1/4 covered	+1D
1/2 covered	+2D
3/4 covered	+3D
Fully covered	Cannot hit character directly; must eliminate protection first.

Protection:	*Strength* dice, Character-scale
Flimsy wooden door	1D
Standard wooden door	2D
Standard metal door	3D
Reinforced door	4D
Blast door	6D

Object is:	Reduce weapon damage by:
Not damaged	Character is completely protected
Wounded	-4D
Incapacitated	-2D
Mortally Wounded	-1D
Destroyed	Full damage

SPECIAL RULES

Multiple actions: -1D per action beyond first in round.
Preparing: Spend as long preparing as task takes to do: add +1D.
Rushing: Do action in half time it normally takes.
Roll 1/2 normal skill dice.
Drawing weapons: Costs -1D.
Setting weapons on stun: Costs -1D.
Reloading: Costs -1D.

THE WILD DIE

Used for all die rolls; choose one die to be "The Wild Die."

1	Lose highest other die or a "complication"
2-5	Count normally
6	Add and roll again

COMBAT

Ranged Weapons	Difficulty
Point-blank	Very Easy
Short	Easy
Medium	Moderate
Long	Difficult
Melee weapons	By weapon

Full Dodge or Parry
Add dodge or *parry* roll to base difficulty. Maximum of one Move per round. May not do *any* other actions.

Normal Dodge or Parry
Use *either dodge* or *parry* roll *or* base difficulty. May Move or do other actions normally.

WEAPONS CHART

Weapon	Damage Code	Range in Meters		
		Short	Med.	Long
Hold-out blaster	3D	3-4	8	12
Sporting blaster	3D+1	3-10	30	60
Blaster pistol	4D	3-10	30	120
Heavy blaster pistol	5D	3-7	25	50
Blaster carbine	5D	3-25	50	250
Blaster rifle	5D	3-30	100	300
Sporting blaster rifle	4D+1	3-40	120	350
Light repeat'g blaster	6D	3-50	120	300
E-web repeat'g blaster	8D	3-75	200	500

Archaic Weapons

Wookiee bowcaster	4D	3-10	30	50
Throwing knife	STR+1D	2-3	5	10

Explosives

Grenade (to throw)		3-7	20	40
Blast radius	0-2	4	6	10
Damage (by range)*	5D	4D	3D	2D
Thermal detonator		3-4	7	12
Blast radius	0-2	8	12	20
Damage (by range)*	10D	8D	5D	2D
Mine	—	—	—	—
Blast radius	0-2	4	6	10
Damage (by range)*	5D	4D	3D	2D

Melee Weapons

Weapon	Damage	Difficulty
Gaderffii	str+1D	Very Easy
Vibroaxe	str+3D+1	Moderate
Vibroblade	str+3D	Moderate
Lightsaber	5D	Difficult

*See page 66 of *Star Wars: The Roleplaying Game, Second Edition* regarding blast radius.

DEXTERITY SKILLS: / Specializations:

Skill	Specializations
Archaic guns	(black powder pistol, matchlock, musket, wheelock, etc.)
Blaster	(blaster pistol, heavy blaster pistol, blaster rifle, hold-out blaster, repeating blaster, etc.)
Blaster artillery	(anti-infantry, anti-vehicle, surface-to-air defense, surface to space, surface-to-surface, etc.)
Bowcaster	
Bows	(crossbows, long bow, short bow, etc.)
Brawling parry	(versus boxing, martial arts, etc.)
Dodge	(versus energy weapons, slugthrowers, missile weapons, etc.)
Firearms	(pistols, rifles, machineguns, etc.)
Grenade	
Lightsaber	
Melee combat	(Swords, knives, axes, vibroblades, vibroaxes, etc. — powered versus non-powered are different)
Melee parry	(versus lightsabers, knives, clubs, etc.)
Missile weapons	(concussion missile, grenade launcher, power harpoons, etc.)
Pick pocket	
Running	(long distance, short sprint)
Thrown weapons	(knife, spear, sling, etc.)
Vehicle blasters	(heavy blaster cannon, heavy laser cannon, light blaster cannon, light laser cannon, medium blaster cannon, medium laser cannon)

KNOWLEDGE SKILLS:

Skill	Specializations
Alien species	(Wookiees, Gamorreans, Ewoks, Sullustans, etc.)
Bureaucracy	(Specific planetary or administrative gov't — Tatooine, Celanon, Bureau of Commerce, etc.)
Business	(Specific field or company — starships, weapons, Droids, Sienar Fleet Systems, etc.)
Cultures	(Specific species or culture — Corellians, Alderaan royal family, etc.)
Intimidation	(Interrogation, bullying, etc.)
Languages	(Wookiee, Huttese, Bocce, etc.)
Law enforcement	(Alderaan, Tatooine, the Empire, Rebel Alliance, etc.)
Planetary systems	(Tatooine, Endor, Hoth, Kessel, etc.)
Streetwise	(Specific planet or criminal organization — Celanon, Corellia, Jabba the Hutt's organization, Talon Karrde's organization, etc.)
Survival	(Volcano, jungle, desert, poisonous atmosphere, etc.)
Value	(Specific planet's markets or type of good — Kessel, Coruscant, starships, Droids)
Willpower	(Versus persuasion, intimidation, etc.)

MECHANICAL SKILLS:

Skill	Specializations
Archaic starship piloting	(Specific ship type)
Astrogation	(Kessel Run, Tatooine to Coruscant, etc.)
Beast riding	(Banthas, Cracian Thumpers, dewbacks, tauntauns, etc.)
Capital ship gunnery	(Concussion missiles, gravity well projectors, ion cannons, laser cannon, proton torpedos, tractor beams, turbolaser, etc.)
Capital ship piloting	(Imperial Star Destroyer, Victory Star Destroyer, Nebulon-B Frigate, etc.)
Capital ship shields	
Communications	

MECHANICAL SKILLS (cont'd): / Specializations:

Skill	Specializations
Ground vehicle operation	(Specific vehicle)
Hover vehicle operation	(Specific vehicle)
Powersuit operation	(Spacetrooper armor, etc.)
Repulsorlift operation	(XP-38 landspeeder, Rebel Alliance combat snowspeeder, etc.)
Sensors	
Space transports	(YT-1300 transport, Gallofree medium transports, Corellian Action VI transports, etc.)
Starfighter piloting	(X-wing, TIE ln, TIE Interceptor, Z-95 Headhunter, etc.)
Starship gunnery	(Concussion missiles, ion cannons, laser cannon, proton torpedos, turbolaser, etc.)
Starship shields	
Swoop operation	
Walker operation	(AT-AT, AT-ST, AT-PT, etc.)

PERCEPTION SKILLS:

Skill	Specializations
Bargain	(Spice, weapons, Droids, datapads, etc.)
Command	(Rogue Squadron, Imperial stormtroopers, etc.)
Con	(Specific type of con)
Forgery	(Specific type of document)
Gambling	(Sabacc, etc.)
Hide	
Investigation	(Mos Eisley, Imperial City, etc.)
Persuasion	(Specific subject)
Search	(Tracking)
Sneak	(Specific type of terrain)

STRENGTH SKILLS:

Skill	Specializations
Brawling	(Boxing, martial arts, etc.)
Climbing/jumping	(Climbing, jumping)
Lifting	
Stamina	
Swimming	

TECHNICAL SKILLS:

Skill	Specializations
Armor repair	(Stormtrooper armor, etc.)
Blaster repair	(Blaster pistols, surface-to-surface blaster artillery, heavy blaster cannon, etc.)
Capital starship repair	(Imperial Star Destroyer, Corellian Corvette, etc.)
Capital starship weapon repair	(Concussion missiles, gravity well projectors, ion cannons, laser cannon, proton torpedos, tractor beams, turbolaser, etc.)
Computer programming/repair	(Computer type)
Demolition	(Bridges, walls, vehicles, etc.)
Droid programming	(Astromech Droid, protocol Droids, probe Droids, etc.)
Droid repair	(Astromech Droid, protocol Droids, probe Droids, etc.)
First aid	(Humans, Ewoks, Wookiees, etc.)
Ground vehicle repair	(Specific type of vehicle)
Hover vehicle repair	(Specific type of vehicle)
(A)Medicine (first aid 5D)	(Medicines, cyborging, surgery)
Repulsorlift repair	(Specific vehicle)
Security	(Type of lock or device)
Space transports repair	(YT-1300 transports, Ghtroc freighter, etc.)
Starfighter repair	(X-wing, Y-wing, etc.)
Starship weapon repair	(Concussion missiles, ion cannons, laser cannon, proton torpedos. turbolaser, etc.)
Walker repair	(AT-AT, AT-ST, AT-PT, etc.)

(A) are advanced skills; required skill levels are listed in parentheses after the skill name.

DAMAGE CHARTS

Damage Roll ≥ ...

	... Strength Roll		... Body Str. Roll	... Hull Code Roll	
	Effect on Character	**Effect on Armor***	**Effect on Vehicle**	**Effect on Starship**	**Ion Cannon Effect**
0–3	Stunned	—	Shields blown/ controls ionized	Shields blown/ controls ionized	controls ionized
4–8	Wounded	Lightly damaged	Lightly damaged	Lightly damaged	2 controls ionized
9–12	Incapacitated	Heavily damaged	Heavily damaged	Heavily damaged	3 controls ionized
13–15	Mortally Wounded	Severely damaged	Severely damaged	Severely damaged	4 controls ionized
16+	Killed	Destroyed	Destroyed	Destroyed	controls dead

*_Lightly damaged_ armor loses one pip off its effectiveness.   _Severely damaged_ armor is useless, but may be repaired.
Heavily damaged armor loses -1D off its effectiveness.   _Destroyed_ armor is useless and may not be repaired.

INJURY EFFECTS

Stunned: 1D for that round and next round (per stun).
Wounded: -1D.
Incapacitated: Fall unconscious for 10D minutes.
Mortally Wounded: Roll 2D after each round; if roll is
    less than number of rounds since _mortally
    wounded_, character dies.

HIT LOCATION TABLE (OPTIONAL)

Roll	Hit Location
1	Head
2-3	Torso
4	Arms (roll again: 1-3 left arm; 4-6 right arm)
5	Left leg
6	Right leg

VEHICLE DAMAGE

Shields Blown	-1D to shields; if no shields, "controls ionized"
Controls Ionized	-1D to maneuverability, fire control, weapon damage, shield dice for rest of round and next round. If suffering from as many "controls ionized" as maneuverability dice, controls are frozen for next two rounds.
Controls Frozen:	Vehicle may not change speed or direction for rest of round. It automatically crashes if pilot fails any rolls.

Lightly Damaged
Roll 1D:

	Result
1-3	-1D to maneuverability
4	On board weapon hit and destroyed
5-6	-1 to number of moves allowed in a turn

Heavily Damaged

1-3	-2D to maneuverability
4-6	-2 to number of moves allowed in a turn

Severely Damaged

1-2	Destroyed powerplant. If over half-speed, collision at +3D to normal damage
3	Overloaded generator. Will explode in three rounds
4	Disabled weapons. All weapons shut down
5	Structural damage. Vehicle will break up in 1D rounds.
6	Destroyed

STARSHIP DAMAGE

Shields Blown	-1D to shields; if no shields, "controls ionized"
Controls Ionized	-1D to maneuverability, fire control, weapon damage, shield dice for rest of round and next round. If suffering from as many "controls ionized" as maneuverability dice, controls are frozen for next two rounds.
Controls Frozen:	Vehicle may not change speed or direction for rest of round. It automatically crashes if pilot fails any rolls.

Lightly Damaged
Roll 1D:

	Result
1-2	-1D to maneuverability
3	On board weapon hit and destroyed
4	Power failure to one weapon emplacement
5	-1D to shields
6	-1 to number of moves allowed in a turn

Heavily Damaged

1-2	-2D to maneuverability
3-4	Ship loses entire weapons system
5	-2D to shields
6	-2 to number of moves allowed in a turn

Severely Damaged

1	Dead in space
2	Overloaded generator. Will explode in three rounds
3	Disabled hyperdrive
4	Disabled weapons. All weapons lose power
5	Structural damage. Ship will break up in 1D rounds.
6	Destroyed

VEHICLE LOG

Craft: _____ Length: _____

Type: _____ Skill: _____

Scale: _____ Cover: _____

Crew: _____ Passengers: _____

Cargo Capacity: _____ Altitude Range: _____

Cost: _____

Maneuverability: _____

Move: _____

Body Strength: _____

Shields: _____

Weapons:

    Weapon name

      Scale:

      Fire Arc:

      Crew:

      Skill:

      Fire Control:

      Range:

      Damage:

    Weapon name

      Scale:

      Fire Arc:

      Crew:

      Skill:

      Fire Control:

      Range:

      Damage:

Vehicle:

CHARACTER LOG

Name: _____

Species: _____

Appearance: _____

Behavior: _____

Role: _____

Objectives: _____

DEXTERITY ___ D

    Skills: _____

KNOWLEDGE ___ D

    Skills: _____

MECHANICAL ___ D

    Skills: _____

PERCEPTION ___ D

    Skills: _____

STRENGTH ___ D

    Skills: _____

TECHNICAL ___ D

    Skills: _____

Special Abilities: _____

Force Points: _____

Character Points: _____

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