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WIRED AND READY

Running a cyberpunk-style RPG campaign

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A cyberpunk game campaign is quite different from standard science-fiction role-playing and is worlds away from most fantasy role-playing. To be successful in running a cyberpunk campaign, you will need to develop new methods and styles of game mastering. This article discusses how to prepare and run a cyberpunk-style campaign. While I have GDW's 2300 AD* system *(Earth/cybertech Sourcebook)* and R. Talsorian's CYBERPUNK* game in mind as I write, the discussion should benefit those who run other systems (such as FASA's SHADOWRUN*, Iron Crown's CYBERSPACE*, and SJG's GURPS* Cyberpunk games). The cyberpunk genre is a dark and violent realm and tends to be more adult oriented than other role-playing universes. This is not to say that you will not enjoy it, but cyberpunk is not to everyone's taste.

Background

A "pure" cyberpunk campaign occurs in a terrifying world in which the good guys are often far worse than the bad guys of other worlds. It takes place in a nightmare near-future landscape of filthy city streets, back alleys, corporate techno-towers, and urban battlefields populated by half-human/half-machine beings, drug dealers, psychos, frightened citizens, corrupt officials, and black-market operators. This is a futuristic world in which morality as we know it has died or gone into hiding. If you are unfamiliar with cyberpunk games and wish to understand such a world well enough to be able to run a good campaign, you will need to do a little research. I suggest the following:

1. Acquire and read novels and stories from the cyberpunk and related SF genres, particularly *the* following: *Neuromancer, Count Zero, Burning-Chrome,* and *Mona Lisa Overdrive,* by William Gibson (must reading); *Hardwired* and *Voice of the Whirl-wind,* by Walter J. Williams; *A Plague of Demons,* by Keith Laumer; *When Gravity Fails,* by G. Alec Effinger; *Damnation Alley* and "Home is the Hangman," by Roger Zelazny; and the anthologies *Machines That Kill* and *The Future of War.*

2. Watch the following films, which get across some of the feel of typical cyberpunk or near-future SF settings (most are available on video tape): *A Clockwork Orange, The Terminator, Aliens, Max Headroom, Mad Max, The Road Warrior, Overdrawn at the Memory Bank, Robocop, Brasil, Runaway, Blade Runner* and *Escape from New York.*

3. Look at such magazines as *Aviation Weekly, Popular Science, Omni, Discover* and *Guns and Ammo* if you like to be up on the latest in weaponry and science (without becoming an expert). These are all good sources of useful information and offer lots of ideas for new equipment. Most of these magazines are available at the library and in most grocery and department stores.

4. Since most cyberpunk games take place on Earth, a good source of geographical information and maps can be found in *The World Almanac.* Further, considering the massive size of modern and future cities, it is very useful to find and use real-world city maps, available from the AAA or your local gas station. If you want to map out your own megacities, these maps will give you examples to follow.

Organizing a campaign

What follows are several topics that are essential to the running of a good game. I usually have a folder or binder dedicated to each major area. This organizes the material and speeds play by avoiding misplacing material.

Campaign world: The campaign binder is a place to keep your notes about what is going on in your campaign world. These notes will be about: historical, political, social, and economic events; personalities; organizations and gangs; and other world-specific information.

The content of your campaign is up to you. You can use the world that is provided with the game you buy, you can make your own world, or even have a mixed campaign. Making your own world from scratch can be very rewarding but is very time consuming. Setting up your own world will require the following:

History: Since cyberpunk campaigns take place in the future, you need to decide what has happened between now and when the campaign starts. There is no formula about how to write a good history, but reading large amounts of science fiction and looking at examples from different cyberpunk games will be very helpful in writing your own. Rely on some common sense and develop an understanding of how certain events cause other events to occur. Developing a campaign history is important as it puts the adventures in the context of a coherent setting and makes them more real.

Politics: I get PCs involved in the politics of their world, but not everyone likes to do this. Still, the political structure of your world is important as it will determine much of what the characters can do and what will happen to them. For example, the consequences of possessing military arms is one thing in a police state and quite another thing in a situation of chaos and anarchy. Introductory texts on government and politics can be useful sources of how political structures work and what types there are. Some brief examples follow:

Democracy: Rule by the people. This sort of government is the most open and involves direct decision making by those governed. Characters will have much personal freedom and will be able to do what they want within the usually mild limits of the law.

Republic: Rule by representatives (as in the U.S.). Second only to democracy in the amount of personal freedom allowed, a republic gives characters the chance to do what they want within the limits of the law. Republics often become corrupt if the representatives come to represent rich interests and not the people who elected them.

Dictatorship/tyranny: Rule by one man or group, often by direct seizure of power (as Julius Caesar did) or through legal means (as Adolph Hitler did). Most such governments are oppressive, as the ruler often feels he has power only to the degree that he can deny others their freedom. Characters who violate the (often irrational) laws will be severely punished. These are good governments for cyberpunk campaigns, as they give something for the player to hate and fight (or to love and serve).

Police state: Rule by the police or the military. These governments exist to insure "security," generally for the wealthy and the powerful. Those who are a threat to this security (often the PCs) will find their lives exciting (and short). These are good governments for the dark future (see *Brasil* and *1984,* as well as *The Running Man).*

Corporate: Rule by a government (usually a republic) that is actually run by major corporations. The result is a lot like feudalism, with corporate "lords" running the show. Each corporation has lawyers to run the government and corporate armies to back up its decisions. This setting is very appropriate for the cyberpunk genre (as in *Max Headroom* and *Robocop).*

Anarchy: This is the absence of authority. Different groups vie for power, but none dominate. In a particularly unpleasant future, the entire world may be in chaos (as in *The Road Warrior);* otherwise only small areas may be in chaos. Chaotic areas are good places to adventure, but you certainly wouldn't want to live there.

Organizations: Organizations are the "big actors" in the modern and futuristic worlds, and they can be important friends or enemies of the PCs. Some groups to consider in cyberpunk campaigns include:

Corporations: These organizations exist to make profits. They range in size up to huge multinational (or even multiplanetary) corporations controlling unthinkable amounts of cash and ruling the lives of millions. These are among the most powerful and active groups in the cyberpunk genre.

Government organizations: These range from the postal service to the national army, each serving the purposes of those who control the government. They may be friend or foe to the PCs, depending on what the PCs are doing. PCs will usually deal with police and intelligence agencies (and maybe the army, if the PCs are really rambunctious).

Gangs: These are very common in the cyberpunk genre and have names like "Panther Moderns," "American Nihilists; and so forth. They range in character from local groups formed for neighborhood protection to heavily armed, cyber-enhanced psychos who slug it out with the

local police for control of the streets.

Private organizations: These range from environmental groups whose goal it is to protect the earth to private mercenary companies. Also in this category are political groups whose goals range from trying to get a leash law voted down to radical-terrorist/freedom-fighter groups out to overthrow the government. PC groups often fall into this latter category.

When creating a cyberpunk-game group, give it a definite purpose and record such factors as its size, power, influence, wealth, and resources. Also work out the game statistics for the average member as well as statistics for the important people in the group. Finally, note any special skills or equipment the group might have.

Groups can be used to motivate the PCs (by hiring or threatening them, for example), to provide resources and information, and sometimes to bail the PCs out of dangerous situations (but not too often, of course) or put them into said situations.

Economics: The basic law of campaign economics is: The more the players want it, the more it will cost. In general, rare and complex items (advanced weaponry, cybernetics, special software, etc.) are very expensive. Increases in demand and decreases in supply raise prices. Illegal and black-market items are outrageously expensive. Keeping the PCs poor and in need is a good way to motivate them (but don't keep them too poor—you don't want to destroy their interest). After all, why would a multimillionaire risk life and fortune in dangerous activities? Quests for special items also generate adventures. For example, consider an attempt to acquire some hot new ICE-breaking software (ICE: intrusion countermeasure electronics, computer programs to keep "hackers" out of mainframes). This involves dealing with the black market and thus means danger and conflicts with the law. Make the PCs pay for what they get, either in cash or blood.

Campaign types: Many types of cyberpunk campaigns are possible, including those with subcampaigns occurring within the main campaign. For example, the main campaign may center on the activities of a group of corporate characters, while a subcampaign might concern additional characters (say, netrunners— "super hackers'? involved in other pursuits, You could also have minicampaigns, a series of adventures each with definite endings. A minicampaign might deal with a corporate war between Orbital Air and American Spaceways, which ends when one company is absorbed by the other.

Some suggested themes might include:

Police: The majority of PCs are members of a police force, which may be either a poorly equipped local unit or a special-forces unit using the latest hardware, like the "Cyber-psycho" squads in the CYBER-PUNK game. In the CYBERPUNK game, characters would be from the police "class"; in 2300 AD, they would be from the law-enforcement branch. Adventures will involve police work: investigations, arrests, stakeouts, firefights, etc. For inspiration, see *Blade Runner* and *Robocop.*

Corporate: Most of the PCs are employees (in some capacity) of a corporation. Positions in cyberpunk-style corporations range from executives to assassination teams, so players can choose from a wide variety of character types. Adventures can include such things as involvement in corporate wars, industrial espionage, kidnapping members of other corporations ("extractions"), and stealing from other corporations ("lift out").

Government agency: The majority of the PCs work for a government agency, like the CIA, DEA, Mossad, KGB, NSA, etc. Adventures could include assassinations, theft, espionage, police actions, and other cloak-and-dagger stuff. These are good campaigns for people who like espionage and science fiction.

Military: Most of the PCs are members of a military unit (U.S. Marines, U.S. Trans-Orbital Navy, Soviet Ground Forces, corporate security, etc.). Adventures are combat oriented and involve battles, sabotage, cadre duty, and such. Playing a PC in a large military unit can be dull, so it is common for military campaigns to focus on small mercenary units or small, active parts of larger military organizations. With the Kafer war occurring in the 2300 AD game and the corporate wars raging in the CYBERPUNK game, this can be an excellent campaign type.

Journalists: Most of the PCs are reporters or cameramen, and the campaign centers around the acquisition and transmission of news. In cyberpunk worlds, getting the news can be very dangerous, so there is often a need for PCs who can shoot more than a picture. Adventurers can investigate corrupt officials, expose corporate crime, and bring the truth to light. Watch Max *Headroom.*

Netrunning: Most of the PCs are netrunners or cyberjockeys. These campaigns take place almost entirely in cyberspace; adventures involve runs into the net (computer network) to steal data, break defenses, and so forth. The disadvantages of a cyberspace campaign are that most people don't find it to their taste, and it tends to blur into other gaming types (usually fantasy), as the computerized "landscape" can be developed into virtually any form.

Mixed: A campaign can consist of elements from other types, such as mixing a police squad and a journalist team. These are good campaigns because they can accommodate many interests while still maintaining focus.

Loose: A campaign can also involve PCs of all types, in which there is no specific purpose or focus. While the players have a lot of freedom, the campaign lacks structure and this can make the preparation of adventures difficult. Further, without focus, players may tend to drift apart and work on their own interests, failing to work together at all.

Naturally, these are but a few suggestions. I personally prefer focused campaigns, because the players have definite goals and it is easier to prepare for play. While a loose campaign can be fun and allows more variety, it has the negative consequences of being difficult to prepare and having a tendency to "blob out" and lose all purpose (campaign death soon follows). Always get player input before setting up the campaign. There are few things as depressing as having a campaign no one wants to play.

Mechanics: Game masters often tinker with the rules, but the results are often undesirable. While I cannot tell you how to modify your game, I do have the following suggestions: Think twice about making a change. Test out changes in "non-play" situations to see what effect they will have. Make small changes first and work up to bigger changes. Be wary of rule changes made during the heat of playing a game. Involve the players in the rule-changing procedure by listening to their suggestions and at the very least informing them before play begins. Remember that a poor rule change can have disastrous effects on a campaign.

Nonplayer characters: In the cyberpunk universe, normal citizens tend to be greedier, more violent, and nastier than those found in other genres. The "heroes" of many cyberpunk books are often addicted to drugs and make their livings stealing other people's property—and they're the nicest guys on the planet. However, you may wish to tone down the level of degeneration in your campaign, especially if you are running a 2300 AD campaign. This is up to you and your players.

Some nonplayer character (NPC) types in cyberpunk games include:

Gangmen: Members of gangs. They range from normal gang members who deal in minor violence and petty theft to the "bad boys" who are cyber-enhanced and rule the streets.

Shadow techs: These are the shadow scientists of the underworld who provide black market technology. They are usually willing to provide any service for a price.

Movers: People who sell illegal or quasi-legal goods.

Rogue metal: A cybernetically enhanced individual who has gone insane.

Runners: People who transport goods illegally.

Guardman: A good cop.

Vig: Short for vigilante, a person who hunts criminals.

Causeman: A person with a cause or mission (to save the whales; bring peace to the earth, or whatever).

There are countless other types of NPCs. To get an idea about how to play the cyberpunk-style NPCs, see the various films and read the books previously men-

tioned. While most of the characters in these books are degenerate representations of humanity, some stand out as good and decent. Be careful not to allow your campaign to decay into some sort of hell populated only by vermin. Not everyone is bad—just most people.

Technology: In the cyberpunk genre, technology rules. Technology is analogous to magic in fantasy role-playing games: It gets things done and is essential to the game, yet is subject to incredible abuses. The following are some suggestions on how to use (and not abuse technology) in your campaign.

First, decide on the technological level at which you wish to run your campaign. Most cyberpunk games have a pre-set level, and it is a good idea to start with that level. You should also limit the technology to what you and your players can grasp and to what seems sensible to you. For example, I can't get into "blaster eyes" and super bionics, so I don't include them in my campaign.

Second, understand the limits of technology in the fields of cybernetics, laser weaponry, spacecraft, and so forth. Technology is not magic and is governed by physical laws that limit what can be made. Further, both the CYBERPUNK and 2300 AD games strongly emphasize a realistic view of technology, and I believe this is a wise decision on the part of the designers. Super-powered items are out of place in cyberpunk. If you want super powers, then play a super-hero role-playing game. Keep in mind that every item used should have at least some basis in modern technology and should be explainable. For example, in CYBERPUNK game, the idea of interfacing a computer and sending your mind into the net seems magical. However, it is actually just a logical extension of the virtual environment systems in use today. In the 2300 AD game, the stutterwarp space drive is based on principles of quantum jumping from current physics.

Third, limit the PCs' access to technology. They should not be able to buy laser weapons and cybernetics at the local sports shop. High-tech items should be kept expensive and rare. Further, you will definitely want to limit the amount and kind of equipment the PCs own or have wired into their bodies. You can limit the player's cash resources or the availability of the equipment, you can impose legal restrictions on certain items, and, if all else fails, the PCs can have "accidents." The CYBERPUNK game has an excellent system for restricting cybernetic enhancement. Each item has a "humanity cost"; when you run out of humanity, your character becomes an NPC. Technology can also be limited by giving it effects detrimental to the PC. For example, an implant that cut off all pain might gradually deaden the character's nervous system, reducing his reflex or dexterity scores. Limit the technology in your campaign, or the game will quickly become boring if every PC is a

"robocop."

Fourth, be wary of new items. At some point, someone (you or a player) will want to introduce new equipment into the campaign. Strictly limit these new items to preserve play balance. The building of technological items requires skill, education, and special equipment. Advanced items like cybernetics cannot be put together in a character's basement with a soldering iron and a bunch of Radio Shack parts. The research, development, and production of advanced items involves years and lots of money, so leave the introduction of new items to corporations and governments. However, if the, character happens to have a Ph.D. in some technical field and has a well-equipped lab, he could produce some new minor items.

Once a new item enters play, keep in mind a few other things. Technology can be duplicated (just ask the Soviets), and PCs should not be surprised if copies of "their" special item turn up. New items will possibly attract government and corporate attention, ranging from monetary offers for the design to attempts to steal it and cover up the evidence (i.e., kill the inventor). Make the development of new technology a slow and expensive procedure, and carefully regulate what you let in to your campaign.

Fifth, keep in mind the special problems associated with cybernetics. Consider the limits of technology: It can do only so much. Things can be made only so small and only so strong, and certain things are beyond the limit of even 2300 AD game technology. For example, a "laser-gun eye" is very implausible. You need a power source powerful enough to make the laser a real weapon, yet small enough to fit into the eye (and leave room for the visual equipment). Further, a laser generates a lot of waste heat; unless it was shielded, it would vent heat into the character's brain (which is usually fatal).

Also consider people's psychological limitations. It is one thing for the player to want his PC to be a walking tank. It is quite another thing for a human being to have his body *altered.* Most humans have a strange preference for their original body parts, even if metal is better than meat. As noted earlier, the CYBERPUNK game deals with this problem with a humanity cost. In other games you will have to develop your own system for controlling cyborg creation. Further, consider how other people will react to a cybernetically enhanced individual. Small alterations will have little effect, but having one's arms replaced with blades and automatic-weapon cyberarms will make the character feared by normal people and likely to run into problems with the police. Most humans feel machinery to be somewhat alien when implanted into human flesh and will react accordingly.

Keep in mind the limitations of the human body, too. While metal is very strong, it is usually anchored to flesh and bone

that is not as strong. A cyberarm may have the strength to stop a compact car from moving unless the character with the arm is very strong, but the PC will suffer a dislocated or broken shoulder if he attempts this feat. Even if cyberarms can lift half a ton and cyberlegs can run 50 MPH, the supporting muscle and bone cannot take such stress and will be damaged. You can prevent the players' PCs from abusing cybernetics by first warning them with muscle pulls, then moving up to dislocations and broken bones. Eventually they will take the hint. If the PC tries to avoid these limitations by having his entire body replaced with metal, be sure to enforce the psychological effect this will have on him and other people (in the CYBERPUNK game, this is called "body plating" and is one of the fastest ways to make your PC into an NPC by humanity loss). An important part of cyberpunk is the struggle between flesh and metal, between man and machine. If cybernetics simply become tools, the game will not reach its full potential.

Atmosphere: The atmosphere of a cyberpunk game is different from those of other games. There are basically two things to keep in mind, both previously mentioned: It's a dark future, and technology rules. It is important to convey the proper feeling of the campaign to the players.

People: While there are many normal people in the cyberpunk world (especially in 2300 AD campaigns, where the majority is normal), cyberpunk people tend to be of lesser moral fiber than we are accustomed to. The worst people are greedy, unlikable, self centered, and violent—and these are their virtues. However, there will be a middle strata of people who are not bad people—they are just cyberpunks. They are focused on technology, rapid change, and keeping ahead of the times. They live fast, party hard, and die young. There are, of course, heroes even among the cyberpunks. These are the people who are out to make sense of a world gone slightly mad and to battle oppression and injustice in their own ways.

Places: While there are still "normal," familiar places, cyberpunks generally live in urban jungles. Emphasize how confusing, dirty, crowded, and bizarre these cities are (see the vision of Los Angeles in *Blade Runner).* Further, make a strong contrast between the poor sections and the rich sections; an important part of cyberpunk is the concept of the fight for social justice. In the CYBERPUNK game, the Earth is a very bad place to be; in the 2300 AD game, it is a pretty good place with some bad areas. It is up to you just how big you want to make the bad areas. You can make cyberpunk a small subculture (as in 2300 AD games) or a full culture (as in the CYBERPUNK game).

A second major area for cyberpunk action is in space (see the *Near Orbit* supplement for the CYBERPUNK game). In

space adventures, emphasize the omnipresence of technology and the lonely emptiness of the universe.

Things: In the cyberpunk universe, things have almost as much status as people. Machinery should take on a personality of its own and begin to crowd in on humanity. Cybernetics, weapons, vehicles, and other equipment should be carefully described and presented in such a way as to convey to the players the rapid change, technophilia, and technophobia that are all part of cyberpunk. Part of the genre's theme is the constant "war" between man and machine, and the danger that "progress" will drown mankind's humanity under a sea of machines. Just be careful not to overdo it.

Your game-mastering descriptions are vital and are what build the world and make it live for the players. Other resources can help you. Illustrations and artwork are useful, whether drawn by you or a player or taken from a book or magazine. Background mood music can also be helpful, but do not let it interfere with the game by playing the music too loudly.

Adventure ideas: Good adventures make good campaigns, and some suggestions may help. First, develop an idea of what the adventure will be about (books and movies are good inspirations). Be sure to focus the adventure properly. If it is focused too loosely, you will have to write a great deal and the players may get lost in the action and plot. If it is focused too narrowly, the players will feel like puppets in a play. A well-focused adventure has a definite goal but allows sufficient freedom to make play enjoyable. Balancing your adventures will take practice as there is no magic formula that will tell you how to do it. Some suggested ideas for cyberpunk adventures include:

Hunt: This involves hunting down and capturing or killing a particular person or group. The people hunted can range from escaped criminals to escaped military projects (as per *Blade Runner* or *Jake Thrash*). For example, the PCs might be hired to hunt down a cybernetically enhanced assassin before he can kill an important government official. Preparation would involve mapping city areas and generating game statistics for the assassin and other NPCs.

Theft: The PCs might have to steal a particular thing (from computer programs to people), usually from a guarded location. For example, the characters might be hired to take an experimental personality module from a corporate artificial intelligence core. The setup would include maps of the corporate building, statistics for the guards, and information on the module itself (read *Neuromancer*).

Investigation: Here, the PCs try to acquire information for various purposes. The PCs might be reporters, police, agents, or whatever. For example, a group of journalists receives a leaked tip that a certain official is on the take to allow illegal weapons production in his district. The adventure would involve searching for evidence to support this.

Escort/guard duty: The characters are hired or assigned to guard a person, place, or thing. For example, the characters are hired by a politically motivated rockerboy (popular singer) to protect him from attacks. Mapping the areas where the rockerboy will be (e.g., concert halls and hotels) and generating the statistics for the assassins are your jobs here.

Transport: The characters are hired or ordered to bring an item or person from here to there, often illegally and through opposition (read *Damnation Alley* and *Hardwired*). For example, the PCs may be hired to take a package to an orbital habitat. Unknown to them, the package contains a biological agent prepared by a corporation to enable it to purchase the habitat cheaply (once the habitat's current inhabitants are dead). Preparation would involve mapping the habitat and generating the NPCs, as well as deciding what effects the bioweapon will have on the characters and if they are expendable in the corporation's eyes.

Adventure writing: Once you have an

idea for an adventure, you can start writing it out. I follow a standard format when I write a cyberpunk adventure, then modify it to fit particular cases. This makes the organization and preparation easier, as I already know where to find everything. My format is set up as follows:

Heading: This contains the introductory data, including the type of adventure (transport, investigation, etc.), the location and time, and a very brief summary of the adventure, noting how many and what types of characters are best for play.

Background: This part has two main sections: the GM's briefing (the history relevant to the adventure, as well as information on the people, corporations, etc. involved); and the PCs' briefing (the background that the characters are aware of, either as previous knowledge or from an actual briefing).

Events: Each event in an adventure should lead to other events in a cause-and-effect relationship. For each event, describe its location (include maps) and time of occurrence, the NPCs involved (with extra information on why the event takes place, details on running combat or conversation, goals that should be achieved, and consequences of the PCs' actions).

Random encounter tables: These add an element of chance to an otherwise structured adventure. Note the location to which the chart applies, the probability of encounters, the game statistics for encountered creatures, etc.

Conclusion: The wrapup of the adventure is where everything is resolved and explained. Possible tie-ins with other adventures, resulting from the PCs' actions, are also given here.

Once you have finished the adventure, you are ready to run it. Make sure you are as familiar as possible with the relevant game rules before starting, so you don't bog down at the wrong moment. To give your adventures the cyberpunk feel, you can do the following:

1. Make the adventure seem real and sharp. Describing the setting in detail. The NPCs should be like real people, talking and acting in a consistent manner.

2. Keep things moving. Cyberpunk is a rapidly paced genre. The PCs should always be in action, as if some force is pushing them along. This effect can be produced by introducing rapid changes in technology, loyalties, people's dress and behavior, and so forth. Though something should always be happening to the characters during play, it need not always be bad. This genre is the logical extension of our own busy, rush-hour world, and it should feel that way.
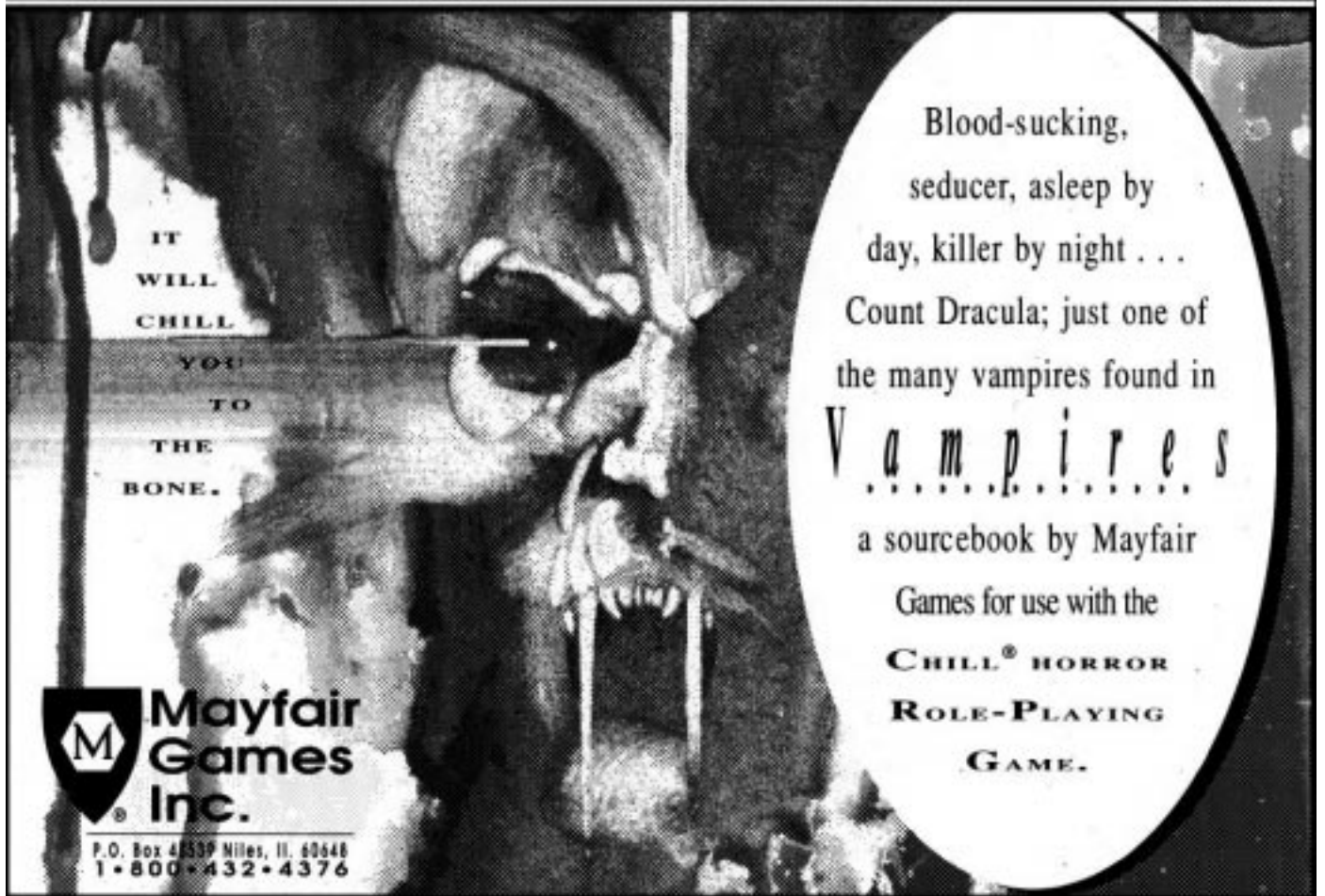
3. Make life rough for the PCs. Cyberpunk is a hardball genre. Paranoia, betrayal, threats, crime, murder, and so forth are all part of everyday life for the cyberpunk. Keep the PCs on their toes, but balance this with fair play; no one wants to play in a killer campaign.

4. Keep the atmosphere appropriate (i.e., unpleasant). This is a genre of the dark future. As the CYBERPUNK game puts it: " . . . it always rains . . . The stars never come out. The sun never shines. . . The last bird died in 2008 . . the sky is full of hydrocarbons and the oceans full of sludge." *(Welcome to Night City,* page 6). Don't take it too far if this might turn some people off. But if you and your players can take it, play it to the max.

5. Adopt the cyberpunk viewpoint. Don't just highlight the technology; point out how people talk differently and behave differently from what the players are used to in the 20th century. Make use of all the slang and jargon in the genre, and encourage the players to use it in the game. If a player says, "I turn on my computer and use the menu to look for the command, then enter cyberspace," he is not into the game. If he says, "I punch deck, scarf the food list, and jump into the void," he is into it. It is very important to have the proper perspective. After all, cyberpunk is a state of mind. Ω