INTERFACE

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INTERFACE

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Omnieye™ Interviewer's Camera
1000 eb

The Omnieye is one of the most useful pieces of equipment for the interviewer on the go. The camera itself is a self-programming video digitizer, with sufficient memory to store up to four hours of recorded images.

The Omnieye is unique because of its wide-angle digital lens. The outer surface of the camera is covered with a dome of glass, sitting on a small pedestal. The entire dome is the digitizer lens, allowing the camera to record everything around itself in a 360° view. This dome image is not usable on normal video screens, but can be selectively edited. The base of the camera contains microphones. Digital chips can be entered through a chip slot in the base without turning off the camera.

An Omnieye camera stands about 11cm. tall, with a 12cm diameter dome. The whole devices weighs 2.5kg, of which 1kg is the battery. Omnieye costs 1000 euro. Spare battery (4 hours each) costs 100 euro, and additional recorder chips are 200 euro.

The usual method of using an Omnieye camera is to set it on the table between a media and an interviewee, or in the center of a panel discussion. The Omnieye records everything and is then edited into a conventional format; i.e. the "camera" might pan through a group discussion, showing one person's face, then another's, or a person's reaction to what they were just told. The Omnieye does not have any motion compensation and so must sit still to record properly.

Tanaka-Sanyo Portable Editing Lab   6000eb

A popular device with independent medias, The Portable Editing Lab is a briefcase-sized device containing a digital chip reader, several viewing screens, and a complete microcomputer unit, programmed to manage graphics. Two storage compartments for mini-cameras are included. A complete cellular datalink built into the unit, that allows images to be transmitted to a proper broadcast station as they are edited. In addition, the lab has a camera attachment, allowing the media to plug his portable camera or Omnieye directly into the lab.

With one person managing the camera, and a second person "directing" from the portable editing lab, professional-quality news transmissions can be done on the spot, live. Production quality with the portable lab is not on the same caliber as a full studio, but only serious video watchers will really notice this.

The Portable Editing lab is made to look like a common briefcase. It measures 50 x 65 x15 cm, and weighs 10 kgs. The case is usually Maglocked. The battery is good for eight hours of editing use, or four hours of transmission. Spare batteries weigh 4 kg. Spare batteries cost 250 euro each. Leather, brushed metal, or other exotic material are available for an additional 100-300 euro.

Exotech Detachable Remote Survelliance Cyberhand (The Crawler)
Crawler (CWL) · none · 1500eb · HC 1D6 · 1000eb for replacement hand.

The Crawler is a cyberhand with a built in battery and capability for remote operations. A small radio control device in the base of the hand sends a tight beam signal back to the owner's cyberarm. Mounted in the center of the palm is a small video camera and microphone that can be extended to either side of the palm, or retract-

ed safely inside the housing. Images are transmitted to the host's arm via the radio link, or thru a fibre optic cable. The output may be displayed through an arm mounted video moniter or through a cyberoptic linkup with a Video Imager option. The hand can crawl around on its own (no faster than about 2 kph, or about 0.45 mps).

A cyberarm must be specially modified to accomodate the Crawler. The modifications include clamps to hold the detachable hand in place, a 10cm video screen, speaker, battery recharger for the hand and a radio control tranceiver. All of these devices (together) take up all the option spaces for the cyberlimb.

The Crawler has 1D6 crushing strength (it doesn't have the acutators of an entire arm), can take seven points of structural damage (if the camera is exposed it can only take three points) to cripple and 10 points to destroy. Realskinn™, Superchrome™, or armor coating options are 100 eb each.

Live-Feed Cyberoptic Option by Kiroshi-Nikon Engineering
ID Code: (LVF) • Surgery: (M) • Cost: 1200eb • HC:1

Are you tired of getting chewed out by the boss because your news isn't "up to the second"? Or that you don't bring your camera everywhere you go because it too bulky and noticeable? Or that the Headset cam just clashes with the tux? Well, Kiroshi-Nikon Engineering has what you (and your boss) have been looking for. The Live Feed cyberoptic option is a must for the daring investigative reporter, or even those sneaky "hack" trash mongers, but no matter who you are, this gadget will be the "in" gadget of the 2020's.

Live Feed incorporates Kiroshi-Nikon's monovision optic as your camera. Live Feed's built-in options include: image enhancers, telescopic, macro-zoom abilities, anti-dazzle, and thermograph sensors. This cyberoptic cannot carry any other cyber-options. Live Feed is linked into your chipware processor (to store your data) and optional transmitter types are available. (Cyberlimb, concealed jacket, helmet antenna, surgical implants, etc.) If the Live Feed user is affiliated with a Mega Corp (read as large corporation), range is not a consideration. If not affiliated, range is up to the GM, an average range would be approximately 2 miles without a signal booster of some kind.

Medusa 2000 by Arasaka-Sony Corp. 2500eb
Medusa • cam-smg • 0 • N • P • 2D6+3 (10mm) • 40 • 20 • 200m

Tired of "shooting" a story and being shot at by your story? Well, now you may shoot back while "shooting" with the new Medusa 2000. The Medusa 2000 gives you direct interface, to a powerful multimedium zoom lens with image enhancers, telescopic, macro-zoom abilities, anti-dazzle, UV and thermograph sensors. Data filmed is stored into data chips or directly into a neural processor storage bank. The unit comes with silenced 10 mm caseless SMG with a 40 shot clip and adjustable folding stock. It has motion compensation and flash suppression to prevent interference with filming. It may also be bought with a targeting system (+1 to hit) for 300 euro. A heads up display (HUD) may be bought separately for 800 euro.

JUST THE FAX, MA'AM
Playing Medias in Cyberpunk 2020™
by Thaddeus Howze and Kevin De'Antonio

Playing a Media and running a media campaign is a little different than a standard Cyberpunk session or campaign. Medias are generally not as glamorous to play as Rockers or as popular as the Solo or as cool as the Fixer.

They sometimes lack the sophistication of the Corporate, though they can have that veneer of smooth-tongued eloquence. They are sometimes cursed with the desire or the condition to be on the move, so they resemble the Nomad in their rootlessness. They do not have the authority of the Cop, but with the right amounts of logic, reason and deduction, a Media's credibility is stronger than all of these things. A Media lives and dies on the strength of his information, contacts and resources that he draws upon to bring a story to light.

Remember these words and you can't go wrong.

Medias use their brains and their connections to make it in the world of 2020.

Medias should make intelligent deductions based on facts.

A Media's credibility is his most prized asset. Without it, he's just another pretty face.

Medias work best in small cooperative groups.

Unlike most Cyberpunks who react to their surroundings, Medias must be played with initiative. They must go out and get their stories.

Medias need friends. They are none too handy with guns, technology, or vehicles. Subpacks help a little; friends help a lot.

Get it on tape.

Trust no one.

Watch your back. (Did you really need me to tell you that?)

FOR THE GAME MASTER:

The following points are an absolute must to ensure that your Cyperpunk Media game is a successful one.

1. Make sure your players want a media-based campaign or scenario. They are different from the standard run because the players want to expose something as their method of solving the problem, versus the standard Cyberpunk solutions which usually fixes the problem and the people (or things) that caused them with a bullet between the eyes.

This is a more challenging run for players more interested in intrigue and mental processes than BFI (Brute Force and Ignorance). This does not mean that guns cannot be drawn; as a matter of fact, if the players are doing their jobs properly, they can count on seeing guys with guns at least once, sometimes a lot more than that if they are really good at unearthing "things men were not meant to know".

2. A Media-based campaign is a good detective novel. Who, What, Where, When, Why, and sometimes How are the questions that a good media asks and wants to have answered. The GM usually knows all the answers and must leave a trail of clues and misdirections for the players to intelligently deduce the story from the gathered information. A skillful GM will mix intrigue, sex, scandal, treachery, and debauchery with liberal abandon to weave his tale.

3. Make contacts and connections available to the players. If this means that they have to be discovered during the course of play, be sure there are plenty of them. Otherwise, furnish information-based resources that the players can tap when they need to. These sources need not always be accurate, nice or fair, but they do need to be available. There is no reason that the information resource cannot lie if he has been paid better by someone to do so.

FOR THE PLAYERS:

Find out before you start playing whether your GM is willing to run media-oriented scenarios in his campaign. Their difficulties lie in the complexity of the run. The task is to weave answers to the questions and still tell a story that is Cyberpunk.

Bear with the GM if he seems to be having some trouble organizing his thoughts or keeping the story moving. Media campaigns require significantly more thought than previous adventures might have. Spend the time between scenarios creating background for your characters that will allow them to have access to information resources of different types, such as informants, spies, snitches, local authorities, cops, district attorneys, local gang members, municipal leaders, corporation connections, etc. Remember to clear all contacts with the GM.

As a quick rule of thumb, you may have twice your credibility rating in *reliable* contacts. A contact is anyone who you can trust to give you good information and not have to

Investigative Reporter

Primary Skills
1. Credibility
2. Human Perception
3. Streetwise (min. +4)
4. Photo/Film
5. Handgun*
6. Education
7. Fast Talk/Persuasion
8. Oratory*
9. Awareness/Notice
10. Shadow/Track*

Subpack
1. Electronic Security
2. Pick Lock
3. Disguise
4. Library Search
5. Martial Art
6. Language
7. Expert: Area Knowl.

The Investigative Reporter is a specialist Media who makes his living investigating those things people don't want investigated: The Mob, The Corporate Structure, The Government. All of these are places where the Investigative Reporter lurks, waiting to uncover a story and go live on the scene.

worry about whether he has been paid to screw you. Reliable contacts will generally be able to be found with their information 75% of the time. The other 25% they will have gotten something mixed up or have incomplete information that may jeopardize the quality of that information or be unavailable. You may also have more *unreliable* sources. You may have an additional credibility rating worth of unreliable contacts. These are just as accurate as your reliable ones but they may be harder to reach, or their information is always a few days out of date. These contacts are just as valuable as the others, just not as available. You will only be able to reach your unreliable contacts 25% of the time.

OTHER GUIDELINES FOR RUNNING MEDIAS:

For many medias, their highest aspirations is to become a broadcast media. You don't have to go out and get the news, you just report it on the tube (or whatever your viewers are watching). Broadcast medias are highly respected, well paid, and get great benefits. They resemble corporates in many ways. There is no one who will protect their supposed integrity better than a broadcast media who is rich and powerful. This person will keep an assassin on the payroll to prevent being blackmailed or exposed.

For many other medias, that aspiration is to break the ultimate story, i.e., Watergate or Chernobyl. These medias tend to stay independent (read that as poor or not so well-to-do). Their lives are more interesting as a result. These fellows put truth before money. Most of them, anyway. Vicky Vale, from the movie *Batman*, is an example of this type of media.

Medias get by on brainpower. If you don't want to think, then don't play a media. Note the lack of combat skills in their primary packages. Medias are for players who want to think, ask questions and make deductions. Multiple medias should pool their resources and collaborate. It is difficult enough to weave a story for one media, let alone two, unless their stories overlap in some way.

Media must be played with initiative. They must seek out adventures. GMs must make sure there are plenty of opportunities for budding medias. All of these opportunities shouldn't be lethal; e.g. discovering toxic dumping (i.e. Love Canal), celebrity gossip, new technologies, social phenomena, and politics.

Lethal stuff might include covering wars, direct crime effects, gang coverage, uncovering things people are willing to kill to

keep covered — i.e. mind control rays, killer satellites, mass cyberpsychosis, defective hardware or software, killer androids, man-made plagues, threats of government coups, etc.

News that is suppressed is anything that makes people with power and money look bad or oppressive. This is of course the best selling news (or not, depending on who you are selling it to).

HOW TO MAKE FRIENDS/ENEMIES BEING A MEDIA

- Exposés on famous underground figures such as mob bosses, yakuza members or corrupt politicos or corporates.

- Stories on other media organizations, particularly those which doctor or sanitize the news before reporting it.

- Anything about the government.

- Anything that might improve the lot of the little people (where to get food, shelter, water, amenities for low cost or even better, free).

- Discussing secret information that the public would be better off not knowing; at least from some particular corporation's point of view (mind control rays, killer satellites, mass cyberpsychosis, defective hardware or software, killer androids).

- Producing mindless news-tripe, not even worthy of the mindless drone-like citizen of your average mega-city.

- Talking about dangerous new technologies and their effect on society before their public release.

- Stories on the unappreciated masses such as cops, technicians, service people, nomads, norm and other feebs.

- Stories that promote a particular point of view. These stories usually promote some corporation or another.

LAW AND THE MEDIA IN 2020

Since the early 90's, with personal video camera enthusiasts sweeping the globe, making news film and movies from newsreels, film has entered the realm of the common man. This has affected law enforcement agencies since the LA riots of the early 90's. Using film as evidence has also had dubious effect since skilled lawyers may alter the context of the film with their arguments. With the advent of computer-enhanced imagery and film modification, it has been difficult to use film as evidence since it is easily modified by computer or other means with relative ease. Digital Imagery or Media (film) can be allowed if proof of its

Tabloid Media
Primary Skills
1. Titillate*
2. Awareness/Notice
3. Wardrobe and Style*
4. Streetwise
5. Persuasion
6. Human Perception
7. Interview
8. Photo/Film
9. Shadow/Track*
10. Expert: (choice)*

Subpack
1. Perform
2. Hide/Evade
3. Athletics
4. Library Search
5. Stealth
6. Electronic Security
7. Expert: Private Lives

These guys are proud of their work, they believe they are fulfilling the public and giving them what they want. Trash. Usually on TV, sometimes on radio, always awful.

New Skill: Titillate
This is the skill of finding the unusual in the normally mundane stories of human existence. The ability to dress up the mundane and ordinary. This skill is also used in getting attention for your stories. People like your stories not because they are news, or credible, but because they are sensational, fantastic or basically unbelievable. This is a kind of "Incredibility". Think Geraldo.

integrity can be maintained. Film from policemen with sealed transport video cams are downloaded and time stamped for accuracy and maintained under tight security. This doesn't mean they can't be tampered with — it just means it's not likely.

Young medias have to really hustle to get stories. This sometimes means an occasional run-in with the law. Mild infractions, such as breaking and entering or trespassing, are usually forgiven with only a mild slap on the wrist. Media corporations have incredible power in 2020, and with the right backing most medias have no problem getting anywhere they really want to be. Most police forces will cooperate with media groups because it is in their interest to do so. Press Cards are issued with police codes of the media as he electronically "registers" with the city. Most city police departments will charge a small surcharge (40-200eb) to have medias be able to roam the city at will and interfere with police business. This news "tax" can be collected at any computer terminal upon entering the city. Medias who have not paid this tax will find themselves excluded from stories that might interest them if the police beat them to it. Yes, this means the police might even run him off when they see him approaching the scene of an event. Now for interesting role-playing you might not allow a young newhound to be able to afford this tax. In which case, he will have to work around the police to deliver the news...

Note: The skills of Photo/Film are synonymous wit Audio/Video. No media of 2020 would be without the ability to modify and organize his digital data. With portable digital studios being the rage, a media can now be his own editing studio and reduce costs for himself by not having to pay someone else. This skill allows for special effects to be added to the digital information and understanding of information such as time stamps and communications knowledge. Most medias, after they get their stories together, transmit them directly to their parent company from their editing station.

DEMASSIFYING THE MASS MEDIA

The Media corporations have finally come to the conclusion that mass media, as they understood it, is a thing of the past. Not to say that there still aren't people who will watch anything that hits the tube, but with the re-ethnification and restratification of society, mass media began to find a harder time reaching those people who did not feel they had a stake in what the news was report-

ing. Niches opened up for new media forms and outlets. As a result, there are many ways of disseminating the news to the masses.

The primary means is through computers and the Screamsheet terminals. There are 15 local Net News services (Datamatrix News Services [DNS], XNN, All Seeing Eye and Oracle Information Services, to name a few) and over 2000 Net News service organizations worldwide. There are also dozens of super specialized news services that report on only a limited range of topics, to a very limited audience, local news affiliates and hundreds of magazines that will live and die like mayflies; screamsheets, satellite news, dozens of cable sources, pirate medias, Net News exist in this information-intensive society; with so many choices for news,

people are generally overwhelmed and usually have computers and Artificial Intelligent Agents, screen the local news and retrieve those things of interest to them. This also has the effect of allowing your players to have plenty of people to sell their stories to besides the local mega-news organizations such as DNS.

SOURCE REVIEWS: (Near) Cyberpunk Media Novels

SANTIAGO   ❍❍❍❍ 1/2   Mike Resnick

Santiago doesn't get a five star rating for a single reason. It is not quite a cyberpunk book. But the difference is pretty small. What it does offer is a good old-fashioned romp through space with some of the most memorable characters in the science fiction genre. The Virgin Queen (Virtue MacKenzie) is the perfect media; intelligent, resourceful, ruthless and quick thinking. She is the perfect role model for the aspiring media. Not to mention that there are also a few good role models for fixers, solos, techies, and almost anyone else thinking about playing this game. Read this book, not because I say so, but because Santiago may hunt you down if you don't.

MEMORY WIRE   ❍❍❍ 1/2   Robert Wilson

A strange tale. Not at all like what you come to expect from a cyberpunk novel. It has a lot of the qualities of other novels — despair and hopelessness, but you are always left with the feeling that there could be more if the conditions were right. Characterization in this novel is very strong. Wilson introduces the idea of cameras imbedded in their users and a type of objectiveness training required to be a member of this elite media organization. It will take a little perseverance in the beginning of the book to get through the first 20-25 pages, but it's well worth the effort.

THE FEELIES   ❍❍❍   Mike Farren

A book that is both funny and serious. Mike Farren has a way with the genre. He is good at creating worlds that are not too far removed from our own, so that extra touch of familiarity with the protagonists positions is also there. In *The Feelies*, feelies are virtually reality constructs created for a select few of the society and made to appear maddeningly desirable to the rest of the population. As the story unfolds, however, wanting a feelie is infinitely better than having one. This isn't a story about a media as much as it is about a media corporation and the lifestyles of the people who interact with this corporation.

THE ARTIFICIAL KID ❍❍❍   Bruce Sterling

A decent tale (at least in the beginning of the book), the main character fancies himself as a combat artist. Essentially he (and miscreants like him) beat each other senseless, using hovercam drones to film these events, then sell them to each other or other interested parties. This could have been dealt with more in depth, but the writer goes off in search of a different plotline somewhere halfway through the book. Still worth a read.

MATRIX MAN   ❍❍❍ 1/2 William C. Dietz

This is a fast-paced adventure story in the tradition of the cyberpunk genre. Our hero is a high strung, ex-military media with a cybernetic camera in place of one of his eyes. Being a superstar media as well does little to reduce his overwhelming ego. Our protagonist will, during the course of his investigation, uncover things that will reshape his life, assuming he gets to have one after selling his latest story. Read this, it is fast, fun, and full of information.

ALTERED STATES

ELECTRIC NIGHTMARES

by Ramon Valbuena and Peter Christian

I n the "Good Old Days" when a person wanted to escape from reality he had to rely on alcohol, drugs, television or role-playing games. But in the lean, mean, early years of the twenty-first century two new escapes from depression hit the market and cleaned it up. Call 'em wireheads, brainbuzzers and juice junkies. Larry Niven called it the Tasp and the Droud in his "Known Space" series. The other kind? It's Virtual Reality and Electron Dreaming and is usually called Braindancing.

WIREHEADING

Wireheading was first experimented with, on rats and monkeys, in the 1960's and humans in the 70's. The first use on humans for other than medical reasons was in the prison system in the early 2000's. An electronic receptor was attached to the heads of people condemned to life in prison. While no surgery on the brain is ever minor, the "Wirehead" attachment was fairly simple; several wires and a remote control unit were connected so that if a prisoner got violent, a jolt of emotion, such as terror, could be sent through his brain. Prison guards were quick to exploit the system, and discovered that a prisoner could be kept in a state of relaxed contentment, simply by applying the correct signal to them at all times. In the jammed prisons of the early 2000's, wireheading spread as the simplest, and cheapest, way to keep prisoners under control. Soon repeat offenders and long-term prisoners, not just lifers were being fitted with wirehead units. The inevitable happened in 2005, when prisoners with wirehead connections were being released on the streets. They were addicted to the wire, and went desperately searching for another fix. Criminal fixers were all too happy to accommodate them. Direct electrical stimulation of the brain's pleasure-center followed soon after. Hell followed.

WIREHEADING HARDWARE

Wireheading is illegal in all countries, but the hardware is easy to create. Many fixers refuse to deal in wireheading. Their reasons are less altruistic than practical: once a person's on the wire, he doesn't need anything else, so he's a one-time cus-

tomer, instead of a repeat buyer, like a drug user. Naturally, some dealers have found ways around this.

Specially wired interface plugs are the trademark of wireheading; they are linked directly to the pleasure centers and cannot be used for anything else. An Average Electronics roll modifies a small battery pack (50eb) or a home-use transformer (100eb) for use in wireheading. A critical failure can cause equipment burnout and brain damage (-1 INT, -1 REF). At high settings, a battery pack will last about a week, and a rigged transformer about a month. Low settings will make them last about three times as long. Most wirehead units sold include a hidden fuse, which burns out after 1-3 days of use. The device is sealed, and to replace the fuse requires an electronic tech skill roll of 12. Of course, your fixer is counting on you coming back to him to get the device reset. He'll charge D10 x 100 euro to refit the device - it's then good for another 1-3 days. A fixer will charge more if he thinks he can get away with it. For 5,000 to 25,000 euro, some fixers will replace the fuse with a wire (electronics tech roll of 12), allowing the wirehead device to remain on until its battery wears down. The high fee is based on the fact that the wirehead is committing suicide. Once on high power, the addict dies of thirst in 2 to 3 days. A fixer who sells a wirehead unit with a permanent fixture is, by law, guilty of murder.

The original wirehead devices were used for prisoner control. Some corporations and gangs still use them this way. When any neuralware is installed, a wirehead unit can be included, with a radio control, for a cost of +1,500 euro (no HC). The wirehead device makes an effective threat *(Do what I say or I'll make you want to die)*.

BRAINDANCE: VIRTUALLY LIVING

Braindance addicts are not as pathetic as wireheads. Braindance began with the development of "Virtual Reality" in the 1990's. Back then, computer generated images had reached a level of sophistication that allowed a person wearing a "Virtual Reality" helmet and sensors to move and interact with a computer-generated image of the world. It wasn't until 2010 that human-computer interface became sophisticated enough for a computer to electronically record human experiences, and then play them back into another brain. Once this genie was out of the bottle there was no stopping braindance from becoming the biggest game in town. There are five kinds of braindance: Experience Chips, Memory Chips, Environment Chips, Virtual Reality and Visitor Reality.

Happy, Happy, Joy, Joy

A wirehead uses either interface plugs, or a special attachment, to reach directly into the brain's pleasure center. Once on the wire, the user is happy, relaxed and calm. Most wireheads start with their units at low power. A wirehead on a low setting is happy and content as long as the juice is flowing. He may act and react normally to the world around him. He never has to make saving rolls to resist shock, fear or pain, making him a happy (and sometimes dangerous) dude.

Every time he turns the wirehead unit on, and each successive hour that it is on, he has to roll for addiction (see below). If he fails the roll, he turns up the power one notch the next time he uses the device. He is addicted. At the medium setting, the wirehead is at -2 to all of his die rolls. In addition, every time he turns on the device, and every hour that it is on, he must roll to resist addiction again. If the roll is failed, he is now addicted to high-powered wireheading.

A wirehead on "high" is catatonic to the world around him. Pleasure from the wire overrides the body's survival instincts. A wirehead will quite literally sit in his own filth (activation of the wire often releases the bowels) and die of thirst, if the current is left on. "Smart" wireheads sometimes hook up an IV system, and last for a week or more before dying. They just don't care enough about living to refill the system.

All braindances are more exciting than real life, and the user is guaranteed to win in the end.

The earliest braindance units required the user to have a set of interface plugs. This left such a large market untapped that modern units are generally "trode" units or "cappers". The braindance unit itself masses about a half a kilogram and is about the size of an old-fashioned portable CD player. 'Plug and 'trode units have a wire extending from the unit (which may be table mounted, or worn on the belt), to the user's interface plugs, or ending in a set of electrodes which are taped to the user's temples. 'Trode units suffer from poor reception, and most manufacturers are shifting to caps. A Cap unit uses a mesh headpiece instead of 'trodes, and while it is more expensive, gives better reception.

BRAINDANCE CHIPS

Experience Chips are most common in video game parlors and bars. An experience chip carries a recorded program in which the braindancer is a passive rider/observer. These braindances are similar to movies where you are the star. An experience chip shuts out the real world as long as it is running. The chiphead witnesses him/herself doing deeds, experiencing events and talking to people - always saying the right thing, always making the right choice. Experience chip braindancing is mindless entertainment and many people like it that way.

Memory chips are a more subtle form of experience chip. Memory chips contain a recorded event, much like an experience chip. Instead of shutting out the world, the chip user remembers events as if he actually took part in them. Just as a person driving a car or typing at a keyboard can be remembering a date from the night before, or a vacation the previous weekend, the chip user remembers and replays events in his mind. Memory chips are the most popular portable chips. A person using one is at -1 to all perception and reaction skills, due to the distraction of the memories.

Environment Chips are a new development, and are popular with office workers and people with boring, stay-in-one-place jobs. An environment chip is a hallucinogenic experience, which fools the senses without

Monkey on Your Back

A person who tries wireheading (voluntarily, or otherwise) may become addicted. Have the victim make a Cool roll each time they receive the electric buzz. The target number is 13 the first time, 14 the second, 15 the third, and so on, raised by +1 each time. If the Cool roll is ever failed the character has become a wirehead, and only lives for their next fix. Unless the player is a superlative role-player, who is willing play his (or her) character flushing their life down the toilet, it is suggested that the GM take over the wirehead character.

A wirehead addict must get a "fix" every D10+Cool waking hours. If he does not get his fix in time, drop his Cool by one point, and roll again for the next interval. A wire fix restores the character's lost Cool, If the character's Cool drops to 0, he becomes a psychotic bundle of nerves. Most wirehead units are faulty. Roll a D10 any time the unit is used for over an hour; on a roll of 1, the character looses 1 point of INT (electrons on the brain).

A wirehead addict may attempt to kick the habit. If he can go 3 days (72 hours) without ever "wiring up" he may have broken the habit. Most people spend the second half of the time in a

interfering with primary thought processes. A character running an environment chip perceives the world around him differently. For example, an office worker running *Tropic Island Paradise* on the side does not see the walls of his office, or feel his cheap metal chair. Instead he sees himself as sitting in a hammock on a sunny beach. If he wants to walk up and go to a file cabinet, the chip adjusts his perceptions so that he can "brush aside" a bush and pull the drawers to the cabinet open. Environment chips are subtle, and not completely convincing. Work-environment studies show that while stress load was significantly reduced, work productivity dropped slightly as well. Use of environment chips while outside or moving around is dangerous, as the environment overrides "unimportant" signals that the brain is receiving. In game terms, the character is at -5 to all perception and reaction skills, unless there is an obvious threat. They are at -2 to all perception and reaction skills if there is an obvious threat.

VIRTUAL REALITY

Virtual Reality is the most sophisticated and complete form of braindance. Unlike the previous three forms virtual reality is interactive. A character plugged into a virtual reality program is dead to the outside world. Instead he is living in computer-generated imaginary world, which can be as mundane or as fantastic as the programmers have devised. Virtual reality is more expensive than other forms of braindance, as the chiphead must be plugged into a computer with enough power to handle and maintain the reality (See Cyberpunk 2.0.2.0., page 160-164). This seriously cuts down on the number of portable VR units. Generally, to enter a VR a person uses a modem or cyberdeck to plug into the net. Some VR's can support dozens, or even hundreds of people at once. The company which owns the computer charges a fee to enter their reality. The largest, and most successful, Virtual Reality is TSR Inc's *Forgotten Realms*™. This

straight jacket. The GM secretly rolls the character's Endurance skill. If the total is 26+ the character has kicked the habit and is cured of being a wirehead. He looses 1 point of Cool, permanently. If the total is 16 to 25, the character is off the habit, but any time he's under stress (say, if he's being shot at...) he must attempt an INT roll (TN = 15) or he suffers a relapse and is a wirehead addict again, needing to go through the entire habit-breaking again. He wants a fix immediately, and roll for the number of hours he can stand until his next fix.

If the die roll for kicking the habit is 15 or less, the character permanently looses D6 points off his INT, COOL, REF and EMP (divide the D6 between these attributes as you see fit). He is still an addict, and the player must choose whether or not to spend another 3 days in a straight jacket. If at any point, any of the character's attributes drop permanently to 0, he dies, for good.

The government or powerful corporations might allow or even encourage electronic highs to better control the populace . . .

The largest and most successful, Virtual Reality is TSR's Forgotten Realms™. This fantasy adventure VR is a photo-realistic world with literally thousands of individuals, plus crowds of monsters and people.

fantasy-adventure VR is a photo-realistic world with literally thousands of individuals, plus crowds of monsters and people. It has been on line since 2009, and has over 1,000,000 regular visitors, each of whom pay 1 euro per (real-world) minute that they spend in the Realms. The mainframe for the Realms is in Lake Geneva, Wisconsin. Other adventure game companies have similar worlds.

Visitor Realities are the newest development in the Virtual Reality market, as yet they are expensive, but the technology is there and visitors are showing up in unlikely places. A visitor reality unit plugs into a person's interface plugs like any other braindance chip, but instead of a recording, it contains a cellular transmitter, connected to the net. (Remember the dropout and connection problems with cellular links.) A person using a visitor reality chip has a computer with a virtual reality on the other end of it, and this computer generates images that supplement, rather than supplant the real world. That person you see sitting in a restaurant, animatedly conversing with nobody sitting in the seat opposite them, may be on a hot date - with a person who only exists in an electronic databank somewhere. Visitor reality was developed by the military for training soldiers; The soldiers hiked/crawled and traveled over real terrain, toughening up real muscles, and having to watch for electronic enemies who could appear behind any bush. Visitor reality gained considerable notoriety when 6-year-old Timmy Cleaver died running out into traffic, to rescue a puppy he *thought* he owned.

For braindance Experience chips and Virtual Reality, the manufacturers take advantage of the fact that the human brain can process information much faster (up to 500 times) than it normally is called on to do. Under either of these chips, 1 minute of real time

Black Market Braindance

Braindance is legal in most parts of the world. Many regions restrict braindance access to adults, usually defined as 18 years and older. Pornographic braindance chips, an extremely profitable item, are always restricted. Use of Environment chips, or Visitor Reality in a public place is a misdemeanor in most cities. A portable chip player runs from 150 to 300eb. It masses about 1 kg, and can run any type of braindance chip. Time on a bartop unit or virtual reality BBS link costs anywhere from .20eb to 2eb per minute. Visitor Realities generally cost .2eb a minute, and are left on for hours at a time. The hard-core prefer interface plugs to 'trodes or caps. Program chips are 20eb to 50 eb for regular experience, memory or environment chips. Black market chips (porno, psychedelic or enhanced sensory input) cost 2 to 5 times that. New braindance chips can be played in an

translates to 1 to 2 hours of experienced time. 1 hour usually becomes 1 week, by compressing sleep time and repetitive experiences (such as travel).

Braindance chips available over the counter include: "Vacations", "Dates", "Visits to the Theater", "Adventures", "Sports Hero" and almost any other experience that most people would like to try. Johnny Silverhand's "Live in New York" braindance chip, where You are the Rocker, was last week's top seller. Virtual Realties come in every sort that can be imagined by gamers on psychoactive drugs. Visitor Realities are rare, and most are of the friend variety - plugging into the 900 number gives you a person to talk to.

Environment chips, Memory chips and Visitor Realities use the same addiction rules as normal Experience and Virtual Realities, but they are very subtle. For example: Doreen Collins was a legal secretary with a rather unsatisfactory love-life. For entertainment on her lunch breaks, she would run a memory chip, of a "dream date", the night before. Over a several month time period, Doreen became convinced that she had a boyfriend named Tony, who took her to fancy restaurants, dancing at the best clubs, and who was generally fun to be around. Intellectually she knew that Tony did not exist, but emotionally she was unable to accept the fact. She became irritable because "he never remembered her birthday." Ms. Collins even avoided real dates, because she always had Tony. Without ever once entering a "real" braindance, Ms. Collins had become a braindance addict, unable to relate to normal people, and one who firmly believed that her "boyfriend" was a rat who ought to do something to firm up their relationship. Finally, at the request of her company, Ms. Collins underwent counseling. She recovered, but still believes that she once had a lover named Tony, whom she dumped because "he was a lot of fun, but he just didn't take me seriously."

The real danger of braindance lies not in addiction, but in a

APTR/MRAM chip socket using an adapter (100eb, HC = 0). Many black market chips, whether by design or because they are flawed, burn out after only a few uses (D3). The junkie must keep buying new ones, keeping the pusher in business.

Problem? What problem?

Braindance is psychologically addictive. A character must make an Empathy roll (TN = 6) each time he uses a braindance device. If the character is satisfied with his life, happy and secure, the GM can add +1 to +3 to his Empathy for the purpose of this roll. If the character is depressed over loss of job, not having money or unhappy love affairs subtract -1 to -3 EMP, for the purpose of this roll. If a person fails this roll, he found the 'dance much more satisfying than real life. The character feels the urge to plug in again. The length of time that he can go without plugging into a braindance is equal to the amount of subjective time spent in the previous dance. In other words, if the individual

Visitor Reality gained considerable noteriety when six year old Timmy Cleaver died running out into traffic, to rescue a puppy he thought he owned.

spent 1 hour playing an "Allec Ramstein" action-adventure chip, and experienced 1 week of Allec's adventurous life, he can go 1 week in the real world without another chip. At the end of this time period the character drops D6 Cool points, and begins to freak out. These Cool points are recovered when he gets his next fix. In addition, any time a character rolls a "1" on the D10 addiction roll, whether he made his roll or not, he drops 1 point of humanity, representing his loss of interest in the real world. As humanity is lost, Empathy drops. Finally the character goes to 0 Empathy, and either "borgs out" (if he uses cyberware) or looses all patience with the real world, and goes crazy (similar to going cyberpscho) or arranges an IV setup and gets himself put in a coma ward, where his mind is permanently plugged into a virtual reality.

Rumors of rich people who live only in fantasy worlds of their own conception, and whose bodies have been comatose for years are probably true. Enhanced sensory braindances, only available on the black market, are easier to become addicted to: the TN for the Cool roll is 10 to 15 instead of 6. In either case braindance addiction is something that creeps up on a person over a long time, without them being aware of what's happening.

Braindance addiction can be cured through proper psychological counseling. Humanity lost to braindance only can be recovered at a rate of 1 humanity point per month. Addiction is cured in D6 months. A psychiatrist charges 1,000-3,000 euro a month.

habitual user's inappropriate responses to real-world situations. A person who has experienced the adventures of *Andi Slaughter-Green Beret* too often may respond to a bullying gang's harassment not by surrendering money and leaving quickly (the safe and sane response) but by trying to attack with Ms. Slaughter's martial arts and firearms skill - something that the braindancer simply does not have. A person who spends a lot of time in fantasy adventure virtual realities, and has achieved wealth and power in those realities, may get fired for acting uppity towards his boss in his real world job - it's good to be the king, but it's not good to be the king one day and a peon the next.

Sometimes the distinctions between wireheading and braindance addiction get a little blurred. Cortex-stimmers are addicted to pleasure center-stimulating braindance chips. Apply both addiction rules, rolled separately.

Wireheading and braindance are not addictions that make good role-playing characters. Wireheads are best used as plot devices (*he knew too much - so we got him hooked on the buzzbrain - he's alive, but he's not doing anything*). Players may have to rescue wireheads - or might want to remove corporate installed wires in their own heads (and you thought that cyberware was free, didn't cha'?). Wireheads are simply too dead to the world to be effective in a game. Braindance, in all its subtle forms, is a more effective game tool. Experience chips are entertainment - players might be asked to make them. A braindancer (term for an actor who records chips) can make an unusual character (see *Rockerboy*). A memory chip might contain an important clue - but the player has to play it until they "remember" the correct information. Players may also make memory chips. Environment chips can completely screw people up if used correctly (*Yeah, we were driven in the back of the truck to this warehouse - I could smell the waterfront - that's where we saw the murder - Yeah, I think I could identify the place again*). Visitor realities, done with a sadistic twist, can be used to get otherwise normal people to behave very irrationally (*Look - in that crowd!-That guy has a bomb!-Shoot!*) or, even worse, leave them wondering which of their friends are real and which are computer-generated hallucinations. We aren't even going to go into all of the potential uses the AI conspiracy has for braindance (heh heh heh. . .).

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UpClose
magazine

She has been described as one of the richest and most powerful women in the mass media world; cold, cruel, beautiful and deadly. It's said, "cross her once, but never again." Who is this ice maiden? UpClose looks at Clarise DeWinter, Megamedia Mogul. Clarice DeWinter broke into broadcast journalism in the early 2000's. In a field which is still dominated by men, Ms. DeWinter's cool professionalism and personal empathy has won her a place as one of the world media's most responsible and respected reporters.

THE EARLY (EDITED) YEARS

Ms. DeWinter was born Clara Anne Breull in 1981 in Holland, Michigan. She attended Northwestern University, graduating with a B.A. in Television Journalism (minor in Advertising) in 2004. Her first job was with WDMS, a Chicago, IL. television news station. Ms. Breull is still remembered at WDMS as a go-getter reporter with a relaxed interviewing style and a strong determination to get to the facts. Ms. Breull's first break came in 2006, when she and a friend got interviews with several local political figures. Ms. Breull linked the interviews together (with extensive editing), and sold the tape on the video market under the title "Downtown Talks." With the interview's linked, viewers got the impression of a round-robin discussion among key members of the city government. Ms. Breull's technique made the subject matter far more interesting, and showed the city fathers in an excellent light. The tape sold well, and Ms. Breull was regularly welcomed to conduct interviews among local politicians. By the time of the unfortunate Villiers scandal, in 2008, Ms. Breull was Chicago's number-one newswoman. Her handling of the scandal was seen by many as an attempt to protect her friends in the city government, while still exposing the horrible corruption. Her final report, when she broke

into tears on camera, saying, "but these are my friends" has been replayed many times. It did not save Mr. Villiers, or his corrupt government, and in fact Ms. Breull's investigative reporting is what uncovered the scandal in the first place.

Ms. Breull returned to school, attending UCLA, where she received her Masters in Tele-Journalism (minor in psychology). She married Ward DeWinter, and changed her name to "Clarice". At their own expense, Ms. Breull, now Ms. DeWinter, went on an interviewing tour of the United States and Europe. Instead of selling the interviews to Broadcast media, they were sold through video stores and braindance parlors. This unique marketing did not repay the investment, but it got Ms. DeWinter the publicity she needed. By 2012, Ms. DeWinter was a well-known interviewer and

journalist. In the 15th Indian-Pakistani conflict, her unique interview of the leading generals of both sides (simultaneously) made her famous. Her fearless investigation of the bio-plague in Chicago (during which two attempts were made on her life - one of them on-camera) won her the Pulitzer Prize. By 2016, when she finished a television mini-series on the rise of Europe ("Illuminated Ideas: Europe in Action") Clarice DeWinter's name was a household word. The unfortunate suicide of her husband left Ms. DeWinter desolate. Nevertheless, she accepted a position as Anchorwoman at World News Network. Over the last few years, Ms. DeWinter has continued to build her reputation as a woman who is willing to look the gritty truth of the world in the eye, and who is still not willing to give up her basic faith in human goodness and the rights of the individual.

THE REAL DEAL

Ms. DeWinter's background has been purged and edited several times. The names are honest enough. But there are more names. The most important one is William Rochefort. "Bill" as he is called by friends, of which he has none, is Ms. DeWinter's Lawyer, advisor and fixer. Bill met the lady while she was still at WDMS. They worked out a deal where he would help Ms. DeWinter market herself—and cover up her tracks. When Ms. DeWinter uncovered the Villiers scandal, it was a minor event which could have easily been glossed over. Using her own knowledge (and Rochefort's street smarts) Ms. DeWinter managed to get the involved politicians to take bigger and bigger risks, all the while covering up for them. Ms. DeWinter finally allowed the story to break - and collected the rewards for "uncovering a major political scandal".

Ms. DeWinter's marriage to her netrunning partner startled her friends, but Ward DeWinter had been passing news items to her, and realized that she was distorting information in her interviews to make them more dramatic. The marriage was simple blackmail. The interview tapes they produced together walked a fine line between news and fiction, but the corporate heads who marketed the tapes liked them, as did the elected officials: Ms. DeWinter had perfected the art of appearing to be a hard-hitting journalist, while actually making people in power look and sound good.

For the Chicago Plague, Ms. DeWinter was contacted (through Rochefort) by certain corporate heads. She was offered a large sum of money, and a contract, if she would investigate this story, find a scapegoat (they recommended several companies), and "expose the truth." Ms. DeWinter accepted. Her famous European interviews, and the excellent publicity and distribution, were part of the pay-off. Unfortunately, Ward DeWinter learned the truth. Clarice DeWinter decided that it was time to become a grieving widow.

Clarice DeWinter settled into her anchorwoman position. She employs a small army of reporters and netrunners to sift through leads and potential stories. The best stories get passed to her, and she does the follow-up herself. Lesser stories go to one of her "assistant" journalists. Ms. DeWinter still works with Bill Rochefort, who makes sure that the unpleasant truths in her background remain covered up, and that she maintains her public image. Rochefort's team of lawyers also prevent any lawsuits from touching Ms. DeWinter, and apply legal pressure on people who want to do exposés and unauthorized biographies of her. Bill Rochefort handles any hiring of outside specialists for missions or extra security. Paul Jussac is Ms. DeWinter's Chief of Security, and captains her team of 5 bodyguards. He also provides another form of pressure on Ms. DeWinter's enemies, making sure that they never expose to the public anything that can hurt her standing in the world media.

THE MOGUL TODAY

Ms. DeWinter herself started out as a competent and ruthless media. Her goals were, and are, prestige, wealth and fame. Nothing, nothing, not even her life, is more important than those three goals. She decided early in her career that the public was unimportant, as long as you had the backing of people in power. During the Villiers scandal she revised that opinion, slightly. Now she believes that the public are only important if you let them know that you've screwed up. Since the Chicago Plague, Ms. DeWinter has totally dedicated herself to preserving her own good image. News is simply her road to prestige and wealth. Unfortunately for her co-workers, and herself, Ms. DeWinter is suffering from growing paranoia that her misdeeds will be exposed. Because of this, she is spending more money every year on "security experts". Eventually someone will notice the trail of missing persons. Someone that is, who Ms. DeWinter cannot have shut up. That someone

had better have excellent protection as Clarice DeWinter is extremely vengeful.

Meeting Clarice DeWinter in person is very difficult. People who are not rich, famous, or both can forget meeting her, except by accident. Ms. DeWinter's lines of defense include an efficient secretary, security guard, and two rows of executive aids. Keep this in mind when running Ms. DeWinter. She rarely, if ever, does her own dirty work. That's what hirelings are for. She does not have any visible cyberwear. Ms. DeWinter's 'image' is that of a tough, but good-hearted woman, who is polite and refined, and who firmly believes in always seeing and speaking the truth. Her clothes and mannerisms are carefully chosen to present this image. She is attractive, but it is a mature, sensible kind of attractiveness. She has the kind of face that instantly inspires trust. It was designed for this.

ADVENTURE HOOKS:

1) Ms. DeWinter is asked to do a favorable series of interviews of the dictator of a petty banana republic. Via Rochefort, she hires a specialist team to visit the republic and 'scout out' conditions there. Their mission: Figure out the best angle for reporting on this lunatic, and pass whatever info on the country the team can get back to her. This would be a good adventure for a beginning Media crew - with heavy Solo and Medtech backup.

2) Ms. DeWinter has decided to do a series of interviews with a certain dictator, but evidence gathered by her field team indicates that she shouldn't even try to whitewash this man's reputation. She decides to do this one as a hard-hitting expose'. She's going to need extra security to get out of the country alive.

3) A certain dictator, after exposure of his human-rights violations shock the world (and that takes a *lot* in 2020), decides to humiliate or eliminate the media who exposed him (and cost him millions in foreign-aid loans). The players can either be defending Ms. DeWinter, or attacking her. This could be a good netrunning scenario, with both sides swooping around the WNN datafortress, looking for each other and deadly information on Ms. DeWinter.

4) Clarice DeWinter runs into a PC by accident. She decides that it was no accident, and that the character is a threat to her reputation. She mobilizes Jussac to eliminate the threat - quietly.

5) A pirate media contacts the PC's (or is the PCs). Undersecretary Felton, who just got out of prison over the Villiers affair, has additional data on the whole scandal, including that Clarice DeWinter was involved in it, if not at the bottom of it. Can the players collect enough evidence on Ms. DeWinter's crimes to bring her to justice? To do this they are taking on not only Ms. DeWinter and her personal guards, but the entire World.

Clarice Ann DeWinter:
Media (Corporate)
Ht: 5' 7" Wt:125 lbs Age: 32

INT: 8, REF: 6, TECH: 7, COOL: 8, ATTR: 9, LUCK: 10, MA: 5, BODY: 5, EMP: 7/6

Primary Skill Profile:
Credibility +9, (Resources +6), Perform +10, Oratory+9, Interview+8, Wardrobe & Style+7, Persuasion & Fast Talk+7, Human Perception+7, Personal Grooming +6, Social: +5, Awareness/Notice: +4, Interrogation: +3

Secondary Skill Profile:
Expert (Who's Who)+5, Photo & Film+4 Education & General Knowledge: +4, Stealth+4, Expert (Media Techniques)+3, History+2, Driving+2, Martial Arts (Judo)+2, Seduction+2, Electronics+2, Lang: French+3, Lang: Japanese+3

Reputation:
Tough, but Sympathetic Newswoman +9

Likes:
Italian Food, the London *Times*, Romantic Videos, Revenge

Dislikes:
The color pink, sexist remarks, being accused of being snobbish (she is), having her credibility questioned

Cyberwear (Humanity Cost - 15):
Neuralware Processor, Interface Plugs (hidden), Chipware Socket, Cyberoptic with Times Square Marquee, Microvideo

Ms. DeWinter is usually accompanied by one or more bodyguards. Her salary is unknown, but is rumored to be in the 1 millon+ euro a year range. She travels in a chauffered limo, has a house in Carmel, CA, a penthouse in New York, and a Condominium in Beverly Hills, where she usually lives. Ms. DeWinter is travelling the world roughly half the time.

UpClose
magazine

Our next profile is on one of the fastest and most in-depth reporters in the business, that Sultan of Speed, Edward Leudowski. This is an excerpt of an interview with Edward Leudowski from a recent Jerry Rivers show.

AN INTERVIEW EXCERPT

J.R. And so, Edward...

E.L. Call me "Flash" Jerry, all my friends do.

J.R. O.k. Flash, when did you discover that trash news was your calling?

E.L. Well Jer, ya remember back in grade school kids told the joke: "Hey, do ya have any pictures of your mother naked? No? Would you like to buy some?"

J.R. Er, Yes I do remember that joke, why? Oh no! You don't mean...

E.L. Yep! It wasn't a joke to me. It was a business opportunity! I sold pictures of mothers, fathers, sisters, brothers, Grandmas, Grandpas, dogs, cats, and tweety birds buck naked. Nothin' was safe from my lens.

J.R. You're one twisted individual, Flash. What did your parents do when they first got wind of what you were doing?

E.L. They were never the "do" type of parents... too dorphed out all the time.

J.R. Are you trying to say that you are the way you are because of drug addic-tion? No parental guidence?

E.L. No way! They were too stupid! I did what I did because there was a market out there for it, and there still is today. The money from those days in grade school and high school paid for my freshman and sophmore year at N.C.U., until I was expelled on a 2nd degree "conspiracy to commit black-mail" rap. This is when I caught the "all prying eye" of *In Your Face Weekly* and the rest is history as you know it.

J.R. There you have it, the man under-neath the slime. Well Edwar - uh, Flash, tell us about ex-Vice President Quayle and the "See and Say" toy scandal of 2013...

HISTORY OF FLASH LEUDOWSKI

Flash grew up in an inner city environ-ment. He was not the biggest or the strongest, but he remembered that knowing things about people was almost as good as beating them up.

Flash was strongly against cyberwear and drugs because of his family. His father was an ex-cybergrunt who was always dorphed up and eventually went psycho in 2016 during a food gathering expedition in the local inner city mall complex. He only

vaguely remembers his mother as someone who lived in his house, but did very little and was killed by gang members in the same food gathering expedition.

After his parents were killed, Flash spent time in a local correctional facility for the murder of gang members who had killed his parents. He had been brainburned against the use of firearms, and released two years later during a work release program. During that time he studied Media and Film and eventually joined *In Your Face Weekly*.

Flash has made it his life to expose government officials that allow food gathering expeditions and food riots to take place. After studying older records Flash has discovered that inner cities once had markets where good food and clean fluids were available to everyone, not just those in the corporate sector.

Flash was an excellent but slimy newshound and gained a following after only a year in the business. He had always been warned that he should stop taking so many chances—but he didn't listen.

In early 2019, Flash was doing a report on the Givers of Pain, a local gang whom he believed had connections with city officials to perform arson on undesireable buildings in the area. While investigating this report, Flash was caught by the gang, and tortured mercilessly. He was found some hours later by a strike medical team who responded to his trauma-card. His body was badly mutilated and his legs were totally destroyed. His dislike for cyberware cast aside, he had his body boosted with Corvette Cyberlegs, Skinweave and Bonelace. The internal neural processor came after he had learned to use his new cyberware. After a year in therapy, Flash is doing well and eager to get back to work. *In Your Face* has generously offered him his job back and he has already found new muck to rake up in local politics.

HOOKS:

1) Flash is looking for revenge on the Givers of Pain. He's gonna need lots of able bodies to help him with it. Being the cunning devil that he is, he probably won't tell the players that what he's after until they're in the thick of it. "You're here now bud, I'd start shooting before they get any closer." Flash of course will ensure that he gets this all on camera, from a safe distance.

2) Flash needs a netrunner to help him get into the city's datafortress. He's sure there is proof that the city is holding back on food rations from the government. If the players are willing to help, they may find an entire conspiracy to keep food from the local poplace's hands. Its part of a program to reduce the population of our overcrowded megacity slums.

Edward Leudowski
Tabloid Media
Ht: 5'8" Wt: 150 lbs Age: 28

INT: 8, REF: 8, TECH: 5, COOL: 8, ATTR: 7, LUCK: 7, MA: 15, BODY: 7, EMP: 8/5

Primary Skill Profile:
Titillate+9, Interview+9, Aware/Notice +9, Composition+8, Photo/Film +7, Persuasion & Fast Talk+7, Human Perception +7, Streetwise +7, Shadow/Track +6, Wardrobe & Style+3, Expert: High Ranking Officials +6

Secondary Skill Profile:
Perform+5, Stealth +4, Education & General Knowledge: +4, Library Search +4, Driving+2, Martial Arts (Savate) +5, Hide/Evade +3, Electronic Security +3, Athletics+4

Reputation:
Nosy, rude, determined, fast runner +6

Likes: Cheap accomodations, processed foods

Dislikes: Gangs, pain, torture (of himself; for others its OK)

Cyberwear (Humanity Cost = 45):
Corvette Cyberlegs with High Speed Maneuving Systems (+4 to damage) Neuralware Processor, Interface Plugs (hidden), Chipware Socket, Cyberoptic with Times Square Marquee, Armor option for cyber legs. Skinweave, Bonelace

Flash, when he can afford it, keeps a solo on call. Remember, Flash is not the richest of medias, so his solo will probably be only mediocre. Knowing this, Flash keeps his legs in excellent shape. Even so, Flash is a passibly good martial artist and with his cyberlegs and his savate, he can cause some damage to someone who does not expect it.

UpClose
magazine

O ur next media personality is Megacity San Francisco's Zaphial Keyes. He has overcome his physical disability to become one of the Bay's finest medias. A man whose shrewd judge of character and keen analytical mind has made him an information network rivaling any in our time.

THE EARLY YEARS

Keyes was born of humble parentage in the agrifarms of the peninsula in 1995. His parents were biochemical petroleum scientists extracting artificial petroleum from biologically engineered organisms. Keyes spinal deficiencies prevented him from engaging in the very physical labor of maintaining the plant that his parents ran in the mid 2013's, and he was left to perform diagnostic maintenance in their offices. Keyes grew to have a healthy respect for the power of information and was soon a valuable member of his parents communal family corporation. At the tender age of sixteen he developed, on his own, the mobile drone technology that allowed him to collect petrophages samples from the floating arcologies in the mouth of the San Francisco Bay. His flying drones became the talk of his community. Unknown to them, Keyes began to study them with the same intensity that he studied everything. Information became his weapon. As the designs on his drones, improved he began to branch out and became

an information broker for a while. Being confined to a wheelchair, he had time to become a skilled net user and programmer. He used *Orion* class software *(see Interface #3)* to run the net and collect information from various bulletin boards. In his early twenties, he was involved in some political scandals that indicated that he had the goods on several local officials. The footage he had garnered by drone forced both politicos to resign quietly and with little outright fuss.

Combining his skills as a network jockey, an information broker, a remote cameraman designer, and an engineer, he decided that his new career would be a media. Actually his new career was thrust upon him when his communal family was attacked by a biological creature unleashed by (unknown at the time) the Petro-Shieks of the Middle Eastern nations. He filmed the attack and watched as his family and their livelihood was destroyed. Keyes went underground to find the truth. He named himself Argus of

the Thousand Eyes.

ARGUS

The media field came naturally to Keyes. He sold his stories by proxy under the alias of Argus. Argus' exposés were always revealing, explosive and scathing. The remote drone cameras and other surveillance equipment that Keyes developed or redesigned to suit his needs were his secret weapons in his war for news. Keyes developed an underground of contacts who worked through his net connection, and with the local fixers paid off, Argus became a major player in the politics and running of Megacity San Francisco, information being his major bargaining chip.

Argus' exploits were connected to Keyes in early 2021. Because of the hidden nature of Argus, he had previously been denied awards and accolades. But coming out has not done much to improve the personality of Keyes, and he basically remains a recluse, preferring to interact with the public only as a reporter when he has a story. Keyes still prefers to unearth those stories that others shun, or are unable to reach. His favorite stories are on corruption in the system, especially in the police, municipal and legislative branches of the local government. He has yet to prove his suspicions that the local government has something to do with the creature that killed his family, but has not stopped looking.

HOOKS

1. If your heroes are hungry for work, a call from the media Argus has come out. The mysterious media needs a team of kick-ass mercs to back up a drone remote setup technician. The tech sets up the drones, they go out and get information and they come back. Simple, no hassles. Argus has neglected to inform his team that his target corporation is Biotechnica, whom he believes to have helped engineered the giant blob that devoured his family. The same giant blob that Biotechnica has on a leash in the facility that the heroes are watching. This scenario is for the BFI (Brute Force and Ignorance) adventurers everywhere. Have fun with this one.

2. The Petro-Sheiks are thorough men and wish to tie up this loose end. They send in the best of Solo assassin teams. The two-man team of Hammer and Anvil. The finest of Eurosolos, these two have never missed. Argus puts the call out, he wants the best agents money can buy to get him out of the country until he can finish his piece on the Petro-sheiks. Once finished, the scandal alone will ensure his safety, until then, only you can. You, of course, are the best, right?

Zaphial Keyes (Argus)
Investigative Media
Ht: 5'10" Wt: 150 lbs Age: 26

INT: 9, REF: 5, TECH: 10, COOL: 6, ATTR: 6, LUCK: 9, MA: 2, BODY: 5/7, EMP: 9/6

Primary Skill Profile:
Credibility +8, Composition +10, Aware/Notice +8, Photo/Film +9, Persuasion & Fast Talk +7, Human Perception +7, Streetwise +7, Expert: High Ranking Officials +6, Education +6, Oratory +6

Secondary Skill Profile:
Basic Tech +7, Electronic Security +6, Library Search +5, Area Knowledge +6, Expert: Remote Systems and Design +5, Expert: Electronic Information Gathering +5, Programming +4

Reputation:
Exacting, Detail-oriented +6

Likes: Privacy

Dislikes: Corruption in Government

Cyberwear
Neuralware Processor, Interface Plugs (hidden), Chipware Socket, Cyberoptic with Times Square Marquee, Skinweave, Bonelace, Numerous Chips on Design of Remote systems, Espionage techniques, black market building plans, and other informational resources.

Zaphial Keyes' neural problems could not be solved by cybernetic enhancement and as a result most of his enhancement is headware. He is always linked to his personal AI and defensive systems. His underground lair is ringed with defense systems varying from land mines to defensive lasers. Keyes rarely has to defend himself because he keeps to himself and has very few personal friends. Most of his friends and contacts he has met through virtual relationships and interactions. A man driven for justice, but with little real love of life.

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Facing the Consequences
by Alex Macris

You've just finished a multi-session one-on-one Cyberpunk adventure, and now you're counting up your hard earned spoils. Let's see: tons of cutting edge cyberware; almost a hundred thousand in cash; a powerful new contact; and a job with authority. You're probably thinking, "What a good run!"

Well, Marid from *When Gravity Fails* had exactly the sucess outlined above, and he certainly didn't seem all too pleased at the end of the novel. That's because G. Alec Effinger added something to the mix that too may Cyberpunk GMs miss: The consequences of PC actions.

Almost any benefit and bonus available in Cyberpunk has a cost: loss of life, friends, humanity, resources. PCs should not be gloating about spoils and shouting their triumphs to their friends; they should consider themselves lucky to still have friends (just ask Marid).

LOSS OF FRIENDS:

Sometimes you won't lose your life-you'll just lose all the people who make life worth living. The most powerful example of this I've ever read is "Dogfight," from *Burning Chrome* by Willam Gibson and Michael Swanwick. Deke, the main character, does everything within his grasp to win a holographic dogfight, but in doing so, puts his lover in a lot of misery and alienates himself from every fan of the video game. He wins, but who cares?

Similarly, the example I first quoted, of Marid, is yet another display of what adventuring can do to a character's life. There's a lot of ways you can add this little subplot to the next adventure you run.

How about having a PCs lover or best friend killed in retaliation for actions the PC took? Forged or actual proof of suductions and affairs the PC took part in could cause his wife to leave him. Or maybe, right after the PC gets all boosted, a friend could accidentally trigger off his pistol chip and get blown away? Being a walking hair-trigger has a way of killing friendships-literally.

LOSS OF HUMANITY:

Humanity's such a nebulous thing. Too often, an Empathy 2 character and an Empathy 9 character react the same way to things. It's up to you, as Gamemaster, to make sure your players feel the dehumanization effect, and there are lots of

ways you can accomplish it.

Look at Sarah, from *Hardwired*. She couldn't participate in mind-linked sex with Cowboy because of the AI Cybersnake inside her; a minor point, but one that made Cowboy considerably worried as to what sort or person he was with. Or there's Molly Millions, of *Neuromancer,* who's burning desire to keep the razor Edge cause her to leave Case without so much as a real good-bye; not the action of a kind, empathic person.

In the game, you can make the PCs suffer humanity loss in more ways than just lousy die rolls for Persuasion. Have them wig out and kill people if they're even remotely set off (especially if their EMP is 1 or 2). For cybered corporates and cops, have them avoided by every other employee in the building. Heavily chromed rockers find their fans are becoming more Chromer-gang dominated, with the people they're trying to reach becoming more and more out of touch with the metal on stage. The Inquisitors can even put them on their "Most Wanted" list.

That's the price of chrome.

LOSS OF RESOURCES:

The best Cyberpunk game I ever ran involved a PC Corporate staving off the attacks of Arasaka assassins on himself and his associates. When the game was over, he was out several hundred thousand euro, had lost a valuable senatorial contact, and had seen almost half of his bodyguards downed by gunfire. But everyone in the group agreed it was the most paranoid, exhilarating Cyberpunk they'd ever played.

The secret: I attacked the PC's resources, made them realize that because of enemies they'd made earlier in the campaign, nothing they owned was safe, not even the "safehouse" they'd secretly established.

Before you run a Cyberpunk adventure, take a look at your PC's possessions. There's undoubtedly at least one item on the list that you don't really want them to have: a superhot program, top military weapons, a chilling vehicle, or a powerful connection. Put a scene in the adventure where the item can get axed. Now, I'm not saying you should set up scenes where it will get destroyed no matter what the PC's do (that rates as unfair GM manipulation), but at least allow the possiblility.

Take that hot new Demon program your netrunner's been wiping out the opposition with. Would it be wild if some enemy Sysop had developed an equally hot assassin program? ("What, you've never heard of the Midgaard Serpent? It's STR 8..."). What about that Corporate, sure you can't get him—he's too well protected. But if you eliminate his police force connections, wipe out his underlings, and have his bodyguards fall in the line of duty, the job suddenly seems much more dangerous.
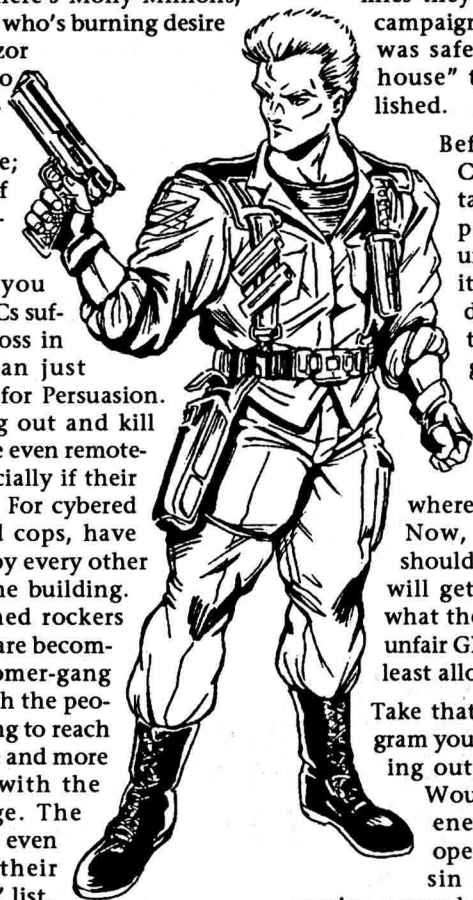
LOSS OF LIFE:

Even the protagonists (I hesitate to say "heroes") of Cyberpunk literature are not immune to the Reaper's scythe. For example, Steward (from the *Voice of the Whirlwind*) is successful in his goals—but he dies. Now, I'm not saying that death should regularly lay its cold hands on all the PCs, but the threat and risks should never leave the game. If a PC ever says, "Oh, they can't kill me, I'm to (valuable/skillful/tough/cybered), then it's time to bring out the biggest consequence of any adventure: his life.

with a session of danger, betrayal and loss. It works.

And if they can't handle it, they aren't Cyberpunk.

CONCLUSION:

Some might say that if you use all of the above, it will take all the fun out of gaming—and they're right, to a point. Before you can hit the PCs with the consequences of their actions, they have to get friends, resources, etc. So let them think everything's rosy—then blast them

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TALK HARD!

PIRATE MEDIA IN CYBERPUNK 2020

BY CHRIS HOCKABOUT AND BARTON BOLMEN

E ric liked the feel of the waves around him and the sound of the Pacific Ocean lapping against the sides of the rag tag yacht he lived in. Josine came down the stairs to tell him that radar showed nothing. He smiles and taps the 'on' button. The console lights up and hums to life.

"Testing... Testing... Welcome all of you jaded beavers out there in that seventh bolgia of hell, Night City, to K.I.L.L: The Assassination Station... Pirate Radio at its best and most brutal. This is your host Bobby Zone. Our top story tonight... Executive Director of Militech, Peterson St.John, covers up report concerning weapons testing in New Mexico. Testing which has cost the lives of seventeen American Indians...

Pirate medias can serve a vital purpose in the Cyberpunk milieu. They are the truth among the dross. They are the children of a world where the media is controlled by the Media Mega-Corps who either sanitize the subject so that the viewer eventually becomes inured or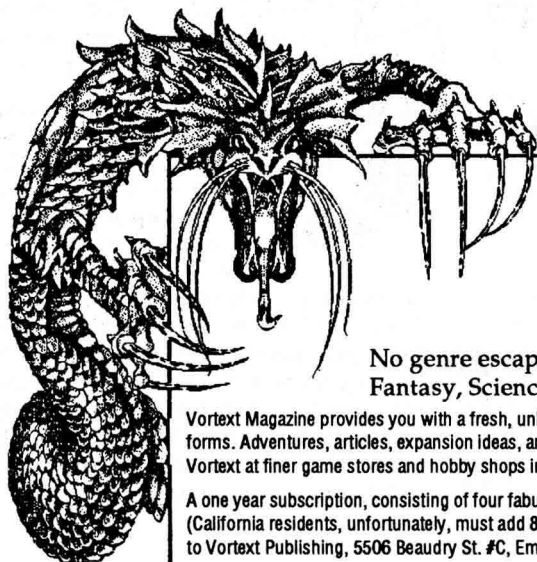 glorifies it so that it looses all meaning. The Pirate Media, both on television and radio perform a necessary service: they provide the truth.

BACKGROUND HISTORY

The economic collapse of the American Government created havoc in the media industry. The FCC was drastically scaled back in the chaos, leaving the airwaves either completely without protection or under the control of the media corps. Corporate control of the airwaves created the worst era of television and radio ever seen. The news was warped by corporate vision, resulting in sanitized, overly violent, and sensationalistic reporting that didn't really tell anything. It wasn't long before some people looked past the hype to see what was really happening to America. By word of mouth the discontent soon began to spread.

Along with the corporate pablum, there came the Mom & Pop media stations. Starting in the rural Mid-West, the Mom & Pop's stations were often run by a handful of people on a shoestring budget, delivering their news and other entertainment to their small community. With advances in technology, pirating the airwaves became less difficult and more common. With the advent of interactive

media, the Mom & Pop's gained more and more support from their viewers. Eventually, small communities weren't watching anything but their local stations.

As the power and influence of the M&P's grew, they began treading on the toes of the growing Media Mega-Corps. Network 54, WNS, DMS, et cetera. Many M & P's were asked to join the corporate fold. Some did, attracted by the money and notoriety. These stations, once bought, were invariably dismantled and their service to their community cut. Those who refused the offer frequently met with unfortunate accidents. Strange fires, electrical equipment failures, and mysterious deaths, forced a change in these once upright small stations. They went underground: Pirate Media in its current form was born.

Pirate media stations begin appearing everywhere, as the ease of wave piracy is made known by the media underground. The corporations, unable to keep track of all of the pirates and so turn to the remnants of the American government for help.

A year later the FCC is reborn through covert corporate financing. It is given greater legal power to deal with the problem of air pirates. This includes holding individuals under suspicion without bail, commando-like raids on suspected pirate centers and seizure of property without due process. In 2011, a landmark case grants the media corps greater powers to patrol and control their airwaves. In the years between 2011 and 2020, over a hundred pirate media stations were neutralized.

Defeated pirate medias are seen as martyrs by the public and the pirate media movement goes deeper underground. Immune, so far, to FCC and

Have you a licence for this radio station?

corporate aggression, a small number of powerful pirate stations survive, breaking into the waves to report what the corporations and the government don't want the public to see. As they do, the popularity of pirate media continues to rise.

PIRATE MEDIA STARTUP KIT

Setting up a minimal pirate media station is relatively simple. It could run off home or vehicle-supplied power, and would consist of little more than a low power radio transmitter (less than 100 watts), digital recorder, digital chip player, digital filter/mixer /monitor and some basic support hardware (antenna, headphones, microphone, recording media, tool kit, cables, submachinegun, etc.; all equipment mentioned can be found in the Cyberpunk 2020 book or in this issue).

This type of station would have a reli-

able transmission radius of several miles and would have to use the "dead" frequencies between those of the legitimate radio stations (who typically have signal strengths measured in the tens or hundreds of kilowatts). Put simply, and rather inaccurately, these "dead" frequencies are there to prevent legitimate station signals from interfering with one another due to signal bleed-over and are where the legitimate station's signals would be at their weakest.

BIG TIME VIDEO

Taking the video route is a bit more complex. If all the frequencies a typical home video board is capable of receiving are currently in use, then standard broadcast pirate video becomes impossible since a station's signal strength would need to be strong enough to not only stomp on a legitimate station's signal but still have enough left over to be picked up reliably by your loving audience. Transmitters of that strength are not generally available to the public, will cost a fortune on the black market, and would probably require a lot more power than your home or vehicle could supply. Even then, a large transmitting tower would be needed if you planned on having a reliable transmission radius of more than a few miles (in a city), something you would almost certainly
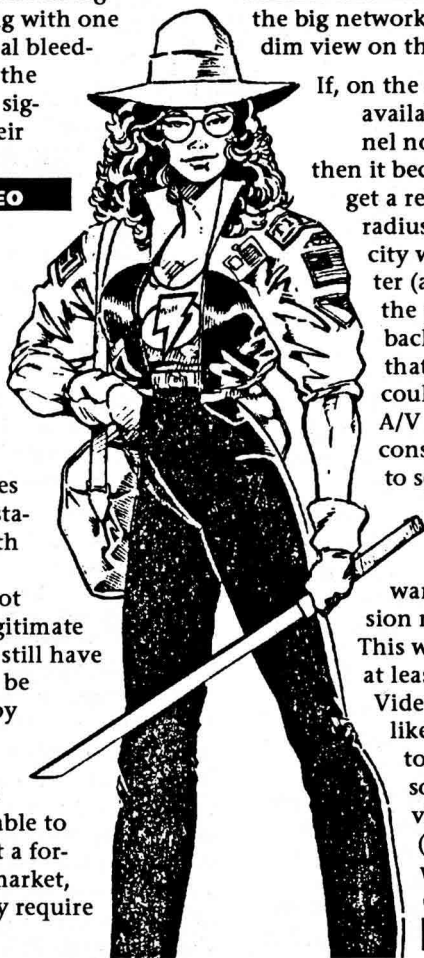
want after forking out the kind of money needed to get a transmitter that powerful. Also, keep in mind that even with a reliable transmission radius of no more than a few miles, your signal and the legitimate station's signal will be clobbering one another for a several mile radius beyond your reliable transmission radius, and that the big networks take an especially dim view on this sort of thing.

If, on the other hand, there is an available frequency (a channel not currently in use), then it becomes quite possible to get a reliable transmission radius of several miles in a city with a small transmitter (and thereby lowering the power requirements back down to something that a home or a vehicle could deal with). A basic A/V station will require considerably more money to set up since, in addition to the hardware needed for a basic radio station, hardware for video transmission must also be obtained. This would typically include at least one VidCam and Video/Audio tape player, a like number of vid monitors, a video editing console, and some basic video support hardware (audio package hardware, cables, lighting, etc.).

EASY LISTENING

Another type of pirate media station (audio only) that is commonplace in 2020 is the subcarrier station. These sorts of stations tend to cater to a more select audience since a standard radio cannot receive subcarrier frequencies

tions use frequencies that cannot be received by a standard TV (and are therefore not generally used by the big media stations). As the frequencies commonly used by this sort of pirate station tend to be just above the reception bandwidth of a typical television, only minor modification is needed in order to pick up the signal.

BENEFITS

Although the subcarrier and overband stations cannot generally reach the number of people that the more "conventional" pirate stations can, they still have a couple of distinct advantages over their conventional counterparts: they often operate for a longer period of time before word of their existence reaches the authorities, and the authorities/corporations are generally slower to act against these stations unless the stations are revealing matters of a particularly sensitive nature.

DISADVANTAGES

In any case, one must keep in mind that standard omni-directional broadcasts, such as has been described so far, are extremely easy to trace back to their transmission point. These sorts of stations, if at a fixed location, should keep their broadcasts short and at irregular intervals. Better yet, outfit a van or some other mobile platform so that you can keep "on the move" and thereby avoid capture. Even with these precautions (police monitors and lookouts, both in the "real" world and on the net, can also prove helpful), avoiding capture is hardly a sure thing.

without some modification. A subcarrier signal is a completely separate transmission that is intermixed with the standard signal transmitted by a legitimate station. The circuitry in a standard radio decodes and picks up only the primary transmission. Legitimate stations use subcarrier signals to transmit "premium" (a monthly fee is charged) services such as muzak and subliminal messages for department stores, stock market information for corporations (or sometimes messages to operatives in the field), or medical research news for laboratories and hospitals. Legitimate stations have used subcarriers for many years - almost as long as inexpensive, simple to build, "radio experimenter" kits that could illegally receive these frequencies have been available (early 1970's). These kits are legally sold "for informational purposes only" and are strictly illegal to build or use. Such receivers are commonplace in 2020 as they serve as the lifeline between the masses and the underground subcarrier stations.

The video counterpart to this are the "overband" stations. Overband sta-

THE MECHANICS OF GETTING CAUGHT

Those working on omni-directional transmitters, transmitting between legal frequencies, or by a subcarrier usually will be heard by those out there looking for a new voice. Those looking for pirate stations. At any given time, there will be 1d10x10 people listening in an average sized city. Also there is a 5% chance of a media corp actively scanning the dead air and hearing you.

Those transmitting to television or through a satellite uplink will reach 10,000 x1d10 for a local broadcast, 100,000 x1d10 for a national broadcast, or 10,000,000x1d10 for a world-wide broadcast. In areas where the local broadcast has reached an audience at optimum viewing times (usually from 6 p.m. to 11 p.m.) multiply the total number of viewers by 10

The chances of getting caught vary, of course, depending on the system used and how many people watch. When Slashing into a local broadcast, the response time will tend to be about ten minutes, five during optimum viewing hours. For national and world-wide broadcasts, the response time is immediate. From that point on, for each minute that the slasher transmits, there is a cumulative 2% chance that the network will find the location of the pirate. The arrival time depends on how far away the corporation's operatives are from the pirate, but usually they will arrive within ten minutes after they have found the source.

For omni-directional broadcasts (dead frequency or subcarrier) if the 5% roll is made, indicating that a media corp was listening in, the chance of detection is 5% per minute of broadcast, with a strike team arriving within ten minutes.

THE NEXT GENERATION

Omni-directional pirate media stations have been around almost as long as commercial radio itself. But by the late 1990's, as affordable home electronics began to catch up with its commercial counterparts (personal computers with full multimedia capabilities, simple virtual realities that performed reasonably well, hand-held satellite receivers, etc.), the pirate media movement had come into its own using this new generation of electronics and software technology. Given this, the more advanced pirate stations often used methods other than omni-directional broadcasts. These alternative methods were potentially safer and more effective than the simpler (and far less expensive) omni-directional broadcast and fell into two general categories that the authorities dubbed "hackers" and "slashers" - monikers that the pirate community found amusing and were more than willing to accept.

SLASHING INTO THE INDUSTRY

Slashers first became known in the early 1980's but were not common until the late 1990's. A slasher's station is similar to that of a standard pirate media's station except that instead of an omni-directional transmitter system, they've opted for a directional transmitting system - that is, a transmitter that transmits in a straight line (only things within that direct line of transmission will be able to pick the signal up). What makes this method viable is the common practice of many large networks to transmit their nationally syndicated programming from a single point up to a satellite where it is then relayed to that network's many affiliates (nation or even world wide) who, in turn, broadcast the programming locally. The way this signal reaches the satellite is via a directional beam from the network's central transmission point.

BENEFITS

Since directional broadcasts require little power (as opposed to omni-directional broadcasts), it is not particularly difficult for someone to "step" on the legitimate station's signal with their own - effectively cutting in on the legitimate network's transmission (hence the term "slasher").

Slashers must take care as to when they step on a legitimate network's satellite uplink. Much of the programming being broadcast is stored in banks of data chips at the network's affiliate stations for broadcast at a later time. If something being stored has been stepped on, it is likely to be detected before it ever reaches the public airwaves. A slasher's best bet is to either have someone "on the inside" who can provide the slasher with information as to when a "live" satellite feed is going to occur, or to constantly monitor the local transmissions until a live satellite feed (probably a news broadcast) is announced. In a media corp's data fortress, this sort of information is usually protected by gray-class programming and can be found in their files under programming, or in a disguised file.

DISADVANTAGES

Slashers must also take care as to how they step on a legitimate network's satellite uplink. This is because as slasher activity became more prevalent, the major networks began encoding their satellite uplink signals so the receiving satellite could distinguish them from their pirate counterparts. As no cipher scheme is totally uncrackable, the general public is periodically inundated with pirate broadcasts during the brief time a network's cipher has been broken but prior to its adopting a new one. Since the satellites of 2020 can relay (back to the network's headquarters) the precise transmission point of any signal it receives, slashers must keep their transmission short and from points where the station can quickly be moved to somewhere else lest they risk being caught. Since the penalties for slashing can be harsh (assuming you live long enough to make it to court) due to the potential damage that could be caused and the vast number of homes this method can reach, avoiding capture must be considered a top priority.

KNOCK, KNOCK... FIRESTORM WHO?

Hackers are the latest phenomenon to take the pirate media community by storm. Hackers are appropriately dubbed as their job is to break into a network's data fortress and replace one of the legitimate shows with a pirate equivalent. This method became viable somewhere around

Having a mobile transmission point can make a world of difference. Having a mobile transmission site halves all attempts to detect and doubles the amount of time it takes for a strike team to arrive.

NOTE: no detection percentage can go above 85%, allowing an acceptable margin of error. If the pirate goes off line before he is detected, those pursuing the pirate will often start an investigation into the pirate and his whereabouts. And if you involve more than a local area, expect the FCC to become involved as well.

When slashing into a signal, the slasher must make a difficult (20) Electronics roll or the transmission was stopped before it was aired. A netrunner could enter the satellite and disguise the pirate broadcast with a difficult (20) programming roll. Use the data grid of a World Sat broadcast satellite as an example. To set up a pirate station an average (15) Basic Tech and Electronics (two rolls) must be made, with an average set up time of an hour.

To gain a following, a pirate media must transmit on a regular basis, either once daily or weekly. After the initial transmission, a difficult (20) Credibility roll (or Charismatic Leadership for a more musically based program) for the best media in the group must be made. If successful, then double the next roll for the number of listeners (the initial 1d10x10). From this point on, a roll is made only after every month of regular broadcasts, doubling the roll each time. This could indicate monstrous fandom, but most pirate medias are caught before then. The usual plateau of listeners will usually run around 10,000 people per community listening.

✪✪✪✪✪ (Most Triumphant)

Written and Directed by Allen Moyle
Starring: Christian Slater, Samantha Mathis, Ellen Green, and Scott Paulin.

Having recently moved from New York to a small Arizona town, Mark Hunter (Christian Slater), an introverted high school student, found himself without any friends in what he felt was a stifling environment. Feeling he had been "sold out" by his parents, he found an outlet to vent his frustrations by assuming his pirate DJ alterego: Happy Harry Hard-On - a persona made possible when his father gave him a short wave radio to speak with his friends back in New York.

The movie opens with a brief monologue by Happy Harry, as the picture fades from black, to a long, slow hill-top pan of the sleepy town this story is centered around. Throught this opening, the atmosphere of the story is immediately established. Fairly early on in the story Happy Harry begins to gain a large student following when he finds a cause (besides being a malcontent) to fight for, after catching wind of the prevalent corruption within his high school's administration. As Happy Harry begins to make public this corruption, Loretta Cresswood (Annie Ross), the school's principal, desperately tries to squelch the exposure by calling in the FCC to shut him down.

At the risk of sounding cliché, *Pump Up the Volume* is about dealing with being a teenager in an adult world - and just how much teenagers, from widely varying cliques, have in common with one another (wants, needs, desires, aspirations, etc.). And although that sort fo theme is hardly Cyberpunk (except for Happy Harry Hardon's attitude - which is very Cyberpunk), this outstanding film provides an excellent portrayal of a "just for fun/discontent" turned "whistle blower" pirate media. Highly Recommended.

2008 when most networks switched over to fully digital systems that allowed them to store all their programming in on-line system memory. Pirate media stations that use the "hacker" method have no need of a transmitter (the other hardware requirements, though, remain the same as that of any other pirate station). In place of a transmitter, hackers use a personal computer (which holds the program they plan to download in place of the network's legitimate program) and a cybermodem which is used to get into the network's system that contains their legitimate programming. As this sort of tampering is relatively easy to detect by network authorities, hackers generally limit their meddling to local affiliate stations that are mostly automated - thereby minimizing chances of detection.

As the methods of "hacking" and "slashing" are complementary (slashing deals with mostly live satellite feeds while hacking deals mostly with everything else), many advanced pirate stations will be staffed for both methods (the hacker team will be centered around a netrunner and the slasher team around a techie).

WHO'S LISTENING, ANYWAY

What makes a pirate media what he, she, or it is? Many of the pirate medias out there are the so called shits and grins medias, those who are merely doing it just because they can. Their programming tends to range from profane diatribes about inconsequential things: how the price of Chilly Zoomers at the Mall have gone up; to music from underground or independent rock groups. They're a one-person operation, usually, and will often lose interest and stop transmitting before they're ever caught.

But then there are the die-hards, the shit-stirrers, the ones who do it because they feel they have to. They have a story that needs to be told. There's evil out there, and they're determined to let everyone know. They come in two flavors: the Whistle-Blower and the Political Extremist/Ideologue.

Whistle-Blowers, be they Corporates, Techies, Netrunners, or Cops, are the ones who were once on the inside. They were the ones in the know, but they suffered from that most severe

of maladies: a conscience. They spoke out against a system that deals harshly with those unhappy with the status quo. The evils they spoke of fell upon deaf ears, and soon, that person found himself out of a job, friendless, and with two broken legs to heal. But with a Zetatech start-up kit and a beat-up copy of Lenny Bruce's "How to Talk Dirty and Influence People", a new pirate media was born.

The media and the political extremist were strange bedfellows long before the first printing press was invented. The media needs political extremists, or where would most of their news be? The political extremist needs the media, or how else would the WORD reach the people. From Martin Luther to Abbie Hoffman, the media has always been an effective forum from which to present their arguments. By 2020 , with the proliferation of inexpensive home electronics, rabid, frothing, political extremists almost everywhere now have the opportunity to make their views known. "Fortunately for the general public, most are put out of their (our?) misery before they manage to do much damage…"Or at least that's what those in power would have you think (have you listened to your subcarrier receiver lately?).

Often pirate media groups are made up of the three aforementioned types. They are, however, not mutually exclusive. Pirate groups can be made up of a mix, it depends really on the format the station is planning to use.

EXAMPLES:
K.I.L.L. RADIO

K.I.L.L. Radio is a highly successful pirate media group which relies on several methods to get their information to the public. While most often riding the subcarrier waves with their political dialogue and news reports about illegal or unethical corporate and government activities, they have been known to insert, or hack, into the digitized television databases of several media corps, using virtual reproductions of famous (or infamous) personalities to deliver their news. George Bush once delivered a story about toxic waste in Night City's municipal water system while wearing a black satin teddy.

Their subcarrier program, K.I.L.L.: The

Media Hardware

1. **Radio Transmitter:** consists of a tuner and amplifier. Tuners cover the standard AM or FM radio bands and their signal is fed into or drawn from the amplifier. Amplifier strengths vary, but typically produce a reliable transmission radius of anywhere from a few city blocks to about ten miles. Transmitters are often available in kit form for slightly less than the assembled version. The transmitters of 2020 typically range in size from 4"x4"x2" up to a 12" cube for a fairly powerful transmitter.

2. **Subcarrier Transmitters:** Just like a standard transmitter except for the transmission method used. These sorts of transmitters are strictly illegal and require a Difficult (20) to find on the black market. Subcarrier transmitter kits are not available on the open market but could be built from scratch, by a Techie with a difficult (17) Electronics roll.

3. **Subcarrier Receivers:** Although not available in every electronics store, subcarrier receivers are fairly common and are available in both single frequency (40 EB) and adjustable frequency (200 EB) kits. Constructed, these kits are not much larger than a personal stereo.

4. **Audio Editing Console:** Provides control over digital filtering to give your voice that unique and untraceable sound (to ensure your anonymity) as well as insuring your word or music gets out clean and clear. Other factors controlled by the AEC are: Mixing, the ability to be able to fade from one track to the next, gives your station that professional touch, and monitoring which provides quality assurance by sampling the actual signal being transmitted as well as alerting you to any over/under modulation that my be taking place. A typical console will have eight input/output ports and measure around 6"x12'x8".

5. **Audio Support Hardware:** This is the stuff that ties all the pieces of a station together and includes the neccessary miscellaneous hardware such as an antenna, headphones, microphones, recording media,

cables, tool kit, etc. 300 EB worth of support hardware could satisfy the needs of a small pirate station.

6. Satellite Transmitters: Similar to a starndard transmitter except for the transmission method used. Legal versions of satellite transmitters are somewhat larger (transmitter dishes start at about 2' in diameter and go up from there) than a home satellite receiver and cannot be privately owned without a special permit and registration. Pirate transmitters are usually based on modified satellite receivers (with an amplified signal) and require a difficult Streetwise roll (20) to find on the black market. they can also be built (usually by a Techie with a difficult (17) Electronics roll). As signal strengths for directional signals tend to be much weaker than those of omnidirectional signals, and require greater precision, directional transmitter amplifiers tend to be smaller and less powerful than their omnidirectional counterparts.

7. Satellite Receivers: A miniature version of receivers that were generally available as early as the late 1970's. The entire unit is about a square foot in size.

8. Video Editing Console: These units are modular and must be linked to a laptop computer (as per Cyberpunk 2020). The standard unit has eight input/output ports and provides basic editing/mixing capabilities (camera/feed switching, fading, wiping, superimposition, etc.) and costs around 300 EB. For an additional 400 EB, the monitoring module provides quality assurance by sampling your output signal as well as the various input signals thereby alerting you to any technical problems you may experience along with providing a reliable meter of your transmission quality. The audio editing module provides effectively the same function as the "audio editing console" and costs about the same (400 EB). Although fairly expensive, a module called a "Second Stage Image Virtualizer" is fairly common among pirate video stations. A virtualizer provides life-like computer generated animation (an Average (15) Electronics roll to tell the differ-

Assassina-tion Station, is the most well known and longest running program in Pirate history. The staff of KILL is made up of ex-corporate medias (whistle-blowers) and die-hards (the political ideologues). They have at least two staff net-runners, and a man going by the name of The Rat King is supposedly their street contact (fixer). Their chief media is the Pied Piper, who runs his show on a different frequency and at a different hour each day- a schedule which only KILL fans seem to know (Average (15) Streetwise roll). KILL operatives (medias) are usually mobile, working with a small support team from small yachts, transport helicopters, and vans, or even the occasional nomad convoy. They've been on the air for four years now, and they aren't planning to stop.

ROGUE RADIO

Rogue Radio is a good example of the "just for fun" rogue media organization. Made up of three friends who bought a simple starter kit, they rode the dead waves between legal broadcasts, covering their neighborhood of South Night City. They would broadcast banned music and scathing editorials about government and corporations, but only where it would infringe upon teenagers. They also serve as the information network for Night City's youth, delivering important news and events. Luckily for them the FCC and the media corps haven't caught on to them yet...but it's only a matter of time.

20/20

No one knows yet the identity of the mysterious voice calling itself 20/20, but in early 2019, the nation was treated to 20/20's first pirate broadcast which cut in during the seven o'clock news, telling of *Biotics Engineering* cover-up of radium fluoride contamination. After investigation, over a million jars of *Goo* brand baby food were found to be contaminated The twenty minute story, hacked into Network 54's programming database, caused a national uproar and boycott of *Biotics* products which lasted for two months. *Biotics* had to pay over fifty million in compensatory damages in out of court settlements, but faced no legal charges. Since then the person calling itself 20/20, has broadcast three times nationally, all within two

months. 20/20 is a whistle blower of the highest degree, someone who obviously plans its stories weeks in advance, investigating thoroughly, then slashing or hacking into national broadcasts to get the widest audience. The FCC has been investigating 20/20 since its first appearance and have, as of yet, come up with nothing. They have suspicions that 20/20 uses a satellite link or links to avoid capture and spread its message.

TYPICAL STAFFING REQUIREMENTS

Solos - Lookouts and protection. It's helpful to know when to fold up shop (because of that FCC AV-4 flying overhead) or to sit back and relax while your "muscle" deals with some locals that don't seem too fond of your station's programming format.

Techies- Studio setup and maintenance as well as being the core of any slasher team.

Netrunners- Lookouts (on the net) as well as being the core of any hacker team.

Fixers- Information brokers. Fixers always seem to know (or know someone who knows) when that next live satellite feed is going to occur - or when the authorities are about to come down hard on your operation.

Corporates- Uncommon. On occasion, a corporation will see a need for a pirate media station (possibly a front for their black ops division). In these cases, at least one corporate will always be a part of the station's staff serving as an administrator.

Medias- The heart and soul of any pirate media operation. It helps if they have an axe to grind.

Rockers- With their fan following they can help smaller pirate media stations achieve notice by informing their fans of pirate organizations with similar views.
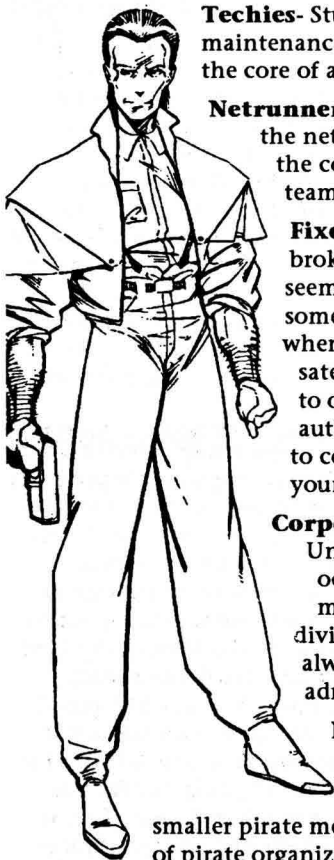
ence between a virtual image and the real thing) from a sample video feed or several digitized photographs. The virtualizer can be programmed to produce animation (using the digitized samples) or just about anything - a must for the pirate video media who wishes to maintain his/her/its anonymity. Virtualizers, depending on the manufacturer, cost about 2000 EB. The optical image scanner (for photographs) is an additional 400 EB. Sizes range from not much larger than a laptop computer (for the standard unit) to somthing that could cover a medium sized workbench (for a full-blown editing console).

9. **Video Support Hardware:** This is the superset of the audio support hardware package and includes additional hardware such as camera mounts, additional cables and recording media, lighting, etc. 500 EB worth of support hardware should satisfy the needs of a small pirate station.

10. **Transmitter Costs and Ranges**

Sq. Mile	Standard	Subcarrier
1	628 eb	785 eb
2	2,513 eb	3,140 eb
3	5,654 eb	7,065 eb
4	10,053 eb	12,560 eb
5	15,707 eb	19,625 ed
6	22,619 eb	28,260 eb
7	30,787 eb	38,465 eb

Formula for computing distances above 7 square miles is ($3.14 \times distance^2 \times 200$ or 250 = cost in euro. Standard transmitters are computed using a base of 200 EB while subcarrier transmitters are computed using a base of 250 EB.

A JOB WITH AN
ATTITUDE
A GAME VARIATION BY PETER CHRISTIAN

I was once assured that Cyberpunk does not have character classes. So it doesn't, but the character Roles are often close enough to cause problems. Dan McGrew is a Cop on the Cyberpsycho squad - does this mean that he cannot be a Solo? Sam McGee is a broadcaster, a Media - but he works for Network News 54. Does this mean that he has to be a Corporate to get any benefits for working for a corporation? Leather Lizardo is a Fixer, specializing in hot cyberwear. He also wears colors for the Elm Street Dreamers street gang. Can he call on his gang brothers for aid? If not, why wear colors?

Status/Attitude roles are based on the idea that the roles given in Cyberpunk can be divided into two categories; one based on your position in the world, the other based on your attitude towards the world. All characters have two roles: one Status, one attitude.

STATUS ROLES

Status Roles are established by what other people think of you, who you associate with and who you can count on to support you in a crisis. Status roles are: Cop, Corporate, Gang (from Solo of Fortune), Nomad and Freelance. If you are employed by a corporation, you have a Corporate Status role. If you're a member of a Nomad pack, your Status role is Nomad. Status roles are mutually exclusive. A Cop who quits the force and joins a corporation turns in his badge, although he may still have contacts on the force. He immediately looses his Authority skill, and begins to accumulate Corporate skill. A Nomad who quits riding with the pack and joins the police quickly finds himself ostracized by his former friends. He's not a nomad, he's a cop. In game terms, if you quit a position, you immediately loose all of your points in your Status role specialty skill. When you enter a job, or are adopted by a gang or pack, you immediately gain a rating of +2 in the role specialty skill.

A character cannot raise his Status role special skill by Improvement Points. Promotions within the company/pack/force etc., come from outside; your fellow members (i.e. the GM) determine when you've accrued enough favors to make the next grade up. There is another aspect to a Status role:

Responsibility. A character who has a position is obligated to fulfill certain requirements to maintain that position. A corporate must go to work, and perform his assigned tasks. A nomad must ride with his pack, help support it financially and aid members who get in trouble. The onus of responsibility is easier to handle if the game is based on a character's Status roll. For example, a Cops game makes it easy to live up to the duties of a police officer; most of the character's adventures involve criminal investigation and anti-crime activities. In fact, the Dual-Role variant presented here makes an all-cop game very possible; one can have solo cops, fixer cops, medtech cops, even media cops (the department PR man).

The Freelance Status role does not have an associated skill. A character who is freelance is self-employed and unattached. If your character is "just" a Netrunner, or is a free-lance reporter, or independent fixer, or whatever, mark him as being "Freelance". He does not gain any of the benefits of a Status roll, but he does not have any responsibilities either.

ATTITUDE ROLES

Attitude Roles are based on your outlook on life. A Fixer sees the world as a place to make deals, a Media sees it as a potential story, a Rockerboy sees the world as an audience and a Solo sees it as a hunting ground. To be a Medtech is to have dedicated your life to medicine. While you can do that and work for a corporation, you can't simultaneously dedicate your life to healing and to cutting the best deal you can get from everybody; it's just two different personality types. A person can have any lifestyle to support their attitude, but some are more compatible than others. For example, there are very few Nomad/Netrunners.

Attitude roles include: Fixer, Media,, Netrunner, Rockerboy, Solo, Techie and Normal. A character raises his attitude specialty skill normally, using IP. Changing an attitude role involves a complete personality change. It is neither quick nor easy. While a former Rockerboy may have some vestiges of his fan club remaining, he does not command the same loyalty that he once did. In game terms, characters may not change attitude roles except in the most extreme circumstances. The character spends at least 1 year in "retirement" from his old role, loosing all points of his specialty skill. He may then begin life with a new attitude, starting at +0 in his attitude role specialty skill. Discourage player-characters from changing attitude roles.

If a person selects "Normal" as an attitude role, then he has no special attitude outside of his job. Most Cops, are "Cops/Normal" Dirty Harry is a "Cop/Solo". There's a difference in the way a normal cop and Dirty Harry approach their job. A "Normal" does

not have any special advantages. One can never be a "+6 Normal" - there isn't any such thing. A character who selects Normal, like a character who selects Freelance is simply limiting himself to a single role.

DUAL ROLE RESPONSIBILITIES

Having two roles is not all benefits and bonuses. Your corporation is run by Corporate/Normals and they expect you to be a Corporate/Normal. If you're a Corporate/Netrunner then you're going to be treated as "that geek in the computers department." Similar attitudes prevail in other professions. To simulate this in a game, at the GM's discretion 1/2 of your Attitude Role Special Ability is subtracted from your Status Role Special Ability. This reflects the idea that the Status role is made up of people's opinions, and the further you deviate from the norm the less they'll be willing to help you.

Some of the Conditions under which your Attitude role interferes with your Professional role include:

1. When seeking information, assistance or finances for something that does not directly relate to your specialty (i.e. your Attitude). For example, a Corporate/Media who wants to get involved in planning and development for a new office building.

2. When trying to get your organization to cover up for you for mistakes, accidents or assorted trouble. For example: if Jerry the Nomad/Normal and Sid the Nomad/Solo get in a bar fight and trash the place, the pack is more likely to bail out Jerry than Sid; Jerry is a "regular brother" while Sid is a "trouble-making gunman, who happens to be part of the pack."

3. When trying to impress senior members of your organization concerning your position, and how important you are to the organization. Louie is a member of the Dukes of Chaos street gang, with Gang Membership +5. He also is a netrunner with Interface-8. If he is wants to impress Arioch with what a critical bro' he is, he must roll Cool+5 (gang membership)-(8+2: Interface) = Cool+5-4 = Cool +1. Lazy Eddy, who is a Gang/Normal with Membership+5 rolls on Cool+5.

4. When trying to get promoted within your organization. While a character cannot raise a Status role specialty skill by IP, the formula for raising your status is (total years required to go up in skill is = to current specialty + (1D6)–(1D6) of work. Add +1 year for every + in your attitude skill. Reroll negative numbers. So a Cop/Normal with Authority +4 can expect to take about 4 plus a roll of D6, minus a second roll of D6, to be promoted; i.e. gain Authority +5. Rolling two dice we get a 5 and a 3; 4+5-3 = 6 years to be promoted. A Cop/Fixer with Authority +4 and Streetdeal +4, rolling that same 5 and 3; would take 4+4+5-3 = 10 years to be promoted. Promotions earned by good
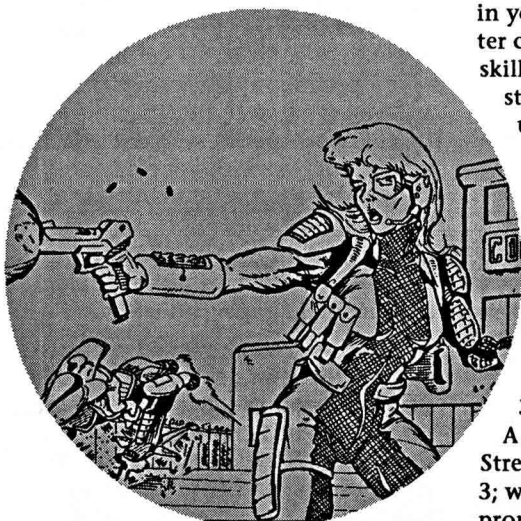
role-playing are not affected. Unless your game is very long-term this will not really matter.

Some cases where Attitude does not interfere with your Profession include:

1. Applying to upper management for support (financial/social/ resource/ etc.) for a project that is part of your specialty. When Nomad Rocker Shanna Shan Shan asks the pack to pay for a better back-up band, she uses her straight Family skill, not hindered by the fact that she is a Rocker.

2. Trying to impress people outside your profession with your position in the organization. Elias Fang the Cop/Techie can still use his full Authority rating to face down some punks caught messing with his car.

3. When using your professional perks and benefits. Dr. Smith, a corporate medic has Corporate+8 and Medtech +6. He is entitled to the housing, secretary, expense accounts, insurance and other benefits of a Corporate +8, despite the fact that he's a doctor.

GAMING NOTES

For starting skills give the players 40 skill points and allow them to divide these points as they wish between skills from both role packages.

A character's starting money and salary is based on the higher of his two roles; a Cop+4/Fixer+6 uses the Fixer+6 column for starting money. A character never gets money from both roles.

Some players and GMs like to invent new roles for their characters. When you invent a new role look it over and decide whether the role is based on how the character sees himself, or if it is a job. For example "Workgangers"

from Near Orbit. Being a workganger is very much an attitude, but it is also a job. The Workganger special skill is "Workgang" which is very much like the Nomad ability of "Family". That settles it; Workganger is a Status role.

If you decide to introduce this variant into your ongoing Cyberpunk game there are two ways to adopt old characters. First of all you can make them all Freelance or Normals; depending on what their earlier role was. All Nomads become Nomad/Normals, all Fixers become Freelance/Fixers and so on. Alternatively, you may allow all players to take an appropriate complementing role, with the role specialty skill lower than their regular skill. No IP are used; the new skill is simply added to the character list. (Yes, it is perfectly fair to do something nice for your players every now and then.) The GM has veto power over any secondary roles that a player wants to take. The street samurai with a safety pin in his nose (a Solo) could easily take "Gang" or "Nomad" as a secondary role, but just isn't appropriate for a "Corporate".

EXAMPLE:

A group of players have the following characters (specialty skill level in parenthesis): Cop(+5), Medtech (+7), Nomad (+4), Solo (+6) and Techie(+6). Using the first system we now have: Cop/Normal (+5/0), Freelance/Medtech (0/+7), Nomad/Normal (+4/0), Freelance/Solo (0/+6), Freelance/Techie (0/+6). Using the second system, the Cop player, who has a really high streetwise skill and uses it decides to be a Cop/Fixer. His Authority stays +5 and he can take "Streetdeal" at any level from +1 to +4. He chooses "Streetdeal+3", so he is now a Cop/Fixer (+5/+3). The game already has a cops and nomads sort of feel so the rest of the players take their abilities as follows: Cop/Medtech(+2/+7), Nomad/Normal (+4/0), Freelance/Solo (0/+6), Nomad/Techie (+5/+6). Note that two of the players did not want to add a second role; thereby avoiding entanglements and complications.

ALTERNATE POINT SYSTEM
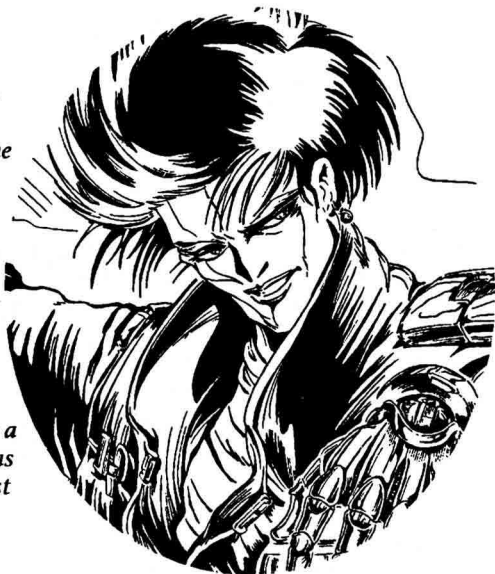
Using the dual-role rules varient a character can use up a lot of skill points very fast. If the GM feels that 40 points of career skills is not enough, he should increase this to 50 to 60 points of skills. These are divided between his two sets of role skills. In this case the character must take at least 2 skills from his career skills listing that are equal to or higher than his specialty skill. A netrunner starting with +8 Interface must have two skills, such as Programming and Cybertech, at +8 or higher. A single role character (freelance or normal) chooses his skills, as usual, from a single career skills listing.

Pickup skills are not affected by multiple roles.

Summary:
Roles are divided into Status Roles and Attitude Roles. A character must have one from each column, but may not have more than one from either column.

Status	Attitude
Cops	Fixer
Corporate	Media
Gang	Netrunner
Nomad	Rockerboy
Freelance*	Solo
	Techie
	Normal*

A character's Status Role special ability may be reduced by 1/2 his Attitude special ability for some die rolls, at the GM's option.

Status Role special abilities cannot be raised by IP. The GM raises them if the character is promoted within his organization. Attitude roles are raised by IP normally.

Remember that a character's Status Role is different from his Reputation.

A character may spend skill points on career skills for both of his roles. He still only gets 40 points to split between both groups of skills.

A character's salary and starting money are based on one of his roles, never the combination of both.

Alien³

A movie review by Peter Christian

Starring: Sigourney Weaver, Charles S. Dutton, and Lance Henricksen

OO 1/2 (Bogus Plus)

When you go to a movie, especially a genre film, the first question to ask is: Did I enjoy the movie? Did it live up to my expectations, and deliver the desired amount of action, suspense, interest and escapism that I expected? If the answer is yes, then the movie was a good movie. Most often, the answer is a qualified yes - the movie fulfilled some expectations, but was disappointing in others.

This leads us to *Alien³*, the third (and probably last) in a series of science-fiction/horror films. For those of you who have been locked in a closet for the last twenty years, the *Aliens* series involves a hard-working spacewoman named Ellen Ripley (played by Sigorney Weaver). In the first movie, the ship she works on is invaded by a hostile and indestructible alien monster. Her employers, referred to only as "the Company" want the creature retrieved for some unknown reason. Only Ripley survives. *Aliens* picks up where *Alien* left off. Ripley is conned into accompanying a military expedition to the planet where the alien was found in the first place. The expedition succeeds (sort of). Ripley, Bishop (an android), Corporal Hicks and "Newt" (generic cute little girl) survive (Ripley's batting average is improving).

Alien³ begins where number two left off. A problem in the marine spaceship has allowed some of the alien embryos on board. The ship crashes on a prison planet called (appropriately enough) "Fury", killing everybody except - you guessed it - Ripley (there goes the old batting average). Things sort of go downhill from there. Ripley figures out that another alien has arrived on this planet, with her. She tries to fit in with the inmates (Dear Sigorney Weaver: never shave your head for a movie again. Thank you). The alien starts doing its usual kill and slaughter and then Ripley makes her most unpleasant discovery yet....

As far as special effects, *Alien³* is up to the high standards set by the previous movies. I especially like the gritty environments. Unlike the spotless Enterprise, the living and working quarters of the people in *Alien³* look lived in and hard working. The alien itself is well done. A nice horror touch is that we never get a good look at the alien itself. It remains mysterious and threatening up to the very end. I liked the change in the alien's appearance. The idea that the appearance of the alien depends on the genetic material of the creature it grew out of is fascinating, and offers some very interesting potential for a role-playing game. Besides, it explains why the original alien had a humanoid form, despite its bizarre appendages.

The storyline is coherent and complete in itself. This presents its a problem. The most awkward part was bringing in the heroine from the first two movies! Sending Ripley out to battle the monster worked fine once, (okay twice) but number three was a bit too much. They also finally give us a name for "the Company". Personally, I didn't like that. I liked the Company when they were mysterious, in the background and had smarter employees. When the Company team shows up to capture the alien they have cute little guns and a cage that might hold a crippled woodchuck. Luckily for them, the alien is dead by the time they get there.

Sigorney Weaver and Charles S. Dutton both turn in outstanding performances. Dutton is utterly convincing as a psychopathic killer, and would make a good role model for a GM who needs a villain or an anti-hero. The inmates of Fury can be used as examples of boostergang members and members of the inmate penal corp. Sigorney Weaver is still the tough but compassionate heroine from the last two movies.

To see or not to see, that is the question. If you saw *Alien* & *Aliens*, *Alien³* is a mediocre closing chapter. Because very little effort is made to introduce the characters it does not really stand on its own. It is not a great movie, but it offers the minimum required thrills, chills and body count to be worth paying to see, once. I don't intend to see it again.

Mann and Machine

A TV review by The Doctor

Starring: David Andrews, Yancy Butler

O (Most Heinous)

Scott Williams, an AP television critic, said in his review of this program that, "Mann & Machine...is an insult to any intelligence, organic or artificial." When I read his review, a day before airing, I thought, "Gee, it can't possibly be that bad." Yes, it can. Yes, it is.

The writers of this show took a tried and true cyberpunk idea and slaughtered it: artificial intelligence/androids. The resulting mess is only vaguely cyber now. What it is, is stupid; just another cop show, of which we have too many already. This could have been good, if the writers knew how to write decent Sci-Fi with any brains. Here's a good sample dialogue:

Machine(sweating after a workout):

"...like my tears, it's merely a lubricant."

Maybe someone ought to tell the writers that sweat is a coolant.(Dopes!)

Here's more...

Mann(Machine's human partner):"I'm the muscle, you're the brains."

Machine:"I'm the muscle and the brains."

Mann:"So, what does that make me?"

Machine:"The one that can get killed."

Makes you wonder, "Then why do we need Mann?" The only answer: "We don't."

Question: Do we need this kind of garbage clotting the airways?

Answer: We don't.

Robocop had magic; this doesn't.

Robocop had style; this doesn't. Robocop had good dialogue; this doesn't.

In short, this show just doesn't do it. I recommend this show for the Hardware Award. The review Scott Williams gave was painfully correct.

The Lawnmower Man

A movie review by The Doctor

Starring: Pierce Brosnan, Jeff Fahey

OO 1/2 (Bogus Plus)

As far as cyber movies go this one lacks a lot, but makes up some of the ground through the use of excellent computer animation (this part alone gives it the two stars).

If you want a glimpse of virtual reality, then this is for you, but if you expect a full cyber experience, you should look elsewhere. Very little of this movie could be considered as "cyberpunk," but if you need source information on how to describe the Net, this will do nicely.

The acting in this film is at best, average, and the choice of Pierce Brosnan in the lead role was a mistake - although his reactions to virtual reality (that was added in post production) weren't overdone, as they could easily have been (this is where the half star comes from).

In the end, I can only recomend this film for its computer animation sequences; pay close attention during them. As for the plot and the rest, take a nap - a good word to describe it was "predictable." It has its moments, but not nearly enough of them. There is one good laugh, where the abusive father is attacked and killed by - yep, you guessed it - a lawnmower, one with dual exhaust, no less! Give me a break, please.... Yes, it could have been worse, and it should have been better - maybe if they made a sequel...? Nah, better not.

Editor's note: Stephen King sued to get his name removed from this movie because he claims the script that he wrote had nothing to do with the movie, except for a two minute sequence during which a man is killed by a lawnmower. He won the suit. I wonder if the movie had done well would he have done the same thing?

mal ecstasy, an unholy tribute to the likes of Hastur and Nyarlathotep, while a corp fades into the shadows, smiling slightly, against the backdrop of Chiba.

...of Solos gibbering at the sight of a Cthonian tearing itself free of it's restraints deep within a Biotehnica laboratory,

...of Netrunners found dead, their faces frozen in a rictus of pure terror, the deck on the table coated with a layer of ooze evaporating slowly with the coming of dawn,

...of Cops being torn apart as they face a dimensional shambler with body plating,

...of Nomads, bikes redlined/howling, thinking "too damn slow!!" as the shadow of Cthulhu himself swallows the moon, laying all in darkness,

...of the Fixer walking down the alley, not realizing just how badly this deal has gone down, as the High Priest gestures to his minions from the stars.

...of a Trauma Team staring, jaws agape, their patient lying forgotten in a pool of blood, dimly reflecting the Fire Vampire immolating their AV-4,

I find myself waking with a start, crying out, "What can I do to help?!?!?". All of that aside, I would truly love to at least hear of the plans you are making to bring this union to the unsuspecting world, and if at all possible, help...(yes, a terrifying thought), this is something that I have discussed with many gaming associates, and for the most part have gotten a very positive response. I have for a long time stared at the possibilities of the Humanity/Sanity relation, and laughed out loud with the idea of what cyberware would do to the unsuspecting investigator in the face of the unspeakable insanity that lies in wait. As you can probably tell, I really like this idea, and would absolutely love to help, anyway, I have included my phone number, in hopes of receiving a call, and would greatly appreciate a reply. Again, congratulations on your magazine, I can't wait for the next...

Aram Gutowski
Los Altos, CA.

Chris- Well, Aram, what you say is very interesting. we have discussed your letter and have decided that you know too much...Stay where you are and we'll have someone to collect you shortly.

Thaddeus- AS a matter of fact, Aram is now working with us on this project, since we decided he knew to much to make him disappear...yet.

Interface Guys/Chris,

First of all, I'd like to congratulate you on a very popular (at least in my gaming circles), excellent(in my opinion) magazine. It has provided a wealth of information for my Cyberpunk games, and those I have played in. All four issues and the articles within thus far have been extremely useful and informative (barring a very few silly, but extremely decadent and thus fitting, ideas from #3).

I especially enjoyed the IPC (very interestingl idea) concept, the Antarctic Collective/Revolution, AI/Rogue Hunter guidelines, Alternate/Subordinate character types(although they are still a little cookie cutter like), actually, reflecting, I find I really enjoyed everything so I'll shut up.

As for the movie reviews, I think something that should be at least glanced at in the Anime world is the now semi-popular/famous Bubblegum Crisis, for it's concepts of the Corporation(not to mention the violence). There is also a pile of other, even better(although untranslated) Anime lying around, but for those of us who cannot understand what the hell they are saying, the Bubblegum Crisis should hold us over for those bigger and better things.

(Word to Richard F. Thatcher - please send in another review of BC, but make it shorter and try to keep it to a page - C.H.)

The Chipping In editors page mentioned your plans to work on a Cyberpunk/Cthulhu fusion with the guys from TUO (another excellent mag). As a long time CoC fanatic/ lunatic/player, and a follower of the Cyberpunk Genre since the publication of Neuromancer, I have lain awake long into the dead of night shuddering with the disturbing dreams of the legions of cultists wielding their enchanted daggers with fists of plastic and steel, tearing the hearts and spines of unsuspecting 'chromers, raising them to the stars in fits pri-

Da Back room boyz,

I write first and foremost to congradulate you on interface so far(Issue #3). Well actually I write first and foremost to ask you for some information but I thought I should butter you up first (good plan). Anyway to the information I need. Recently during a game a player asked me to describe in more detail their cyberoptic, not being able to, I fast talked my way out. but to be prepared for the next time this situation arises I turn to you. What I need to know is what the characters actually see through the optic(whether their vision is monochromatic, blurred, etc.) and under what circumstance an optic is useless as well as what things an optic will not pick up.

Robin Leonard Ray
Enfield, Middlesex, England

The top of the line cyberoptic(the one featured in the rulebook) reproduces human sight perfectly, with full perception and color. The cyberoptic picks up the normal visible electromagnetic wavelenghts, translates it into impulses which the brain can interpret and are sent through the optic nerve to the brain, much like a real eye. Cheap, used, or damaged cyberoptic may give a monochromatic or blurred image, but for the most part, cyberoptics were meant to mimic human sight perfectly.

Dear Mr. Howze and Hockabout

Although my survey does not seem to indicate that I enjoy reading your magazine, that is not correct. I disagree with many of the articles, but that is because of philosophical differences. I played(for a while) in a heavily cybernetics campaign, and I believe it is not the best campaign style (In My Humble Opinion - IMHO).

I also dislike the skill system being used, and Character Classes in general. IN my free time I intend to fix these problems, and maybe write and article or two for your magazine. In the meantime, may I suggest you acquire a copy of *Mondo 2000*, and try to follow their example? Mondo is a great magazine, hard to find, but worth the trouble. I do not know how easy it would be for you to get a copy in Alameda, but I am enclosing a subscription card, just in case. Also please send me a copy of your writer's guidelines in the enclosed SASE. From the Edge...

Alfredo Lorente
St. Paul, Mn.

P.S. You can be "Cyberpunk" without dumb slang, nifty nets, and/or metal grafted to your flesh. Just accept the fact that the world is going to hell in a jet-powered handbasket.

Chris- I'm not really sure how to answer this letter, but because it was so unique, I felt I should take a shot at it.

You state that a heavy cybernetics campaign is not the best campaign style, in this I assume you mean a campaign were everyone is a walking armory of cyberstuff. Obviously, where cybernetics get out of hand the campaign will suffer, but this is true of almost anything. But you never really state what it is about cybernetics you dislike, unless "philosophical differences" is your explanation.

You don't like the skill system or character classes, and looking at your letter I judge you are a cyberpunk purist. I mean, take away skills, character classes, and cybernetics, and all that's left is the setting. You're right, however, Character classes are limiting but are a necessary evil and perhaps you have a better solution. I love the idea of a Cyberpunk storytelling game.

The comment about Mondo 2000 is something else I am confused about. In what ways are we to follow their example? Smart drugs in game play? Interview Mark Pauline from Survival Research Laboratories? Maybe include stats on some of his creations? Imagine one of his inventions being controlled by an AI. We're a gaming publication, they're a neo-crypto-cyber-yuppie journal. We've known about Mondo 2000 for quite sometime, even in the days when it was called Reality Hackers, and since it is published in Berkeley, we have no trouble finding it.

Lift any trash lid in the Bay Area and you'll find one.

But keep in mind that everything I've said is IMHO.

Dear Boys in the Back Room,

I love Interface! The material presented is more useful and quickly adapted to my campaign. The expansion of AIs has given my netrunner characters new hope. Currently my two favorite pieces are *What's in Your Pockets?* and *And Bear Arms...* I feel I would have enjoyed *The Antarctican Collective* but could not manage to get my hands on a copy of Issue 3. Up to the last page of issue 4, this fact was my last complaint. Oh, how happy I am to see a subscription price.

More style-oriented data would be useful for a style over substance world. Although I have *Chromebook*, I need more up-to-date firepower(not necessarily bigger bullets and certainly not handheld lasers). More covert-tech would be a plus for my operative characters.

I am curently stuck in an awkward situation with

D▾O▾W▾N▾L▾O▾A▾D▾S

my game. I use *Cyberpunk 2020* character generation and the old version combat tables. My hardline players prefer some of the old system aspects and I wonder if any other readers have expressed this sentiment.

As for issue 4, it is a major success; pat yourselves on the back. *Nucyberware:* the *Life Scan Body Monitor* is perfect for Near Orbit campaigns; *Nomadic Chronicles:* perfect for between city ground runs and for why family is so important; *Nomadic Vehicles:*where's the damage for the big guns? *(oops); ConAg:* almost too much information in two pages; *Night City Blues:* Chris, I wish I had an award to give you, 'nuff said; And *Bear Arms...:* my players now know how to respond to police requests and quickly too; *Here be Dragons....and Dragonslayers:* WOW! a netboost of epic proportion and without a lot of bugs to work out; *Subordiante and Alternative Character Classes:* a lot of overlap but the text goes a long way. Stay on the EDGE and keep your head down.

Charley "Warlock" Thompson
Clarksville, TN

P.S. In spite of the cost of living, it's still popular.

Thaddeus-Ya gotta love this guy. Bow, stroke, preen, primp; this is the kind of letter we would like to write for ourselves, but we're too proud. Thanks Warlock for the support. Yeah, we know about the cost as well. We're working on it. Get us more sales, we'll work on getting the price down. I mean, if everyone just told one friend and convinced them to buy, we might double our sales. Doubling our sales would be a good way to get the price down. Or at least keep us in Doritos.

Dear Interface:
Many thanks for running the AI/Rogue Hunter feature in issue 4, some very nice ideas in there. I trust intrepid is based on the original Star Trek imagery, not the nerd generation.

Is anyone out there writing about interfaces; alternatives to the usual Dungeon/Tronnic/Mega City simulation? The only other one I recall encountering was in the Paranoia supplement "Alice through the Mirrorshades". I know that most netrunners would use one of the comercial packages, but there have to be situations where something different would be preferable; for example, specialised interfaces for remote vehicle operators, artisits, etc. On a more hostle note, scrambling an intruders interface and replacing it with your own, would be a nice ICE variant; for example turning the Dungeon into a simulation of Bates' Motel or the serial killers convention from DC's Sandman comic, with all the familiar icons replaced by appropriate cryptic imagery, could be quite amusing...

I picked up Interface last Tuesday, saw Highlander 2 on Thrusday and finally got around to the last pages of the magazine on Friday. If you're going to run Turkey warnings again, please, Please, PLEASE, put them in front!!! You could have saved me hours of anguish, not to mention the monie I spent renting the [several expletives deleted] tape. I don't think that the orginial film made a huge amount of sense, but at least it told its story with style and wit. H2 is just badly written rubbish, with no redeeming features.

Finally, information on your tie-in with The Unspeakable Oath would be appreciated; this sounds like my type of game variant. I think I was the first author to put a major Mythos entity into mirrorshades, back when White Dwarf published role playing materials, and more ideas along those lines could be fun. Regards,

Marcus L. Rowland
London, England

Thaddeus-When White Chaos-Orc-Genestealer-Eldar-Space Marine was still writing role playing material? Well, Marcus, how old did you say you were anyway? If our first collaboration with TUO goes well, we may do it again and we would like any ideas you would be willing to submit.

Now, let's not be too harsh with the Next Generation; they have a few redeeming qualities. How did Lt. Worf put it? Oh yeah, I remember. Nice Chair.

You guys have been terrific. We've gotten a deluge of mail and responses and I hope we can continue to get responses like these so we can really gauge how you like what we are doing. Keep up the flow of ideas. It helps us determine where you want things to flow. We are considering some Alternative Universe ideas; anyone interested? Look at Night's Edge for an example of an AU.

A few bones to pick... A lot of people made statements about our movie and book review section and the reviewers who work there. Reviewing is tough and thankless work. You wouldn't believe how many bad books and movies we wade through that we don't even tell you about.

We feel that the review section serves a purpose and will not discontinue it. We will try to keep our reviews of anything but the most spectacular stuff to a single column or less. I hope that helps. We will also consider reviewing other games and products that relate to Cyberpunk (starting in this issue).

It's two a.m. and I'm gonna sign off now but before I go, keep those word processors running (we like the mail), those megacorps squirming and that ill gotten gain property reported to the IRS (you don't want to piss them off, when the country's hurting for cash like it is now).
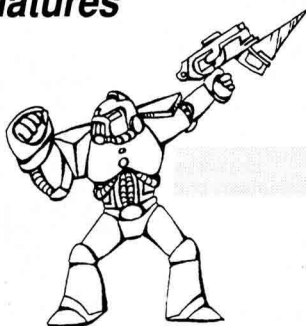
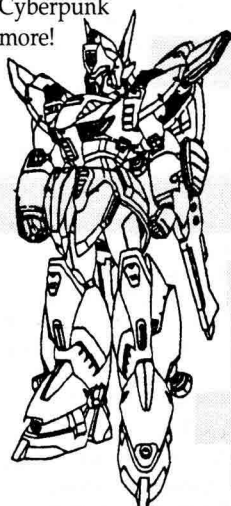*We're outta here. Peace. or not.*

The Boys in the Back Room

Welcome to the anniversary issue of INTER-FACE under the banner of Prometheus Press Incorporated. What do I mean? Weren't we always? Not really. A little while ago the publication contract with Prometheus Press and R. Talsorian Games expired with the completion of issue #4. Our separation was a happy one and Mike and Lisa Pondsmith gave us their best wishes. For your trust, thanks.

Prometheus Press Inc. has gone through the process of incorporation and taken over production of *Interface* magazine. What does that really mean? With the transfer of control, the magazine starts to pay us more money which, in turn, allows us to expand and work on more projects. Expect to see more than a magazine from us in the future. Also, this even also marks the time when I graduate from college. Graduating from San Francisco State with a degree in Film (screenwriting emphasis). I shudder.

This also marks my first time as Editor of INTERFACE which now allows me to express my thanks to the many people who wrote in and had to put up with my unbelievably long response times for letters, some of which I still haven't gotten to. I want to thank Jay Barnson, Andrew Borelli, Mike Davis (your issue is on the way), Don Diestler (keep those "hey stupid" letters coming), Kahil Grant (for the Christmas card), Jordan Greywolf, Vinay Gupta (thanks in the early years for the fanzines), Phil Hall (hey, didn't Don get the TUO #2 I sent?), Achil Homer (that nut from Germany), William Kennedy (sorry I haven't called recently), Alex Macris, Mark Mielke (really sorry we misspelled your name), P. S. Proefrock, John Stocker, Brett Wagner, Chris Young (thank you for the letter and the best written Cyberpunk scenario to date), and John Ziegler. To these and those I haven't named, thanks for having patience for the addlebrained. I predict that in the future I am going to have more time to answer the mail, so bear with me. I still insist I'll never write form letters.

Chris Hockabout, Editor.

Explanation Time!!!

Why are we almost three months late? Would you believe our entire staff was bitten by radioactive spiders and well, you know. No? I

CHIPPING IN

didn't think so. OK, it goes something like this: RTG was our publisher and they took on a lot (almost all) of the responsibility for printing and distributing Interface. And it was good. But it only lasted the first four issues. Then we decided that we wanted to go further, where none of us had ever been before. Geez, if we had known how much work was involved in getting there, we would have let Jean Luc and Riker go without us. There were a whole lot of things that we just didn't know, printers, subscriptions, distributors, invoices, letters, faxes, order numbers, hard drive crashes... I'm sorry, I'm ranting again. No apologies, no regrets. We are still happy to be here, and hope that you are still with us. With the services of our excellent business manager, Patricia López, we should be back on schedule for the new year. We now return you to your regularly scheduled editorial.

There's a few good people Chris forgot to thank, but we'll forgive him. He was excited about his vacation to Europe. Our lawyer, Rhonda Hjort, who has been more than patient with a group of people who have such a hard time making up their minds. Our new staffers, Barton Bolmen, Aram Gutowski, and Peter Christian, as well as some out of towners like Ramon Valbuena (hey, Ramon, give us a call. We're having a hard time keeping up with you!). And all the rest of you who are keeping the dream alive, thanks for your support. I will give the hype for the next issue on the survey page along with the winner of the survey for issue four. We're outta here. What do you mean winner? You know, for the free subscription. You forgot! Damn.

-Thaddeus Howze, Editor-in-Chief

Night's Edge

a game review by Peter Christian

Night's Edge: By Justin Schmid
Published by: Ianus Games' Dream Pod Nine.

I picked up a copy of *Night's Edge*, at the local hobby store the other day. My first thought was "Oh god, not another trendy vampire game." *Night's Edge*, for those of you who ignore gaming materials until you've read the reviews, is Justin Schmid's "vampires in the dark future" *Cyberpunk* supplement. This does not mean that vampires are now part of the 'official' Cyberpunk world. Mr. Schmid goes to great length to point out that the rules provided are for an *alternate* reality. *Night's Edge* is centered on rules for vampires, psychic powers and werewolves. Supplementing these are rules for vampire-hunters, some example vampires, a mini-solo adventure and an adventure for one or two player-character vampires. The bulk of *Night's Edge* concerns player-character vampires. The rules are well packaged and organized. I caught only a few typographical errors. The artwork is adequate.

The vampire's of *Night's Edge* are slick and sexy, owing more to "The Lost Boys" than any earthly legends. Mr. Schmid is clearly a vampire fan. Consequently, the vampire's positive abilities are played up, while their disadvantages are played down. But perhaps I'm not being fair when I say that: The side effects of a vampire's hyperacute senses and regenerative abilities are examined, and commented upon. *Night's Edge* vampires had better never get caught out in the sun. Most of the traditional disadvantages of vampires are described as 'Quirks'. Rather than one set of disadvantages for all of the undead, *Night's Edge* allows each vampire to have different slightly problems. I like the 'quirks' rule, but it leads me to the biggest disadvantage of *Night's Edge*. The rules do not appear to be well-researched and frequently, not well thought out. For example, vampirism is described as a condition that is carried in the blood - so far, so good. But since when does a creature that has been burned to ashes have blood to regenerate from? Don't get me wrong. The rules for playing vampires work. They will not stand close scrutiny, or any attempt to present a logical vampire, either scientific or supernatural.

Vampires in *Night's Edge* are a curious mixture of invulnerable, and easily slaughtered. A stake through the heart, silver bullets and even decapitation cannot kill the vampire. Even if he has the quirk that he believes that a particular form of attack will kill him, it doesn't. On the other hand, exposure to sunlight or any temperature over 60° C (140° F) (like an open stove, or being trapped in a sauna) and the vampire catches fire and burns to ashes. Oops.

He can regenerate from ashes, unless they are scattered.

A prime reason to play a vampire: Your character will survive all but the most knowledgeable and prepared opponents. The two-page summary on vampire character generation is concise and usable. I like it. The example characters, vampire hunter and vampire, sum up the author's attitudes in the game: The vampire hunter is a crazed psychotic and the vampire is a nice guy.

Psychic powers in *Night's Edge* is the best part of the supplement. The psychic powers are easy to use and well organized. There are some holes in the rules. For example, we are told how fast "PSI Points" regenerate - but we are never told how they are used. Humans can never be great psychics in Justin Schmid's rules (I changed this for my game, but that's just me). High-powered psychics belong only to elder vampires. In other words, NPC's. Aside from minor problems, the psychic powers are highly usable. Kudos to Justin for coming up with such a coherent, workable system.

The other sections of the rules, Vampire-Hunters, Example Vampires, Werewolves and the packaged adventures suffer from the same problem that the vampires portions has: Poor follow-through. While some of the rules, and presented logic, make sense initially, there are some serious weaknesses. Weaknesses that could have been avoided by better research. For example, supposedly one becomes a werewolf by having 20%+ of your blood replaced with werewolf blood in a tooth and claw fight with a werewolf. I have bad news for people who want to try this: Blood which flows and splatters in a fight does not find it's way back into anyone's veins. Another aspect of this problem is that inconsistencies abound. We are told in the rules that a vampire can only die by being burned to ashes and having the ashes scattered; but in the mini-solo adventure, we are told that if black IC kills the vampire, he stays dead. How does black IC scatter the vampire's ashes?

On the whole, I found *Night's Edge* a reasonable Cyberpunk supplement. If you are going to run psychic powers in your game, it is recommended. As for vampires and werewolves, the rules are sufficient to include them in your game, but I felt that the topic was very poorly researched. There are dozens of books available at most libraries (space precludes a listing here) which address the subject of vampires in myth, legend and fiction. The vampires of *Night's Edge* are simply not well fleshed-out. For werewolves, find some good reference books, and create your own. Finally, if you were looking for a way to introduce horror into your *Cyberpunk* game, this is not it. *Night's Edge* is an alternate race handbook, not a horror game.

Technical Presentation: ○○○
Research & Background: ○
Playability : ○○○○
Overall Rating: ○○ ½

Systems Analysis

Here in Systems Analysis, we will take the answers from the people who respond to our poll and decide how to better serve them. This means if you don't like what you see, and do want to see change. This is the first step. (510) 865-6733; this is, unfortunately, not toll free.

1. How old are you?(tick one box)

   Under 11 ☐   11-15 ☐   16-18 ☐   19-22 ☐   23-25 ☐   26-30 ☐   30+ ☐

2. How many years have you been gaming?_____

3. What other games do you enjoy playing?

Advanced Dungeons and Dragons..........☐	Shadowrun...☐
Call of Cthulhu ....☐	Warhammer Role Playing ....☐
Mega Traveller ....☐	GURPS..☐
Middle Earth Role Playing.....................☐	Champions ....☐
Paranoia...☐	Stormbringer...☐
Pendragon..☐	Fantasy Hero...☐
Runequest ....☐	TORG ....☐
Mekton ....☐	Dream Park ....☐

4: Where did you hear of our magazine? _____

5: What article/s did you find most amusing, interesting, or useful? _____
   _____

6: What article/s did you find least useful, interesting, or amusing? _____
   _____

7: What department/s do you wish to see continued?
   ☐ Feature   ☐ Movie/Book reviews   ☐ Altered States   ☐ Nu Tech/Science   ☐ Chipping In
   ☐ Fiction   ☐ Other _____

8: What department/s do you wish to see discontinued?
   ☐ Feature   ☐ Movie/Book reviews   ☐ Altered States   ☐ Nu Tech/Science   ☐ Chipping In
   ☐ Fiction   ☐ Other_____

9: What comments do you have about our format? Should we change our size? _____
   _____

10: What comments do you have about our interior (art, layout, etc.)? _____
    _____

11: In what ways, overall, do you think our magazine could improve?_____
    _____
    _____

12: What topics that we haven't covered do you think we should? _____
    _____

13: How many people do you have in your gaming group? _____
14: How many friends own copies of INTERFACE? _____
14:Final comments or questions (on anything not covered above)? _____
    _____
    _____

Level One Diagnostics

This is a per-issue survey that we will be making to improve the quality of INTERFACE Magazine. Rate each article from 0 to 5. 0 indicates that you have not read the article. 1 indicates a most heinous article and 5 a most triumphant and worthy article. Numbers in between are shades in between. (2: bogus, 3: savory, 4: excellent). There will be a drawing for our survey responders. The prize will be a year's free subscription of INTERFACE. Good Luck.

Name: _____ Phone (optional) _____

Address _____

City, _____ State/Country, _____ Zip/Post code _____

Results from Issue 4 Survey

New Cyberware
1. Corvette Cyberlegs.........................3.2
2. Spike Cyberlimb Cover....................3.3
3. Flashlight Implant..........................3.6
4. Double Jointed Cyberlimb................3.2
5. LifeScan Body Monitor 3.9

Feature Article
6. Nomadic Chronicles 3.6

Corporation
7. CON AG..3.4

Fiction
8. Night City Blues 3.7

Genre
9. And Bear Arms... ....4.3

Here there be Dragons...
10. Intrepid.......................................3.5
11. Lone Star 3.6
12. The AI Conspiracy 3.8

...and Dragonslayers
13. Ace Plasma 3.6
14. Brother Noxious 3.5
15. The Vigilante 3.8

Alternate Character Classes
16. Rev. Character Classes..................4.0
17. More Subpacks 3.7

Cyber-Reviews — Downloads
18. "Moon 44" 2.8
19. "Blade Runner..." 3.1
20. "Class of 1999" 3.0
21. "Highlander 2" 3.3
22. Chipping In..................................3.6
23. Survey Form 3.8
24. Revised Rate Card 2.4
25. Subscription Form 2.7
26. Overall art 3.7
27. Overall format 4.1
28. This issue as a whole....................3.9
29. Life, the Universe, and Everything...3.9

ISSUE TOTAL PERCENTAGE   3.6

This Issue...

0	1	2	3	4	5	
						NuTech & NuCyberware
☐	☐	☐	☐	☐	☐	1. Omnieye Camera
☐	☐	☐	☐	☐	☐	2. Portable Editing Lab
☐	☐	☐	☐	☐	☐	3. Remote Surv. Cyberhand
☐	☐	☐	☐	☐	☐	4. Live Feed Cyberoptic
☐	☐	☐	☐	☐	☐	5. Medusa 2000
						Feature Article
☐	☐	☐	☐	☐	☐	6. Just the Fax, Ma'am
						Altered States
☐	☐	☐	☐	☐	☐	7. Electric Nightmares
						Profiles: UpClose Magazine
☐	☐	☐	☐	☐	☐	8. Clarise DeWinter
☐	☐	☐	☐	☐	☐	9. Flash Leudowski
☐	☐	☐	☐	☐	☐	10. Zaphial Keyes
						Genre
☐	☐	☐	☐	☐	☐	10. Facing the Consequences
☐	☐	☐	☐	☐	☐	11. Talk Hard!
						Rules Variation
☐	☐	☐	☐	☐	☐	12. A Job with an Attitude
						Cyber-Reviews — Downloads
☐	☐	☐	☐	☐	☐	13. "Alien³"
☐	☐	☐	☐	☐	☐	14. "Mann and Machine"
☐	☐	☐	☐	☐	☐	15. "Lawnmower Man"
☐	☐	☐	☐	☐	☐	16. "Night's Edge"
☐	☐	☐	☐	☐	☐	17. Chipping In
☐	☐	☐	☐	☐	☐	18. System Analysis/Level One
☐	☐	☐	☐	☐	☐	19. Overall art
☐	☐	☐	☐	☐	☐	20. Overall format
☐	☐	☐	☐	☐	☐	21. This issue as a whole
☐	☐	☐	☐	☐	☐	22. Seeing Dream Park Scenarios in Interface.

This issue's winner is Curvas D. Moore (NY) and he will be receiving a free subscription to *Interface*, starting with this issue. If you are already a subscriber we will start your new subscription when your current one expires. Next issues winner will also win a free year's subscription. Keep on sending 'em in. Thanks.

A FINAL NOTE: Back issues of Interface Issues 1 and 2 are not available to anyone. They are out of print. Issues 3 and 4 may still be bought from R. Talsorian Games. A rewrite/compendium or a Best of Issues 1-3 is being considered... What do you think? ☐ Good idea! ☐ Not! and why.

"The people have a right to know. That's what I believe in, that's what I stand for, that's what I risk my life for. I'm a media, I get my facts, and my feed and I let nothing, not cops, not corps, not whacked-out, doped-up boosters keep me from getting the whole story."
— Edward 'Flash' Leudowski

IN THIS ISSUE:

Medias are in the spotlight in this issue.

Mediatech: Hardware for the Media on the move.

Talking Hard: Pirate Medias in 2020

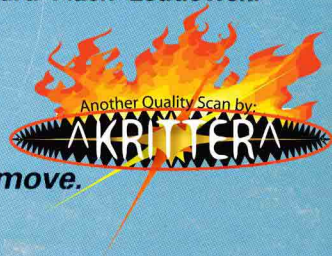*Just the Fax: Running a Media-style campaign.*

Electric Nightmares: Braindance and Wireheading

Media Profiles: An inside look of famous medias.

Facing the Consequences: Making 'em pay for it!

A Job with an Attitude: Character Role variations for 2020.

Reviews: Alien³, Mann and Machine, Lawnmower Man

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