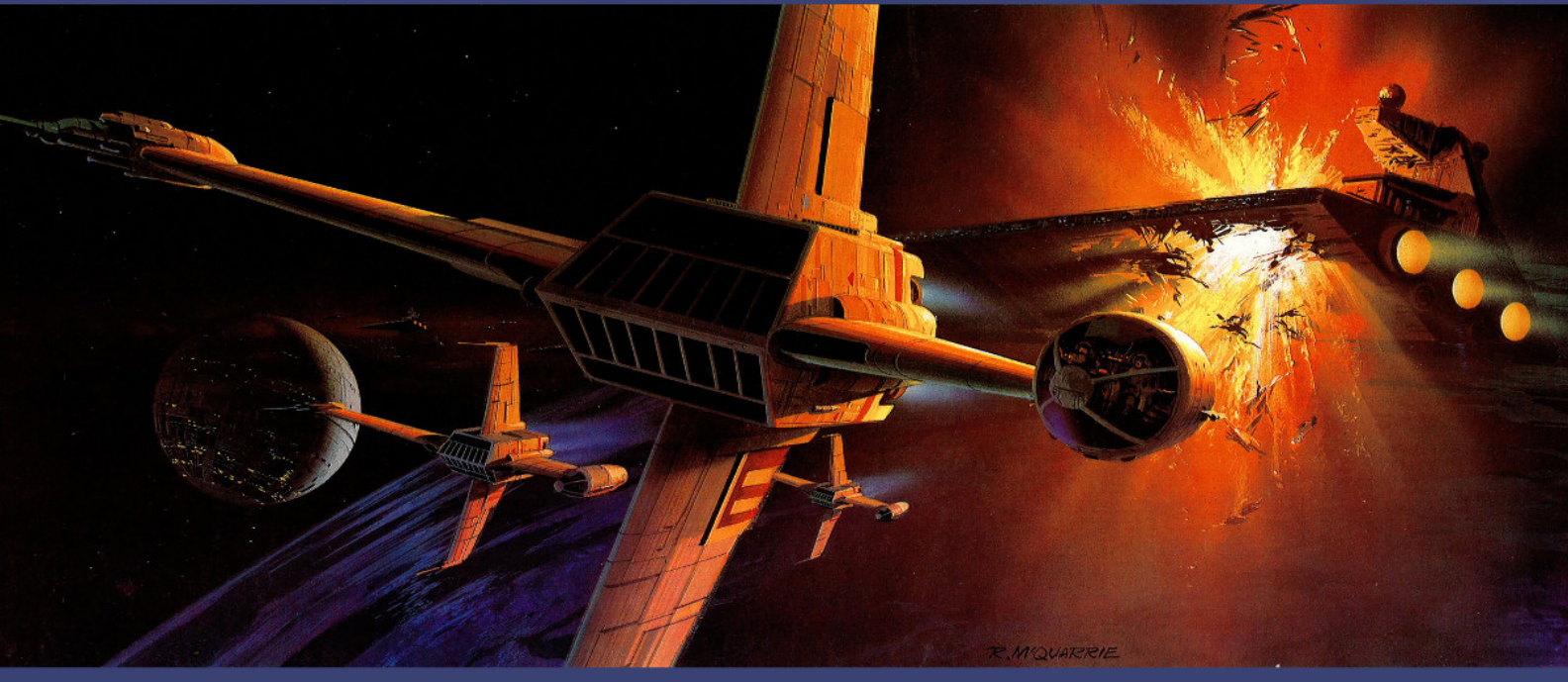
STAR WARS™

ROLEPLAYING GAME



SECOND EDITION

Revised, Expanded, and Updated



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...and the thousands of fans who have played and commented upon the game over the past years. Thank you all and may the Force be with you!

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STAR WARS™

ROLEPLAYING GAME

-PLAYER SECTION-



1

Chapter One

INTRODUCTION

"So you want to play Star Wars*?*

"Then pull up a chair and listen good. The name's Shae, and I'm a bounty hunter. That means I'll take most any job, if the risks are worth the money. Somebody slipped me enough credits to be your guide to the galaxy and the game... but not to hold your hand, get me? I'm only gonna tell you once so pay attention.

"You've seen the Star Wars *movies. You've read the novels and the comics. You've played the video games. In the roleplaying game, you'll get a chance to explore the galaxy I call home, to go anywhere, do anything... as long as the bad guys don't catch you, that is.*



"Before you can adventure in the galaxy, you better know something about it. First off, it's big — the Empire rules billions of worlds. Me, I've never seen a billion of anything, and you probably haven't either. So you'll just have to take my word that you've got a vast galaxy out there, waiting for you.

"Who are the bad guys? The rulers — the Empire, the Separatists — the guys with all the power, and they'll be glad to use it on anyone who gets in their way. Some planet's government gets out of line, an Imperial or Separatist fleet will show up and blast'em until they're... more agreeable. The bad guys call it "pacification"... but I've heard nastier words for it. Could be some places — like Alderaan — just gotta learn things the hard way.

"The Empire's troops are thugs with blasters. The Separatists' are mindless droids. You want to learn to say, "Yes, sir," "No, sir" and "Whatever you say, sir!" Mouth off and you'll wind up in the spice mines of Kessel.

And then there's the Rebel Alliance and the Old Republic. They're trying to bring the bad guys down and bring back or maintain peace and freedom. If you ask me some groups like the rebels haven't got a chance. Fighting the Empire gets you dead in a hurry, and some of us like breathin'.

Finally, there's those of us in the middle. We're the bounty hunters, the smugglers, the mercenaries... the Fringe. We work for money, and don't forget it.

There's lots more... the galaxy's full of aliens and starships and landspeeders and weapons. Yeah, lots of weapons. You'd better learn about those too, if you want to survive.

Now let's talk about the game. You've probably been roleplaying a long time, and just didn't know it. Maybe you called it "Imperials and Rebels," "Sith and Jedi,"or "Clones and Droids"... it all amounts to the same thing, the good guys against the bad guys. And they had something else in common: you were pretending to be somebody else.

Well, the Star Wars game is a lot like that. Only, instead of running around, you and your friends are sitting around a table, and all the action takes place in your imaginations.

Every player's got a "character" – somebody you pretend to be. Maybe it's a Rebel pilot, a Wookiee, a young Jedi, or a bounty hunter. In the back of this book, you'll find a bunch of "character templates" that you can use to start playing right away.

Remember back when you were playing "Cops and Robbers?" There was always an argument – something like, 'Bang! You're dead,' 'No! You missed!'" Next thing you know, you were doing more fighting than playing. But not here. Star Wars *has rules to make sure you and your friends get to enjoy the game.*

It's like this. Anytime you want your character to do something – swing across a chasm, blast a stormtrooper, whatever – the rules tell you how hard it is to do. Then you roll dice to see how well your character did. Sometimes you'll succeed and other times you'll fail.

Got all that? Good.

Okay, turn the page and keep on reading. You're about to meet Blaine Hansom, a smuggler, and he'll be your character in a solitaire adventure called "Cantina Breakout." All you need is a pencil and some six-sided dice (you know, the kind you find in plenty of board games).

And when you're done... we'll talk some more.

If You Already Own Star Wars: Second Edition Revised and Expanded

Star Wars: Revised, Expanded and Updated (that is this version you are currently reading) is essentially a reorganization of the popular *Star Wars: Second Edition Revised and Expanded* rules, which in and of itself was an expansion of the *Star Wars: Second Edition* rules. The goal is to make the game just as easy to learn, but to update to content to account for all of the additions in both the Cannon and Expanded *Star Wars* Universe since the last publication... way back in 1997. Only a few rules changes were included to continue following the track of the D6 system evolution.

Please note that very, very few actual changes are included in this rulebook. There are mostly "optional" rules additions. These are imported from many other D6 publications, including but not limited to *The D6 Toolkit, D6 Space, D6 Fantasy, D6 Adventure, D6 Space Opera,* and various other West End Games *Star Wars* supplements.

What's New?

Star Wars: Revised, Expanded, and Updated features the following:

- Extensive examples and explanations to make learning and understanding the rules easier;
- A solitaire adventure "Cantina Breakout," to let you start playing right away;
- An index to this volume;
- Expanded Combat Options and Force powers combining information from various supplements.
- Expanded Adventuring information, combining all the gems from the original Gamemaster's Handbook;
- The beginning adventure "The Pirates of Prexiar";
- Aliens, vehicles, starships, and creatures from the Prequel, The Clone Wars, and the recent "Legends" Expanded Universe;
- Numerous character templates.

Finally, Star Wars: Revised, Expanded, and Updated concentrates on roleplaying over rules. The game is faster, easier, and more fun... and more like the original Star Wars movies!

We hope you enjoy this new iteration of the rules. And above all, we how that this will keep the wonders of the *Star Wars* D6 system alive for generations to come.

STAR WARS

Character Name: Blane Hansom

Type: Smuggler

Gender/Species: Male/Human

Age: 24 **Height:** 1.8 m **Weight:** 80 kg.

Physical Description: Tall and straight-faced with brown hair and long sideburns. Wears a long over coat over his spacer's outfit.



DEXTERITY	3D+1
Blaster	4D+1
Brawling parry	
Dodge	4D+1
Grenade	
Vehicle blasters	

PERCEPTION	3D
Bargain	
Con	4D
Gambling	
Gide	
Search	
Sneak	

KNOWLEDGE	2D+1
Alien species	3D+1
Languages	
Planetary systems	
Streetwise	3D+1
Value	

STRENGTH	3D
Brawling	
Stamina	
Swimming	

MECHANICAL	3D+2
Astrogation	
Repulsorlift operation	
Space transports	4D+2
Starship gunnery	4D+2
Starship shields	

TECHNICAL	2D+2
Computer prgm./ repair	
First aid	
Repulsorlift repair	
Security	
Space transports repair	

SPECIAL ABILITIES:

None.

Move:	10
Force Sensitive?	No
Force Points:	1
Dark Side Points:	
Character Points	5

WOUND STATUS

Stunned ☐
Wounded ☐ ☐
Incapacitated ☐
Mortally Wounded ☐

Equipment: Stock YT-1300 light freighter (see the "Starships" chapter), heavy blaster pistol (5D), comlink, 2,000 credits, 25,000 credits owed to a crime boss.

Background: Your parents called it "gallivanting around the galaxy," but as far as you're concerned there's no better life than a free-trader's. Traveling as your fancy takes you, trading a little here and a little there, looking for a sharp deal, bargaining and selling... new worlds to see, always a new planet at the end of the journey.

That's how it's supposed to be, anyway. But... the Empire is more and more restrictive by the day. Goods that used to be legal are now contraband. Even contraband is harder and harder to come by. Customs inspectors are like bloodhounds. Bribes have become your major expense. You keep on dreaming of making one big killing and getting out... but you don't want to get out. To you, your ship is home, transportation, and freedom, all in one package. The idea of losing it kills you.

But you may very well lose it. To keep on operating, you had to borrow money from a mobster, a real slimeball crime king. You're pretty deep in debt now, and they keep on making nasty jokes about breaking your kneecaps. Curse the Empire, anyway! It's their laws and their corruption that brought this all about.

Personality: You're tough, smart, good-looking and cynical. You're a fine pilot, and a good at business. Mostly you want to hit it big and be left alone by scum, both criminal and official.

Objectives: To pay off your ship... then you can take on the cargoes you want to.

A Quote: "I don't have the money with me."

Connection With Characters: You need at least one other person to run your ship, a partner. This could be an alien student of the Force, brash pilot, gambler, merc, minor Jedi, Mon Calamari, Wookiee, or anyone with decent mechanical skills. You could have encountered virtually any of the other characters in the course of your frequently shady business dealings.

CANTINA BREAKOUT

Got those dice? Now read over the character template for Blaine Hansom. He's who you'll be playing during this adventure, "Cantina Breakout."

"Cantina Breakout" is a solitaire adventure — you play it just by reading and following the directions at the end of each entry. Along the way, you'll be learning how to play the *Star Wars Roleplaying Game*. And it won't hurt a bit.

Below is a quick summary of how you use the dice and your template to figure out when Blaine succeeds and when he fails. Read it over — yeah, the examples, too — and then start playing.

Oh, and one more thing... good luck. You're gonna need it.

YOUR CHARACTER

Your character in this adventure is Blaine Hansom, a smuggler who's just "borrowed" enough credits from a small-time crime boss so he could buy a "new" ship (well, new to him, anyway). Blaine's template is on page 7.

The right side of the template explains his background, personality and objectives — it's a good way to get an understanding of the character you're playing.

All of Blaine's game statistics are on the left side of the template. Blaine has six attributes, which are his basic qualities. They are *Dexterity*, *Knowledge*, *Mechanical*, *Perception*, *Strength* and *Technical*. Every character in the game has those attributes.

Blaine's skills are listed under each attribute. Skills are abilities you learn, and include things like *blaster*, *dodge* and *brawling*.

Blaine has a *die code* for every attribute and skill. The die code is the number of six-sided dice you roll when you use the attribute or skill (for example, one die is 1D, two dice is 2D, three dice is 3D, and so on).

> **Example:** Blaine's *Perception* is 3D, so if he tries to notice something out of the ordinary in a crowd, his player rolls three dice and adds the rolls together. If the player rolled a 2, 4 and 5, Blaine's *Perception* total would be 11.

Now take a look at Blaine's *Knowledge* attribute. Notice that it's 2D+1. That means you roll two dice, add them together, and then add 1 to the total.

> **Example:** Blaine's *Knowledge* is 2D+1. If Blaine tries to remember how many planets are in the Yavin system, the player rolls two dice and adds one. If Blaine rolled a 3 and 5, and then added one for the "+1," Blaine's *Knowledge* total would be 9.

The same system works for skills. All skills start out at the same value as the attribute they are under, but skills can be improved.

> **Example:** Blaine has the *running* skill listed under his *Dexterity* attribute. Since Blaine's *Dexterity* is 3D+1, his *running* skill also starts out as 3D+1. *Blaster*, *dodge*, *grenade*, *melee combat*, and *vehicle blasters* are also listed under *Dexterity* and they also start out as 3D+1.

Some skills are improved on the template: Blaine's increased skills are *blaster*, *dodge*, *alien species*, *streetwise*, *space transports*, *starship gunnery*, and *con*. Don't worry about just how this works now — we'll get to it later.

Also don't worry about the listings for Force Points, Move and other categories. They are used in the roleplaying game, but they're not necessary to play this adventure. They are provided here in case you wish to use Blaine in other *Star Wars* roleplaying adventures.

How Blaine Does Things

Every task that Blaine might try in this adventure has a difficulty, which is listed in the text. These tasks might include shooting a blaster at stormtroopers, conning a cantina patron, or dodging for cover. There are six different levels of difficulty: Very Easy, Easy, Moderate, Difficult, Very Difficult or Heroic.

There is also a difficulty number. This is the number you have to tie or beat with your die roll to succeed. In the adventure, these numbers are listed. When you are playing with friends, one of you will be the gamemaster and will decide what the difficulty numbers are. (We'll talk more about gamemasters later, too.)

The chart below lists the levels of difficulty and the numbers associated with them.

Difficulty	Difficulty Number
Very Easy	1-5
Easy	6-10
Moderate	11-15
Difficult	16-20
Very Difficult	21-30
Heroic	31+

Roll the appropriate skill or attribute dice. If your roll is equal to or greater than the difficulty number, your character succeeds. If it's lower, your character fails.

> **Example:** Blaine wants to fire his heavy blaster pistol at the stormtroopers who are chasing him. His *blaster* skill is 4D+1. The gamemaster says the difficulty number for hitting a stormtrooper at this range is 15 (a Moderate difficulty). Blaine's player rolls four dice (for the "4D") and adds one more point (the "+1") to get a total of 17. Since this total is higher than the difficulty of 15, Blaine's blaster shot hits the lead stormtrooper.

If you make a particularly bad roll, or if you want to improve a roll you've already made, you may use a Character Point to roll an additional die and add it to that skill roll. Since *Star Wars* is a game about heroes — and your character is a hero — Character Points give you a chance to improve your character's rolls, especially when your character needs it most. Blaine begins this adventure with five Character Points.

> **Example:** The stormtroopers have taken cover. Now Blaine needs to roll a 20 to hit them. He rolls his *blaster* skill of 4D+1 and gets 17 — a miss. Blaine decides to spend one Character Point (he only has four left). Now, he rolls the extra die and gets a 4. He adds this to his *blaster* roll of 17, raising the total to 21. Blaine hits another stormtrooper.

For now, you'll just be allowed to use one Character Point to improve a single skill roll. Don't use up your Character Points too quickly. You never know when you'll really need them. It's always good to have a few around to help your character through the adventure's climax!

You now know enough about the rules to start playing. But a roleplaying game is more than rules — it's about being in a fun adventure! Playing this solitaire adventure will give you a feel for the game. Simply read on and follow the directions.

You'll be directed to several numbered entries, sometimes determined by your own choices, and sometimes determined by how well you make your skill rolls. Don't read the entries straight through, and don't read entries you're not supposed to look at — that will spoil any surprises for you. Just follow the instructions and you'll be okay. Good luck, and clear skies!

ON THE RUN

You've been spending the last few days in the Wroona starport, hiding out from some bounty hunters — who are seeking to "collect" on the overdue debt you haven't paid off on your ship — and trying to find some work transporting (or smuggling) cargo.

Business started looking up earlier today, when you were contacted by an old man who was willing to pay you 5,000 credits to transport a simple datacard to a friend of his on Salliche — a retired general called Locus Geen. You know the routes to Salliche, so the job seemed like a cinch. Sure, you sort of suspected this guy was working for the Rebel Alliance, but as long as you get paid, you don't mind working for the Rebels. So you decided to take the job.

Setting the Scene

This cantina is very much like the cantina you see in *Star Wars: A New Hope*. It's smoky, dark and filled with aliens and spacers. If you really want to set the mood, play the *Star Wars* soundtrack with the cantina music while you run through this adventure.

The only problem was that your client didn't have the datacard with him when you met him this morning. So you arranged to meet at a warehouse in Wroona starport. Everything went well... the old man handed over the datacard, gave you directions to reach Locus Geen on Salliche, and had just handed you 5,000 credits when a squad of Imperial stormtroopers burst in on your little meeting. You didn't feel like sticking around and answering questions about the Rebel Alliance — instead, you drew your blaster, fired off a few shots, and beat a hasty retreat.

Now the Empire is searching Wroona starport for you.

After running through some back alleys, hiding in darkened doorways and milling about in large crowds, you've run into a dead end. Ahead a squad of Imperial stormtroopers have set up a checkpoint, and they're inspecting the identification of everyone passing that way. Looking quickly over your shoulder, you notice four more stormtroopers making their way toward you through the crowd. Thinking quickly, you duck into a starport cantina...

Inside the cantina it's dark and smoky. Lights on the tables, booths and the bar provide only scant illumination. Several patrons mill about, and a Sullustan bartender is working



behind the bar, busy cleaning glasses with a dirty rag. One of the booths near the back of the bar is curtained off with a ragged cloth — apparently this cantina sometimes hosts a live band, but not today. Instead, tinny music is piped into the dive through ancient and raspy speakers set at intervals around the ceiling.

Several denizens of the cantina catch your eye — they might be able to help you, or at least provide some cover for you if the stormtroopers get smart and start searching the place. The Sullustan bartender could be helpful, and he looks up at you as if inviting you in for a drink.

In one booth you see a Rodian sitting by himself — if you sit across from him in the booth, you won't be visible from the cantina's entrance.

Leaning against the bar at the very back of the cantina you see a woman with platinum blonde hair, wearing black pants and boots, a white blouse and a red vest. A fanciful sash is tied around her head, and a heavy blaster pistol is strapped to her hip. She keeps looking from her drink, back to the curtained band area, then to the cantina entrance.

Perhaps you might want to see if you know anything about these aliens or the woman before you decide to ask them for help...

- *You can see what you know about Rodians: go to 3.*
- *You can see what you know about Sullustans: go to 6.*
- *You can see if you recognize the woman: go to 9.*

1. Well, this woman is obviously a spacer of some sort — the roguish outfit and the heavy blaster confirm that. But you probably have never seen her before, and you certainly don't remember her name.

- *Please go to 5.*

2. Uh, Sullustans... don't they come from Sullust? You can't remember much else about these odd, mouse-eared humanoids.

- *Please go to 5.*

3. Seeing if you know anything about Rodians is an Easy task with a difficulty number of 10. You must use your *alien species* skill of 3D+1 — roll three dice and add one to find your skill total.

- *If your roll is 10 or higher, go to 8.*
- *If your roll is 9 or lower, go to 11.*

4. Hmm... the platinum blonde hair, the colorful sash... could this be Platt Okeefe, the famous smuggler who helped destroy the slaver Big Quince? *The* Platt Okeefe who is said to have left her home on Brentaal when she was 12 to make her fortune aboard a star freighter? You've heard she's really concerned about the well-being of her fellow smugglers. Maybe it's time to have a chat with this mysterious spacer.

- *Please go to 5*

5. Well, you'd better do something before those stormtroopers outside figure out where you've gone...

- *You can go over and sit in the booth opposite the Rodian: go to 20.*
- *You can talk to the Sullustan bartender: go to 7.*
- *You can approach the female spacer leaning against the far end of the bar: go to 25.*
- *You can spend some more time thinking about what you know about Rodians, Sullustans, or that woman at the end of the bar: go to 13.*

6. Seeing if you know anything about Sullustans is an Easy task with a difficulty number of 10. You must use your *alien species* skill of 3D+1 — roll three dice and add one to find your skill total.

- *If your roll is 10 or higher, go to 10.*
- *If your roll is 9 or less, go to 2.*

7. You head over to the bar and get the Sullustan bartender's attention. "Hey there," you say. "I'd like a glass of lum please," (Lum, by the way, is a popular drink around Corellian space, often favored by hard-fighting mercenaries and neerdo-well spacers.)

The Sullustan gives you a stern look, jabbers something at you in a strange language, and points nervously at the heavy blaster pistol bolstered at your side. He seems to be indicating that weapons aren't allowed in his cantina, and is insisting you give him the weapon for safe-keeping or he won't serve you...

- *You may surrender your blaster and place it gently on the bar: go to 22.*
- *You may refuse to surrender your blaster and demand your drink: go to 18.*
- *You may draw your blaster and threaten the bartender with it: go to 16.*

8. Now you remember! Rodians are infamous for becoming bounty hunters. They're always eager to kill just about anybody in cold blood for a few credits. They're often hired by slavers and crime bosses as enforcers, bodyguards or bounty hunters. Maybe this Rodian was hired to bring you back to pay off the debt on your starship...

- *Please go to 5.*

9. This spacer woman seems somewhat familiar. Perhaps you've heard some tales of her exploits — or maybe she's got a rather infamous reputation. Seeing if you know anything about this woman is an Easy task with a difficulty number of 10. You must use your *streetwise* skill of 3D+1 — roll three dice and add one to find your skill total.

- *If your roll is 10 or higher, go to 4.*
- *If your roll is 9 or less, go to 1.*

10. Sullustans come from a planet named Sullust, currently under control of the Imperially-aligned Soro-Suub Corporation. They've got very keen senses, and are excellent pilots and navigators. If this Sullustan is far from his homeworld, perhaps he was fleeing Imperially-inspired corporate tyranny. He might be inclined to aid you.

- *Please go to 5.*

11. Uh, let's see. You know that Rodians come from a planet named Rodia, but that's just about all you can remember...

- *Please go to 5.*

12. "Uh, well, you see, I guess you're looking for the money I owe on the starship I recently purchased," you stammer. "Gee, uh, I... I kinda don't have it with me right now. You see, I left it all on my ship... yes, that's it, I left all my credits back on my ship..."

The Rodian does not look amused. With a loud shout of "Cho daska!" he raises his blaster pistol to point right at your head and squeezes the trigger...

If you're fast enough, you'll have enough time to dodge out of the way before he blows your head off. Diving out of the way of the Rodian's shot is a Difficult task with a difficulty number of 20. Using your *dodge* skill of 4D+1, roll four dice and add one to get your skill total. (Note: now might just be the time to use one of those Character Points to add an extra die to your skill roll ...)

- *If you roll 20 or higher, go to 15.*
- *If you roll 19 or lower, go to 21.*

13. You spend a few more minutes seeing if you remember anything about these people. But don't take too long – it won't take those stormtroopers outside long to figure out where you went.

- *If you have already been to this entry before, go to 23.*
- *You can see what you remember about Rodians: go to 3.*
- *You can see what you know about Sullustans: go to 6.*
- *You can see if you recognize the woman: go to 9.*

14. "Gee, you know, I was just on my way to see your boss." you lie. "I've got all his credits back on my ship. Why don't you come with me and I can pay you personally. This way we avoid a nasty mess here in this fine establishment, and I can give you a few extra credits for your effort. How's 300 credits sound?"

The Rodian looks at you quizzically for a moment, lowers his blaster a little and starts scratching his chin with his free hand. "Le notka sa Tolga?" he asks, now waving his blaster casually ...

Of course, while you've been fast-talking this guy, you've been busy slipping your blaster out of its holster and pointing it at the guy under the table. You're about ready to fry the Rodian when something unexpected happens...

- *...go to 27 to find out what!*

15. You dodge out of the booth just as the Rodian blasts the wall behind where your head was only seconds ago. Before he has time to take another shot, however, the woman with the platinum blonde hair has her own blaster trained on the Rodian's head. "I don't think frying our little friend here would be a good idea," she tells the Rodian. "If we can't all play nice, somebody's going to get hurt..."

The Rodian makes a weak chuckle and holsters his blaster. With a shrug, he shuffles out of the booth, wary of the woman's blaster pointed at him, and weaves through the cantina crowd and out the exit.

"New around here?" the woman asks you. "No, don't tell me, I can spot a greenie easily enough. Come on, why don't you join me at the bar for a drink?" It sounds like a good offer. She's probably not dangerous, especially since she just saved your life. The woman returns to her place at the bar, and you follow her.

- *Please go to 25.*

16. You slip your blaster out of the holster, but instead of placing it on the bar, you point it at the Sullustan. "Look here, bud," you growl. "This is *my* blaster, and I'm not parting with it. Now where's my drink?"

The Sullustan looks a little surprised, then smiles and chuckles quietly to himself. Several of the cantina patrons are also looking at you, laughing to themselves. The platinum blonde-haired woman at the back of the bar calls out to you. "Hey, greenie," she says. "Why don't you put that blaster back where it belongs? Vanb is just having a little fun with you. He doesn't mean any harm. Why don't you come down over here and have a drink? On me." You do feel kind of foolish – the Sullustan is only a bartender, and it's not like he was threatening your life. You slide your blaster back into its holster, then head down to the the bar to meet the platinum blonde.

- *Go to 25.*

17. To fast-talk a Rodian enough to distract him (a Moderate task with a difficulty of 15), you'll need to use your *con* skill of 4D – roll four dice and add them together for your skill total.

- *If you roll 15 or higher, go to 14.*
- *If you roll 14 or lower, go to 12.*

18. "Look here bud," you growl. "I'm not parting with my blaster. What do you think I am, a fool? Now where's my drink?"

The Sullustan looks a little surprised, then smiles and chuckles quietly to himself. Several of the cantina patrons are also looking at you, laughing to themselves. The platinum blonde-haired woman at the back of the bar calls out to you. "Hey, greenie," she says. "Cool down your vents. Vanb is just having a little fun with you. He doesn't mean any harm. Why don't you come down over here and have a drink? On me." You do feel kind of foolish – the Sullustan is only a bartender.

- *Go to 25.*



19. As you're looking around, you notice a squad of four stormtroopers enter the cantina. They begin checking the identifications of the patrons, and are slowly making their way toward you. Uh-oh.

"Just play it cool, kid," Platt whispers, casually sipping her raava. "My friend's behind that curtain. When he starts shooting, start blasting and make your way into his curtained alcove. There's a back exit in there that'll make for a quick escape route. Tru'eb, my Twi'lek friend, will cover us ..."

You're waiting for your cue to draw your blaster. As the stormtroopers get closer, you notice a hand with a blaster slowly aiming through a crack in the curtain. His blaster flares to life, taking out the nearest stormtrooper. The other stormtroopers look up. "There they are!" one cries. "Blast them!"

You unsling your blaster and take a shot at the nearest stormtrooper. At this range, it's a Moderate task (with a difficulty number of 15) to hit the stormtrooper using your *blaster* skill of 5D+1. Roll five dice, add them together and add one to the total.

- *If you roll 15 or higher, go to 29.*
- *If you roll 14 or lower, go to 34.*

20. You meander through the cantina's patrons and sit down in the booth across from the Rodian. He's an odd fellow, with big bulbous black eyes, a green snout, and a blast vest with some insignia patches on it. A glass half-filled with a purple liquid sits on the table in front of the Rodian. You look across the table and smile at the fellow.

The Rodian reaches into a vest pocket and takes out a thin square of plastic with a holographic image on it. He looks down at the holograph, then up at you, then down at the holograph again. He nods, then replaces the holograph in his vest pocket.

"Oo-ta goo-ta, Blaine?" the Rodian says in a nasally voice.

"What?" you reply – you don't understand Rodian. "I'm sorry, what did you say?"

"Oo-ta goo-ta, Blaine?" the Rodian repeats, this time removing his blaster from his holster and pointing it at you over the tabletop. Apparently this Rodian is a bounty hunter working for the crime boss to whom you owe money. It's pretty obvious his orders are to bring you back... any way he can. There's probably very little chance you can try to quick-draw your own blaster to fry the Rodian... at least before he fries you. But you have other options:

- *You may try calling out for help: go to 24.*
- *You may try to distract the Rodian by fast-talking him while you slowly draw your blaster under the table: go to 17.*

21. You try to jump out of the booth, but your blaster belt somehow gets stuck on the booth bench. The Rodian keeps his blaster trained on you and starts squeezing the trigger...

- *Go to 27.*

22. You unsling your blaster and place it on the bar. The Sullustan looks a little surprised, then smiles and chuckles quietly to himself. Several of the cantina patrons are also looking at you, laughing to themselves. The platinum blonde-haired woman at the back of the bar calls out to you. "Hey, greenie," she says. "Vanb is just having a little fun with you. He doesn't mean any harm. Why don't you grab your blaster and come down over here for a drink? On me." You do feel kind of foolish – the Sullustan is only a bartender having a good laugh at a patron's expense. He's relatively harmless. You retrieve your blaster, holster it, and head down the bar for that drink.

- *Go to 25.*

23. As you're standing there in the cantina entrance thinking, you hear several gruff voices behind you – stormtroopers! "Stand aside," one says, pushing you out of the way. "Make way."

This doesn't look good. You'd better try sneaking out the way you came in – this cantina isn't a secure hiding place any more. Evading these stormtroopers is a Very Easy task with a difficulty number of 5 (stormtroopers aren't too bright, and their helmets sometimes obscure their peripheral vision).

You'll be using your sneak skill. Even though you haven't boosted it, your *sneak* skill is still at the level of your *Perception* attribute: 3D. Roll three dice and add them for your *sneak* skill total.

- *If you roll 5 or higher, go to 26.*
- *If you roll 4 or lower, go to 28.*

24. "Uh, hello," you call out weakly. "Could someone give me a hand here?"

"Ne chock ne goska," thee Rodian bounty hunter says, waving his blaster casually. His bulbous black eyes stare at you. "Golak te nitchka." He doesn't seem to think anybody's going to help you...

- *Go to 27.*

25. You head over to the bar and sit next to the woman with the platinum blonde hair. "Can I buy you a drink, kid?" she asks.

"I'll have a glass of lum," you say, ordering your favorite drink.

"Vanb, get my friend here a glass of lum," the woman calls to the Sullustan bartender. "And get me a refill on this Socorran raava." The woman turns to you and shakes your hand. "My name's Platt Okeefe, kid," she says.

"I'm Blaine Hansom," you reply.

Platt laughs. "Cute name, kid. Are you some kind of star jockey or something?"

"I've hauled some freight in my time," you reply. "I might not be the best smuggler around, but I can deliver the cargo where you want it, when you want it... for the right price, of course."

"Sure, kid," Platt says. "Let me give you some advice. Don't fast-talk yourself. Always keep your mind on what's in front of you *and* what's behind you."

Hmm. What's that supposed to mean? You think about that for a moment as Platt sips her drink. Now you've got this odd feeling nagging at you. Maybe there's something in this cantina you're supposed to be aware of but have missed. Use your *Perception* attribute of 3D to try and pinpoint what's put you on edge — this is an Easy task with a difficulty number of 10, so roll three dice and add them up for your skill total.

- *If you roll 10 or higher, go to 31.*
- *If your roll 9 or lower, go to 19.*

26. You sneak past the stormtroopers, out the door of the cantina, and into the crowded street outside. You merge into the crowd once more, heading down some alleys to your starship's docking bay. With some luck — and maybe even the Force — you'll be able to deliver the Rebel datacard to Locus Geen on Salliche ...

- *Please go to 36.*

27. A blaster barrel suddenly appears right against the Rodian's temple. "I wouldn't toast this little one, Togla," the platiunm blonde-haired woman says, nudging the Rodian's head with her blaster. "Why don't you go back to your boss and tell him you couldn't find this guy? Better yet, why don't you crawl back into the rotted bog you crawled out of?"

The Rodian makes a weak chuckle and holsters his blaster. With a shrug, he shuffles out of the booth, wary of the woman's blaster pointed at him, and weaves through the cantina crowd and out the exit.

"New around here?" the woman asks you. "No, don't tell me, I can spot a greenie easily enough. Come on, why don't you join me at the bar for a drink?" It sounds like a good offer. She's probably not dangerous, especially since she just saved your life. The woman returns to her place at the bar, and you follow her.

- *Please so to 25.*

28. Your attempt at sneaking out of the cantina wasn't good — especially since you bump into the stormtrooper sergeant on your way out! "There he is!" the sergeant shouts. "Blast him! Diving out of the way of the stormtroopers blaster shots is a Moderate task with a difficulty number of 15. You'll need to use your *dodge* skill of 4D+1 — roll four dice and add one for your skill total. (*Note:* now might just be the time to use one of those Character Points to add an extra die to your skill roll...)

- *If you roll 15 or higher, go to 35.*
- *If you roll 14 or lower, so to 32.*

29. Your blaster shot nails one stormtrooper, leaving a smoldering black hole in his white chest armor. He collapses to the ground just as Platt and Tru'eb nail the other two stormtroopers. "Come on!" Platt cries, grabbing your arm and hauling you back behind the curtain. "We'd better get out of here before reinforcements arrive." She pushes you out the back exit, which leads you to a maze of alleys behind the cantina.

"Well, kid, this is where we part company," Platt says, shaking your hand hastily. "Anytime you need anything, just look me up."

Her friend, Tru'eb the Twi'lek, nods his head at you and gives you a grim sort of smile. "May the heat storms always find you in cool shelter." The two head off down one alley, and you run down another alley which eventually leads you to the docking bay where your starship is moored. With some luck — and maybe even the Force — you'll be able to deliver the Rebel datacard to Locus Geen on Salliche...

- *Please go to 36.*

30. You dive through the curtain as the sizzling energy bursts scream over your head. In one corner of the alcove you see the back exit. Dashing through, you find several back alleys winding through Wroona starport. Platt and her Twi'lek friend Tru'eb are running down one. "Fly casual, kid!" Platt shouts as she disappears around a corner. You'd better get going before those stormtroopers figure out where you've gone. You run down an alley which eventually leads you to the docking bay where your starship is moored. With some luck — and maybe even the Force — you'll be able to deliver the Rebel datacard to Locus Geen on Salliche...

- *Please go to 36.*

31. You look around the cantina while Platt sips her Socorran raava. Nothing seems out of the ordinary. Except that curtained booth nearby, where you presume a band performs at night. You're not quite certain if it's empty, because you can't see behind the curtain.

You listen closely, then hear some shuffling of feet behind the curtain. Someone's hiding back there!

Just as you're about to tell Platt (although you're tempted to draw your blaster), a hand parts the curtain and a Twi'lek pokes his head through the curtain. "Psst. Okeefe," he whispers. "They're on their way and shall be entering momentarily."

Platt seems to ignore the Twi'lek, apparently a friend of hers. "So, kid," she says to you, acting as if nothing's out of the ordinary, "where are you heading next?"

You're not quite sure if you should tell her you're delivering a datacard with secret information to some Rebel sympathizer on Salliche. But you don't have time to think much about that...

- *Please go to 19.*

32. Instead of making a heroic dodge out the cantina door to the safety of the streets outside, you stumble right into the arms of the stormtrooper sergeant! You're quickly surrounded by stormtroopers pointing blaster pistols at you. It looks like this is the end of the line for you. As soon as those stormtroopers find that Rebel datacard you're carrying, you'll be bound for an interrogation somewhere... or worse yet, a sentence in the dreaded spice mines of Kessel. But that's an entirely different adventure...

- *Please go to 36.*

33. As you're diving for the curtain, you're hit with a blaster burst from one of the remaining stormtroopers! You begin to fade into unconsciousness as the burning pain in your side grows. You're soon surrounded by stormtroopers all pointing blaster pistols at you. It looks like this is the end of the line for you. As soon as those stormtroopers find that Rebel datacard you're carrying, you'll be bound for an interrogation somewhere... or worse yet, a sentence in the dreaded spice mines of Kessel. But that's an entirely different adventure...

- *Please go to 36.*

34. Your blaster shot misses the lead stormtrooper! Although Platt shoots him seconds later, there are still two stormtroopers left... and both of them are firing at you! Platt dives through the curtain where the back exit is. You'd better dive there, too, if you're going to evade capture. Diving for the curtain and dodging the stormtroopers' blaster shots is a Moderate task with a difficulty number of 15. You'll need to use your dodge skill of 4D+1 — roll four dice and add one for your skill total. (Note: now might just be the time to use one of those Character Points to add an extra die to your skill roll ...)

- *If you roll 15 or higher, go to 30.*
- *If you roll 14 or lower, go to 33.*



35. You dive out the cantina door just as the squad of stormtroopers inside opens up with a barrage of blaster fire. The sizzling energy bursts scream over your head, but you've dodged to safety. Once outside the cantina, you merge into the crowd once more, heading down some alleys to your starship's docking bay. With some luck — and maybe even the Force — you'll be able to deliver the Rebel datacard to Locus Geen on Salliche ...

- *Please go to 36.*

36. Now you see how your character works in the game. Every time you want to do something, you roll the appropriate skill or attribute dice as listed on your character sheet. If your roll is equal to or higher than the task's difficulty, you succeed. If your roll is less, you fail.

Try running through this solitaire adventure again to practice. Choose different options. Later on — once you've learned how to create your own character you might try running this adventure again with an original character.

Did Blaine survive? He's a nice kid, but he's way out of his league when it comes to dealing with the Empire.

You've gotten your first taste of roleplaying. But that was just a solitaire adventure. Roleplaying games normally involve several people, including this "gamemaster" person. How does that work?

Well, each player has a character... but you already know that, right? You might want to think of each adventure as a Star Wars movie, with your characters as the stars.

Then there's the gamemaster. He's got several jobs: referee, storyteller, and mood-setter — all rolled into one. While you and your friends might play one character each, the gamemaster will play everyone else. He'll be all the bad guys, all the bystanders, all the bartenders, informants, pals, and anyone else you'll run into, talk to... or shoot at.

The first thing the gamemaster does is come up with the story your characters are going to star in. He'll set the scene, tell you what your characters see, and so forth.

Once you have an idea of what's going on, you get to decide what your

characters are going to do. For example, if you're in a crowded cantina, you can try to leave, try to get some inside info from somebody in the room, open fire... whatever seems like a good idea at the time. (Keep in mind what kind of character you're playing. A human Jedi's going to react differently to something than, say, a Wookiee smuggle.)

Once you know what you want your character to try, the gamemaster takes over, deciding how hard it is and what's going to happen if you succeed or fail.

AN EXAMPLE OF PLAY

Bill is the gamemaster. Greg is playing Thannik, a bounty hunter. Paul is playing a protocol droid named GT-9R (C-3PO is a protocol droid). Peter is playing Dirk Harkness, an outlaw (and all-round scoundrel). Amy is playing Rhen, a brash pilot (who thinks she's something of a hotshot). Finally, George is playing a kid named Cev Rees (young Cev is something of a mischievous pest).

BILL: "You enter the Dancing Dewback. It looks a lot like the cantina from *Star Wars*. There's about 15 people here — some are human, but most of them are aliens. Off in the corner you can see a Devaronian — you know, the guy in the cantina scene with the short, pointy horns — downing a glowing red drink that seems to have a small electrical storm hovering over the cup. He looks like the contact you're supposed to meet. What do you want to do?"

PAUL: (*As GT-9R, doing a typical droid-like mechanical voice*) "Master Thannik, we are supposed to meet our contact in this... establishment. What a rough place. No one respectable would be found here." (*Now using his normal voice, telling Bill*) "What else can I see? Do my sensors pick up anything unusual, or any signs of weapons?"

GREG: (*As Thannik*) "Look, Niner, this is my kind of place. A good bar fight waiting to happen!" (*Looking at Bill, speaking as the player*) "I'm not taking any chances. Where are all of the entrances? If we have to fight our way out, where can we go? Who's heavily armed?"

PETER: (*As Dirk*) "Well, friends, it's not polite to stare. I'm going to the bar for a drink. Anyone with me?"

AMY: (*As Rhen*) "I'm in."

GEORGE: (*As Cev*) "Me too... I want a Reactor Core! I hear they're good!"

AMY: (*As Rhen*) "That's enough, Cev. You'll get a fizzyglug and like it. And don't try picking any pockets like last time."

GEORGE: (*As Cev*) "I never get to have any fun. And how many times do I have to tell you... it's 'Cev,' like with a 'k,' not with an 's!'" (*To Bill*) "I'm going to pretend to do what Rhen says but I'm looking out for someone I can pick-pocket."

PETER: "Here we go again... you know, last time you nearly got us all killed."

BILL: (*To Peter*) "You don't know what Cev is doing so don't worry about it." (*To everyone, pulling out a sheet of scrap paper*) "Here, let me draw you a sketch of the room. There's a front door — where both of you are standing now — plus a bar in the center. Dirk, Rhen and Cev are already at the bar. The room's about 20 meters square, so it's a decent size. There are booths and tables everywhere."

(*Bill sketches a rough square, drawing in the front door, the bar and its approximate size, and several booths. He draws a booth in the back and circles it.*)

"This circled booth is where the Devaronian is. At first glance, you don't see a lot of the bar — the lighting's not very good. There are several humans and one Wookiee in the front — they look like smugglers or traders. You see three Duros — the guys with the big green heads and glowing red eyes in the first movie — in the back, clustered around a table. One is clearly arguing with the other two, and there's a deck of sabacc cards and several stacks of coins on the table.

"In the back corner is a Gamorrean — you know, Jabba's pig-like guards in *Return of the Jedi* — and he's really out of control. He's standing by himself, well, stumbling is more like it. He's punching at thin air and screaming lots of curses in his language.

"If you want to notice anything else, you'll have to take a few more seconds to scan the area and make *Perception* checks; if anyone is antsy, they'll probably notice that you're checking out the place if you keep on standing at the door."

GEORGE: "Have I found anyone to pick-pocket?"

BILL: "You're sure you want to do this? Most of the people here look pretty tough."

GEORGE: "That's what makes it a challenge."

PETER AND AMY: "Oh no."

BILL: (*Smiling evilly*) "The guy next to you is a big, burly spacer-type. He's got his back turned to you and there's several empty glasses on the bar. His wallet's half out of his back pocket. Easy pickings ..."

GEORGE: "I'll go for it. Besides, he won't beat up on a kid..."

BILL: "Make your *pick pocket* roll."

GEORGE: "My *pick pocket* skill is 4D+2 ..." (*Rolls four dice*) "I got a 2, 4, 5, 5; with the +2, that's an 18!"

BILL: "You reach over and tug on the wallet and it comes right out. The guy doesn't even notice."

AMY: "Can I see any of this going on?"

BILL: "Make a *search* roll."

AMY: "I didn't improve *search*, but it's a *Perception* skill, right? My *Perception's* 3D ..." (*Rolls three dice*) "... a 3, 4, and 6; that's a 13."

BILL: "Out of the corner of your eye you see Cev pulling the wallet out of the man's pocket. The guy's huge... he could probably press Cev one-handed."

AMY: (*As Rhen, whispering to George*) "Cev, what are you doing?"

GEORGE: (*As Cev*) "Nothin' Don't come over here... there's nothin' to see." (*To Bill*) "What's in the wallet?"

BILL: "Not much. An ID card and about 20 credits."

GEORGE: (*As Cev*) "Cool!"

BILL: "The bartender walks up to the spacer, gives him a another drink and says, 'Here's your lum, Fenn. Two credits.' The guy reaches around to his back pocket and starts feeling for his wallet."



GEORGE: (*As Cev*) "Uh-oh! See you later, Rhen!" (*To Bill*) "I duck into the crowd."

AMY: (*As Rhen*) "No you don't!" (*To Bill*) "I grab the wallet from Cev."

BILL: "Now you need to make what's called an opposed roll. Both of you roll your *Strength.* High roller holds on to the wallet. Amy, add a +5 modifier to your roll. You get a bonus because Cev is trying to *sneak* away and isn't really paying attention to you."

AMY: (*Rolls dice*) "A 12... with the +5, that makes my total 17!"

GEORGE: (*Rolls dice*) "A 10."

AMY: "Got it!"

BILL: "Just as you grab the wallet and Cev ducks into the crowd, the spacer realizes his wallet is missing. He turns to look at you, Rhen." (*Bill imitates drunken spacer*) "'Hey, where'd my wallet go... hey, what are you doin' with it?'"

AMY: "Um, I'll offer to buy him a drink."

BILL: "C'mon, play it out."

AMY: (*As Rhen*) "Uh, you just dropped your wallet on the floor... here. Let me buy you a drink."

BILL: (*As spacer*) "'Sure. Say, what're you doin' later on?'"

AMY: (*As Rhen, muttering under her breath*) "I'm gonna kill that little twerp ..."



Okay, now you've seen a little of how the game works. What next? Well, first is learning "The Basics". The next section is like a "cheat sheet" that speeds up play. Feel free to make copies for your players.

Then Risha herself will take you through character creation in Chapter Two. And we'll wrap up the Player Section of this book with Chapter Three, which tells you all you'll ever need to know about attributes and skills.

Keep reading and keep listening. I'll be back to check on you.

The Eras of Play

The *Star Wars Roleplaying Game* supports adventures and campaigns set in many different eras, three of which are described in detail in this book. You can set your campaign in the time of the prequel movies (Episodes I-III). Known as the Rise of the Empire era, this is a period when the Republic's power is waning, war grips the galaxy, and the Jedi Council still holds sway over ten thousand Jedi Knights. This time period predates the Empire but includes the tumultuous Clone Wars.

Or, you can go forward in time to the classic period of galactic civil war and play in the Rebellion era, when the power of the Empire is supreme and those capable of using the Force are few and far between. This is the time described in the original Star Wars films (Episodes IV-VI).

Or, jump to a time twenty years after the Battle of Endor and participate in the events surrounding the invasion of the galaxy. Aliens from beyond the edge of known space have begun an incursion into the New Republic as forces conspire to threaten the hard-won peace in the era of The New Jedi Order (as described in the Del Rey Books novel series).

In addition, the rules in this book can be used to support campaigns set in other eras. For example, in the distant past the Jedi and Sith warred for the fate of the galaxy, as described in Dark Horse Comics' *Tales of the Jedi* and *Knights of the Old Republic* series, as well as the *Knights of the Old Republic* video game series. Alternately, you may choose to set your game in the Legacy era, as popularized in Dark Horse Comics' *Legacy* series: Forty years after The New Jedi Order era, the Empire has once again risen to power and the Sith have regained control of the galaxy. Although these time periods are not explicitly covered in this book, the rules herein can be used as a basis for play in these eras.

THE BASICS

If you're new to the *Star Wars Roleplaying Game*, this section will get you ready to play in a couple of minutes.

You'll be playing a *character* a person who lives in the *Star Wars* universe. While playing, you pretend to be that character.

There is no board to move tokens around on. Instead, one of your friends will be the *gamemaster.* The gamemaster acts as storyteller and referee, describing each scene to you and the other players. Now, imagine how your character would react to the situation. Then, tell the Gamemaster what your character is going to do.

When you describe what your character does, the Gamemaster will tell you when to roll the dice, and tell you what happens as a result of how well (or poorly) you roll. In a way, you, the other players, and the gamemaster are creating your own *Star Wars* movie with your characters as the stars!

Winning. There are no winners and losers. Having fun is what counts.

Cooperate. If the characters are to stand any chance of succeeding in their adventures, you and the other players have to work together.

Be True to the Movies. Remember, you're playing *Star Wars*! Be heroes. Use snappy one-liners. And above all else, have fun!

Become Your Character. Don't be afraid to ham it up a little! Speak like your character and adopt his mannerisms in your movements and actions. You can act out scenes — for example, if you're play a gambler, you could have fun trying to con the other characters.

Use Your Imagination. Your character can do whatever you can imagine someone in that situation doing. If you can imagine it in the real world (or the *Star Wars* universe), it can happen in the game!

Keep Things Moving. Don't worry about the rules. Simply tell the Gamemaster what you want your character to do, and he'll tell you what to roll and when.

What You Need to Play

Here's what you need to start playing the *Star Wars Roleplaying Game*:

- This book, which tells you how to create and play characters.
- A copy of the character sheet (on page 287).
- A pencil and scratch paper.
- A bunch of six-sided dice (d6), the more the better.

Players should read the first three chapters of this book, the parts dealing with characters, skills, and attributes. The middle chapters of the book are for the Gamemaster, providing advice for running the game, opponents to throw at the players' characters, and a few tips for adventures. The last several chapters contain a wealth of equipment, weapons, alien species, starships, and other information on the things a character may come across in the galaxy.

GETTING STARTED

Select a *character template* that looks like it would be fun to play. Grab a pencil and a few six-sided ("normal") dice.

The right side of the character sheet describes your character's personality and background. You can change some of these elements, but make sure those changes are approved by the gamemaster. Each character has six *attributes:*

Dexterity — Your character's eye-hand coordination and agility.

Knowledge — Your character's knowledge of the galaxy.

Mechanical — Your character's "mechanical aptitude," or ability to pilot vehicles, starships and the like.

Perception — Your character's powers of observation, and ability to convince others to do things for him.

Strength — Your character's physical strength, health, and ability to resist damage.

Technical — Your character's "technical aptitude," or ability to fix, repair, and modify all kinds of technology, including starships, droids, and vehicles.

Each attribute has a *die code.* A typical die code could be 3D (pronounced "three dee"). That means roll three six-sided dice whenever the attribute is used.

Example: George is playing a kid, who he names Cev Rees. Cev has a *Mechanical* of 3D. When he jumps behind the controls of a landspeeder and tries to drive it on a busy highway, the Gamemaster tells George to make a *Mechanical* roll. George rolls three dice and gets a 2, 3 and a 5 — Cev's *Mechanical* total is 10.

If there is a +1 or a +2 after the "D," add that number to your total.

Example: Cev's *Dexterity* is 3D+2. (Pronounced "three dee plus two.") When Cev throws a grenade, the gamemaster tells George to make a *Dexterity* roll. George rolls a 3, 4 and a 5 (for the 3D), but he also adds +2 to the total (for the +2) to get a total of 14.

A die code of 2D is about average; a die code of 4D is pretty good.

SKILLS

Skills are things your character learns and they can get better over time. Skills include things like *blaster*, *dodge*, *starfighter piloting* and *brawling*.

A skill is listed under its attribute; each skill begins with the same die code as its attribute.

Example: Cev's *Dexterity* is 3D+2. Since *blaster* is a *Dexterity* skill, Cev's blaster skill starts at 3D+2.

You can add more dice to skills to get better at certain things. If you add one die to a skill, the number in front of the "D" increases by one.

Example: George decides to add one die to Cev's *blaster* skill (a *Dexterity* skill). Cev's *blaster* skill is now 4D+2.

You can add one or two dice to a skill, but you only have seven dice to spend on all your skills. (You can't improve every skill — you can only pick ones you think will be important!)

Example: Cev has the following attributes: *Dexterity* 3D+2, *Knowledge* 2D+2, *Mechanical* 3D, *Perception* 3D+2, *Strength* 2D+1, and *Technical* 20+2.

George has 7D for skills. He decides to place 1D in *blaster* (a *Dexterity* skill), so it's now 4D+2. He adds 1D to another *Dexterity* skill: *pick pocket*, which becomes 4D+2.

George thinks Cev has spent a lot of time on the streets and adds 1D to his *streetwise* skill (a *Knowledge* skill) to make it 3D+2. George adds 2D to Cev's *repulsorlift operation* skill: Cev's *Mechanical* is 3D, so his *repulsorlift operation* skill is now 5D. Cev's a really good driver — it's too bad no one will give him the chance to prove it!

George then spends 1D on *con*, a *Perception* skill. His *con* is 4D+2.

George spends his last 1D of skill dice on Cev's *sneak*; since it's also a *Perception* skill, it goes to 4D+2.

Important Skills

Here are some of the more important skills for characters in the *Star Wars* game. They cover your character's knowledge of a field or ability to do the following:

Dexterity Skills.

blaster: Fire blasters.

brawling parry: Block someone else's unarmed (brawling) attack.

dodge: Get out of the way when people shoot at you.

melee combat: Fight with weapons in hand-to-hand combat.

melee parry: Block melee weapon attacks (only if you're holding a weapon).

Knowledge Skills.

alien species: Knowledge of strange aliens anyone not of your species. (For example, if you're playing an Ewok, your *alien species* skill covers your knowledge of humans.)

languages: Speak and understand strange languages.

planetary systems: Knowledge of different planets and star systems.

streetwise: Knowledge of criminal groups and people in the Fringe and how to deal with them.

survival: Survive in harsh environments, like arctic wastes and deserts.

Mechanical Skills.

astrogation: Plot hyperspace jumps.

repulsorlift operation: Fly vehicles like snowspeeders, airspeeders, landspeeders and cloud cars.

space transports: Fly freighters (like the *Millennium Falcon*) and any other ship that isn't a fighter and isn't a capital-scale (large) combat ship.

starfighter piloting: Fly space fighters like X-wings and Y-wings.

starship gunnery: Fire starship weapons.

Perception Skills.

bargain: Make deals.

con: Fast-talk your way out of situations or talk people into doing things for you.

gambling: Gamble.

search: Look for things.

sneak: Sneak around without being seen.

Strength Skills.

brawling: Fight with your bare hands.

climbing/jumping: Climb and jump.

stamina: Push your physical limits and resist disease.

Technical Skills.

computer programming/repair: Use, repair & program computers.

droid programming: Program droids.

droid repair: Repair droids.

first aid: Knowledge of first aid techniques.

space transports repair: Repair freighters.

starfighter repair: Repair starfighters.

If you have any questions about skills and how they work, just ask the Gamemaster.

HOW THE GAME WORKS

The gamemaster assigns a *difficulty number* when a character tries to do something and there's a chance of failure, such as shooting a blaster at stormtroopers, flying a starship, or fixing a busted droid. Roll the skill's die code; if you don't have the skill, roll the attribute's die code. If your roll is equal to or greater than the difficulty number, your character succeeds. If it's lower, your character fails.

Example: Cev is at the controls of an airspeeder — kind of like the snowspeeders in *The Empire Strikes Back* — racing through a canyon. Up ahead, the canyon narrows into a tight passage.

Cev's *repulsorlift operation* skill is 5D. The Gamemaster decides that the difficulty number is 18. George rolls a 22; Cev races through the opening without a scratch!

If George had rolled a 17 or less, Cev would have failed. Maybe he only would have scraped the rocks, rocking the speeder for a second or two. If the roll was bad enough, maybe Cev would have crashed his speeder!



Example: Cev is going to ride a tauntaun for the first time. The Gamemaster tells George to make a *beast riding* roll — *beast riding* is a *Mechanical* skill. Since Cev doesn't have any extra skill dice in *beast riding*, George just rolls his *Mechanical* attribute of 3D... and Cev hangs on for dear life.

Opposed Rolls

If your character is acting against another character, you are making an *opposed roll:* you roll your skill dice, while the other character rolls his skill dice. Whoever rolls higher succeeds.

> **Example:** Cev is shooting at a stormtrooper. Cev rolls his *blaster* skill (4D+2) to hit; the stormtrooper *dodges* (skill of 4D) to get out of the way.
>
> Cev rolls a 15. The stormtrooper rolls a 17 — the stormtrooper dodges out of the way of the incoming laser blast. If Cev had rolled a 17 or higher, the shot would have blasted the stormtrooper.

Actions In a Round

The game is broken down into *rounds*; each round is about five seconds of game time.

Your character can perform one action in a round. Roll the skill or attribute die code for that action.

Characters can try to do more than one action in a round, but it's harder to do more than one thing at once.

If a character tries two things, lose one die (–1D) from *every* skill roll. If a character tries three things, lose two dice (–2D) from *every* skill roll. If a character tries four things, they lose three dice (–3D) from *every* skill roll, and so forth.

> **Example:** Cev is racing through the streets while several thugs are shooting at him. George decides that Cev will fire his blaster twice — once at each thug — and *dodge* to try to get out of the way.
>
> That's three actions in a round, so Cev loses –2D for all of his skill rolls. Cev's *blaster* skill is 4D+2, so he only rolls 2D+2 for each blaster shot. For his *dodge* he uses his *Dexterity*, which is 3D+2. After subtracting the –2D, Cev only gets to roll 1D+2 for his *dodge*.

The Wild Die

One of the dice you roll should be of a different color than the others. This is called your "Wild Die." Anytime you roll skill or attribute dice, pay special attention to what you roll on the Wild Die.

If the Wild Die comes up as a 2, 3, 4 or 5, just add it to the total normally.

If the Wild Die comes up as a 6, you add the six to your score, but also tell the Gamemaster. He will have you roll that die again — add the new roll to your score, too. If it comes up as a 6 again, add the six and roll the die again — and keep on doing so as long as you get sixes.

If the Wild Die comes up as a 1, tell the Gamemaster. He will have you do one of three things:

- Just add it to the total normally
- Subtract that die and your *other highest* die from the total
- Add it to the total normally, but the Gamemaster will warn you that a *complication* happened — something unusual (and probably bad) has happened that livens things up for your character.

Special Statistics

Each character has some equipment, at least one *Force Point* (some characters start with two!) and five *Character Points.* You can spend these points in particularly difficult situations.

- **Character Points.** When you spend a Character Point, you get to roll one extra die when your character tries to do something. You can spend Character Points after you've tried a skill roll but you must do so *before* the Gamemaster says whether your character succeeded at the task.

  Character Points are also used to improve character skills between adventures, so don't spend all of them during an adventure.

- **Force Points.** When you spend a Force Point, that means your character is using all of his concentration to succeed — and whether he knows it or not, he is drawing upon the Force!

  When you spend a Force Point, you get to roll *double* the number of dice you would normally roll in a round. You can only spend one Force Point per round and you have to say so *before* you roll any dice. You can't spend any Character Points in the same round when you spend a Force Point.

  Using a Force Point in anger or fear calls upon the *dark side* — characters who use the Force for evil or for selfish goals risk going over to the dark side of the Force!

- **Dark Side Points.** Characters get Dark Side Points for doing evil. If a character gets enough Dark Side Points, he or she turns to the dark side of the Force and will likely become a Gamemaster character; the player must create a new character.

- **Move.** This is how fast (in meters) your character moves in a round.



2

Chapter Two

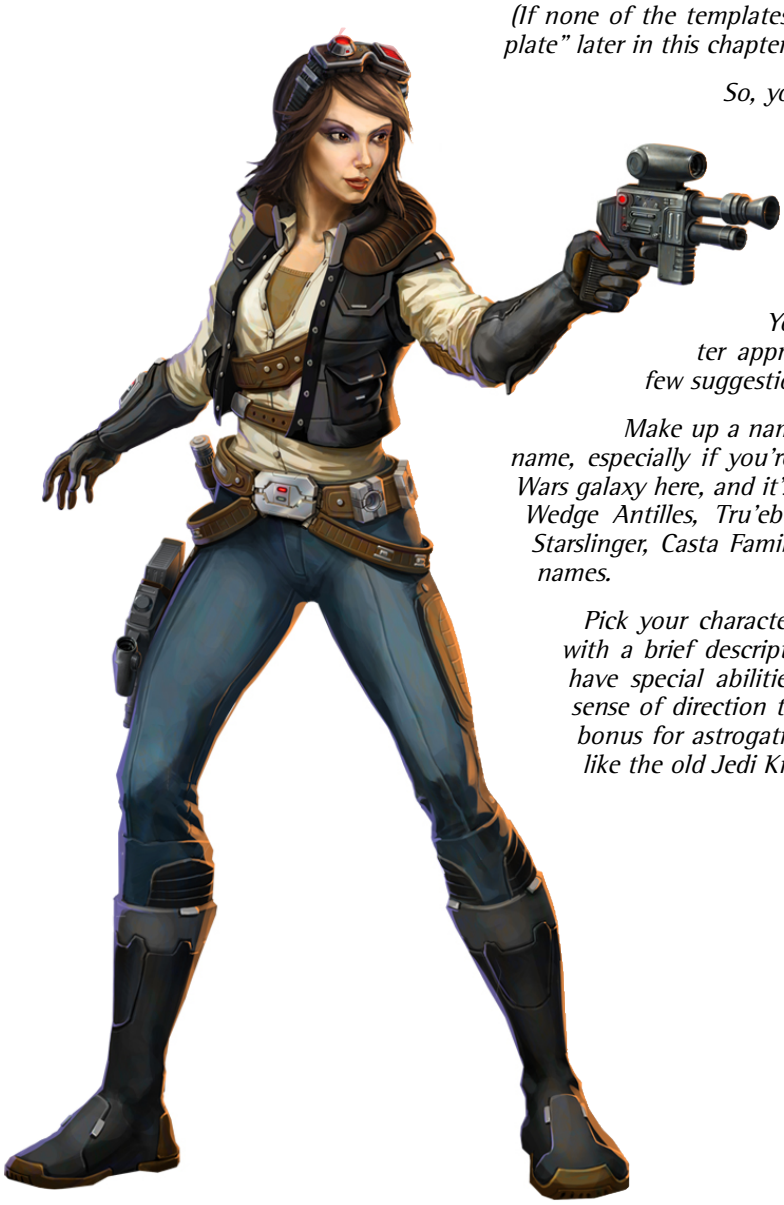
CHARACTERS

Hi there! Shae asked me to tell you how to create your own characters. My name's Risha and I make my living sneaking cargoes under the noses of Imperial Customs inspectors. I like to call myself a "freelance entrepreneur," but most people just call me a smuggler. I'm not quite as famous as Han Solo, but then again, I don't have half the bounty hunters in the galaxy chasing after me.

On to business. If you want to play Star Wars, you're going to need a character. The best way to start is to flip to the back of the book and pick out a template that appeals to you. You can play a smuggler, a Rebel pilot, a mercenary (or "merc"), a Wookiee... whatever suits you.

Either make a photocopy of the template, or copy the game information — the attribute die codes, Move and equipment — onto a sheet of scratch paper or a blank character sheet.

(If none of the templates appeal to you, turn to "Creating a New Template" later in this chapter for rules for creating your own template.)



So, you've picked a template. Now what? Each template has background information — personality, background, objectives and things like that — describing your character. There's even a quote your character might say during an adventure. These things help you understand who you're playing, but they are only a starting point. You can make changes as long as the gamemaster approves them. (See "Selecting A Character" for a few suggestions.)

Make up a name for your character. Try not to use an "Earth" name, especially if you're playing an alien. Remember, this is the Star Wars galaxy here, and it's filled with exotic places and names. Han Solo, Wedge Antilles, Tru'eb Cholakk, Biggs Darklighter, Vorrin Tal, Mali Starslinger, Casta Famib, and Leia Organa are all good "non-Earthly" names.

Pick your character's height, weight, sex and age, and come up with a brief description of what he or she looks like. Some aliens have special abilities. For example, Sullustans have such a good sense of direction that they almost never get lost; they also get a bonus for astrogation rolls. Some characters even have Force skills like the old Jedi Knights.

If there's something on your character sheet you don't understand, just ask the gamemaster to explain it to you. If the gamemaster approves, you can change your character's species, but that may affect the game statistics, so turn to the "Creating a New Template" section later in this chapter.

You're probably wondering, "Do I have to read this whole chapter?" Not really. You'll notice several tan boxes — they highlight the rules you need to know. The rest of the text has examples, clarifications and detailed explanations you can read these sections if you want to, but if you understand the highlighted ideas, you can skip the rest.

The same applies to the rest of the rules chapters in this book, although only would-be gamemasters have to read those. The stuff that has to be read will be highlighted, and all the rest the reader can go back to at his leisure. You can basically learn the whole game just by reading the colored boxes.

Hey, we've made this game easier than bribing hungry Imperial Customs officers with a cargo hold filled with glazecakes. So go ahead, read on, play and enjoy.

SELECTING A TEMPLATE

If you have already picked a template to play, skip ahead to "Finishing the Template." If you are still trying to pick one or want a few tips on how to make your character different, keep on reading this section.

Think about what kind of person *you* want to play. Do you want to play a dashing smuggler like Han Solo? A cunning Jedi like Obi Wan Kenobi during the Clone Wars? An impressionable Jedi-in-training, like Luke Skywalker at the beginning of *A New Hope*? A headstrong diplomat like Padmé Amidala? A seedy con artist? An engineer who is more at home with droids than people? There are many, many different types of people in the galaxy and you can play almost anyone.

Before you pick a template, ask the gamemaster what type of adventure is being run. If the adventure features a group of Rebel freedom-fighters, almost anyone fits in as long as they are moral and decent at heart: the Rebels are the "good guys" after all.

However, if the adventure is for a bunch of ruthless bounty hunters, being a Wookiee or a Jedi Knight probably isn't going to work. Some gamemasters even run adventures for Imperial or Separatist player characters.

It is not a bad idea to ask the other players what kind of characters *they* will be playing. Normally, your game should have a diverse group of characters with a mix of skills — not everyone can be a pilot, a smuggler or a Jedi Knight.

DETAILING A CHARACTER

A character template is a good starting point, but it is only a description of a *type* of character. There are thousands of smugglers in the galaxy — how do you make yourself different?

Physical Description

What does your character look like? Appearance can say a lot about your character, so spend some time thinking about this.

Figure out hair color, eye color, and other physical qualities. Is your character in shape or overweight? Attractive or plain? List anything unusual about your character's appearance, like bright blue hair, tattoos, facial scars or anything else that springs to mind.

Think about your character's presence, body language and mannerisms. Is he menacing? Shy? Outgoing and popular? Does he walk with a limp, or have a strange accent? Does he have a nervous twitch when he lies? What kind of impression does your character give people?

Write down how your character dresses: a smuggler dresses differently than a soldier or a wealthy business leader. For example, most of the time Han Solo wears a vest, boots, and a white tunic, and he *always* wears his heavy blaster pistol.

Background

This tells you a little about what your character did up until you started playing him or her. The background is for you and the gamemaster only — you only have to tell the other players as much about your character as you want to. (One of the most interesting things things about Han Solo is that you do not *really* know what he did before he joined up with Luke Skywalker or Princess Leia.)

Your character may want to hide things about his past, and perhaps there is even an old foe or two lurking in the background. Your character can even lie about his past! If your character is bitter and cynical, there is probably a good reason he is that way — so what happened to him?

You can develop a much more detailed background if you want to. What kind of odd jobs did your character hold? Where has he traveled and who does he know? What was his home planet like? Who were his parents, siblings, relatives and friends — and how does he get along with them?

A well-developed background can give the gamemaster plenty of ideas for adventures, while allowing for new developments during play. The gamemaster may "remind" you of things your character knows or introduce other people that "knew" your character in the past.

Personality

This is how your character generally acts — he will not *always* act this way, but it is a good summary. You should spend a few minutes creating a personality that is interesting and fun for *you* to play.

Characters should have both good points and bad points. For example, Luke in *A New Hope* is a good pilot, has a strong sense of right and wrong, and is a pretty likable person — but he is also impatient, tends to rush into things without realizing what he is getting himself into, and is driven by revenge because of the deaths of Uncle Owen and Aunt Beru.

Detail you character's personality. Is he perpetually worried? Too eager to fight? Does he have an almost neurotic need to assert authority?

Think about your character's sense of morality. Some characters have very strong codes of behavior while others tend to "adapt" their ethics to fit the current situation. You can play heroes, like Luke Skywalker, or rogues and other "shady" characters, like Han Solo and Lando Calrissian. Would your character be willing to betray his friends for the sake of a few credits, or would he refuse to betray them no matter the cost?

Objectives

This is what your character hopes to accomplish. What motivates your character? Greed (for money, power or something else)? Love? A sense of honor? A desire for adventure and excitement?

Objectives can be immediate, short-term, or long-term. Some characters do not care much about anything past their next paycheck, while others have long-term goals, like starting a shipping company or becoming a top officer in the Rebel Alliance. Goals can be noble or selfish, grandiose or modest... or whatever else you come up with.

Character objectives can also change during play — this is just what your character is interested in *now*.

Connection With Other Characters

How did your character get involved with the other characters in the group? "Connections" give the characters a *reason* to risk their necks for each other. They also help the players figure out how the characters react to each other.

Here are a few possible connections that can be fleshed out with the other players and the gamemaster...

- **Friends.** The most obvious (and the most often overlooked) connection. Friends will do a lot to help each other even if they have been out of touch for years.
- **Relatives.** No one gets to choose who they are related to, but most people feel obligated to help out their relatives (even if they do not like them all that much). This can be particularly interesting if the characters would tend to be at odds — how does the egalitarian young Senatorial react to the seedy smuggler who happens to be her step-brother?
- **Employees.** One character may hire another for any number of reasons. Maybe the characters have worked together for a long time... or the adventure revolves around a one-time deal that gets more complicated along the way.
- **Joint Ownership of a Ship.** Starships are expensive. Two or more characters could jointly own a ship (and have to deal with the debts that go with it).
- **Traveling Companions.** Even the most unlikely pair might have traveled together for months or years before the game begins. "Fringe" characters might be buddies or partners in crime. Wealthy characters might be friends who have decided to "see the galaxy" in style.
- **Mentors.** Any older character can take a younger character under his or her wing. The younger character has a teacher or mentor while getting a chance to explore distant worlds.
- **Rivals.** Friendly competition can add a lot to an adventure (as long as it does not get out of hand). Han Solo and Lando Calrissian are rivals who continually strive to out-do each other.
- **Same Homeworld.** Characters from the same planet share a few things in common even if they are very different types of people. Two characters from Corellia will invariably swap stories about home even if they have nothing else in common.
- **Classmates.** Characters of the same age could have attended the Imperial Academy or a university together. For example, Han Solo's old Academy friend Shug Ninx shows up when Han returns to Nar Shadaa in *Dark Empire*.
- **Known by Reputation.** Even if characters have never met before, they may know of each other by reputation. A smuggler might have heard of other smugglers, pirates or bounty hunters. Senators might be well-known public figures.
- **Love.** A romantic interest can be difficult to play, but some players are comfortable with the idea. Let the players choose this kind of tie; gamemasters should *never* force this connection.

MAKING CHANGES

What if you want to play a happy-go-lucky scout "instead of a cynical old grump? Or a quiet and shy pilot instead of a brash one? That's no problem.

You can change the background and personality to create the character you want to play, but be sure to clear all your changes with the gamemaster.

Some things — like debts owed to crime lords — are adventure hooks and are supposed to make the character's life tougher. And not everyone can be a noble princess or the long-lost child of a famous Jedi...



FINISHING THE TEMPLATE

Be sure to review "The Basics" on pages 16-19 for an explanation of attributes, die codes and other basic rules.

Make up a name, height, weight, sex, age and physical description for your character. (Your character does not have to look like the sample character shown on the template.)

All characters start the game with five Character Points. Write that down on your character sheet, but be sure to use a pencil since this number changes during game play.

You only have to do four things to finish a template:

1. Pick Skills.

2. Decide if the character is Force-sensitive.

3. Spend credits on equipment.

4. Pick Force powers.

1. PICK SKILLS

While attributes cover a character's inborn ability in certain areas, you must be wondering, "Can my character get better at anything?"

That is where skills come in. Each template has several skills listed under each attribute. The skills are explained in the section "Attributes and Skills."

A beginning character has 7D to spend on skills; you can add 1D or 2D to any of the skills shown on the template. All the skills listed beneath a given attribute begin with that attribute's die code.

With the gamemaster's permission, you can add other skills to the template.

If a character has any of the Force skills — *control*, *sense* or *alter* (they'll be listed under special abilities) — you may improve them, but you cannot add these skills to the template if they're not already listed.

Example: Greg decides he wants to play a bounty hunter; he names his character Thannik.

Greg decides to take 1D of his beginning 7D and put it in *blaster.* Thannik's *Dexterity* is 4D, so his new blaster skill is 5D (4D+1D); he's got 6D left over for other skills.

Then, he puts 2D in *dodge* (also a *Dexterity* skill) — his new *dodge* skill is 6D (4D+2D). He's got 4D left.

Greg then decides to put 2D in *space transports*, a *Mechanical* skill. Since Thannik's *Mechanical* attribute is 2D+2, the extra 2D bumps up his space transports to 4D+2.

Greg puts 1D in *search,* which is a *Perception* skill. That makes his *search* 4D (since his *Perception* is 3D).

That still leaves 1D of beginning skill dice... maybe it's time to see how specializations work.

"What happens if I don't improve a skill?" Simple — just roll the attribute. Remember, skills that are not improved still have the same die code as their attribute.

Example: Thannik has improved his *blaster* and *dodge*, which are *Dexterity* skills. He didn't improve a lot of other skills, like *grenade*, *melee combat* or *melee parry.* When he does anything covered by those skills (or uses any other part of *Dexterity),* he simply rolls his *Dexterity* of 4D.

Specializations

You can spend 1D of your character's beginning skill dice to get three *specializations;* add 1D to each specialization.

Each skill in the "Attributes and Skills" section lists several specializations; you may create new specializations with the gamemaster's permission.

You roll the specialization's die code only when you use the specific item or knowledge covered by the specialization; otherwise, you roll the basic skill (or the attribute if you haven't improved the skill).

Example: Greg decides to use his remaining 1D of beginning skill dice to get three specializations.

Greg decides Thannik specializes in *blaster pistol* (a specialization of *blaster*), *Wookiees* (a specialization of *alien species*), and *Ghtroc freighter* (a specialization of *space transports*. He adds 1D for each specialization.

Thannik's *blaster* skill is 5D. Greg writes down the *blaster: blaster pistol* specialization, which is 6D.

Now, whenever Thannik uses a blaster pistol, Greg gets to roll 6D. Whenever Thannik uses any other type of blaster, Greg only rolls 5D.

Since Thannik doesn't have any skill dice in *alien species*, his *alien species: Wookiees* specialization is 3D+2 (1D plus his 2D+2 *Knowledge*).

Thannik's final specialization, 1D in *space transports: Ghtroc freighter*, makes his specialization die code 5D+2. Whenever Thannik pilots a Ghtroc freighter, Greg gets to roll 5D+2; when Thannik pilots any other starship that uses the *space transports* skill, Greg rolls his *space transports* die code of 4D+2.

Specializations are really useful when a character is going to be using the same item over and over. For example, Han Solo might specialize in *YT-1300 transports* (a *space transports* specialization) since most of the time he flies the *Millennium Falcon*, a modified YT-1300.

However, if Han piloted many different types of transports — Ghtroc freighters, YT-2400 freighters, bulk transports and more — he'd be better off not specializing and only using the *space transports* skill instead.

Advanced Skills

If there is an "(A)" listed in front of a skill name, it's an "advanced skill". Advanced skills demand years of disciplined study to master and *cannot* be attempted unless a character has the skill. Some examples include *(A) medicine*, *(A) space transports engineering*, *(A) starfighter engineering* and *(A) droid engineering*.

A character may have an advanced skill listed on the template. If your character meets the "prerequisite skills" requirement, you may put beginning skill dice in the advanced skill.Check the skill's description in Attributes and Skills to find the prerequisite skills; you will probably have to put some of your beginning skill dice in the prerequisite skills.

Example: The prerequisite for the advanced skill of *(A) medicine* is *first aid* 5D. If your character has at least 5D in *first aid*, you can put 1D or 2D of your beginning skill dice in *(A) medicine*.

When a character purchases an advanced skill, it begins at 1D. Advanced skills *do not* begin at the same level as their corresponding attribute.

When a character uses one of the prerequisite skills, add the advanced skill to the prerequisite skill's roll.

If you don't place beginning skill dice in an advanced skill, cross it off the template.

Example: A character has first aid at 5D and *(A) medicine* at 1D. He rolls only 1D for *(A) medicine* checks, such as performing surgery or diagnosing an unusual disease. However, if the character makes a *first aid* check, he gets to roll 6D — 5D for *first aid* plus the 1D for *(A) medicine*.

2. FORCE SENSITIVITY

Only a rare few are sensitive to the Force. If the "Force-sensitive" line is blank, choose "Yes" or "No."

A character with a "Yes" on the Force-sensitive line starts the game with *two* Force Points.

A character with a "No" on the Force-sensitive line starts the game with *one* Force Point.

Force-sensitive characters feel the pull of both the light and the dark. They must be careful not to do evil or they risk being forever corrupted by the dark side.

Force-sensitive characters can't be as mercenary as Han Solo is at the beginning of *A New Hope*. They must be moral, honest and honorable, like Luke Skywalker and Obi-wan Kenobi, or the dark side will dominate them.

Guidelines for playing Force-sensitive characters are detailed in "The Rules" chapter.

3. SPEND CREDITS

A character starting with "credits" (that's money in the *Star Wars* universe) can buy more equipment or weapons. Turn to "Weapons and Equipment" for a list of items your character can purchase.

You can ask for more equipment, but be warned that most gamemasters will attach a few strings — nothing comes for free!

Example: Thannik, Greg's bounty hunter, doesn't have a ship. Bill, the gamemaster, decides to help Greg out a bit.

"I'll give Thannik a ship. How about an old Ghtroc 720 freighter? He got it used and battered, but had some of his 'smuggler' friends modify it. You still owe a loan shark on Celanon 5,000 credits for the ship. Be sure to keep your payments timely."

Bill gives Greg a sheet of paper listing the ship's game statistics. If Bill wanted to be really devious, he could have come up with something else maybe Thannik's ship is stolen and Imperial Customs wants to confiscate it and not told Greg the real story.

4. PICK FORCE POWERS

If your character is Force-sensitive and starts with any of the three Force skills (*control*, *sense* or *alter*), your character knows at least one Force power. Turn to "The Force", and have the gamester help choose your character's beginning Force powers.



CREATING A NEW TEMPLATE

You're not limited to the templates provided here; you can create your own template. It takes a little bit of work, but you can create *exactly* the character you want to play.

First, decide what type of person you want to play and write up his or her background and personality. (Refer back to "Selecting A Template" for some hints.)

Type. Your template needs a "type": a short title that describes your character. Some of the types shown in this book's templates include the "smuggler," the "brash pilot" and the "failed Jedi" – your type should be just as descriptive. If you want to play an alien, the type can include your species, such as "Mon Calamari pilot" or "Wookiee bounty hunter."

Now, you can start defining your character in game terms.

> **Example:** You'd like to play a smuggler and pilot type... not too unlike Han Solo or Dash Rendar. The smuggler template isn't quite what you want so you decide to create a new template. For "type," you write down "Freewheeling Smuggler."

Select a Species. Many characters are humans, but you can also choose to be an alien. Several aliens are described (with game statistics) in the chapter on "Aliens".

> **Example:** You want to start simple and have your first character be a human.

Attribute Dice. Each alien species description has an "Attribute Dice" listing; your character begins with an extra 6D for attribute dice.

> **Example:** Turning to "Aliens," you see that humans have 12D attribute dice. Your character gets an extra 6D, for a total of 18D attribute dice.

Determine Attributes. Each alien species description has a listing for each attribute. The left number is the minimum attribute die code; the right number is the maximum attribute die code.

Humans

Attribute Dice: 12D
DEXTERITY 2D/4D
KNOWLEDGE 2D/4D
MECHANICAL 2D/4D
PERCEPTION 2D/4D
STRENGTH 2D/4D
TECHNICAL 2D/4D
Move: 10/12

Split up your attribute dice among the six attributes, making sure that each attribute is no less than the minimum and no more than the maximum die code.

You can split a die into three "pips." A +1 means "one pip," while a +2 means "two pips." (When you split a die, you either get three "+l"'s or one "+2" and one "+1.") You'll never see a "+3" – instead, the die code increases to the next full die – 2D, 2D+1, 2D+2, then 3D, 3D+1, 3D+2, then 4D... and so on.

Changing a Template's Species

If you've picked a template but want to change the species, you may have to make a few changes.

Check to make sure everything fits within your species' rules for "Attribute Dice," "Determine Attributes," "Special Abilities" and "Move." (All of this is explained in detail in the chapter on "Aliens.")

Then go back to "Finishing A Template."

Droid Characters

You're not limited to playing humans and aliens. If you'd like to play a droid, turn to "Droids" for complete rules.

> **Example:** Your human character starts with 18D. The description of humans in "Aliens," notes the human minimum for all attributes is 2D, while the maximum for all of them is 4D.
>
> You want a character who's good with a blaster and good at dodging out of the way so you put the maximum of 4D in *Dexterity.*
>
> You decide your character is about average when it comes to *Knowledge*, so you put 2D in that attribute.
>
> Next is *Mechanical*... you want a really good pilot, so you put 4D in *Mechanical*... you'd love to be able to put 5D in *Mechanical*, but that's above the human *Mechanical* maximum of 4D (You notice Rodians have a *Mechanical* maximum of 4D+2 ... maybe your next pilot will be a Rodian!)
>
> You have 8D to split among *Perception*, *Strength* and *Technical*. For *Perception*, you put in 3D; that's a little better than average.
>
> You want a high *Strength* for your character, but you also want him to have a half-way decent *Technical* skill so he can fix things. You put 2D in both *Strength* and *Technical*.
>
> You have one attribute die left. You decide to split the die into three pips, and you add "+1" each to *Perception*, *Strength* and *Technical*. That gives your character a *Perception* of 3D+1, a *Strength* of 2D+1 and a *Technical* of 2D+1.

Special Abilities. Some alien species have special abilities that can be used during the game: write these down on your character sheet.

Some other special abilities only matter when you're creating a character – you may get bonuses when choosing skills, for example. You don't have to write them down on your character sheet, but pay attention to them when you choose skills.

> **Example:** Your character is a human: humans don't have any special abilities.
>
> Then you notice that Ewok characters have a *lot* of special abilities. The first two – *skill bonus* and *skill limits* – only matter when you create an Ewok character.

The final one — the Ewoks' highly-developed sense of smell — could come up during game play. Whenever an Ewok tries to track something by scent, the character gets to roll an extra +1D on his *search* skill. If you were creating an Ewok character, you'd want to write that down — "+1D to *search* when tracking by scent." You'd probably also want to write down the page number so you could check it during game play.

Move. Each alien species' Move has two numbers. The left number is the normal Move for an adult of the species; your character starts with this Move.

The right number is the maximum Move a member of the species can have — the section "Character Advancement" tells you how you can increase your character's Move rate.

(The Move rate is how many meters your character can move in a round — movement rules are discussed in the chapter on "Movement and Chases.")

Example: The human Move listing is 10/12. Your character's Move is a 10. The highest Move a normal human can have is a 12.

Force-Sensitive. Decide whether to make your character Force-sensitive. If the answer is "Yes,: your character starts with two Force Points. A character who's not Force-sensitive only gets one Force Point. You can also leave this line blank and let each player choose for himself.

Example: You decide to leave the force-sensitive line blank and decide later.

Force Skills. With the permission of the gamemaster, you may choose to give a Force-sensitive character Force skills. There are three Force skills: *control*, *sense* and *alter*. You can give your character 1D in a Force skill at a cost of 1D of attribute dice.

Force skills are very unusual, so a character needs a very good reason to start the game with them! You must also get permission from the gamemaster to have a Force-using character.

Example: If you make your character Force-sensitive and take 1D in both *control* and *sense*, the cost is 2D in attribute dice: you'll have to subtract the 2D from among your attributes.

You could choose to lower your *Dexterity* from 4D to 3D — that's 1D to go.

How about reducing that *Technical* attribute of 2D+1? Subtracting the 1D would leave the *Technical* at 1D+1, which is below the human *Technical* minimum of 2D; you can't do that.

Instead, you could lower your *Perception* from 3D+1 to 2D+1.

After some thought, you decide not to make your character a Force-user and you put his *Dexterity* and *Perception* back to their original totals.

Dark Side Points. A character particularly tainted by the dark side of the Force may start with a Dark Side Point or two. This is up to you and the gamemaster, but if your character starts with Dark Side Points, it means you have to be very careful to make sure your character isn't pushed over the brink to embrace the dark side. Playing this type of character can be a real challenge! (Dark Side Points are fully explained in "The Rules.")

List Skills. List several skills under each attribute. There's no need to go overboard since a beginning character only has 7D for starting skills. (Your character can later learn a skill even if it's not listed on the template — only list the skills you want to pick *right now*.)

The gamemaster can eliminate any unusual or advanced skills from a template, so have a good explanation for how the character could know these types of skills.

Example: For *Dexterity*, you pick out *blaster* and *dodge* — those are skills you'll probably be using a lot.

For *Knowledge* skills, you'll need *planetary systems* (your character needs to know a lot about planets in the galaxy) and *streetwise... languages* and *survival* wouldn't hurt either.

Now *Mechanical* skills. Your smuggler is going to rely on some of these skills, so you'll choose carefully. He'll need *astrogation* to plot hyperspace jumps, *sensors* for scanning incoming ships and searching for hidden bases on planets, *space transports* for piloting your ship and *starship gunnery* for firing the ship's weapons. Of course, a smuggler should be good at piloting just about anything, so you decide to add *repulsorlift operation* for flying airspeeders and landspeeders and *starfighter piloting* in case your character ever has to fly an X-wing against the Empire.

Now *Perception* skills... *bargain* is good, and so is con for fast-talking your way out of trouble. *Search* and *sneak* can be handy too.

Strength skills... there aren't any you want to improve, so you skip down to *Technical*.

For *Technical* skills, you pick first aid and space transports repair.

You've narrowed the choices down and listed 18 "important" skills on the template... it's too bad you only have 7D for starting skill dice.

Starting Credits. At the gamemaster's discretion the player may roll 2D on the following table to determine how many credits their character has at the beginning of the game. The Gamemaster should determine which "class" the character falls under. Wealthy characters are usually nobles, senators, or businessmen. Average characters are typically soldiers, spacers, or anyone with a regular job. Poor characters are generally Jedi, outlaws, or natives.

Class	Credits
Poor	2D×100
Average	2D×250
Wealthy	2D×400

Starting Equipment. List reasonable starting equipment for that character. If the gamemaster assigns a starting credit amount, or if you are rolling on the above "Starting Credits" table, additional equipment may be purchased for a starting character.

The gamemaster has final say over what's "reasonable," striking off any equipment, or assigning disadvantages (such as owing money to a crime lord for a ship, or your character's equipment is stolen and the original owner is trying to get it back.) The gamemaster isn't even required to tell you about disadvantages if the character wouldn't know about them.

> **Example:** Your smuggler will definitely need a blaster – how about a heavy blaster pistol like Han Solo? You also pick out a comlink, a medpac (in case your character gets injured), a starship repair kit and 500 credits starting money.
>
> You'll also need a ship, so you pick out a stock Ghtroc freighter like the one described in "Starships." Of course, ships are expensive and you know that the gamemaster will assign a real disadvantage if you don't pick a reasonable one yourself – you decide that you owe 10,000 credits on the ship and one "favor" to be specified later. Of course, you'll owe that money to a crime lord, but you'll leave the details up to the gamemaster.

When you're done, show your new template to the gamemaster for approval. The gamemaster can change or cross out anything that can unbalance play.

To finish the character, go back to "Finishing the Template."



CHARACTER ADVANCEMENT



Now it's time to talk about "Character Advancement." That's a fancy way of saying, "Your character gets better at things with practice." You can't just start off as this hot-shot smuggler – you have to work hard, make plenty of dangerous contraband runs, and dodge your share of stormtroopers and bounty hunters. Just as you learn from your experiences – good ones and bad ones – your character gets better at things by using his or her skills and practicing.

For a good example, think about Luke Skywalker. He's not real good at using his lightsaber when he's first given it by Obi-Wan Kenobi. How could he be? He's never even seen a lightsaber until Ben hands one to him. Luke's just starting out and that's why he trains with the remote aboard the Millennium Falcon.

Years later, when he saves Han Solo from the clutches of Jabba the Hutt, he's gotten a lot better with his lightsaber. He's good enough that he can block blaster bolts and reflect them back at people – now that's *"advancement!"*

Characters receive Character Points after each adventure. (The better your character did during the game, the more Character Points awarded.) You can use Character Points to improve your character's skills and other abilities between adventures.

IMPROVING SKILLS

Skills. It costs as many Character Points as the number before the "D" to improve a skill's die code by one pip.

(Increasing a skill from a "+2" to the next higher die – from 3D+2 to 4D for example – counts as a one pip improvement.)

A character can only improve a skill *one* pip between each adventure, although the character may improve more than one skill between adventures.

> **Example:** Thannik has a *search* skill of 4D. It costs 4 Character Points to improve *search* to 4D+1.
>
> At the end of an adventure, Thannik can improve his *search* skill from 4D to 4D+1 for four Character Points and his *space transports* skill from 4D+2 to 5D for four Character Points.
>
> However, Thannik can't improve his *search* skill from 4D to 4D+2 in one jump because that would mean improving the skill more than one pip.

Characters normally improve skills *between* adventures. At the gamemaster's discretion, a character may also learn or improve a skill if there is a significant lull in the adventure, such as when Obi-Wan Kenobi taught Luke Skywalker the rudimentary Force skills while on Tatooine and during the journey to Alderaan.

Specializations. For specializations, the Character Point cost is one-half the number before the "D" (rounded up).

Example: Thannik wants to improve his *space transports: Ghtroc freighter* specialization from 5D+2 to 6D. The cost is three Character Points. (Five divided by two is 2.5; that rounds up to three.)

Specializations are separate skills. If a character improves the basic skill, the specialization doesn't improve; if the specialization is improved, the basic skill doesn't go up.

Example: Thannik has *space transports* at 4D+2 and *space transports: Ghtroc freighter* at 5D+2. When Greg improves Thannik's *space transports* skill from 4D+2 to 5D, his *space transports: Ghtroc freighter* stays at 5D+2; it does not improve. Later, if Greg improves Thannik's *space transports: Ghtroc freighter* from 5D+2 to 6D, his *space transports* skill stays at 5D.

Training Time. If the character used a skill or specialization in the last adventure, there is no "training time" requirement. The character can just spend the Character Points and the skill improves one pip.

If the character *didn't* use the skill or specialization in the last adventure, the character must spend time training. If the character has a "teacher" (see below), the training time is one day for every Character Point spent to improve the skill. If the character doesn't have a teacher and is training on his own, the training time is two days for every Character Point spent to improve the skill.

When training, a character must concentrate on improving the skill. A character cannot train in more than one skill at a time, nor can a character train while off adventuring. Only through dedicated study and practice can a character train to improve a skill.

Example: Thannik wants to increase his *blaster* skill from 5D to 5D+1 at a cost of five Character Points; he must train because he didn't use the skill in his last adventure. If he has a teacher, he must train for five days; if he doesn't have a teacher, he must train for 10 days.

The character's skill does not improve until training is completed.

Characters can reduce their training time by spending one additional Character Point per day cut from the training time. (The minimum training time is always one day.)

Example: Thannik finds a teacher to help him improve his *blaster* skill to 5D+1. After two days of training, he interrupts his mission to go track down a bounty.

When he returns, he needs three more days of training before his *blaster* skill improves. Thannik decides to spend two Character Points to cut two days from his training time — he only needs to complete one more day of training to improve his *blaster* skill.

Teachers. A teacher makes it much easier for a character to improve a skill. A "teacher's" skill must be at least equal to what the character's skill will be after completing training.

(If a character is improving a specialization, the teacher's skill or the *specific* specialization must be equal to what the character's specialization will be after completing training.)

Many teachers will be gamemaster characters. Sometimes a student will have to search for a teacher — the gamemaster is under no obligation to provide a teacher just because the player wants his character to be taught something. This is especially true for rare skills, those known only on primitive worlds, very unusual specializations, or advanced skills. Teachers may demand service, special favors, missions, or payment in exchange for their instruction.

Example: Thannik has *blaster* at 5D. His teacher is a marksman named Hist, who has *blaster* at 5D+1. At the end of his training, Thannik's new skill is 5D+1, matching Hist's skill level. Thannik has learned all he can from Hist and must find a new teacher for *blaster* or try to train by himself.

Later, Thannik wants to improve his *blaster: blaster pistol* specialization from 6D to 6D+1. He needs to find a teacher who has either *blaster* or *blaster: blaster pistol* at 6D+1 or higher.

Advanced Skills. The Character Point cost to improve an advanced skill is *two times* the number before the "D."

Example: A character has *(A) medicine* at 2D+2. It costs *four* Character Points to go from 2D+2 to 3D.

Advanced skills take much longer to improve because they are such complex subjects. A character *must* train to improve an advanced skill.

A character with a teacher must spend one week training for every Character Point spent to improve the skill. A character without a teacher must spend two weeks training for every Character Point spent to improve the skill.

Characters can reduce their training time by spending one Character Point per day cut from the training time. (The minimum training time for an advanced skill is always one week.)

Example: The character improving his *(A) medicine* from 2D+2 to 3D spends four Character Points. If he has a teacher — anyone with *(A) medicine* at 3D or higher — he must train for four weeks. If he can't find a teacher, he must train for eight weeks.

LEARNING NEW SKILLS

Skills and Specializations. Characters can learn a new skill or specialization by paying enough Character Points to advance it one pip above the attribute.

There is no training time if the character "used the skill" in the last adventure (i.e., used the attribute when doing something that would be covered by the skill). Otherwise, use the normal rules for training time.

Example: Thannik wants to learn the *bargain* skill, which is based on his *Perception* (which is 3D). He pays three Character Points and gets *bargain* at 3D+1. If Thannik "bargained" in the last adventure — haggled with a merchant, for example — there's no training time and the skill improves immediately.

If he didn't *bargain* in the last adventure, he has to train. If he has a teacher (anyone with *bargain* at 3D+1 or higher), it takes three days of training to learn the skill. If he doesn't have a teacher, he needs six days of training to learn the skill. He can reduce that time one day for each extra Character Point he spends.

The character must seek out an appropriate location and teacher for *unusual* skills. A character who wants to learn *archaic starship piloting* must find a willing teacher who has access to such a ship. Often, this will require going to a very primitive world, where such ships are still in common use.

Advanced Skills. A character may learn an advanced skill if he has the prerequisite skills and pays the Character Point cost to learn the skill at 1D. (It costs two Character Points to learn most advanced skills at 1D.) Use the normal rules for advanced skills to determine training time.

Example: *(A) medicine* has a prerequisite of *first aid* 5D. If the character has *first aid* 5D, the character can learn *(A) medicine* at 1D for two Character Points. A character with a teacher must train for two weeks; without a teacher, the character must train for four weeks.

OTHER GAME STATISTICS

Improving Attributes. Characters may improve an attribute one pip at a time. The Character Point cost is the number before the "D" times 10.

The training time is one week per Character Point spent if the character has a teacher. Without a teacher, the training time is two weeks per Character Point. A character *must* train to improve an attribute, but the training time is reduced one day per additional Character Point spent (minimum of one week training).

When a character improves an attribute one pip, all skills under that attribute (except advanced skills) also increase by one pip.

Example: Thannik wants to improve his *Knowledge* attribute from 2D+2 to 3D. It costs 20 Character Points and takes 20 weeks of training if he has a teacher.

When his *Knowledge* improves to 3D, all of his *Knowledge* skills also go up by one pip: *alien species: Wookiees*, goes from 3D+2 to 4D.

There is a limit to how high an attribute can go — a person can only be so smart or strong. At the end of the training time, the character rolls the new attribute die code. The gamemaster must roll the attribute's maximum (as listed in the species description in "Aliens").

If the character's roll is equal to or less than the gamemaster's die roll, the character's attribute goes up.

If the character's roll is higher, the attribute doesn't go up and the character gets *half* of the Character Points back.

Example: A player's human character has a *Dexterity* of 4D and wants to improve it to 4D+1. After spending 40 Character Points and training, the player rolls the new *Dexterity* of 4D+1 and gets a 17.

The gamemaster sees that the human maximum *Dexterity* is 4D; he rolls 4D and gets a 15.

The character's *Dexterity* does *not* improve, but the character gets 20 Character Points back. If the player had rolled less than a 15, the *Dexterity* would have increased to 4D+1.

Move. Characters may improve their Move score one meter at a time. The Character Point cost is the character's current Move.

The training time is one week per Character Point spent if the character has a teacher; the time is two weeks per Character Point without a teacher. A character *must* train to improve Move, but the training time is reduced one day per additional Character Point spent (minimum of one week training).

Characters may not improve their Move above their species' maximum.

Example: A player wants to improve his human character's Move from 11 to 12. The cost is 11 Character Points; with a teacher, the training time is 11 weeks.

Twelve is the human Move maximum, so the character can't increase his Move again.

Force-Sensitive. A character who is not Force-sensitive may choose to become Force-sensitive for 20 Character Points. (There is no training time requirement.)

The character receives one extra Force Point immediately, and must now play under the guidelines for Force-sensitive characters. See the chapter on "The Rules," for information on Force-sensitive characters.

It is much easier to begin with a Force-sensitive character rather than choose to become Force-sensitive after play has begun. A Force-sensitive character is in tune with the Force's mystic ways.

If the character has closely followed the ideals of the Jedi code, the gamemaster may allow the character to become Force-sensitive at a reduced price.

Once a character becomes Force-sensitive, the character cannot "lose" that Force-sensitivity.

Special Abilities. Characters with special abilities may be able to improve them over time. The conditions, costs and training times will be listed with the special ability's description.



That's the basics you need to know about creating and improving characters. If you want to add some detail to your character, check out a few optional rules below.

If you need to know how your skills work, look me up in the next chapter.

If you're a player, all you need now is a gamemaster to run the game. If you want to be a gamemaster, you need to read about "Attributes and Skills," but you'll also need to read most of the other chapters in this book. Trust me — it's nothing like trying to read the 5,947-datapad Spacer's Information Manual *the Imperial Navy publishes for us spacer-types. These rules may look like a lot of work, but hang in there... like smuggling, this game is a lot of fun once you figure everything out.*

CHARACTER OPTIONS

The following rule systems contain methods of making a player character "unique". If your gamemaster is *not* willing to use the following rules, you'll have to do without them. You can use a lot of other methods to develop a character's individuality on your own, but these "systems" are *optional* — they only counts as long as your gamemaster is willing to use them. If he or she isn't hot on the idea of players using these, you're just out of luck.

ADVANTAGES & DISADVANTAGES

Aside from determining a character's physical and mental capabilities, a player may or may not wish to define that character's personality — his history, his family, his beliefs, his quirks, etc. One option is to allow players to select *Advantages* and *Disadvantages*. The gamemaster should skim the list below and determine first, whether they want to use Advantages and Disadvantages, and second, which particular entries they want to include or exclude.

Each entry on the list described below, includes the name of the Advantage or Disadvantage, its description, and a die code, which may be positive *or* negative. When you select one of these items, write it on your character template and record the die code on a separate piece of paper. When you've finished, add up the die codes (the result may be positive or negative). The resulting die code tells you how many skill dice you must either take away or add to your character's starting skill dice (a positive die code result means add, while a negative die code result means subtract).

The gamemaster will tell the player whether any of the Advantages or Disadvantages listed in this chapter do not apply or are not allowed.

Example: A player chooses the following Advantages and Disadvantages for his smuggler character template.

Advantage/Disadvantage	Die Code
Debt	+2D
Quick Draw	–2D
Released Convict	+1D
Total:	**+1D**

The smuggler gains an additional 1D (since the total was +1D) in starting skill dice.

Advantages and Disadvantages

Name	Starting Skill Dice Modifier
Addiction	+3D
Argumentative	+1D
Blackouts	+2D
Center of Conversation	+1D
Compulsive Tendencies	+3D
Debt	+1D to +3D
Delusions of Grandeur	–1D
Extraordinary Hearing	–2D
Extraordinary Memory	–1D
Extraordinary Sight	–2D
Extremely Competitive	+1D
Fallback Plan	+2D
Fanatic	+3D
Hallucinations	+3D
Low Self-esteem	+2D
Manic Depressive	+3D
Medical Problem	+3D
Migraine Headaches	+2D
Motion Sickness	+1D
Nightmares	+1D
Noble Birth	–1D
No Self-confidence	+2D
Obsessive Tendencies	+2D
Paranoia	+3D
Pathological Liar	+1D
Phobia	+1D
Physically Impaired	+3D
Poor Memory	+1D
Procrastination	+1D
Quick Draw	–2D
Released Convict	+1D
Skeleton in the Closet	+2D or more
Sworn Enemy	+1D (creature) +3D (species)
Targeted for Assassination	+3D
Wanted for a Crime	+2D

Addiction (+3D). The character cannot go more than one day without drinking, gambling, etc., i.e., satisfying his addiction. Failure to do so results in lowered metabolic rates, thereby reducing the character's attribute scores by 1 for each day he goes without (on the first day, an attribute of 4D would fall to 3D+1, and so on). After one week (more or less at the gamemaster's discretion), the character has defeated his addiction. If he ever partakes of the formally addictive activity in the future, he has a 50% (1-3 on a roll of 1D) chance of becoming addicted again.

Argumentative (+1D). This character constantly plays the devil's advocate. She rejoices when an exploitable situation arises, arguing though she sometimes agrees with her adversary. The argument becomes a game, a strategic contest of wills.

Blackouts (+2D). During high pressure situations, this character has a tendency to blackout for several minutes. She has no recollection of this lost time. In game terms. the character blacks out whenever she rolls a 1 on the Wild Die for 10 minutes.

Center of Conversation (+1D). This character feels the need to always be in the middle of every conversation. And why not. He always knows exactly what to say — at least, that's what he thinks.

Compulsive Tendencies (+3D). At any time, the character may decide to do or say something that she would not normally do or say under the circumstances. For example. during a conversation with a head of state, the character might blurt out, "Your wife is much fatter than I expected."

Debt (+1D to +3D, depending on the debt). This character either inherited this debt or borrowed a substantial amount of money. She has a time limit for repaying the loan.

Delusions of Grandeur (+1D). The best thing to ever happen to the world. That's how characters with this Disadvantage view themselves. No one can surpass their prowess — they shouldn't even bother trying.

Extraordinary Hearing (–2D). The construction of this character's sound collectors (ears, usually), has increased his ability to distinguish between similar sounds, determine the direction of the source of those sounds, and pick up whispers from a distance.

Extraordinary Memory (–1D). This character can recall long ago events or esoteric facts with ease. In game terms, she gains +1D to any *Knowledge*-based skill roll.

Extraordinary Sight (–2D). The shape and genetic makeup of this character's eyes enable her to see three times as far as a normal member of her species.

Extremely Competitive (+1D). To this character everything is a competition. She always wants to race the other characters to the battle, put herself in more danger than anyone else, and slosh down the most drinks. She cannot turn down a challenge.

Fallback Plan (+2D). This character cannot function unless she has devised a backup plan for every situation she puts herself into. This applies to everything from combat to relationships.

Fanatic (+3D). This character holds to a philosophical ideal. the source of which may be a sect, a nation, or a person. She will always defend this ideal, even trading her life for its preservation.

Hallucinations (+3D). At random times, this character begins having delusions. He cannot tell when something is truly occurring or just a figment of his imagination. The gamemaster has full control over this Disadvantage.

Low Self-esteem (+2D). This character has a low opinion of herself. She constantly berates herself, harping on her bad qualities.

Manic Depressive (+3D). This character slips into deep, long-lasting depressions. He doesn't care about anything during these times. The player may decide when the character falls into depression and when he extricates himself from it. If the player never lets his character lapse into this state, the gamemaster should take the initiative.

Medical Problem (+3D). This character suffers from an ailment that requires she take medicine every day to treat the illness. The player and gamemaster should work together to develop the specifics of the problem. the appropriate medicine. and the ramifications of failing to take the medicine.

Migraine Headaches (+2D). The character has a 33% (1-2 on a roll of 1D) chance per day to suffer the unrelenting pain of a severe migraine headache. In game terms, the character receives a –1D penalty to all of his attributes for the remainder of that day.

Motion Sickness (+1D). Whenever this character rides a creature or a vehicle, she must make an Endurance check against an Easy (10) difficulty or immediately begin to shake and vomit, giving her a –1D penalty to all actions undertaken while still riding.

Nightmares (+1D). Almost every night. this character suffers from horrible nightmares, usually related to an unsatisfied issue in his life, though not necessarily. As a result, the character needs 10 hours of sleep per day. Failure to get the required amount of rest results in a 1D penalty to all skill and attribute rolls for that day.

Noble Birth (–1D). This character fell into luxury — born into a wealthy, perhaps noble, family. She wanted for nothing, attending the best schools, ordering servants, and having everything she desired. The character begins play with double the amount of funds normally given to starting characters.

No Self-confidence (+2D). The character has no confidence in himself. Whenever he has to perform an important task (making an accurate shot, negotiating with a hostage, etc.), he has a 50% (1-3 on a roll of 1D) chance of losing confidence. If he fails this roll, he reduces his chance of success in the current endeavor by 2D.

Obsessive Tendencies (+2D). Whenever this character decides on a course of action, he cannot help but become totally focused on that action, ignoring all other issues in his life.

Paranoia (+3D). Everyone wants to destroy this character. At least, that's what she believes. She must constantly look over her shoulder, check every inch of her sleeping environment, and scrutinize every acquaintance. She never knows when her enemies will strike.

Pathological Liar (+1D). This character cannot stop himself from lying constantly. No matter what the situation, he is compelled to exaggerate, fib, and outright lie.

Phobia (+1D to +3D). The die code of this Disadvantage varies depending on the level of the character's fear (with a maximum of +3D). At +1D, the character avoids the object of his fear as often as possible, but has no problem dealing with it when the time comes. At +3D, the character will never put himself in a situation where he has to cope with his fear. If he does wind up in such a situation, he freezes and remains unmoving until the object of his fear subsides. Fears include heights, water, certain creatures, darkness, open spaces, cramped spaces, thunder, lightning, and so on.

Physically Impaired (+3D). The character suffers from a problem of the body. He may be blind, deaf, or mute (or any other impairment you can devise).

Poor Memory (+1D). Characters with this problem have trouble remembering. In game terms, whenever the character has to recall an important piece of information, her chances of doing so drop by 2D (for any *Knowledge*-based skill roll).

Procrastination (+1D). This character always puts everything off. Even when something cannot wait, he still lets it go until it's too late.

Quick Draw (–2D). The character may draw a type of weapon (lightsaber, vibroblade, blaster, and so forth) immediately, i.e. it does not count as an action during a combat round. Note that this factor applies only to a single weapon type. If you want your character to be able to quick draw a sword *and* a knife, he must take this factor twice (for a cumulative –4D penalty).



Released Convict (+1D). Sometime during this character's life he was convicted of a crime (which he may or may not have committed). After serving a jail sentence, he was released and now must battle the stigma against ex-convicts.

Sixth Sense (2D). This character has an innate danger sense. Fifty percent (1-3 on a roll of 1D) of the time an alarm goes off in her head when she comes within a few seconds of a dangerous situation. The gamemaster rolls this check secretly and alerts the player when it is successful.

Skeleton in the Closet (+2D or more). This character has elements of his past that he does not want anyone to unearth. The player should choose a specific "skeleton" to tie in with the character's history. No matter what, he must not reveal this secret. It may bring harm to him or those he loves.

Sworn Enemy (+1D or +3D). This character has for some reason targeted a specific person or creature (+1D) or a species (+3D) of creatures as her direct adversary. Whenever he comes in contact with such a being, he immediately attacks.

Targeted for Assassination (+3D). Someone has put out a contract on this character's life. The assassin could be anyone and could strike at anytime.

Wanted for a Crime (+2D). A nation, city-state, or culture has declared this character a criminal. The character may or may not have committed the crime he has been charged with, but nevertheless, the authorities have begun their search for him.

CONTACTS

Han Solo acquired quite a few friends and contacts in his galactic wanderings, among them Jessa and Doc, Lando, Roa, Cynabar, Badure, Salla, Bollux and Blue Max, and most of all, Chewbacca, Luke, and Leia. There isn't any reason your character can't have a bunch of pals too. Just remember that sometimes the pals come to your character for favors...

Friends and Acquaintances

Contacts are characters from your past who may be in a position to help you some day. They might be close friends destined to sacrifice their careers to rescue you from certain death, or merely casual acquaintances who will do you one or two minor favors and then vanish.

There are two types of contacts: friends and acquaintances. Friends are people who will, for whatever reason, risk a great deal for the character, while acquaintances may be counted on for a few occasional favors if the risk is not too great. Friends can usually be expected to be more reliable and trustworthy than acquaintances, though there are no guarantees; Lando Calrissian fell into both categories in *The Empire Strikes Back*.

As an *optional* rule of thumb, the gamemaster can choose to allow up to three starting contacts: one friend and two acquaintances. Once the character enters the campaign, contacts will come along in the time-honored manner: through adventures and gamemaster fiat.

Developing Contacts

You probably have quite a few eligible candidates already if you think about it, just having gone through the exercises in this chapter – parents, host families, co-workers, old flames, former students, and so on. Try to stick to appropriate contacts. It is probably unlikely that two-bit grifters will have any Imperial Moffs owing them favors. Certainly, any attempt to establish such a relationship will have to pass the scrutiny of a dubious gamemaster (so the reasons behind this relationship had better be *good*).

Rather than list a whole bunch of contact ideas here, we'll break contacts up into a number of broad categories and approach them that way.

Family Contacts. Family contacts are those which, obviously, are members of the character's family. Often, these are individuals who had a hand in raising the character. In other cases, contacts can come from members of an extended family group (wealthy cousins, stepbrothers, clan members, etc.) who may be favorably disposed to aid the character now and then. Close family friends can fall into this category as well.

Conditional Contacts. Conditional contacts come into play only when certain circumstances are in effect. Acquisition of conditional contacts are dependent on location, timing, situation, and random events.

Conditional contacts may be one-shot affairs (i.e., "I'll get you that security pass, but then we're square!").

They may likewise be long-term situations where the character possesses vital information used to ensure (read: *coerce*) a contact's assistance. At other times, aid from a conditional contact will come with a heavy price tag.

> **Examples:** A minor bureaucrat in the Imperial government might be willing to falsify an important document, for example, but only once, and then only for a large amount of credits. A slaver might be willing to help a character locate a missing person, but only if the player can arrange a fellow slaver's release from jail first.
>
> Another type of contact may be more personal: a friend from the character's Academy days now works for Sienar Fleet Systems, and may help the character in a time of need. Or how about characters who were born in the same hometown and run into each other half-way across the galaxy? Or even someone who is a friend of your character's parents (or even just a "friend of a friend")?
>
> The key in using this type of contact is that they should be of limited help; the assistance they can offer may be vital but the character should still have to work to achieve his or her goal.

Sometimes conditional contacts are individuals the character would not normally seek out.

> **Example:** The character saves a person from a burning speeder wreck only to find out afterward that the victim is the most notorious contract assassin in the star system. The character who would never Willingly go out looking for such a contact now finds he has acquired a new "friend" who insists on paying back his debt of honor).

Professional Contacts. Professional contacts are those with whom the character has had business-related dealings. These can include a wide range of people. While professionals are normally thought of as trained personnel, specialists, or "career" individuals, they can also be relatively obscure persons with specialized knowledge relating to a little known subject matter. ("We need someone who understands the binary language of Verossian computers, huh? Say, I think I know who might be able to help!")

Academicians can have professional contacts in similar fields of academic or scientific pursuit. Military personnel who might have once served with the character also fall into this category. These may now be favorably (or even negatively) disposed depending on the results of previous missions together.

Influential Contacts. Influential contacts refer to special personages in position of power who, for reasons of their own, may be willing to help the character in times of need. These can include business persons and customs officials who are secretly Rebel sympathizers.

Not surprisingly, the real identity of these contacts may not be known to the character. In each case, however, what makes these contacts special is a clearly defined area of authority or level of power that can be used to intervene on the character's behalf. Ironically, while the most powerful type of contact available, by virtue of their position and high visibility, they may be the most infrequent type "tapped" for assistance. ("I can't possibly help you today. I would be exposed in a minute. Maybe next week. Don't call me again. I'll contact you when it's safe!")

> **Example:** Selas Ferr is a member of the Rebel underground on Jastro III. He is in love with the daughter of the local planetary governor whom he met as a young man. She returns his affection but is unable to aid him in any way because of the presence of so many CompForce personnel.
>
> Instead, she puts Ferrand his companions in contact with a mysterious person known only as "Alexan." Alexan's true identity is a secret. He is known, however, to be someone in the Governor's hierarchy with considerable influence.
>
> In the course of events, two of Ferr's men are captured in an abortive sabotage operation. Ferr contacts Alexan to see if he can help. Alexan reluctantly agrees but only if Ferr takes the governor's daughter away with his men. Puzzled but with no other choice available, Ferr agrees.
>
> At the appointed time Alexan delivers Ferr's battered men and Ferr's unconscious love. Before safe passage can be negotiated, however, Imperial troopers arrive and an intense firefight breaks out.
>
> Ferr and his companions survive but Alexan is mortally wounded. Only after reaching safety is it revealed that Atexan was, in fact, the Governor himself in disguise.

ENEMIES AND RIVALS

Han Solo has about as a many enemies as he does friends and contacts: Greedo, Skorr, Hirken, Gallandro, Jabba, Ploovo Two-far-One, Vader, the Emperor, his own cousin...

Enemies are in many ways the inverse of contacts. Like contacts, they fall into two types: enemies and rivals.

Enemies are as interested in foiling your character's goals and interests as friends are in advancing them. They mayor may not want you dead, but they will never knowingly do anything to assist you. They are villains: former students who blame you for their failures, jilted lovers, people you've betrayed, members of rival Houses, and so on.

Rivals are not nearly as serious a threat, though they may grow to be so. They may even be friends or occasional allies. Rivals are competitors — you and they are competing for the same limited resource. This may be the hand of a lover, a coveted promotion, the desire to be the best pilot on Bespin, the loyalty of the same underlings, the recognition or patronage of the same superior, or maybe even just competition over an office with a door.

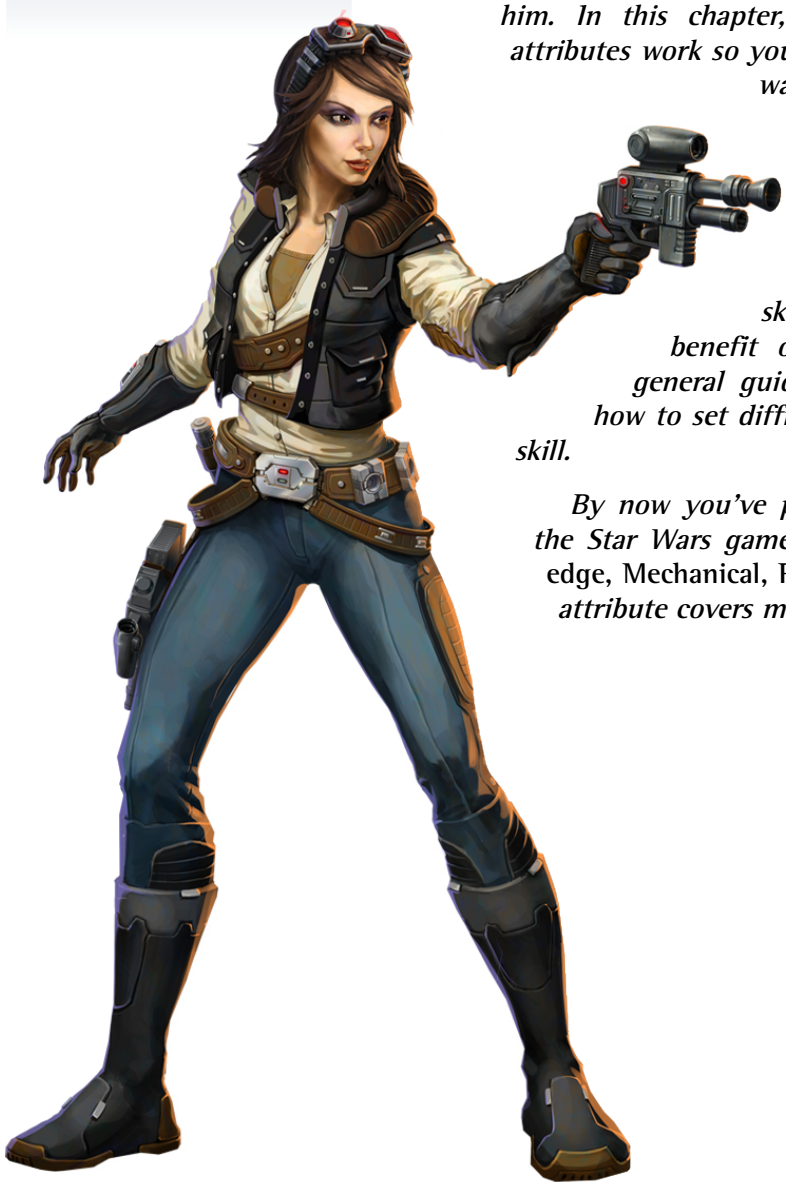
Develop enemies and rivals as you did contacts, using the same methods and sources. For example, families can be a source of opposition as well as support, especially if the character has chosen the side of the civil war opposed by his or her parents.

3

Chapter Three

ATTRIBUTES & SKILLS

Now that I've talked you through character generation, we're going to get down to what really makes your character work: attributes and skills. You've basically defined who your character is, what he's like, and what he is capable of doing. Your character's a little like a starship. In creating a starship (or commissioning one to be built for you), you define the vessel you'll be flying. But you can't do anything until you know how to fly it. You can't do much with your character until you know the finer details of how to run him. In this chapter, you'll learn how specific skills and attributes work so your character can tackle all the challenges waiting out there in the galaxy.



Just like in the "Characters" chapter, I've conveniently marked the stuff you need to know with tan boxes. The other stuff is an explanation of how each skill works, and it's there mostly for the benefit of the gamemaster: it provides some general guidelines and some specific examples of how to set difficulty numbers when you try to use the skill.

By now you've probably figured out that characters in the Star Wars game have six attributes: Dexterity, Knowledge, Mechanical, Perception, Strength *and* Technical*. Each attribute covers many skills.*

*Using attributes and skills is very easy if you can remember one simple concept. It's called the "*Star Wars *Rule of Thumb."*

Pick a difficulty number. If the character's skill roll is equal to or higher, she succeeds.

When you want your character to do something, the gamemaster picks a difficulty number. (All the lists and explanations in this chapter tell him how to figure out what the difficulty number should be.) If you roll equal to or higher than the difficulty number, your character succeeded at what she was trying to do.

Now you know the one major rule you need to play this game.

SKILL DESCRIPTIONS

Time Taken: This is generally how long it takes to do something with the skill. Many skills (especially combat skills) can be used in one round. More complex skills, like *computer programming/repair*, may take a round... or minutes, hours or even days to do something. These are general guidelines; the gamemaster can always customize the time taken depending upon the situation.

Specializations: Characters may choose a specialization for a skill. The kinds of specializations are explained, and several examples are provided in *italics.*

The skill description tells you what the skill covers and gives a few sample difficulties and modifiers.

DEXTERITY SKILLS

Dexterity is a measure of your character's eye-hand coordination and balance. Characters with a high *Dexterity* are good shots, can dodge blaster bolts, can walk balance beams with ease and even make good pick-pockets. Characters with a low *Dexterity* are clumsy.

Using Ranged Combat Skills

Dexterity has several "ranged combat" skills covering weapons that can be used to attack someone from a distance. These skills all work the same way.

When a character shoots a ranged weapon, the difficulty number is based on the range to the target: the further away a target, the higher the difficulty number. (Each weapon has different ranges; weapons are described in the chapter on "Weapons & Equipment.")

If your skill roll is equal to or greater than the difficulty number, your attack hits.

It's not always that simple, however — the target might *dodge* (that's a "reaction skill") or might be partially protected by cover. This is explained in the chapter on "Combat and Injuries."

The "ranged combat" skills include: *archaic guns, blaster, blaster artillery, bowcaster, bows, firearms, grenade, missile weapons, thrown weapons* and *vehicle blasters*. (*Starship gunnery* and *capital ship* gunnery are also "ranged combat" skills, but they're covered by *Mechanical*.)

Using Melee Combat Skills

Dexterity has "melee combat" skills which cover any type of hand-to-hand attack. They're *melee combat* and *lightsaber*; *brawling* — a *Strength* skill — is also a melee combat skill.

Each melee weapon has a different difficulty number. (The weapons are described in the chapter on "Weapons & Equipment.") If the character rolls equal to or higher than the difficulty number, the attack hits.

Of course, just like ranged combat skills, it's not always that simple. The target might parry the attack using a "reaction skill" or might be partially protected by cover. This is explained in the chapter on "Combat & Injuries."

Using Reaction Skills

Dexterity covers several "reaction skills," which are used to avoid or block attacks. When your character is attacked and you roll a "reaction skill," the attacker's difficulty number is now whatever you roll.

There are several reaction skills: *brawling parry*, *dodge* and *melee parry*. *Lightsaber* can also be used to parry attacks. The many vehicle operation and starship piloting skills — they're all under *Mechanical* — can also be used for "vehicle dodges" to avoid enemy fire.

Full Reaction. A reaction skill can also be used for a "full reaction." The character rolls the reaction skill — *brawling parry, dodge, melee parry*, parries with a lightsaber, or a vehicle or starship dodge — and adds the roll to the attackers' difficulty numbers. However, a character making a full reaction can't do anything else in the round.

The chapter on "Combat and Injuries" fully explains how to use reaction skills.

Acrobatics

Time Taken: One round.

Specializations: Type of acrobatics used, form or style — *diving, trapeze, tumbling.*

Characters with this skill can tumble, leap, and roll to avoid falling damage, to entertain an audience, or to surprise an opponent in combat.

Using *acrobatics* can improve many of a character's *climb/jump* and *running* attempts. The gamemaster determines the difficulty of the *acrobatics* stunt. One-half of the difference (rounded up) between the difficulty and the *acrobatics* roll is added to the complementary skill. The *acrobatics* attempt and the *climb/jump* or running try must be done on the same turn, incurring a multiple action penalty.

Instead of adding a modifier to the *running* or *swim* difficulty for particularly challenging obstacle courses, the gamemaster may have the hero make an *acrobatics* roll in addition to a *running* or *swim* roll.

Acrobatics can make a character appear more intimidating. The player may add one-half of the difference (rounded up) between the difficulty and the successful *acrobatics* roll to their *intimidation* attempt. The *intimidating* attempt may be made on the same turn as the *acrobatics* roll or on the next round.

Skills Summary

Skill	Attribute	Time Taken	Skill	Attribute	Time Taken
Acrobatics	DEX	1rnd	*Hover Vehicle Repair*	TEC	various
(A) Aquatic Vehicle Engineering	TEC	various	*(A) Installation Engineering*	TEC	various
Aquatic Vehicle Operation	MEC	1rnd+	*Intimidation*	KNO	1rnd-hrs
Aquatic Vehicle Repair	TEC	various	*Investigation*	PER	1rnd-days
Archaic Guns	DEX	1rnd	*Jet Pack Operation*	MEC	1rnd
Archaic Starship Piloting	MEC	1rnd+	*Languages*	KNO	1rnd
(A) Armor Engineering	TEC	various	*Law Enforcement*	KNO	1rnd
Armor Repair	TEC	various	*Lifting*	STR	1rnd
Alien Species	KNO	1rnd+	*Lightsaber*	DEX	1rnd
Artillery	DEX	1rnd+	*Lightsaber Repair/Engineering*	TEC	various
Astrogation	MEC	various	*(A) Medicine*	TEC	mins-hrs
Bargain	PER	1min-1hr	*Melee Combat*	DEX	1rnd
Beast Riding	MEC	1rnd+	*Melee Parry*	DEX	1rnd
Blaster	DEX	1rnd	*Missile Weapons*	DEX	1rnd+
Blaster Artillery	DEX	1rnd+	*Persuasion*	PER	1rnd+
Blaster Repair	TEC	various	*Pick Pocket*	DEX	1rnd
Bowcaster	DEX	1rnd	*Planetary Systems*	KNO	1rnd
Bows	DEX	1rnd	*Podracer Operation*	MEC	1rnd+
Brawling	STR	1rnd	*Powersuit Operation*	MEC	1rnd+
Brawling Parry	DEX	1rnd	*(A) Repulsorlift Engineering*	TEC	various
Bureaucracy	KNO	1rnd-days	*Repulsorlift Operation*	MEC	1rnd+
Business	KNO	1rnd-days	*Repulsorlift Repair*	TEC	various
(A) Capital Ship Engineering	TEC	various	*Rocket Pack Operation*	MEC	1rnd+
Capital Ship Gunnery	MEC	1rnd	*Running*	DEX	1rnd+
Capital Ship Piloting	MEC	1rnd+	*Scholar*	KNO	1rnd-days
Capital Ship Repair	TEC	various	*Search*	PER	1rnd+
Capital Ship Shields	MEC	1rnd	*Security*	TEC	1rnd-mins
Capital Ship Weapon Repair	TEC	various	*Sensors*	MEC	1rnd+
(A) Civil/Industrial Engineering	TEC	various	*Sneak*	PER	1rnd
Climbing/Jumping	STR	1rnd	*Space Transports*	MEC	1rnd+
Command	PER	1rnd	*(A) Space Transport Engineering*	TEC	various
Communications	MEC	1rnd	*Space Transports Repair*	TEC	various
(A) Computer Engineering	TEC	various	*Stamina*	STR	various
Computer Programming/Repair	TEC	1rnd-days	*(A) Starfighter Engineering*	TEC	various
Con	PER	1rnd	*Starfighter Piloting*	MEC	1rnd+
Cultures	KNO	1rnd-days	*Starfighter Repair*	TEC	various
Demolitions	TEC	1rnd-mins	*Starship Gunnery*	MEC	1rnd
Dodge	DEX	1rnd	*Starship Shields*	MEC	1rnd
(A) Droid Engineering	TEC	various	*Starship Weapon Repair*	TEC	various
Droid Programming	TEC	various	*Streetwise*	KNO	1rnd-days
Droid Repair	TEC	various	*(A) Submersible Vehicle Engineering*	TEC	various
(A) Equipment Engineering	TEC	various	*Submersible Vehicle Operation*	MEC	1rnd+
Equipment Repair	TEC	various	*Submersible Vehicle Repair*	TEC	various
Firearms	DEX	1rnd	*Survival*	KNO	1rnd-hrs
First Aid	TEC	1rnd	*Swimming*	STR	1rnd-hrs
Flamethrower	DEX	1rnd+	*Swoop Operation*	MEC	1rnd+
Forgery	PER	1rnd-days	*Tactics*	KNO	1rnd-mins
Gambling	PER	1rnd-mins	*Thrown Weapons*	DEX	1rnd
Grenade	DEX	1rnd	*Value*	KNO	1rnd
(A) Ground Vehicle Engineering	TEC	various	*Vehicle Blasters*	DEX	1rnd
Ground Vehicle Operation	MEC	1rnd+	*(A) Walker Engineering*	TEC	various
Ground Vehicle Repair	TEC	various	*Walker Operation*	MEC	1rnd+
Hide	PER	1rnd	*Walker Repair*	TEC	various
(A) Hover Vehicle Engineering	TEC	various	*(A) Weapon Engineering*	TEC	various
Hover Vehicle Operation	MEC	1rnd+	*Willpower*	KNO	1rnd

During a fall, *acrobatics* may be used to reduce bodily harm. If the character has not already used his turn for the round, he may rely on *acrobatics* in an attempt to land properly. The character generates an *acrobatics* total. For every five points over the base difficulty number of 10, the hero reduces the damage total by one point, in addition to a base reduction of one point. The damage total, however, cannot be lower than zero.

The difficulty depends upon how difficult the acrobatic maneuver is, some examples are provided below:

- **Very Easy:** Somersault; pirouette
- **Easy:** Handspring; cartwheel; handstand; Swing over a obstacle
- **Moderate:** Round-off; back-flip; Vaulting over an obstacle
- **Very Difficult:** Bouncing off a surface to reach a specific destination

Modifiers:

No Modifier: Performing the maneuver from a flat surface, to another flat surface.

–3 to the difficulty: Unlimited landing area.

+3 to the difficulty: Limited landing area, rough or unsteady landing area, high surface to low surface, slippery landing area, or strong wind.

+6 to the difficulty: Almost no landing area, from a low surface to high surface, or performing the maneuver on a narrow surface.

–3 or more to character's roll: Add a twist of the body (per twist) or performing the maneuver backwards or while underwater.

–9 or more to character's roll: Performing the maneuver in the air (such as on a trapeze or bars).

Note: Characters may combine one or more maneuvers in the same action. In this case, use the difficulty of the most challenging maneuver, add 5 for each additional maneuver (up to five additional maneuvers), and include modifiers as if the complex stunt was one maneuver.

Archaic Guns

Time Taken: One round.

Specializations: Indicates a specific kind or model of archaic gun – *black powder pistol, matchlock, musket, wheelock.*

Archaic guns is a "ranged combat" skill used to fire any primitive gun, including black powder pistols, flintlocks and muskets. Normally, only characters from primitive-technology worlds will know this skill.

Artillery

Time Taken: One round or longer.

Specializations: The particular type or model of projectile artillery – *cannons, Golan Arms M102 Fire Arc.*

Artillery is the "ranged combat" skill used to fire all non-energy projectile weapons, such as cannons and field guns (excluding self-propelled projectiles or launched grenades, which are covered under *missile weapons*).

The time taken to use this skill is often one round. However, certain kinds of artillery have a "fire rate," which indicates how many times a round that weapon can be used.

Blaster

Time Taken: One round.

Specializations: A specific type or model of character-scale blaster weapon – *blaster pistol, heavy blaster pistol, blaster rifle, BlasTech DL-44, hold-out blaster.*

Blaster is the "ranged combat" skill used to shoot blaster weapons that can be held and carried by a character. *Blaster* covers everything from tiny holdout blasters to large repeating blasters (such as the EWEB heavy repeating blaster used by Imperial snowtroopers on Hoth in *The Empire Strikes Back*). Other blaster types include sporting blasters (Princess Leia uses a sporting blaster in *Star Wars: A New Hope*), blaster pistols, heavy blaster pistols (like Han Solo's BlasTech DL-44), and the blaster rifles used by stormtroopers.

Do not use blaster to fire fixed blasters or multi-crew weapons (use *blaster artillery*), weapons mounted on vehicles (use *vehicle blasters*), or starship weapons (use *capital ship gunnery* or *starship gunnery*, both *Mechanical* skills).

Blaster Artillery

Time Taken: One round or longer.

Specializations: The particular type or model of artillery – *anti-infantry, anti-vehicle, Golan Arms DF.9, surface-to-space, surface-to-surface.*

Blaster artillery is the "ranged combat" skill that covers all fixed, multi-crew heavy energy weapons, such as those used by the Rebel Alliance at the Battle of Hoth and the fixed ion cannons fired from a planet's surface.

The time taken to use this skill is often one round. However, certain kinds of artillery have a "fire rate," which indicates how many times a round that weapon can be used. For example, the anti-vehicle laser cannon used at Hoth can only be used once every other round (fire rate: 1/2), but the anti-infantry battery can fire up to twice per round (fire rate: 2).

Bowcaster

Time Taken: One round.

Bowcaster is a "ranged combat" skill that reflects the user's proficiency at firing the unusual Wookiee bowcaster. This weapon requires great strength and is normally only used by Wookiees.

Bows

Time Taken: One round.

Specializations: Specific type or model bow – *crossbow, long bow, short bow.*

Bows is a "ranged combat" skill covering all bow-type weapons, including short bows, long bows and crossbows (excluding Wookiee bowcasters, which fall under the *bowcaster* skill). Bows are normally only found on low-technology worlds, so this skill is fairly unusual.

Brawling Parry

Time Taken: One round.

Specializations: Style of *brawling* being parried when unarmed and avoiding a brawling or melee attack – *boxing, martial arts.*

Brawling parry is a "reaction skill" used to avoid being hit by a *brawling* or *melee combat* attack if you're unarmed. *Brawling parry* is used to hold one's ground yet avoid or block a hand-to-hand combat attack.

Dodge

Time Taken: One round.

Specializations: Kind of ranged attack to be dodged – *energy weapons, grenades, missile weapons.*

Dodge is a "reaction skill" used to avoid any ranged attack, including blaster fire, grenades, bullets and arrows. Characters using this are doing whatever they can to *dodge* the attack – slipping around a corner for cover, diving behind cargo containers, dropping to the ground, or any other maneuvers to avoid getting hit.

Firearms

Time Taken: One round.

Specializations: Type or model firearm used – *pistols, rifles, machineguns.*

Firearms is the "ranged combat" skill used to for all guns which fire bullets, including pistols, rifles, machine guns, assault rifles and any other firearms. (Firearms doesn't include very primitive guns, which are covered under *archaic guns.*)

Flamethrower

Time Taken: One round or longer.

Specializations: Type or model flamethrower – *Merr-Sonn C-22, Wrist-Mounted Flame Projectors.*

Flamethrower is the "ranged combat" skill used to fire all types of flame projectors, including flame rifles, wrist mounted flame projectors, and flame carbines.

Grenade

Time Taken: One round.

Specializations: Kind or model of grenade – *thermal detonator, anti-vehicle grenade.*

Grenade is the "ranged combat" skill to throw grenades. Success means the grenade hits the location it was thrown to. Failure means it lands somewhere else.

This skill covers throwing other objects like rocks and balls.

Lightsaber

Time Taken: One round.

Specializations: Specific type or model lightsaber – *double-bladed lightsaber, light-whip.*

Lightsaber is the "melee combat" skill used for the lightsaber, the weapon of the famed Jedi Knights.

While a very powerful weapon, a lightsaber is dangerous to an unskilled user – if an attacking character misses the attack difficulty number by 10 or more points, then the character has injured himself with the weapon and rolls damage against his own *Strength.*

Lightsaber can also be used as a "reaction skill" to parry *brawling, lightsaber* and *melee combat* attacks. Jedi Knights can parry blaster bolts with a lightsaber, but that's only because they have the *lightsaber combat* Force power; it's *very, very difficult* for a character without the power to parry blaster shots.

Example: Ana Tathis is using her lightsaber to strike at a pirate. Her *lightsaber* skill is 5D and the lightsaber's difficulty is Difficult (her difficulty number is a 20). Ana's player rolls her skill dice and gets a 21 – she hits. If she had rolled a 10 or lower, Ana would have underestimated the momentum of her attack maneuver and sliced herself with her own lightsaber, causing 5D damage to herself.

Melee Combat

Time Taken: One round.

Specializations: Specific type of melee weapon – *swords, knives, axes, vibroblades, vibro-axes.*

Melee combat is the "melee combat" skill used for all hand-to-hand weapons (except lightsabers, which is covered under the *lightsaber* skill). Melee weapons include vibro-axes, force pikes, clubs, bayonets and even impromptu weapons like chairs and blaster butts.

Melee Parry

Time Taken: One round.

Specializations: Type of melee weapon used – *lightsabers, knives, clubs, axes, vibroblades.*

Melee parry is the "reaction skill" used if a character has a melee weapon and is attacked by someone with a *melee combat, brawling* or *lightsaber* attack. (Melee parry can't be used to parry blaster attacks – that's *dodge.*)



Missile Weapons

Time Taken: One round or longer.

Specializations: Type or model missile weapon — *concussion missile, grenade launcher, Golan Arms FC1 flechette launcher, power harpoon.*

Missile weapons is the "ranged combat" skill used to fire all types of missile weapons, including grappling hook launchers, grenade launchers, and personal proton torpedo launchers.

Pick Pocket

Time Taken: One round.

Characters use *pick pocket* to pick the pockets of others, or to palm objects without being noticed.

When a character makes a pick pocket attempt, the victim makes an opposed *search* or *Perception* roll to notice it.

Example: Dirk Harkness wants to dip into a courier's satchel to filch a datapad which happens to hold important patrol schedules for a nearby Imperial garrison base. Dirk rolls his *pick pocket* skill of 5D and gets an 18. The gamemaster rolls the courier's *Perception* of 2D and gets a 7. Since his roll is higher than the courier's, Dirk successfully slips the datapad out of the satchel.

Modifiers:

+5 or more to target's roll: Light crowd, with few distractions.

+ 10 or more to target's roll: Very small crowd or target has very good reason to notice pick-pocket.

+10 or more to character's roll: Huge, congested crowd. Target constantly being jostled by street traffic. Major distraction, such as a heated blaster battle, being at a loud concert, or an accident occurs immediately in front of the target.

+5 or more to character's roll: Crowded conditions, such as those aboard a public transport or in a packed starport. Darkness. Minor distraction, such as street performers or a nearby speeder accident.

The difference between the two rolls determines the pick-pocket's success. Use the following guidelines:

Pick-pocket rolls higher than the target by:

21+: Target won't notice missing item until thief is well out of sight.

16-20: Target notices missing item after a minute or so; pick-pocket has several rounds to dive into the crowd.

11-15: Target notices missing item after three rounds.

6-10: Target notices that item is missing on next round.

0-5: The object is snagged on material or somehow till held by the target.

Target rolls higher than pick-pocket by:

1-5: Target feels pick-pocket's hand rummaging through his pocket. Target can react next round.

6+: Pick-pocket gets hand caught in target's pocket; target notices immediately.

Running

Time Taken: One round or more.

Specializations: Long distance, short sprint.

Running is the character's ability to run and keep his balance, especially in dangerous terrain. The *running* difficulty is based on the kind of terrain being crossed and how fast the character moves. See the chapter on "Movement and Chases" for more information.

Thrown Weapons

Time Taken: One round.

Specializations: Specific kind of thrown weapon — *knife, spear, sling.*

Thrown weapons is the "ranged combat" skill used whenever a character employs a primitive thrown weapon, including throwing knives, slings, throwing spears and javelins.

Vehicle Blasters

Time Taken: One round.

Specializations: Type or model of vehicle-mounted blaster — *heavy blaster cannon, heavy laser cannon, light blaster cannon, light laser cannon, medium blaster cannon, medium laser cannon.*

Vehicle blasters is the "ranged combat" skill used to fire vehicle-mounted energy weapons, especially those that are speeder- or walker-scale. (The weapon's description will list which skill it uses.) *Vehicle blasters* can also be used to fire speeder- or walker-scale weapons mounted on starships.

KNOWLEDGE SKILLS

Knowledge skills generally reflect how much a character knows about a given subject, whether it's aliens, languages or laws.

Knowledge is a measure of your character's "common sense" and academic knowledge. Characters with a high *Knowledge* have a good memory for details, and have learned a lot about different aliens and planets. They often have a flair for languages, and they know how to get things done in bureaucracies.

Knowledge is used whenever a player wants to find out how much his character knows about a certain field. The difficulty depends upon how obscure the information is and how much the character knows about the general subject.

Use the following guidelines to pick a difficulty, but remember that they should be modified based on the circumstances. See the chapter on "The Rules" for more information:

- **Very Easy:** General, common knowledge that almost anyone would know.
- **Easy:** Most people would know this much.
- **Moderate:** Professional level of knowledge. The average person who has an interest in the subject would know this much.

- **Difficult:** Professionals would know this much about a given subject; the average person would be hard-pressed to give much information.
- **Very Difficult:** Detailed, comprehensive knowledge of a subject. Professionals and scholars would probably have to research a subject to gain this amount of knowledge.
- **Heroic:** Only a very small number of people would know this much information.

Gamemasters should modify difficulties — and how much information characters get — to suit the particular situation. Easily found knowledge probably won't have a modifier; very obscure information could have a difficulty modifier of +10, +20 or much more.

Modifiers might also be made for particular situations under which knowledge must be recalled — trying to remember the right Rodian custom for signaling cease-fire would be easier in the calm comfort of one's starship, and much more difficult in a confusing firefight with several very angry Rodian bounty hunters.

A *Knowledge* skill roll represents what a character can recall at the time the roll is made, or the extent to which the character remembers certain general information. It's not reasonable to say that a character is an expert on the subject simply because he rolls well once when looking for information. A high roll might reveal one specific bit of information sought, and a few hints for finding the rest of the knowledge the character is looking for.

Alien Species

Time Taken: One round or longer.

Specializations: Knowledge of a particular alien species — *Wookiees, Gamorreans, Ewoks, Sullustans.*

Alien species involves knowledge of any species outside of the character's. For human characters, it covers all non-humans; for Wookiees, the skill covers all non-Wookiees.

Alien species represents knowledge of customs, societies, physical appearance, attitudes, philosophy, history, art, politics, special abilities, and other areas of reasonable knowledge.

Bureaucracy

Time Taken: One round to several days.

Specializations: Specific planetary or administrative government, or branch within it — *Tatooine, Celanon, Bureau of Commerce, Bureau of Ships and Services.*

This skill reflects a character's familiarity with bureaucracies and their procedures. *Bureaucracy* can be used in two ways:

First, the character can use this skill to determine whether or not he knows what to expect from a bureaucracy. For example, if a character needs to get a permit for his blaster, a successful *bureaucracy* skill check means he knows what forms and identification he needs, who he would have to talk to, how long the process might take and some short cuts he might be able to use.

Second, *bureaucracy* can also be used to find out what information a bureaucracy has on file.

The difficulty depends upon how restricted the information is:

- **Very Easy:** Available to all. Finding out how much you owe on your starship.
- **Easy:** Available to most people. Discovering which ships are in port.
- **Moderate:** Available to anyone who meets certain qualifications. Finding out which ships are impounded or under guard.
- **Difficult:** Somewhat restricted. Finding out how much someone else owes on their starship. Determining how to legally get your ship out of an impound yard.
- **Very Difficult:** Very restricted. Who to bribe to illegally get your ship out of an impound yard. Getting permission to make an emergency landing in the middle of a busy intersection.

Modifiers:

+5-10 to the difficulty: Request is unusual.

+15 or more to the difficulty: Request is very unusual.

+5 or more to the difficulty: The bureaucracy is poorly-funded or has low morale.

+10 or more to the difficulty: The bureaucracy is very corrupt and doesn't care about providing services.

+5 to the character's roll: The bureaucracy is well-funded, has good morale, or is truly dedicated to meeting the needs of those who use it.

+5 or more to the character's roll: The character is well-known and well-liked, and the bureaucrats have good reason to help the character. For example, Luke Skywalker asking a New Republic general for assistance.

No modifier: The character isn't well-known and the bureaucrat has no reason to want to help the character — but no reason to hinder him either.

+5-10 or more to the difficulty: The character is a known troublemaker, nuisance or criminal. The modifier applies if the character is affiliated with an organization that has that reputation.

If the character succeeds at the roll, he gets whatever he needs done (within reason) in a shorter amount of time — up to half the normal time. If the character fails, the process takes as long as normal... and longer if the character has drawn undue attention to himself. The character might even be arrested on a trumped-up charge if he has been particularly obnoxious.

Remember, the *bureaucracy* roll is only as good as the bureaucrat the character is dealing with. Data-crunching deskwarmers can't access the same information as Imperial governors. Bullying, bribing, or rolling really high against a low-level bureaucrat will not allow you to find out when a Star Destroyer is leaving orbit. If he doesn't know and doesn't have any way of finding out, the best he'll be able to do is lead you to someone who might.

Business

Time Taken: One round to one day or longer.

Specializations: Field or organization (company, conglomerate, trade guild) — *starships, weapons, droids, Sienar Fleet Systems, Corporate Sector Authority, Golan Arms.*

The character has a working knowledge of businesses and business procedures. A character skilled in *business* might want to run his own company, or knows how to convince a warehouse manager to give him a tour of a facility or to allow him to "borrow" a few things in an emergency.

Characters with a high *business* skill know how much it costs companies to produce goods and will be able to negotiate for good prices direct from a company or distributor. The character probably has several contacts in the business world and can get special favors done for him if he is somewhere where the company has a lot of power.

Discovering information about businesses is also possible with the *business* skill. Most stores, shops, and markets are Easy to figure out, while factories, service facilities, and public works range from Moderate to Very Difficult depending on their complexity and how much their workers/owners/supervisors want to hide the information from the public. A Heroic *business* task would be trying to find out how much Jabba the Hutt is making from legitimate companies, or what industries Emperor Palpatine has special interest in.

Cultures

Time Taken: One round to one day or longer.

Specializations: Planet or social group — *Corellians, Alderaan royal family, Brentaal, Prexian pirates.*

This skill reflects knowledge of particular cultures and common cultural forms (primitive tribal civilizations tend to be somewhat similar, for example). *Cultures* allows a character to determine how he is expected to behave in a particular situation among a certain group of individuals. The more obscure the information or culture, the higher the difficulty. Cultural knowledge includes information about a certain group's art, history, politics, customs, rites of passage, and views on outsiders.

For instance, a visitor to Tatooine might make a *cultures* roll to better understand the moisture farmers he's dealing with. Depending on what the player asks about this culture, he could learn the moisture farmers depend heavily on droids, they often trade with roaming bands of Jawa scavengers, and their calendar revolves around planting and harvesting seasons.

This skill can be used for cultures of one's own species or for those of other species.

Intimidation

Time Taken: One round to several hours or longer.

Specializations: Interrogation, bullying.

Intimidation is a character's ability to scare or frighten others to force them to obey commands, reveal information they wish to keep hidden, or otherwise do the bidding of the intimidating character.

Intimidation is normally dependent upon a character's physical presence, body language or force of will to be successful. Some characters use the threat of torture, pain or other unpleasantness to *intimidate* others.

Characters resist intimidation with the *willpower* skill.



Modifiers:

+5 or more to intimidator's roll: Intimidator is threatening target with physical violence (and is either armed or has superior strength).

+10 or more to intimidator's roll: Intimidator is obviously much more powerful.

+15 or more to intimidator's roll: Target is totally at the mercy of intimidator.

+5 or more to the difficulty: Target has the advantage.

+10 or more to the difficulty: Target is in a position of greater strength.

+15 or more to the difficulty: Target cannot conceive of danger from intimidator.

Using in Combat (Option): At gamemaster discretion, intimidation can enhance a character's attacks and defenses. The player adds one-half of the difference (positive or negative) between the difficulty and the intimidation roll to any one attack or defense attempt (not both) made at Point Blank or Short range. The character must use the benefit from scaring the target on the same turn as or on the round after the interaction endeavor.

Languages

Time Taken: One round.

Specializations: Specific language known — *Wookiee, Huttese, Bocce, Ewok.*

The common language of the Known Galaxy is Basic. Most people speak it — if not as their main language, they are at least fluent in it — and virtually everyone can understand it. However, some areas of the galaxy are so isolated that Basic is rarely spoken. Some aliens can't or refuse to speak Basic. For example, Wookiees can under-

stand Basic, but, because of the structure of their mouths, usually cannot speak it. Ewoks do not normally understand Basic, but can learn it fairly easily.

The *languages* skill is used to determine whether or not a character understands something in another language.

If the character wants to say something in a language in which he isn't fluent (see "specialization" below) increase the difficulty by two levels.

The base difficulty depends on the language's complexity and structure compared to Basic (or any other language the character knows):

- **Very Easy:** Dialect of Basic, uses many common slang words or phrases.
- **Easy:** Common language related to Basic.
- **Moderate:** Common language, but not related to Basic (Huttese).
- **Difficult:** Obscure language, not related to Basic (Wookiee).
- **Very Difficult:** Extremely obscure language, such as one unique to a culture that has never been contacted before or a "dead" language; language that cannot be pronounced by the person trying to understand.
- **Heroic:** Language where many concepts are beyond the character's understanding or experience. May include musical languages or languages dependent upon intricate body language.

Modifiers:

+10 or more to character's roll: Idea is very simple. "No." "Yes."

+ 1-5 to character's roll: Idea is simple. "I have a bad feeling about this.", "Landspeeder — only 1,500 credits."

No modifier: Idea is of average complexity. "We're out of ammo." "Big explosion... generators go 'boom'!"

+1-5 or more to difficulty: Idea is of above average complexity. "The stormtroopers are going to be charging over that ridge in 10 minutes." "3,000 credits for the 10 blasters, plus a crate of blaster power packs, and I'll give you my word that I won't tell anyone what a great deal you gave me."

+6-10 or more to difficulty: Idea is complex. "When the shield generator drops, Red Squadron will go for the ion cannons along the hull, while Blue Squadron will concentrate their fire on the bridge. Until then, try to defend each other from the TIE fighters."

+11-20 or more to difficulty: Idea is very complex. "From a sociological point of view, the culture of the Ithorians is wholly dedicated to to the metaphors of their first great poet and philosopher, Tiethiagg. His aptitude for understanding the unique herd culture and how it related to the individual, and how each Ithorian had to contribute to the health of the planet as a whole..."

Fluency: Any character who makes 10 Difficult (or greater) difficulty checks on a specific language is considered fluent in that language and no longer has to make languages rolls to see if he understands the language.

Specialization: Characters may specialize in a specific language, such as Wookiee, Huttese, or astromech droid. Once the character has 5D in the specialized language, the character is considered fluent in the language and no longer has to make rolls to understand anything in that language.

If the character is attempting to understand unusual dialects or seldom used words of that language, he can use the specialty language's skill code — and should have a much lower difficulty number. For example, a character fluent in Huttese trying to understand a dialect of Huttese will have a much easier time than a character who only knows Basic.

Gamemaster Note: Certain characters, like Luke Skywalker or Han Solo, know more languages than one would expect. Han travels around the galaxy a lot, and knows Wookiee, Huttese and probably several other languages. Luke comes from a planet with at least three common languages — Basic, Jawa, and Tusken Raider.

If a player wants her character to know several additional languages, you might want to give them to her at a reduced cost (such as three obscure languages at 5D for 1D in beginning skill dice), especially if she comes up with a very detailed background explaining why her character knows so many languages. Giving a character a few "extra" language dice is okay as long as the player "earns" them and you make sure that her added knowledge won't seriously unbalance the campaign. If the players aren't willing to do some extra work developing their characters' histories and personalities, they shouldn't receive such skill bonuses.

Law Enforcement

Time Taken: One round.

Specializations: Particular planet's or organization's laws and procedures — *Alderaan, Tatooine, the Empire, Rebel Alliance.*

The character is familiar with law enforcement techniques and procedures. He knows how to deal with the authorities — for example, he may be able to persuade a customs official not to impound his ship or not arrest him for a minor offense.

Characters are also knowledgeable about laws. By making a successful *law enforcement* skill check, the character will know whether or not bribery, resistance or cooperation is advisable under particular circumstances. This skill covers major laws — Old Republic, New Republic, or Imperial — and their underlying principles. Some planets have very unusual legal systems and customs: law enforcement difficulties on these worlds should be much higher.

Planetary Systems

Time Taken: One round.

Specializations: Specific system or planet — *Tatooine, Endor, Hoth, Kessel.*

This skill reflects a character's general knowledge of geography, weather, life-forms, trade products, settlements, technology, government and other general information about different systems and planets. Much of this information is gained from personal experience, computer records and hearsay from others who've visited various systems.

Characters specializing in particular planets have a deeper knowledge of more subtle details — more than the average general database would contain. Although someone with an improved *planetary systems* skill would know that Tatooine's deserts are home to Jawas and Tusken Raiders, those with *planetary systems: Tatooine* would know the role the Jawa scavengers play in supplying the moisture farmers with spare parts and droids.

The *planetary systems* difficulty is based on how obscure the system is:

- **Very Easy:** Systems that everyone has heard of and knows something about. Coruscant, the former Imperial capital and the capital of the New Republic. Endor *after* the Battle of Endor. Alderaan. The Corellian system.
- **Easy:** Systems that most people will have heard of, but they will only know one or two things about. Kessel has spice mines. Lianna is the home of Sienar Fleet Systems.
- **Moderate:** Systems that the average person might have heard of, but they probably know nothing about. Sullust, home of the Sullustans. Kashyyyk, the Wookiee homeworld.
- **Difficult:** Very obscure systems that most people will never have heard of, or maybe they've heard of it but have no interest in learning anything about it. Bespin. Questal.
- **Very Difficult:** Systems that very few people have ever heard of, and even then, only a small percentage know anything of it beyond its name. Dantooine. Ord Mantell. Tatooine *before* Luke Skywalker became famous.
- **Heroic:** Systems that almost no one has ever heard of. The system may not even be on the star charts. An unexplored system that might have been visited by traders. Dagobah. Hoth. Yavin. Endor before the Battle of Endor.

Modifiers:

Modifiers depend on whether the information a character seeks is common or obscure. The more obscure the information, the more difficult it is to recall:

No modifier: Information is very common or easily figured out from quick observation. All natives and most visitors know this. Dagobah is a swamp world without any advanced settlements. The only reason to go to Tatooine is Mos Eisley Spaceport and to do business with Jabba the Hutt's crime syndicate.

+ 1-5 to difficulty: Information is common, but requires some observation or investigation. All natives will know this; many visitors might. Cloud City is powered by custom-designed repulsorlift generators. The basis of Coruscant's economy is the huge bureaucracy.

+6-10 to difficulty: Information is obscure and requires detailed observation. Most natives know this information, but most visitors don't. Tatooine is populated by a hostile species known as Tusken Raiders. Kashyyyk's lowest eco-levels are extremely dangerous.

+11-20 to difficulty: Information isn't well known. Significant observation and investigation is needed to discover this. In Cloud City, Lando Calrissian siphoned off a small portion of Tibanna gas to produce spin-sealed Tibanna gases for blasters. Hoth is populated by dangerous predators called wampas.

+21 or more to difficulty: Only a select few individuals know this. The information is restricted or not well distributed to the galaxy at large. Before the Battle of Yavin, knowledge that Yavin was the site of the main Rebel base.

Scholar

Time Taken: One round to several days.

Specialization: Particular field of study — *archaeology, Jedi lore, history, geology, physics.*

This skill reflects formal academic training or dedicated research in a particular field. *Scholar* also reflects a character's ability to find information through research. Characters often choose a specialization to reflect a specific area which they have studied. Specializations are subjects often taught at the great universities throughout the galaxy, including archaeology, botany, chemistry, geology, history, hyperspace theories, and physics. Specializations can also be topics a character can research on his own.

Scholar represents "book-learning," not information learned from practical experience. A character can know the various hyperspace theories inside and out, but this doesn't qualify him to fly starships through hyperspace (that's covered by the *astrogation* skill). He might know the physical principles which make a blaster fire, but that doesn't make him a better shot.

Gamemasters can choose to allow players a limited benefit under certain circumstances — the character is applying theory in a real-world situation. For example, a character with *scholar: military tactics* (the history of tactics) doesn't get a bonus to *tactics* rolls, but under certain circumstances, a good *scholar: military tactics* roll might merit a small (+1D or so) bonus to *tactics.*

Gamemasters should allow players to choose their own *scholar* specializations — new ones can be created at the gamemaster's discretion. When determining a character's background, players should explain why and how they gained such academic training in a field.

Like many other *Knowledge* skills, the difficulty is based on the obscurity and detail of the information sought.

Streetwise

Time Taken: One round to one day or longer.

Specializations: Specific planet or criminal organization — *Celanon, Corellia, Jabba the Halt's organization, Black Sun, Tallon Karrde's organization.*

Streetwise reflects a character's familiarity with underworld organizations and their operation. He can use *streetwise* to make a contact in the criminal underworld, purchase illegal goods or services, or find someone to do something illegal.

Illegal activities may include the usual vices: gambling, fencing stolen goods, racketeering, blackmail, contract killing, and fraud. Because Imperial laws are repressive, some actions deemed "criminal" may be perfectly moral: freeing slaves, delivering medicine and food to refugees from Imperial aggression, and smuggling wanted criminals (such as Alliance personnel) through Imperial blockades.

This skill also reflects knowledge of specific criminal bosses, such as Jabba the Hutt or Talon Karrde, and their organizations and activities.

The base difficulty depends upon how common the service or good is or how hard it is to find the underworld contact:

- **Very Easy:** Things that are fairly easy to find under most circumstances. A blaster on a planet where blasters are illegal but enforcement is lax. A bounty hunter on a "crime world."
- **Easy:** Things that are easy to find, but normally require some discretion or careful investigation. Finding a representative of a well-known criminal organization. Hiring someone to steal some merchandise.
- **Moderate:** Any service which involves considerable risk, or finding an item which is both illegal and well-regulated. Finding a blaster on a planet where ownership is very carefully-controlled. Hiring someone to sneak you off a planet when you're the subject of an Imperial manhunt. Knowing where the best smugglers, thieves or other types of criminals might be hiding.
- **Difficult:** Finding someone with a very unusual skill, or finding an item that is very expensive, dangerous or carefully-controlled. Finding stolen TIE fighters.
- **Very Difficult:** Finding a specific criminal who is in hiding. Finding an item on a world where its possession incurs an automatic death penalty. Arranging a personal meeting with Jabba the Hutt — when he isn't expecting you.
- **Heroic:** Finding extremely rare merchandise which normally wouldn't be available, even under the best of circumstances. Finding a lightsaber for sale on the black market.

Modifiers:

+10 or more to the character's roll: There is almost no law enforcement on the planet.

No modifier: There is moderate law enforcement; the local law looks the other way as long as criminal activity is discreet and isn't dangerous to the local government or general public.

+10 or more to the difficulty: There is very strict law enforcement. The world is under martial law or has no tolerance for criminals.

+10 or more to the difficulty: The character has never been to the planet before or has no contacts in the area. The character is not familiar with the locale and acceptable procedures, and may not know who to bribe.

+1-9 to the difficulty: The character has been to the planet before but has no contacts, or the character has a contact but doesn't know how the local underworld operates.

No modifier: The character may have a minor contact and at least knows what *not* to do in most circumstances.

+1-9 to the character's roll: The character is known in the area, or has some contacts.

+10 or more to the character's roll: The character is well-known and liked by the local underworld. He is known as reliable and trustworthy (as criminals and their associates go).

+10 or more to the difficulty: The underworld doesn't trust the character because he has turned in other criminals or is known to work for the local law.

No modifier: The character is local, or is a recent arrival, but is discreet and hasn't given any cause to be suspected.

+5 or more to the difficulty: The character is known or believed to work for a rival, enemy criminal organization.

+5 or more to the character's roll: The character is known or believed to work for a sympathetic criminal organization, or at least one that is not a competitor.

Survival

Time Taken: One round when used for knowledge or reacting to danger; one hour or more when looking for necessities.

Specializations: Type of environment — *volcano, jungle, desert, poisonous atmosphere.*

This skill represents how much a character knows about surviving in hostile environments, including deserts, jungles, ocean, forests, asteroid belts, volcanoes, poisonous atmosphere worlds, mountains and other dangerous terrain.

Survival can be rolled to gain general information — revealing what the character knows about this environment — and it can give clues as to how best to deal with native dangers.

If the character is in a dangerous situation, the player may roll the *survival* skill to see if the character knows how to handle the situation.

When a character is in a hostile environment, he may roll *survival* to find the necessities of life: shelter, food, water, herbs and roots that can be made into medicines, and so forth.

When the character makes a *survival* roll, use these difficulty guidelines:

- **Very Easy:** Character is intimately familiar with terrain type. Luke on Tatooine.
- **Easy:** Character is familiar with terrain type. Leia on Endor.
- **Moderate:** Character is somewhat familiar with terrain. May have briefly visited area before. Han on Hoth.
- **Difficult:** Character is unfamiliar with terrain; first time in a particular environment. Admiral Ackbar on Tatooine.
- **Very Difficult:** Character is completely unfamiliar with situation. Leia inside a space slug.
- **Heroic:** Character is completely unfamiliar with situation and has no idea how to proceed. Any character who doesn't know where they are.

Tactics

Time Taken: One round to several minutes.

Specializations: Type of military unit — s*quads, fleets, capital ships, ground assault.*

Tactics represents a character's skill in deploying military forces and maneuvering them to his best advantage. It may be rolled to gain general knowledge of how best to stage certain military operations: blockading a planet with a fleet, invading an enemy installation, assaulting a fixed turbolaser bunker.

This skill may also be used to determine the best response to an opponent's move in battle: what to do if the enemy entraps your ships in a pincer movement, how to proceed in the assault should reinforcements arrive, what to do if a unit becomes trapped behind enemy lines.

Although *tactics* rolls might reveal how best to handle military situations, the final outcome of how well the character's side does in a battle hinges on other skill rolls — *command* for the leader, and the combat rolls of both forces.

Tactics difficulties should be based on various factors of complexity within a battle: how many units are involved, the setting (open space or asteroid field, plains or jungle terrain), and the difference in training and equipment between units (Star Destroyers against starfighters, stormtroopers against Ewoks, Imperial Army troopers against crack Rebel commandos).

When rolling this skill, characters are often seeking ways to deal with military situations. The better the result, the more hints a gamemaster should give to help the character win the battle. Hints can take the form of reminders about different moves the enemy can make, suggestions on how to maneuver the character's forces, or (for especially good rolls) risky and unanticipated moves which could throw the enemy off guard.

Value

Time Taken: One round.

Specializations: Type of goods or specific planet's markets — *starships, droids, Kessel, Coruscant.*

This skill reflects a character's ability to gauge the fair market value of goods based on the local economy, the availability of merchandise, quality and other market factors. The character can also gauge specific capabilities of and modifications made to goods with regard to performance.

Using *value* often answers the question, "How much is it *really* worth?" Results often depend on the source of information about the item, and how much the character already knows about that kind of merchandise. A starship dealer rattling on about a particular used-freighter might be exaggerating — although characters can make some estimations based on the starship model. If the item can be examined in person, its value is much easier to determine.

When the character makes a *value* roll, use these difficulty guidelines:

- **Very Easy:** Knowing that a new astromech droid should cost about 1,000 credits.
- **Easy:** Knowing that a new freighter, equipped with heavy duty weapons, should cost well over 100,000 credits; knowing that it could probably stand up to a slower starfighter, but not a customs ship.
- **Moderate:** Figuring out how much a modified freighter is worth, and how much better (or worse) the modifications make it.



- **Difficult:** Determining how much it should cost to hire a pilot to make a smuggling run where there's a high level of risk involved.
- **Very Difficult:** Determining how expensive it should be to hire a crack pilot to fly an Imperial blockade... when he knows the risks.
- **Heroic:** Coming up with a market price for a product in a hurry — one that isn't normally "on the market" (Cloud City, a Star Destroyer, a Rebel Princess to be sold to the Empire). Knowing how much an Imperial prototype weapon is worth.

Willpower

Time Taken: One round.

Specializations: Kind of coercion to be resisted — *persuasion, intimidation.*

Willpower is a character's strength of will and determination. It is used to resist *intimidation* and *persuasion.*

Also, when a character fails a *stamina* check, if the character can make a *willpower* check at one higher level of difficulty, he can drive himself on through sheer willpower. A character doing this has to make a *willpower* check as often as he would normally have had to make a *stamina* check, with all checks at one difficulty level higher. Once the character fails a check or stops pushing himself, he is completely exhausted and must rest double the normal length of time. If, as a result of failing a *stamina* check, the character would have suffered any damage, the character suffers one worse wound level as a result of pushing his body far beyond its limitations.

MECHANICAL SKILLS

Mechanical stands for "mechanical aptitude" and represents how well a character can pilot vehicles and starships and operate the various systems on board. It also reflects how well the character handles live mounts, like banthas and tauntauns. A character with a high *Mechanical* attribute is going to take naturally to driving landspeeders, flying cloud cars and piloting X-wings and ships like the *Millennium Falcon.* A character with a low *Mechanical* attribute has a lot of minor accidents.

Most *Mechanical* skills are used to drive vehicles or pilot starships. Most of the time, characters should be able to negotiate clear terrain (Very Easy or Easy) without too much trouble. It's when a driver goes too fast, tries risky maneuvers or gets involved in a chase that things get tricky.

Movement, chase and vehicle combat rules are explained in the chapter on "Movement and Chases." Movement and chases with starships is explained in the chapter on "Space Travel and Combat."

Time Taken: One round for chases and combat. For trips, several minutes, hours or days. (Characters might roll *space transports* to see if anything went wrong over a trip that takes three hours. One *beast riding* roll might be made to see how well a character handles his tauntaun over a patrol march of several hours.)

Aquatic Vehicle Operation

Time Taken: One round or longer.

Specializations: Particular ship type or class — *Oceanic transport, coastal runabout, skiff, sailboat.*

This skill allows characters to pilot naval ships and boats. While these vehicles are seldom used in the higher-tech worlds, many low-tech cultures use them for transporting personnel and freight over bodies of water.

Note that aquatic vehicles which employ the use of repulsorlift or hover technology may also require the use of different skills (namely *repulsorlift operation* and *hover vehicle operation*).

Aquatic vehicle operation can be used for a vehicle dodge — a "reaction skill" — to avoid enemy fire.

Archaic Starship Piloting

Time Taken: One round or longer.

Specializations: Particular ship type or class — *Delaya-class, Corellian solar sails, Coruscant-class heavy courier.*

This skill allows characters to pilot primitive starships and other basic archaic ship designs. While these vehicles are seldom used in settled areas, they can be encountered on frontier worlds or planets that have just developed space travel on their own.

Archaic starship piloting can be used for a vehicle dodge — a "reaction skill" — to avoid enemy fire.

Astrogation

Time Taken: One minute when your position is known and you are following a commonly-traveled jump route for which hyperspace coordinates have already been calculated (can be reduced to one round in emergencies). A few hours when your position is known, but your destination is one to which you have not traveled before and the nav computer must calculate coordinates. One day when you must take readings to determine your ship's current position and then compute jump coordinates.

Specializations: Specific trade route — *Kessel Run, Tatooine to Coruscant, Corellian Run Trade Route.*

Starship pilots use *astrogation* to plot a course from one star system to another. For more details on *astrogation* difficulties, see the chapter on "Space Travel and Combat."

Beast Riding

Time Taken: One round or longer.

Specializations: Particular riding animal — *banthas, Cracian thumpers, dewbacks, tauntauns.*

Beast riding represents a character's ability to ride any live mount. Unlike vehicles, animals sometimes resist orders from their riders. Each animal has an *orneriness code*. When a character mounts a riding animal, the character makes an opposed roll against the animal's orneriness code. If the character rolls higher than the animal, it does as he wishes. If the animal rolls higher, find the results on the chart below.

The character must make another opposed roll whenever the animal is exposed to danger or is in a situation which could scare the animal — being involved in a battle, encountering a ferocious predator, being surprised by a sudden storm or an incoming starship.



Animal rolls higher than character by:

21+ points: Animal bucks rider. Roll the animal's *Strength* versus the character's *Dexterity*: If the animal rolls higher, the character is thrown to the ground. The animal will trample the rider if there is no immediate threat; otherwise, it will run to safety.

16-20 points: Animal bucks rider and runs to safety. If the character falls off, the creature will not attempt to trample the rider.

11-15 points: Animal refuses to follow rider's command and runs to safety. The rider may regain control by making another *beast riding* roll and beating the animal's total by 5 or more points.

6-10 points: Animal stops moving and refuses to move for the rest of the round or the next round.

1-5 points: Animal stops moving and refuses to move for the rest of the round.

Capital Ship Gunnery

Time Taken: One round.

Specializations: Weapon type or model — *concussion missiles, gravity well projectors, ion cannons, laser cannons, proton torpedoes, tractor beams, turbolasers.*

Capital ship gunnery is the "ranged combat" skill that covers the operation of all capital-scale starship weapons, including turbolasers, ion cannons and tractor beams.

See the chapter on "Space Travel and Combat," for more information on using this skill.



Capital Ship Piloting

Time Taken: One round or longer.

Specializations: Type or class of capital ship — *Imperial Star Destroyer, Victory Star Destroyer, Nebulon-B frigate.*

Capital ship piloting covers the operation of large combat starships such as Imperial Star Destroyers, *Carrack*-class cruisers, Corellian Corvettes and Mon Cal cruisers. Capital ships normally require huge crews for efficient operation, and thus the skill emphasizes both quick reflexes and disciplined teamwork. The chapter on "Space Travel and Combat" has more details about using *capital ship piloting.*

Capital ship piloting can be used for a starship dodge — a "reaction skill" — to avoid enemy fire.

Capital Ship Shields

Time Taken: One round.

Characters use this skill when operating shields on capital-scale starships, both military and civilian. These shields normally require large, coordinated crews for efficient operation. You can find more information about *capital ship shields* in the chapter "Space Travel and Combat."

Capital ship shields can be used to bring up shields — a "reaction skill" — to block enemy fire.

Communications

Time Taken: One round.

Specializations: Type or model of communications unit — *comlink, subspace radio.*

Communications represents a character's ability to use subspace radios, comlinks and other communications systems. While operating communication devices is normally a Very Easy task, the difficulty numbers are higher when the skill is used to descramble enemy codes and find enemy transmission frequencies.

Characters may also use *communications* to send or receive a signal through natural hazards which disrupt communications, such as a gas cloud, heavy magnetic fields or locations with a high metal content.

The following difficulties are for finding a specific kind of frequency:

- **Very Easy:** Listening in on a known, registered frequency. Public communications, low-security corporate commnets.
- **Easy:** Listening in on a specific private frequency. Low- security government communications such as emergency services.
- **Moderate:** Listening in on a somewhat sensitive communication frequency. Local governments, sensitive businesses or security-conscious individuals.
- **Difficult:** Tapping professionally secure channels. Lower -level Imperial or higher-level police bands.
- **Very Difficult:** Listening in on higher Imperial channels, or high-ranking government channels.
- **Heroic:** Listening in on a top-secret Imperial, Rebel or New Republic frequency.

If the signal is coded, the character can use *communications* to make a decoding roll. Some broadcasting devices have coding die codes, which adds to the broadcaster's communication skills when determining how difficult it is to decode the message. By comparing the results on the "Decoder Roll Chart," the character may decode none, some or all of the message.

Note that some messages will also have code words — for example, Coruscant might be referred to as "Dewback" in a message. At this point, the characters only know what was said about "Dewback" and must figure out what "Dewback" is.

Decoder Roll Chart

Coder's roll is ≥ decoder's roll by:	Decoder learns:
6	Nothing can be made out
1-5	Decoder makes out wrong message

Decoder's roll is ≥ coder's roll by:	Decoder learns:
0-3	One or two garbled passages
4-6	About one-quarter of the information in the message
7-10	About half of the information in the message
11+	The entire message is unscrambled

Field Communications. A host of factors can complicate communications. Most civilian comlinks are supported by repeater stations, processing nodes, comsats and fairly short transmission distances. Combat communications can be confounded by intervening terrain, inadequate repeating stations, enemy jamming and strong electrical activity.

Almost any comlink, even a fairly low-power comlink, can reach orbital comsats in clear weather. Ordinary comlinks use a wide-band broadcast to reach comsats, but these are much too easy to trace. As a result, military units use comlinks with narrow beamcast antennas, which reduces the chances of detection (though it also reduces range and clarity).

When attempting to jam enemy communications the comjammer operator adds his *communications* skill roll to the opponent's difficulty.

Detecting and locating comlinks involves *sensor* rolls. Use the rules on pages 49 and 50 for more information.

The following are basic difficulty guidelines for using communications equipment:

- **Very Easy:** Base communications set. HoloNet node. Surface-based comm. Signal with a system.
- **Easy:** Military comset. Civilian comset in city.
- **Moderate:** Military comlink. Civilian comset in rural area.
- **Difficult:** Civilian comset in wild area.

Modifiers:

+5 to operators difficulty: Heavy cloud cover. Active energy fields (such as from moderate combat with 20 kilometers).

+10 to operators difficulty: Storm activity. Broad based enemy jamming. Heavy combat conditions (due to strong energy fields).

+15 to operators difficulty: Nearby, very strong, or specific bandwidth energy fields. Trying to punch through planetary shields (either way).

Ground Vehicle Operation

Time Taken: One round or longer.

Specializations: Type or model ground vehicle — *compact assault vehicle, Juggernaut.*

Ground vehicle operation covers primitive wheeled and tracked land vehicles, including Jawa sandcrawlers, the Rebel personnel transports on Yavin IV, personal transportation cars and bikes, and cargo haulers. Some military vehicles — such as the Empire's Juggernaut and PX-4 Mobile Command Base — also utilize wheel or track-technology.

Ground vehicle operation is seldom needed on modern worlds — where repulsorlift vehicles are very common — but this primitive technology is often used on low-tech worlds.

Ground vehicle operation can be used for a vehicle dodge — a "reaction skill" — to avoid enemy fire.

Hover Vehicle Operation

Time Taken: One round or longer.

Specializations: Type or model vehicle — *hoverscout.*

Hover vehicles generate a cushion of air for travel — *hover vehicle operation* enables characters to pilot these vehicles. Hovercraft are generally unwieldy, but they are used on many primitive worlds and are sometimes used for specific military applications. They are also used on planets with unusual gravitational fluctuations or other quirks which interfere with repulsorlift operation.

Hover vehicle operation can be used for a vehicle dodge — a "reaction skill" — to avoid enemy fire.

Jet Pack Operation

Time Taken: One round.

This skill represents a character's skill at using jet packs. Since these back-mounted packs rely on pulling in surrounding atmosphere and mixing it with regulated amounts of fuel, they can only be operated within atmospheres. Characters with *jet pack operation* gain no bonuses when operating "rocket packs," which use the *rocket pack operation* skill.

Jet pack operation can be used as a "reaction skill" to avoid enemy fire.

Pod Racer Operation

Time Taken: One round or longer.

Specializations: Particular custom pod racer.

Advanced Skill — requires *repulsorlift operations* of at least 5D.

Pod racers are dangerously fast, difficult to pilot vehicles which combine a typical repulsorlift engine with extremely powerful thruster engines for unbelievable performance. *Pod racer operation* reflects a character's ability to successfully fly one of the fastest, and most dangerous vehicles in the galaxy.

Pod racer operation can be used for a vehicle dodge — a "reaction skill" — to avoid enemy fire.

Powersuit Operation

Time Taken: One round or longer.

Specializations: Particular kind or model powersuit — *spacetrooper armor, servo-lifter.*

Powersuits are devices which enhance a person's natural abilities through servo-mechanisms and powered movement. These suits are often used for construction or cargo movement work wherever industrial droids are neither practical nor desirable. This technology has also been adapted to the zero-gee stormtrooper (spacetrooper) battle suits.

Powersuit operation can be used as a "reaction skill" to dodge enemy fire.

Repulsorlift Operation

Time Taken: One round or longer.

Specializations: Type or model repulsorlift vehicle — *XP-38 landspeeder, Rebel Alliance combat snowspeeder.*

The character knows how to operate common repulsorlift (or "antigrav") craft, including landspeeders, snowspeeders, T-16 skyhoppers, cloud cars, airspeeders, speeder bikes, skiffs and sail barges.

Repulsorlift operation can be used for a vehicle dodge — a "reaction skill" — to avoid enemy fire.

Rocket Pack Operation

Time Taken: One round or longer.

This skill reflects the character's ability to use personal, self-contained rocket packs. Since these backpack units contain all the chemical thrust components for propulsion and maneuvering, they can be used in zero, low or high atmosphere conditions. Characters with *rocket pack operation* gain no bonuses when operating "jet packs," which use the *jet pack operation* skill.

Rocket pack operation can be used as a "reaction skill" to dodge enemy fire.

Sensors

Time Taken: One round or longer.

Specializations: Type or model scanner — *hand scanner, med diagnostic scanner, heat sensor.*

Characters with the this skill can operate various kinds of sensors, including those that detect lifeforms, identify vehicles, pick up energy readings, and make long-distance visual readings. *Sensors* covers everything from portable hand scanners (like the one used by Han Solo on Hoth) to the huge sensor arrays used on capital ships and in military bases.

Some scanners have die code bonuses — these extra dice are added when characters roll their sensors skill.

Gamemaster Note: Sensors are best used as a plot devices: the characters should detect just enough to intrigue them. They'll have to personally investigate the situation to find out the whole story. ("You detect three ships headed out of the system... sensors can't determine what they are, but their energy signatures indicate they could be fighters. Wait! They've just changed course and are now closing in you!")

While there are plenty of *sensors* modifiers to choose from, don't be afraid to keep things simple! Pick a difficulty number using your judgment. If the character beats the difficulty number, he detects something; if he rolls *really* well, he maybe able to get very detailed information.

One *sensors* roll can be made per round: the character detects everything he rolled well enough to notice. Sensors can perform two distinct tasks: *detection* and *identification*.

When a sensor *detects* something, it means that it has noticed the object, but cannot identify exactly what it is. ("There's a ship out there... it might be a freighter or a fighter.")

When a sensor *identifies* something, that means that the sensor identifies the specific *type* of ship or object. ("It's a light freighter. Scanner identifies it as a Corellian YT-1300. Look at the power signature... he's carrying around a lot of weaponry.")

The base difficulty to find a ship with sensors depends on the mode the sensor is in: *passive*, *scan*, *search* or *focus*. The ship must be within a sensor's scanning range to be detected.

Sensor Mode	Detect	Identify
Passive	Moderate	Very Difficult
Scan	Easy	Moderate
Search	Easy	Difficult
Focus	Very Easy	Easy

Modifiers:

+10 or more to the difficulty: Target is using a sensor mask.

+5 to the difficulty to identify only: Target is using a sensor decoy (sensors detect both ship and decoy as "real" unless difficulty is beat). ("We've got one ship out there. Wait a minute... sensors are now picking up *two* ships!")

+5 to the difficulty: Target ship's sensors are in *passive* mode. (See the chapter on "Space Travel and Combat.")

+15 or more to the difficulty: Target ship is *running silent*. (See the chapter on "Space Travel and Combat.")

+10 or more to the difficulty to identify only: Target is jamming sensor readings. (See the chapter on "Space Travel and Combat.")

+10 or more to the difficulty: Ship is hiding behind planet or other massive body.

+20 to the difficulty: Ship has other mass objects, such as asteroids, to hide among.

+5 to the character's roll: Targeting a small natural body. A small asteroid.

+10 to the character's roll: Target is capital ship sized.

+10 to the character's roll to detect only: Target ship is jamming sensor readings.

+10 to the character's roll: Target is a moderate-size natural body. A decent-sized asteroid.

+20 to the character's roll: Planetary or moon-sized natural body. Death Star-scale ship.

+30 or more to the character's roll: Stellar object. A star, nebula, black hole.

If the sensor operator scans a ship and beats the *sensors* difficulty by 10 or more points, he can pick out a ship's transponder code. However, while the Bureau of Ships and Services (BoSS) keeps detailed records of starship transponder codes, it only releases these records to the proper authorities — local planetary defense forces, starport authorities and, of course, the Imperial Navy and Imperial Customs. Should characters somehow get BoSS records and download them into their ship's sensors computer, they may be able to identify other vessels by their transponder codes. Of course, if the ship has a false transponder code, this information is worthless anyway.

Scanning Planets: Scanning for specific objects on a planet's surface can be fairly difficult. While it's easy to find major landmarks — continents, mountain chains, inland seas and so forth — a planet's geothermal functions, the energy generated by large settlements, large concentrations of metal, and other energy sources can distort sensor readings, especially if the sensor is looking for a small facility but scanning a large area. Often, sensor operators must greatly limit their scanning area — covering perhaps a few square kilometers at a time — to find military bases, small cities and other "minor" landmarks.

The basic *sensors* difficulty depends upon how much of the planet is being scanned. No more than half a planet may be scanned as only one hemisphere is visible at any given time.

Characters normally make a general scan of the planet to determine basic characteristics — atmosphere type, presence of major geographic features, scans for energy readings typical of very large cities — and then conduct increasingly detailed scans on smaller and smaller areas to determine information about interesting landmarks.

These sample difficulties are for scanning from orbit and finding a specific item — such as a starport, small town, facto-

ry complex, scout base, Imperial garrison or industrial compound — when scanning an area of a certain size.

- **Very Easy:** An area one square kilometer or less.
- **Easy:** An area 100 square kilometers or less.
- **Moderate:** An area 1,000 square kilometers or less.
- **Difficult:** An area one million square kilometers or less. An average size nation.
- **Very Difficult:** An area 100 million square kilometers or less. A small continent.
- **Heroic:** One hemisphere.

Modifiers:

+5-20 or more to the difficulty: Looking for telltale energy emissions, such as emissions from spaceships.

+10 or more to the difficulty: Specific signal is hidden among other similar emissions or in an area where other signals will overwhelm that object's signal. (A ship flying among volcanoes to disguise its trail; for a hand scanner, hiding a droid in a factory filled with active droids and electronics systems.)

+5 or more to the difficulty: Spotting or identifying a specific life-form if there are many different species in an area.

+25 or more to the character's roll: Looking for basic information. Location of major continents, planet's atmosphere and gravity, general composition of land masses.

+10 to the character's roll: Looking for major sources of heat, light and other energy sources; by default, other, non-energy emitting areas, such as glaciers, can be found.

+5-15 to the character's roll (depending upon size): Looking for major landmarks. Mountain chains, forests, large lakes, or cities.

+5 or more to the character's roll: Finding life-forms if life-form is known and there are massive concentrations of them (determining that humans live on a planet if there are thousands of them clustered in a small area).

+5 or more to the character's roll: Spotting or identifying a specific life-form if it is very different from all other lifeforms around it (finding a human and a Wookiee who are hiding in a Noghri village).

+10 or more to the character's roll: Following an energy trail left by an incoming starship.

Space Transports

Time Taken: One round or longer.

Specializations: Type or model transport — *YT-1300 transport, Gallofree medium transport, Corellian Action VI transport.*

Space transports is used to pilot all space transports: any non-combat starship, ranging from small light freighters (the *Millennium Falcon* is a highly-modified YT-1300 light freighter) and scout ships to passenger liners, huge container ships and super transports. Transports may be starfighter- or capital-scale.

Space transports can be used for a starship dodge — a "reaction skill" — to avoid enemy fire.



Starfighter Piloting

Time Taken: One round or longer.

Specializations: Type or model starfighter — *X-wing, TIE/ln, TIE interceptor, Z-95 Headhunter.*

Starfighter piloting is used for all combat starfighters, including X-wings, Y-wings, A-wings, and TIE fighters. See the chapter on "Space Travel and Combat."

Starfighter piloting can be used for a starship dodge — a "reaction skill" — to avoid enemy fire.

Starship Gunnery

Time Taken: One round.

Specializations: Specific type or model weapon — *concussion missiles, ion cannons, laser cannon, proton torpedoes, turbolasers.*

Starship gunnery is the "ranged combat" skill that covers all starfighter-scale weapons, including laser cannons, ion cannons, concussion missiles, and proton torpedoes.

Starfighter-scale weapons may be mounted on both starfighter-scale ships and capital-scale vessels. See the chapter on "Space Travel and Combat," for more information on using this skill.

Starship Shields

Time Taken: One round.

Starship shields is the skill used to operate shields on all starfighter-scale ships. The difficulty of the roll is determined by how many fire arcs the character is trying

to raise shields over (front, left, right, back). See the chapter on "Space Travel and Combat" for more details on using this skill.

Starship shields can be used to bring up shields — a "reaction skill" — to block enemy fire.

Submersible Vehicle Operation

Time Taken: One round or longer.

Specializations: Particular submersible type or class — *Bongo, electric submarine.*

This skill allows characters to pilot submersible ships and boats. While these vehicles are seldom used in the higher-tech worlds, many low-tech cultures use them for inspection, exploration and transportation.

Note that submersible which employ the use of repulsorlift may also require the use of the *repulsorlift operation* skill.

Submersible vehicle operation can be used for a vehicle dodge — a "reaction skill" — to avoid enemy fire.

Swoop Operation

Time Taken: One round or longer.

Specialization: Specific type or model swoop — *TaggeCo Air-2, Ubrikkian Skybird.*

Swoops are dangerously fast, difficult to pilot vehicles which combine a typical repulsorlift engine with an ion engine afterburner for unbelievable performance. *Swoop operation* reflects a character's ability to successfully fly what is little more than a powerful engine with a seat.

Swoop operation can be used for a vehicle dodge — a "reaction skill" — to avoid enemy fire.

Walker Operation

Time Taken: One round.

Specializations: Particular kind of walker — *AT-AT, AT-ST, AT-PT.*

Walkers are difficult vehicles to learn how to operate. Generally only military characters or characters who formally worked in an industrial field would have this specialized vehicle skill. A character with this skill can pilot AT-ATs, AT-STs, AT-PTs, personal walkers and various other types of walkers.

Walker operation can be used for a vehicle dodge — a "reaction skill" — to avoid enemy fire.

PERCEPTION SKILLS

Perception is the character's ability to notice things about his surroundings and other characters. Those with a high *Perception* are quick to spot concealed objects or people hiding behind a corner. They're also good at convincing other people to do favors for them, tricking or conning others, and bargaining to get a good price for goods or services. Characters with a low *Perception* get lost a lot.

Gamemasters often ask players to make *search* or *Perception* rolls to see how much their characters notice about their surroundings. The higher the roll, the more the character notices.

Here are some sample difficulties for *search* or *Perception* rolls:

- **Very Easy:** Noticing something very obvious. A character is walking down a crowded starport avenue.
- **Easy:** Making an obvious finding. The starport street crowd consists of spacers and aliens (a few Rodians, Duros and Sullustans).
- **Moderate:** Finding something interesting. One of the aliens is a Wookiee, and one Sullustan is carrying an oversized duffel.
- **Difficult:** Spotting something very specific. The Wookiee seems to be walking along with another spacer. The duffel bears SoroSuub markings.
- **Very Difficult:** Observing something requiring more than just casual glance. The spacer and the Wookiee are arguing about starship repairs. Somebody's tailing you.
- **Heroic:** You really have to look to notice this. The Wookiee has blue eyes, and his spacer friend's trousers have a Corellian Bloodstripe running down the side. The guy follow ing you is trying to conceal an Imperial Security Bureau badge under his vest.

Several *Perception* skills are interaction skills — they are used to influence other people the characters meet. Using these interactive skills often pits the character's skill against the other person's skill to resist it (often *Perception* or *willpower*).

Interaction skills between player and gamemaster characters shouldn't be solely determined by the die roll. If a character is conning a customs agent, and the player rolls a high *con* score, he obviously succeeds — but *how* does his character do it? What does he say to influence the customs agent? This is up to the player. The better the player acts the role of his character, the greater his chance of success should be.

Interactive skill rolls shouldn't be used by players to influence other players' characters — instead, they should resolve the situation by roleplaying and coming to some kind of mutual agreement. By reducing player interaction to a series of skill rolls, the game turns from a fun exercise in social interaction to a die rolling contest, which isn't nearly as enjoyable.

Bargain

Time Taken: One minute to an hour.

Specializations: Kind of merchandise to be purchased or sold — spice, weapons, droids, datapads.

Characters use this skill to haggle over prices for goods they want to purchase or sell. The difficulty is often an opposed roll against the gamemaster character's *bargain* skill.

The gamemaster should determine the local market value of the good. In general, the item's value should be close to the value listed on the Cost Chart, but some goods in some marketplaces will be very expensive or very cheap compared to other locations. Likewise, some merchants will charge exorbitant fees, either as part of the "bargaining process" or because of the local situation.

This skill is designed to be role-played rather than simply rolled. The gamemaster may also use a mixture of roleplaying and die rolls to determine how the character is doing.

Bargaining Results

Seller beats buyer by:	
21+	Price is three times local market value.
16-20	Price is two times local market value.
11-15	Price is one and a half times local market value.
6-10	Price is one and a quarter times local market value.
3-5	Price is 110% of local market value.

If rolls are within two points of each other either way, then purchase price is at local market value.

Buyer rolls higher than seller by:	
3-5	Price is about 90% of local market value.
6-10	Price is about 85% of local market value.
11-15	Price is about 75% of local market value.
16-20	Price is about 65% of local market value.
21+	Price is about 50% of local market value.

The player always has the choice to refuse a deal. If the gamemaster feels that the character's roll represents an unfair deal, without the player embellishing by roleplaying the situation, he should allow the gamemaster character to refuse the deal as well.

To resolve the haggling, make an opposed skill roll using any modifiers appropriate. Find the results on the "Bargaining Results" chart above.

Modifiers:

No modifier: Bargainers who have never dealt before.

+5 or more to purchaser: Buyer and seller have good relationship. The buyer is a frequent customer, pays on time and never has a serious complaint.

+5 or more to seller: Customer has been a "problem" customer, so buyer has a vested interest in getting as good a price as possible, or even risk losing the sale in order to get personal satisfaction.

+5 or more to purchaser: Local market is flooded with this good, and the prices have been driven down by easy availability.

+5 or more to seller: Product isn't readily available, and thus has a high demand.

+10 or more to seller: Local merchants work together to artificially inflate prices.

+5 or more to buyer: Item is damaged. The seller will pretend to drive a hard bargain, but will let goods go at a lower price and hope buyer doesn't notice damaged item. If customer makes appropriate *Perception* check to notice that good is damaged, modifier should go to +10 at a minimum.

+5 or more to seller: Seller makes up extravagant claims about abilities or qualities of good in hopes that customer will accept claims at face value. If customer makes an appropriate *value* skill check, customer will realize which claims are false.

Bribery: *Bargain* can also be used to bribe others. This skill use requires more than simply handing someone a stack of coins. The character must gain that person's confidence so they will believe the bribe will remain a secret. Bribery may also take the form of having to do favors: "You know, if you allow me to 'buy back' my blaster (slipping the inspector a 100 credit coin), I can find out when Jabba's smugglers are going to be delivering the next shipment of Kessel spice. I'm sure that anyone who could bust that kind of shipment would receive a large reward..."

Note that there are few officials above accepting a bribe now and then — it's just a matter of figuring out how many credits or what favors will get the individual's attention. Characters make opposed *bargain* skill rolls when negotiating a bribe — if the recipient of the bribe rolls higher, he should be able to demand more money or favors for his cooperation.

The type and size of the bribe depends on the situation. Petty local officials may want 100 credits to get a confiscated blaster back or several thousand to get a ship out of the impound yard. A character may have to pay 15 or 20 credits to get a specific table at a restaurant, or possibly several hundred just to get a certain room at a posh hotel. If the official is famous or very powerful, bribes will have to be correspondingly large or somehow subtle (for example, giving an official's wife a loan at a very favorable interest rate). Remember that some characters have no use for bribes.

The size of the bribe also determines how well it is received.

Modifiers:

+10 or more to target's roll: Bribe is insultingly small (less than half of what is reasonable). The bribing character may be reported to local officials.

+5 to target's roll: Bribe is small (less than 90% of what is reasonable).

+5 to bribing character's roll: Bribe is larger than expected.

+10 or more to bribing character's roll: Bribe is much larger than is expected.

A note on bribery: Imperial stormtroopers and Republic clone-troopers generally (gamemaster discretion) *cannot* be bribed. They can be tricked, conned, intimidated and, of course, killed, but bribing one is like trying to teach a rancor table manners.

Command

Time Taken: One round.

Specializations: Leader's unit — *Rogue Squadron, Imperial stormtroopers.*

Command is a measure of a character's ability to convince gamemaster characters and subordinates to do what they're told. *Command* generally shouldn't be used against other player characters to force them to do something against their will — these situations should be handled through roleplaying interaction.

A high *command* roll can complement individual participants' rolls in a group activity, while a low *command* roll can impose negative modifiers. It generally requires at least one round of planning to perform effectively.

The skill is often used in combat situations, such as a squad leader commanding his troops or a Star Destroyer captain telling his gunners which enemy ship to target.

When a character uses *command*, determine a difficulty number.

- **Very Easy:** Characters have every reason to obey. (Stormtroopers taking orders from an Imperial admiral.)
- **Easy:** Characters have some reason to obey. (A bunch of Rebels from different units working together to fight off Imperial troops.)
- **Moderate:** Characters have no reason to disobey. (A crowd of civilians being commanded to "Move along" at an accident scene.)
- **Difficult:** Characters are skeptical or suspicious. (A bunch of Ewoks who are carrying you lashed to stakes.)
- **Very Difficult:** Characters have every reason to be suspicious. (Imperial troops who think you're a Rebel agent.)
- **Heroic:** Characters have no reason at all to listen to you. (Imperial troops when you're dressed like a Rebel.)

Command is also used when coordinating projects with many workers, such as manufacturing ships in space dock and other complex operations. See the sections on "Combined Actions" in the chapter on "The Rules."

Con

Time Taken: One combat round to several minutes, depending upon how long it takes the character to say what is needed to pull off the con.

Specializations: Particular method of conning — *disguise, fast-talk.*

Con is used to trick and deceive characters, or otherwise convince them to do something that isn't in their best interest. (*Con* is another interaction skill, so you'll often want to use roleplaying to resolve these situations.)

The difficulty of the *con* depends upon who is being conned.

- **Very Easy:** A close friend or relative who has no reason to suspect a *con*.
- **Easy:** Naive teenager, gullible person.
- **Moderate:** A stormtrooper when the *con* doesn't personally involve him.
- **Difficult:** A customs or law enforcement officer; stormtrooper when *con* will involve possible danger.
- **Very Difficult:** Someone who should know better. Jabba the Hutt, an Imperial general.
- **Heroic:** Someone who *really* knows better. A Jedi Knight, Emperor Palpatine.

Modifiers:

+10 or more to victim's roll: *Con* will cause victim to do something illegal or highly dangerous.

+5 or more to victim's roll: Person knows the character is prone to pulling cons and has their guard up.

No modifier: *Con* will convince victim to do something they might normally do anyway.

+5 or more to *conning* character's roll: Victim generally likes character, but suspects something because of character's unusual behavior.

+10 or more to *conning* character's roll: Victim has no reason to suspect dishonesty, and trusts and likes that character.

Characters can *actively resist* a *con* attempt by rolling their *con* or *Perception* dice against the opponent's *con* total. In that case, the *con* difficulty number is *ignored*, but the modifiers are not. Cons can only be resisted by characters who suspect one — the gamemaster should *never* say, "Would you like to roll against a *con* attempt?"

Some characters will be better off not resisting and just let the conning character roll against the difficulty number. If a character with a *Perception* of 2D "calls" a *con* — rolls against it — and the difficulty would have normally been *Heroic*, it's now whatever the *Perception* roll is... sometimes people outsmart themselves and fall for something even when they know better.

Forgery

Time Taken: One round to several days.

Specializations: Specific kind of documentation to be forged — *security codes, datapad scandocs, starship permits.*

The character has the ability to falsify electronic documents to say what the character wishes. Characters might forge bank codes to get someone else's credits out of an account, alter official Imperial cargo vouchers so they may appear to have the right permit to carry a certain type of restricted good, or create valid identification so they may impersonate New Republic inspectors.

A person inspecting a forged document may make an opposed *forgery, search* or *Perception* roll to spot the forgery. This is further modified by the difficulty in forging the document and familiarity with the type of document in question.

Modifiers:

+10 or more to forger's roll: Forger has had extensive experience with document type or inspector has had none.

+5 to forger's roll: Forger has some experience with document type or inspector has had little.

+3 to forger's roll: Forger has "sample" document to compare forgery to.

+3 to forger's roll: Forger has all necessary materials to perform forgery.

+3-15 to forger's roll: Forger has special assistance (droids, computers) designed to assist in forging documents.

No modifier: Both characters have equal experience with document type.

+10 or more to difficulty or inspector's roll: Inspector has extensive experience with document type or forger has none.

+5 to difficulty or inspector's roll: Inspector has some experience with document type or forger has had little.

+3 to inspector's roll: Inspector has "sample" document to compare forgery to.

+3-15 to inspector's roll: Inspector has additional assistance (computers, droids, analyzers) designed to help spot forgeries.



Gambling

Time Taken: One round to several minutes.

Specializations: Particular game of chance — *sabacc, Trin sticks, warp-top.*

Gambling reflects a character's skill at various games of chance — it is used to increase his odds of winning. This skill doesn't affect games that are purely random, but does influence games with an element of strategy, like sabacc. When playing a skill game honestly, all characters make opposed *gambling* rolls, and the highest roll wins.

A character can also use the *gambling* skill to cheat or detect others who are cheating. When a character cheats, every other character is allowed to make an opposed *gambling* skill roll to see if they detect the cheat. The characters can make detection rolls every time the gambler attempts to cheat. If they fail, the gambler "wins" the round.

Modifiers include "assistance" (more than one person looking for the cheater, or helping the cheater), one character's familiarity with the game being played surpasses the other's, or other factors. The gamemaster should consider as many "angles" as possible when using the *gambling* skill.

Gamemasters are also encouraged to ask players to describe exactly how they're cheating. A player whose character rolls a high *gambling* roll to cheat but doesn't create a feasible method his character could use should not be successful. For instance, a character cheating at sabacc might hide a card up his sleeve or use a rigged card-chip.

Hide

Time Taken: One round.

Specializations: Camouflage.

Hide represents a character's ability to conceal objects from view. The skill is used when trying to hide weapons on one's person, conceal goods within luggage, plant objects to be left in a room and other similar tasks.

Sabacc

The game of sabacc has been played for thousands of years, dating back to the ancient days of the Old Republic. Sabacc tables can be found in the most expensive luxury casinos, or dangerous hole-in-the-wall establishments, and anywhere else.

Sabacc is played with a deck of 76 card-chips. Through the use of micro-circuitry in the card-chips, card values change randomly, triggered by electronic impulses sent out by the dealer. There are four suits in the deck: *sabers*, *staves*, *flasks* and *coins*. Each suit consists of eleven numbered cards (marked 1-11) and four ranked cards: the *Commander*, the *Mistress*, the *Master* and the *Ace* (numbered 12-15). There are also sixteen face cards (two each of eight different cards), with special names, symbols and values. They are the *Idiot* (0), the *Queen of Air and Darkness* (–2), *Endurance* (–8), *Balance* (–11), *Demise* (–13), *Moderation* (–14), *the Evil One* (–15), and the *Star* (–17).

When a hand is dealt, the dealer pushes a button on the table which sends out a series of random electronic pulses, which shift the values of the cards. Card values can change at any time and this wild randomness has been credited with making sabacc so popular.

Through several rounds of bluffing and betting, players watch and wait for their cardchips to shift. They can lock any or all of their card-chip values by placing them in the table's interference field (located at the center of the playing surface) — the card is "frozen" at that value.

Sabacc is played in both hands and games (a game can have many hands). The object of sabacc is to have the highest card total which is less than or equal to twenty-three. A total which is more than twenty-three, less than negative twenty-three, or equal to zero is a bomb out. Each player is dealt two card-chips to start and must always have at least two card-chips in his hand.

Sabacc has two different pots. The first pot, called the hand pot, the second pot is the sabacc pot.

With sabacc hands, a player wins if everyone else folds or if he locks in the highest card total less than twenty-three. If two or more players tie. they participate in a sudden demise–each player is dealt one cardchip from the deck which must be added to their locked-in hand. The best hand after this deal takes the hand pot. If there is still a tie, the pot is split.

There are two ways to win the sabacc pot. The first, when a player has a total of exactly 23, is called a pure sabacc. The second is an *idiot's array*, which means the player has an Idiot face card (0), and a two value card and a three value card — a literal twenty-three! At most tables, an idiot's array beats a pure sabacc. The game is over when the sabacc pot has been won.

Some players have found a way to cheat at sabacc by using a rigged card-chip called a skifter. A skifter allows the player to change its value by tapping the corner of the card. The player waits until it produces the exact value he desires. Of course. being caught using a skifter is a good way to end up on the wrong end of a blaster...

When characters are attempting to spot hidden objects, they must make an opposed *search* or *Perception* check. Modifiers include how well the gamemaster thinks the character hid the object. Just rolling high to *hide* a lightsaber on a character's belt won't do any good in a pat-down search, but dumping one into a ventilator shaft will be much more effective (usually).

Hide can also be used to conceal large objects: camouflaging a grounded starfighter or covering up the cave entrance of a secret base.

Investigation

Time Taken: One round to several days.

Specializations: Locale or field of investigation — *Mos Eisley, Imperial City, property estates, criminal records.*

Investigation is a character's ability to find and gather information regarding someone else's activities, and then draw a conclusion about what the target has done or where she has gone. *Investigation* is useful for finding out about the target's ship reservations and following her to a specific planet, or figuring out what shady business dealings she has undertaken. Just as with other skills, *investigation* is often more fun when you use role-playing over skill rolls; when a player makes a good *investigation* roll, gamemasters can provide additional hints and clues rather than just giving the player the answer to a puzzle.

Persuasion

Time Taken: One round or longer.

Specializations: Specific form of persuasion — *debate, storytelling, flirt, oration.*

Persuasion is similar to *con* and *bargain* — and is a little bit of both. A character using *persuasion* is trying to convince someone to go along with them — but they aren't tricking the person (that would be *con*), and they aren't paying them (as in a *bargain*).

However, potential rewards can be offered — talking someone into rescuing a princess from an Imperial holding cell is definitely a *persuasion* attempt. And stating that the reward would be "bigger than anything you can imagine" without going into details is not unusual.

The difficulty ranges for *persuasion* are the same as for *con* above — except they should be modified as follows:

If the character making the persuasion actually *means* what he says about a situation (as Luke did when he talked to Han about rescuing Leia), decrease the difficulty range by one level.

If the character making the attempt is actually trying a low-level *con* on the target (as Greedo tried to when he told Han he'd "lose" him if Han turned over the money he owed Jabba), then increase the difficulty range by one level.

Search

Time Taken: One round or longer.

Specializations: Tracking.

This skill is used when the character is trying to spot hidden objects or individuals. If the subject of the search has been purposefully hidden, the searching character makes an opposed roll against the hiding character's *hide* skill. If the object hasn't been hidden, the character simply makes a roll against a difficulty.

This skill is also used to spot characters using the *sneak* skill, such as a group of rebels moving into position to prepare an ambush. This is an opposed roll — the character *sneaking* around makes a roll, and anyone who might spot the character makes a *search* (or *Perception*) roll.

Here are some sample *search* difficulties:

- **Very Easy:** Character knows object's exact location.
- **Easy:** Character knows the approximate location of a hidden object.
- **Moderate:** Character has only vague information, or has only a general idea regarding what he is looking for.
- **Difficult:** Character is conducting a general *search*, but doesn't know what he is looking for (looking for clues at a crime scene). Looking for objects that are very small, like coins.
- **Very Difficult:** Character doesn't know what he is looking for, or is searching for a very obscure or extremely small object.
- **Heroic:** Object is almost microscopic in size.

Modifiers:

No Modifier: Grassland.
+3 to search difficulty: If the trail is a day old.
+6 to search difficulty: If the trail is a few days old.
+9 to search difficulty: If the trail is a week old.
+6 to search difficulty: Tracking during bad weather.
–3 to search difficulty: Soft dirt, mud, or snow.
+3 to search difficulty: In a Forrest or thin crowd
+6 to search difficulty: In a rain forest or big crowd.
+9 to search difficulty: In a desert, wasteland, or over a hard surface.
–3 to search difficulty: For every two people in a party being tracked.
–6 to search difficulty: If tracking wheeled/tracked vehicle.
–3 to search difficulty: Per additional vehicle being tracked.

Sneak

Time Taken: One round.

Specializations: Specific type of terrain — *jungle, urban.*

Sneak represents the character's ability to move silently, hide from view, move in shadows and otherwise creep around without being noticed. This is an opposed roll — the character *sneaking* around makes a roll, and anyone who might spot the character makes a *search* or *Perception* roll.

This skill allows characters to hide themselves only — to conceal objects, they must use the *hide* skill.

This skill is also used when the character wants to make a long distance journey without leaving behind physical clues. The character makes a roll to leave behind false clues and paths and the tracking character must make an opposed *search* roll to follow the true path.

STRENGTH SKILLS

Strength represents a character's physical strength, endurance and health. Characters with a high *Strength* can lift heavy objects, push themselves for days without rest and are good at resisting disease and injury. A character with a low *Strength* gets winded very easily.

Brawling

Time Taken: One round.

Specializations: Specific brawling style — *boxing, martial arts.*

Brawling is the "melee combat" skill used for fighting hand-to-hand without any weapons. Most creatures have a good *brawling* skill.

The base difficulty to make a *brawling* attack is Very Easy unless the target makes a *brawling parry* roll.

Characters may grapple with their opponents rather than simply slugging them. When grappling, a character is trying to subdue his foe by wrestling him to the ground, pinning his arms so he cannot fight back, or stop him in some other way. When a character attempts to grapple, increase the difficulty of his attack by +10 — if the attacker achieves a stun result or better, the opponent is at a disadvantage: pinned, in a headlock, or a similar situation. If the attacker wishes, he can automatically inflict normal damage for every round the victim is held at bay. The victim must make an opposed *Strength* roll to escape, with a +1 penalty for each point by which the character succeeded in his grapple attempt.

Martial Arts: *Martial arts* is a specialization of the *brawling* skill. Each time the specialization is raised 1D above a character's *Strength* stat the player may choose a combat action (or technique) that their character knows. (see Martial Arts on page 100 for more information).

Climbing/Jumping

Time Taken: One round.

Specializations: Climbing, jumping.

Use this skill when a character attempts to climb a tree, wall or cliff, leap a wide gap, or jump up and grab an outcropping.

Characters who have the *climbing/jumping* skill can move up a surface at their normal Move (barring adverse environmental factors) with a base difficulty of Very Easy or 5. Those without the *climbing/jumping* skill move at half their normal movement rate. Increasing the rate increases the difficulty by +10 for each additional one-half of the base climbing Move (rounded up).

Example: A character with a Move of 10 and without the *climbing/jumping* skill wants to move quickly up a tree. His base climbing Move is 5. To increase this to eight meters per round means a difficulty of 15 (5 to climb the tree plus +10 to increase the movement by one-half, or three meters, of his base climbing Move).

A character's total leaping distance (vertically and horizontally) from a standing position equals one-quarter of his Move in meters (rounded up). The base difficulty is Very Easy or 5 to move this distance, and +10 for each additional two meters (vertically and horizontally) the character hopes to cover. If there is enough room, the character may try running before jumping. The character may add 5 to his skill total per round of the running start, up to a maximum of +10 (two rounds). The character must have beat the running difficulty in both rounds in order to get the full bonus.

Climbers usually move in groups and combine actions, with frequent rest breaks and patient, steady progress. Base difficulties for uses of this skill are described above. Note that taking care in climbing and carrying 50% or more of the character's body weight slows the character down by two meters or more per round.



***Climbing* Modifiers:**

–10 to climber's difficulty: Many handholds.

–6 to climber's difficulty: Prepared for climbing.

–5 to climber's difficulty: Taking care in climbing.

–3 to climber's difficulty: Less than a 90-degree angle.

–6 to climber's difficulty: Less than a 60-degree angle.

–9 to climber's difficulty: Less than a 45-degree angle.

+3 to climber's difficulty: Carrying 25% of body weight.

+6 to climber's difficulty: Carrying 50% of body weight.

+15 to climber's difficulty: Carrying 100% of body weight.

+5 to climber's difficulty: Slick or loose surface.

+10 to climber's difficulty: Fewer than basic handholds and footholds.

***Jumping* Modifiers:**

No Modifier: Performing the maneuver from a flat surface, to another flat surface.

–5 to the jumper's difficulty: Unlimited landing area.

+5 to the the jumper's difficulty: Limited landing area,

+10 to the jumper's difficulty: Almost no landing area.

+3 or more to the jumper's difficulty: Rough, slick, or unsteady landing area.

+6 to the jumper's difficulty: Uphill (more than 30-degrees).

+6 to jumper's difficulty: Carrying 50% of body weight.

+9 to jumper's difficulty: Carrying 75% of body weight.

+12 to jumper's difficulty: Carrying 100% of body weight.

Lifting

Time Taken: One round.

Lifting is a character's ability to lift heavy objects; it's also the character's ability to carry something for a long time. The difficulty depends on the weight of the object and how long it will be carried.

When a character first lifts an object, he must make a *lifting* check. At each interval listed on the chart below, the character has to make another check to see if he can continue to carry the object or is so exhausted that he must put it down.

If the character fails a roll, he must immediately put the object down. If the character matches the difficulty level, he can do nothing but concentrate on carrying the object for that time while walking.

If the character beats the difficulty by more than one level, the character can do other actions while carrying the weight, but *lifting* the object always counts as an action.

Please note that for repeated Heroic actions, the difficulty should escalate (for example, a first Heroic action might have a difficulty number of 30; the second one might have a difficulty of 35; the third might have a difficulty number of 45, and so forth).

Weight	Difficulty Level
10kg	Very Easy
50kg	Easy
100kg	Moderate
200kg	Difficult
500kg	Very Difficult
750kg	Heroic
1 metric ton	Heroic+10
1.5 metric tons	Heroic+20
2 metric tons	Heroic+30
2.5 metric tons	Heroic+40
3 metric tons	Heroic+50

Increase the difficulty based on how long the character wishes to *lift* the object:

Time	Difficulty Level Increase
1-6 rounds	(up to 30 seconds)
7 rounds-3 minutes	+ 1 difficulty level
Up to 10 minutes	+2 difficulty levels
Up to 30 minutes	+3 difficulty levels
Up to 1 hour	+4 difficulty levels

After the first hour, the character must make a new *lifting* or *Strength* roll every hour at the same difficulty as for one hour. If the character fails the roll, the character must rest for twice as long as he was *lifting* the heavy weight.

Stamina

Time Taken: Stamina checks are made when characters exert themselves over long periods of time.

Stamina checks reflect that a character is being pushed to his or her physical limits. They should be called for once in a while to show the strain on a character; only require them when a character does something out of the ordinary.

Whenever a character fails a *stamina* roll, he is fatigued; all actions are at –1D for every *stamina* check failed until the character rests for as long as he exerted himself.

Characters can still continue if they are fatigued, until they fail a third *stamina* check. At this point, the character is completely exhausted and must rest for *twice* the amount of time that he exerted himself to remove the penalty.

Example: Platt Okeefe has crash-landed on a planet and must march over scorching badlands to reach the nearest village. The gamemaster decides to ask Plait's player to roll her *stamina* once each hour of game time (between various encounters with badland raiders, hungry sand lizards and a nasty swoop gang). Platt's *stamina* is 4D — the gamemaster determines that marching under the harsh wasteland sun is Difficult (with a difficulty number of 17). Platt fails her first *stamina* check by rolling only 14. She continues with a –1D penalty to all actions.

She fails her next roll (getting only a 9) and takes a –2D penalty to all rolls. Still she goes on. When she fails her third *stamina* roll, Platt drags herself to a shady rock outcropping and collapses in exhaustion.

Swimming

Time Taken: One round to several minutes or hours.

This skill represents the character's ability to stay afloat in aquatic environments — lakes, oceans, flooding rivers and luxury starliner swimming pools. *Swimming* difficulties are determined by the water conditions: the starliner pool is Very Easy, while a roaring river might be Very Difficult.

When a character fails a *swimming* check, he begins to drown. Roll 2D at the beginning of each round; if the total is less than the number of rounds that the character has been drowning, the character drowns and dies. Characters can attempt other actions while drowning at a –3D penalty. Characters who are drowning may attempt to save themselves once per round. They must make a *swimming* total at one level of difficulty higher than the one in which they failed their *swimming* roll (the character doesn't suffer the –3D penalty when making this roll).

TECHNICAL SKILLS

Technical stands for "technical aptitude" and represents a character's innate knowledge of how to take apart, repair and modify things. A character with a high *Technical* attribute can take apart a droid to repair a malfunction, fix a busted drive system on a landspeeder, and modify a blaster to have a longer range. *Technical* also reflects a character's knowledge of healing and medicine, his skill at setting explosives, and his ability to figure out electronic security systems. Characters with a low *Technical* have trouble changing a power pack on a blaster pistol.

USING REPAIR SKILLS

The various repair skills follow similar patterns for time taken and difficulties. While the individual skills are explained below, some general rules regarding repair skills are outlined here for easy reference.

Time Taken: Several repair skill rolls can be made when fixing damaged vehicles and equipment. The initial roll represents 15 minutes of work. Should that roll fail, additional repair rolls may be made after varying lengths of time.

High technology machinery is very complex, and requires extra maintenance to ensure it operates at optimum performance levels. While repair rolls can represent time taken to maintain vehicles and vessels, this type of activity can be done "off-camera" (outside of game play) rather than take place during adventures.

Damaged Systems: Each damaged system aboard a vehicle or vessel (drives, shields, weapons, etc.) requires a separate repair roll to fix. No single repair roll will fix all the systems of any craft if multiple components are damaged; however, several characters with repair skills may dole out the work and try to fix different systems at the same time — it just requires separate rolls from different characters.

Repair Difficulties: The difficulty level for repair rolls depends on how much damage the item, vehicle or starship has taken.

For determining vehicle damage, see the chapter on "Movement and Chases." Starship damage is discussed in the chapter on "Space Travel and Combat."

Once you've determined how badly the starship, vehicle or item is damaged, check the appropriate sections below. They're divided by the different stats and systems that can be affected by damage — each lists the pertinent skills which can be used to repair such systems.

Note: As always, repair times, difficulties and costs are generalizations. Feel free to adjust them to suit the needs of your game. Particular situational modifiers are listed below:

+7 to repair roll: Previously built or modified the item; intimately familiar with item.

+5 to repair roll: Has the item's designs.

No modifier: Common item, all parts available, character has a general tool kit (note *enhanced* tool kits may provide *additional* bonuses see page 346).

+5 to difficulty: Has seen but not used item.

+10 to difficulty: Has never seen item, only some parts available.

+15 to difficulty: Makeshift tools.

+20 to difficulty: No parts available.

Drives: The ion engines, repulsorlift generators and motors that power starships and vehicles are often known as "drives." They can be destroyed in combat, resulting in the loss of propulsion.

When a drive or generator is destroyed, a Difficult repair roll is necessary to replace it, and it costs 35% of the craft's original value.

Capital ship repair, ground vehicle repair, hover vehicle repair, repulsorlift repair, space transports repair, starfighter repair and *walker repair* can be used to fix drives on their respective vehicles and vessels.

Hyperdrives: The machinery used to propel starships into hyperspace can be damaged in combat, preventing vessels from jumping. A Moderate repair roll is necessary to fix a damaged hyperdrive.

Skills used to fix hyperdrives include *capital ship repair, space transports repair* and *starfighter repair.* Individual skills can only repair hyperdrives on their respective starship types.

Maneuverability: When a craft's maneuver components are hit, it loses directional control. The difficulty to repair these systems depends on how many maneuverability dice were lost. Damage also reflects the cost for new parts and tools based on a percentage of the vehicle or vessel's original price.

Maneuver Dice Lost	Repair Difficulty	Repair Cost
–1D	Easy	10%
–2D	Moderate	15%
–3D or more	Difficult	20%

Capital ship repair, ground vehicle repair, hover vehicle repair, repulsorlift repair, space transports repair, starfighter repair and *walker repair* can all be used to return maneuverability to normal on their respective vessels.

Move or Space: These stats reflect how fast vehicles and starships can travel. When drives take smaller increments of damage, a craft slows down, as represented by a loss of "moves" (whether it's a vehicle with a "Move" stat or a starship with a "Space" stat). To repair lost "moves," check the chart below for difficulties and cost:

Moves Lost	Repair Difficulty	Repair Cost
1	Easy	10%
2	Moderate	15%
3	Difficult	20%
4	Very Difficult	25%
5	Drive destroyed; must be replaced	

Use these skills when fixing damage from lost moves: *capital ship repair, ground vehicle repair, hover vehicle repair, repulsorlift repair, space transports repair, starfighter repair* and *walker repair.* Individual skills can only replace moves on their respective vehicle or vessel types.

Shields: Starship combat can blow out vessels' shield generators — difficulties and costs to repair this damage depends on how many shield dice were lost.

Shield Dice Lost	Repair Difficulty	Repair Cost
1D	Easy	5%
2D	Moderate	5%
3D	Difficult	5%
4D+	Very Difficult	10%

Capital ship repair, space transports repair and *starfighter repair* can be used to repair shields aboard their respective vessels.

Weapons: Blaster pistols, turbolasers, quad laser cannons and other weapons can take damage in combat, and characters with weapons repair skills must step in to fix them. Difficulties and cost depend on how badly weapons are hit. The "cost" is based on the weapon's cost, not the ship's.

Damage	Repair Difficulty	Repair Cost
Lightly	Easy	15%
Heavily	Moderate	25%
Severely	Very Difficult	35%
Destroyed	May not be repaired	

Blaster repair is used to fix any character-, speeder-, or walker-scale blaster. (This includes everything from blaster pistols to heavy blaster weapons, and artillery batteries like the Golan Arms DF.9 anti-infantry battery used by Rebels at the Battle of Hoth.) *Capital ship weapon repair* is used to fix capital-scale ship weapons, while *starship weapon repair* is used to fix starfighter-scale weapons. Bows, slugthrowers, flamethrowers, vibroblades and other non-blaster equipment is fixed by using the *equipment repair* skill.

Armor and Equipment: The rules for repairing weapons also apply for repairing damaged armor (using the *armor repair* skill) and general equipment like comlinks and breath masks (using the *equipment repair* skill). Use the weapon repair chart above to determine the difficulty and cost to repair damaged items and blasted armor.

IMPROVING VEHICLES, VESSELS AND WEAPONS

During the course of a *Star Wars* game campaign, characters grow attached to their favorite starships, landspeeders and blasters. They want to tinker with them — characters can use their repair skills to improve the speed, damage, shields, or other stats of their vehicles, vessels and weapons.

Boosting these stats involves many different factors: cost of new materials, the technician's talent, and strain of modifications on existing parts and systems. Han Solo's freighter, the *Millennium Falcon*, is a good example. Han's improved the hyperdrives, weapons, shields — almost every system aboard his ship (and some more than once). Although this gives the *Falcon* great advantages (better speed, firepower and protection), there are many disadvantages. The hyperdrives are twitchy, the droid brains argue all the time, and the interior looks like a mess. Sometimes the *Falcon* just doesn't want to work at all — and needs a persuasive nudge (or a banged control panel) to get going.

Gamemasters, beware: the more you let players improve their characters' vehicles and ships, the more powerful they become. Characters failing modification repair rolls might permanently damage or destroy the system they're working on. Feel free to give successfully modified systems occasional quirks or problems. They're good plot devices, balance out game play, and give the vehicle or vessel a personality of sorts.

> **Example:** Bob the gamemaster wants to give his players a modified light freighter with a cool and powerful weapon — his players have been bothering him for months about this, and he's finally caving in. His solution? A banged-up Ghtroc freighter called the *Lumpy Bantha*. Although the *Bantha* has a regular laser cannon in one gun mount, Bob has given the players a really cool quad laser cannon in the other mount. The players are happy. There's only one problem. To balance out game play, Bob decides that the previous owner did a slipshod job installing the quad laser cannon. Every time the characters power it up, it randomly draws off power from one other ship's system (life support, maneuverability, ion drives, hyperdrives, or shields) shutting that system down! The first time the characters use the weapon — while fleeing from a swarm of TIE fighters — the *Lumpy Bantha's* shields go down! Although they have better firepower when using the quad laser cannons, they'll think more carefully next time before powering up the weapon.

Here are some general rules for modifying vehicles, vessels and weapons. They are in no way comprehensive, but they provide a basic framework. The notes are broken down by system (just like "Using Repair Skills" above) which discusses difficulties, costs and skills your characters can use.

Modification Limit: Stats may only be increased one "pip," one Move level or one hyperdrive level at a time. For instance, a maneuverability of 1D must be improved to 1D+1 and 1D+2 before it can be modified to 2D.

Increases shown in the charts below reflect the modification above the original stat: the owner is constantly replacing and upgrading parts of the original ship's systems.

Using these rules, no system may be improved more than +1D+2, or more than 4 moves.

A new repair improvement roll can be made every month of game time. Use the charts below for guidelines on difficulties and costs. The costs are always a percentage of the item's original value. Should characters find someone else capable of implementing modifications, double or triple the cost.

Mishaps: Modified equipment has a chance of failure. The more a piece of equipment is pushed past its original design specifications, the greater the chance of failure. When someone is using a modified piece of equipment, the gamemaster may use the following rules.

First, the gamemaster should determine what type of modification has been used: Weapon, Vehicle (for starships and vehicles) or Non-Lethal (for anything else, like jetpacks, datapads, sensors and so forth).

Weapon Mishap

1D	Result
1-3	The weapon is fine.
4	The weapon stops working, but need only be slammed hard against something to work again, or re-calibrated in the case of a starship or heavy weapon. It takes an action to do this.
5	The weapon is broken and cannot be repaired.
6	The weapon explodes, doing damage equal to the amount of the modification bonus.

Vehicle Mishap

1D	Result
1-3	The vehicle is fine.
4	The system which fails or the vehicle suffers a temporary power loss (maintains speed and heading for this round). The problem is fixed if the operator kicks or hits one random control panel; it takes an action to do this.
5	The vehicle bucks, or the system affected begins to spark and smoke. An Easy skill roll is necessary to keep the vehicle from careening out of control and an Easy repair roll to fix the smoking system.
6	All power systems shut down and the vehicle drops like a stone. A Moderate skill roll for the vehicle is necessary for a safe emergency landing, otherwise the vehicle crashes.

Non-Lethal Mishap

1D	Result
1-4	The item is fine.
5	The item stops working, but need only be slammed hard against something to work again. It takes an action to do this.
6	The item is broken and cannot be repaired.

Whenever the player rolls a 1 on the Wild Die while using the modified device, the gamemaster should roll a 1D "mishap roll", adding the Mishap Modifier column as indicated on the modified system table. Reference the tables above to determine the type of complication.

The tables above are designed to present baseline failures and are intentionally *general* in nature. The gamemaster is encouraged to be creative in determining the specifics of the mishap based on the ship, vehicle, or equipment involved, and the system experiencing the mishap.

Hyperdrives: These sensitive engines can be improved to speed travel through hyperspace. The difficulty and cost for improvement depends on the level of the old hyperdrive engine compared to the new one.

Old/New	Difficulty	Cost	Mishap Modifier
×4/×3	Easy	10%	+1
×3/×2	Moderate	15%	+1
×2/×1	Very Difficult	25%	+2
×1/×½	Heroic	35%	+3

Failure on these modification repair rolls could permanently damage hyperdrives, or cause them to function sporadically.

Skills used to improve hyperdrives include *capital ship repair, space transports repair* and *starfighter repair.* Individual skills can only modify hyperdrives on their respective starship types.

Maneuverability: This stat can be increased by adding new lateral and variable thrusters to the craft. Use the difficulties and the percentage of original cost indicated on the chart in the next column:

Pip Increase	Difficulty	Cost	Mishap Modifier
+1	Easy	5%	+1
+2	Moderate	10%	+1
+1D	Difficult	15%	+1
+1D+1	Very Difficult	20%	+2
+1D+2	Heroic	25%	+3

Failing any modification repair roll can result in loss of some or all maneuverability. It could also have some serious side-effects, such as reversing controls (left jets turn the ship right, right jets veer left) or misfiring thrusters (zigging when the craft should have zagged).

Improvements to maneuverability can be made using the skill appropriate to the craft modified: *aquatic vehicle repair, capital ship repair, ground vehicle repair, hover vehicle repair, repulsorlift repair, space transports repair, starfighter repair, submersible vehicle repair* and *walker repair.*

Move or Space: By improving a vehicle or vessel's drives, characters can improve its Move or Space stat. To add to a vehicle's Move, check the chart below for difficulties and cost:

Move Increase	Difficulty	Cost	Mishap Modifier
+5	Moderate	10%	+1
+10	Difficult	15%	+1
+15	Very Difficult	20%	+2
+20	Heroic	25%	+3

To boost a starship's Space stat, use the chart on the opposite page. (The ship's new Move can be found on the "Ships in an Atmosphere" chart in the chapter on "Space Travel and Combat.")

Space Increase	Difficulty	Cost	Mishap Modifier
+1	Moderate	10%	+1
+2	Difficult	15%	+1
+3	Very Difficult	20%	+2
+4	Heroic	25%	+3

Characters failing repair rolls to increase moves might seriously damage their ship's drives, possibly reducing the Move or Space of their craft. A failure may also periodic malfunctions or cause "jumpy" movement, stalls or slow starts.

These skills are used to improve vehicle and starship speeds: *aquatic vehicle repair, capital ship repair, ground vehicle engineering repair hover vehicle repair, repulsorlift repair, space transports repair, starfighter repair, submersible vehicle repair* and *walker repair.* Individual skills can only improve moves on their respective vehicle or vessel types.

Shields: A starship may add protection by boosting its shield die code. Improvements often reflect additional shield generators or boosters — although only so many may be added effectively before overloading the ship's power core.

Pip Increase	Difficulty	Cost	Mishap Modifier
+1	Easy	15%	+1
+2	Moderate	25%	+1
+1D	Difficult	30%	+1
+1D+1	Very Difficult	35%	+2
+1D+2	Heroic	50%	+3

Failed modification repair rolls might permanently blow out a ship's shield generator, could foul shield controls (adding +5 or more to all difficulties when deploying shields) or could cause random shield malfunctions.



Capital ship repair, space transports repair and *starfighter engineering repair* be used to improve shields aboard their respective vessels.

Weapons: Characters may wish to improve the fire control and damage for certain weapons, including personal sidearms (blaster pistols) and ordnance mounted on vessels. (The cost is based on the original cost of the weapon itself, not the ship or vehicle it's mounted on.)

Pip Increase	Difficulty	Cost	Mishap Modifier
+1	Easy	15%	+1
+2	Moderate	25%	+1
+1D	Difficult	30%	+1
+1D+1	Very Difficult	35%	+2
+1D+2	Heroic	50%	+3

Character may also improve the ranges of their weapons.

Range Increase	Difficulty	Cost	Mishap Modifier
+5%	Easy	5%	+1
+10%	Moderate	10%	+1
+15%	Difficult	15%	+1
+20%	Very Difficult	20%	+2
+25%	Heroic	25%	+3

A failed modification repair roll could result in the weapon's destruction, or might cause a recurring quirk (weapon loses power after each shot), reduced damage or fire control.

Blaster repair can modify all character-, speeder- or walker-scale blasters. *Capital ship weapon repair* is also required for capital-scale weapons, while *starship weapon repair* is required for starfighter-scale weapons. Bows, slugthrowers, flamethrowers, vibroblades and other non-blaster equipment is modified by using the *equipment repair* skill.

Armor and Equipment: The rules for modifying weapons also apply for improving personal armor (using the *armor repair* skill) and general equipment like comlinks and breath masks (using the *equipment repair* skill). Use the charts above to determine the difficulty and cost to boost armor and equipment die codes.

Aquatic Vehicle Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Particular ship type or class — *Oceanic transport, coastal runabout, skiff. sailboat.*

This skill represents a character's familiarity with the workings of aquatic vehicles, and his ability to repair and modify them. Each roll may repair one damaged system aboard a particular vessel. The cost and difficulty to repair a vessel depends on how badly it is damaged, and what systems have been hit. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

Armor Repair

Time Taken: In general, 15 minutes, then one hour, then two hours. May be customized to circumstances.

Specializations: Armor Type — *Stormtrooper armor.*

Armor repair reflects the character's ability to fix and modify armor that has been damaged. The cost and difficulty to repair armor depends upon how badly damaged it is. See "Weapons" in "Using Repair Skills" above.

Blaster Repair

Time Taken: In general, 15 minutes, then one hour, then two hours. May be customized to circumstances.

Specializations: Type or model blaster — *blaster pistols, surface-to-surface blaster artillery, heavy blaster cannon.*

A character's ability to fix and modify blaster weapons (character-, speeder- and walker-scale) is represented by his *blaster repair* skill. The cost and difficulty to repair weapons depends upon how badly it is damaged — see "Weapons" in "Using Repair Skills" above.

Note vibroblades, slugthrowers, and other non-blaster weapons are repaired and modified using the *equipment repair* skill.

Capital Ship Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Type or class of capital ship — *Imperial Star Destroyer, Victory Star Destroyer, Nebulon-B frigate.*

This skill represents a character's familiarity with the workings of capital ships, and his ability to repair them. Each roll may repair one damaged component aboard a particular vessel. The cost and difficulty to repair a system depends on how badly it is damaged, and what systems have been damaged. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

Capital Ship Weapon Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Weapon type or model — *concussion missiles, gravity well projectors, ion cannons, laser cannon, proton torpedoes, tractor beams, turbolaser.*

Capital ship weapon repair is used to repair capital-scale ship weapons. The cost and difficulty to repair a weapon depends upon how badly it is damaged — see "Weapons" in "Using Repair Skills" above for exact difficulties and costs associated with fixing capital ship weapons.

Computer Programming/Repair

Time Taken: One round to several minutes, hours or days.

Specializations: Type or model computer — *portable computer, mainframe, datapad, YT1300- computer.*

Characters use this skill to repair, modify, and program computers — it also covers a character's familiarity with computer security procedures, his ability to evade them, and the ability to get secure information.

Getting information through a computer requires you to connect to the appropriate network (such as the HoloNet, or its equivalent in other eras) and locate the files you seek. Connecting to a network (generally takes 1 whole round) doesn't require a skill roll if you use a computer that's already linked to it. However, establishing a connection to a network using a remote computer requires an Easy *computer programming/repair* skill roll. Most secure computer connections in the *Star Wars* universe require a physical connection jack or plug in. Generally HoloNet and networked connections are only available on larger worlds, but you can also get information without connecting to a network if you use a computer whose memory contains that information; the gamemaster decides what information a computer's memory actually holds.

Finding information on a single topic requires a set amount of time (see below); at the end of this time, you must make a *computer programming/repair* skill roll. The time required and the Difficulty of are determined by the type of information sought.



- **Very Easy:** Public data. Your character's credit balance. (1 minute)
- **Easy:** Public data, but finding it may take a little more research. Who owns a building or starship. (10 minutes)
- **Moderate:** Private data. A person's diary, or their credit balance. (1 hour)
- **Difficult:** Secret data. A corporation's records, military plans. (8 hours)
- **Very Difficult:** Top-secret data. The Navy's cloaking device plans, a Grand Moff's itinerary (gamemaster discretion).

• **Heroic:** Information that only a select few individuals would know. The location of all of Emperor Palpatine's secret weapons vaults (gamemaster discretion).

If the character beats the difficulty number, he retrieves the information he was looking for. If the roll is less than half the difficulty number, the computer's security system becomes aware of the intruder and triggers all alarms.

Demolitions

Time Taken: One round to several minutes.

Specializations: Specific target type — *bridges, walls, vehicles.*

Demolitions reflects a character's ability to set explosives for both destructive purposes and to accomplish specific special effects.

The most common explosive is detonite, and a fist sized cube does 1D speeder-scale damage. The damage in the charts below is figured for one cube of detonite. Additional detonite cubes increase the base damage by +1D. If characters aren't using a high-grade explosive like detonite, reduce damage. Making explosives out of readily available materials (blaster power packs, reactant chemicals, power converters) is a handy skill in the field; however, these alternative explosives are often not as effective as detonite.

When a character sets charges, he can either try to set the explosive to cause extra damage or create some special effects.

Extra Damage: Use the following difficulties when setting explosives to cause extra damage. The difficulty depends on the object being destroyed:

• **Very Easy:** A plywood door.

• **Easy:** A hard wooden door.

• **Moderate:** A bolted steel door.

• **Difficult:** A lightly armored door such as a blast door.

• **Very Difficult:** A heavily armored object, such as the hull of a starship.

If the character beats the difficulty, he adds extra damage dice past the detonite's 1D. Find the number of points by which the character beat the difficulty:

Points Above Difficulty	Extra Damage
1-5	+1D
6-10	+2D
11-15	+3D
16-20	+4D
21-30	+5D
31+	+6D

This bonus is added to the explosive's base damage. Roll the damage against the object's body strength. (See the chapter on "Combat and Injuries.")

If that damage penetrates the obstacle, then the attempt succeeded. Note that, if enough explosive is used, the roll becomes almost irrelevant (except in checking for mishaps).

Special Effects: Characters may also try achieving special effects with explosives. The difficulty depends on the specific type of result:

• **Very Easy:** Rigging a bomb so the next time a speeder is put into drive the bomb goes off, destroying the vehicle.

• **Easy:** Blowing off the back hatch of a computer without leaving any permanent marks or burns.

• **Moderate:** Rigging and hiding explosives on blast doors so the next time they are closed the explosive goes off, funneling the explosion down a specific hall. This takes five minutes to prepare.

• **Difficult:** Setting off an explosive charge on the leg of an AT-AT walker so the drive cords are severed and the walker topples over when it tries to take a step.

Droid Programming

Time Taken: 15 minutes to several hours or days.

Specializations: Type or model droid — *astromech droid, protocol droid, probe droid.*

Characters use this skill to program a droid to learn a new skill or task. While droids can "learn" through trial and error, or by drawing conclusions, it is often easier and faster to program the activity into the droid's memory.

The programmer must have access to a computer or datapad, which must be jacked directly into the droid's memory for programming.

The difficulty depends on the task's sophistication, but can be modified by other factors. The time taken also depends upon the complexity of the task — a Very Easy task might take only half an hour to program, but a Very Difficult task might take days or weeks to program.

Droid owners often wipe their more intelligent droids' memories — their intelligence and creative capabilities often allow droid personalities to develop over time. A memory wipe eliminates all of the droid's memory, including all learned skills and tasks which aren't directly hard-wired into the droid's permanent memory (normally, this is only done by the manufacturer; if a skill is directly hardwired into a droid's permanent memory, increase the programming difficulty by +30).

When a new skill is programmed into the droid, it begins at one pip over the attribute. Once the droid has learned the basic skill, it may pay Character Points or buy skill cartridges to increase its skill.

Note that many extremely difficult tasks are broken down into a series of steps of lesser difficulty, but this requires more time-consuming *droid programming* rolls to reflect that the programmer is tackling the job one problem at a time.

• **Very Easy:** Move any boxes from one area to another area, one at a time, making neat stacks.

• **Easy:** Patrol an area in a particular pattern at regular intervals, and report or stop any unauthorized intruders. Performing a memory wipe.

• **Moderate:** To handle the front desk of a hotel, and be courteous to all customers, as well as to solve customer service problems.

- **Difficult:** To teach droid a rudimentary skill use (see "Droids").
- **Very Difficult:** To modify vehicles or other equipment for better performance by making assumptions rather than relying on pure, established fact.
- **Heroic:** To design a factory-made droid in a manner that overrides its core programming — to change a protocol droid into a droid that can fight in combat effectively; to reprogram a droid's preset "personality."

Modifiers:

+5-30 to the difficulty: Droid type is completely unfamiliar to programmer (modifier depends upon *how* unfamiliar).

+15 or more to the difficulty: Task is not related to kinds of tasks that droid is designed to undertake.

+10 or more to the difficulty: Droid is of very low intelligence, and is incapable of creative thought (messenger droid, power generator droid).

+10 to the difficulty: Task is distantly related to droid's designated functions.

+5 to the difficulty: Task is close to, but not exactly, the type of task or skill that the droid is designed for.

+5 to the difficulty: Droid is of low intelligence, such as a labor droid, and isn't intended to be capable of creative thought.

+5-10 to the character's roll: Droid model is familiar to programmer.

+5 or more to the character's roll: Droid is fully sapient and is intended to make independent conclusions and decisions (astromech or protocol droid).

+5 or more to the character's roll: Droid has been operating "independently" for a long time.

Droid Repair

Time Taken: 15 minutes, then one hour, then two hours; may be several hours or days depending upon the level of repair.

Specializations: Type or model droid — *astromech droid, protocol droid, probe droid.*

This skill represents a character's talent to repair, modify, and maintain droids. The repair difficulty depends on how badly damaged the droid is — the cost reflects the price of replacement parts based on the droid's original value.

Droid Was	Difficulty	Cost
Lightly damaged	Easy	15%
Heavily damaged	Difficult	25%
Severely damaged	Very Difficult	35%
Nearly obliterated	Heroic	65%

As with *droid programming*, *droid repair* tasks can be broken down into several smaller, easier, but more time-consuming tasks, so that unless a droid was destroyed it can often be repaired given enough time, patience and money.

Gamemasters should discuss any modifications characters want to make to droids. Difficulties and costs can vary, and may be based on parts availability, complexity of an attachment, and the configuration of the droid. For instance, a fourth-degree droid designed for combat can much more readily accept an interior mounted grenade launcher than a first-degree droid, such as a 2-1B surgical unit. The fourth-degree droid's shell is properly reinforced and its software nodes are designed around the appropriate programs to operate the launcher. Most attachments come with software which must be programmed or hardwired into the droid's memory with the droid programming skill.

Engineering

Time Taken: Minutes or Hours

Advanced skill — requires prerequisite skills (see below).

Like other advanced skills, *(A) engineering* has a higher Character Point cost-double the cost of advancing a normal skill-and requires certain prerequisite skills.

Each specialization of (A) engineering has different prerequisites. Some specializations have fewer requirements than others (since some areas are more limited than others).

The *(A) engineering* skill involves many separate and complex activities and fields of study. An engineer must be versed in a number of skill disciplines and will likely be called upon to perform a wide range of tasks. Part architect, part technician, part repairman, part inventor, and part scientist, the engineer needs to be familiar with every aspect of his specialization.

Using *(A) engineering* specializations allows a character to perform anyone of the following tasks; build, maintain, repair, or modify.

The *(A) engineering* skill is one that is left generally to gamemaster discretion. The core rules are intentionally vague regarding the application of the *(A) engineering* skill rules (with the exception of *(A) droid engineering).* Characters will inevitably attempt to design very powerful and unbalanced designs. The gamemaster should be cautions about allowing certain design types to be constructed and should require multiple rolls at varying difficulties in order to complete a design. The construction of the design will take a lot of time and possibly (for larger designs) require a work crew to build the prototype. The costs associated with custom design are generally much than with a "stock" purchase. This is due to the fact that many of the parts and structure may have to be fabricated. The players and gamemaster should work together to set the "ground rules" for cost, time to complete, and difficulty prior to a player character taking this skill.

***Engineering* Modification Option:** At gamemaster discretion, if the player is using the appropriate *(A) engineering* skill to modify a component, instead of the *repair* skill. In this case, the modified system is no longer considered "jury-rigged"; mishaps, and mishap modifiers are ignored, and the modified system is treated as if it were "stock". A complication (rolling "1" on the Wild Die) may occur, but the gamemaster should treat this as a normal complication and not a mishap. Additionally the player using the *(A) engineering* skill will be able to modify the system at on Difficulty Level lower than indicated.

For example a character modifying a vehicles Move by +5 (See Move Increase table) would be able to do so at a Difficulty of Easy and would not take the Mishap Modifier on a mishap roll.

Engineering Prerequisites: The following lists the various *(A) engineering* specializations that are recommended, and the prerequisite skills needed to purchase and utilize them. Each prerequisite skill has a die code associated with it (for example, "4D *armor repair*"); the character must have the indicated skill at the indicated die code before purchasing the specialization.

(A) Aquatic Vehicle Engineering: Requires 4D in *aquatic vehicle repair,* and allows the design of various aquatic vehicles and aquatic vehicle systems.

(A) Armor Engineering: Requires 4D in *armor repair.* Allows the design of various types of personal armor

(A) Capital Ship Engineering: Requires 5D in *capital ship repair*, 4D *capital ship weapon repair,* and 2D *computer programming/repair.* It is possible to take this skill without the required die codes in *capital ship weapon repair* and *computer programming/repair,* but the bonus effects from *engineering* would not apply to those areas. This skill allows the design of various capital ships, and capital ship systems.

(A) Civil/Industrial Engineering: Requires 1D in *bureaucracy*, 2D *business*, 3D *demolitions*, 1D *law enforcement*, and 2D in any two *repair* skills. This is a skill that relates to the building, maintenance, and modification of settlements, civic projects, businesses, and factories.

(A) Computer Engineering: Requires 5D in *computer programming /repair.* This skill allows the design and construction of various computers, computer software, and computer networks.

(A) Droid Engineering: Requires 5D in *droid repair* or 5D in *droid programming*. This skill allows the design and construction of droids, See chapter XX for rules pertaining to the use of this skill.

(A) Equipment Engineering: Requires 5D in *equipment repair.* This skill allows for the design and construction of various small equipment items and non-blaster weapons (e.g. vibroblades, breath masks, slugthrowers, comlinks).

(A) Ground Vehicle Engineering: Requires 4D in *ground vehicle repair.* This skill allows the design of various vehicles and vehicle systems.

(A) Hover Vehicle Engineering: Requires 4D in *hover vehicle repair.* This skill allows the design of various hover vehicles and hover vehicle systems.

(A) Installation Engineering: Requires 2D *computer programming/repair*, 2D *demolitions*, and 1D in any two of the following — *(A) capital ship engineering, (A) civil/industrial engineering, (A) space transports engineering, (A) starfighter engineering*, or *(A) weapons engineering.* This skill allows for the construction of fortified bases and strong holds, see Chapter XX for additional rules.

(A) Repulsorlift Engineering: Requires 4D in *repulsorlift repair.* This skill allows the design of various repulsorlift vehicles and repulsorlift vehicle systems.

(A) Space Transport Engineering: Requires 5D in *space transports repair.* This skill allows the design of various space transports and space transport systems.

(A) Starfighter Engineering: 5D *starfighter repair* and 3D *starship weapons repair.* It is possible to take this skill without the required die code in *starship weapons repair*, but the bonus effects from *engineering* would only apply to non-weapon functions. This skill allows the design of various starfighters and starfighter systems.

(A) Submersible Vehicle Engineering: Requires 4D in *submersible vehicle repair.* This skill allows the design of various submersible vehicles and submersible vehicle systems.

(A) Walker Engineering: Requires 4D in *walker repair.* This skill allows the design of various walkers and walker systems.

(A) Weapon Engineering: Requires 5D in any two of the following — *blaster repair, capital ship weapon repair, demolitions, equipment repair, starship weapon repair.* This skill allows for the design and construction of various weapons systems.

Equipment Repair

Time Taken: In general, 15 minutes, then one hour, then two hours. May be customized to circumstances.

Specializations: Type or model equipment — *breath mask, comlink, slugthrower, vibroblade*.

A character's ability to fix and modify various character-, speeder-, and walker-scale equipment items (including non-blaster, and non-energy beam weapons). The cost and difficulty to repair equipment depends upon how badly it is damaged — see "Weapons" in "Using Repair Skills" above.

Note blasters and other energy weapons are repaired and modified using the *blaster repair* skill. Computers and small sensors may be repaired using the *computer programming/repair* skill or *equipment repair.*

First Aid

Time Taken: One combat round.

Specializations: Species of patient — *humans, Ewoks, Wookiees.*

First aid reflects a character's ability to perform emergency life saving procedures in the field. For rules on the use of *first aid*, see "Combat and Injuries."

Ground Vehicle Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Type or model ground vehicle — *compact assault vehicle, Juggernaut.*

This skill represents a character's familiarity with the workings of ground vehicles, and his ability to modify or repair them. Each roll may repair one damaged system aboard a particular craft. The cost and difficulty to repair a vehicle depends on how badly it is damaged, and what systems have been damaged. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

Hover Vehicle Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Type or model hover vehicle — *hoverscout.*

Characters use this skill when repairing or modifying hover vehicle systems. Each roll may repair one damaged component aboard a particular craft. The cost and difficulty to repair a hover vehicle depends on how badly it is hit, and what systems have been damaged. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

Lightsaber Repair/Engineering

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. Construction takes approximately one month.

Specific type or model lightsaber — *double-bladed lightsaber, light-whip.*

Characters use this skill when repairing, modifying, or building a lightsaber, the weapon of the Jedi. This skill is generally restricted to Jedi Knights who learned it from their master. *Lightsaber repair/engineering* combines the repair and design skills into one, due to the special nature of the skill. The cost and difficulty to repair equipment depends upon how badly it is damaged — see "Weapons" in "Using Repair Skills" above.

Lightsaber Construction: To construct a lightsaber from its basic components parts takes a minimum of one month and requires a successful lightsaber repair roll against a Very Difficult difficulty.

Decrease the difficulty by one level for each extra month spent building the saber, to a minimum of Easy. Jedi characters may adjust a lightsaber's base damage die code through modifications (as indicated in the "Improving Vehicles, Vessels, and Weapons" section). Characters rely on their *lightsaber repair/engineering* skill to make such improvements.

Note that *lightsaber repair/engineering* is not an advanced skill, however it should be judiciously governed by the gamemaster,



Medicine

Time Taken: Minutes or hours.

Specializations: Specific field known — *medicines, cyborging, surgery.*

Advanced skill — requires *first aid* of at least 5D.

Characters with this skill can perform complex medical procedures such as surgery, operation of bacta tanks, and the installation of cybernetic replacements and enhancements. They are also familiar with all types of medicines and are capable of using them to best effect.

Repulsorlift Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Type or model repulsorlift vehicle — *XP-38 landspeeder, Rebel Alliance combat snowspeeder.*

Repulsorlift repair represents a character's affinity for repairing and modifying vehicles with repulsorlift generators. Each roll may repair one damaged system aboard a particular vehicle. The cost and difficulty to repair a vehicle depends on how badly it is damaged, and what systems have been hit. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

Security

Time Taken: One round to several minutes.

Specializations: Type or model security device — *magna lock, blast door, retinal lock.*

This skill represents a character's knowledge of physical security systems: locks, alarm systems and other detection devices. It does not govern computer security procedures.

The difficulty depends on the sophistication of the lock or alarm:

- **Very Easy:** Standard lock, no special protection.
- **Easy:** Regular security lock, civilian.
- **Moderate:** High-quality lock, standard military.
- **Difficult:** Bank vault lock, upper military.
- **Very Difficult:** Super-security lock, Imperial governor, Fleet captain, rare collectible dealer, Jabba the Hutt's locks.
- **Heroic:** If Darth Vader or Emperor Palpatine locked things up, this is what they'd use.

Space Transport Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized by circumstances.

Specializations: Type or model transport — *YT-1300 transport, Gallofree medium transport, Corellian Action VI transport.*

Characters with this skill can repair and modify space transports. Each roll may repair one damaged component

aboard a particular transport. The cost and difficulty to repair a vessel depends on how badly it is damaged, and what systems have been hit. See Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

Starfighter Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Type or model starfighter — *X-wing, TIE/ln, TIE interceptor, Z-95 Headhunter.*

This repair skill represents a character's ability to fix and modify starfighters. Each roll may repair one damaged system aboard a particular fighter. The cost and difficulty to repair a ship depends on how badly it is damaged, and what systems have been hit. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

Starship Weapon Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Specific type or model weapon — *concussion missiles, ion cannons, laser cannon, proton torpedoes, turbolasers.*

Starship weapon repair covers a character's ability to fix and modify starfighter-scale weapons. The cost and difficulty to repair weapons depends upon how badly it is damaged — see "Weapons" in "Using Repair Skills" above.

Submersible Vehicle Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Particular submersible type or class — *Bongo, electric submarine.*

This repair skill represents a character's ability to fix and modify submersible vehicles. Each roll may repair one damaged system aboard a particular submersible. The cost and difficulty to repair depends on how badly it is damaged, and what systems have been hit. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

Walker Repair

Time Taken: In general, 15 minutes, then six hours, then one day, then two days. May be customized to circumstances.

Specializations: Particular kind of walker — *AT-AT, AT-ST, AT-PT.*

Characters use this skill when repairing or modifying walker systems. Each roll may fix one damaged component aboard a particular walker. The cost and difficulty to repair a walker depends on how badly it is hit, and what systems have been damaged. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

OTHER SKILLS

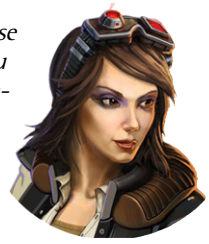
There are plenty of other skills in the galaxy, but most of them don't directly affect the game, so they're not covered here. When a character wants to do something not covered by a skill, the gamemaster can simply assign the action to an attribute; if the player wants his character to get better at the task, the gamemaster can invent a new skill.

For example, what if the character wants to get better at a sport called nega-ball? There's no *nega-ball* skill... but the game involves a lot of running around and throwing a ball at a small target, so the gamemaster decides that the character should use his *Dexterity* attribute. If the player decides that he wants his character to get better at nega-ball, the gamemaster can invent a *nega-ball* skill.

Interpreting the System. The *Star Wars* game system is very flexible and the gamemaster should interpret the rules as needed. For example, even though there's not a *nega-ball* skill, the gamemaster could have chosen to use several skills: *thrown weapons* whenever the character throws the ball, *running* when the character tries to move around other players on the nega-ball court and *stamina* to see how the character holds up. All of these choices are just as "right" as choosing to create the *nega-ball* skill — it depends on what the gamemaster and the players feel is fair.

Controlling Skills. Some players may try to come up with some ridiculously powerful skills or specializations — for example, *communications: Imperial secret codes*. Granted, this skill may exist, but no character could have the skill without a *really* good reason. Gamemasters may reject any new skill or specialization they think is unbalanced — or better yet, they may give the character some unexpected complications from having this kind of skill. You can give the players what they want... but remind them to be careful what they wish for because they may get it and all the consequences, too.

With *communications: Imperial secret codes*, for example, the Empire might know that this character has in-depth knowledge of Imperial security procedures, and decides that he has to be "eliminated." Yes, this characters gets the skill, but his life has just been made a lot more interesting...



"Now you know how to use all those skills. If you're a player, you are all set. You have some idea of what skills your character has and what he can do with those talents.

If you're a gamemaster, your job's not over yet. Your players have just learned how to "operate" their characters, just like pilots learn how to fly their starships. Now you get to figure out where the characters are going... sort of like creating the system where the pilot flies her starship.

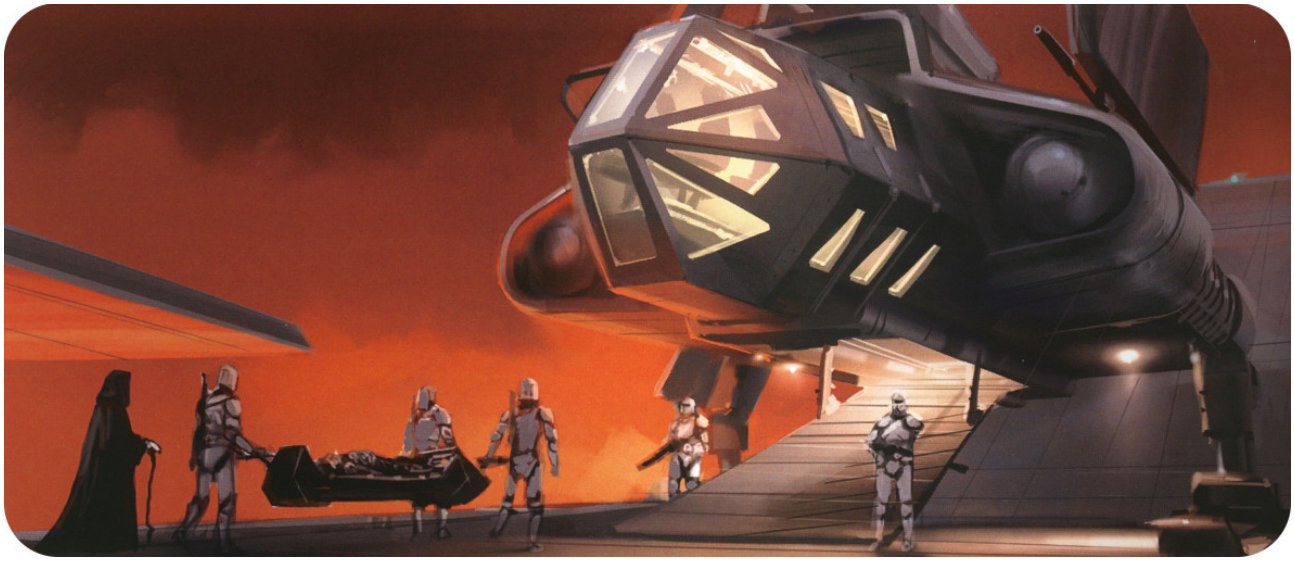
You have the opportunity to actually create your own Star Wars *stories for your players to stumble through. Sure, you'll need to know about these skills but don't let all the modifiers and details slow down the game. Fall back on the rule of thumb... quick, what's the difficulty to scan fora human and a Wookiee who are hiding in a Noghri village? Moderate? Difficult? Yeah, that sounds good. Roll your sensors skill.*

Have fun and clear skies!

STAR WARS™

ROLEPLAYING GAME

-GAMEMASTER SECTION-



Chapter Four

4 HOW TO GAMEMASTER

Now that you know how to create a character, I'm gonna teach you how to run these games for your friends. In other words, I'm gonna make a "gamemaster" out of you, pal.

You're probably thinking, "What have I gotten myself into?" Hey, gamemastering isn't that hard — and after outrunning a bunch of Wookiees determined to pull my arms out of their sockets, I know what I'm talking about. Read on, relax and have fun.



YOUR GOAL

Your goal is to make sure everyone has fun. If you and the players are having a good time, nothing else matters.

When you gamemaster, you have three basic jobs:

- Referee
- Storyteller
- Mood setter

REFEREE

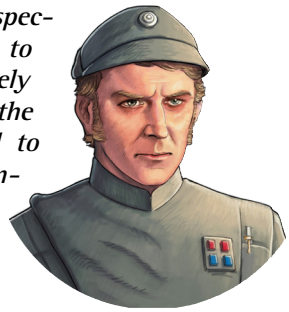
As the referee, you have to know the game rules and interpret them during play. The players can have their characters "try" to do almost anything; the rules tell you how to determine if they succeed or fail.

It's a three step process:

1. Determine how hard the task is and pick a difficulty number.
2. Determine which skill is used for the task and have the character roll his skill dice. (If the character doesn't have the skill, she rolls her attribute dice.)
3. If the character rolls higher than the difficulty number, she succeeds. If she doesn't, she fails.

The rest of the rules build on this idea, with tips on how to pick difficulty numbers for different tasks. There are also plenty of examples to help you out.

Just like in Chapter Two, "Characters," these chapters use colored boxes to highlight important rules.



I am Imperial Customs inspector Kiran Perrian, and I want to remind you that it is extremely important that you use all the rules. The rules are essential to creating a satisfying game simulation. You must follow all of them!



Nice try, buddy. Look, folks, who are you gonna trust? That stuffed-shirt Imperial Customs inspector doesn't know what he's talking about.

The game is about having fun... the rules are only as important as you think they are. Ignore the rules you don't like and get on with the game. Have fun. Make sure your players have fun. And if it takes throwing out the rulebook to have fun, hey, that's your call. That's why you're in charge of the game, kid!

The *Star Wars* Rule of Thumb. The next few chapters give you rules covering just about everything — fighting battle droids, flying snowspeeders and dueling with TIE fighters — but don't let all the details slow you down.

When in doubt, fall back on the *Star Wars* rule of thumb:

"Pick a difficulty number. If the character's skill roll is equal or higher, she succeeds."

Don't Let the Rules Get in the Way of a Good Story. You only have to use the rules you want to use. Ignore the ones that slow things down. Instead, let the characters and the action move the game along.

Keep the Game Moving Quickly. *Star Wars* is supposed to be exciting. Laser bolts fly fast and furious, starships dodge around asteroids, and speeder bikes race through thick forests at frightening speeds. Keep the game moving as fast as the *Star Wars* movies!

Use Your Judgment. You have to use your judgment to decide what is and isn't possible in the game. You have to decide what's "reasonable" and "in the spirit of *Star Wars*," making sure that no one takes advantage of the game system.

Every game system — including *Star Wars* — has a few "holes" that some players will exploit. It's your job to decide what's possible.

It doesn't matter if the player argues that if she rolls well enough her Jedi character can throw Star Destroyers around with the Force. If you think that's taking advantage of the rules — "If this was possible, why did Yoda have to work so hard to levitate Luke's X-wing?" — your decision is what counts.

Interpret the Rules. No set of rules can cover every situation. It's expected that you'll make up new rules to suit the needs of your game — create whatever rules you need to make your game fun and exciting for the players.

Sometimes you'll also have to "fudge" the game results to strike the right balance and make the game challenging. The players should be rewarded for smart decisions. They shouldn't succeed just because of great die rolls, especially if they make a lot of bad decisions along the way.

For example, it's not very satisfying if the main villain is killed off right away just because a player rolled exceptionally well. Instead of killing the villain, maybe he's injured but escapes — the players get a sense of accomplishment while you get to bring your villain back later for a dramatic conclusion. (And now he's going to have a grudge against the characters!)

Sometimes the players will come up with a great idea, but roll poorly: a character shouldn't die just because of a bad roll — you can "fudge" the results, rewarding the player for his ingenuity.

Be Fair and Impartial. In your role as referee, you're not trying to beat the players. You shouldn't fudge results just to frustrate them. Rather, interpreting the rules should be used as a way to make the game more exciting.

Play fair when you referee. If the players are defeated in an adventure, they want to at least feel like they had a fair shot. They shouldn't feel like they couldn't succeed no matter what choices they made.

Treat the player characters and gamemaster characters equally,and keep the game fun. If you fudge a rule to benefit a gamemaster character, give a player character the same break in a similar situation.



In the smuggling world, when you mess up big, you pay. The game's just the same. If the characters do something really stupid, they're gonna die. Maybe the next group of characters will be a little smarter, right?

Your Word is Final. If the players feel you've made a bad decision, you'll certainly hear about it. You should listen to their arguments, but also use your own judgment. Once you've made a decision, it is *final.*

Game Options. The sections labeled "Game Options" are rules you can *choose* to use. They offer different ways of handling certain situations that you can use as you see fit.

STORYTELLER

Each game you run is called an "adventure." Think of the player's characters as the stars of their own *Star Wars* movie and you'll start to get the right idea. Adventures focus on the player characters and what happens to them: where they go, who they meet, and what they do.

Tell a Good Story. In each adventure, you present a story. Published adventures have all the details worked out — you'll just have to figure out what happens because of the player character's actions.

If you write your own adventures, you'll need an interesting plot and a good "hook" to get the characters involved. You have to figure out what kinds of obstacles the characters are

The Rest of the Rules

"The Rules," covers the basics — turns, how to roll actions, how to pick difficulty numbers, how characters can spend Character Points and Force Points.

"Combat and Injuries," explains how to run combat, such as when the characters decide to shoot it out with a squad of the Emperor's finest stormtroopers. Of course, sometimes characters get injured in battle — you'll find out how to handle that, too.

"Movement and Chases," covers movement on foot, as well as chases and combat with speeder bikes, snowspeeders, walkers and all others kinds of vehicles.

"Space Travel and Combat," tells all you'll need to know about ships: how to buy'em, fly'em and blow'em up in battle.

"Running Battles," explains how you can drop the player characters into the middle of big battles — like the ones that were fought on Hoth and Endor — in a way that's fun and easy to play.

"The Force," explains how characters can learn the ways of the Force and become Jedi Knights.

going to face — do they have to chase Imperial TIE fighters through an asteroid field, defeat a team of bounty hunters or tromp through dangerous jungle forests to discover the cure for a lethal disease?

Make sure your adventure is *fun* to play. Your players want menacing villains, chases, puzzles, traps, alien encounters and epic battles.

Make the Characters Important. The players need to have choices. Their decisions should *matter.* Present the players with situations, let them choose how their characters respond, and use the rules and the adventure to figure out what happens as a result of their decisions. Because you're the gamemaster, you've read the entire adventure and you know what's *really* going on, so you get to decide how the villains and other characters respond to the actions of the player characters (if the villains even know about them, that is).

Add Some Perspective. The galaxy is a big place and there are always exciting and dramatic things going on in other places as well. Your games should suggest to the players that their characters are living in a civilization that spans an entire galaxy!



Exactly right! Let's face it... there's only one Luke Skywalker. Still, there's so much going on around here... there can be other heroes off in another corner of the galaxy who happen to do things that are pretty important, too. I should know — I like to think of myself as one of those heroes.

Of course, characters don't have to be heroes, but they should get the treatment they deserve. If they're troublemakers, they should be treated that way.

Keep it Fast. The game has to be fast-paced and thrilling to keep it interesting. While games shouldn't feature nonstop battles, there should always be something exciting happening to hold the player's attention.

Illusion of Free Will. People have lots of choices in their lives — you can visit different places, go over to a friend's house, open a business, change jobs, choose schools, whatever.

The players need to feel that their characters have those same kinds of freedoms; they have to feel that the *Star Wars* universe is as real as our own. If the players want their characters to go somewhere, you have to tell them what they find there — or come up with a good story reason why they can't get there.

Example: The players decide they want their characters to go to Bespin. You, as gamemaster, have no idea how to handle this one. Rather than just tell the players their characters can't go there, you try the following.

"A customs inspector comes up to you and says, 'Hey, is that beat-up freighter yours? It is? Good, because I'm going to have to impound it for safety



More on Gamemastering

If you want more advice on how to gamemaster, turn to **"Running Adventures".**

There is an adventure in this book — **"The Pirates of Prexiar".**

You can also create your own adventures. **"Designing Adventures"** tells you how.

violations. Look at this... frayed power cables, leaking seals. What'd you do, let a bunch of Jawas work on this thing? You'd better come with me. And bring your credit voucher.'"

This distracts the players in a credible way and gives them something interesting to do.

Improvisation. You've presented the situation and planned a great adventure — and then the players decide to do something completely unexpected. It's time to start making up new characters and scenes on the fly. Maybe you'll be able to steer the players back into the main adventure — or maybe you'll end up creating an entirely new adventure off the top of your head. Don't panic; often improvised games are the most fun to play and run...

MOOD SETTER

When you run your games, you have to make the players feel like they're in a *Star Wars* movie. Your games have to capture the "tone" of a galaxy filled with aliens, high technology, amazing planets and all kinds of other fantastic elements.

Use All Five Senses. Describe to the players what their characters see, hear, touch, taste and smell. Keep your descriptions interesting and animated so the players can picture what's happening to their characters and get excited about the game. Give the players plenty of details when it's important; when what's going on isn't essential, don't bog the game down with overly-detailed descriptions.



Be Consistent. Keep the universe consistent and rational. This is a very important part of getting the players to *believe* in the *Star Wars* galaxy.

If the players are told that there are five gun towers ringing an Imperial base, there had better still be five gun towers if they return. Things change in the Star Wars universe — people get older, governments change, battles take place — but there are *reasons* for why things happen.

Use Elements from the Movies. Populate your games with aliens, creatures, starships, droids, vehicles and locations from the movies.

Why use a human character when the characters' contact can be a Wookiee or a Twi'lek? (Jabba's major domo, Bib Fortuna, is a Twi'lek.)

Why have the characters fly around in a generic freighter when they can use a Corellian YT-1300 freighter, like the *Millennium Falcon*?

Use fantastic technology like blasters, droids, starships and airspeeders to show how *Star Wars* is different. Have familiar characters make "guest appearances" in your games to help make the players feel like they are in their own *Star Wars* movie.

Conversely, don't "overuse" elements from the movies. While it is fun to visit Tatooine occasionally, starting each adventure in the Mos Eisley cantina can get pretty dull. Try to strike a balance between the familiar and new elements...

Exciting Settings. Incredible settings — space stations, exotic worlds, and intriguing alien cities — help make *Star Wars* special. Don't set an adventure on a bland "temperate planet" when you can use a world with "towering crystal spires five kilometers tall."

Invent New "Stuff". You can create new items for your games, like droids, starships, aliens, speeders and planets. Encountering strange aliens and jumping behind the controls of the newest starfighter is part of the thrill of playing a *Star Wars* game. You have to make sure your inventions "fit" the universe, but if you do your job well, your players will accept your creations as being just as real as the characters and elements from the movies.

Memorable Characters. The players each play one character — you get to play everyone else! Villains, shop owners, employers, pick-pockets, dangerous thugs in darkened cantinas, strange aliens, droids... the list goes on and on. You play everyone who makes an appearance in your adventure.

All of these other people are called "gamemaster characters" and it's up to you to act out their roles — speaking their lines in different voices, making them interesting, knowing their objectives and deciding what they do during the course of the adventure.

More on Gamemastering

"Running Adventures" and **"Designing Adventures"** give you plenty of advice on using these ideas in your game.

The **"Universe Section"** has a lot more information on aliens, starships and droids that you can use in your games.

"The Galaxy" tells you about history and other elements — and there's plenty of ideas for adventure hidden in there.

"Gamemaster Characters" has descriptions and game statistics for common villains, like stormtroopers, as well as potential allies, like typical Rebel troopers. There's also a lot of advice on how to create original characters for your own games.

"Aliens" has descriptions and game information on some of the most popular aliens from the *Star Wars* movies, including Wookiees, Mon Calamari and Ewoks. There are also rules and hints for how to create your own aliens.

"Creatures" tells you how to use things like banthas, tauntauns and the rancor in your game, with rules and hints on creating your own creatures as well.

"Weapons and Equipment" has descriptions of all kinds of weapons — like blasters, bowcasters and lightsabers — and information on some of the gear the player characters may want to use.

"Droids" provides plenty of information on different droids, like R2 astromech droids, 3PO protocol droids and dangerous assassin and security droids.

"Vehicles" describes landspeeders, cloud cars, speeder bikes, swoops, walkers and other common vehicles.

"Starships" has game statistics and descriptions of some of the galaxy's most common ships, like X-wings, TIE fighters and Star Destroyers.

"Planets" provides plenty of tips on how to create worlds and use them in your games.

SOME HELPFUL HINTS

Here are the some important things to remember when running *Star Wars*.

• Make the players feel like they are in a *Star Wars* movie — use action, excitement, aliens, exotic settings, and fantastic technology to get the right "feel."

• This game is like an advanced version of "Let's Pretend." *Play* your villains. *Describe* the scenes. Ham it up and encourage the players to do the same.

• *Star Wars* is about exciting adventures, not rules. When the rules gets in the way, fall back on the rule of thumb:

"Pick a difficulty number. If the character's skill roll is higher or equal, he succeeds."

• Roleplaying is cooperative. You're not trying to beat the players. You're all working together to tell a fun story. Sometimes the heroes win — sometimes they lose — but what matters is having fun.

• Be fair and impartial. Treat both the player characters and gamemaster characters fairly. Sometimes that means that the players will be outwitted by their opponents. The players won't mind if you fudge the rules, as long as you fudge fairly.

• Your decision is final. Be firm but fair. Just because the players want something, it doesn't mean they've earned it.

• Think on your feet. If the players go in an unexpected direction, improvise new situations to get the characters back on track without being unfairly manipulative!

• You can't learn everything at once. Concentrate on telling a fun story and don't worry about the details.

• Every gamemaster makes mistakes. Admit it, and change your ruling or have a "do over" if you think it's necessary. Then, get on with the game and have fun.



Sounds like a lot of work, doesn't it? It's really not that hard. Once you've run a couple of published adventures, you'll get the hang of it. Trust me.

The most important thing is to have the right angle on things. Make sure the players feel like they're in their own Star Wars *movie. Make sure they have fun. Everything else will fall into place.*

Now, move on ahead to the rules chapters. Admiral Daala is gonna take over for a while, but take — what she says with a grain of salt — she's a stinkin' Imperial, after all. And don't forget what Risha said about only using the rules you think you'll need...

Chapter Five

5 THE RULES

If you're going to be the gamemaster, you need to know the rules. That's where I come in.

Let me tell you about myself. I've been an Imperial Admiral for nearly a decade. People like Shae and Risha don't think too much of people like me. You know what? I don't care. I do my job right and if some outlaw or smuggler doesn't like it, they just better not cross me.

In my line of work, you have to play hardball with people like them or they'll walk all over you. That's where the rules come in. The set of rules I have to play by — Imperial laws — explain exactly what I'm supposed to do when I'm working.



The game rules do the same thing for you. They tell you how to run your game. They make sure everyone gets treated fairly. You need them to keep control.

Now, let me tell you how to use these rules. In my job, I'm allowed what's called "discretion" — sure, I may play the tough one and give lip service to following the letter of the law, but if I think someone deserves a break, I might let them off with a warning for a minor infraction. I follow the law when someone's giving me a hard time: I'll bust them on every minor charge I can think of if they give me attitude.

You've got even more latitude in your game. First, you only have to use rules you feel like using. Why? Because it's your game. Run it the way you want to.

Next, if you don't like the rules here, go ahead and make up your own.

When you're running your game, you can choose which rules to follow strictly, which to overlook... and which to make up when you think they're needed.

But, let me warn you, you've got to be firm with the people who're going to try to bend the rules to suit themselves.

So let's begin. The rules are divided into three major sections. The first is "Rolling Actions." You already know that the players roll skill dice when they want their characters to try to do something... now you'll learn how to decide difficulty numbers so you know how well the players have to roll. You'll also find out how to decide what happens when a character succeeds or fails.

Section two covers "Scenes and Rounds." Scenes are used when characters are doing "ordinary" things like meeting a contact in a cantina and traveling by starship to a distant planet. You'll use rounds when things get "intense" like when the characters get into a battle or go on a frantic chase through an asteroid belt.

The final section of this chapter is "Character Information." It covers Character Points, Force Points and other things that characters use during the game.

Tan boxes highlight the essential rules. The rest of the chapter has examples and explanations — you can read them right away or come back to read them later.

ROLLING ACTIONS

Characters roll their skill dice (or their attribute dice if they haven't improved the skill) whenever they do something important and there's a risk of failure.

A player makes a skill roll when his character is trying to shoot a stormtrooper, fix a starship, or get information out of a computer. A player doesn't have to roll to see if his character can walk down to the corner droid shop.

An Advantage or piece of equipment may provide a bonus to the roll. If the bonus is in the form of a die code (such as +1D), then you add the listed number of regular dice to the amount you would roll. If the bonus is in the form of a pip (such as +2), then you add the amount to the total that you rolled on the dice.

THE WILD DIE

Whenever a character makes a skill or attribute die roll, the player must choose one die of a different color to be the character's *wild die* (this is not an extra die; it's just a different color).

Whenever the wild die comes up as a 2,3,4, or 5, just add it into the die total normally.

Example: Thannik is rolling his *blaster* skill of 5D. His four normal dice roll a 1, 2, 5 and 6. His wild die (the different colored one) comes up as a 2. His total is 16.

When the wild die comes up as a 6, add it to the die total. Roll it again and add the new number to the total, too.

If the new roll is a 6, add it to the total and roll the die *again*. You can keep on rolling as long as you get sixes. (As you can see, it's possible to get really high totals if your wild die rolls several sixes in a row.)

Example: Thannik is rolling his *blaster* skill again. His normal dice come up as a 2, 4, 5 and 2, while his wild die comes up as a 6. He gets to roll the wild die again — and gets another 6! He rolls the die again, and gets a 3. His total is 28!

For the first roll only, if the wild die comes up as a 1, the player must tell the gamemaster. The gamemaster can choose one of three options:

- Add up the dice normally.
- Total up the skill dice normally to see if the skill roll succeeded, but a "complication" occurs. (See "Complications" below.)
- Subtract the one and also subtract the highest other die.

Example: Thannik is rolling his *blaster: blaster pistol* specialization of 6D. He rolls a 3, 4, 2, 5, 3 on his normal dice and a 1 on his wild die. The gamemaster decides to subtract the 1 and the highest other die, which is a five. That leaves him with a 3, 4, 2 and 3, for a skill total of 12.

The wild die rule counts for *all* die rolls in the game, including skill and attribute checks, weapon damage, and rolling *Perception* for initiative.

If the player is rolling two different types of dice at once — for example, rolling the character's *starfighter piloting* skill and the starship's maneuverability die code — only one die counts as the wild die.

Why The Wild Die? The wild die represents the quirkiness of fate and luck. Sometimes characters are *really, really* lucky... and other times they just can't seem to do anything right!

For example, Luke is able to successfully fight off scores of stormtroopers while on board the Death Star... but feared bounty hunter Boba Fett falls prey to the Sarlacc. One was having a good day — one was having a *very bad* one.

Complications

Complications make a character's life more... well... *complicated*. Something directly related to the die roll has gone wrong — sometimes horribly so — and now the characters must deal with the situation.

You should use complications to help tell a more interesting and exciting story. Complications should only happen a couple of times in an adventure — most often during its dramatic conclusion — and should get the players excited and more involved in the game. When you use a complication, the players should be asking themselves, "What do we do *now*?"

Complications should be fair and balanced: they may put characters in danger, but they shouldn't be "death traps" with no possibility of escape. They should challenge the characters, forcing them to be clever and courageous in dealing with the situation.



Complications can also be used to balance powerful characters. If one character has become invincible — perhaps due to a fantastic set of bounty hunter armor — the armor may short out if a complication is rolled.

Complications should be directly related to what the character was doing — if a character gets a complication while repairing a droid, perhaps the droid's components short out and start a fire, or a malfunction makes the droid harder to fix.

Below are some examples of complications from the *Star Wars* movies:

• Luke Skywalker and Princess Leia are running through the halls of the Death Star, being chased by stormtroopers. They come to a door and run out to see... an empty chasm. Luke makes his *Perception* roll to find the door controls, but his roll isn't high enough for him to figure out how to work them — and he gets a complication. Thinking quickly, Luke blasts the door panel to shut the door. The complication is that the panel also has the controls to the bridge, so they can't extend it.

• Han Solo is chasing a squad of stormtroopers down a hall of the Death Star, and has *conned* them into thinking that he's a whole squad of soldiers — but he also got a "1" on the wild die. The complication is that the stormtroopers round a corner into a dead-end — they have no choice but to turn and fight. That's when they realize that Han is alone.

• Han Solo is trying to *sneak* up on an Imperial scout trooper in the forests of Endor. Han gets right up close to the trooper, and thinks his *sneak* is successful, when *CRACK*!, he steps on a twig, alerting the trooper. The snapping twig distracted Han, giving the scout trooper the chance to make an attack.

• Lando Calrissian is flying the *Millennium Falcon* down one of the tunnels within the Death Star. He makes a *space transports* roll to get through a tough stretch of tunnel, and succeeds at the roll, but a complication occurs. The *Falcon* hits a support beam, snapping off the ship's antenna dish and disabling some of its sensor systems.

Pushing the Story Along

Notice that Han's stepping on the twig advances the story. Without the scout troops getting away, the Rebels never would have met the Ewoks, who ultimately disrupt the Emperor's carefully laid trap. The Alliance fleet would have been decimated by the Death Star, while the Emperor would have continued his domination of the galaxy... the fate of the galaxy hinged on Han Solo failing a *sneak* roll!

Creating Complications

Gamemasters should take a few minutes to come up with complications for key scenes in adventures. Here are a few possibilities:

• One of the characters kills a stormtrooper. Unfortunately, when the trooper hits the ground, it triggers the grenade on his belt. The characters have only a few seconds to act before the grenade explodes ...

• A character is doing a routine sensor scan of a planet and either picks up something completely erroneous or misses something absolutely vital. In the first instance, the character may believe that the planet has a small Imperial outpost, while in the latter, the character may completely overlook said outpost and land on the planet, thinking it is a safe haven.

• While sneaking up on enemy troops, the character's comlink beeps, spoiling the surprise attack. This is a great trick for players who didn't think to turn off their character's comlinks.

• A blaster's power pack comes up unexpectedly empty. Alternately, the pack overloads, short-circuiting the blaster.

• A character slips and falls while moving, perhaps spraining an ankle. The character cannot run until the sprain heals ... this can be even worse if the character is caught out in the open during the middle of a battle.

• While haggling over the price of a blaster with a merchant, someone else interrupts and offers the merchant's original asking price. This is especially useful if the weapon is somehow necessary to continue the adventure — for instance, if its circuit boards have been imprinted with a secret Rebel code.

• The characters are tracking someone who's carrying a sensor beacon when the beacon is discovered, dropped, or stolen. Now, the characters are on a wild gundark chase while the target escapes.

• The vehicle the character is piloting runs out of fuel, its controls freeze up, or perhaps the weapons become locked on autofire because of a computer glitch.

• Two characters in a lightsaber duel have their blades fuse. The characters must make opposed *Strength* rolls to free the blades.

• A computer system the characters are slicing through freezes up for a second. Is it just a glitch or something else?

Die Code Simplification

Die Code	5D	Wild Die	Die Code	5D	Wild Die
1D	0	0	26D	+74	+88
2D	0	+4	27D	+77	+91
3D	0	+7	28D	+81	+95
4D	0	+11	29D	+84	+98
5D	0	+14	30D	+88	+102
6D	+4	+18	31D	+91	+105
7D	+7	+21	32D	+95	+109
8D	+11	+25	33D	+98	+112
9D	+14	+28	34D	+102	+116
10D	+18	+32	35D	+105	+119
11D	+21	+35	36D	+109	+123
12D	+25	+39	37D	+112	+126
13D	+28	+42	38D	+116	+130
14D	+32	+46	39D	+119	+133
15D	+35	+49	40D	+123	+137
16D	+39	+53	41D	+126	+140
17D	+42	+56	42D	+130	+144
18D	+46	+60	43D	+133	+147
19D	+49	+63	44D	+137	+151
20D	+53	+67	45D	+140	+154
21D	+56	+70	46D	+144	+158
22D	+60	+74	47D	+147	+161
23D	+63	+77	48D	+151	+165
24D	+67	+81	49D	+154	+168
25D	+70	+84	50D	+158	+172

UNTRAINED SKILL USE (OPTION)

If a character doesn't have dice in the skill required to attempt an action, they generally may use the die code of the attribute under which that skill falls. This is sometimes referred to as *defaulting* to the attribute or using the skill *untrained* or *unskilled*. The gamemaster may include an *unskilled modifier* to the difficulty. This modifier takes into account that people who aren't trained or don't have experience in certain tasks usually have a harder time doing them. Typically, this modifier is +5, but it could be as low as +1 for simple tasks or much higher for complex plans. The gamemaster may rule that some situations, such as building a spaceship or performing brain surgery, are impossible for anyone to attempt without the proper training and the correct skills.

When attributes are given in the text along with the skill, such as resisting Wounds, do not apply the untrained modifier. This also includes most uses of *dodge* and *brawling* in combat situations, attempts to find clues in a room with *search*, and resisting interaction attempts or Force attacks with *willpower*.

DIE CODE SIMPLIFICATION

As characters progress, often the number of dice players have to roll and add becomes daunting. With this in mind, this chart provides two ways of reducing the amount of dice needed.

The fast way is to roll five dice, including the Wild Die, add the results, and then add the die code's pips and a bonus number. To determine the bonus number, find the die code (ignoring the pips) of the original attribute, skill, weapon, or other value in the "Die Code" column. Then read across to the "5D" column to get the bonus number.

> **Example:** A character has a Ranged Weapon that does 30D of damage. Instead of rolling 30 dice, the player rolls five and adds 88 to the total on the dice.

The faster way is to roll only the Wild Die, adding to its result the corresponding bonus listed in the "Wild Die" column of the chart.

> **Example:** A character has a skill with a value of 10D. The gamemaster rolls the Wild Die and adds 32 to the result.

Because Character Points function similar to a Wild Die, roll any dice gained from Character Point expenditure separately. When using Force Points on a roll, double the original die code and use that to determine the bonus number.

For bonus numbers beyond the 50D level for the "5D" column, subtract 5 from the die code and multiply the number by 3.5. Round up.

To get bonus numbers beyond the 50D level for the "Wild Die" column, subtract 1 from the die code and multiply the number by 3.5. Round up.

DIFFICULTY NUMBERS AND OPPOSED ROLLS

When the characters make a roll, what are they rolling against? They're rolling against a difficulty number or they're rolling directly against another character to see who does better. (That's called an "opposed roll")

Star Wars Rule of Thumb: Use the rule of thumb whenever you're not sure how to handle a situation:

Pick a difficulty number. If the character's skill roll is equal or higher, he succeeds.

Difficulty Numbers

You should pick a difficulty number when the characters are doing a task and not rolling directly against someone else. For example, you'd pick a difficulty number when a character tries to repair a landspeeder, run across a rope bridge, or pick a lock.

First, you decide how hard the task is: Very Easy, Easy, Moderate, Difficult, Very Difficult or Heroic.

Then, pick a number from the difficulty's range. If the character's roll is *equal to or higher* than the difficulty number, the character succeeds; if the roll is lower, the character fails.

Difficulty	Difficulty Numbers
Very Easy	1-5
Easy	6-10
Moderate	11-15
Difficult	16-20
Very Difficult	21-30
Heroic	31+

Heroic difficulty numbers may be any number above 30. Some skills will call for a difficulty of Heroic+10 (the difficulty number falls in the range of 40-49) or Heroic+20 (50-59) or more. Difficulty numbers can go as high as 100... or even higher!

Here are some guidelines for choosing a difficulty:

Very Easy — Almost anyone should be able to do this most of the time. *Example: Hitting a target with a blaster at point-blank range. Driving a landspeeder across Very Easy terrain, like a good road. Knowing that Coruscant is the capital of the New Republic and was the capital of the Empire.*

Easy — Most characters should be able to do this most of the time. While these tasks aren't too difficult, there's still a chance of failure. *Example: Hitting a target with a blaster at short range. Driving a landspeeder over somewhat rough terrain, like a choppy lake. Knowing that Coruscant's major "industry" is government and that billions of people live there.*

Moderate — This kind of task requires skill, effort and concentration. There's a good chance that the average character could fail at this type of task, but most highly-skilled characters can succeed at something this hard. *Example: Hitting a target with a blaster at medium range. Keeping control when jumping a landspeeder over a big ditch (or other obstacle). Knowing which neighborhoods in Imperial City are safe and which are dangerous at night.*

Difficult — Difficult tasks are hard and "normal" characters can only succeed at them once in a while. These tasks take a lot of skill... and luck doesn't hurt either.

Example: Hitting a target with a blaster at long-range. Driving a landspeeder at high speed around moving pedestrians and other obstacles. Knowing a safehouse in Imperial City where your character can hide during a manhunt.

Very Difficult — Even professionals have to work to pull off Very Difficult tasks. Only the most talented individuals in the galaxy (like Luke, Han and Leia) succeed at these tasks with any regularity. *Example: Hitting someone with a blaster at long range who is mostly hidden behind cover. Safely driving a landspeeder at high speed through a traffic jam by taking to walkways and making "insane" maneuvers. Knowing which bureaucrats in Imperial City can facilitate the acquisition of high-grade weapons permits.*

Heroic — Something that's almost impossible and calls for extraordinary effort and luck. Even "heroes" have a tough time pulling off Heroic tasks. *Example: Shooting a proton torpedo into a small exhaust port without the benefit of a targeting computer. Flying the* Millennium Falcon *at all-out speed through a dense asteroid field.*

Gamemasters can choose any difficulty number in the difficulty's range; normally, the higher the difficulty number, the tougher the task.

> **Example:** An X-wing has had its shield generators blown out by a TIE fighter in combat. The gamemaster decides that the character needs a Moderate *starfighter repair* roll to fix the ship. A Moderate task can have a difficulty number ranging from 11 to 15 — since the damage isn't too bad, the gamemaster chooses a difficulty number of 12.
>
> Later, the X-wing has a near-miss with a stellar body in hyperspace. The gamemaster decides that another Moderate *starfighter repair* roll is needed to fix the ship, but this time the damage is substantial, including blown power lines and a short in the main generator. The gamemaster chooses a difficulty number of 15 to reflect the severity of the damage.

When choosing difficulties and difficulty numbers, you can check the skill's description for guidelines in Chapter Two, "Attributes and Skills."

Random Difficulties

You can randomly determine a difficulty number instead of picking one. First, determine the difficulty level: Very Easy, Easy, Moderate, Difficult, Very Difficult, or Heroic. Then roll the dice and use the total as the difficulty number (don't forget to use the wild die).

Task Difficulty	Random Difficulty
Very Easy	1D
Easy	2D
Moderate	3D-4D
Difficult	5D-6D
Very Difficulty	7D-8D
Heroic	9D+

> **Example:** A character wants to repair a busted skyhopper. The gamemaster decides that this is a Moderate task and decides to roll four dice to determine the difficulty number. The four dice come up as a 3,1 and a 6, with a 5 on the wild die: the difficulty number is 15.

OPPOSED ROLLS

When one character acts against another, both roll their skills: the higher roll succeeds. This is called an "opposed roll."

(If the two rolls tie, the first roller — the person who initiated the action — succeeds.)

Here are some examples:

- Two characters playing sabacc make opposed *gambling* rolls; the higher roll wins.
- A merchant and a player character are haggling over the cost of a blaster. While you could just pick a difficulty, you decide to use opposed rolls: both characters roll their *bargain* skill codes. If the merchant rolls higher, the asking price will be a lot higher.
- A character shooting a blaster rolls the *baster* skill; a target may *dodge* out of the way. If the *blaster* roll is equal to or higher than the *dodge*, the attack hits; if the *blaster* roll is lower than the *dodge*, the attack misses. (See Chapter Five, "Combat and Injuries," for more information.)

Modifiers

If one character has a clear advantage over another, you may want to assign a *modifier*. Modifiers aren't used when one character simply has a better skill; they're used to reflect unusual situations where skill is not the only determining factor. Add the modifier to the character with the advantage.

Here are some situations where modifiers could be used:

- The characters are racing each other to get information out of a computer system. If one character already knows the system inside and out, and the other has never seen a system like this before, the first character might get a +10 bonus modifier to the die roll.
- Two characters are playing sabacc. One character has a cheater chip to control which cards are dealt to him. He might get a +15 bonus modifier to his *gambling* skill roll.
- The player characters are trying to *sneak* out of an Imperial base undetected. The Imperial Moff knows the layout of the base and is aware that the characters have escaped. The Moff might get a +10 bonus modifier when rolling his *search* skill to figure out what route the characters will use to escape.

Modifier Guidelines

+1-5	Character has only a slight advantage.
+6-10	Character has a good advantage.
+11-15	Character has a decisive advantage.
+16+	Character has an overpowering advantage.

Note: You don't need to use modifiers with difficulty numbers... but you *can* apply them to justify making difficulty numbers as low or high is as needed to make the game challenging for the players. Think of modifiers as a way of tailoring your game to best suit your players.

Should Players Know Difficulty Numbers?

Should the players know the difficulty number or opposed skill roll they're rolling against? *Only if you want them to.*

You *can* tell their players the difficulties they are rolling against, but sometimes it's a lot more exciting to describe the situation in general terms and keep the players guessing — "I don't know, this looks pretty hard," or "It'll take a few minutes, but it looks pretty simple."

If the situation is really tense or a player needs a little help, you may want to drop a hint. For example, if a player doesn't quite beat the difficulty, you may want to say something like, "Are you done... or do you want to spend a Character Point?"

SCENES AND ROUNDS

The *Star Wars* roleplaying game uses two "kinds" of time: *scenes* and *rounds*.

SCENES

Scenes are used whenever what is going on every second doesn't really matter. The gamemaster simply describes the situation and the setting, the players say what they want their characters to do (and make skill rolls if necessary), and the gamemaster tells them what happens and how long it takes.

A scene can cover a couple of minutes, a few hours, or even days or weeks of time.

A scene could show a conversation between two characters. Another scene might cover several hours, such as the scenes in *Star Wars: A New Hope* when the *Millennium Falcon* is flying to Alderaan.

When describing scenes, you can just state how much time has passed, let the players tell you what their characters are doing and get on with the story.

Example: Bill is gamemastering, while Greg is playing Thannik.

Bill: "You enter the cantina. You know you're supposed to meet your contact here — he's a Rodian bounty hunter named Reeveid."

Greg: "I'll go in and check out the bar. I'll order a drink and get a booth, waiting for Reeveid to show up."

Bill: "No problem. The drink costs 5 credits. No one in the bar seems to really notice you — or at least enough to want to start a fight. Do you want to do anything in particular?"

Greg: "Nah. I'll just wait for Reeveid."

Bill: "Okay. About half an hour later, Reeveid walks in..."

ROUNDS

Star Wars uses *rounds* to keep track of time when every second counts. Each round represents five seconds of time — give or take a few seconds for dramatic license.

Rounds are most often used for combat, but they can be used any time there's an exciting conflict or battle. You may use rounds for the climactic elements of an intense chase — like when Luke and Leia chased Imperial scouts on speeder bikes through the forests of Endor — or when the characters are racing a deadline, like trying to defuse a bomb before it explodes.

Rounds are also used when it's important to know who acts first — such as when a character wants to grab a datadisk before a bounty hunter can.

Each round has two phases:

1. Initiative
2. Roll Actions

When both phases are finished, the next round begins. Rounds continue as long as you think they're necessary — often until the end of a battle. Once the round-by-round action is finished, go back to using scenes.

1. Initiative

Decide how many sides are in the battle — normally there's just two: the player characters and whoever they're fighting. However, sometimes there will be three or more sides — for example, you may run a battle where the player characters, Imperial stormtroopers, and a group of pirates are all shooting at each other.

The character with the highest *Perception* on each side rolls that attribute. The character who gets the highest roll gets to decide whether his side acts first or last in that round. (Reroll in the event of a tie.)

(Sometimes it makes sense to act last — by letting the other side go first, you can react to their actions.)

Rolling for initiative doesn't count as an action. (See "Multiple Actions" below.) The gamemaster and players may not use Character Points or Force Points, to increase their initiative roll, but penalties for being wounded count. (Chapter Six, "Combat and Injuries," explains how wounds affect characters.)

Example: The player characters are are confronted by a nasty looking group of thugs. Bill is the gamemaster.

Bill: "You're in an open air market. It's midday, and the brilliant blue sun hangs directly overhead. Everything has an odd green-yellow hue.

"A few minutes ago the market was filled with customers, but now the place has cleared out. Two goons are standing straight ahead, about 20 meters away; they're both pointing blaster rifles at you. Ten meters further back is a tall human in a long cloak; he's holding a blaster pistol in one hand and a comlink in the other. He shouts, 'We finally caught up with you. Now, where's our money?'"

George's character, Cev, has a *Perception* of 3D+2 — the highest in the group. George rolls for initiative and gets a 14.

The highest *Perception* on the gamemaster characters' side is the tall human's *Perception* of 4D. Bill rolls for him and gets a 15.

Since Bill rolled higher, he gets to decide whether the goons go first or last; in this case, he chooses last.

Initiative Ties. In the event of ties, comparing attribute and skill die codes can decide the initiative winner. The side with the character with the highest value in the characteristic goes first, and so on. Ties are broken by moving to the next factor and looking at those values.

The order:

1. Ability or talent that allows the character to go first.
2. *Perception*
3. *search*
4. *Dexterity*
5. *dodge*
6. Special equipment or situation that allows the character to go before another character.

2. Roll Actions

The first side acts now. The character with the highest *Perception* goes first. The player tells you *how many* actions he's making this round and you assign the *multiple actions* penalty. Then, the player rolls his character's first action.

Acting in *Perception* order (highest to lowest), every player tells you how many actions his character is making and rolls his first action.

(If the gamemaster characters go first, you just have to know how many actions each character is taking, assign the multiple actions penalties, and have the characters take their first actions.)

This process is repeated for each character on the second side. (If there are three or more sides, these characters now take their first actions.)

After every character has taken his/her first action, the characters on the first side take their second actions. (Again, go in *Perception* order.) Characters without second actions are skipped. Then the characters on the second side roll their second actions... and so on.

This process continues until every character on both sides has taken all actions.

Each action occurs as it is rolled — a split-second after any actions that have already been rolled and a split-second before the next action that's rolled.

Characters can't "skip" actions and wait to go later in the round.

After everyone has completed all actions, the next round begins or you can switch back to "scenes."

Character Points & Force Points. Players can declare that they're using a Force Point or Character Points at any time, but they can't use both in the same round.

Multiple Actions. Characters may attempt to perform several tasks in a single round, or, if the action takes longer than one round to complete, in the same minimum time period. The more they try to do, the less care and concentration they can apply to each action. It becomes more difficult to succeed at all of the tasks.

For each action taken beyond the first, the player must subtract 1D from all skill or attribute rolls (but not damage, damage resistance, or initiative rolls). Thus, trying to do four actions in one round gives the character a –3D modifier to *each* roll.

If a character has a *special ability* that increases the base number of actions, the *multi-action penalty* doesn't take effect until the character uses up his allotment of actions. For example, a character with an action allotment of four per round wants to do nine actions, each of the five actions is at –1D.

Only equipment and weapons suited for quick multiple actions may be used several times (up to the limit of their capabilities) in a round. Some examples include blasters or items with little or no reload time, like hands or small melee weapons.

A character may not rely on any skill or attribute reduced to zero.

Example: Bill has already described the scene for the players, who go first this round. George's character has the highest *Perception* and goes first.

Bill: "The goons have their blasters out. What are you going to do? Remember, we're going in *Perception* order. George, what's Cev doing?"

George: "I bet they found out about those crates of blasters we're smuggling for the Rebellion! I'm only taking one action ... I'm running to one of the side buildings for cover."

Bill: "It's 10 meters to the nearest door. You can make it."

George: "Running away like a true hero. I'm hiding in the doorway."

Bill: "No problem. Greg, what's Thannik doing?"

Greg: "I've seen their kind before! I'm taking two actions. For my first action, I'm shooting at their leader with my heavy blaster pistol. My *blaster: heavy blaster pistol* skill is 6D..."

Bill: "You're taking two actions, though... that's –1D to both actions, so you only roll 5D."

Greg: "No problem." *(Rolls dice)* "Got a 17..."

Bill: "He's about 15 meters away. That's medium range — a Moderate difficulty. You hit! Roll damage!"

Greg: "Great!" *(Rolls damage)* "My blaster does 5D damage ... a 14."

Bill: *(Rolls* Strength *for the human, getting a 9.)* "Okay, he's wounded! He falls to the ground and drops his pistol. Amy, what's Rhen doing?"

Amy: "The kid had a good idea. I'm running for cover."

Paul: "Me too!"

Bill: "Both of you can make it."

Greg: "Okay, I'll open fire on the goon on the left!"

Bill: "Not yet you don't. The bad guys get to go now. Normally, the lead goon would go first but since he's been wounded, he can't take any actions for the rest of the round. The goon on the left is going to fire at you, Thannik!"

Greg: "Why is he shooting at me?"

Bill: "Maybe it's because you're shooting at *them*!"

Amy: "And the rest of us got out of the line of fire!"

Greg: "Can I *dodge* out of the way?"

Bill: "Yeah... hold on a second."

Reaction Skills. When a character gets attacked, he can *react* by trying to get out of the way: the most common reaction skills are *dodge*, *melee parry* and *brawling parry*.

A character *can* wait until he's attacked to use a reaction skill.

The character can use up any remaining actions for a reaction or have the reaction be an *extra* action, accepting the higher multiple action penalty for the rest of the round.

The reaction skill roll is in effect for the rest of the round and replaces the original difficulty number. (Even if the difficulty number was higher — sometimes characters "zig" when they should have "zagged.")

(Reaction skills are only used in combat. See Chapter Five, "Combat and Injuries," for a complete explanation.)



Example: (This is a combat round, so it involves things like *dodges* and damage rolls — they're explained in Chapter Five, "Combat and Injuries.")

Bill: "Greg, you want Thannik to *dodge*. You've got one action left. Or, do you want the *dodge* to be an extra action? That would be three actions this round, so the rest of your rolls would be at –2D."

Greg: "I'll make this an extra action. My *dodge* is 6D."

Bill: "With the –2D penalty, your *dodge* drops to 4D. Roll."

Greg: *(Rolls dice.)* "Got a 15."

Bill: *(Rolls dice)* "The goon got a 12. The laser bolt goes flying over your left shoulder! You know, it's a good thing you *dodged*... otherwise Thannik would have eaten that blaster bolt. The goon on the right is attacking... he rolls a 14. That's still not enough to beat your *dodge*... the other shot hits the dirt in front of you."

Greg: "Great! Now I'll take my second action. I'm shooting at the goon on the left. My *blaster: blaster pistol* skill is 6D, so that drops to 4D too." *(Rolls dice)* "A 13. Does it hit?"

Bill: "The goon decides to *dodge*." *(Rolls dice)* "He got a 15. The goon dives to the side as the blaster bolt just misses his head. The goons aren't taking any other actions this round —"

George: "That wasn't so bad after all!"

Bill: "Not so fast. Cev, you didn't pay too much attention to where you were running, did you? It turns out you stumbled into the doorway of a seedy cantina. Just as you're turning to watch the battle, you feel a firm hand grab you by the shoulder. A mechanically-modulated voice mutters, 'Don't move,

kid, and you won't get hurt.' You see light reflecting off a blaster. Then you notice several more blasters pointing in your general direction."

Amy: "What have we gotten ourselves into?"

Bill: "You're about to find out... next round."

GAMEMASTER TIPS

While the rules for rounds are fairly specific, they're intended to make the game more fun. What follows are a few tips and game options that you *can* use in your games.

You may want to use some of them all of the time; others you may want to use only once in a while; you may never want to use the rest — the choice is up to you.

Speeding Play

You'll probably want to seat players in their character's *Perception* order so you can simply go around the table in order each round.

You may sometimes want to have characters act in reverse order (let the character with the lowest *Perception* go first) so the same players aren't going last all of the time.

Don't let a player hesitate when it's time to decide what to do. If the player is dragging his heels, count out loud to three — if you get to three and the player hasn't decided what to do, the character hesitated and can't act that round. Go straight to the next character.

(Don't be too strict with new players: give them a chance to get used to the game. It's also bad form to allow a player's character to be killed after he or she was skipped...)

Roleplay It Out

It's often a good idea to use a *combination* of roleplaying and die rolls to figure out what happens.

If a player comes up with a brilliant plan and explains it *in character*, that should count for a lot more than a bad die roll.

On the other hand, if a character has a high level of skill but the player isn't very good at getting into character, the die rolls should play a larger part in determining whether the character succeeds (as long as the player is making an honest effort).

You may want to reward player's ingenuity and intelligent roleplaying with bonus modifiers. Conversely, if the players insist on doing something that isn't too bright, the gamemaster characters should get a hefty bonus modifier to reflect the poor decisions of the players.

Interpreting Rolls

You can use the die rolls as an indication of *how well* (or poorly) a character did. Don't get bogged down in detail; use these rough guidelines.

If a roll beats the difficulty by only a few points — less than five — the character may have only barely succeeded. If a roll beats the difficulty by 15 or more points, the character may have made a spectacular success.

Likewise, if a roll misses the difficulty number by 1-5 points, the character may have just barely failed. When a roll fails by 15 or more points, the character has failed spectacularly, possibly triggering a few other problems along the way! (This kind of failure can be similar to a complication.)

Example: A character who is trying to use the *survival* skill to forage for food gets a success, but just barely — she finds "subsistence level" food; it's barely better than garbage. The next day she gets exceeds her *survival* roll by 17 points — not only does she find good, wholesome food, but she finds enough for two days instead of one.

Free Actions

Free actions are anything that a character can automatically perform except under the most extreme conditions. They're extremely simple actions that don't require a skill roll or much effort; if something requires significant concentration, it's *not* a free action.

Examples of free actions include:

- Rolling *Perception* to determine initiative.
- Shouting a sentence or two to someone across a corridor.
- Taking a quick look around a room — at the gamemaster's discretion, characters may be allowed to make *search* or *Perception* rolls to see if they spot something that's unusual or hidden.
- Grabbing something off a counter. (Of course, this action may be pretty difficult in the middle of a battle — in that case it *wouldn't* count as a free action!)
- Walking very slowly in Moderate, Easy or Very Easy terrain. This is "cautious movement" and is explained in Chapter Six, "Movement and Chases."
- Making a *Strength* roll to resist damage in combat. A character always rolls his or her full *Strength* to resist damage (even if wounded), although diseases and other circumstances may reduce a character's *Strength* dice.
- Making a *control* Force skill or *Perception* roll to resist the effects of Force or other mental powers. Characters roll their full *control* or *Perception* unless otherwise noted.

Actions That Take Time

Each entry on this *non-exhaustive* list generally counts as one action in a round (subject to *multiple action penalties* mentioned previously). The gamemaster may decide that certain types of actions offer a bonus or special effect and, thus, have requirements to perform. The suggested skill to use with each action is included at the end of the task's description.

- **Bash:** Hit an opponent with a blunt weapon. (*melee combat*)
- **Catch:** Stop the movement of a thrown or dropped object or person. (*grenade* or *thrown weapons*)
- **Choke:** Grab a person's neck and gripping tightly. (*brawling*)
- **Communicate:** Relay plans or exchange complex ideas and information with other characters (more than a few words or one sentence). (*communication* skill or only roleplaying)
- **Disarm:** Remove an object from an opponent's hand. This action is treated as a called shot. (*brawling, firearms, melee combat, missile weapons, throwing,* various *blaster* and other ranged weapon skills)
- **Dodge:** Actively evade an attack. (*dodge*)
- **Entangle:** Throw an entangling weapon at an opponent. (*thrown weapons*)

- **Escape:** Break a hold. (*lifting*)
- **Grab:** Latch onto an opponent. Depending on where the opponent was grabbed, he can take other actions. (*brawling,*)
- **Kick:** Strike out at an opponent with a foot. (*brawling*)
- **Leap:** Jump over an opponent, onto a table, or any other such maneuver. (*climbing/jumping*)
- **Lunge:** Stab forward with a pointed weapon, such as a sword or a knife. (*melee combat*)
- **Move:** Maneuver 51% of the character's Move or more around the area. The gamemaster should call only for a roll if the terrain is challenging or the maneuvering complex. During some rounds, the gamemaster may decide that existing factors dictate all movement, regardless of length, require an action. (*acrobatics, running, swim*)
- **Parry:** Block an opponent's blow. (*brawling, melee combat*)
- **Pin:** Trap an opponent by either holding him to the ground or tacking a piece of his clothing to a wall or other nearby object. When pinning the whole opponent, this is the same concept as tackling. Pinning prevents the victim from using the fastened part. (*brawling, melee combat, missile weapons, throwing*)
- **Punch:** Strike out at an opponent with a fist. (*brawling*)
- **Push:** Forcibly move an opponent. (*brawling*)
- **Ready a Weapon:** Draw or reload a gun or bow, unsheathe a knife, and similar actions. This generally does not require a skill roll, but the gamemaster may chose to require one related to the weapon in question for particularly stressful situations.
- **Run Away:** Flee from the scene. (*running*)
- **Shoot:** Fire a missile, blaster, or projectile weapon. (*firearms, blaster, missile weapons*)
- **Slash:** Swing an edged weapon. (*melee combat*)
- **Switch a Weapon or Equipment's Setting:** Although rare, some weapons and equipment have more than one damage or effect setting. It takes an action to change the setting. This generally does not require a skill roll, but the gamemaster may chose to require one related to the item in question for particularly stressful situations.
- **Tackle:** Bodily overcome an opponent. Once tackled, the opponent can do no other physical actions other than speak or attempt to break the attacker's grip. (*brawling*)
- **Throw a Weapon or Object:** Toss something at an opponent. (t*hrown weapons, grenade*)
- **Trip:** Quickly force one or both of an opponent's legs upward. (*brawling*)
- **Use a Skill or Ability:** Perform a quick action related to a special ability the character possesses or a skill he wants to use. A character may not use a special ability he does not have, though he may use a skill he has no experience in (possibly at a penalty). Note that some skills and special abilities take longer than one action or one round to perform, so trying to do them in five seconds incurs penalties.
- **Vehicle Maneuver:** Perform a stunt in a moving vehicle. (various *piloting* skills, various *vehicle operation* skills)

Non-Roll Actions

Characters often attempt *non-roll actions:* these are actions that don't require a skill roll but are complicated enough to count as an action (reducing the character's die codes for all other skill and attribute rolls that round.)

Examples of non-roll actions:

- Reloading a weapon.
- Getting very basic information out of a datapad.
- Piloting a vehicle very slowly in Moderate, Easy or Very Easy terrain. This is "cautious movement" and is explained in Chapter Six, "Movement and Chases."
- Anything that requires a lot of concentration but doesn't require a skill roll.

How Long Does it Take?

Firing a blaster takes only a split-second, but programming a droid or fixing a starship can take hours... sometimes days. So how do you figure out how long it takes to do something?

Each skill description lists a "time taken." (See Chapter Two, "Attributes and Skills.") Anything listed as "one round" can be completed in a round — some skills, like *blaster*, can be used several times in a round.

Some skills may only take a round, but require such concentration that the character can do nothing else in the round — *first aid, computer programming/repair* or piloting a landspeeder are good examples. (A character could *conceivably* try to do more than just that action, but it would probably be very difficult; the tasks' difficultly numbers should reflect this.)

Several skills list a range of times, such as "one round to five minutes" or "one round to two hours." You must estimate how long it takes to complete the task.

Rely on your "best guess." For example, it may only take a minute or two to fix a busted cooling coil in a landspeeder, but it could take days to completely replace a repulsorlift generator. As a general rule of thumb, a simple, straightforward task probably won't take that long, but a really complicated repair job requires a lot of time. Just make sure that if the characters encounter a similar situation in the future, it takes a similar amount of time.

Multiple-Roll Tasks

You may also use *multiple-roll tasks*, where the task is resolved with several die rolls. Each roll covers a different part of the task and may represent minutes, hours or even days of work. (Use discretion to determine how long each task takes.)

Sometimes a task is too difficult for the characters; you may want to break it down into several smaller, easier tasks. The players will have a better chance of succeeding, but the job takes a lot more time.

> **Example:** Steve's character, Drebble, is attempting to repair an ion drive that suffered damage in battle. Bill decides that the repair attempt requires the following rolls:
>
> - A Moderate *starfighter repair* roll to realign the power converter cells. This takes one hour.
> - An Easy *starfighter repair* roll to disconnect the fusion chamber from the alluvial dampers, and prune the dampers to be fitted with a new chamber. This takes about 15 minutes.

• Drebble couldn't find exactly the right fusion chamber, but he found something close. A Moderate *starfighter repair* roll is required to properly hook it into the ship's drive systems. This takes two hours.

Preparing

A character willing to spend twice as much time to complete a task receives a +1D bonus for the die roll for every doubling of time, up to a maximum bonus of +3D. However, the character can do nothing else or be otherwise distracted (such as getting shot at) during this time.

You have to use your judgment when deciding whether "preparing" can be used for a given task; if in doubt, ask the player to justify the preparing bonus.

Preparing is often used for *blaster* by aiming at a target for an extra round. This rule can be applied to many long-term technical tasks, such as repairing a droid or starship — the character could be taking extra care or "studying" technical manuals to make sure the task is done properly.

Of course, preparing *doesn't* make sense for many tasks. Characters generally should not be allowed to prepare for *dodges*, *parries*, or driving or piloting skills like *repulsorlift operation, space transports* and *starfighter piloting*. Characters probably won't be able to prepare for skills like *survival*, *hide*, *stamina* or *swimming*, but there may be circumstances when the bonus is justified.

Example: Drebble is trying to use his *droid repair* skill of 3D+2; the repair takes two hours. If Drebble is willing to spend four hours working on the droid (doing nothing else), he gets to roll 4D+2.

Rushing

At your discretion, characters can try to "rush" an action that takes two rounds or longer. (Actions which take one round cannot be rushed.)

A rushing character is trying to do the task in half of the time and the player rolls only *half* of the character's skill.

You have final discretion as to whether a task can be rushed. With some tasks — like fixing a starship in a hurry — it's reasonable to say a character could rush, especially if the character is racing a deadline. In other cases, rushing doesn't make much sense. If in doubt, ask the player to justify how the task could be rushed.

Example: Drebble is trying to fix a busted power coupling on Thannik's Ghtroc freighter. Drebble has *space transports repair* at 6D. This is a Moderate *space transports repair* task; the gamemaster says it will take one hour. Drebble knows that they've got to get off-world soon, so he rushes the task. Drebble can try to make the repair in half an hour, but the player only rolls 3D.

Alternate Between Scenes and Rounds

You'll want to use a good mix of scenes and rounds to keep the game tense and challenging. For example, what if the characters have 10 minutes to race to a landing pad before the building's reactor explodes? While this could certainly make for a great conclusion to an adventure, it would take *120* rounds if you played out every round. That's a good way to deaden the excitement of your grand finale.

Instead, use a combination of scenes and rounds to move the action along. The scenes describe the characters racing down hallways and up stairwells. Tell the players how long these actions take — and you might want to have the players roll the relevant skill (in this case *running*) to see if something unusual happens. (A character who rolls poorly may have tripped over something, slowing the entire group down. A character who rolls *really* poorly or gets a complication may have twisted his ankle in a fall or gotten separated from the group and is now lost.)

After establishing the tension and the basic action, you can use "events" — run in a round-by-round situation — to highlight the most important moments. Here are a couple of examples:

• Maybe the characters are headed for a turbolift. When they get there, the lift is out of commission. Maybe the characters need to make a few *security* or *Technical* rolls to get the lift working again; if they fail, they're going to be cutting their rescue close... perhaps too close.

• A preliminary explosion sends a ball of fire racing up the turbolift shafts. If the characters are in a turbolift, they may have to make an emergency stop and get out *now!* The characters may have to make *lifting* or *Strength* rolls to open the doors, or make *climbing* rolls to get out of the top of the lift car and then attach a rope (with a magnetic grapple) to climb up the shaft... all before the fireball consumes the lift and anything else in its way.

• After the characters have reached the relative safety of a hallway, maybe the fireball triggers the building's firefighting systems. Suffocating (and very slippery) foam begins to fill the halls. The character's movement is slowed and they lose precious minutes getting to the roof.

• The character's foes — security droids, stormtroopers, or whatever — may have an ambush planned at some point.

• The main villain can make a final appearance to hamper the characters. Maybe he's got an escape speeder and waits until the characters reach the rooftop landing pad... at which point he destroys the character's only escape ship. Now, a desperate character must make a running leap to jump on the villain's speeder, somehow wrest control of it (as the villain speeds away at 800 kilometers per hour) and get back in time to pick up the rest of the characters!

• What's the weather like outside? A raging storm — with lightning and hurricane force winds — can certainly liven up any rescue operation.

Using scenes to set the stage and rounds centered around "events" can heighten the tension and keep the players very excited about the game.

This principle also applies to chases (see Chapter Six, "Movement and Chases") and the characters' involvement in epic battles like the Battle of Yavin or the Battle of Hoth — see Chapter Eight, "Roleplaying Battles."

Secret Checks

There are times when you'll need to know if a character notices something, but you don't want to alert the players that "something's up." (This is especially handy if the characters are blithely wandering into an ambush.)

Before the game, make several rolls for each die code (1D, 2D, 3D, 4D, etc.).

Keep a record of each player character's attributes, skills and equipment.

When you need to know if a character noticed something, find the character's *search* or *perception* die code and choose one of the die rolls you made (add the +1 or +2 as necessary).

If the die roll is higher than the difficulty, the character "noticed something"; if not, the character remains unaware. Cross off each die roll as it's used. This is a good way to give the characters a fair chance while not arousing the player's suspicions.

Combined Actions

Two or more characters can work together to more effectively accomplish a single task: this process is called *combined actions*.

Combined actions can be used for combat (several stormtroopers shooting at a single character) or a situation where several characters are working closely together (a group of mechanics overhauling a busted landspeeder or several Rebels working to build a rope bridge across a canyon).

The characters must agree to combine actions. The only other thing a combining character can do is roll reaction skills (such as *dodge*, *melee parry* or *brawling parry*).

The character in the group with the highest command skill (or *Perception* attribute) is the leader. He can only command as many characters as he has *command* skill dice.

> **Example:** Threll, a Rebel officer, has a *command* skill of 8D+2. He can *command* a maximum of eight characters when leading combined actions.

The leader rolls his *command* skill to see if the group can be combined. If the leader is just supervising (not working on the task), he rolls his full *command* skill. If he's *commanding* and working on the task, this counts as two actions, giving him a –1D penalty to his command roll.

You have to use your best judgment in selecting a *command* difficulty. Here are some factors to consider:

• How hard or complex is the task? (The easier the task, the lower the command difficulty.)

• How much precision is needed? (A task where the end result must be very precise – components must line up to the millimeter, for example – is a lot harder to combine on than something where "that's good enough" is indeed good enough.)

• How many characters are involved? (Generally, the more people who have to work together, the harder it is to get them to work together effectively.)

• How much skill or experience do the characters have? (Characters with a very high level of skill in the task or who have done this type of task in the past will be better able to understand what's expected of them and do their part. Characters who've never done anything like this before are going to have a tough time figuring out what to do, especially if the task is of any complexity.)

• How well do the characters know each other? (If the characters are a group of Rebels who've been adventuring together for years, they're probably pretty good at working together – even if they're completely inexperienced at the task. People who barely know each other sometimes have trouble working together effectively. And people who can't stand each other probably aren't going to be very easy to combine either.)

• How much time is being taken to complete the task? (If the task would normally take two hours to complete and the group is taking just two hours, the difficulty should be a *little* higher just because it takes some time to coordinate a group of people. If the characters are willing to take extra time – three or more hours in this example – the difficulty should be lower; perhaps significantly lower if they're willing to take much longer to finish the task. If the characters are rushing things – in this example trying to finish the task in an hour or less – the *command* difficulty should be higher to reflect the challenge of getting a group of people to work together under pressure.)

Very Easy. The task isn't too complicated or is not at all precise. The characters are highly skilled or work together regularly.

Easy. The task is fairly easy or requires a minimal amount of precision. The characters are skilled or work together well.

Moderate. The task requires a good deal of effort or requires precision. The characters have a modest level of skill or have worked together before (although not all that often).

Difficult. The task is difficult or requires a high degree of precision. The characters don't have very much skill or have seldom worked together before (if at all).

Very Difficult. The task is very difficult or requires extreme precision. The characters are completely unskilled in the task or have never worked together (or despise each other).

Heroic. The task is incredibly difficult or requires an almost impossible level of precision. The characters are completely unskilled, despise each other or don't even speak the same language.



You can increase or decrease the difficulty based on other factors, such as weather conditions (people are going to have a harder time working in torrential rains than in pleasant weather) or anything else that affects the commander's ability to get the characters to work together as a unit. If a task is very easy and the characters are highly skilled or experienced, you may even allow a leader to combine actions for more characters than he has *command* skill dice.

Example: Threll is supervising a group of eight troops who are fixing a cargo hauling speeder that broke down in the middle of a dense jungle.

Threll is only supervising the action (and not working on the speeder), so he rolls his full *command* skill.

The cargo hauler needs to have its cooling system fixed (the Rebels don't have replacement tubes, so they have to patch the ones that are already on the speeder) and recalibrate the repulsorlift generator. This repair job is a fairly difficult task and none of the characters are very experienced at working on landspeeders, but they've all worked together for a long time. The gamemaster selects a *command* difficulty of Moderate, with a difficulty number of 12.

Threll's *command* roll is 27 — he succeeds in combining the actions of his troops.

If the *command* roll is successful, the combined action bonus is +1D for every three characters combining. Add a +1 for one "extra" character and a +2 for two "extra" characters.

Example: Threll has *commanded* eight Rebel troops. That's a combined action bonus of +2D+2. (The first six characters earn a +2D, with a +2 for the two "extra" characters.)

If the commander fails the roll, there may still be a smaller combined action bonus. Subtract –1D *from the bonus* for every point the roll failed by. (A bonus cannot go below 0D.)

Example: Threll successfully *commanded* eight troops to get the combined action bonus of +2D+2.

The command difficulty number was 12. If Threll had rolled an 11, he would have missed the difficulty number by one: the bonus would have been +1D+2. If he'd rolled a 10 (missing the difficulty number by two), the bonus would have been +2.

If he'd rolled a 9 or less, there would have been no bonus at all.

The combined action bonus is added to the character with the highest skill who's working on the task.

Example: Threll has commanded the troops to get a +2D+2 bonus. Repairing the busted speeder is a *repulsorlift repair* (or *Technical*) task; one Rebel trooper has *repulsorlift repair* at 4D+1.

Because of the bonus, the trooper now gets to roll 6D+3 to fix the busted speeder.

If a group of characters are combining actions on a combat task, the bonus can be split between the attack roll and the damage roll. Likewise, if the task requires two or more skill rolls, the bonus can be split up among any of these rolls.

Example: Threll's troops have repaired the speeder and continue through the jungle. Several hours later, the Rebels sneak up on an Imperial biker scout.

Threll decides that his troops should ambush the scout. The Rebels have to take out the Imperial with one shot, since he could get off a warning on his comlink if he has a chance.

Threll *commands* eight of his troops to combine fire on the biker scout. The command difficulty is Moderate; Threll beats the difficulty number to get the +2D+2 bonus.

One of Threll's troopers has a *blaster* skill of 6D and uses a blaster rifle that does 5D damage. The Rebel is pretty likely to hit the trooper, but he wants to add +1D of the bonus to his *blaster* skill just in case. If the Rebel hits, he gets to roll 6D+2 for damage. (5D and the remaining combined action bonus of +1D+2.)

Groups

To save time, gamemasters may chose to roll one action for a group of characters he controls. Any number can belong to the group. Each member of the group does not have to perform exactly the same maneuver, but they do need to take similar actions. A gamemaster could make one roll for a pack of womp rats who attack different characters, but he would have to separate the pack into those attacking and those circling if the gamemaster wanted to have them perform those distinctly different activities.

CHARACTER ELEMENTS

Characters can use Character Points and Force Points during the game. They may also receive Dark Side Points for committing evil.

CHARACTER POINTS

Character Points are a very minor manifestation of the Force that reflect the ability of some individuals to push themselves. Character Points are more plentiful than Force Points, but less powerful. There is no limit to the number of Character Points that a character may have.

Character Points may be spent during the game to improve a character's skill or attribute rolls. A player spending one Character Point rolls one extra die and adds it to the skill (or attribute) total.

If the roll is a 1, 2, 3, 4 or 5, simply add the roll to the character's total. If the roll is a 6, add six to the total and roll the die again, adding the new roll as well — keep on rolling if you keep on getting sixes.

A player can wait until *after* a skill or attribute roll is made before deciding to spend Character Points, but they must be spent before anyone else takes an action.

(A player cannot spend Character Points in the same round or scene that he spends a Force Point or calls upon the dark side.)

The "Characters" chapter explains how Character Points may be spent to permanently improve skills.



Example: Thannik is haggling with a merchant to get a good price on a new droid. Since Thannik hasn't improved his *bargain* skill, he uses only his *Perception* attribute of 3D. Greg rolls a 1, 2 and a 2 on his wild die — a 5.

Greg wants Thannik to do better, so he decides to spend a Character Point, and rolls a 6. He gets to roll the die again, getting a 4. That boosts his *Perception* total to 15. Greg tells Bill he's done with this roll.

Bill now rolls the merchant's bargain total. Greg can't go back and have Thannik spend another Character Point — he is stuck with the 15 once he says he's done rolling dice.

There are limits to the number of Character Points that can be spent:

- Two to improve a skill or attribute roll.
- Two to increase the damage of an attack. (This often counts as an evil action.)
- Five to improve a specialization roll.
- Five on any use of *dodge*, *melee parry* or *brawling parry*, parries when using the *lightsaber* skill, or *dodging* when piloting a vehicle or starship.
- Five to increase a *Strength* roll to resist damage.
- A character may not spend Character Points on another character's actions.
- A character can spend Character Points during scenes, but only for one continuous action. The bonus ends as soon as the character does something else.

Example: Thannik is trying to repair a busted freighter. Bill tells Greg that it will take two hours to fix the ship. Thannik's *space transports repair* skill is only 2D; Greg decides to spend a Character Point to boost his roll. Bill allows the Character Point to be spent as long as Thannik does nothing but work on the ship.

FORCE POINTS

Force Points represent a character doing his or her best to use skill, talent (and luck) to accomplish something. Force Points represent a common and seemingly "subconscious" manifestation of the Force — the player knows that a Force Point is being used, but the character only knows that he's trying his best to be successful.

All player characters begin the game with at least one Force Point; gamemaster characters such as prominent Rebel leaders, Force-users and major villains may have several Force Points.

A player may spend *one* Force Point in a round; all skills, attributes and special ability die codes are *doubled* for the rest of that round.

Anything that's not part of the character — weapon damage die codes, starship hull die codes and so forth — is not doubled.

A character may not spend Character Points in the same round that a Force Point is used.

Example: Thannik is firing his blaster pistol (4D damage) with his *blaster: blaster pistol* skill of 6D. Greg declares that Thannik is spending a Force Point. Thannik rolls 12D to hit with his *blaster: blaster pistol* skill; however, if Thannik hits, he only rolls the normal 4D damage for the blaster pistol.

- Non-Force-sensitive characters may have a maximum of five Force Points.
- Force-sensitive characters can have any number of Force Points.

Melee Weapons. Melee weapons are unusual, since damage for the weapon is normally based on the user's *Strength*, with a bonus for the weapon itself — roll double the *Strength*, but do not double the weapon's damage.

Example: Thannik, with a *Strength* of 3D+2, is using a vibro-ax (STR+2D damage). When Greg spends a Force Point and Thannik hits with a weapon, he rolls 6D+4 for his *Strength*, plus the normal +2D for the weapon.

- A Force Point can also be used in a scene, but only for one continuous action. The bonus ends as soon as the character does something else. (The character can't spend Character Points in the same scene.)

Example: Thannik is *searching* a room for a lost data disk. The gamemaster says it will take five minutes to *search* the room. Greg decides to spend a Force Point to double Thannik's *search* total to 8D; the bonus ends if Thannik gets into a blaster fight three minutes after he starts searching the room.

A character who spent a Force Point "to fly through an asteroid field" would only have his die codes doubled for the *first round* of flight since it's *not* a "continuous" usage.

Getting Force Points Back

How Force Points are spent during an adventure determines whether or not the character gets more at the end of the adventure.

Doing Evil. When a character commits evil while spending a Force Point, the character loses the Force Point permanently. The character *does* receive a Dark Side Point. (See "Dark Side Points.")

Examples of committing evil include:

- Killing a helpless innocent.
- Causing unnecessary, gratuitous injury.
- Killing except in self-defense or the defense of others.
- Using the Force while angry or filled with hate.

(Force-sensitive characters receive Dark Side Points *any time* they commit evil since they are closely attuned to the ways of the Force — both its light and dark sides. Force-sensitive characters must be very careful or they will be consumed by the dark side.)

Being Unheroic. When a character uses a Force Point to do something that is neither particularly heroic nor evil, the character loses the Force Point permanently. Examples of being unheroic include:

- Using lies or deception for gain or advantage.
- Avoiding danger in a non-heroic situation.
- Saving your life in a non-heroic situation.
- Using the point for power, wealth or other personal gain.

Being Heroic. When a character uses a Force Point in a heroic fashion, he gets the Point back at the end of the adventure. Examples of being heroic include:

- Exposing yourself to great danger in the name of good.
- Making sacrifices to help others.
- Taking big risks to help the Rebel Alliance/New Republic or fight the Empire.
- Fighting other forces of evil, such as crime lords or any other group that serves the objectives of the dark side.

Being Heroic at the Dramatically Appropriate Moment. When a character spends a Force Point in a heroic way at the *dramatically appropriate moment*, the character receives the Force Point back at the end of the adventure and gets another one as well.

Dramatically appropriate moments are any time when success is vital to the story. It's the climactic moment of an adventure, where the characters confront the main villain or when they're in dire straits. The characters' success or failure will decide the outcome of the whole story.

Examples of being heroic at the dramatically appropriate moment include:

- Conquering a more powerful and evil foe
- Saving a city from destruction.
- Preventing the deaths of millions of innocent people.

In most cases, a *dramatically appropriate* moment for a character may happen during the climax of an adventure or, at most, one other time during an adventure.

In *Star Wars*, Luke's destruction of the Death Star was a dramatically appropriate moment. In *Return of the Jedi*, a dramatically appropriate moment was when Luke confronted the Emperor and refused to become evil — not when he fought the rancor in Jabba's palace.

Not all characters will have a dramatically appropriate moment available to them in every adventure — not even every adventure necessarily has a dramatically appropriate moment. However, when the character seizes the moment and acts heroically, the rewards can be great.

Doing the Right Thing. How can a character with no Force Points earn them? By being heroic regardless of the risks. If, in your opinion, the character is heroic at the dramatically appropriate time, a character with no Force Points may receive one at the end of the adventure. (Perhaps the Force favors the character and grants a Force Point at the dramatically appropriate moment even if the character begins the game with none.)

DARK SIDE POINTS

Whenever a character is at risk of receiving a Dark Side Point, you should inform the player that his action will give the character a Dark Side Point. Give the player the option of changing his mind. (If he continues on, he has no right to complain if his character is consumed by the dark side.)

When a character gets a Dark Side Point, roll 1D. If the roll is less than the character's number of Dark Side Points, the character has turned to the dark side. (See "Dark Side Characters" in Chapter Ten, "The Force.")

Atonement. A character may cleanse himself of the corrupting influence of the dark side through atonement. The process is difficult and long, and the character must be of the most serious mind while attempting to atone. The character must fast, reflect on the evil of his actions, and renew his commitment to live by the ways of the light.



When a character has 1-5 Dark Side Points (6 Dark Side Points indicates he has "fallen to the Dark Side"), he may begin to atone. He must strictly abide by the tenets of the Jedi code (even if he isn't Force-sensitive). The character must not only be good in action, but he must actively work to prevent evil from occurring. The player must take this process very seriously – the character must make a point of being clearly good in all actions.

A character must generally atone for two adventures (or 40 days in "game time") to remove one Dark Side Point. If the player plays the character appropriately, you may remove one Dark Side Point. If you feel that the character behaved improperly (for example, you had to repeatedly warn the player that the character is committing evil), then the character hasn't achieved any enlightenment and the Dark Side Point remains. For information on atonement, see Chapter 10 "The Force".

Temptation. You're encouraged to occasionally use temptation when a character is attempting to atone. When the character is confronting his own personal evil, you may want to suggest things to push the character towards the dark side: "You know, if you kill him, you won't have to worry about what he's going to do a little later on" or "You could get this information so easily if you just tortured him." (Temptations can be considerably more subtle too... the dark side is quite seductive.)

You're effectively playing the role of the dark side of the Force, as its dark whisperings are intended to prevent the redemption of those who have started down the dark path. If the character chooses the *clearly evil* action, the character receives a Dark Side Point *without warning*.

Calling Upon the Dark Side. Characters, Force-sensitive or not, may call upon the dark side, especially when angry, aggressive, desperate or otherwise out of balance.

The character automatically receives a Dark Side Point, whether the attempt is successful or not. The character has opened himself up to anger, fear and hate; whether he "benefits" from this anger is irrelevant.

It is easy to call upon the dark side of the Force – at first. If the character is Force-sensitive, the difficulty is Easy. If the character is not Force-sensitive, the difficulty is Moderate. If the actions are *not* intended to bring harm or pain to other beings, increase the difficulty by two levels (Difficult for Force-sensitives; Very Difficult for non-Force sensitives).

Increase the difficulty by +3 for each additional time the character calls upon the dark side during an adventure. (At the beginning of a new adventure, the difficulty drops back down to Easy for Force-sensitive characters and Moderate for non-sensitives.)

The character rolls either his *control* Force skill or *Perception* attribute when calling upon the dark side.

A character who successfully calls upon the dark side receives a Force Point which must be spent *immediately* – this is in addition to any other Force Points which have been spent that round.

If a character fails in an attempt to call upon the dark side, it demands something of him. The dark side's corrupting influence is dominating the character.

Roll 1D – the character must lose that number of Character Points or the dark side will "take" 1D from either an attribute or Force skill (character's choice as to which attribute or Force skill). If any attribute or skill is reduced to 0D, the character is consumed by the dark side and dies.

Note: This option is not open to characters who refuse to believe in the existence of the Force, including many Imperial troops and officers.

Favors: A very few individuals are "favored" by the dark side of the Force. This favor is fickle, but powerful. Occasionally, these characters will be "given" Force Points by the dark side. These characters are either *very* powerful servants of evil (like the Emperor) or characters the dark side is actively and desperately trying to recruit. (For example, Luke at the end of *Return of the Jedi*.)

If the Force Point is not used immediately, it fades away and the character suffers no harm. Characters who use these Force Points automatically receive a Dark Side Point. (Some characters will no doubt argue that they used the Force Point to bring about good. That is mere justification – the means is as important as the end.)

These Force Points are normally offered when a character is desperate, fearing for his life, and has no hope – when the character is most vulnerable.



I know there's a lot here, but everything's pretty consistent. Remember, if you're not sure about how to do something, just pick a difficulty number and have the characters roll their skills – the higher they roll, the more likely it is that they succeed.

Next up is "Combat and Injuries." I'm going to let Shae take over and explain... she seems to be an expert when it comes to battles.

Chapter Six

6 COMBAT & INJURIES

"Combat. You could say I've seen my fair share. If there's anyone around here who knows how to fight, it's me. And you'd best listen to me because when the blaster bolts start flying, you either do it right or you end up buried.

"There's no margin for error and no room for rookies or cowards. You'd better learn how to handle a blaster. In my line of work, your blaster is your best – your only – friend.



"Before we go any further, here's two tips.

"One. Don't get shot. Yeah, it's an obvious one... but you'd be surprised how quickly people forget in the heat of combat. You're better off dodging blaster bolts and parrying melee weapon attacks than getting hit. Not too many people can eat a blaster bolt and walk away from it...

"Two. Be prepared in case you do get hurt. Always have a medpac or two...or three... so you don't end up dying on the battlefield. Make sure you know the way to the nearest bacta tank. Make sure your friends know the way, too.

"Sure, it sounds grim. That's why they call it war, kid."

COMBAT

Stormtroopers and Rebel troops trade fire in a hail of blaster bolts, as explosions fill the corridors of Princess Leia's Rebel blockade runner...

Luke Skywalker, lightsaber held at the ready, charges into battle against Jabba the Hutt's minions...

Combat is an important part of the *Star Wars* trilogy, and these rules help you run exciting battles in your game.

Combat is normally fought in five second rounds (as outlined in "The Rules"). Each attack in an action uses the game's basic rules:

- Determine the difficulty number to hit the target.
- The attacking character rolls his attack skill.
- If the roll is higher than the difficulty number, the attack hits and causes damage (see "Damage").

Combat should be like the rest of the game: quick and exciting. The blaster bolts should fly fast and furious... and while the rules allow you to measure every attack's range down to the nearest meter, don't be afraid to "fudge" a little to keep things going quickly.

Use your judgment to estimate ranges and difficulty numbers to hit targets. If you're fair and consistent — and if the battles are exciting — your players will forgive minor errors and hesitations. (If a player argues with one of your decisions, listen, but your say is final: that's why you're the gamemaster.)

There are two types of combat: *ranged* and *melee*.

RANGED COMBAT

Ranged combat covers any weapon that can be used at a distance, including blasters, grenades and thermal detonators, Wookiee bowcasters, guns, bows... even throwing spears and knives.

Every ranged weapon is covered by a specific skill. (Unless otherwise noted, use the *Dexterity* attribute if the skill hasn't been improved.)

- Blasters use *blaster.*
- Bowcasters use *bowcaster.*
- Primitive slug-throwing guns (submachine guns and such) use *firearms.*
- Grenades and thermal detonators use *grenades.*
- Thrown knives, spears, slings and similar weapons use *thrown weapons.*
- Grenade launchers and similar weapons use *missile weapons.*
- Heavier blasters mounted on vehicles use *vehicle blasters*
- Large artillery pieces use *blaster artillery.*

If in doubt, check the weapon's description, which lists its skill (and specialization).

Each ranged weapon's description lists the damage die code and several ranges (in meters). Each weapon's ranges are different, so check them when combat starts. Here's a typical listing for a blaster pistol:

Blaster pistol: 4D, 3-10/30/120.

(The pistol causes 4D damage; that's explained under "Damage.") The ranges listed are short, medium and long range.

For this blaster pistol, anything that's three to 10 meters away is at short range. (Any target that's closer than three meters is at point-blank range.) Any target that's 11 to 30 meters away is at medium range. Any target that's 31 to 120 meters away is at long range. (The blaster pistol can't hit anything that's more than 120 meters away.)

- Shooting a target at point-blank range is a Very Easy task.
- Shooting a target at short range is an Easy task.
- Shooting a target at medium range is a Moderate task.
- Shooting at a target at long range is a Difficult task.

Just like in the regular rules, once you know the difficulty, you have to pick a difficulty number. If the attack roll is equal to or greater than the difficulty number, the shot hits; roll damage. (See "Damage.")

Example: Thannik is shooting a blaster pistol (4D damage) at a stormtrooper that's 27 meters away. Thannik uses his *blaster: blaster pistol* specialization of 6D; since 27 meters is at medium range for a blaster pistol, his difficulty is Moderate. The gamemaster picks a difficulty number of 13. Thannik's attack roll is 16 — the shot hits. Thannik now gets to roll damage against the trooper.

Difficulty numbers can be affected by reaction skills and/or any number of modifiers (see "Combat Modifiers").

Estimating Ranges. Rather than measuring out ranges every round, you can use estimates:

- Targets that are very close — within three meters of each other — are at point-blank range. (Very Easy difficulty.)
- Most combat indoors is at short range. (Easy difficulty.) If the room is fairly large and the combatants are at opposite ends of it, blaster rifles will still be at short range (Easy difficulty), but blaster pistols will probably be at medium range (Moderate difficulty).
- Most combat outdoors is at medium range (Moderate difficulty). Sometimes, blaster pistols are at long range (Difficult difficulty), while blaster rifles are still at medium range (Moderate difficulty).
- Outdoor combat at great distances is generally at long range (Difficult difficulty).



MELEE COMBAT

Melee combat covers any hand-to-hand combat weapon, including lightsabers, vibroblades, vibro-axes and similar weapons. Most melee attacks use the *melee combat* skill (or *Dexterity* attribute). Lightsabers use the *lightsaber* skill (or *Dexterity* attribute).

Every melee weapon has a difficulty to use: Very Easy, Easy, Moderate, Difficulty, Very Difficult or Heroic. (Pick a specific difficulty number for the attack.)

If the attack roll is equal to or greater than the difficulty number, the attack hits; roll damage.

Example: Thannik is attacking a stormtrooper with a vibroblade. He hasn't improved his *melee combat* skill, so he just uses his *Dexterity* attribute of 4D. The vibroblade has a Moderate difficulty to use; the gamemaster picks a difficulty number of 14. Thannik's *Dexterity* roll is a 12 — his attack misses!

Melee combat also includes *brawling*: any attack made with a character's bare hands (or claws or whatever). If the character's *brawling* skill hasn't been improved, roll his *Strength* attribute.

Brawling attacks have a difficulty of Very Easy. If the attack roll is equal to or greater than the difficulty number, the attack hits; roll damage.

Example: Thannik doesn't think he's going to have much luck with the vibroblade because it's too hard to use, so he drops it and takes a swing at the stormtrooper. The *brawling* difficulty is Very Easy; the gamemaster picks a difficulty number of five.

Thannik hasn't improved his *brawling*, so he rolls his *Strength* attribute of 3D+2 and gets a nine.

Crack! Thannik's fist goes smashing into the stormtrooper's helmet. (Whether Thannik causes any damage is another story...)

Difficulty numbers can be affected by reaction skills and/or any number of modifiers (see "Combat Modifiers").



REACTION SKILLS

Of course, when someone takes a shot at you or swings at you with a vibro-ax, you can try to get out of the way — that's where reaction skills come in. (As explained in "The Rules," you can use a reaction skill at any time.)

Here are the reaction skills and what they're used for:

- ***Dodge.*** Your character *dodges* to get out of the way of any ranged attack: a blaster shot, a bullet, a missile, a grenade and any similar attack. (If your character doesn't have *dodge*, you use *Dexterity.*)
- ***Melee parry.*** If someone attacks your character (either with a *brawling* attack or when wielding a melee weapon) and your character has a melee weapon (knife, vibro-axe... even a chair or a mug will do in an emergency!), you use *melee parry* to get out of the way or block the attack. (If your character doesn't have *melee parry*, you use *Dexterity.*) If your character is defending against someone who is unarmed and doesn't have sharp natural weapons, he gets a +5 bonus modifier to his *melee parry* roll.
- ***Brawling parry.*** If someone attacks your character (either with a *brawling* attack or when wielding a melee weapon) and your character's unarmed, you use *brawling parry* to get out of the way or block the attack. (If your character doesn't have *brawling parry*, you use *Dexterity.*) If your character is using *brawling parry* in defending against someone who is attacking with a weapon or sharp natural tools, the attacker gets a +10 bonus modifier to his attack roll.
- ***Lightsaber.*** If someone attacks your character (either with a *brawling* attack or when wielding a melee weapon) and your character is wielding a lightsaber, you use the *lightsaber* skill (or *Dexterity* attribute) to get out of the way or block the attack.
- ***Repulsorlift operation* (or other vehicle skill).** If your character is driving or piloting a vehicle, you can make a "vehicle dodge" to get out of the way of enemy fire. Roll the vehicle's operation skill: most vehicles use *repulsorlift operation*, but there are some other vehicle skills. (If your character doesn't have the vehicle's operation skill, you use *Mechanical.*) Vehicle combat is explained in "Movement and Chases."
- ***Capital ship piloting, space transports* or *starfighter piloting.*** If your character is piloting a starship, you can make a "starship dodge" to get out of the way of enemy fire. Roll the starship's skill: most starships use either *capital ship piloting, space transports* or *starfighter piloting*. (They're all *Mechanical* skills.) Starship combat is explained in "Space Travel and Combat."

When using a reaction skill, the character makes the skill roll. (Don't forget to add penalties for multiple actions.) The roll is the attacker's new difficulty number. (This difficulty number is in effect for *all attacks of that type* made against the character for the rest of the round.)



Combat is Dangerous!

Combat in the *Star Wars* game is fairly lethal. The key to survival is not to get hit.

If someone is shooting at your character, you should probably think about *dodging*. If someone comes after your character with a vibro-axe or lightsaber, it's probably a good idea to *parry* the attack.

Just like in the movies, most characters that get shot are seriously injured or killed. You've been warned!

Note: A poor reaction skill can actually make it easier to hit a character — sometimes people accidentally leap in to the line of fire or move right into someone's attack!

Example: Thannik is being shot at by a stormtrooper, so he decides to *dodge*. The stormtrooper is at short range: Easy difficulty, with a difficulty number of 8. Thannik rolls his *dodge* of 6D and gets a 27. Now, the stormtrooper must roll a 27 or better to hit Thannik. Anyone else who shoots at Thannik in this round must also roll a 27 or better. However, if someone makes a *brawling* attack on Thannik, the difficulty is still Very Easy (difficulty number of 5); if Thannik wanted to block the attack, he'd also have to make a *brawling parry* roll.

One round later, three stormtroopers are going to shoot at Thannik. Their difficulties are Easy (difficulty number 6), Easy (difficulty number 8) and Difficult (difficulty number 17). Thannik decides to *dodge* and gets a 14 — now all three troopers must roll a 14 or better to hit him.

Full Reaction. A character can make a "full reaction." A full reaction — *dodge*, *melee parry*, *brawling parry*, *lightsaber*, *vehicle dodge* or *starship dodge* — can be the *only* action the character makes in the entire round.

The character rolls his *dodge* or other reaction skill and *adds* it to the difficulties of all attacks made against him that round.

Example: Thannik is getting shot at by three stormtroopers: two are at medium range (Moderate difficulty, difficulty number 13), while one is at short range (Easy difficulty, difficulty number 8). Thannik decides to make a full *dodge* and rolls a 27. Now the troopers at medium range must roll a 40 to hit, while the trooper at short range must roll a 35 to hit him.

Unfortunately, later in the round a thug attacks Thannik with a vibro-axe: a *melee combat* attack, at Moderate difficulty with a difficulty number of 12. Thannik can't *melee parry* because he made a full *dodge*: he has to hope that the thug's attack misses.

COMBAT MODIFIERS

There are a number of special combat rules that gamemasters can include in their games.

Drawing Weapons. It takes one action per item to draw a blaster, unsheathe a knife, reload a rifle, or something similar. Although this generally does not require a skill roll, the gamemaster may require one related to the weapon in question for particularly stressful situations.

Additionally, drawing and using the weapon in the same round incurs a multiple-action penalty (reduces all other actions in that round by –1D). The gamemaster may add further modifiers for attempting to get out an item from a restrictive location or ready an unwieldy weapon.

Setting Weapons on Stun. Most blasters have two settings: normal and stun. A character can switch a weapon's setting in a round, but it counts as an action (–1D to all other actions that round). See "Damage" for rules on normal and stun damage.

Fire Control. Some large weapons — like blaster artillery, blasters on speeder and starship weapons — have *fire control*. When a character uses a weapon with fire control, he rolls it and adds it to his attack roll.

Example: Thannik fires a speeder bike's laser cannon. (The weapon normally uses the *vehicle blasters* skill, but since Thannik hasn't improved the skill, he just uses his *Dexterity* attribute of 4D.) The laser cannon has a fire control of 2D, so Thannik gets to fire 6D to hit his target!

Ammunition. Most weapons have an ammunition rating *(ammo)*. When the weapon has fired as many times as its ammo rating, it is out of ammunition and must be reloaded. Unless specified otherwise, reloading takes one action.

Fire Rate. Some weapons have a *fire rate*. If there is no fire rate, the weapon can be fired as often in a round as the character wishes. If the fire rate is a simple whole number (like 2 or 4), that is the maximum number of times that the weapon can be fired in a single round. If the fire rate is listed as a fraction, it means that the weapon can only be fired in some rounds.

Example: A repeating blaster with a fire rate of 3 can be fired three times per round. A laser cannon with a fire rate of 1/2 can be fired once every two rounds. A weapon with a fire rate of 1/5 can be fired once every five rounds.

Blast Radius. Some weapons have a blast radius: everything within the blast radius is affected.

Example: A blaster cannon that causes 4D damage with a blast radius of five meters is fired. Everything within five meters of where the blast hits suffers 4D damage.

Some weapons have several ranges for blast radius — the further away from the center of the blast, the less damage the weapon does.

Example: A standard fragmentation grenade has the following listings: damage: 5D/4D/3D/2D; blast radius: 0-2/4/6/10. When the grenade explodes, everyone within two meters takes 5D damage; everyone three to four meters away takes 4D damage; everyone five to six meters away takes 3D damage; and everyone seven to 10 meters away takes 2D damage.

Because blast radius weapons are so powerful, you may want to determine exactly *where* a shot hits if the attack roll misses: you can use the "grenade deviation" rules below.

GRENADES AND THERMAL DETONATORS

When throwing a grenade, the thrower picks a target point; you determine the difficulty based on the range.

Add a +5 to +10 modifier to the difficulty if the thrower cannot see where he is throwing the grenade (such as over a wall).

If the roll is equal to or greater than the difficulty number, the grenade hits its target point. If the roll is lower it misses; see "Grenade Deviation."

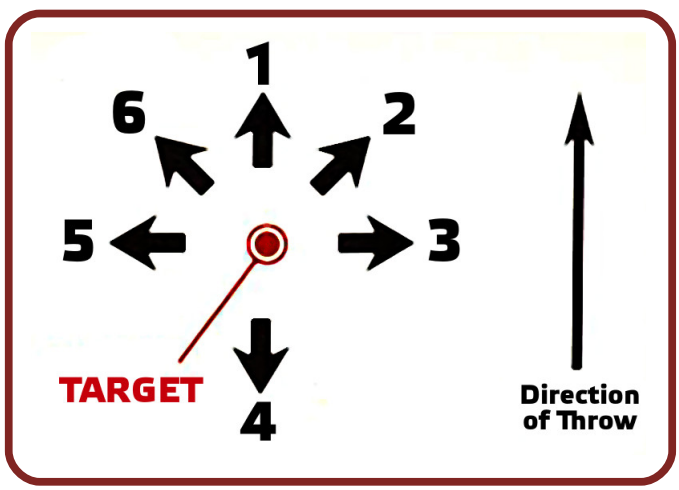
Grenades have several activators: some are contact-based, some are time-based. If the grenade is contact- based, it will explode when it hits something. If it uses a timer, it will explode after a set amount of time. If the timer is set for less than five seconds, the grenade explodes at the end of the round in which it was thrown.

Grenade Deviation. If the character misses with the grenade throw, the weapon lands somewhere else.

First, roll 1D to determine in which direction it deviates from the target point (see "Grenade Deviation Diagram").

You must also determine how far the grenade goes. If the throw was at point-blank or short range, it deviates 1D meters. If the throw was at medium range, it deviates 2D meters. If the throw was at long range, it deviates 3D meters.

Grenade Deviation Diagram





Example: There is a cluster of five stormtroopers 20 meters away; Thannik decides a grenade will fix this problem nicely. Twenty meters away is medium range (Moderate difficulty; difficulty number 14). Thannik rolls his *Dexterity* of 4D (since he hasn't improved *grenade*) and gets an 11. He missed!

Now, the gamemaster has to determine how far away the grenade lands. First, he rolls 1D to determine the deviation direction and gets a 4 — the grenade lands short of where Thannik was throwing it. The grenade was being thrown at medium range, which means it deviates 2D meters. The gamemaster rolls and gets a 7 — the grenade falls seven meters short: Thannik only threw it 13 meters.

The grenade has a blast radius of 10 meters, though — the stormtroopers are between six and 10 meters away, so they each take 2D damage from the grenade. Fortunately for Thannik, he's more than 10 meters away from the grenade, so he doesn't take any damage.

Dodging Grenades. Characters can *dodge* grenades, but this only means they hit the deck and avoid damage.

Example: Thannik decides to throw a grenade at two stormtroopers 16 meters away. That's medium range (Moderate difficulty; difficulty number 13). Thannik rolls his *Dexterity* and gets a 17 — the grenade lands where Thannik was aiming.

The stormtroopers decide to *dodge* — if they roll an 18 or higher, the grenade still hits where Thannik was aiming but they manage to hit the deck and take no damage. If one of the troopers rolls a 17 or less, he still takes damage... and since he's less than three meters from the grenade, he takes 5D damage.

Tossing Grenades Away. Brave characters can try to grab a grenade and throw it away if there's time left. (Most people set the timer for five seconds so the grenade explodes immediately after it lands.)

The character may pick a specific spot to throw the grenade (determine difficulty normally) or can throw it "as far away as possible" — have the character roll his *grenade* or *Dexterity*; the grenade goes as far as the roll will send it.

Example: Thannik is cautiously moving across a battlefield when he sees a grenade coming in at him. He ducks behind what's left of a plasticrete wall and waits for the big *boom!*

There's no explosion after a second or two. Whoever threw it must have set the timer for too long. Peeking out over the wall, he sees the grenade one meter in front of him. He jumps up, grabs the grenade and hurls it as far as he can. Thannik's *Dexterity* roll is a 13 — that's a Moderate total, which is medium range for a grenade: 11-20 meters away. That's good enough because it means Thannik isn't in the blast radius. Of course, things could have been a lot uglier if the timer had run out before Thannik threw the grenade...

COVER

Characters are harder to hit when they've got *cover*: something that hides them from attackers. In some situations, such as thick smoke and fog, these modifiers may also be added to *search* or *Perception* difficulties to spot a hidden character.

Add the cover modifier (or modifiers if more than one applies) to the difficulty to hit the target.

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

Example: Thannik is in a dark alley looking for his target. He spots movement in the back of the alley and sees that it's the person he's trying to track down. The target is at medium range (Moderate difficulty; difficulty number 13), but it's a moonlit night, which adds +2D to the difficulty. The gamemaster rolls and gets a 5. Thannik's new difficulty is an 18. He rolls a 15 — his shot misses.

Characters can also hide behind objects — such as walls and parked speeders — which provide cover and *protection* (see "Protection"). Add the cover modifier based on how much of the target character is covered.

Target is:	Modifier
¼ covered	+1D
½ covered	+2D
¾ covered	+4D
Fully covered	If cover offers protection, the attacker cannot hit the target directly; attacker must eliminate the cover. Damage done to the cover, however, might exceed the Armor Value it provides, and indirectly, damage the target.

Example: Thannik's target ducks behind a couple of metal garbage bins and he's now ½ covered. That's an *extra* +2D to the difficulty to hit him.

The target is still at medium range (Moderate difficulty, difficulty number 13). The gamemaster rolls 2D for the moonlit night (and gets a 10) and another 2D for the garbage bins (and gets a 7): Thannik's *blaster: blaster pistol* difficulty is a 30!

PROTECTION

Sturdy objects may provide *protection*. If the attacker rolled well enough to beat the basic difficulty, but not well enough to beat the added *cover* modifier, that means that the shot hit whatever the character was hiding behind.

Roll the attack's damage against the protection's body strength.

Sample Protection	Body Strength
Flimsy wooden door	1D
Standard wooden door	2D
Standard metal door	3D
Reinforced door	4D
Blast door	6D

If the damage roll is lower than the body strength roll, the protection is not damaged at all and the target character suffers no damage. If the damage roll is equal to or greater than the protection's body strength roll, find the difference on the chart below to see how badly the protection is damaged.

Damage Roll ≥ Body Strength Roll by:	Protection is:
0-3	Not seriously damaged
4-8	Lightly damaged
9-12	Heavily damaged
13-15	Severely damaged
16+	Destroyed

A character behind protection may suffer some damage depending upon how badly his protection is damaged. Subtract dice from the attack's damage based on the chart below.

Protection is:	Reduce weapon damage by:
Not seriously damaged	Character is completely protected
Lightly damaged	–4D
Heavily damaged	–2D
Severely damaged	–1D
Destroyed	Character suffers full damage

Example: If Thannik rolls a 30 or higher, he hits his target directly and rolls full damage. If Thannik rolls a 22 or less, his shot misses completely. If he rolls between a 23 and a 29, that means his shot smashes into the garbage bins. He rolls a 26 — his shot hits the bins.

The gamemaster decides the bins aren't too tough — he gives them a body strength of 2D and rolls, getting a 7. Thannik rolls his heavy blaster pistol's 5D damage and gets a 20: that's a difference of 13 points. The bins are severely damaged.

That means that Thannik's blaster shot hits his target, but at –1D damage. Thannik rolls 4D damage against his target's *Strength*...

Armor

Armor protects the wearer from damage. In game terms, armor simply adds to a character's *Strength* roll when resisting damage. (It doesn't add to any other *Strength* rolls.)

Example: Thannik's *Strength* is 3D+2. He's wearing blast armor that adds +1D. He rolls 4D+2 to resist damage. However, when he makes a *Strength* roll to try to lift a heavy object, he rolls only his *Strength* of 3D+2.

Armor may provide different levels of protection for different attack types. For example, stormtrooper armor provides +2D against physical attacks (bullets, melee weapons, and rocks, for example) but only +1D against energy attacks (blaster bolts and lightsabers).

Some types of armor are bulky and reduce a character's *Dexterity* and all *Dexterity* skills: stormtrooper armor also fits this example, as it causes a –1D penalty to *Dexterity* and all related skills.

Example: Thannik has gotten his hands on a set of stormtrooper armor: it's +2D physical, +1D energy and –1D to *Dexterity* and related skills. Thannik's *Strength* is 3D+2.

If Thannik is hit by a blaster bolt — an energy attack — he rolls 4D+2 to resist damage. If he's later clobbered by a vibroblade — a physical attack — he rolls 5D+2 to resist damage. However, if he tries to *dodge* an incoming blaster bolt, he only rolls 5D: his normal *dodge* is 6D but he suffers the –1D penalty to all *Dexterity* skills.

Armor may not cover the wearer's entire body; if you use the optional hit location rules, this is important since armor can't protect an area it's not covering.

Damaged Armor. When someone wearing armor suffers damage through a protected area, the armor is also damaged.

Injury suffered by wearer	Damage to armor
Wounded	Lightly damaged (–1 pip)
Incapacitated	Heavily damaged (–1D)
Mortally wounded	Severely damaged (Useless but may be repaired)
Killed	Destroyed

Armor repairs are discussed in the "Using Repair Skills" section in "Attributes and Skills."

DAMAGED WEAPONS

Weapons can suffer damage in combat, such as when a lightsaber slices through a blaster or vibroweapon, or a weapon gets dropped, or as a result of a "complication" that leads to a serious malfunction.

If a weapon is damaged, roll its body strength to resist damage. Most hand weapons — such as blaster pistols, vibroaxes and so forth — have a body strength of 2D (regardless of how much damage they *cause*).

Damage Roll ≥ Body Strength Roll by:	Weapon is:
0-3	Not seriously damaged
4-8	Lightly damaged
9-12	Heavily damaged
13-15	Severely damaged
16+	Destroyed

Lightly damaged weapons lose –1D of their damage value.

Heavily damaged weapons lose –2D off their damage and add +10 to all difficulties to use in combat.

Severely damaged weapons cannot be used, but may be repaired.

Destroyed weapons may not be repaired.

Weapon repairs are discussed in the "Using Repair Skills" section in "Attributes and Skills."

Note: Damage to ordinary objects can also be covered using this rule. Pick the object's body strength and compare the roll to the damage roll. Find the result on the chart above.

SCALE

You may notice that a landspeeder may have a body strength of 2D, while a character can have a *Strength* of 4D. Does that mean that the character is tougher than the landspeeder? No!

The game uses "scales" to show the differences between different sizes and types of objects. You add or subtract dice to attack rolls, dodge rolls and damage rolls to show these differences.

The scales, from "lowest" to "highest," are character (and creature), speeder, walker, starfighter, capital and Death Star.

The scale modifiers reflect the differences between small, fragile targets (like characters) and large, tough targets (like Star Destroyers).

Scale	Modifier*
Character	—
Speeder	2D
Walker	4D
Starfighter	6D
Capital	12D
Death Star	24D

When targets of the same scale are shooting at each other, ignore the modifiers; just roll attack dice, dodges, and damage die codes normally.

It's when things of a *different* scale are affecting each other that you use these rules.

* Apply the *difference* between the two scales: this is now called the "adjusted modifier."

Example: A landspeeder (speeder-scale) is firing at an AT-AT (walker-scale). The landspeeder has a modifier of 2D; the AT-AT has a modifier of 4D. The adjusted modifier is 2D.

Lower Against Higher. When a "lower" scale character or vehicle is shooting at a "higher" scale character or vehicle:

- The lower scale attacker gets to add the modifier to the attack roll. If the target makes a *dodge* (or vehicle dodge or starship dodge), it just rolls its maneuverability (and *dodge* skill).
- The higher scale target adds the modifier to the roll to resist damage; the lower scale weapon rolls damage normally.

Example: The landspeeder fires at the walker. The landspeeder's blaster cannon has a fire control of 2D and a damage of 3D+1. The walker has no maneuverability (0D) and a body strength of 6D.

The landspeeder gets to add the adjusted modifier of 2D to its roll to hit. If the landspeeder hits, the landspeeder rolls the cannon's normal damage of 3D+1. However, because the walker is a higher scale, it gets to add the adjusted modifier of 2D to its body strength of 6D: it rolls 8D to resist damage.

Higher Against Lower. When a "higher" scale character or vehicle is shooting at a "lower" scale character or vehicle:

- The higher scale attacker rolls its normal attack roll; the lower scale target adds the "adjusted modifier" to its *dodge* roll.
- The higher scale attacker adds the "adjusted modifier" to its damage roll.

Example: Assuming the walker survived the blast (and that's a pretty safe assumption), the walker's commander decides to return fire.

When the walker fires, it uses its fire control normally. The landspeeder, because it is a lower scale vehicle, adds the adjusted modifier of 2D to its maneuverability to dodge the attack.

If the walker hits with its blast, the walker adds the adjusted modifier of 2D to its normal weapon damage. The landspeeder only rolls its normal body strength to resist damage.

SURPRISE

When characters are surprised, their attackers can automatically take their first action before the "surprised" side can act. The "surprised" side *cannot* roll defensive skills to *dodge* or *parry* this first action.

How Do You Figure Out if Someone is Surprised? When characters are laying an ambush, simply have each character make a *sneak* roll. When the targets of the ambush come within range (just a couple of seconds before the ambush is going to be sprung), roll *search* or *Perception* checks for each target character: if they roll equal to or higher than any of the attacker's *sneak* rolls, they spot that attacker and will not be surprised by the attack. If none of the characters spot the attackers, the target characters are "surprised." (Ambushes are a good place to use "Secret Checks" as discussed in "The Rules.")

COMBAT OPTIONS

Players sometimes want their characters to do some pretty fancy maneuvers during combat. This section offer guidance with several common ones.

Acrobatic Tricks. *Acrobatics* can also enhance *brawling* and *melee combat* attacks. The character must perform the acrobatics trick and the attack on the same turn. The gamemaster determines the exact difficulty of the *acrobatics* attempt. The player may add one-half of the difference (rounded up) between the difficulty and the successful *acrobatics* roll to the amount of damage done (not to the combat skill roll). One *acrobatics* trick roll can affect one attack only.

Breaking Things. Use the *demolitions* skill guidelines in the "Attributes & Skills" chapter for determining the effect of damage on items.

Called Shots. Attackers can make a "called shot" against a small target, such as a specific part of a target's body or shooting a weapon out of a target's hand.

Add +1D to the difficulty for a target 10 to 50 centimeters long. Add +4D to the difficulty for a target one to 10 centimeters long. Add +8D to the difficulty for a target less than a centimeter long.

On a successful attack, he knocks the item out of the target's hand, grabs the limb, pins the target to a wall, or does +1D (or more, at the gamemaster's discretion) to the damage. The exact result depends on the situation and the player's intent.

> **Example:** Thannik is using his *blaster* skill to shoot at a stormtrooper at medium range (Moderate difficulty, difficulty number 12). He decides to shoot the blaster out of the trooper's hand: the weapon is about 30 centimeters long, so this called shot adds +1D to the difficulty. The gamemaster rolls 1D and gets a 4 — Thannik's new *blaster* difficulty is 16.

All Attacks

Option	Difficulty Modifier
Low gravity	–1D
No gravity	–2D
Heavy gravity	+3D
The attacker is blind or blinded:	+4D
The target is blind or blinded or attacked from behind:	–4D

Entangle. A character throws an entangling weapon at her opponent. On a successful *firearms*, *missile weapons*, or *thrown weapons* roll (as appropriate), the end of the weapon wraps itself around the target. Unless the weapon is spiked, electrified, or enhanced in some other way, it does no damage, but it prevents the target from doing any action except for trying to break free. The target may escape by snapping the bonds or slipping free, each of which counts as an action. To break the weapon, he must make a *Strength* or *lifting* roll that meets or beats the damage total of the weapon. To slip free, he needs to roll a *Dexterity* or *acrobatics* total equal to or higher than the weapon's damage total.

Escape. To break free from any hold, the character must make a successful opposed *Strength* or *lifting* roll versus the holder's *Strength* or *lifting*. This counts as an action.

Group Attack. This is a coordinated action. See the description of the *command* skill in Chapter 3 "Attributes & Skills" for details.

Hit Locations. Hit locations are a special kind of called shot that allows a character to shoot or strike a specific point on his target's body. The table below is used to determine the modifiers for hitting a target of Human proportions in different areas of his body. Note that aiming at an arm or leg actually causes less damage — this is because the character took extra care to shoot an area that is "less vital."

Hit Location Modifiers

Option	Difficulty Modifier	Damage Modifier
Head	+1D	+12
Heart	+4D	+12
Chest, abdomen	0	0
Left or right arm	+1D	–2
Left or right leg	+1D	–1
Left or right hand	+4D	–2

At the gamemaster's discretion, sufficient damage to a particular hit location can affect the target's ability to use that part. Except for blows to the chest, the modifier lasts until the character heals that portion (which typically takes a few days, as Wounds are recovered for the body as a whole, not just a specific part). When the *first aid* or *(A) medicine* skill or a healing effect is applied, it can be specified to repair one particular location.

Hit location modifiers are in addition to Wound level modifiers.

Chest: The character can do no more than passively defend in the next round.

Foot or leg: –1 to all *acrobatics*, *sneak*, movement, and initiative totals.

Hand or arm: –1 to all *acrobatics*, *brawling*, *climbing/jumping*, *melee combat*, *missile weapons*, *pick pocket*, *thrown weapons*, *lifting*, and other rolls involving the hand or arm.

Head: –1 to all *Knowledge*, *Perception*, and initiative totals.

Random Body Hit Location. To determine the location where a character was hit, consult the following chart

Random Hit Location

1's Digit of Attack Roll	Body Location
0	Right Hand
1	Left Hand
2	Right Leg
3	Left Leg
4	Right Foot
5	Left Foot
6	Abdomen
7-8	Chest
9	Head

Knockout. This option does half of the normal damage, but it can render the target immediately unconscious with a successful attack. It requires a successful *called shot* to the head. If, after the resistance total has been subtracted, the target sustains at least *two Wound levels*, then he falls unconscious for a number of hours equal to difference between the combat skill total and the combat difficulty or until he's awoken by some external force, whichever comes first. The target, however, receives only half the Wound levels inflicted (round down).

Multiple Weapons. Weapons that characters can use with one hand and in either hand, such as knives or most guns, may be employed at the same time in the same round. The character incurs a multiple-action penalty.

Prone and Crouching. Attacking a target that is crouched on the ground adds 1D to the combat difficulty. If the target is moving while crouching, then the combat difficulty increases by +2D, but the defending character's normal Move, or running roll is halved.

For prone targets, subtract 2D from the combat difficulty when attacking at Point Blank or Short range, but add 2D to combat difficulty when attacking at Medium or Long range.

Characters who willingly get low to the ground or make themselves small may get into and out of the position as a free action. However, character forced into that position, such as a result of being thrown, need to make an effort to stand, which counts as an action.

Quick Draw. The character uses their *blaster* skill or appropriate specialization. The weapon to be used must be appropriate for quick draw duels: a blaster pistol, hold-out blaster, or heavy blaster pistol, throwing knife for example.

To quick draw, the character may not do anything else in the round, including *dodge*. In other words, characters engaging in quick draw duels are easy marks for anyone else. The character may make multiple quick draw shots in around; characters may shoot at more than one target, but at an additional –1D penalty per target, in addition to all the other penalties. Characters may also use the "quick draw," or "snap shot" rules in non-duel situations.

To quick draw, the character splits his or her *blaster* skill dice among two areas: speed *draw dice* and *accuracy dice*. To see who draws and fires first, each character rolls their speed draw dice. The character who rolls highest fires first; the character who fires first then rolls his or her accuracy dice to see if the target is hit.

Characters who want to make multiple shots suffer multiple action penalties for both their speed draw dice and accuracy dice (for example, for two shots, the character suffers a –1D penalty to speed draw dice, as well as both shots).

Unlike normal rounds, quick draw duel actions are not simultaneous. The character who fires first, fires first in "game time": the other character may only fire back if they haven't been injured by the shots at them.

Any character who is stunned by a quick draw shot loses –3D off all following shots in that round. Any character wounded (or worse) by a quick draw shot is in too much pain or too badly distracted to return fire.

> **Example:** Han Solo and Gallandro are going to have a quick draw duel. Han is using his heavy blaster pistol, and he has 8D in the skill. Gallandro is using his blaster pistol, and has 13D in the skill. The duel will be held at a distance of 10 meters, which is medium range (Moderate difficulty) for the heavy blaster pistol and short range (Easy difficultly) for the blaster pistol.
>
> The player playing Han decides he will allocate his 8D in the following way: 5D to his speed draw and 3D to his accuracy. The gamemaster, playing Gallandro, will use his 13D in the following manner: 10D to his speed draw and 3D to his accuracy.
>
> The player rolls for Han's speed draw and gets a 14. The gamemaster rolls for Gallandro and gets a 24. Gallandro draws and fires first. He rolls a nine to hit Han — more than enough at short range. Han is wounded and drops his pistol: he won't be able to fire. He has lost the duel, but is still lucky enough to be alive.

Characters may quick draw against opponents that are trying to *dodge* or doing other actions. The character performing the quick draw or snap shot simply rolls their speed draw dice against the target's *dodge*. If the speed draw roll is higher than the *dodge*, the quick drawing character shoots at the target as if he or she did not dodge at all. As before, a character who is quick drawing may not do any other actions in a round.

> **Example:** Han Solo is to quick draw against a stormtrooper, who is trying to full *dodge*. Han splits his 8D in this way: 5D to his speed draw and 3D to accuracy. The stormtrooper has a dodge of 4D. The distance between Solo and the stormtrooper is 10 meters, or medium range (Moderate difficulty) for Han's heavy blaster pistol.

Han rolls his speed draw dice and, gets a 17. The stormtrooper rolls his dodge and gets a 12. Han gets to shoot at the stormtroopr at the Moderate range difficulty only, but he only gets to roll 3D to hit (his accuracy dice). If the stomtrooper's dodge roll was higher than Han's speed draw roll, the stormtrooper would have been able to add his *dodge* roll to the range difficulty (Moderate), making him much harder to hit.

Ready a Weapon. It takes one action per item to draw a gun, unsheathe a knife, reload a rifle, or something similar. Although this generally does not require a skill roll, the gamemaster may require one related to the weapon in question for particularly stressful situations. Additionally, drawing and using the weapon in the same round incurs a multi-action penalty. The gamemaster may add further modifiers for attempting to get out an item from a restrictive location or ready an unwieldy weapon.

Suppression Fire. Suppression fire is intended to force the enemy into cover, rather than to actually eliminate them – essentially to suppress the enemy's ability to return fire. If a gamemaster wishes, suppression fire may be used to increase an opponent's difficulty to hit. The difficulty to hit is increased by +1 for every shot fired. Repeating blasters (or firearms) are much better suited to this than single-fire weapons. Characters using repeating blasters for suppression fire add a full level to the opponent's Difficulty for every burst fired.



Unwieldy Weapon. Melee weapons which are very long (over 60cm is a good rule-of-thumb for gamemaster discretion), objects that are hard to throw or grasp, ones relying on technology with which the user is unfamiliar, or any weapons otherwise difficult to wield may incur a +5 or more modifier to the Difficulty Level. The gamemaster may decide that such factors as experience, strength, and features of the weapon (such as a well-balanced sword) lower this modifier.

MARTIAL ARTS

The *Star Wars Roleplaying Game* has a *martial arts* skill (specialization of *brawling*), and some gamemasters may like to keep this loosely defined. However, since some players may desire their characters to be trained in unarmed combat, a more detailed system of martial arts is provided for here.

For every 1D that a character increases her *martial arts* skill, she may pick one of the hand-to-hand techniques described below. The character may only pick one hand-to-hand technique for every die of skill improvement; increasing a skill by one or two "pips" is not sufficient advancement to select a hand-to-hand technique. Characters whose *martial arts* skill is increased during character creation are eligible to select from the hand-to-hand techniques

Example: A Twi'lek Spec, Nareel Dre'lara, has a brawling: *martial arts* die code of 3D+2. During character creation, she increases her *brawling: martial arts* skill to 5D+2. She may select two hand-to-hand techniques. After successfully surviving her first mission, she spends Character Points, increasing her *martial arts* die code to 6D. This is not sufficient to select a new hand-to-hand technique, as she has not increased the skill by 1D. She may not select a new hand-to-hand technique until her *martial arts* die code is increased to 6D+2. Characters must also declare which hand-to-hand technique they are using prior to making the required skill roll (unless otherwise indicated).

Blindfighting. The character is trained to use senses other than sight to locate a target.

Difficulty: Very Difficult

Effect: If the character makes the required skill roll and is within striking distance of the target, she may ignore the effects of blindness. She cannot see, but can hear or smell a target well enough to strike. This may be used as a reaction skill.

Disarm. The character is trained to force an opponent to drop a weapon or object.

Difficulty: Moderate

Effect: If the character's attack is successful (and is not *parried* or *dodged*) and if the skill roll meets the required difficulty number, the target character is disarmed.

Elbow Smash. The character is trained to deliver a powerful blow with her elbow.

Difficulty: Very Easy

Effect: The character can add +1D to her damage roll if the skill roll is successful.

Flip. The character can throw a target who has grappled her from behind.

Difficulty: Moderate

Effect: A successful skill check indicates that the target is hurled to the ground (provided the attack is not *parried* or *dodged*). The target suffers 3D damage This technique may be used as a reaction skill.

Flying Kick. The character is trained to leap to deliver a crushing kick.

Difficulty: Difficult

Effect: The character can add +2D to her damage roll if her skill roll exceeds the difficulty number. Failure to beat the difficulty number indicates the character is off-balance and her opponent may make an additional attack this round with no multiple action penalty.

Foot Sweep. The character trips an opponent

Difficulty: Moderate

Effect: A successful attempt indicates the target is tripped, falling to the ground. The character must remain prone for the remainder of the round.

Head-Butt. The character can use her head to strike a target, even if she is held, pinned or bound.

Difficulty: Easy

Effect: If the character's skill roll meets the difficulty number, she may use her head to strike the target (inflicting STR+1D damage); can be used if the character is bound or held; can be used as a reaction skill.

Hold/Grapple. The character is trained to grapple and hold a target immobile.

Difficulty: Moderate plus an opposed *Strength* roll.

Effect: The character attempting to grapple with a target must make a Moderate *martial arts* roll to hold her opponent. For every round the target is held, the character must make an opposed *Strength* or *lifting* roll. If the target beats her *Strength* or *lifting* roll he breaks free of the hold.

Instant Knockdown. The character knows how to maximize impact, knocking the target to the floor.

Difficulty: Moderate

Effect: If the characters attack is successful (and is not *parried* or *dodged*) and if the skill roll meets the required difficulty number, the target is knocked to the ground, The fallen character must either wait one round to stand or suffer multiple action penalties.

Instant Stand. The character is trained to negate the effects of a fall and return to a standing, combat-ready position.

Difficulty: Moderate

Effect: If a character is tripped or knocked down, she may use this technique to return to a standing position. Successful use of this technique indicates that the character can stand without suffering a multiple action penalty.

Instant Stun. The character is trained to strike at critical pressure points, stunning the target.

Difficulty: Moderate

Effect: If the character's attack is successful (and is not *parried* or *dodged*) and the the skill roll meets the required difficulty number, the target is stunned for one round.

Instant Wound. The character knows how to strike to maximum effect, inflicting severe damage on the target.

Difficulty: Difficult

Effect: If the character's attack is successful (and is not *parried* or *dodged*) and if the skill roll meets the required difficulty number, the target character suffers a wound. (Effects of the wound are cumulative.)

Multiple Strikes. The character can deliver multiple blows.

Difficulty: Moderate

Effect: The character can make a second attack with no multiple action penalties; the second attack inflicts 3D damage.

Nerve Punch. The character knows the location of nerve clusters, striking in such a way as to render a target's limb numb.

Difficulty: Very Difficult

Effect: If successful, the character's attack renders an opponents limb (arm or leg, specified prior to making the attempt) unusable for 3D rounds. Any items held in the affected hand are dropped. If the character beats the difficulty number by 15 or more, the target character is rendered unconscious.

Power Block. The character is trained to parry attacks in a manner which inflicts damage.

Difficulty: Moderate

Effect: A successful parry inflicts STR+1D on the target. This technique can be used as a reaction skill.

Reversal. The character is trained to turn the tables on an opponent who is attempting to grapple.

Difficulty: Opposed *Strength* or *brawling: martial arts* roll (whichever is higher)

Effect: The character can employ this technique only when she is held. If she breaks the opponent's grip, she may in turn hold the target immobile or employ another technique. This technique may be used as a reaction skill.

Silent Strike. Provided the character can successfully sneak up on a target, she can instantly kill him or render him unconscious.

Difficulty: Difficult

Effect: The character must be within arm's reach of the target. The character must declare if this is a killing or stunning attack prior to making the attempt. A successful skill roll indicates the target is neutralized.

Spinning Kick. The character is trained to perform a powerful kick.

Difficulty: Moderate

Effect: The character can add +1D to her damage roll if her skill roll exceeds the difficulty number. Failure to beat the difficulty number indicates the character is off-balance and her opponent may make an additional attack this round with no multiple action penalty.

Shoulder Throw. The character can throw a target.

Difficulty: Moderate

Effect: A successful skill check indicates that the target is hurled to the ground (provided the attack is not *parried* or *dodged*), suffering 3D damage.

Weapon Block. The character is trained to parry melee attacks even when she does not possess a melee weapon.

Difficulty: Opposed martial arts versus melee combat roll

Effect: If the character makes the required difficulty roll she successfully blocks a melee attack.

Martial Arts Options

Should gamemasters feel that martial arts are a destabilizing element in a campaign, the following are options to lessen the effects of this skill system.

• *Basic Moves:* Gamemasters can limit characters to the following hand-to-hand techniques (which must be learned before any other techniques may be acquired): punch (inflicts *Strength*+1D damage); kick inflicts *Strength*+2D damage); weapon block (allows the character to block a melee attack, opposed martial arts versus melee combat roll).

• *Character Points:* Character Points can not be used during martial arts skill rolls (though, Force Points can).

• *Martial Arts Styles:* Using the above system, it is unlikely that a character will ever possess all the hand-to-hand techniques. (On the average, an extremely advanced character will likely only possess 13-15 of the hand-to-hand techniques.) However, gamemasters can limit the number of techniques a character can possess by developing martial arts "style packages." The gamemaster may decide that only six of the techniques are available to "K'tara martial arts," and players must select from that list. Learning a technique from outside a style costs 10 Character Points and takes three weeks of training.

• *Parrying:* To speed the combat procedure (and to more accurately reflect the deadly nature of martial arts), trained combatants can use *brawling: martial arts* to both parry and attack.

Using Martial Arts "Untrained": Gamemasters may allow characters to conduct certain martial arts techniques "untrained". For instance a character who wishes to "Grapple/Hold" a target, but does not have the *brawling: martial arts* specialty, may do so (at gamemaster discretion) at two Difficulty Levels higher. In this case as a Very Difficult maneuver. If the character has the martial arts specialty, but does not have the particular technique, then the roll may be made at one Difficulty Level higher.

Some techniques, however, are highly specialized and a character would not be eligible to perform them due to the special training required (for example, Silent Strike). This is of course subject to gamemaster discretion , and should be discussed with players prior to using the martial arts system.

DAMAGE

When an attack hits, the attacker rolls damage.

Ranged weapons normally do a set amount of damage: for example, a blaster rifle does 5D damage.

A melee weapon might have a damage code of STR+1D — that means, the attacker rolls his *Strength* and adds one extra die for damage. (If there's a maximum listed — such as "maximum 6D" — that's the maximum damage for the weapon regardless of the user's *Strength*.)

For *brawling* attacks, the attacker rolls his *Strength*. Some creatures have natural weapons, such as claws, which may cause "STR+1D" or "STR+1D+2" — roll the *Strength* and add the die code as indicated.

The target character rolls *Strength* to resist damage. If the character's *Strength* roll is higher than the damage roll, there's no effect. If the damage roll is higher, find the difference on the "Character Damage Chart."

Character Damage Chart

Damage Roll ≥ *Strength* Roll By:	Effect
1-3	Stunned
4-8	Wounded
9-12	Incapacitated
13-15	Mortally Wounded
16+	Killed

Example: Thannik fires his blaster pistol (which does 4D damage) and hits a bounty hunter with a *Strength* of 3D+2. Thannik's damage roll is a 9, while the bounty hunter rolls an 11 — the bounty hunter shrugs off the blast with no injury.

In the next round, Thannik hits again. This time his blaster damage roll is a 16. The bounty hunter's *Strength* roll to resist damage is a 12; that's a difference of four points. The bounty hunter is wounded.

Later on, Thannik is attacking a bounty hunter with a vibro-axe (STR+2D). If Thannik hits, he rolls his *Strength* of 3D+2 plus an extra 2D for a total of 5D+2 damage!

Stunned characters suffer a penalty of –1D to skill and attribute rolls for the rest of the round and for the next round. A stun no longer penalizes a character after the second round, but it is still "affecting" him for half an hour unless the character rests for one minute.

If a character is being "affected" from a number of stuns equal to the number before the "D" for the character's *Strength*, the character is knocked unconscious for 2D minutes. A character making an Easy *first* aid total can revive an unconscious character.

Wounded characters fall prone and can take no actions for the rest of the round. The character suffers a penalty of –1D to skill and attribute rolls until he heals (through medpacs or natural rest). A character who is *wounded* a second time is *wounded twice*.

A character who's *wounded twice* falls prone and can take no actions for the rest of the round. The character suffers a penalty of –2D to all skill and attribute rolls until he is healed. A *wounded twice* character who is *wounded* again is *incapacitated*.

An *incapacitated* character falls prone and is knocked unconscious for 10D minutes. The character can't do anything until healed. An *incapacitated* character who is *wounded* or *incapacitated* again becomes *mortally wounded*.

A character making a Moderate *first aid* total can revive an incapacitated character. The incapacitated character is now awake, but is groggy, cannot use skills, and can only move at *half* his "cautious" rate. (See "Movement and Chases.")

A *mortally wounded* character falls prone and is unconscious. The character can't do anything until healed. The character may die — at the end of each round, roll 2D. If the roll is less than the number of rounds that the character has been mortally wounded, the character dies. A *mortally wounded* character who is *incapacitated* or *mortally wounded* again is *killed*.

A character making a Moderate *first aid* total can "stabilize" a mortally wounded character. The character is still mortally wounded but will survive if a medpac or bacta tank is used on him within one hour (Moderate *first aid* total); otherwise, he dies. (This is different from healing a character with a medpac; see "Healing.")

A *killed* character is... killed. Start rolling up a new character.

Example: A stormtrooper is hit in combat. His *Strength* roll is an 11 and the damage roll is a 15 — he's wounded. The trooper suffers a wound, falls prone, can't act for the rest of the round and is at –1D to all actions until he's healed. If he's wounded again, he's at –2D to all actions until he heals. If this trooper is wounded again, he becomes incapacitated.

Another stormtrooper — he's still uninjured — is hit in combat: his Strength roll is a 9, while the damage roll is a 19. This trooper is incapacitated and is knocked unconscious.

Increasing Resistance. Character Points or Force Points can be used to increase a character's *Strength* to resist damage.

Stun Damage. Weapons set for *stun* roll damage normally, but treat any result more serious than "stunned" as "unconscious for 2D minutes." (Unless specifically stated otherwise, all character-scale blasters can be set for stun damage.)

Example: Thannik is hit by a "stun" bolt from a stormtrooper's blaster rifle. The stormtrooper rolls a 22 for damage and Thannik's *Strength* roll is an 11. That would normally be an "incapacitated" result, but since the weapon is set for stun, Thannik is knocked unconscious for 2D minutes.

DAMAGE OPTIONS

Severe Injuries. As an optional rule, a character who causes enough damage to kill another character has the *option* of causing a serious, permanent injury instead. (For example, a limb could be severed or a body part injured so badly that it could never be used again.)

This is not necessarily an evil action — some would say this is more merciful than killing someone (although that's up for debate). In addition to the severe injury, the target character is *wounded*, *wounded twice* or *incapacitated* (gamemaster's option).

Massive Damage Option. If a character incurs two Wound levels within a single round, not only do the normal modifiers for the greatest level apply, the character also can do nothing but defend or run away on the next two rounds. In either of these rounds, the character may make an Easy *stamina* or *willpower* attempt, as an action, to try to recover from the blow and shake off the penalty. If this is declared as a multi-action for the round, then the character takes the multi-action penalty. If not, and the stamina or willpower roll is successful, the character may act as normal in the next round.

Descriptive Damage. So a character has a couple of Wound levels — so what? What does that mean in descriptive terms? It depends on what caused the harm. The following list supplies some general guidelines for describing what might have happened to the character's body when he was hurt.

Stunned: Moderate bruise or minor sprain; laceration; muscle tear; minor dislocation of joint.

Wounded: Severe abrasion or sprain; deep laceration; torn ligaments; major dislocation or minor break.

Severely Wounded: Broken bone; gaping wound; ripped cartilage and muscle; concussion.

Incapacitated: Multiple fracture; laceration in vital area; heavy concussion.

Mortally Wounded: Above options combined with multiple internal injuries.

Dead: Broken neck; punctured lung; eviscerated.

These are just a few examples. Really interested gamemasters can come up with charts, tables, or detailed descriptions of damage for those players who absolutely must know.



MISCELLANEOUS DAMAGE

Here is a small selection of various other harmful things that players may encounter during their adventures. Generally, no attack roll is necessary for any of these to affect a character, though a such roll would be required if a person could somehow attack with it. The gamemaster determines what, if any, benefit armor and similar protection provides.

Some equipment may even increase the damage! Damage is otherwise determined as per the combat rules.

Except falling, all damage is done per round of close contact. The gamemaster may decide that certain types in certain situations also affect characters at a distance.

Miscellaneous Damage

Type	Damage
Botulism (severe case)	4D
Cold (extreme)	1D
Cyanide (fatal dose)	8D+2
Electricity (standard wall outlet)	1D
Electricity (major power line)	9D
Falling (3-6 meters)	2D
Falling (7-12 meters)	3D
Falling (13-18 meters)	4D
Falling (19-30 meters)	5D
Falling (31-50 meters)	7D
Falling (51+ meters)	9D
Fire (torch-size)	1D
Hydrochloric acid (undiluted)	2D+1
Radiation (intense)	3D

HEALING

Characters can heal in a variety of ways, but the three most common methods of healing are natural healing, medpacs and bacta tanks (also known as rejuvenation tanks).

Natural Healing

A character can heal naturally, but this process is both slower and much riskier than bacta healing. The character must rest a specified amount of time and then can make a healing roll: roll the character's full *Strength* and find the result on the chart related to the character's current Wound Level to see if the character heals.

Healing characters can do doing virtually nothing but rest. A character who tries to work, exercise or adventure must *subtract* –1D from his *Strength* when he makes his healing roll. Any character who opts to "take it easy" and do virtually nothing for twice the necessary time may *add* +1D to his *Strength* roll to heal.

A *wounded* character must rest for three standard days before rolling to heal.

Strength Roll	Result
2-4	Character worsens to *wounded twice*
5-6	Character remains *wounded*
7+	Character is fully healed

A character who is *wounded twice* must rest for three days before rolling to heal.

Strength Roll	Result
2-4	Character worsens to *incapacitated*
5-6	Character remains *wounded twice*
7+	Character improves to *wounded*

Incapacitated characters must rest for two weeks before making a healing roll.

Strength Roll	Result
2-6	Character worsens to *mortally wounded*
7-8	Character remains *incapacitated*
9+	Character improves to *wounded twice*

Mortally wounded characters must rest for one month (35 standard days) before making a healing roll.

Strength Roll	Result
2-6	Character dies
7-8	Character remains *mortally wounded*
9+	Character improves to *incapacitated*

Example: Thannik is incapacitated and is healing naturally. After resting for two weeks, he makes his *Strength* roll and gets a 10 — he improves to *wounded twice*.

To heal from *wounded twice* to *wounded*, he must rest for another three days before making his healing roll.

Medpacs

A standard medpac contains a combination of healing medicines, syntheflesh, coagulants, body chemistry boosters, adrenaline drugs, and computer diagnostic hardware to treat seriously injured individuals. Medpacs are very common around the galaxy and can be found aboard most starships, in most buildings and homes... and anyone who thinks he might get into a battle is advised to carry a couple, too.

A *first aid* (or *Technical*) roll is needed to use a medpac. The difficulty depends upon the severity of the patient's injury:

Degree of Injury	Difficulty
Stunned, unconscious	Very Easy
Wounded, wounded twice	Easy
Incapacitated	Moderate
Mortally wounded	Difficult

If the *first aid* roll is successful, the patient heals one level: *stunned* and *wounded* characters are fully healed; *unconscious* characters are revived; *wounded twice* characters improve to *wounded*; *incapacitated* characters improve to *wounded twice*; *mortally wounded* characters improve to *incapacitated*.

If the *first aid* roll is unsuccessful, the character's condition remains the same. If the *first aid* roll misses the

difficulty by more than 10 points, the medpac has pushed the injured character's body to its limit, and no more medpacs can be used on him for a full standard day (24 hour period).

Multiple medpacs can be used on a character within a single day, but increase the *first aid* difficulty one level for each additional use.

Example: Thannik has been *wounded twice*. The first time a medpac is used on him, the *first aid* difficulty is Easy. If a second medpac is used on him in the same day, the *first aid* difficulty increases to Moderate.

A medpac is fully expended when it's used — someone who expects to heal several people must carry multiple medpacs.

A character can use a medpac on himself, but he suffers an extra –1D penalty (in addition to any other penalties, such as for being injured).

Example: Thannik having been *wounded twice* (–2D to all actions) wants to use a medpac to heal himself (that's an additional –1D penalty, for a total penalty of –3D). Unfortunately his *Technical* is only 2D — he can't use the medpac on himself.

Bacta Tanks

Bacta is a specially formulated treatment liquid which promotes rapid healing and acts as a disinfectant. The attending physician can use the bacta tank's computers to add skin-contact medicines to the bacta fluid, inject medicines into the patient's bloodstream, or dispense medicines orally. Characters must have the *(A) medicine* skill to use a bacta tank. On most planets, only licensed doctors can administer bacta treatments.

A Very Easy *(A) medicine* skill is necessary to use a bacta tank — regardless of the wound level. If the roll is made, the character *will* heal — it's just a matter of time.

A character attempting to use a bacta tank without the *(A) medicine* skill must make a Heroic *first aid* or *Technical* roll. If the roll fails, the patient's injury worsens two levels. (*Wounded* patients worsen to *incapacitated*; *wounded twice* patients worsen to *mortally wounded*; an *incapacitated* or *mortally wounded* patient is killed.)

The character's healing time depends on the severity of his injuries.

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

Example: Thannik has been *mortally wounded*, but his friends quickly get him to a bacta tank. The doctor needs to make a Very Easy *(A) medicine* roll and succeeds. The gamemaster rolls 1D and gets a four. Four days later, Thannik emerges from the bacta tank fully healed.



Surgery

Surgery is only required if the gamemaster deems the injury to require it (mangled appendage, internal bleeding, severe burns), and/or there is no access to a bacta tank. Most characters will only under go surgery in order to repair a major internal injury, removal of a foreign body (cancer, slug), or to attach a cybernetic body part. The surgeon must be trained in the *(A) medicine* skill to perform surgery. Additionally the surgeon must have access to a surgery kit.

Surgery fully heals a patient on a successful *(A)medicine* roll. The base difficulty is Easy modified at gamemaster discretion, based on the complexity and conditions of the surgery. Surgeries performed "in the field" without the appropriate sterile environment, surgical rooms or staff should significantly increase the Difficulty Level. Healing time is 1D days for Wounded patients, 3D days for Incapacitated and 6D days for Mortally Wounded. If the roll fails, the patient's injury worsens two levels.

Medicines

There are many different medicines in the galaxy, ranging from mass-produced Pharmaceuticals to "local cures" known only on remote planets. Each medicine has different game effects. Some may add a bonus to a character's *first aid* or *(A)medicine skill*; others may allow a patient to heal faster; still others may only affect certain injuries or diseases and provide no help for others.

POISON

Mixing a poison calculated to kill a member of the character's own species doesn't take a lot of training. If the target is the same species as the poisoner, the poisoner must make an Easy *alien species* roll and a Moderate *first aid* roll (or a Very Easy *(A) medicine* roll). If both rolls are successful, the poisoner has concocted a liquid poison which does 10+1D6 damage to the target in 1D6 minutes (when it is ingested). If either roll fails, the poison is completely ineffective.

Knowing what kills other species is not as intuitive. When attempting to poison members of other species, the poisoner must make a Moderate *first aid* roll (or a Very Easy *(A) medicine* roll) as above. He must also make an *alien species* roll and check on the following table to establish the poison's effectiveness. If the *first aid* roll falls, the poison is ineffective.

Skill Result	Effect
≤8	Poison is ineffective
9-11	5+1D6 damage to target after ten minutes
12-15	10+1D6 damage to target after five minutes
16+	15+1D6 damage to target occurs immediately

The character trying to mix the poison must make his skill checks with the assistance of the gamemaster. The poisoner will have no idea how it will affect another character until it is administered. Poison can only he administered in food, drink, or through a medpac injection. The poison cannot be turned into a gaseous or contact poison.

When a poison begins to take effect, roll the damage, and allow the target character to make a *Strength* roll. If the character beats or equals the poison's damage, his body successfully resists the toxin, and the poison has no further effect. If he fails, calculate the total damage of the poison. It does not take effect immediately, however. The victim takes one Wound every turn, until he has either taken the full damage or is dead. Each turn, he may attempt to beat the poison again (but don't forget the –1 penalty to all attributes and skill scores for each wound taken). If successful, the character defeats the poison. If not, he continues to take damage.

A Moderate *(A) medicine* or difficult *first aid* roll allows a person analyzing a poison to identify a specific type of poison or a counteractive agent. These poisons are rather exotic, and those making their rolls can establish that these toxins are not used by amateurs. Once the poison is identified, the character may use the poison kit or the contents of a medpac to neutralize the poison (the difficulty of the skill roll is equal to the poison's damage when using *(A) medicine*, and the damage +5 when using *first aid*).

ILLNESS AND DISEASE

As the characters travel from world to world, and interact with various aliens, foods, and beverages, they are likely to encounter contagious illness or disease at some point. Use the guidelines on the Illness/Disease Chart to determine the seriousness of a contracted illness.

These results do not necessarily inflict normal damage, however. Calculate the would level as normal, gamemasters may choose — or roll 1D to randomly select — from the following optional results in lieu of the regular damage penalties. Note that, unless indicated otherwise, only one of the penalties should be selected and that the effects of the illness last for the duration (indicated above) or until medical treatment is received; the base difficulties for healing the damage caused by illness are a Difficult *first aid* or Very Difficult *(A) medicine* roll, unless stated otherwise. (Only one *first aid* or *(A) medicine* attempt can be made per day to counteract the illness' effects.)

Illness/Disease Chart

Illness/ Disease Level	Damage Effects *	Duration
Mild	Inflicts 2D of damage every twelve hours	1D days
Moderate	Inflicts 2D of damage every six hours	1D days
Severe	Inflicts 3D of damage every three hours	1D days
Very Severe	Inflicts 4D of damage every half hour	3D days
Extreme	5D of damage every ten minutes	5D days

** Note: Armor bonuses do not apply to* Strength *rolls to resist damage from contaminated water.*

Stunned (Roll 1D)

1 *Blurred Vision:* –1D to vision-based *search* checks, –1D to any *Dexterity* skill rolls that-require the use of sight: *blaster*, *melee combat*, *dodge* and so on).

2 *Painful Stomach Cramps:* Movement is reduced by 2.

3 *Low-grade Fever:* –1D to *sneak* and *hide* when attempting to avoid from heat sensors.

4 *Rash:* Creates a distracting itch, –1D to *Perception* and related skills.

5 *Dizziness:* –1D to *Dexterity* and *Mechanical* and related skills.

6 *Extreme Hunger:* –1D to *Strength* and related skills.

First Wound (Roll 1D)

1 *Minor Infection:* Pick any two results from the "stunned" effects.

2 *Hallucinations:* Characters experience visual or auditory hallucinations. Visual hallucinations (seeing spots, for example) reduce all vision-based attribute and skill checks by –1D. Auditory hallucination (ringing in the ears or other such difficulty) reduces hearing-based attribute and skill checks by –1D.

3 *Vomiting:* Character must make a Very Difficult *stamina* check to prevent vomiting. The attack lasts for 1D minutes, and reduces all skills and attributes by –1D for 3D hours.

4 *Attention Deficit:* Character must make a Moderate *Perception* roll to access short-term memory: recent orders, weather updates and so forth.

5 *Loss of Judgment:* Character has difficulty making snap decisions or interpreting orders, all *Perception*, *Knowledge* and related difficulties increase by one level.

6 *Allergic Reaction:* Character has difficulty breathing or suddenly must sneeze for 3D minutes, –1D to *sneak* or *hide* for duration of allergic reaction.

Second Wound (Roll 1D)

1 *Infection:* Pick any two results from the "stunned" effects, and one item from the "first wound" effects.

2 *Internal Bruising/Bleeding:* Character suffers a –2D penalty to *Strength* to resist damage and must receive medical attention before the illness' effects wear off; failure to receive treatment results in the character's death.

3 *Fear:* A Difficult *willpower* roll must be made every round that an affected character is engaged in combat. Failure to make the required *willpower* roll indicates the character's nerve breaks and he or she begins a blind retreat in a randomly determined direction, Multiple-action penalties apply when making the *willpower* roll.

4 *Increased Aggression:* Character must make a Moderate *willpower* roll to refrain from attacking any nearby target — friend or foe; character may not use stealth during this attack.

5 *Paranoia:* The affected character believes he or she is the subject of a conspiracy. Character must make a Moderate *Perception* roll to refrain from attacking fellow party members. All multiple-action penalties apply.

6 *Extreme Dehydration:* Character is exceptionally thirsty, experiences dizziness, light-headedness, fatigue, and may lapse into unconsciousness. Character suffers a –2D penalty to all attribute and skill checks and movement is reduced to 5.

Incapacitated (Roll 1D)

1 *Major Infection:* Pick any two results from the "first wound" effects, and one item from the "second wound" effects.

2 *Extreme Paranoia:* The affected character believes he or she is the subject of a conspiracy. Character must make a Difficult *Perception* roll to refrain from attacking fellow party members. All multiple-action penalties apply.

3 *Respiratory Ailment:* Character has extreme difficulty breathing. Movement is reduced to 2. If bacta treatment is not received before the effect's duration has elapsed, the character suffocates.

4 *Stupor:* All attributes and skills reduced to 1D for the entire effect duration unless the character receives immediate medical attention (Heroic first aid or Very Difficult *(A) medicine roll*).

5 *Blackouts:* If a character rolls a "1" on the Wild Die during any attribute or skill checks, he or she experiences a blackout for 1D rounds. During the blackout the character falls prone and cannot move, see or hear.

6 *Partial Paralysis:* Character loses the use of a limb (at gamemaster's discretion or use the Random Hit Location table). Paralysis in a leg reduces movement to 5. Paralysis in an arm reduces dexterity by –2D.

Mortally Wounded (Roll 1D)

1 *Catastrophic Infection:* Pick one "stunned" effect, one "first wound" effect, one "second wound" effect, and one "incapacitated" effect.

2 *Organ Failure:* Movement reduced to 0, character requires immediate medical attention or will die in 5D hours.

3 *Psychosis/Dementia: Perception*, *Knowledge*, *Technical*, and *Mechanical* attributes and skills are reduced to 1D for effect duration. The character suffers no permanent mental damage, recovering completely alter the effect's duration has elapsed.

4 *Paralysis:* Character is rendered completely immobile, though he or she remains conscious. If the character does not receive medical attention, the paralysis becomes permanent after the effect duration elapses.

5 *Blindness:* Difficulty for any vision-based skill or attribute checks are increased by five difficulty levels. If medical treatment is not received before the contamination effect's time has elapsed, the blindness is permanent.

6 *Tremors/Convulsions:* Character experiences seizures. Seizures inflict the character's *Strength*+1D damage. During the seizure and for 1D rounds after, the character's skills are all reduced by –3D (minimum of 0D). *Strength* is not affected for the purposes of resisting damage, and in this case armor bonuses apply.

Death (Roll 1D)

1 *Permanent Psychosis/Dementia:* Character's *Perception*, *Knowledge*, *Technical*, and *Mechanical* attributes and skills are permanently reduced to 1D and cannot be advanced.

2 *Nerve Damage:* Character suffers a loss of motor control. *Dexterity* and related skills are all permanently reduced to 1D and cannot be improved.

3 *Coma:* Character lapses into a coma for the effect duration. All attributes and skills are reduced to 0D, and movement is reduced to 0. Character must receive a Moderate *first aid* roll (or an Easy *(A) medicine* roll) once per day or will lapse into systemic shutdown (see below). If the character is stabilized, he or she awakens after the effect duration has elapsed.

4 *Tissue Liquefaction:* The character's skin tissues breakdown rapidly, causing extreme pain, bleeding and — if medical treatment (a Very Difficult *(A) medicine roll*) is not received before the effect duration elapses — Death. Character's attributes, skills and movement are all reduced to 0D.

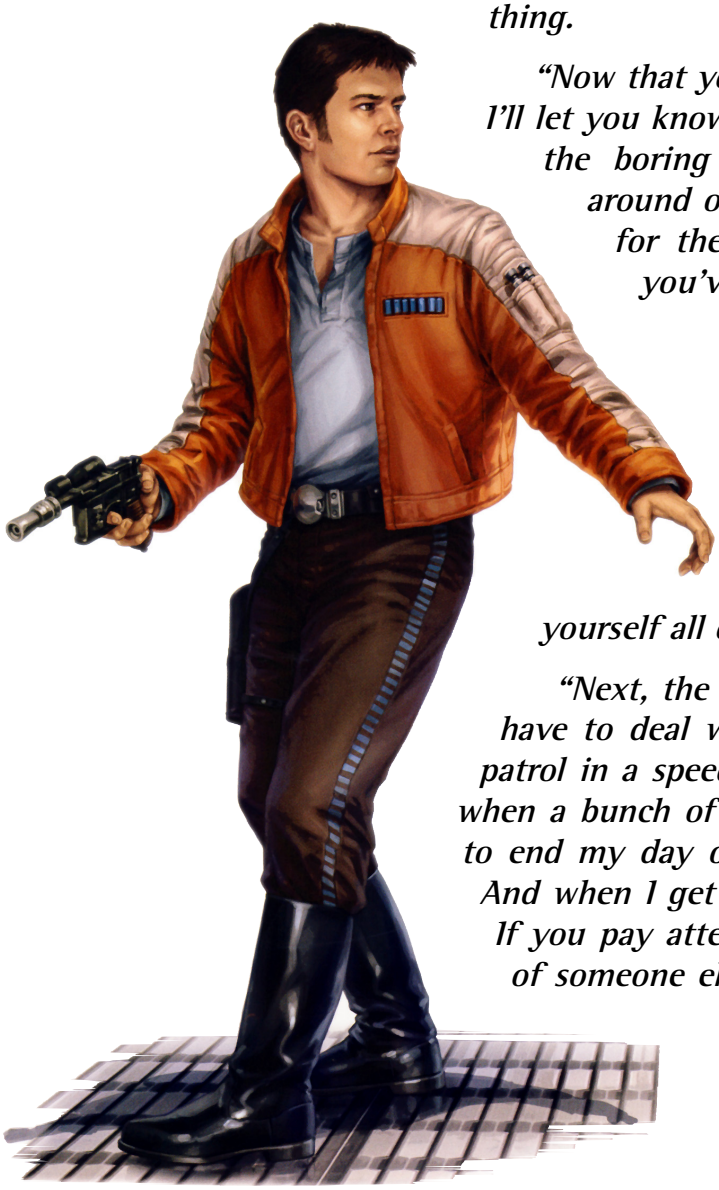
5 *Systemic Shutdown:* Character has suffered irreversible. physical damage and cannot survive without permanent medical attention (life-support apparatus and so on). All attributes and skills reduced to 0D. In the field, the character can be stabilized by a Heroic *first aid* or Very Difficult *(A) medicine roll*; if the character does not receive the required medical attention, death occurs after the effect's duration has elapsed.

6 *Death:* Character dies immediately, unless he or she is placed into a life-support system or bacta immersion: If removed from bacta or life-support, death is instantaneous.

Chapter Seven

7 MOVEMENT & CHASES

"I've been told you want to learn how to fly. Well, you've come to the right person. Name a vehicle... airspeeders, landspeeders, speeder bikes, swoops... flown'em all. If it's got wings or a repulsor generator, I've tried it. My name's Jarin Flast. You may not have heard of me yet... but you will. The fact that I've survived four years of combat duty in the cockpit of an X-wing says something.



"Now that you know enough to take my advice, I'll let you know what you're in for. First, we'll get the boring stuff out of the way... running around on your own two feet. It's no match for the excitement of racing a T-16, but you've gotta start somewhere, right?

"Then, the good stuff. You'll learn how to drive landspeeders and fly cloud cars. There's nothing like rocketing over a planet at 1,000 kilometers per hour, but you've got to learn how to do it right so you don't plaster yourself all over the landscape.

"Next, the really good stuff. Vehicle combat. I have to deal with this all the time. I'll be flying patrol in a speeder – minding my own business – when a bunch of Imperial slugs ambush me and try to end my day on a sour note. It kind of irks me. And when I get irked, other people get shot down. If you pay attention, you'll learn how to stay out of someone else's sights... if you don't, you'll go down in flames.

"Let's get going."

CHARACTER MOVEMENT

Every character and creature has a Move score: it's how many meters per round the character moves while walking. (Most humans have a Move of 10).

Moving is an action, just like firing a blaster or *dodging* an attack. A character can move *once* per round. A running or walking character uses her *running* skill or *Dexterity* attribute.

(A swimming character uses her *swimming* skill or *Strength*; a climbing character uses her *climbing/jumping* or *Strength*. For unusual movements — such as *swimming* or *climbing* — the Move is normally one-third the character's Move; adjust this rate at your discretion.)

Movement works just like other actions. You describe the terrain and pick a difficulty level and a difficulty number: Very Easy (1-5), Easy (6-10), Moderate (11-15), Difficulty (16-20), Very Difficult (21-30) or Heroic (31+).

The player decides how fast she wants her character to move and makes her running roll. If the roll is equal to or greater than the difficulty number, the character moves without a problem; if the roll is lower than the difficulty number, the character has a problem.

MOVE SPEEDS

While your character can only move once per round, you can pick one of four speeds.

• **Cautious Movement:** This is a slow walk for a character: she moves at half her Move. (A human with a Move of 10 would move five meters.)

In Very Easy, Easy, and Moderate terrains, cautious movement is a "free action": it's *not* considered an action and the character doesn't have to roll her *running* skill.

In Difficult, Very Difficult and Heroic terrains, roll the character's *running* skill, but reduce the difficulty one level. (Very Difficult terrain is Difficult to cross; Moderate terrain is Easy to cross.)

Example: Rhen, the brash pilot, has a *Dexterity* of 3D (she hasn't improved her *running* skill); her *blaster* skill is 4D and her Move is a 10. She's moving at cautious speed across a dried up stream bed (Easy terrain). Because she's moving so carefully, she doesn't even have to roll — she automatically moves the five meters. If she were shooting her blaster, she'd get to roll her full Waster skill of 4D because her movement is a "free action."

Later, Rhen comes upon a raging river. She wants to cross it by moving from rock to rock — it's Very Difficult terrain. Since she decides to move at cautious speed, the terrain is considered one difficulty level easier: it's only Difficult (the gamemaster picks a difficulty number of 17). Rhen's *Dexterity* roll is a 17 — she barely skirts across the rocks, moving five meters.

• **Cruising Movement:** Cruising movement is walking speed for a character — she moves at her Move speed. (A human with a Move of 10 would move up to 10 meters.)

Moving at cruising speed counts as an action, but the character can automatically make the move for Very Easy, Easy and Moderate terrains. A character must roll her *running* skill for Difficult, Very Difficult and Heroic terrains.

Example: Rhen is walking (cruising speed) across Moderate terrain while sighting her blaster on a wild animal that's charging to attack her (her *blaster* skill is 4D). She can automatically walk 10 meters without making a *Dexterity* roll, but it's an action. Firing her blaster is a second action (–1D penalty), so she only rolls 3D to hit the charging animal.

Later, Rhen is trying to walk up a steep hill (Difficult terrain; difficulty number of 16). She rolls her *Dexterity* and gets a 16 — Rhen walks 10 meters up the slope.

• **High Speed:** High speed movement is running for a character — she moves at twice her Move speed. (A human with a Move of 10 would move up to 20 meters.)

The character must roll her running for Very Easy, Easy or Moderate terrain.

When moving at high speed, Difficult, Very Difficult and Heroic terrains increase one difficulty level: Difficult terrain becomes Very Difficult to cross, Very Difficult terrain becomes Heroic, Heroic terrain becomes Heroic+10.

Example: Rhen is running across an open field (Easy terrain; difficulty of 8). She rolls her *Dexterity* and gets a 10 — she runs 20 meters across the field.

Later, Rhen's trying to run across a very rocky, uneven field pitted with craters and subsidences — it's Difficult terrain. Because she's running at high speed, the terrain is considered Very Difficult (difficulty number 24). Rhen rolls her *Dexterity* and gets a 16 — not enough. To find out what happens, see "Movement Failures."

• **All-Out:** All-out movement is running at all-out speed for a character — she moves at four times her Move speed. (A human with a Move of 10 would move 40 meters.)

Characters making "all-out" movement may not do anything else in the round, including *dodge* or *parry*!

Increase the difficulty one level for Very Easy, Easy and Moderate terrains. Increase the difficulty two levels for Difficult, Very Difficult or Heroic terrains.

Example: Rhen wants to move across an open field (Easy terrain) to reach a bunker before Imperial stormtroopers can take a shot at her. She decides to run all-out — the Easy terrain is considered one difficulty level higher: Moderate (difficulty number 11). She also can't *dodge* to avoid the troopers' shots. She rolls her *Dexterity* and gets a 12: Rhen sprints 40 meters to the bunker.



Later, Rhen wants to run to a landspeeder, hoping to jump behind the controls and race away before more stormtroopers shoot at her. Unfortunately, the terrain is dense forest, with tangled thickets and overgrown bushes: Difficult terrain. Rhen decides to move all-out, which increases the difficulty two levels to Heroic (difficulty number 34).

Partial Moves. After picking a "move speed" (cautious, cruising, high speed or all-out speed), a character can move anywhere between half and her full move speed.

Example: Rhen (with a Move of 10) decides to move at all-out speed: she can move anywhere between 20 and 40 meters.

Acceleration and Deceleration. Characters may increase or decrease their movement speed up to two levels per round.

Example: Rhen is moving cautiously in one round. The next round, she may stay at cautious speed, decrease one level to come to a complete stop, increase one level to cruising speed or increase two levels to high speed movement; she cannot increase three levels to all-out movement.

Later, Rhen is making all-out movement to run across a corridor. The next round, she can keep on going all-out, or she may reduce her movement to high speed (running) or cruising (walking); she couldn't slow down to cautious speed (slow walk) or no movement at all.

Encumbrance

Star Wars games are not ordinarily concerned with the concept of encumbrance, but sometimes players will want to carry with as much firepower as they can possibly get away with, it's a good idea to have an idea of what a reasonable amount of equipment is. The following is a method that many be used to determine what a character can or can't carry in the field. Characters that attempt to carry too many items are subject to the fatigue rules (specifically the effects of arduous terrain) noted in this chapter.

The gamemaster has final discretion on what a character can reasonably be expected to carry.

A character can carry one medium-sized object for every "pip" of *Strength* that he or he possesses. Remember that 1D equals 3 "pips". For example, a character with a *Strength* die code of 3D+2 can carry 11 medium-sized objects: 3 "pips" per die multiplied by 3 dice equals 9; the additional "+2" in the die code brings the total to 11.

Medium-sized items include: Fatigues, boots, partial armor (blast vest or other such minor combat armor), helmet, main weapons (probably a rifle), three grenades, three day's rations, roughly a half-dozen other small objects (power tools, blaster powerpacks, a secondary weapon: pistol, knife, etc.), backpack, directional transponder/automap, explosives, portable computer, comset, E-Web power generator, scanner, E-Web blaster, medical backpack etc.

Long-Distance Movement. All-out movement takes its toll after a long time. A character continuously going all-out must make a *stamina* roll every minute.

The first *stamina* difficulty is Very Easy; increase the difficulty one level for each additional roll. If the character fails the roll, she must rest for *twice as long* as she was moving all-out.

High speed ("running") movement also requires *stamina* rolls: roll once every 10 minutes. The first roll is at Very Easy difficulty and increases one difficulty level for each additional roll. If she fails the roll, she must rest for twice as long as she was moving at high speed.

Long marches are tiring: marchers should make a Very Easy *stamina* check every three hours, increasing the difficulty by one level every roll. This is assuming they take short (5-15 minute) breaks in that period and are at the Cruising Movement spped. If the marchers march continually, the checks are made every two hours. One hour's sleep for every *stamina* check made will restore the marchers to vigor. Arduous terrain may modify the *stamina* difficulty at the discretion of the gamemaster.

Movement checks for terrain should also be performed every three hours (or two, if on a forced march), to reflect the hazards of the route. Some difficult terrain types may *require* the characters to move at the Cautious Movement rate. Terrain difficulties are listed below.

TERRAIN DIFFICULTIES

When a character moves, you must determine the terrain's difficulty and then pick a difficulty number.

Very Easy 1-5. Flat, clear, even ground with no obstacles. Clear walkways or tracks. For swimming, calm water.

Easy 6-10. Flat but naturally uneven ground (fields, yards) that may have a few small obstacles such as rocks, holes, bushes, low branches, and so forth. For swimming, water with minor obstacles: occasional branches or reefs, or water with moderate currents.

Moderate 11-15. Rough ground or any area with many obstacles (large holes, rocks, thickets and bushes). For swimming, an area with many obstacles or a very confined area, such as a small tunnel.

Difficult 16-20. Running through a densely packed area that's difficult to navigate: a panicked crowd or a thick forest, for example. Very rough ground with drop outs, darkened tunnels, or an area that's being pelted by falling boulders. Swimming during a very rough storm or around attacking predators.

Very Difficult 21-30. Moving through any very dangerous terrain, such as a minefield, down a narrow crawl-way with whirling cooling fans, a starship as it breaks apart, or along the outside of a repulsorlift vehicle as it makes twisting maneuvers. Swimming in the middle of a dangerous storm with large waves.

Heroic 31+. Heroic terrain is virtually impassable: running through an avalanche, running down a corridor filled with falling debris, smoke and exploding consoles, or swimming, in the middle of a tidal wave or hurricane.

Maneuvers. The movement difficulty number covers basic maneuvers: straight-line movement, a couple of turns and other simple movements. If a character wants to make a more difficult maneuver — such as maneuvering between tightly-grouped building support beams, grabbing something out of mid-air while running, or grabbing something off a counter while all-out running — you may add modifiers as needed:

+1-5	Maneuver that takes a little effort and coordination.
+6-10	Maneuver requires a modest amount of effort and coordination.
+11-15	Maneuver requires a lot of concentration and appears to be very difficult to perform while moving quickly.
+16+	Maneuver appears to be very, very difficult to perform while moving quickly.

Characters will often want to do something that crosses over into other skills: run and then *jump* over a ditch, or *climb* up a wall. The character rolls to move and then must make a separate *climbing/jumping* skill roll for the climb or jump.

MOVEMENT FAILURES

A character who fails a movement roll may have to slow down or may even fall and risk injury. Find the number of points by which the movement roll failed:

1-3 Slight slip. The character loses her footing for a second. While she completes the movement, she suffers a penalty of –1D to all actions for the rest of the round (in addition to normal multiple action penalties).

4-6 Slip. The character slips and nearly falls. The character only makes half her Move. She suffers a penalty of –3D to all actions for the rest of the round, and –1D to all actions for the next round (in addition to normal multiple action penalties).

7-10 Fall. The character falls halfway through her Move, but manages to catch herself and is now kneeling. She may take no actions for the rest of the round *and* suffers a –2D penalty to all actions for the next round.

11-15 Minor tumble. The character falls one-quarter of the way through her Move, suffering painful scrapes and bruises. She may take no actions for the rest of the round *and* the next round. She takes damage, but subtract –3D from normal collision damage. (In effect, the character takes 1D damage if she was moving all-out; if she was moving slower, she'd suffer no damage.)

16-20 Tumble. The character falls, probably tumbling into a nearby object. She suffers painful scrapes and bruises (unlucky characters can suffer broken bones or worse): roll normal collision damage.

21+ Major tumble. "That had to hurt!" The character falls at a bad angle and may suffer a serious injury. Increase collision damage by +2D.

Collisions. Collision damage depends on how fast the character was moving.

Move	Character Damage
Cautious	1D
Cruise	2D
High speed	3D
All-Out	4D

Roll damage against the character's *Strength*, just as described in the "Damage" section of the chapter on "Combat and Injuries."

Example: Rhen is moving at high speed and fails her *running* roll by 18 points. She suffers a "tumble" and trips and falls painfully. Since she was moving at high speed, she suffers 3D damage.

VEHICLE MOVEMENT

Vehicle movement works in much the same way as character movement.

Every vehicle has a Move score, which is how many meters per round the vehicle moves at cruising speed.

Moving is an action, just like firing a blaster or *dodging*. A vehicle can move *once* per round.

Most repulsorlift vehicles — from landspeeders to airspeeders and speeder bikes — use the *repulsorlift operation* skill or *Mechanical* attribute. (Walkers use *walker operation*; old-fashioned wheeled- and tracked-vehicles use *ground vehicle operation*, while hovercraft use *hover vehicle operation*. Swoops use swoop o*peration*. Each vehicle's description lists its skill.)

When a vehicle moves, you describe the terrain and then pick a difficulty level and a difficulty number: Very Easy (1-5), Easy (6-10), Moderate (11-15), Difficulty (16-20), Very Difficult (21-30) or Heroic (31+).

The player decides how fast she wants her character to drive the vehicle and makes her *repulsorlift operation* (or other skill) roll. If a vehicle has a "maneuverability code," add it to the pilot's skill roll.

If the roll is equal to or greater than the difficulty number, the vehicle moves across the terrain without a problem; if the roll is lower, the vehicle has a "movement failure."

MOVE SPEEDS

While a vehicle can only move once per round, the driver can pick one of four speeds.

● **Cautious Movement.** This is a very slow movement — the vehicle goes at half its Move. (A vehicle with a Move of 200 would move up to 100 meters.)

In Very Easy, Easy, and Moderate terrains, cautious movement is a "free action" and the driver doesn't have to roll her *repulsorlift operation* (or other skill).

In Difficult, Very Difficult and Heroic terrains, roll the character's vehicle operation skill, but reduce the difficulty one level. (Very Difficult terrain is Difficult to cross; Moderate terrain is Easy to cross.)

Example: Rhen, the brash pilot, is now in her natural element: she's got a *repulsorlift operation* skill of 5D. She's behind the controls of an airspeeder with a Move of 200 and a maneuverability of 1D+2. She's piloting in open air (Easy terrain) at cautious speed. She doesn't have to roll — the speeder automatically moves 100 meters. If she were also firing the speeder's autocannons, she'd get to roll her full *vehicle blasters* skill (or in this case, her *Dexterity* attribute of 3D) because this is a "free action."

Later, Rhen is trying to pilot her speeder through a narrow, twisting canyon in the middle of a driving rainstorm — it's Very Difficult terrain. Since she decides to move at cautious speed, the terrain is considered one difficulty level easier: it's only Difficult (the gamemaster picks a difficulty number of 19). Rhen gets to roll *repulsorlift operation* of 5D and the speeder's maneuverability of 1D+2 — she gets a 23. Rhen maneuvers the speeder through the canyon without much difficulty, although she knows she'd better not go too much faster or she may bounce the speeder off the canyon walls.

● **Cruising Movement.** Cruising movement is normal driving speed for a vehicle — it moves at its Move speed.

Moving at cruising speed counts as an action, but the pilot can automatically make the move for Very Easy, Easy, or Moderate terrain. A pilot must roll the vehicle's operation skill for Difficult, Very Difficult or Heroic terrain.

Example: Rhen is piloting her vehicle on a clear repulsorway (Easy terrain), but an Imperial patrol speeder is closing in fast. She can automatically pilot her speeder at cruising speed (the speeder goes at its Move of 200 meters), but it's an action. Firing the autocannon is a second action, so she rolls 2D (subtract the –1D penalty from her *Dexterity* of 3D) to hit the Imperial speeder.

Later, Rhen is flying the speeder through a thick forest (Difficult terrain; difficulty number of 17) at cruising speed. She rolls her *repulsorlift operation* and the speeder's maneuverability and gets a 21 — she maneuvers through the tree branches without so much as scratching the paint.

● **High Speed.** High speed movement is pushing a vehicle for added speed — the vehicle moves at twice its Move speed. The pilot must roll for Very Easy, Easy or Moderate terrain.

When moving at high speed, the difficulty for Difficult, Very Difficult and Heroic terrains increases one level: Difficult terrain becomes Very Difficult to cross, Very Difficult terrain becomes Heroic, Heroic terrain becomes Heroic +10.

Example: Rhen is racing her speeder at high speed across a clear ice plain (Easy terrain; difficulty number 7). Her *repulsorlift operation* and maneuverability rolls total 18 — her speeder races 400 meters over the frigid terrain.

Later, Rhen is trying to race her speeder at high speed through heavy traffic — it's Difficult terrain. Because she's moving at high speed, the terrain is considered Very Difficult (difficulty number 28). Rhen rolls her *repulsorlift operation* and maneuverability, getting a 27 — she fails. To find out what happens, see "Movement Failures."

● **All-Out.** All-out movement is moving at a vehicle's all-out speed — it moves at four times its Move.

Characters piloting a vehicle at "all-out" speed may not do anything else in the round, including vehicle *dodges* or firing the vehicle's weapons.

Increase the difficulty one level for Very Easy, Easy and Moderate terrains. Increase the difficulty two levels for Difficult, Very Difficult or Heroic terrains.

Example: Rhen knows Imperial speeders are closing in on her, but she sees an open plain stretching for kilometers ahead. She decides to move all-out, hoping to out-race the Imperial gunners. The open field is Easy terrain; since Rhen is moving all-out, the difficulty increases to Moderate (difficulty number 12). Rhen rolls her *repulsorlift operation* and maneuverability, getting a 19 — Rhen's speeder (with a Move of 200) pulls away, crossing 800 meters!

Later, Rhen decides to move all-out through the heart of a dense forest. It's Difficult terrain, but because she's moving all-out, the difficulty increases two levels to Heroic (difficulty number 38). Rhen rolls her *repulsorlift operation* of 5D and her speeder's maneuverability of 1D+2 and gets a 24... even this task is a little above her considerable abilities. To see how bad Rhen may have wrecked, see "Movement Failures."

Acceleration and Deceleration. Vehicles may increase or decrease their movement one level per round.



Example: Rhen is piloting her landspeeder at cruising speed in one round. The next round, she may maintain cruising speed, decrease to cautious speed or increase to high speed; she may not increase her speeder to all-out speed.

Later, Rhen is pushing her speeder at all-out speed while racing through a forest. She rounds a bend and faces a sudden dead-end. While she'd love to bring the speeder to a complete stop, the best she can do is slow down to high speed. Rhen holds on and hopes for the best!

Partial Moves. Characters can move anywhere between half their "move speed" and the full move speed.

Example: A speeder with a Move of 200 is going at high speed (up to 400 meters). The speeder can move anywhere between 200 and 400 meters.

Long-Distance Movement. All-out movement takes its toll on vehicles — a vehicle continuously going all-out must make a body strength roll every 10 minutes.

The first body strength difficulty is Very Easy; increase the difficulty one level for each additional roll. If the vehicle fails the roll by 1-10 points, the vehicle is suffering strain (such as overheating) and must "rest" for *twice* as long as it moved all-out. If the roll fails by 11 or more points, the vehicle has suffered a mechanical failure and requires a Moderate *repair* roll and at least one hour of work.

High speed movement also requires body strength rolls: roll once every hour. The first roll is at Very Easy difficulty and increases one difficulty level for each additional roll.

TERRAIN DIFFICULTIES

Very Easy 1-5. Driving over flat, artificial surfaces with no obstacles, such as roads. Driving in light traffic. Repulsorlift flight over any flat, stable surface.

Easy 6-10. Driving over smooth surfaces with minor obstacles. Driving in moderate traffic. Repulsorlift through uneven terrain, or in moderate traffic, such as on a highway or on city streets.

Moderate 11-15. Driving in heavy traffic at high speed. Driving over rough terrain or through an intense storm. Repulsorlift flight over very uneven terrain, such as down a chasm, or in any situation that severely limits visibility (bad storm or thick fog).

Difficult 16-20. Driving a vehicle over very rough terrain, such as up a mountainside, through a crater field or during a meteor storm. Conducting a chase in heavy traffic or with other major obstacles. Repulsorlift flight through thick forests or in Beggar's Canyon.

Very Difficult 21-30. Driving through a city during an earthquake or fierce battle, as stray shots land all around your vehicle, buildings topple in front of you, or the highway you're driving on begins to collapse. Repulsorlift flight under similar circumstances.

Heroic 31+. Driving or repulsorlift flight in any situation that verges on the impossible: trying to navigate through thick swamps with branches and vines blocking the way at every turn. Racing through the core of an immense drilling machine and avoiding its heavy machinery.

Maneuvers. The difficulty number covers basic flight maneuvers: straight-line movement, a couple of turns and other simple movements. If a characters wants to make a more difficult maneuver, such as jumping an obstacle or making an extremely tight turn at high speed, add modifiers as needed:

+1-5 Maneuver is fairly easy.

+6-10 Maneuver is somewhat difficult and requires a certain amount of skill.

+11-15 Maneuver is very difficult and requires a very talented (or lucky) driver or pilot.

+16+ Maneuver appears to be almost impossible. Only the very best drivers can pull off a maneuver of this difficulty.

Here are some possible maneuvers and their difficulties. Gamemasters (and players) are not limited to this list — many other maneuvers can be attempted and you must determine a difficulty for the task.

- **Bootlegger Turn.** (Ground vehicles; +6 to +15 depending upon situation.) The vehicle slams on its brakes, spinning around and sliding. It only moves half of its normal Move, and ends up facing the opposite direction.

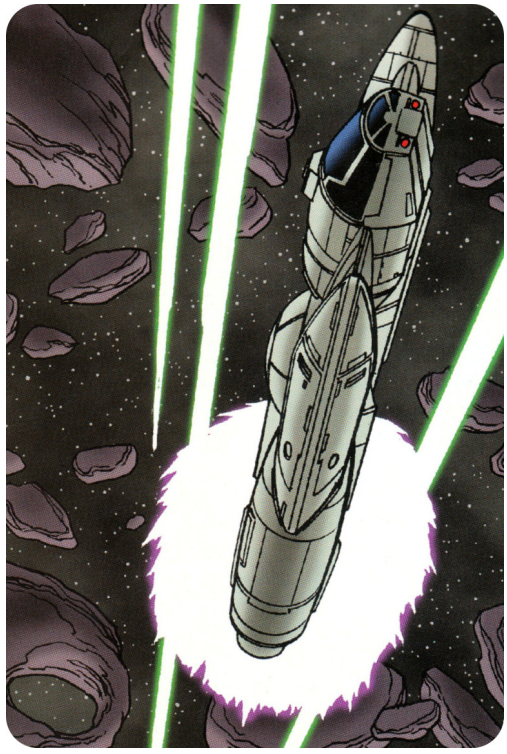
- **Extreme Climb or Extreme Dive.** (Flying vehicles: +6 to +20 or more depending upon situation.) The vehicle climbs or dives at an extreme angle (45° or more).

- **Extreme Turn.** (Ground and flying vehicles; +6 to +15 depending upon situation.) The vehicle is attempting a very tight turn (any turn over 45°) while maintaining a high speed. The specific modifier depends on how fast the vehicle is going and the difficulty of making the turn without losing control.

- **Jump.** (Ground vehicles; +5 to +20 depending upon situation.) The vehicle is jumping, either off a bridge, from a cliff or from some other obstacle or ramp. The difficulty depends on how far the vehicle is attempting to jump and the difficulty of maintaining control upon landing.

- **Loop.** (Flying vehicles; +15 to +30 or more depending upon situation.) The vehicle performs a loop (loop-de-loop) over the course of its entire move.

- **Rotate.** (+5 to +15 or more depending upon situation) A hover vehicle (and some ground repulsorlift vehicles) at cruising speed or less can *rotate* — change direction up to 360° — without changing its inertia.



MOVEMENT FAILURES

A vehicle that fails a movement roll may have to slow down or may even collide with an obstacle. Find the number of points by which the movement roll failed:

1-3 Slight slip. The vehicle experiences a slight "slip" (gets sideways or almost swerves out of control). While the vehicle completes the movement, the pilot suffers a penalty of –1D to all actions for the rest of the round (in addition to normal multiple action penalties).

4-6 Slip. The vehicle nearly slides out of control and only makes half its Move. The pilot suffers a penalty of –3D to all actions for the rest of the round, and –1D to all actions for the next round (in addition to normal multiple action penalties).

7-10 Spin. The vehicle completes one-quarter of its Move and then goes spinning out of control. It can make no movements for the rest of the round *and* the next round. If the vehicle hasn't been damaged by a collision, it may begin moving in two rounds.

11-15 Minor collision. The vehicle glances off another vehicle or obstacle. (Subtract –3D from normal collision damage; see "Collisions.") If there's nothing to hit, the vehicle simply spins out of control and can make no movements for the rest of the round and the next round.

16-20 Collision. The vehicle smashes into another vehicle or nearby object, doing normal collision damage. (See "Collisions.") If there's nothing to hit, the vehicle may spin out of control, or at the gamemaster's discretion, the vehicle may begin to tumble, flip over, or experience some other collision.

21+ Major collision. Crash!!! The vehicle runs into an obstacle and at such a poor angle as to increase collision damage by +4D. (See "Collisions.") If there's nothing to hit, the vehicle flips out of control or experiences some other serious collision.

Collisions. The amount of collision damage depends on how fast the vehicle was moving. (When resolving collision damage with ships or objects of different scales, don't forget to use appropriate damage die caps.)

Speed	Collision Damage
Cautious	2D
Cruise	4D
High Speed	6D
All-Out	10D

Roll the collision damage and compare it to the vehicle's body strength roll. "Vehicle Damage" explains what happens.

If the vehicle runs into another vehicle, the damage changes based on the angle of the collision.

Head-on crash	+3D
Rear-ender/sideswipe	–3D
T-bone	0D

You may want to adjust collision damage to reflect what a vehicle runs into. If a vehicle smashes into a hardened plasticrete wall, it suffers full damage. On the other hand, something with a little "give" — like a wooden fence or thick bushes — may absorb some of the impact while slowing the vehicle down: you may want to reduce collision damage by –1D, –2D or more.

You should describe collisions in colorful detail since they're one of the "emotional payoffs" of chase scenes.

Example: Rhen is piloting her airspeeder at high speed. The difficulty number is 21, but she only rolls a 6 — she fails the roll by 15, which means a "minor collision." High speed movement normally causes 6D damage, but the minor collision's –3D to damage means that her speeder only suffers 3D damage. The gamemaster rolls the 3D, while Rhen rolls her airspeeder's body strength of 2D to resist damage.

Later, Rhen fails another movement roll, this time by 24 points. The airspeeder was going at high speed and is in a "major collision": the high speed movement causes 6D damage and the major collision adds another +4D to damage. Unfortunately, she also suffers a head-on crash with another speeder, for another +3D to damage. Her speeder suffers an incredible *13D* damage!

VEHICLE COMBAT

Rebel snowspeeders close in on the Empire's AT-AT walkers, firing several volleys of laser fire at the armored behemoths...

Princess Leia presses the accelerator on her speeder bike while an Imperial biker scout closes in from behind and opens fire...

Vehicle combat works just like regular combat and is fought in five second rounds.

To attack a vehicle:

- Determine the difficulty number to hit the target (based on the range).
- The attacker rolls his attack skill (normally *vehicle blasters* or *Dexterity*).
- If the roll is equal to or higher than the difficulty number, the attack hits. Roll damage. (See "Vehicle Damage.")

Example: Rhen is shooting at an Imperial speeder bike. The bike is 150 meters away — that's medium range for her airspeeder's laser cannons. (Medium difficulty; difficulty number of 12.) Rhen's *vehicle blasters* skill is 3D and the cannons' fire control is 3D — if Rhen doesn't move the speeder, she gets to roll 6D to hit. If she rolls 12 or more, Rhen's shot hits the speeder bike.

REACTION SKILLS

The target *can* roll a reaction skill — this is a "vehicle dodge." Roll the pilot's *repulsorlift operation* (or other skill) and the vehicle's maneuverability code.

This is the new difficulty number to hit the vehicle.



Complex Maneuvers

• **Attack Pattern Delta:** This is a frontal approach run by a squadron of airspeeders against an Imperial walker. The speeders approach single file, head-on to take the heat off of other targets the walker may be firing on and to make the walker's pilot nervous (whether or not the speeder's blasters can penetrate the armor, nobody wants to have one crash into him at full speed). The single file approach presents a small target profile to the Imperial gunners.

Upon reaching optimal firing range, the walker is strafed with cannon fire by the speeder pilot, who then veers off. Each pilot veers off in a different direction, giving the head-mounted gunners only one target to fire on. Once out of range, the speeders regroup and make another run.

In effect, this is a game of "chicken" played on a larger scale. If the Imperials keep their nerve, they stand a good chance of doing serious damage to one of the speeders, while receiving minimal damage in return. If the Imperials flinch, the speeders will get off scot-free.

Game Notes: Each pilot must make an extra Easy repulsorlift operation roll to take up attack pattern delta formation. While this pattern offers no additional protection for the lead speeder, each following speeder gets a +1D bonus when attackers straight ahead of the attack pattern attempt to shoot at the following speeders.

• **Bantha Decoy:** This maneuver is a variation of a gag that Luke Skywalker used to pull in his old T-16 Skyhopper on his home world of Tatooine. Approaching an unsuspecting bantha from behind, Luke's wingman would cut out in front of the beast. The annoyed bantha would naturally turn its head in the direction of the Skyhopper, presenting a profile of its head to Luke, following behind in a second T-16.

Luke would then attempt to ping the bantha in the ear with a sighting laser shot. The laser signals were very weak and (mostly) harmless. If the shot missed the ear, the bantha wouldn't even notice it; if the shot was dead on target, the startled beast would buck and rear in a most gratifying fashion.

As an airspeeder combat maneuver performed against an Imperial walker, the "bantha decoy" stays pretty much true to form. A pair of airspeeders approach a walker from behind. The lead speeder shoots out in front of the walker, then banks sharply to the right, left, or straight up. The walker follows the lead speeder with its guns as the speeder banks, thus giving the trailing speeder a clear shot at the less armored head and neck assembly.

Game Notes: To perform a Bantha Decoy use the following rules. If the lead speeder succeeds in the attack on the walker, have the walker's commander make an opposed tactics or Perception roll (against the lead speeder's tactics or Perception). This does not count as an extra action — it is a "free" roll for both parties.

If the walker commander beats the lead speeder pilot's roll, the tactic fails. If the walker commander loses to the lead speeder pilot, the walker commander is fooled. The commander orders the walker to follow the path of the attacking speeder, exposing the walker's blind side to the trailing speeder. The trailing speeder gets a bonus of +1D+2 to hit the walker, while the walker's gunners suffer a penalty of +5 to the difficulty to hit the trailing speeder as it flees.

Example: The speeder bike pilot decides to make a vehicle dodge to get out of the way of Rhen's attack. The pilot's *repulsorlift operation* skill is 3D+2 and the bike's maneuverability code is 3D: his vehicle dodge roll is a 21 — Rhen's new difficulty number to hit the speeder is a 21!

Full Reaction. The pilot can make a "full reaction." Roll the vehicle dodge; this can be the only action in the entire round.

The character rolls his *repulsorlift operation* (or other skill) and the vehicle's maneuverability code and *adds* it to the difficulties of all attacks made against the vehicle that round.

Example: Later on, Rhen fires again at the speeder bike: she's still at medium range, for a Moderate difficulty and difficulty number of 12.

The Imperial speeder bike pilot decides to make a full vehicle dodge: he rolls his 6D+2 (*repulsorlift operation* of 3D+2 and the maneuverability of 3D) and gets a 25. Because this is a full vehicle dodge, Rhen's new difficulty number is a 37! However, the speeder bike pilot can't do anything else in the round, not even move his speeder.

VEHICLE COMBAT MODIFIERS

All modifiers from the chapter on "Combat and Injuries" apply to vehicle combat. There are a few additional modifiers which may come into play.

Scale. Be sure to take into account scale modifiers for combat between vehicles of different scales.

Cover. Most vehicles provide some protection to the pilot and any passengers — it will be listed as None, 1/4, 1/2, 3/4 or Full. Add the cover and protection modifiers as described in the chapter on "Combat and Injuries."

VEHICLE WEAPONS

Vehicle weapon descriptions list what skill the weapon needs, its fire control and damage, as well as its fire rate and blast radius (if needed).

Ranges. If a weapon lists *four* ranges, the first range listing is for point-blank range (Very Easy difficulty). Anything less than point-blank range is too close for the weapon to be targeted accurately — the difficulty is Very Difficult.

Example: A blaster cannon's ranges are 10-50/100/200/500. Anything between 10 and 50 meters away is at point-blank range (Very Easy difficulty). Anything closer to the weapon than 10 meters is at less than point-blank range: the difficulty is Very Difficult.

Crew. A weapon's "crew" listing is the number of gunners necessary to fire the weapon in combat. A listing of "Crew: 1" means the weapon can be fired by one person. A listing of "Crew: 2" means that two people must work the weapon, but only one person rolls his *vehicle blasters* skill to see if the attack hits. If a weapon doesn't have a crew listing, it means it can be fired by the pilot.

Fire Arc. Weapons also list *fire arcs* — the direction (or directions) the weapon can be fired. Weapon fire arcs are front, back, left, right and turret. (Turrets can fire in any direction.)

Ramming

One vehicle can try to *ram* another. To do so, it must pass very close to the target vehicle during its move.

Add +10 to the movement difficulty for the ramming vehicle. Ramming also counts as a separate action: the pilot suffers an additional –1D penalty.

If the pilot's *repulsorlift operation* (or other skill roll) is higher than the difficulty, the attacking vehicle rams the target vehicle.

If the pilot's *repulsorlift operation* (or other skill roll) is lower than the *original* movement difficulty number, the pilot fails; see "Movement Failures."

If the pilot's *repulsorlift operation* (or other skill roll) is equal to or higher than the original difficulty but lower than the new movement difficulty, the vehicle completes the move successfully, but the ram attack misses.

Target vehicles can make a vehicle dodge to avoid a ram attack. Ram attacks damage both vehicles: the attacker suffers damage as if involved in a sideswipe (–3D to normal damage), but the victim suffers damage as if involved in a T-bone (normal damage).

Example: Rhen is trying to close in on that speeder bike but she's still 150 meters behind it.

The speeder bike has a Move of 175. The pilot got initiative and decided to go first — he decides to move at cruising speed and succeeds at his *repulsorlift operation* roll. The speeder pulls ahead 175 meters: it's now 325 meters ahead of Rhen.

Rhen decides she's going to take two actions (–1D penalty to both skill rolls): she wants to pull up close to the speeder bike and ram it. (To ram it, she has to pull at least even with the speeder bike.)

Rhen decides to try the ramming attack. The terrain is Moderate; the difficulty number is 12. Her airspeeder's Move is 200; since the speeder bike is 325 meters ahead of her, she needs to move at high speed to catch up. The ramming attack adds another +10 to the difficulty number — it's now a 22.

If Rhen rolls less than 12, she failed her *repulsorlift operation* roll and had a movement failure. If the rolls a 12-21, she succeeds at the *repulsorlift operation* roll and crosses the terrain, but her ramming attack misses.

Rhen rolls a 24. Her speeder races up on the speeder bike and smashes into the side. Rhen's speeder is moving at high speed (6D collision damage), but has the sideswipe result (–3D damage), so it only takes 3D damage.

The speeder bike suffers the high speed collision damage (6D damage).

VEHICLE DAMAGE

Rather than suffering injuries, vehicles take damage: engines may be damaged, weapons systems may be disabled and so forth.

When a vehicle has a collision, roll the collision damage and compare it to the vehicle's body strength roll (this is like a character's *Strength* roll to resist damage). If a vehicle is blasted in combat, compare the weapon's damage roll to the vehicle's body strength roll.

If the damage roll is lower than the body strength roll, the vehicle takes no damage. If the damage roll is equal to or higher than the body strength roll, find the result on the "Vehicle Damage Chart."

Vehicle Damage Chart

Damage Roll ≥ Body Strength Roll By:	Effect
0-3	Shields blown/controls ionized
4-8	Lightly damaged
9-12	Heavily damaged
13-15	Severely damaged
16+	Destroyed

Shields blown. A *shields blown* result means that the vehicle loses –1D from its shields total (if it has any). This loss lasts until the shields are repaired. If the vehicle has no dice remaining in shields (or had no shields to begin with), it suffers the *controls ionized* result.

Controls ionized. A *controls ionized* result means that the vehicle's controls suffer a temporary power overload. The ship loses –1D from its maneuverability, fire control for weapons, damage from weapons, and shield dice for the rest of that round and the next round. (The vehicle's body strength stays at its full die code.)

If a vehicle is suffering from as many *controls ionized* results as the vehicle has maneuverability dice, its controls are frozen for the next two rounds. The vehicle must maintain the same speed and direction for the next two rounds; it may not turn, fire weapons, make shield attempts or take any other action.

When controls are frozen, blue lightning plays across the vehicle's controls, as shown when Luke Skywalker's snowspeeder was disabled in *The Empire Strikes Back*. A pilot must still make the vehicle's *operation* rolls while the controls are frozen or the vehicle automatically crashes.

Example: Rhen is flying an airspeeder with a maneuverability of 2D+1. The speeder suffers two controls ionized results; its controls are now frozen: Rhen can't slow down, speed up or change course.

Rhen's *repulsorlift operation* difficulty is a 13 — if she rolls a 13 or higher for the next two rounds, she manages to keep the speeder from crashing. After the two rounds are up and Rhen regains control, she has to be careful: if her speeder suffers another controls ionized result, her controls will be frozen again.

Lightly damaged. Vehicles can be lightly damaged any number of times. Each time a vehicle is lightly damaged, roll 1D to see which system is damaged.

1-3. Vehicle loses –1D from its maneuverability. (If the vehicle's maneuverability has already been reduced to 0D, the vehicle suffers a –1 Move.)

4. One on-board weapon was hit and destroyed; the gunners take damage. (See "passenger damage.") Randomly determine which weapon is hit.

5-6. Vehicle suffers –1 Move.

Heavily damaged. Heavily damaged vehicles have taken a much more serious amount of damage. If a heavily damaged vehicle is lightly damaged or heavily damaged again, it becomes severely damaged. Roll 1D to see what system is affected.

1-3. Vehicle loses –2D from its maneuverability until repaired. (If the vehicle's maneuverability has already been reduced to 0D, the vehicle suffers a –2 Move.)

4-6. Vehicle suffers a –2 Move.

Severely damaged. Severely damaged vehicles have taken major amounts of damage and are almost rendered useless. A severely damaged vehicle which is lightly damaged, heavily damaged or severely damaged again is destroyed. Roll 1D to see what system is affected.

1-2. Destroyed powerplant. The vehicle's repulsorlift generator or motor is completely destroyed. If a ground vehicle is moving at high speed or all-out speed, it crashes. If the ground vehicle is moving at cruising or cautious speed, it simply rolls or bounces to a stop. Flying vehicles plummet towards the ground — the pilot must make an operation roll to land the vehicle (*minimum* difficulty of Moderate) or it crashes.

3. Overloaded generator. The engine or generator begins to overload and will explode in 1D rounds, completely destroying the vehicle. (The minimum difficulty to crash-land or stop the vehicle safely is Moderate.)

4. Disabled weapons. All weapons systems completely shut down.

5. Structural damage. The vehicle begins to break up or a major system fails. (The pilot has 1D rounds to eject or crash-land the vehicle; the *minimum* difficulty to crash-land or stop the vehicle safely is Moderate.)

6. Destroyed. The vehicle is immediately destroyed or crashes into another object due to complete loss of control.

Destroyed. The vehicle is immediately destroyed. All passengers take damage. (See "Passenger Damage.")

Lost Moves

Lost Moves add together. For example, a vehicle that suffers a –1 Move result, then a –2 Move result is at "–3 Moves."

–1 Move: The vehicle or creature can no longer move at all-out speed; it is limited to high speed.

–2 Moves: The vehicle or character is limited to its cruising speed.

–3 Moves: The vehicle or character can only move at its cautious speed.

–4 Moves: The vehicle's drive is disabled and it cannot move until repaired.

–5 Moves: The vehicle is destroyed.

Passenger Damage

Passengers may be injured when a vehicle suffers damage or crashes. Use your judgment to decide whether a character takes damage. If a vehicle is destroyed, everyone is almost certainly killed. On the other hand, if the characters are in the pilot's compartment of a sail barge and a weapon turret on the other side of the barge is destroyed, it's very unlikely they'll be injured.

Determine character damage based on how badly the vehicle is damaged. (Damage is character-scale.)

Vehicle is:	Passenger suffers:
Lightly damaged	1D
Heavily damaged	3D
Severely damaged	6D
Destroyed	12D

Falling Damage

Whenever anything falls and smacks into the ground, the damage is dependent upon how far the character or object fell. The damage always matches the scale of the thing falling — characters suffer character-scale damage, speeders suffer speeder-scale damage, and so forth.

These values are for standard gravity worlds. Increase the damage a couple of levels for high gravity worlds and decrease falling damage a couple of levels for low gravity worlds.

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

SPEEDS

You can use a vehicle's (or character's) Move to find its all-out speed in kilometers per hour.

Move	Kilometers Per Hour (All-Out)	Move	Kilometers Per Hour (All-Out)
3	10	150	430
5	15	160	460
7	20	175	500
8	25	185	530
10	30	195	560
14	40	210	600
18	50	225	650
21	60	260	750
25	70	280	800
26	75	295	850
28	80	330	950
30	90	350	1,000
25	100	365	1,050
45	130	400	1,150
55	160	415	1,200
70	200	435	1,250
80	230	450	1,300
90	260	470	1,350
105	300	485	1,400
115	330	505	1,450
125	360	520	1,500
140	400		

A vehicle's "high speed" ("running" speed for the character) is *half* the all-out kilometers per hour speed. A vehicle's cruising speed ("walking" speed for a character) is *one- quarter* of the "kilometers per hour" speed. A vehicle's cautious speed (a character's "slow walk") is *one-eighth* the "kilometers per hour" speed.

> **Example:** Rhen is piloting an airspeeder with a Move of 350 (its all-out speed is 1,000 kilometers per hour). If she flies the speeder at high speed, she's going 500 kilometers per hour. If she's flying the speeder at cruising speed, she's flying at 250 kilometers per hour. If she decides to fly at cautious speed, she's going 125 kilometers per hour.

You can find a vehicle's all-out speed in kilometers per hour by multiplying the Move by 2.88.

> **Example:** Rhen is flying a landspeeder with a Move of 200. Its all-out speed is 576 kilometers per hour.

RUNNING CINEMATIC CHASES

While this set of rules allows you to measure out every move of every round, you should consider using a "cinematic" approach when running chases and vehicle battles in your games.

Cinematic combat is about characters on speeder bikes racing through the air at 600 kilometers per hour, blaster bolts flying wildly around them — pick a difficulty number, roll the character's skill, give a snappy description of what you think should happen — and *keep the game moving*.

Whether the vehicles are 140 meters apart or 150 meters apart isn't as important as making the chase or battle as *exciting* as the ones in the *Star Wars* movies.

Use a combination of rounds and scenes to maintain the flow of the game. Rather than rolling for every round, lump several minutes' travel into one scene: have the players decide how fast they're moving and roll their *repulsorlift operation* (or other skill) a couple of times. If the characters beat the terrain difficulty number, they have no problems; if they roll lower than the difficulty number, they may have had to slow down or may have even had a minor collision.

Then, compare the piloting rolls of their opponents — if their opponents started far behind but made several great rolls, they may be able to catch up to the player characters. If the gamemaster characters rolled poorly, the player characters may have pulled away.

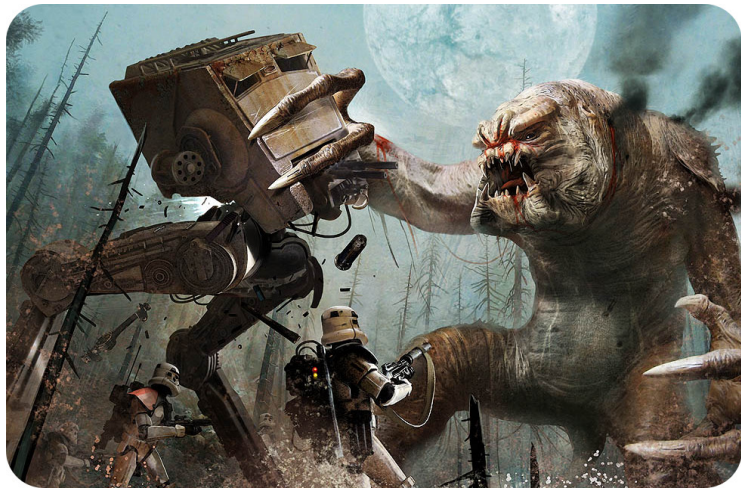
Once the stage is set, you can run a round-by-round battle as the climax of the chase. When you use round-by-round combat, don't be afraid to "bend" the rules in favor of telling a great story — approximate ranges and terrain difficulties, and estimate difficulty numbers quickly.

Focus on exciting narration — "the Imperial airspeeder races ahead, diving into the forest. You notice three more speeder bikes are coming up from behind — the lead speeder opens fire! What are you going to do?"

Yes, you're sacrificing a certain amount of "realism," but the game moves quickly and you also now have the freedom to adjust difficulty numbers to suit the needs of your adventure.

For more suggestions on running these types of scenes, see "Long-Distance Travel" in this chapter and the chapter "Role-playing Battles."

Encounters. When setting up a cinematic chase, you should have a general idea of what the vehicles could run into. What's the terrain like and what obstacles will the combatants face? You have to figure out who's involved in the battle. (Some people sketch out a map of the chase area — but that's only necessary if you think you need one to keep track of what's going on. Other people are perfectly happy to make up details



and terrain difficulty numbers on the fly: "You round the hill, gun the throttle... and right ahead is a thicket of trees! There's no time to turn. Make your *repulsorlift operation* roll as you dive into the thick branches!")

You can also create several "encounters" to liven up the chase. An encounter is anything "extra" that happens to complicate the chase: freak weather, special terrain, people pulling out in front of the combatants, traps (such as repulsor mines set up to protect the mouth of a canyon), avalanches caused by the noise of the chase... anything that adds to the tension.

For example, if the characters are in a chase in the middle of a city, here are some possible encounters:

- Someone pulls out right in front of the characters' landspeeder. The driver must make a Difficult *repulsorlift operation* roll to avoid a high speed collision.
- The characters stumble into a traffic jam. The speederways in front of them are completely blocked. Now where are they going to go? Maybe they should take to the aqueducts running parallel to the highway... but first they have to jump the security fence: a Very Difficult *repulsorlift operation* roll is needed to loft the speeder over the fence and not crash.
- If the characters take a wrong turn, maybe they end up careening into the heart of an immense zoo or amusement park. They have to make several rolls to avoid obstacles (energy fences surrounding the animals, the machinery of the rides and so forth)... and find some way to avoid getting caught... and not get lost!
- If the characters weren't already being hounded by the local authorities, they are now! If they're already being chased, more police speeders close in from all sides... their capture looks a lot more certain. Whoever they're chasing is probably going to get away if the characters are pulled over.
- A speeder from a local news agency starts following the chase, broadcasting every second of the "pitched battle." Of course, that one speeder will soon be joined by others. Now, the characters aren't going to be able to escape (unless they can lose the news agency speeders) and they're most certainly going to be identified.

Props. You can use *Star Wars* vehicle miniatures from various licensed manufacturers to show all the vehicles in a chase. You can just move the vehicles around each turn to show their relative positions. Use stacks of coins or counters to show the altitude of each speeder. Having terrain to set up around the vehicles is a nice touch, too.

While setting up a battle scene like this takes some work, it will certainly get the players into the spirit of the chase: they'll soon start moving "their" speeder around while describing their maneuvers... and everyone will enjoy the game that much more.

(Because vehicles move so fast, you can't really create terrain for the whole scene. You also don't really need to worry about the "scale" of the battle — just move the figures around to show "roughly" where everyone is.)

When staging major battles between characters, you may want to use maps and counters — or better yet, painted miniatures, *Star Wars* figures sets and scenery — to show the players what's happening. They're not necessary for the game, but they help all the players see exactly where their characters and their opponents are standing. The player can see the crates his character is going to dive behind and knows exactly where the enemy stormtroopers are standing. Just as with vehicle miniatures, the players will soon get into the game and move "their" characters around on the table. Again, the visual representation gets everyone that much more interested in the game!

Three-Dimensional Combat

If you're running a battle with exact distances and the combatants are at different altitudes, here's a quick and easy way to measure approximate weapon ranges:

- Measure the horizontal and vertical distances between the vehicles.
- Divide the smaller of the two numbers in half and add it to the longer one: that's the range.

> **Example:** Thannik is firing at a snowspeeder off in the distance. It's 150 meters away and 30 meters above him. Thirty meters is the smaller of the two, so add 15 to 150 to get a range of 165 meters.

OTHER NOTES

Long-Distance Travel

Just as with chases, you should use a combination of scenes and rounds for long trips. First, determine the "basic terrain difficulty" for each leg of the journey: clear plains might be Easy, while a thick forest might be Difficult. Then, have the driver or pilot make his *repulsorlift operation* (or other skill) roll.

If the pilot rolls below the difficulty number, there has been some kind of random incident. The vehicle may break down. Maybe the characters have a minor accident. Perhaps the local terrain is populated by large and exceedingly stupid herbivores that have a knack for wandering in front of oncoming speeders.

While the incident doesn't have to be directly related to the adventure, it can affect the game: if the characters get pulled over for violating local speed ordinances — and the local law enforcement officials run an identity check and find that they're wanted for past offenses — the characters may spend several hours clearing up their problems. Of course, the people they're trying to catch now have a few extra hours to get away.

Encounters

Pre-planned encounters can be a very effective way to liven up an adventure with a long trip.

Maybe the characters have to deal with a freak storm and seek shelter. What kind of *repulsorlift operation* difficulties do they face? What happens if they fail a roll? Where can they find a place to stay and who do they run into while they're there? Who can they get to repair their speeder if it's damaged in the storm?

Any number of other encounters can liven up the game: maybe the characters get ambushed by bandits, have to avoid an ambush in a small town when they pull over for lunch, have to bluff their way through an Imperial security checkpoint ("These aren't the droids you're looking for.") — whatever you want to add to your game.

Chapter Eight

8

SPACE TRAVEL & COMBAT

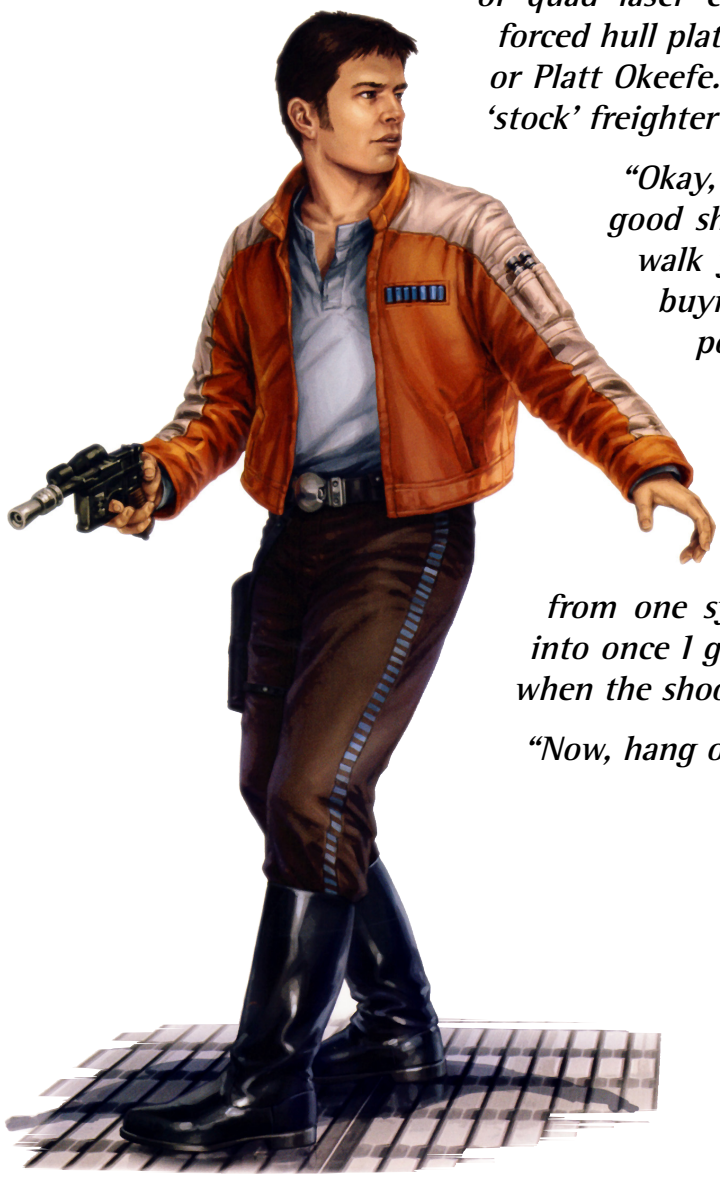
"If you want to get from planet to planet, you're gonna need a starship. You probably think any old ship will do. Maybe a stock light freighter is what you have in mind? I mean, you don't plan on getting attacked, right?

"Guess again, people. These days, pirate ships — or Imperial TIE fighters — can be lurking any where. After your first close call, you'll learn to appreciate the benefits of quad laser cannons, boosted shields and reinforced hull plating. Just ask someone like Han Solo or Platt Okeefe... something a little sturdier than a 'stock' freighter can come in pretty handy.

"Okay, so now you know that you need a good ship. Where do you begin? Relax. I'll walk you through it, from the basics of buying a ship right down to the finer points of sending Imperial TIE fighter pilots scurrying home with their tails tucked between their legs.

"We'll go over the issues in order. What's a starship? How do I get a ship? How do I get from one system to another? What can I run into once I get there? And finally, what happens when the shooting starts?

"Now, hang on and learn."



WHAT'S A STARSHIP?

A "starship" is any space vessel capable of traveling between stars. (Any ship that cannot travel between systems is a "spaceship.") Most "modern" starships use a *hyperdrive* to journey from one star to another. The miracle of hyperdrive technology allows people to travel to distant worlds, trade goods, and maintain a stable government that spans the galaxy.

There are many different types of starships, but they're grouped into three general categories:

- **Capital Ships.** Also known as "capital combat starships," a capital ship is any large vessel designed for deep space combat. They are typically over 100 meters long, require large crews and are armed with combat shields and many weapon emplacements. Many capital ships carry starfighters, shuttles or landing craft. Imperial Star Destroyers, Nebulon-B frigates and Corellian Corvettes are a few of the more famous designs. Capital ships use the *capital ship piloting* skill (or *Technical* attribute).

- **Starfighters.** These small space fighters are designed for combat; they're virtually useless for any other task. Starfighters typically have a crew of one or two, with almost no cargo space. While fragile, they're equipped with powerful weapons and are blindingly fast at sublight speeds; most starfighters also perform well in atmospheric combat. X-wings, Y-wings and Imperial TIE fighters are well-known examples of this category of ship. Starfighters use the *starfighter piloting* skill (or *Technical* attribute).

- **Space Transports.** This broad category covers any starship not specifically designed for combat. (However, many transports — such as the famed *Millennium Falcon* — have been refitted with added weapons, tougher shields and faster engines to make them combat-worthy.) Space transports include small scout ships and light freighters (the *Falcon* is a Corellian YT-1300 light freighter), military and civilian shuttles, expensive space yachts, and even immense bulk freighters and passenger cruise liners; they all use the *space transports* skill (or *Technical* attribute).

The availability of cheap and easily-maintained hyperdrives means that ships are "relatively" affordable. Entrepreneurs willing to mortgage their futures on the ability to make a profit hauling cargoes — legal or otherwise — may be able to purchase an old freighter. Small businesses and independent traders with more resources can purchase newer, more reliable vessels, and often pour most of the profits into maintaining and upgrading their ships. The wealthy can afford luxurious, customized space yachts.

Many corporations own entire fleets of bulk haulers for cargo shipping, while squadrons of aging starfighters protect the haulers from pirate and Rebel attacks.

On the upper end of the scale, the governments of the Old Republic and the Empire built vast fleets consisting of tens of thousands of military vessels.

HOW TO GET A SHIP

Starships aren't cheap. There is the basic cost of the ship itself, and then the bank loans, and maintenance and repairs — it looks so romantic in the holovids; it's murder in the space lanes.

Some templates begin the game with a freighter, but odds are that the character also inherits a mountain of debt.

New ships tend to be beyond the reach of the average person and even used ships are expensive. Probably the best ship most characters are going to be able to afford is an aging freighter that has more than a few quirks hidden beneath the battered hull plating. (Ship owners can upgrade their vessels over time — see the "Using Repair Skills" and "Improving Vehicles, Vessels and Weapons" sections of Chapter Two, "Attributes and Skills").



Military-quality vessels — such as starfighters and capital combat ships — are expensive in the best of times and governmental regulations are supposed to make sure that they don't fall into "Rebel hands." Normally, only planetary governments and the largest corporations have the opportunity to legally acquire such vessels. (Those with the money and the connections can purchase such ships through the black market.)

Characters working for the Rebel Alliance/New Republic, large companies, or wealthy individuals may borrow cargo haulers and freighters to complete their missions.

Characters may also be able to lease a ship from a sponsor. Often, they'll be under exclusive contract and have to take cargoes at the sponsor's convenience. They'll have to make regular payments and probably have to pay for all expenses and repairs out of their own pockets... but at least it's a way to buy a ship, especially for those people who can't get loans from financial institutions.

Of course, there's always the "easy" way to get a ship: borrow money from a crime lord. With the Empire's repressive policies, even the most honest spacers are sometimes forced to turn to the underworld for a few credits. Most crime lords are more than happy to help a freighter captain through a tough time in exchange for a few "favors" and a hefty profit. This route is only for the most desperate individuals, but for some it's the only way to get a ship.

Booking Passage

Characters who need to find a way from one system to another, but who don't own a ship, still have a few options.

The most common choice is to book passage on a passenger liner or transport. Liners travel regular routes between worlds; most major systems are regularly serviced by one or more such ships. Accommodations range from spartan (a seat and perhaps a meal for short journeys) to staterooms with all the luxuries one could possibly imagine. Naturally, costs match the "style" one travels in, from a few hundred credits for a short trip on a cheap transport to many thousands of credits for luxury cruises.

For such trips, the characters merely have to purchase their tickets and let the crew do its job. Of course, things can get a little more complicated. Pirate attacks are a continuing problem, and overzealous Imperial Customs officers have an annoying tendency to search liners, looking for undercover Rebel operatives.

Characters can save a few credits by booking passage on an independent freighter that already has a cargo destined for the planet they want to visit. Many freighters have a spare bunk or two — but not many other amenities — for just such an occasion.

Charter

Characters can also charter a ship, hiring an independent freighter captain to take them to a planet. While more expensive than commercial liners — some chartered ships charge 10,000 credits or more — they generally offer more privacy, and the characters can often pick the departure and arrival timetable. There are many reasons to charter a ship — perhaps it's the only way to avoid Imperial Customs searches, maybe the characters have a sensitive cargo that they want to keep hidden from prying eyes... and some worlds are so remote that the *only* way to get there is to charter a ship.

HOW TO GET FROM ONE SYSTEM TO ANOTHER

Starships have two major drive systems: *hyperdrives* and *sublight drives*.

SUBLIGHT DRIVES

All starships have *sublight drives* to propel them through space. (They're also known as realspace drives, since our dimension is known as "realspace.")

Sublight drives are used whenever a ship blasts off from a planet's surface to make a safe jump to hyperspace — such as when the *Millennium Falcon* blasted out of Mos Eisley Spaceport — and for trips between planets or moons within a system. All starship combat takes place in realspace at sublight speeds. Ships also use their sublight drives for atmospheric flight.

The most common type of sublight drive is the Hoersch-Kessel ion drive. This powerful drive type can be adapted for any type of ship, from starfighters to capital starships, and it's manufactured under many different brand names. H-K drives can be configured to run on a wide variety of energy sources, the most common being rechargeable power cells or fusion generators.

(Most starships capable of planetary landings also have *repulsorlift drives* — similar to the ones used on vehicles — for maneuvers during landings.)

Sublight Benchmarks. While starships move at relatively slow speeds in orbit, they can achieve incredible velocities in open space. Here are some *very rough* guidelines for sublight travel times.

- Five minutes to fly from orbit to a safe hyperspace jump point.
- Half an hour to fly from a planet to one of its moons.
- Two to six hours to fly from one planet to the nearest planet in the system. (Two hours for relatively close terrestrial worlds; the upper limit is for flying between distant gas giants.)
- Anywhere from 10 to 48 hours to fly from a star to the outer limits of the system, depending upon distance and the presence of any hazards such as asteroid belts or gas clouds. (It takes about 15 hours to reach the outer limits of a "representative" system composed of a single yellow star and less than a dozen significant planetary bodies.)

Often, pilots find that it's quicker to travel between planets by making a "micro jump" in hyperspace. While very precise navigation coordinates are necessary for this type of jump, such trips can be completed within an hour, compared to sublight "intersystem" trips taking many hours.

HYPERDRIVES

Hyperdrives propel starships into an alternate dimension known at *hyperspace*, where it's possible to travel at many times the speed of light. Ships in hyperspace can cross the incredible distances between stars in a few weeks, days or even hours.



When a ship jumps to lightspeed, the hyperdrive motivator engages the hyperdrive. The ship rapidly accelerates to and beyond the speed of light while the ship crosses into hyperspace. (When a hyperdrive is deactivated, the ship automatically returns to realspace at the speed it had *before* the jump to lightspeed.)

Hyperspace is *coterminous* with realspace — if you head north in hyperspace, you are also heading north in realspace. Objects in realspace have a *hyperspace shadow* — a presence in hyperspace at the same location.

This means that there's an inherent danger in traveling through hyperspace. Contact with an object's hyperspace shadow results in the instant destruction of the ship. (The object in realspace remains undisturbed.) Starships have "mass shadow sensors" to detect hyperspace shadows and shut down the hyperdrive to avoid collision, although these systems are not entirely reliable. While deep space collisions are very rare, they also tend to be quite deadly.

Astrogators must plot safe paths around interstellar debris. Due to the incredible speeds achieved in hyperspace, the margin between safe passage and a collision is often only microseconds.

Nav Computers

To handle the overwhelming complexities of calculating hyperspace trips, most ships are equipped with navigation computers ("navicomputers" or "nav computers" for short). A ship's astrogator uses the nav computer to plot a safe trip along known hyperspace routes. Nav computers hold a tremendous amount of data, storing the coordinates for hyperspace routes and the locations of stars, planets, debris, gravity wells, asteroid fields, gas clouds and other hazards. Ships without nav computers often use astromech droids — such as R2 units — to store astrogation coordinates. (Pilots can try to make hyperspace jumps without navigation coordinates, but this is an incredibly risky proposition.)

Hyperspace Routes. "Hyperspace routes" are established paths through hyperspace linking major planets, just as roads link major settlements on planets. These routes are known to be safe, allowing ships to reach exceptional speeds.

As a route becomes well-known and its hazards are better understood, hyperspace journeys can be plotted with more precision at faster speeds: eventually, travel times between specific planets may actually decrease. Travel times can increase, as well, if obstacles drift into the hyperspace route.

In general, the greater the physical distance between planets, the longer the journey in hyperspace takes. However, even systems that are in close proximity to one another may require roundabout hyperspace routes because of debris and other hazards.

(Caution is always called for: the positions of over 90 percent of the objects in realspace are *unknown.* The hyperspace shadow of anything larger than a boulder can destroy a ship, and there are countless such things drifting undiscovered in deep space. There is always a slim chance that something has drifted into a hyperspace route.)

Brave pilots may plot new routes in hyperspace, but this can be extremely dangerous. Scouts often use a series of very short micro-jumps, scanning ahead prior to each jump, eventually reaching a system after dozens of such jumps. This is a time-consuming, painstaking process, but it is much safer than "blind jumping" into unexplored space.

Due to the complexity of astrogation coordinates, it's virtually suicidal to try to change course while in hyperspace. It's much safer for a ship to drop back to realspace to calculate a new hyperspace course.

Hyperdrive Multipliers

A hyperdrive is ranked by a "class," or hyperdrive multiplier. The lower the multiplier, the faster the drive. Most civilian ships have a Class Two (×2) or higher hyperdrive. Many military vessels and starfighters have a Class One (×1) hyperdrive, which is twice as fast as a Class Two drive. The *Millennium Falcon* has a Class 0.5 (×½) hyperdrive, making it one of the fastest ships in the galaxy.

Each hyperspace route or journey has a duration. Multiply the duration by the ship's hyperdrive multiplier to find out how long it takes the ship to reach the destination.

> **Example:** The freighter *Thannik's Thunder* has a hyperdrive multiplier of ×2. A trip from Tatooine to Bespin has a duration of 16 hours; it would take *Thannik's Thunder* 32 hours to reach Bespin. A ship with a hyperdrive modifier of ×1 would only need 16 hours to reach Bespin. If the *Millennium Falcon* was making the same trip, its ×½ hyperdrive means that it could reach Bespin in eight hours.

Hyperdrive Backup. Many ships have a backup hyperdrive. While very slow — some backup drives are ×10, ×15 or even higher — they can be used to limp to the nearest spaceport if the main hyperdrive is disabled.

HYPERDRIVES IN THE GAME

Three things happen when a character wants to travel to a different system:

- Pick the *astrogation* difficulty number.
- Make calculations for the jump to hyperspace.
- Determine the trip's duration.

Pick the *Astrogation* Difficulty Number. The *astrogation* difficulty can range from Very Easy to Heroic. Most trips have a base difficulty of Moderate, but difficulties can be much lower for easy trips (such as an Easy difficulty for a trip from Coruscant to Chandrila) or much higher for particularly perilous routes. For example, the Kessel Run requires at least five Very Difficult *astrogation* rolls due to the presence of the Maw Cluster, a conglomeration of black holes and gas clouds.

Here are some *astrogation* modifiers:

Modifier:	Situation:
+30	No nav computer or astromech droid
Double difficulty	Hasty entry (see "Make Calculations for the Jump to Hyperspace")
+5	Lightly damaged ship
+10	Heavily damaged ship
–1	Each extra hour taken on journey*
1	Each hour saved on journey*
+1-30 or more	Obstacles

* Characters can lower their *astrogation* difficulties: reduce the difficulty number by one for each extra hour added to the trip.

Characters can also plot faster routes — making the trip shorter — by adding one to the difficulty number for each hour saved.

Example: Rhen is *astrogating* for a trip from Tatooine to Bespin. The trip will take 32 hours (remember *Thannik's Thunder's* outdated ×2 hyperdrive) and the difficulty number is 12 (a Moderate difficulty).

Rhen decides she wants to reduce the difficulty number. She's willing to add five hours to the trip — now the trip takes 37 hours — but the difficulty number is only a 7.

Later, *Thannik's Thunder* is racing back to Tatooine from Bespin. This time, Rhen's in a hurry: she wants to save 10 hours from the trip's duration, so *Thannik's Thunder* gets to Tatooine in 22 hours. Unfortunately, Rhen's *astrogation* difficulty increases by 10: her new difficulty number is 22.

If the character's *astrogation* roll is equal to or greater than the difficulty number, the hyperspace trip goes off without a hitch. If the character misses the difficulty number by 10 or more points, the ship cannot enter hyperspace and a new *astrogation* roll must be made. If the roll misses the difficulty number by 1-9 points, the ship suffers an "astrogation mishap."

Make Calculations for the Jump to Hyperspace. A character making an *astrogation* roll needs to make calculations for the jump to hyperspace.

Calculating a route takes one minute if the character is using a well-traveled route or is using precalculated coordinates. (In emergencies, a character can try to jump into hyperspace in one round instead of one minute. The *astrogation* difficulty is *doubled* and the character rolls each round until he either beats the difficulty number or suffers an astrogation mishap.)

Calculating a route between known systems takes about half an hour: Many freighter captains calculate coordinates while still at the spaceport so they can make a jump quickly if they're attacked by pirates.

These calculations take a few hours if the ship has never jumped to the destination system before. If the character doesn't know where he is (if the ship misjumps), it takes one day to determine his ship's current position and then compute hyperspace coordinates.

Determine the Trip's Duration. Trips between systems have "standard durations": this is how long it takes a ship with a ×1 hyperdrive to travel from one system to the other.

If the characters are visiting other systems, you must pick a standard duration. Tell the players the duration, since they can try to speed up their trip (with a higher *astrogation* difficulty), or they may decide to take longer to reduce the *astrogation* difficulty.

You'll probably find it helpful to keep notes so you can use consistent durations when the characters travel between systems. These numbers can change during the game: the duration decreases as a route is more heavily traveled, and it can increase if a rogue planet or other hazard drifts into the route.

Sample Durations. Travel times are dependent upon how far apart the systems are, whether the route must go around any obstacles, and how often the route is used. Well-traveled routes are much faster, while barely-used routes take much longer even if they don't cover much distance.

Travel between major inhabited worlds, even if they are sectors apart, might take only a few hours, while travel between minor planets, even if they are in close proximity, might take weeks — sometimes it's quicker to plot a hyperspace journey from an isolated planet to a major planet (using a quick trade route) and then travel from the major planet to the isolated planet that is your goal — the ship is physically traveling farther, but it can save time by moving at higher speeds on well-established routes.

Here are some rough guidelines you can use:

- Systems are within the same sector: A few hours to a few days (1D).
- Systems are within the same region but different sectors: Several hours to several days (2D).
- Systems are in neighboring regions: Several days to weeks (2D).

- Systems are in regions distant from each other: Several weeks to months (2D).
- Route is well-traveled: Reduce the time by half.
- Route is known to have many random hazards: Add 1D of the base time unit (days, weeks, or months) to the time it takes to travel it.

(There is no known route that travels straight across the galaxy. Even the fastest of ships, such as the *Millennium Falcon*, would take months to cross the entire galaxy, if such a route did exist.)

Hyperdrive Start-Up Sequence (Option). A Ship's hyperdrive needs some time to start-up and push the ship into hyperspace. To determine the time needed, find the ship's scale in the table below and multiply the "base time" by the Ship's Hyperdrive multiplier. The total is the time required for a ship's hyperdrive to make the jump. For calculations made already in space, consider this time to be included in the time it takes to plot the jump.

Hyperdrive Start-up Time

Class	Base Time
Starfighter	2 rounds (1 minute)
Space Transport	4 rounds (2 minutes)
Capital (under 500m)	10 rounds (5 minutes)
Capital (500m-1km)	20 rounds (10 minutes)
Capital (over 1km)	30 rounds (15 minutes)

Using *Astrogation* in the Game. The *astrogation* rules can be interpreted as needed for interesting game play — the possibility of hazards drifting into routes allows you to set difficulties and durations as high or low as you want. Acquiring astrogation coordinates can be a major part of the game — or getting coordinates can be as simple as running down to the local freighter pilots' guildhouse and plunking down a few hard-earned credits for the data.

Hyperdrive mishaps are best used as a plot device. If you don't have anything special planned, it's normally enough to just cut to the arrival in the destination system and get on with the game.



ASTROGATION MISHAP TABLE

When an *astrogation* roll misses the difficulty number by 1-9 points, a mishap occurs. Roll 2D to find out what happens:

2. Hyperdrive Cut-out and Damaged. The ship's hyperdrive cuts-out, avoiding a collision with a stellar body. Unfortunately, the cut-out damaged the hyperdrive engines. A Moderate repair total *(capital ship repair, space transports repair* or *starfighter repair*) is necessary to repair the main hyperdrive; otherwise the ship will have to use its backup hyperdrive to limp to a nearby system. This can be a good excuse to introduce the characters to a new system, ship, alien species, or other adventure.

3-4. Radiation Fluctuations. Radiation surges affect the hyperdrive's performance, randomly increasing or decreasing the journey's duration. Suggested change of +1D or –1D in hours for each point the roll was missed by — if the astrogator missed by 3, the journey might be increased by 3D hours.

5-6. Hyperdrive Cut-out. The ship's navigation computers detected a mass shadow (a rogue planet, for example), throwing the ship into realspace. The pilot must now calculate a new hyperspace route from wherever they are in realspace. This is also a good excuse to introduce an adventure.

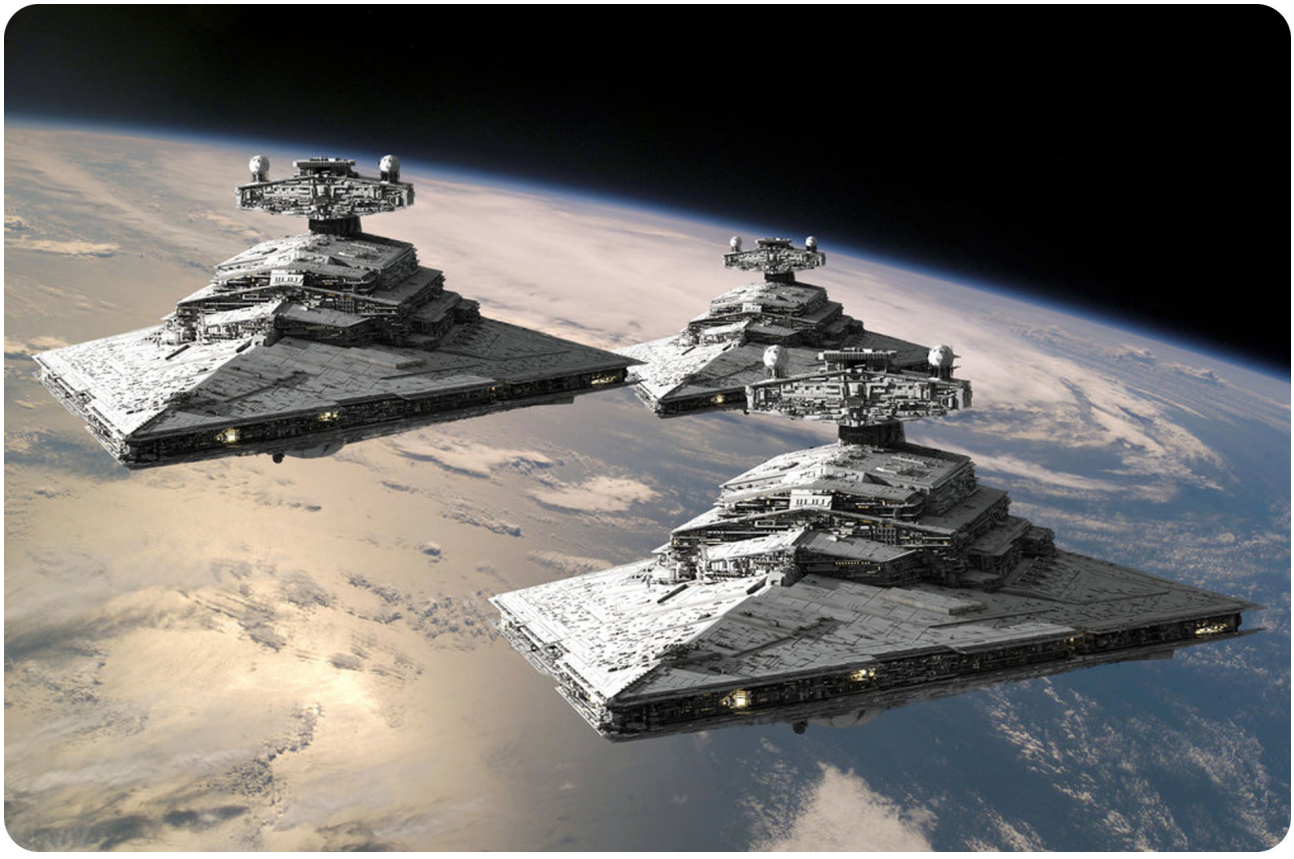
7-8. Off Course. The ship is completely off-course. The ship emerges in the wrong system and an entirely new trip must be plotted. The system they have arrived in may be settled or unsettled. Yet another good excuse to introduce an adventure.

9. Mynocks. Mynocks somehow attached themselves to the ship's power cables prior to jumping into hyperspace. The duration of the journey is increased by 1D days.

10. Close Call. Some other ship's system, such as the sublight drives, nav computer, escape pods or weapons are damaged due to any number of factors. The ship completes its journey, but the system will have to be fixed upon arrival at their destination.

11-12. Collision, Heavy Damage. The ship actually collides with an object. The ship drops to realspace, heavily damaged (see "Starship Damage" later in this chapter) and with a ruptured hull. The ship is no longer space-worthy and must be abandoned.

All characters in a ruptured area of the ship must make a Moderate *survival* total to get into survival suits in one round. If the character doesn't, he must make a new *stamina* check each round to avoid passing out from lack of air — in the first round, the difficulty is Easy, then Moderate, then Difficult, then Very Difficult, then Heroic.



STOPPING HYPERSPACE JUMPS

It can be very frustrating to a pirate to have a prize jump out from under attack (or for the gamemaster if he wants to have his players' ship boarded). Remember, though, that to jump safely, a ship must take some time to calculate the jump — one minute for well-known, well-traveled routes, up to half and hour for most known systems, and several hours to calculate a jump to an obscure system. Hasty jumps can be reduced to a single round, but this doubles the difficulty of the route.

If a ship is lightly damaged, the gamemaster can add +5 to the base *astrogation* difficulty; if a ship has suffered heavy damage, the base *astrogation* difficulty increases by +10. In addition, ion cannon hits affect hyperspace jumps by adding +5 to base *astrogation* difficulty for every controls ionized result. Tractor beams add their damage roll to the difficulty.

All of these penalties are cumulative, and normal scale/damage guidelines are applicable.

For example, a pirate corvette (capital scale) is jumping a light freighter (starfighter scale). The corvette hits the freighter with an ion charge, ionizing its controls (two controls ionized results), while hitting it with a tractor beam, capturing it with a damage roll (plus 6D for the scale difference) of 33. The freighter captain decides to flee into hyperspace.

The gamemaster decides that the jump has a difficulty of 10 — doubled for a hasty entry — with an additional +10 for the ionization results, plus an additional +33 for the tractor beam (the scale bonus), for a total of 63! The captain, with 5D in *astrogation*, rolls a fairly average 18. Obviously, the freighter is now in real trouble.

Emergency jumps still work fairly often against similarly scaled ships, since a good astrogator can probably roll within 10 of the difficulty and simply suffer a hyperspace mishap.

These guidelines work well to keep an adventure heading on the gamemaster's predetermined course; if the adventure hinges on the prize vessel being neutralized and boarded, these options can help skew the encounter towards the gamemaster's desired ends.

WHAT CAN I RUN INTO ONCE I GET THERE?

Passing Time on Trips. Interstellar journeys can take hours, days... even weeks. Since the ship's computers handle everything, crew members and passengers have few responsibilities.

Luxury liners provide a wide variety of entertainment. Gourmet meals, music, dancing, holo shows and even theatrical entertainment are common. Ship personnel often spend time studying up on *astrogation* and other vital skills. Other people pursue hobbies, such as model building, playing games, reading and gambling.

Smaller ships are another story. Being cooped up in a cramped freighter for days at a time takes its toll even on the closest of friends. The autochefs food may be nutritious, but there's only so long people can take three square meals a day of white, pasty, flavorless "autochef surprise." Ships' computers may carry holonovels, games and other pre-recorded entertainments, but these libraries are normally limited to what the

captain and crew are personally interested in. During the game, you can often skip over the trip and cut to when the ship emerges into realspace and closes in on its destination.

Of course, trips can be used to good effect. The characters might meet some interesting people aboard a cruise liner — "You run into this fellow, Dram Parkins, at a sabacc game"; "One night you are invited to dine at the Captain's table and strike up a conversation with a kindly-looking old alien." You can plant rumors or news the players will find useful — "Shipboard scuttlebutt says there are pirates out towards Alderaan system." You can even stage a major encounter aboard the ship. Maybe there's an Imperial spy aboard. Maybe the ship is attacked by pirates. Or maybe the player characters accidentally stumble on an illicit cargo...

ARRIVING INSYSTEM

When a ship arrives insystem, it relies on two key systems: *sensors* and *communications*.

Sensors. Starships have a wide array of sensors to detect other ships, planets and any potential hazards; the sensor operator uses his *sensors* skill.

Sensors difficulty numbers are based on the range to the target, and modified by any objects or situations which affect the sensors' readings. For example, it's much easier to detect a ship in open space than to find a ship hiding in an asteroid belt. (See the *sensors* description in Chapter Two, "Attributes and Skills" for complete information.)

Starship sensors have four possible modes: *passive*, *scan*, *search* and *focus*. All sensor modes have two numbers, such as 6/0D. The first number is the range of the sensor in "space units" (used in starship battles); the second number is the number of dice added to the operator's *sensors* skill.

Here's a typical sensors listing:

Passive:	15/0D
Scan:	25/1D
Search:	40/2D
Focus:	1/3D

Sensors in *passive* mode are merely receiving information about the immediate vicinity of the ship.

Sensors in *scan* mode are sending out pulses in all directions at once to gather information about the environment. (Scan mode ranges tend to be much greater than passive mode ranges and the die code bonuses are higher.)

Sensors in *search* mode are searching for information in one specific fire arc (front, left, right or back). Search mode ranges are greater than scan mode ranges and die code bonuses are higher, but the sensors get no information about the three fire arcs not being scanned.

Sensors in *focus* mode are focusing upon a very small portion of a specific area. The number is the radius (in units) of the focus area. The maximum focus range is the search mode's maximum range. (Sensors in focus mode gather lots of information about a very small area, but they get no information about the areas not being scanned.)

Sensor Countermeasures. Ships may use a number of "countermeasures" to make themselves harder to detect.

- Since sensors are essentially "line of sight," any ship can "hide" behind a planet or any other sufficiently large body. By placing the planet between itself and the scanning ship, the target vessel can remain undetected. (Of course, the sensors may be able to detect a ship's energy emissions if they are too large.)
- Any ship that sets its sensors to passive mode is less likely to be detected than a ship using sensors in scan, search or focus mode.
- Any ship can also *run silent* — the ship powers down all of its major systems, including engines, weapons and shields. The ship is adrift in space, with its life support systems running on power generators only. Ships can seldom run silent for longer than five minutes before life support systems must be shut down for lack of power. A ship running silent has a much higher chance of remaining undetected at long distances.
- Any ship can use its sensors to *jam*, flooding an area with "static." While the static will almost certainly be detected by any nearby vessels — they'll know that a ship is causing the jamming — they'll have a tough time determining if the jamming is being caused by a freighter... or a Star Destroyer... or a whole fleet of Star Destroyers.

Starships may also have devices specifically designed to hide from or confuse other ship's sensors. Such devices are normally listed with the ship's sensor statistics.

- *Sensor decoys* are small pods or shuttles which duplicate the "sensor image" of the launching ship. When a decoy is used, an enemy sensor operator now detects two identical ships where before there was only one.
- A ship's *sensor masks* conceal its emissions. When activated, sensor masks add a certain number of dice to the difficulty to detect the ship.



• *False transponder codes* give a ship a false registry. All ships are required to register with BoSS (Bureau of Ships and Services), which assigns a unique transponder code to each ship's engines. Clever captains can alter the transponder code to identify the ship as another vessel — for example, with a false transponder code, the *Millennium Falcon* might be identified as the *Cool Shot*, another YT-1300 transport registered to a completely different captain. While false transponder codes are difficult to create — and expensive if you pay someone else to install the code — they make it much easier for a ship to slip through a system's customs patrols.

Communications. Starships normally have several communications systems; these systems are fully explained in the chapter on "The Galaxy." Communications systems can only be used in realspace; none of them operate while a ship is in hyperspace.

HoloNet Transceivers: A few ships — normally high-level military vessels — have HoloNet transceivers. They're very expensive and consume a tremendous amount of power.

Hypertransceivers: These units are normally reserved for military vessels and large private Starships; hypertransceivers are too expensive for most private freighter owners. They also consume a great deal of power.

Subspace Transceivers: Most ships are equipped with a subspace transceiver for real-time communication. Most vessels have a short-range unit — for example, an X-wing's subspace transceiver has a maximum range of 25 light years. With sufficient power, subspace transceivers may boost signals to a range of 100 light years or more. These devices are also used to send out distress signals if a ship is damaged in open space.

Comms: Most Starships have speed-of-light comms for ship-to-ship and ship-to-planet communications. Starports use a pre-set comm channel to broadcast a METOSP ("Message to Spacers") providing landing protocols, traffic patterns, conditions at the starport and any other information incoming pilots need to know.

Intercomms are onboard systems used for communications between different sections of a starship.

Communication Frequencies. It's very difficult to find a communication signal without knowing its frequency — there are literally billions of different frequencies for comms and subspace communications. There are established military and government bands for the Empire and New Republic, as well as "secret" frequencies for secured messages, which are often electronically scrambled.

Local governments regulate the use of frequencies for civilian, business, emergency services and military communications. Groups may also use unauthorized frequencies for covert communications.

ENCOUNTERS IN SPACE

While every ship captain hopes for a smooth trip to his destination system, it's not always that simple. In these unsettled times, there are many hostile forces and most Starships must mount at least a laser cannon or two for protection. A hyperdrive misjump can send a ship careening into an unexplored system. Here are some possible encounters starship crews may face:

Pirates. Despite the Empire's best efforts, pirates are a major concern for freighter captains. Pirates are known to lurk in the remote regions of populated systems, or they may operate in deep space by "blocking" hyperspace routes with asteroids and other large masses — as soon as a ship reverts to realspace, the pirates swoop in to strip it of all valuables.

Although pirates are ruthless with those who resist, atrocities are actually rare. Ghoulish stories of innocents forced to "walk the airlock" have little basis in fact, and serve primarily as a propaganda tool to frighten civilian spacers. Despite what's shown in the holos, pirates are businesslike — they prefer to keep things orderly as they transfer the loot into their cargo holds. Sometimes, pirates will kidnap well-known or important passengers and hold them for ransom.

The Empire treats piracy with the utmost severity. Pirate ships are destroyed whenever encountered and the penalty for piracy is death.

The Rebellion and some alien governments issue "letters of marque and reprisal." They authorize ships to prey on Imperial shipping (or the enemies of alien governments), but not on Rebels or neutrals (or friends of the aliens). Some privateers are little better than pirates, but most take their orders seriously.

Needless to say, the Empire makes no distinction between pirates and privateers.

Slavers. Slavers are perhaps the cruelest, most despicable of criminals: they deal in sentient beings, selling their "wares" to the highest bidder. While slavers dare not practice their vile trade everywhere, there is still a profitable market in the galactic underworld and on some remote alien worlds. The Empire even encourages slaving in some circumstances — some species, such as Wookiees and Mon Calamari, are openly bought and sold.

Imperial Patrols. The Imperial Navy is immense. Its ships garrison many planets, especially ones where Rebel activity is suspected. Customs enforcers wander the Empire freely, and can arrive at a star system without warning. The Navy uses Interdictor cruisers to create artificial gravity wells to force ships from hyperspace into realspace for customs inspections.

The Navy claims the right to halt, board and search any ship upon demand. It demands to do so frequently. It's usually a good idea to comply: there aren't many merchant ships that outgun or can outrun an Imperial Customs frigate. Especially tricky (or lucky) pirates sometimes try to dodge Imperial pursuit long enough to enter hyperspace. Once in hyperspace, the ship is safe from attack — although the Imperials can sometimes make a good guess about its intended destination from its last known trajectory.

Most smugglers' ships have hidden cargo compartments and are rigged to jettison cargo instantly.

Search by the Imperial Navy is never pleasant. There's no court to hear protests against the acts of Customs officials. The Navy reserves the right — and often exercises it — to seize cargo and valuables without explanation, to gun down those who object, and plant contraband to justify seizure of a ship.

There's only one thing which prevents Naval officers from abusing their authority too greatly: the penalty for corruption is death. Officers who get a reputation for abusing their powers for personal gain have very short careers. On the other hand, as far as the Navy is concerned, anything which injures the Rebel Alliance or its sympathizers is fine.

• **Rebel/New Republic Patrols.** During the civil war, Rebel Alliance fighters conducted extensive patrols and engaged in "hit-and-fade" attacks to disable and capture Imperial freighters. While independent ships have little to fear, those vessels employed by the Empire may face a Rebel raid.

After the fall of the Empire, the New Republic's Navy routinely conducted Customs patrols to search out illegal cargoes and Imperial activities. While considerably more honest than their Imperial counterparts, some New Republic officials — particularly those from provincial worlds nominally allied to the new government — expect bribes and other favors before granting clear passage to freighters.

• **Aliens.** During the reign of the Empire and the New Republic, many alien governments maintained local patrol fleets (although Imperial-held worlds were carefully watched). There are also unknown alien civilizations beyond the boundaries of the Empire and New Republic. A ship which misjumps into unexplored space may soon find itself accosted by ships from unknown civilizations.

• **Traders and Smugglers.** Trading ships fill the spacelanes, from owner-operated light freighters to immense civilian and military bulk haulers. A small number of ships are actually smuggling vessels. An encounter with a freighter allows the characters to receive information — or misinformation, if the traders are on the take — about hostile forces, possible cargo runs and even a good place to grab a meal at their destination.

• **Natural Hazards.** The galaxy is filled with hazards to space flight: strange gas clouds, rogue planetoids, immense asteroid fields and unusual "energy storms." There are also several life-forms which can survive in the vacuum of space, including mynocks and space slugs. All of these things can hamper a ship's hyperspace journey, either forcing the ship to drop to realspace or possibly causing a hyperdrive mishap. A mishap revolving around one of these phenomena can be an adventure hook leading into a larger story.

• **Unexplored Systems.** Unexplored systems may offer much to a curious visitor: alien civilizations, rich metal and mineral deposits, lost caches of technology and artifacts, and long-forgotten colonies are but a few of the possibilities.

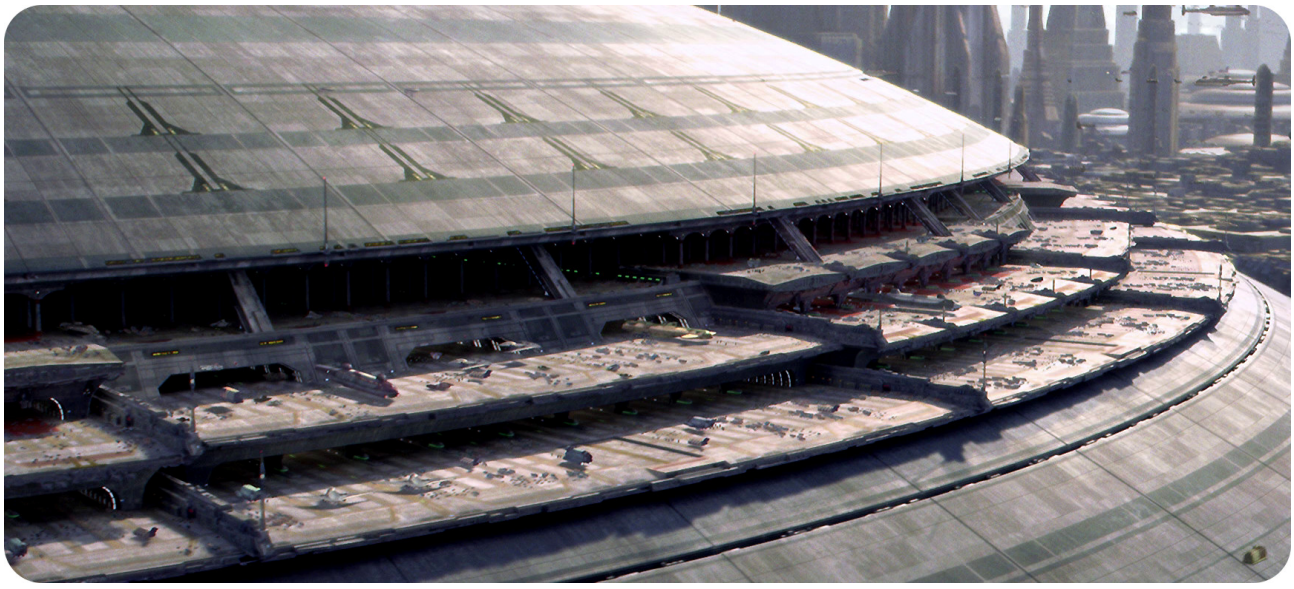
SPACERS' INFORMATION

Every spacer is required to carry certain data documents at all times These are most often kept on a secure datapad issued by the Bureau of Ships and Services (BoSS) at the time of skip registry and captain's accreditation.

Port officials or those inspecting a ship in person request these data pad for their personal inspection, and can read the information and verify it through their own computers.

Ship's Operating License. Every starship must have an operating license detailing the ship's specifications, port of origin, manufacturer and registration code with the Bureau of Ships and Services (BoSS). The license also identifies the current owner and gives a sample of the transponder codes. Transponder codes are the fingerprints of starships — if a transponder code doesn't match up with datafile information for a starship registry number, it's a sure sign of illegal operation (and in most cases, a bad license forgery or data implantation on the part of the starship owner). Opperating licenses are available for 1,000 credits and require a background check on the owner, a brief inspection of the ship, and a transponder code verification reading.

Captain's Accredited License. Every starship captain, is required have a license to pilot the particular starship class they're flying. Some licenses cover several kinds of starships, depending on the captain's training and experience. Obtaining a captain's license requires several oral, written and flight tests, as well as 10 years of documented time in space, an extensive background check, and a 300 credit fee. However, BoSS often overlooks the flight time and most of the testing for a 200 credit "expediter fee" — bringing the total for a pilot's license to 500 credits.



Arms Load-Out Permit. Non-military starships with weapons or unusually high shield ratings require an arms load-out permit acknowledging that the additional weapons and shields are authorized by the Bureau of Ships and Services. These permits are issued quite often and easily in the regions past the Colonies, as piracy and other attacks are much more common. Ships with weapons emplacements or boosted shields without one of these permits can be impounded on the grounds that it is a vessel in the service of a pirate group or the Rebel Alliance. Because boosted arms and shields are part of a starship's spec profile, BoSS assumes authority in keeping track of augmented ordnance and tags the permit onto the ship's operating license. Each weapon or boosted shield system aboard a ship requires a separate permit. An arms load-out permit requires a brief inspection, verification of starship and captain's licenses, a background check, and a minimum 250 credit fee (the fee depends on the specific shielding and weapons to be carried). Existing weapons that are upgraded in power require new, upgraded permits.

STARPORTS

Most planets have a small starport; major worlds may have dozens. Each starport's information is broken down into 10 categories for easy reference (examples are given in parentheses):

Starport Name: The name of the starport.
System: The name of the system where the starport is located, followed by the planet (if applicable).
Starport Type: The type of starport as described according to standard Imperial classification codes: Imperial class, stellar class, standard class, limited services or landing field.
Traffic: The intensity of starship traffic at this facility — rare, slow, moderate, busy or high.
Control: The form of traffic control used to monitor stars hips landing and taking off — either droid, controller or none.
Landing: The form of landing assistance used to bring ships from the landing traffic pattern to the landing site (landing team, directional beacon, tractor beam, none).
Docking Areas: The form of docking facilities available (docking bays, landing pads, field, starport gate).
Docking Fee: The fee charged daily for occupying a docking area, listed as a certain number of credits per local day.
Customs: Defines the authority (either Imperial, or local) conducting customs inspections, and whether those inspections are by a patrol visiting the vessel or at a starport cargo checkpoint.
Services: Services offered and located within and near the starport district. Includes food, lodging, repair facilities, entertainment, storage bays, and vehicle rentals.
Capsule: A short description of the starport.

This information can provide new ideas for adventures, encounters or problems when arriving or departing from a starport (lots of things can go wrong when the crew doesn't perform a pre-flight check, and you'd be surprised how nasty some Imperial traffic controllers get when you don't follow proper approach protocol). Gamemasters should use as much of this information as they want. It presents an abbreviated picture of how starports work, and as always, local conditions will vary.

STARPORT TYPES

Landing Field. A landing field is a flat, level area cleared on the ground. These fields are generally little more than cheap duracrete strips or tightly packed dirt. There is no flight control tower to direct incoming and outgoing ships to and from the port, and there is rarely a starport beacon guiding ships to port. There is no guarantee that there are any refueling or repair services available, and the few services which exist are of low quality. While available services are usually affordable, good repair facilities, technicians and equipment is often rare and expensive.

Limited Services. These starports usually have a small command tower with a signal beacon to help guide incoming ships. There are often maintenance sheds for rent, where starship crews can effect basic repairs. This port has limited storage and docking capacity, and in many cases ships must land nearby and crews must walk to the port if all docking areas are filled. Most major supplies must be purchased elsewhere.

Standard Class. The standard class starport has a fully staffed and equipped flight command center, and offers restocking services and a small shipyard capable of minor repairs and modifications. Starship work can cost up to double normal prices and take more than twice as long to accomplish, though the quality of the work often varies from mediocre to very good.

Stellar Class. The stellar class starport has facilities for landing and docking nearly any classification of vessel. There are sometimes a number of different shipyards surrounding the port — these facilities are capable of performing nearly any sort of ship repair and customization the owners wish (and are willing to pay for). Repairs and modifications are often of advanced quality and are moderately affordable. There is nearly always an Imperial Customs office on site and a sizable Imperial Navy presence in system.

Imperial/Republic Class. The Imperial (formerly Republic) class starport is quite luxurious and modern. It has an impressive array of docking facilities and ship storage and maintenance areas. All the most lavish amenities are available for ships' crews and passengers. Many of the system's merchants maintain offices at the port, and it may not be necessary for the starship captains to even leave the port to conduct their business. The starship maintenance facilities are capable of rapid and high-quality repairs and modifications, though the services may not come cheap or quickly. The customs office for this quality port is probably staffed by highly competent officers. The Empire usually maintains a formidable military presence in Imperial class starports, and minor infractions are dealt with to the full extent of the law; troublemakers are unwelcome. Starport control and the Imperial Navy conducts thorough ship and captain identification checks to weed out smugglers and other unwelcome spacers.

STARPORT FEES

Docking Fees. These vary from spaceport to spaceport, but most spaceports of standard class size or larger charge 50 credits per standard day. A particularly busy Imperial class starport might charge up to 150 credits per day.

Standard Maintenance and Restocking. Every spaceport of standard class or better will *automatically perform* standard restock and maintenance on any ship that has landed, typically within one planetary day of the ship's arrival. Spaceports also automatically charge the fees for these services — to avoid this extra charge, ship captains must specify that they are declining these services.

Standard restock includes replenishment of all necessary fluids — water, lubricating fluids, and coolants — oxygen and other life support gasses, and basic proteins for food converter systems (though it does not cover luxury items such as fresh food and liquor). Waste removal, decontamination and landing gear stress checks are also performed automatically, and are covered by the docking fees.

The standard maintenance package covers replacement of air filters, gravitational disks and ablative heat shields. A mechanic droid will also re-calibrate the intake and firing cells of the ion engine, and do basic maintenance on the hyperdrive.

Some poverty-stricken tramp freighters avoid restocking their ship until their stock of consumables runs out, but this is quite dangerous. If the ship is stranded for any reason, the crew could die of starvation before rescuers arrive.

The cost for restocking is based on what is called a "base fee." Most starports on fairly well traveled routes charge around 10 credits as a base fee, while isolated starports (such as some in the Outer Rim Territories) may charge as high as 35 credits (since food and supplies are expensive to ship to such out of the way locales). The formula for determining the total restocking fee is:

Base fee
× total crew and passenger capacity
× number of days worth of consumables to be renewed

= restocking fee

Maintenance Overhaul. After every 20 hyperspace jumps, a ship should have a complete overhaul and certain components of the engines should be replaced. It's up to the gamemaster to decide what happens to ships that don't get the overhaul — a complication on the Wild Die might mean the hyperdrive misjumps, or even blows out.

The cost of a maintenance overhaul is around 1,000 credits on the average, but vessels that have been heavily modified or see an inordinately high amount of usage can cost as much as 5,000 credits.

STARPORT FIGHT PROTOCOLS

METOSP

METOSP (pronounced "Me-tosp") stands for "Message to Spacers," a comm channel most starports reserve for general notices regarding traffic patterns, conditions at the starport or other factors spacers should be aware of when heading in or out of a port.

METOSPs exist to informspacers — they're one-way broadcasts usually sending prerecorded messages updated daily or as conditions change. Don't bother transmitting any information or questions back-it's all automated. Spacers with questions often wait until they contact starport control before obtaining more specific information. Most Imperial, stellar and standard class starports broadcast METOSPs on a standard comm channel. Few limited service starports have METOSPs, so spacers need to rely on their sensors and visual scanning to assess whether there are any traffic problems.

Spacers are advised to tune in to a METOSP channel as son as they enter a system; a METOSP may contain information regarding Imperial Naval activity, starport traffic tie-ups, a continuous piracy threat, or an astrographical problem like meteor showers. METOSPs also provide general information on the starport, including an abbreviated starport profile and often a planetary profile, as well as important landing information and the comm channel where starport control can be reached.

Arrival Procedures

After arriving in the destination system and checking for any METOSPs, switch over to the starport control comm channel — usually given in the system's METOSP or planetary or starport profile in a starship computers. Spacers can also scan the comm channels for starport control, although most remote ports don't have a control signal.

Standard practice when you contact starport control is to verbally identify the incoming ship and captain's name. Controllers may ask for last port of call, contents of cargo bay or number of passengers and crew aboard, although this varies wildly from port to port. During this short interrogation, starport officials are often double checking the verbal identification information against their BoSS databank records and the incoming ship's transponder code — a process known among starport controllers as "transponder verification," or TransVere.

Once they've verified the ship's identification, they'll provide clearance to enter the traffic pattern for landing, and assign a docking area. Controllers often provide specific approach and traffic vector course information they expect captains to follow — deviating from a course within a starport's traffic pattern sometimes incurs fines between 50 and 200 credits. Penalties are a little more severe if a ship causes major problems and the fines will be the least of the captain's worries.

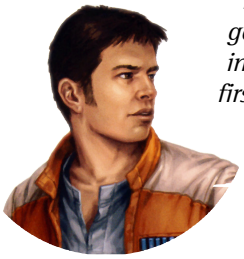
Departure Procedures

According to standard regulations, the first thing a shop does — even before warming up the ion drive — is give starport control a call to request departure clearance. As with arrivals, obtaining clearance to take off involves a TransVere,

For those of you who want to follow the proper departure rules, the first thing you do before even warming up your ion drive is give starport control a call to request departure clearance. As with arrivals, obtaining clearance to take off involves a TransVere.

Once a ship's been cleared to lift off, control usually likes spacers to log in some kind of flight plan, usually the name of the next system they're jumping to. This is more for safety verification than anything else. If a ship is reported missing, rescue and retrieval teams check with the last port of call to find the flight plan, then begin looking along realspace travel corridors along the probable hyperspace vector taken.

After take-off, starport controllers, droids or tractor beams may help the starship into the outbound traffic pattern. Outbound beacons or verbal instructions from controllers guide spacers through the complex traffic patterns and departure vectors away from the starport before spacers begin setting up for their hyperspace jumps.



"It's called 'the Show' and with good reason. Pure adrenaline, pure instinct... you'll never forget your first starship battle.

"Now, here's the key. The pilot who spots his target first wins. If you've sighted the enemy – and they don't know you're there – you can set your ambush, move in and strike before they know what hit them.

"After the first shot, all bets are off. It's maneuver and counter, fire and dodge... think quick or die."

STARSHIP MOVEMENT

Starship movement works just like vehicle movement. Every ship has a Space score: it's how many "Space units" it moves at cruising speed.

A slow ship might have a Space of two or three, while an average freighter would have a Space of about five or six. The galaxy's fastest starfighters – like A-wings and TIE interceptors – have Space movements as high as 11 and 12.

Moving is an action, just like firing a blaster or *dodging*. A ship can move *once* per round.

When a ship moves, you describe the terrain and then pick a difficulty level and a difficulty number: Very Easy (1-5), Easy (6-10), Moderate (11-15), Difficulty (16-20), Very Difficult (21-30) or Heroic (31+).

The player decides how fast he wants to pilot the ship and then rolls the ship's piloting skill (either *capital ship piloting*, *space transports* or *starfighter piloting*.) If the ship has a "maneuverability" code, add it to the pilot's skill roll.

If the roll is equal to or greater than the difficulty number, the ship moves through space with no problems; if the roll is lower, the ship has a "movement failure."

MOVEMENT SPEEDS

The pilot can pick one of four speeds.

- **Cautious Movement.** This is a very slow movement: the ship goes up to half its Space. Round up. (A ship with a Space of nine would move up to five units.)

In Very Easy, Easy, and Moderate space, cautious movement is a "free action" and the pilot doesn't have to roll his *space transports* (or other skill).

In Difficult, Very Difficult and Heroic space, roll the character's piloting skill, but reduce the difficulty one level. (Very Difficult space is Difficult to cross; Moderate space is Easy to cross.)

Example: Rhen, the brash pilot, jumps behind the controls of *Thannik's Thunder*, a stock Ghtroc class 720 freighter. The ship has a Space of three and a maneuverability of 1D. Rhen's *space transports* skill is 5D.

Running Space Combat

Your players expect exciting space battles with flying turbolaser blasts and exploding TIE fighters. Give them those kinds of scenes.

Your starship battles should follow the same guidelines as those covering vehicle combat. It's a lot more important to create an exciting battle scene with good storytelling than to measure out every movement round-by-round.

"As you dive into the asteroid belt, your sensors tell you the TIE fighters are closing in fast. Make your *space transports* roll – a 15. Good! Your ship maneuvers around the asteroids just as the pair of TIE fighters turn to follow you. Let me make their *starfighter piloting* rolls – one fighter threads the needle, but the second pilot is a hair too late. He careens off one of the small rocks and goes spinning out of control until his ship smashes into a large asteroid, exploding in a ball of flame. Still, that first TIE fighter is closing in and it looks like he's trying to line you up in his sights! What are you going to do?"

That narration gives the players a good idea of what's going on and moves quickly; there's a minimum of number crunching. The gamemaster knows the TIE fighters are a lot faster than the freighter. He estimated that as long as the pilots rolled halfway decently, they'd be able to close in on the much slower freighter: of course, one TIE pilot rolled really poorly and ended up colliding with the asteroids.

The players can picture the scene in their minds and know that their characters have to do something or *else* their ship will get blasted to atoms.

When gamemastering space battles, use a combination of scenes, rounds and encounters to maintain a lively pace and simulate the action shown in the movies. Fudge the rules when they slow things down: set a difficulty number, have the players roll their skills and use your judgment to determine what happens.

Sublight Speeds: Starships cover thousands of kilometers per second in open space. While they are moving much more slowly when orbiting planets and maneuvering through asteroid fields, their speeds are still incredible.

Rather than these use huge numbers for movement, the game uses "Space units" to represent ship speeds and weapon ranges. The ships always move at the same *proportional* speeds.

Starship Simulations: For most games, it's enough to describe the situation and let the players visualize what's going on in their minds.

If you want to provide something a little more visual, you can use counters, licensed figures and model kits to show the relative location of each ship, so the players can picture the battle.

If you want to run a very detailed game, you can map out each movement. Place each ship miniature on the table, with a scale of "1 inch = 1 Space unit," using rulers to measure out exact movements and weapon ranges.

She's piloting in open space (Easy space) at cautious speed. She doesn't have to roll — the Ghtroc freighter automatically moves two Space units. If she were also firing *Thannik's Thunder's* double laser cannon, she'd get to roll her full *starship gunnery* skill of 5D because piloting in Easy space is a "free action."

Later, Rhen is flying through the heart of a dense asteroid field — it's Very Difficult space. Since she decides to fly at cautious speed, the space is considered one difficulty level easier: it's only Difficult (the gamemaster picks a difficulty number of 17). Rhen rolls her *space transports* of 5D and the Ghtroc's maneuverability of 1D and gets a 19. *Thannik's Thunder* maneuvers through the field with ease.



- **Cruising Movement.** "Cruising movement" is the normal movement speed for a starship: it moves at its Space speed.

  Moving at cruising speed counts as an action, but the pilot can automatically make the move for Very Easy, Easy and Moderate space.

  The pilot must roll his piloting skill for Difficult, Very Difficult and Heroic terrains.

Example: Rhen is flying *Thannik's Thunder* through open space (Easy terrain), with two Imperial TIE fighters closing in fast. She can automatically fly the ship at cruising speed (it goes its Space of three), but it's an action. Firing the double laser cannon is a second action, so she rolls 4D (subtract the –1D penalty from her *starship gunnery* of 5D) to hit one of the TIEs.

Later, Rhen's racing through a thick asteroid belt (Difficult terrain; difficulty number of 19) at cruising speed. She rolls her *space transports* of 5D and ship's maneuverability of 1D and gets a 19 — she just barely swings around a large asteroid as two smaller pieces of rock go tumbling by a little too close for comfort.

- **High Speed.** High speed movement is pushing a starship for added speed: the ship moves at twice its Space speed.

  The pilot must roll for Very Easy, Easy or Moderate space.

  When moving at high speed, the difficulty for Difficult, Very Difficult and Heroic space increases one level: Difficult space becomes Very Difficult to fly through, Very Difficult space becomes Heroic, Heroic space becomes Heroic +10.

Example: Rhen is flying *Thannik's Thunder* through open space (Easy terrain; difficulty number 8) while trying to avoid space pirates in Z-95 Headhunters. She decides to go at high speed to outrace them. Her space transports and maneuverability rolls total 11 — a success. The ship's Space is three, so it moves six Space units.

Later, Rhen is still trying to avoid the pirates, this time by maneuvering through the girders of a partially completed space station — it's Difficult terrain. Because she's moving at high speed, the terrain is considered Very Difficult (difficulty number 24). Rhen rolls her *space transports* and maneuverability, getting a 23: she fails. To find out what happens, see "Starship Movement Failures."

- **All-Out.** A ship going at all-out speed moves at four times its Space.

  Characters piloting a ship at "all-out" speed may not do anything else in the round, including starship dodges or firing the ship's weapons.

  Increase the difficulty one level for Very Easy, Easy and Moderate space. Increase the difficulty two levels for Difficult, Very Difficult or Heroic space.

Example: Rhen knows Imperial TIE fighters are closing in on her, but if she's quick enough she may be able to make the jump to lightspeed and escape.

She decides to move *Thannik's Thunder* all-out. The space is Easy terrain; since Rhen is moving all-out, the difficulty increases to Moderate (difficulty 12). Rhen rolls her *space transports* and maneuverability, getting a 15 — success! *Thannik's Thunder* has a Space of three, so it pulls ahead 12 units!

Later, Rhen decides to fly all-out while moving through a thick bunch of starships orbiting a planet. It's Difficult space, but because she's moving all-out, the difficulty increases two levels to Heroic (difficulty number 38). Rhen rolls her *space transports* of 5D and her ship's maneuverability of 1D and gets a 27. Rhen realizes that she's pushed *Thannik's Thunder* too hard and that the ship is about to go spinning out of control! See "Starship Movement Failures."

Acceleration and Deceleration. Starships may increase or decrease their speed one level per round.

Example: Rhen is piloting *Thannik's Thunder* at high speed one round. The next round, she may maintain high speed, decrease to cruising speed or increase to all-out speed. She may not slow down to cautious speed or come to a stop.

Partial Moves. Starships can move anywhere between half their "move speed" and the full move speed.

Example: A starship with a Space of 6 is going at high speed (moving up to 12 units). The ship can move anywhere between 6 and 12 meters.

Long-Distance Movement. All-out movement takes its toll on starships: a starship continuously going all-out must make a hull code roll every 10 minutes.

The first hull code difficulty is Very Easy; increase the difficulty one level for each additional roll. If the ship fails the roll by 1-10 points, it's suffering strain (experiences severe power fluctuations and so forth) and must "rest" for *twice* as long as it moved all-out. If the roll fails by 11 or more points, the ship has suffered a mechanical failure and requires a Moderate *repair* roll and at least one hour of work.

High speed movement also requires hull code rolls: roll once every hour. The first roll is at Very Easy difficulty and increases one difficulty level for each additional roll.

STARSHIP "TERRAIN DIFFICULTIES"

Very Easy 1-5. Flying a starship in clear space with no navigational hazards.

Easy 6-10. Flying a starship in the vicinity of other starships, such as orbiting a space station. Flying around minor obstacles in space, such as a small, dispersed asteroid belt.

Moderate 11-15. Flying a starship in crowded space — a busy spacedock staging area. Flying in an area littered with a moderate amount of debris or down the Death Star's artificial canyon.

Difficult 16-20. Starfighter combat with many ships in the immediate area. Flying through an area clogged with debris or asteroids.

Very Difficult 21-30. Flying a starship in an area of space densely packed with other ships or debris.

Heroic 31+. Flying through Heroic terrain is almost impossible. Flying the *Millennium Falcon* inside the Death Star to reach its reactor core. Flying through Hoth system's asteroid field.

Maneuvers. The difficulty number covers basic starship maneuvers: straight-line flight, a couple of turns and other simple movements. If the pilot wants to make a more difficult maneuver—a series of spins that bring several enemy fighters into the ship's gun sights, for example — add modifiers as needed:

+1-5	Maneuver is fairly easy.
+6-10	Maneuver is somewhat difficult and requires a certain amount of skill.
+11-15	Maneuver is very difficult and requires a very talented (or lucky) pilot.
+16+	Maneuver appears to be almost impossible. Only the very best pilots can pull off a maneuver of this difficulty.

STARSHIP MOVEMENT FAILURES

A starship that fails a movement roll may slow down, go spinning out of control or suffer a collision. (Of course, collisions are fairly rare in space.)

Find the number of points by which the movement roll failed:

1-3. Slight slip. The ships "slips," nearly spinning out of control. While the ship completes the movement, the pilot suffers a penalty of –1D to all actions for the rest of the round (in addition to normal multiple action penalties).

4-6. Slip. The ship "bobbles," nearly spinning out of control. It only completes half of its Space move. The pilot suffers a penalty of –3D to all actions for the rest of the round, and –1D to all actions for the next round (in addition to normal multiple action penalties).

7-10. Spin. The ship completes one-quarter of its Space move and then goes spinning out of control. The pilot cannot control the ship for the rest of the round *and* the next round.

11-15. Minor collision. If there's anything to hit, the ship has a minor collision (subtract –3D from normal collision damage; see "Collisions"). Otherwise, the ship goes spinning wildly out of control. The pilot cannot control the ship for the rest of the round *and* the next round.

16-20. Collision. If there's anything to hit, the ship has a collision, suffering normal damage. Otherwise, the ship goes spinning wildly out of control. The pilot cannot control the ship for the rest of the round *and* the next round.

21+. Major collision. If there's anything to hit, the ship smashes into an obstacle at such a poor angle as to increase collision damage by +4D. (See "Collisions.") Otherwise, the ship goes spinning out of control. The pilot cannot control the ship for the rest of the round *and* the next round.

Collisions. The amount of collision damage depends on how fast the starship was moving. (Don't forget to take into account scale differences where pertinent.)

Speed	Collision Damage
Cautious	2D
Cruise	4D
High Speed	6D
All-Out	10D

Roll the collision damage and compare it to the starship's hull code roll. "Starship Damage" explains what happens.

If the ship runs into another ship, the damage may vary based on the angle of the collision. (Most collisions will be "T-bone" crashes, but a very few qualify as "head-on," "rear-ender" or "sideswipe" crashes.)

Head-on crash	+3D
Rear-ender/sideswipe	–3D
T-bone	0D

You may want to adjust collision damage to reflect what the starship runs into. If a ship hits something that's very light — for example, a primitive ship with a weak hull — you may want to reduce collision damage by –1D, –2D or more.

STARSHIP COMBAT

Starship combat works just like regular combat and is fought in five second rounds.

To attack a starship:

- Determine the difficulty number to hit the target (based on the starship weapon's range, which is listed in Space units).
- The attacker rolls his attack skill: *starship gunnery* for starfighter-scale weapons or *capital ship gunnery* for capital-scale weapons; they're both *Mechanical* skills.
- If the roll is equal to or higher than the difficulty number, the attack hits. Roll damage. (See "Starship Damage.")

Example: Rhen is using the double laser cannon aboard *Thannik's Thunder* to shoot at an Imperial TIE fighter.

The TIE fighter is eight Space units away — that's medium range for the laser cannons. (Moderate difficulty; difficulty number of 12.) Rhen's *starship gunnery* skill is 5D and the laser cannon's fire control is 1D+2: she rolls and gets a 17. The laser cannon shot smashes into the TIE fighter!

REACTION SKILLS

Starships may make "starship dodges" to avoid enemy fire, just as vehicles can perform "vehicle dodges." This is a "reaction skill."

The pilot making the starship dodge rolls his piloting skill (*capital ship piloting, space transports* or *starfighter piloting*, depending upon the ship) and adds his ship's maneuverability. This is the new difficulty number to hit the ship.

Example: Rhen's shooting at another TIE fighter. It's at medium range for a Moderate difficulty (difficulty number of 14). The TIE pilot decides to make a starship dodge, rolling his *starfighter piloting* skill of 4D and his TIE fighter's maneuverability of 2D — he gets a 20. Rhen's new difficulty number to blast the TIE fighter is a 20.

Full Reaction. A pilot can make a "full reaction," but it can be the *only* action in the entire round.

The character rolls his piloting skill and the ship's maneuverability code and *adds* it to the difficulties of all attacks made against the ship that round.

Example: Later on, Rhen fires again at the TIE fighter: she's still at medium range, for a Moderate difficulty and a difficulty number of 15. The TIE pilot decides to make a full starship dodge. He rolls and gets a 15. Because this is a full starship dodge, Rhen's new difficulty number is a 30! However, the TIE pilot can't do anything else in the round.

SHIELDS

Starship shields are electronic energy dampers which help absorb some of the damage from enemy attacks. Shields come in two main varieties: particle and energy/ray shields.

Particle shields deflect all sorts of physical objects, including asteroids, missiles and proton torpedoes. They are used at all times, except when a ship launches fighters, missiles or torpedoes (the shields must be dropped to allow physical objects to pass through them). When a ship lowers its particle shields, reduce its hull code by –2D. (A ship which loses its main power generator also loses its particle shields.)

Shields are normally activated only in combat, and must cover specific fire arcs to be effective in combat.

Using shields is a "reaction skill." Each starship has a certain number of dice in shields. When a pilot uses shields, the shield dice must be split up among the four fire arcs: front, back, left and right.

The difficulty to deploy shields depends upon how many fire arcs are being covered:

- One fire arc: Easy
- Two fire arcs: Moderate
- Three fire arcs: Difficult
- Four fire arcs: Very Difficult

If the ship takes any hits from that side in combat, the ship gets to add those shield dice to its hull code to resist damage.

Example: Rhen is behind the controls of a modified YT-1300 transport with a hull code of 4D and 2D in shields. She is being attacked by three TIE fighters, which are closing in from the back.

She decides to activate the ship's shields, placing all 2D to cover the back fire arc. She makes her Easy star*ship shields* roll — if any shots come in from the back of the YT-1300 and hit the ship, she rolls 6D to defend against damage.

A few rounds later, the TIE fighters have maneuvered around her. Rhen is being attacked from both the front and back. She decides to split the shields, placing 1D in the front and 1D in the back. Because she is trying to cover two fire arcs, her *starship shields* difficulty is Moderate. If she makes the roll, any attack that hits the front or the back is resisted by 5D (4D for hull code and 1D for the shield), but any attacks from the side are resisted by just the ship's hull code of 4D.

Shielding in Combat (Option). Shield operators are not generally paid much attention in the basic rules. The following rules may make this critical position more interesting.

If shield dice are lost due to a "shields blown" result on the starship damage table, the shields may overload; the shield operators in the deflector module must compensate or risk further damage. Roll 1D per shield lost to determine how difficult it is to shunt the shield overload into the static power buffer (the attempt uses the capital ship shields skill).

If successful the energy is transferred to the static buffer and discharged, resulting in nothing more serious than ionization of controls (unless the discharge vanes have been destroyed, in which case engineering has a problem). The controls ionized result is serious, but recoverable.

If unsuccessful, or if the discharge vanes are not operational, the shields overload; roll the number of shield dice lost against the ship's hull dice. The result is taken as normal damage as the energy shoots through connected systems.

If a critical failure occurs (a 1 on the Wild Die) or if the starship damage table result indicates "shields lost" the shield module itself explodes.

STARSHIP WEAPONS

Most starships have at least one weapon system; some capital ships have dozens of weapon emplacements.

Starship weapons work just like normal character and vehicle weapons. They use the rules for fire control, ammo, fire rate, blast radius and scale from the chapter on "Combat and Injuries." They also use the rules for ranges, crew and fire arcs from "Movement and Chases."

All starships provide full cover.

Fire-linked: Some weapons are fire-linked: several weapons are linked together to fire as one group. The game statistics are for the weapons when fire-linked. (For example, an X-wing has four fire-linked laser cannons. When the cannons are fired, all four laser cannons go off and hits do 6D damage.)

Fire-linked weapons can be rigged to fire separately, but *subtract* damage, using the rules on combined fire. (Let's use the X-wing example. The four fire-linked laser cannons do 6D damage. The pilot decides to fire each cannon separately. Using the "combined actions" rule, four characters working together get a bonus of +1D+2. That means subtract −1D+2 from each cannon's damage: the cannons individually do 4D+1 damage.)

Ranges: Most starship weapons have "Range" and "Atmosphere Range" listings. "Range" is used for space combat and represents ranges in Space units. The "Atmosphere Range" listing is used whenever a ship is flying in an atmosphere (see "Ships in an Atmosphere" later in this chapter) or whenever a ship fires into an atmosphere from orbit.

Laser Cannons and Turbolasers. Laser cannons are the standard weapons aboard starfighter-scale ships, such as freighters, TIE fighters and X-wings. Turbolasers are immense capital-scale weapons (capital ships may also feature laser cannon emplacements to counter starfighter attacks).

Ion Cannons. Ion cannons are designed to interfere with a ship's electrical and computer systems but do not cause physical damage. Shields cannot protect a ship from ion cannon damage.

Example: Rhen has placed the modified 2D shields of the YT-1300 transport (hull code 4D) to the back fire arc.

Any laser cannon attacks that hit the freighter roll against the YT-1300's combined 6D hull code and shields.



However, ion cannon blasts slice right through the shields. Rhen only rolls the YT-1300's 4D hull code to resist damage from ion cannons.

If the damage roll is lower than the ship's hull code roll, it takes no damage. If the damage roll is equal to or higher than the hull code roll, find the results below.

Ion cannon damage roll ≥ hull code roll by:	Effect:
0-3	controls ionized
4-8	2 controls ionized
9-12	3 controls ionized
13-15	4 controls ionized
16+	controls dead

Missiles, Bombs and Proton Torpedoes. Missiles, bombs and proton torpedoes are physical weapons which deliver awesome firepower. However, they're difficult to target. Their difficulty numbers are modified by how fast the target is moving:

Increase to Difficulty	Space	Move (Atmosphere)
+5	3	100-150
+10	4	151-200
+15	5	201-250
+20	6+	251+

Tractor Beams. Military-grade tractor beams are used to capture starships so they may be boarded and searched. (Many starships have small tractor beam generators for moving cargo around, but they have no combat applications.)

When a tractor beam attempts to "hit" a target ship it's resolved as a normal attack: if the attack roll is higher than the difficulty number, the tractor beam hits the target ship.

Roll the tractor beam's "damage" against the ship's hull code. If the target ship's hull code roll is higher, the ship breaks free. If the tractor beam damage roll is equal to or higher than the hull code roll, the target ship is captured.

A captured ship which doesn't resist a tractor can automatically be reeled in towards the attacker, moving five Space units each round.

If the target ship resists, roll the tractor beam's damage against the target ship's hull code. If the target ship's hull code roll is higher, it breaks free of the tractor beam. If the tractor beam rolls equal to or higher than the target ship, the target ship is reeled in and its drives may be damaged. Find the results on the chart below.

Tractor beam damage roll ≥ damage roll by:	Space units reeled in:	Target ship's damage:
0-3	No change	No damage
4-8	1	–1 Move
9-12	2	–2 Moves
13-15	3	–3 Moves
16+	4	–4 Moves

Example: An Imperial Star Destroyer is holding *Thannik's Thunder* in the grip of a tractor beam. The freighter is nine Space units away.

Rhen decides not to resist and her ship is pulled in five Space units this round. It's only four Space units from the Star Destroyer.

The next round, Rhen decides to resist. She rolls *Thannik's Thunder's* hull code of 4D and gets an 11.

The Star Destroyer rolls its tractor beam damage of 6D and adds the scale's "adjusted modifier" of 6D, getting a 35. That's a difference of 24 points!

Rhen groans as *Thannik's Thunder's* sublight drives blow out. The ship is now dead in space as the Star Destroyer reels it in the final four Space units. Rhen mutters, "What would Leia do?" as her ship is hauled up into the Star Destroyer's cavernous hangar bay.

STARSHIP COMBAT OPTIONS

Ship Location Targeting

Ships attempting to disable another vessel occasionally have to use full-power energy weapons against a target (if they don't have ion cannons, for example). This is quite dangerous, since these weapons might accidentally destroy the prize. To avoid this, gunners may choose to "call" a shot — target a particular location on a ship. This is harder than just hammering away at the enemy ship. Also a higher-scale weapon cannot target a location on a lower scale target — for example, a capital scale ship can target a capital ship's engine's, but not a starfighter's engines. In the same way, a starfighter can target another starfighter's engines or a capital ship's bridge, but not a walker's legs or head.

Targeting a primary section of a ship (the conning tower of a Star Destroyer, the engines, the landing bay, the main body) adds +2D to the difficulty to hit. Targeting a subsection of a ship (a gun battery, a particular engine, the shield generators, the command section.) adds +4D to the difficulty to hit. Targeting a specific location of a ship (a specific gun, the bridge, a maneuvering thruster, an engines thermal exhaust port) adds +8D to the difficulty to hit.

Location	Modifier
Primary section	+2D
Subsection	+4D
Specific location	+8D

Damage should be worked out normally. The specific results should be determined by the gamemaster using the normal starship damage results guidelines.

In general, a lightly damaged location loses –1D or –1 Move, a heavily damaged location loses –2D or –2 Move, a severely damaged location is disabled and unable to perform its function, and a destroyed result indicates that a section has suffered catastrophic damage (this may mean that the engines have overloaded, or that a gun explodes, setting off a chain reaction of explosions). Targeting locations doesn't guarantee that a ship will be simply disabled, but it does increase the odds of capturing a ship with minimal damage.

Damage	Penalty
Light damage	–1D or –1 Move
Heavy Damage	–2D or –2 Move
Severe Damage	System disabled
Destroyed	Catastrophic damage; threatens ship

Power Control

Although the *Star Wars* films refer to power switching and rerouting available power, the *Star Wars Roleplaying Game* intentionally has downplayed this mechanic in order to maintain simplicity. A gamemaster interested in increasing the level of technical detail can use the following rules.

A ship has enough power available to run all of Its systems simultaneously, and has enough carrying capacity to channel up to an additional +2D to any system, rerouted from any other system. This power is in raw form, and has no benefit to computer systems, like the navigational computer or targeting systems. It might be able to boost communications range or active sensor scans.

In addition, power is commonly routed from an inactive system to an active one, and from non-firing weapons to firing weapons.

For example, the *Far Orbit* escort Neblon-B escort frigate is in an exchange with another escort frigate. The captain orders extra power routed to the main weapons and shields. Power Control takes this power from the ship's two tractor beams with 4D of power each –8D of additional power to be divided among the 12 main turbolasers. Power Control allocates 1D to each forward turbolaser and 1D+2 to the forward shields, leaving +1 left over and of no benefit to any system.

As the enemy ship passes the *Far Orbit* on the right in the exchange, power control switches the extra power from the forward turbolasers to the right arc weapons and shields. The 8D are distributed differently this time, with 1D+2 going to each of the three right turbolasers, for a total of 5D (3D straight over with 2D getting split into 6 pips) and 1D+2 going to the shields. The remaining 1D+1 goes either to waste in the power buffer or gets routed to some other system.

The power controller might have routed power from the left arc shields or weapons, but that would have meant that the left arc would be with little or no defenses to fend off surprises from that side of the ship. Starfighters with shields do this occasionally, switching shield power to a particular side the pilot expects to come under heavy fire.

Please note that ships moving All-Out (at the highest rate of speed) cannot fire or maneuver, and may not be able to use shields, at the gamemaster's discretion; this can be "chalked up" to routing all available power to the engines.

Transferring power is a demanding task, and carries some built-in difficulties. Use the benchmark difficulty numbers in the opposite columns as references.

Condition	Base Difficulty
Simple power rerouting (single single to single recipient)	Moderate
Rerouting multiple systems to a single recipient	Difficult
Rerouting multiple systems to multiple recipients	Very Difficult

Power switching time: When the shield operator rolls as indicated above, compare the result to the table below:

Operator's Roll	Time Taken
1-5	2D rounds
6-10	1D round
11-15	2 rounds
16-20	1 round
21+	1 second

STARSHIP DAMAGE

Starships suffer damage in combat just like vehicles. Roll the attack or collision damage and compare it to the starship's hull code roll.

If the damage roll is lower than the hull code roll, the ship takes no damage. If the damage roll is equal to or higher than the hull code roll, find the result on the "Starship Damage Chart."

Starship Damage Chart

Damage Roll ≥ Hull Code Roll by:	Effect
0-3	Shields blown/controls ionized
4-8	Lightly damaged
9-12	Heavily damaged
13-15	Severely damaged
16+	Destroyed



Shields blown. A *shields blown* result means that the ship loses –1D from its shields total. This loss lasts until the shields are repaired. If the ship has no dice remaining in shields (or had no shields to begin with), the ship suffers the *controls ionized* result.

Controls ionized. A *controls ionized* result means that the ship's controls are temporarily overwhelmed by power surges. The ship loses –1D from its maneuverability, shields and weapon fire control and damage for the rest of that round and the next round.

If a ship is suffering from as many *controls ionized* results as the ship has maneuverability dice, the ship's controls are frozen for the next two rounds. The ship must maintain the same speed and direction for the next two rounds; it may not turn, fire weapons, make shield attempts or take any other actions, making the ship an easy target for enemy gunners.

The pilot must still make the piloting rolls or the ship automatically crashes (if there's anything to run into) or goes spinning out of control.

When controls are frozen, blue lightning plays across all of the controls of the vehicle, as seen when Luke Skywalker's snowspeeder was destroyed in *The Empire Strikes Back*.



Lightly damaged. Starships can be lightly damaged any number of times. Each time a ship is lightly damaged, roll 1D to see which system is damaged.

1. Ship loses –1D from its maneuverability. (If the ship's maneuverability has already been reduced to 0D, it suffers a –1 Move.)

2. One on-board weapon emplacement was hit and destroyed; the gunners take damage. (See "passenger damage.") Randomly determine which weapon is hit.

3. One on-board weapon emplacement was rendered inoperative by a major power surge or system failure; it's lightly damaged. Randomly determine which weapon is affected.

4. Hyperdrive damaged. Double the time to calculate any *astrogation* courses; if the pilot wants to try to jump to hyperspace in one round, add an *extra* +10 to the *astrogation* difficulty.

The hyperdrive may be fixed with one hour of work and a Moderate repair roll: *capital ship repair, space transports repair* or *starfighter repair.*

5. The ship loses –1D from its shield code. If the ship has no dice remaining in shields, it suffers the controls ionized result.

6. Ship suffers a –1 Move.

Heavily damaged. Heavily damaged ships have taken a much more serious amount of damage. If a heavily damaged ship is lightly damaged or heavily damaged again, it becomes severely damaged. Roll 1D to see which system is affected.

1. Ship loses –2D from its maneuverability. (If the ship's maneuverability has already been reduced to 0D, the ship suffers a –2 Move.)

2. Ship loses a weapons' system in one fire arc. Randomly determine which one. All weapons of that type and in that fire arc are rendered inoperative due to a major power surge or system failure.

Example: A Star Destroyer has 60 turbolaser batteries: 20 to the front, 20 to the left fire arc and 20 to the right fire arc. A lucky shot takes out the front fire arc turbolasers, although the left fire arc turbolasers and the right fire arc turbolasers are still fully operational.

3. Weapons system destroyed. All of the weapons of one type in the same fire arc are destroyed by a series of power overloads. The gunners take damage. (See "passenger damage.")

4. Hyperdrive damaged. Increase all astrogation difficulties by +10 until the drive is fixed with a Moderate repair roll and one hour of work.

5. Ship loses –2D from its shields. If the ship has no dice remaining in shields (or had no shields to begin with), the ship suffers 2 controls ionized.

6. Ship suffers a –2 Move.

Severely damaged. Severely damaged ships have taken major amounts of damage and are rendered almost useless. A severely damaged ship which is lightly damaged, heavily damaged or severely damaged again is destroyed. Roll 1D to determine which system is affected:

1. Dead in space. All drives and maneuvering systems are destroyed. The vehicle is adrift in space.

2. Overloaded generator. The ship's generator is overloading; unless it's shut down, the generator will explode in 1D rounds and destroy the ship.

3. Disabled hyperdrives. The ship's hyperdrives — main *and* backup — are damaged. The ship cannot enter hyperspace until they are fixed with a Moderate repair roll and one hour of work.

4. Disabled weapons. *All* weapons systems lose power. Roll 1D:

1-4: Weapons are severely damaged but may be repaired.
5-6: All weapons aboard the ship are destroyed.

5. Structural damage. The ship is so badly damaged that it begins to disintegrate. The crew has 1D rounds to evacuate.

6. Destroyed. This ship disintegrates or explodes in a ball of flame.

Destroyed. The ship is instantly destroyed and explodes in a ball of flame. Everyone aboard is killed.

Lost Moves

Lost Moves add together. For example, a starship that suffers a –1 Move result, then a –2 Move result is at "–3 Moves."

–1 Move: The ship can no longer move at all-out speed; it's limited to high speed.

–2 Moves: The ship is limited to its cruising speed.

–3 Moves: The ship can only move at its cautious speed.

–4 Moves: The ship's sublight drives are disabled; it's dead in space.

–5 Moves: The ship is destroyed.

Passenger Damage

Passengers may be injured when a ship suffers damage or crashes. Use your judgment to decide whether a character takes damage.

Determine character damage based on how badly the ship is damaged. (Damage is character-scale.)

Vehicle is:	Passenger suffers:
Lightly damaged	1D
Heavily damaged	3D
Severely damaged	6D
Destroyed	12D



SHIPS IN AN ATMOSPHERE

The "Atmosphere" listing is how fast the ship moves in an atmosphere. The first number is its Move, while the second number is its all-out speed in kilometers per hour.

A ship without an "Atmosphere" listing (such as an Imperial Star Destroyer) cannot enter planetary atmospheres.

Starships in an atmosphere use the vehicle movement and combat rules, although they still use the "Starship Damage" rules.

If you need to determine a ship's atmosphere speeds, use the chart below:

Space	Move (Atmosphere)	Kilometers per Hour (All-Out speed)
1	210	600
2	225	650
3	260	750
4	280	800
5	295	850
6	330	950
7	350	1,000
8	365	1,050
9	400	1,150
10	415	1,200
11	435	1,250
12	450	1,300



"That's everything you need to know for starship battles. Sure, there's nothing like experience and practice to learn the maneuvers that it takes to be a top pilot, but you're ready to take your first few training runs.

"I'm going to turn things over to Alliance General Jan Dodonna. Let me tell you something about this guy. He didn't get his rank by pushing datacards and routing supplies. He earned it in the trenches, my friends. He knows what he's talking about.

"He's going to tell you how to handle big battles. What to do, what not to do and how to keep your skin intact. Remember to watch your back and I'll see you in the space lanes."

Chapter Nine

9 RUNNING BATTLES

"Our topic in this chapter is battle. Some people make war seem glorious, but let me tell you, it's complete chaos. Things happen so quickly that you have to rely on intuition and reflexes to survive; you have precious few moments to think.

"If you 're coordinating a battle, you can't constantly focus on the details. You have to maintain an overall impression of the course of the engagement and shift your attention to particular segments for a few moments at a time. If you proceed in this fashion you won't lose track of the conflict as a whole, and you'll have a much better chance of making it through unscathed.

"Running a battle — especially a big one — for your players can be confusing as well. It's very easy for them to start feeling lost in the midst of all the action and not be quite sure what to do. It's your job to convey the chaos and at the same time keep the adventure moving forward and let the players feel their characters are contributing to the final outcome."



RUNNING BATTLES



The combat rounds system is great for running the firefights that so often crop up in *Star Wars* adventures. But what if you want to tell a story with full-scale conflicts like the Battle of Hoth? Since the battle lasted several hours, does that mean you should run it round by round?

Of course not! That would take years...

Instead, use the battle as a backdrop. A battle shouldn't be the only thing in an adventure, but it can make for an exciting conclusion to one. The best full-blown conflicts keep the game moving rather than getting you and the players bogged down in a round-by-round reenactment.

The Set-Up. First, decide what causes the battle scene. You could foreshadow the major conflict throughout the adventure — the Rebel Alliance plans to strike at an Imperial facility in the Colonies — or have an unexpected ambush — the characters are on a space station when pirates attack.

The Course of the Battle. As gamemaster, you should have a good idea of how the battle will proceed, but you should also include encounters that give the characters a chance to change the course and outcome of the conflict.

> **Example:** In *The Empire Strikes Back*, it's clear that the Rebel base on Hoth is doomed. Luke Skywalker comes up with the idea of using harpoons and tow cables to trip the AT-AT walkers. This technique slows the advance of the Empire's soldiers, giving the Rebels an opportunity to evacuate more personnel and equipment.

Scenes. Scenes occur during the battle independently of the character's actions. The gamemaster should narrate these scenes to give the players a sense of what's going on.

> **Example:** A Rebel soldier, advance scout for Echo Base, paces nervously inside his advance duty post. He feels the ground shake beneath him as his comlink rolls off the counter and under a shelf. Quickly he scrambles to his observation array, and the sensors confirm what his gut had already told him — Imperial walkers advancing on his position. He reaches for the comlink, screaming, "This is Echo Post 64. Imperial walkers coming in at..."
>
> The duty post explodes in a ball of flame and the broadcast cuts to static. Inside the cockpit of the lead walker, a gunner smiles.

Encounters. Since the players are taking part in the battle, present their characters with several major *encounters.* These scenes personally involve the characters, and give the players the sense that their characters can make a difference.

When running a battle, you should give the players at least three or four encounters. The more fast-paced the action, the more encounters, but you shouldn't have more than a dozen.

Remember, not all encounters will have a victor and a loser; sometimes the tide of battle sweeps opponents apart before any decision is reached.

Give the players a map of the battleground based on what they can see and what they learn from their fellow soldiers.

When using encounters, try to make them as exciting as the battle scenes of the *Star Wars* movies.

> **Example:** Luke Skywalker's snowspeeder has been shot down over the battlefield of Hoth. He has been dazed by the crash, and only the ground-shaking advance of an AT-AT walker alerts him. He sees that the walker will squash his speeder in seconds.

An encounter should give a character a chance to respond to what's happening — to do something that's exciting or heroic.

> **Example:** Luke's first instinct is to flee in terror, but he comes up with a plan. Crawling into the back of the speeder, he grabs a land mine and the fusion disk launcher.
>
> He crawls from the speeder just in time to avoid being squashed. Then, he runs beneath the great striding legs of the walker as it looms above him. He fires the fusion disk to the bottom of the walker, and climbs up to its belly. Slicing a maintenance hatch

open with his lightsaber, he hurls the detonator into the power flash-back ducts. The detonator explodes, its blast overloading the power generator.

As Luke falls to the ground many meters below, the walker explodes in a brilliant ball of flame.

CHOOSING CRITICAL MOMENTS

Most of the encounters in which the characters have an opportunity to affect the battle should involve a critical moment: the enemy is about to break through the front lines; the hangar blast doors won't open and Imperial starships are about to engage the Rebel fleet; a monstrous enemy vehicle puts itself into a particularly vulnerable situation for a brief second. This is especially true for combats that have only one or two encounters. Make sure that the outcome of the events occurring during the critical moment have dramatic consequences that change the tide of the conflict.

These encounters should involve one-in-a-million shots, strategic planning, and all-out bravado. If the characters can complete a task with little or no effort, the entire battle will seem less threatening, and therefore, less exciting.

In longer battles you may wish to include scenes and encounters that have an effect on only a particular segment of the combat, but don't alter the conflict as a whole. The characters could get the opportunity to save some vehicles, capture an enemy starship, rescue captives, steal military information, spy on the enemy's commanders, or even slip behind the opponent's lines and escape to rejoin their allies.

Cliffhangers

Sometimes the player characters will split into a number of groups during a battle, either in trooper squads, SpecForce units, starfighters, or capital ships, or any combination. At the Battle of Endor, for example, General Solo took his team down to the forest moon to destroy the shield generator while Admiral Ackbar led the assault on the second Death Star and General Calrissian, as leader of Gold Squadron, penetrated the massive battle station on a mission to take out the main reactor.

Your goal in these cases is twofold. First, you have to make sure that you give all of the players equal time. Don't spend an hour with one group while everyone else has nothing to do. Alternate between each group every couple of minutes so that no one feels left out. Second, you should cut away from each segment of the battle on a cliffhanger: the Rebel player characters launch their grenades at an oncoming AT-ST — cut. Allow each group of players to perform an action and then, after everyone has done something (and all of them are anxiously awaiting the outcome of their efforts), describe the results at the beginning of the next scene.

As you run these types of confrontations, think back to how the *Star Wars* films depicted them: grand shots of the entire battle — focus on one section of the combat — focus even closer on a character — cut to another section, and so on. Weave all of the scenes into one exciting, fast-paced conflict that keeps the players on the edges of their seats.

THE BATTLE OF KORSEG IV

Here's an example of how a ground battle might be set up and run in an adventure.

THE SET-UP

The characters are Rebel Alliance soldiers stationed at Flare Base on the remote planet of Korseg IV. The base sits high in a lattice-work of mountains within the world's subtemperate zone. Fewer than 200 Rebel soldiers run the base, and their battle resources consist of only a few combat vehicles, half a dozen X-wing fighters, and one medium transport.



Players Will Be Players

When players get involved in these types of situations, they will probably come up with plans and suggestions you never anticipated. That's where the art of improvisation comes in.

If the players come up with a great battle plan, give them an opportunity to make it succeed. Improvise several new events and encounters, describe things with colorful narrative, and above all else, keep the game moving.

For more on improvising, see the chapter on "Running Adventures."

The base's sensors detect trouble — an Imperial *Strike*class cruiser has just dropped out of hyperspace and is headed straight for Korseg IV. The base commander orders an immediate evacuation. Unfortunately, the base's computers contain highly sensitive information, and it will therefore take at least two hours to complete the evacuation of the data and the personnel — plenty of time for the Imperials to pound the mountain into paste.

Rebel command raises an energy shield — much like the one used on Hoth — powerful enough to stop airborne assaults from above, although it cannot protect against ground and low-altitude assault. Rebel sensors pick up a drop-ship coming in on the north side of the mountain about five kilometers from the base.

The soldiers, including the player characters, equipped only with four combat airspeeders and four combat landspeeders, are sent to confront the landing force.

Coming upon the ridge surrounding the landing site, the soldiers confirm their worst fears — an AT-AT walker and a full company of 150 ground troops. The player characters are foot soldiers — along with about 40 other troops — and must take part in the charge down the ridge to engage the enemy. Their frontal assault's purpose is to lure the Imperial troops away from the walker in preparation for the next phase of the battle.

The rest of the Rebel troops are in combat landspeeders, which are supposed to be coming from the western flank. With the Imperial ground troops lured up the ridge, these troops are to make a direct assault on the AT-AT in an attempt to "clean it out."

Give the players a map of what they see, and review the Alliance battle plan. If the characters are Rebel commanders, they may choose to change the battle plans, but if they are ordinary soldiers, they will have little choice but to follow orders.

THE COURSE OF THE BATTLE

Bill (the gamemaster) has decided that the Imperial walker will easily rout the Rebel troops, unless the characters can be successful in Encounter One by preventing the assembly of the anti-infantry batteries.

Scene One

The assault begins as Rebel airspeeders come barreling over the ridge-top and bear down on the drop ship in an effort to destroy it.

Rebel airspeeders destroy the drop ship, but two of them are taken out within the first minute by the AT-AT walker. The characters remain on the top of the ridge, observing from a distance. Meanwhile, the Imperial troops realize that they're under attack. The characters are ordered to begin their charge.

Encounter One

The charge begins! During the first part of the encounter, each player character is shot at by one enemy trooper (the rest are busy with the other foot soldiers). If the players aren't thinking and don't *dodge*, the battle may be over very quickly (at least as far as their characters are concerned).

After three rounds of running, which may be played out in rounds or in a quick scene, the characters reach a point midway down the ridge.

Have each player make a *Perception* total — anyone who gets a Moderate total notices through the chaos of battle that three four-troop squads are assembling Golan portable anti-infantry batteries. It will take them two minutes to assemble them, but if they are completed, the Rebel ground troops and the combat landspeeders will be easily cut down.

If the characters succeed in destroying the anti-infantry batteries, the Imperials chase the Rebels up the ridge. If not, the Imperials drop back and let the batteries do all of the work for them — and when the landspeeders come charging over the hill, they'll be destroyed before they can even reach the AT-AT.

Scene Two

The AT-AT walker destroys a third airspeeder.

If the players failed in Encounter One: The Imperial troops have ducked behind supply crates for cover. The Rebel ground troops receive orders to charge the Imperials, while the combat landspeeders attack. By the time the charge is completed, only six or seven of the Rebel troops remain.

If the Rebels succeeded in Encounter One: The Imperials begin pursuit as the Rebels withdraw. The characters and other troops can run back up the hill, only taking light casualties.

Encounter Two

An AT-AT takes out the final airspeeder, but this time, it crashes directly into one of the characters (pick one randomly) if the character doesn't *run* out of the way. If the character doesn't get away, he takes 6D speeder-scale damage from the crash and subsequent explosion.

Scene Three

If the players failed in Encounter One: The combat landspeeders attack. The remaining Rebel ground soldiers have advanced to the Imperial troops, and lob grenades over the crates (only if the Imperials didn't follow the characters). In several spectacular explosions, the crates go up in flames and only a few scattered shots come from behind the crates instead of the constant barrage the Rebels faced every round up to this point.

If the players succeeded in Encounter One: The Imperials continue the charge as the combat landspeeders swoop into battle against the AT-AT. The Rebel ground troops, including the characters, take cover behind rocks and other formations, while the Imperial troops are caught out in the open.

Give the characters several rounds to pick off the final Imperial troops, while off in the distance, they see a combat landspeeder come up over the ridge to join them. A comlink whistles over the battlefield, somehow drowning out the noise, advising the Imperials to surrender as a Rebel soldier dumps the dead body of the AT-AT walker commander on the ground in front of them.

With Some More Work...

The battle could be staged much more elaborately, with several more encounters that alter its course. The amount of work that goes into designing these scenes should depend on how much time the gamemaster and players want to spend playing them. Most players, however, will be satisfied with a couple of exciting encounters and vivid description of the overall conflict.

I've been asked to talk to you about capital ship battles. First, a word of warning. Those cut-rate holo-vids tend to romanticize starship conflicts. You know what I mean — "As Imperial Star Destroyers close in on Rebel cruisers, the battle for freedom intensifies."

Don't let those slick words fool you. Capital ship combat is a nasty business. With thousands of soldiers on each ship, the battles are fierce and deadly. One mistake can mean not only your death, but the death of thousands of other crewmembers.

However, these battles are inevitable in a war like this. If you're going to fight in the deep, cold reaches of vacuum, you might as well learn how to do it properly.

CAPITAL SHIP BATTLES

You can run capital ship battles just as you would any other full-scale combat (as defined above). Use scenes to set up the action and encounters to get the player characters involved. Pick critical moments when the efforts of the characters may push the battle in either their allie's or their enemie's favor.

THE BATTLE OF JANDOON

THE SET-UP

New Republic Intelligence (NRI) agents recently heard rumors of ancient technology on the ruined world of Jandoon in the Outer Rim Territories. Unfortunately, Imperial spies intercepted the communication detailing NRI's find, and the Empire has quickly assembled a small fleet of ships to secure the planet before New Republic forces arrive.

Meanwhile, a small group of New Republic freighters and scientific vessels — accompanied by a pair of X-wings and one A-wing — depart the intelligence outpost-base hidden in the gas giant Galaan and jump to hyperspace on their way to Jandoon.

The Imperials have left a *Lambda*-class shuttle and a modified Z-95 Headhunter in orbit around the planet, and have hidden two *Guardian*-class light cruisers and three scout ships between Jandoon's twin moons.

The New Republic vessels drop into realspace to find what they believe to be two essentially defenseless Imperial craft. As the X-wings and A-wing move to intercept, the light cruisers and the scout ships abandon their hiding place and sweep in to confront the Republic freighters and science vessels.

The player characters are traveling in one of the light freighters. Provide the players with a map of the planets, the moons, and the ship's locations (or better yet, grab some miniatures or models and a big starfield hex map) and then move right into the first scene of the battle.

THE COURSE OF THE BATTLE

Bill (the gamemaster) has decided beforehand that the New Republic will lose this confrontation no matter what happens. The characters *do* have a chance to make a difference, however. In the worst case (if the player characters fail during Encounter Two), the Imperials will destroy all of the science vessels, most of the freighters, and one of the X-wings.

In the best case (if the characters succeed in Encounter Two), the New Republic loses only one X-wing and about half of the science vessels.

Scene One

As the New Republic starfighters move in on the Lambda shuttle and the Headhunter, the Imperial scout ships and light cruisers emerge from the shadow of one of Jandoon's moons and start firing on the New Republic's freighters and science vessels. Before any of the New Republic ships can respond, two freighters and a science vessel explode under the heavy barrage of Imperial laser fire.

Encounter One

One of the scout ships comes within firing range of the character's freighter. The scout enters into direct engagement with their freighter, but after two rounds — if the scout ship is still intact — it swoops up and over one of the Guardian cruisers, breaking off the combat. If the character's freighter strays too close to the cruiser, it becomes engulfed in a firestorm of laser bolts and is destroyed.

Scene Two

The Z-95 Headhunter destroys one of the X-wings, while the A-wing disables the Lambda shuttle. The remaining New Republic starfighters, followed closely by the Headhunter, join the main confrontation.

Three more of the science vessels explode, leaving only two, as the light cruisers bear down on the rest of the virtually defenseless freighters.

Encounter Two

The X-wing contacts the character's freighter and requests assistance. He can't shake the Headhunter and he's about to come into the character's range. At the same time, one of the Guardian cruisers begins to move into the same area on a perpendicular vector.

The X-wing heads on a collision course for the cruiser and then suddenly breaks upward. If the characters time their fire just right, they can send the Headhunter careening into the cruiser. The impact destroys the Guardian's shield generator, and, now vulnerable, the ship starts to pull away from the confrontation.



If the characters succeeded at Encounter Two: The Imperial ships disengage and jump to lightspeed, leaving two science vessels, three freighters (including the character's), the A-wing, and the X-wing intact.

If the characters failed at Encounter Two: The Imperials continue to pummel the New Republic ships until none remain. The characters may attempt to make a lightspeed jump to escape.

MAJOR BATTLES

This confrontation lasts a relatively short amount of time and involves relatively few ships. You can create momentous battles that conclude major storylines in your campaigns, or you and your players could even spend an entire night replaying the Battle of Hoth or Endor.

Add more ships, more scenes, and more encounters, and make the engagement seem epic, with devastating consequences for the loser. It usually makes the battle more exciting if the character's allies look like they'll suffer defeat during at least one moment (if not most) of the conflict.

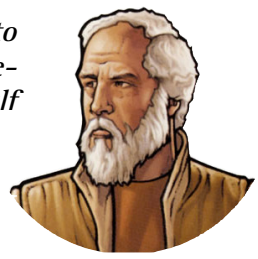
Just remember to let the character's actions have some effect on the combat, especially near the end when the last few decisions can spell the doom of one side or the other.

OTHER LONG-TERM ACTIONS

This technique also works well for other long-term situations, such as travel between cities, long hyperspace journeys, extended chases, or other long-term events.

When resolving these actions, decide the difficulties for the encounters, using just one roll or use a multi-roll task.

Through the use of scenes and encounters, the gamemaster can convey excitement ad drama without having to play out every action round by round. Bargaining with traders, bribing diplomats, extorting stormtroopers into (misinformed) actions — all these scenes can be either resolved by quick, dry, and uninteresting rolls of the dice, or by innovative and exciting roleplaying, where the the dice are rolled only occasionally and rounds are used only at the appropriate times.



Now you know how to survive in the major engagements that seem to engulf our forces at every turn. While you can't win every battle, if you plan ahead, you ll stand a good chance of surviving... and on a good day, you can give the Imperials a bloody nose. Next up is a discussion on the Force and the Jedi. Let me admit that I don't understand most of what it takes to be a Jedi. But I believe in the Force.

Chapter Ten

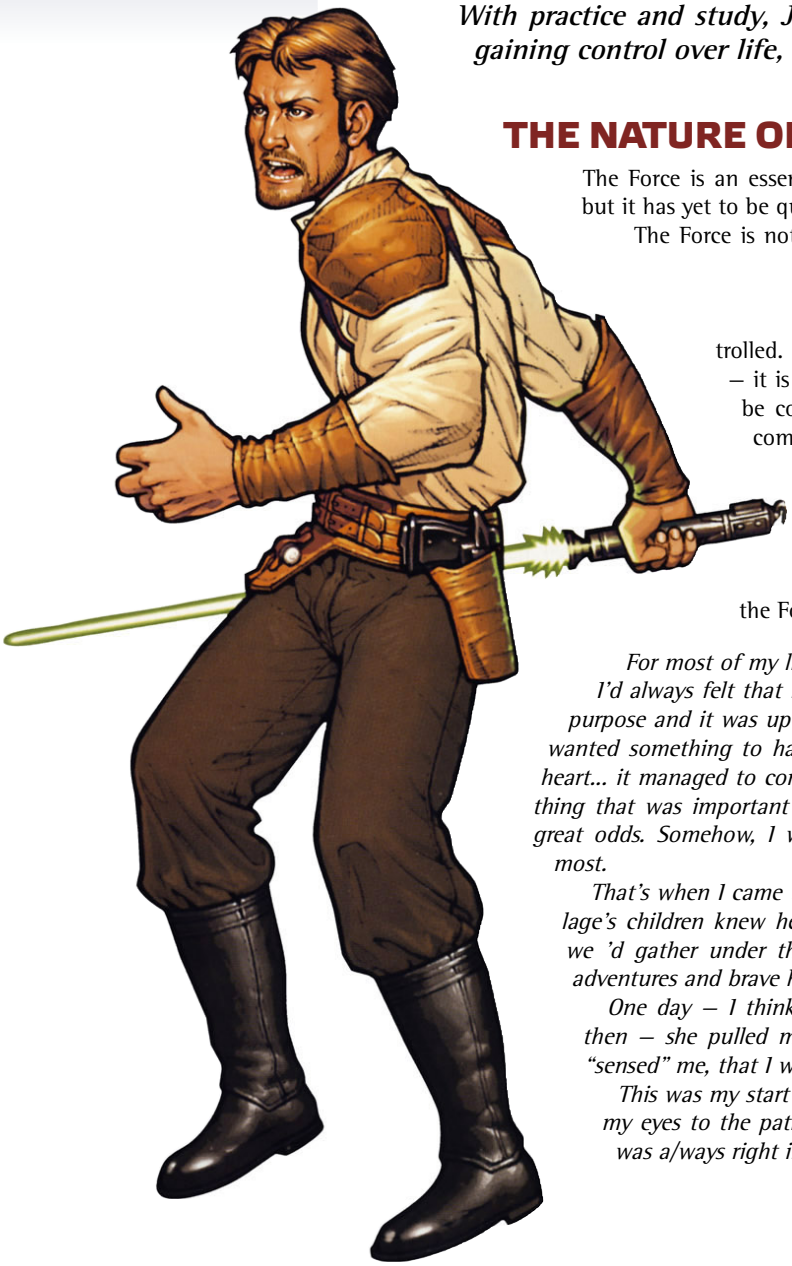
10

THE FORCE

I'm Caladan Frix, one of the few who have taken up the way of the Force. My studies of the Jedi make me a criminal in the eyes of the Empire. It is not an easy path, but it's one well worth traveling.

I will try to explain to you as best I can, but to understand you must let go of your conscious thoughts and sense the life around you. Only then can you feel the flow of the Force...

The mysterious energy field known as the Force permeates the galaxy. It is created by life, found everywhere, a part of everything. It lies beyond that which can normally be perceived, yet a few beings — such as the Jedi Knights — know how to feel its ebb and flow. With practice and study, Jedi learn to manipulate that energy, gaining control over life, thought and matter.



THE NATURE OF THE FORCE

The Force is an essential part of nature — like energy or matter — but it has yet to be quantified and analyzed.

The Force is not to be understood in the same manner as the physical qualities of the universe. The laws of physics are observable; technology is predictable and readily-controlled. The Force is neither controlled nor controlling — it is a part of life itself; asking if it controls or can be controlled is like asking if a person controls his component cells, or the cells control him.

It is not known whether the Force has always been, came about as life evolved into intelligence, or if it coerced the evolution of intelligence. To the Jedi, it does not matter. It's enough to know that the Force *is*.

For most of my life, I was ignorant of the ways of the Force, yet I'd always felt that I was somehow "special." I knew my life had a purpose and it was up to me to discover what I was destined for. If I wanted something to happen in my life... truly wanted it deep in my heart... it managed to come true. And when I faced a challenge... something that was important to me... I was often able to succeed, despite great odds. Somehow, I was able to bring about that which I wanted most.

That's when I came to the attention of "Lady Caryn." All of the village's children knew her as the storyteller. On hot summer evenings, we 'd gather under the takka trees to hear her tell tales of grand adventures and brave heroes.

One day — I think I had seen sixteen or seventeen summers by then — she pulled me aside in the marketplace. She said she had "sensed" me, that I was "strong in the old ways."

This was my start on a perilous, challenging journey. She opened my eyes to the path that I'd somehow overlooked even though it was a/ways right in front of me... the way of the Force.

Beware the Dark Side...

The Force is like any element of nature — it has both positive and negative aspects: the light side and the dark side.

The light teaches peace and harmony. It is the constructive side of the Force from which all love, understanding and knowledge originate — it is the essence of life. Those who are at peace with themselves can learn to harness the amazing powers of the Force.

The dark side is the counterweight to the light. Many young students falsely believe that the dark side is stronger than the light — in truth, it is only easier. The dark side springs from the negative and destructive impulses of all living beings — anger, fear and hatred are its symptoms. Death and war are the byproducts of the dark side. It is dangerously seductive to those who lack the ability to control their emotions and passions. Those who give in to the dark side find their abilities greatly enhanced at first, but as time passes, the dark side does not respond so readily. The dark side demands more and more of those in its power.

Those who are sensitive to the Force soon learn that there is no middle ground between the dark and the light. For most beings — unaware of the power of the Force — the struggle between good and evil is not as powerful, not as compelling. For those attuned to the Force, the struggle of good versus evil, life versus death, is of utmost importance.

Those who learn the ways of the Force must be careful to remember their own inner peace or they will surrender themselves to the dark side, as Anakin Skywalker did many, many years ago. They must be careful not to start down the path of the dark side, for its self-destructive ways are difficult to leave once embraced.

THE FORCE THROUGH THE AGES

For most of the history of the Republic, the Jedi were looked upon as defenders and protectors of justice. By their example, belief in the Force was accepted if not always understood. Most beings could not perceive the Force directly; they could only see it manifest in those attuned to it, such as the Jedi. At times over the centuries, the dark side came to the forefront, such as during the ancient Sith Wars, but in general the champions of the light side helped keep the galactic peace.

During the Rise of the Empire era, the Force is a powerful component of everyday life. The Jedi are visible, active proponents of the Force. Regardless of what an individual may believe about the Force, it's hard to deny the power demonstrated by the Jedi. As the Clone Wars raged across the galaxy, Jedi are seen at the forefront of battles, and the Force impacts the lives of soldiers and citizens alike.

Later, in the wake of the destruction of the Jedi order and the rise of the Empire, the Force comes to be looked upon as an arcane religion practiced by misguided fools. The Empire outlaws the Jedi and attempts to stamp out anyone who demonstrates and affinity for the Force. Propaganda and politics keep the local systems in line ad succeed in driving Force-users underground, where they live in fear and obscurity.

If your campaign is set in the Rebellion era (around the time of *Episodes IV-VI*), the Force has faded from common knowledge. Those who can manipulate the Force keep their skills hidden to avoid the notice of the Empire. Even members of the Imperial hierarchy, despite the presence of Darth Vader, consider the Force to be outdated and insignificant compared to the military might of the Empire. In many ways, that's just how the Emperor wants it. Even the Emperor, one of the most powerful Force-users in the galaxy, keeps his Force abilities secret from the general public and most of his subordinates. The few Force-users that exist during this period are either hiding from the Empire, working for the Empire, or trying to ignore the presence of the Force. The Rebel Alliance has begun to use the Force as a rallying cry, adopting the Jedi salutation, "May the Force be with you," as its own. Because of this, the few Force-sensitive beings that can actually use the Force begin to reach out to the Alliance. And, of course, Luke Skywalker begins his training during this time.

If your campaign is set in The New Jedi Order era, the Force has regained a place in everyday society and a new fellowship of Jedi has come to prominence under the tutelage of Luke Skywalker. Many beings in the New Republic, however, harbor varying degrees of mistrust and fear toward Force-users. These negative feelings are due, in part, to the actions of a few rogue Jedi who have taken the law into their own hands and have begun to rebel against Luke Skywalker's leadership. The memories of a host of Dark Jedi that plagued the galaxy since the time of Darth Vader and the Emperor add fuel to the fire of fear, and the political machinations of members of the Republic Council have begun to fan these flames. Force-users of this period, then, are finding that acceptance of the Force among the general population may turn into a bad thing — at least as far as they are concerned. Tensions are already high, as this era is marked by the invasion of the Yuuzhan Vong.

THE FORCE'S MANY GUISES

Even those who don't believe in the Force can unconsciously manipulate it and be manipulated by it. They may not be truly "sensitive" to its flow, but they still call upon the Force without even realizing. These people seem to have an almost unnatural ability to accomplish their objectives, whether their intent is good, evil, or somewhere in between. The skeptical call it luck. The unbelievers may call it destiny or fate. It is the Force.

(In game terms, the use of Character Points represents very small, almost subconscious manifestations of the Force. The use of Force Points represents more powerful and deliberate use of the Force.)

The most prominent and well-known Force-users in the galaxy are the Jedi. However, the Jedi are not the only ones who have learned to manipulate the Force. Other Force-users sometimes attribute their abilities to sources other than the Force, such as magic or gods, but they are all using the energy to manipulate the world around them. In game terms, anyone who is Force Sensitive has the ability learn Force powers, though many of these beings will never go down this particular path.

Other Force-using traditions include dark side cults (such as the Sith), and obscure, isolated sects such as the Witches of Dathomir and the Sorcerers of Tund. Some know the Force for what it is but approach its use in a different way from the Jedi. Others know the Force by a different name. Either way, it remains the mystic energy that binds the galaxy together and gives Force-users their powers.

FORCE-USERS IN THE GALAXY

Of the galaxy's countless inhabitants, only a few beings are "Force-sensitive." They have the ability to concentrate and sometimes bring about their will by subconsciously tapping into the Force. They have the *potential* to learn Force skills and powers, although only a fraction ever will.

During the reign of the Empire (before the Battle of Endor), the Emperor and Darth Vader expended a great deal of time and effort exterminating Force-users. Young Jedi had to hide their presence from the Empire lest they be hunted down by the Emperor's servants and assassins. The only surviving Force-users generally fit into one of the following categories:

- Those who somehow hid from the Empire. This would include Jedi such as Yoda and Vima-Da-Boda (from *Dark Empire*).
- Those from isolated planets and cultures. These beings may study the Jedi way, or they may know some other means of using the Force, such as the "spells" used by the witches of Dathomir or the mystic way of the Tyia.
- Those who were too weak or unstable to be a threat to the Empire. This would include the quixotic Jedi character template, Halla (from *Splinter of the Mind's Eye*) and Joruus C'baoth, the mad Jedi who guarded the Emperor's storehouse at Mount Tantiss.
- Force-users completely in thrall to the Emperor. This includes beings such as Darth Vader, Mara Jade, the Emperor's Dark Side Adepts (from *Dark Empire*).
- Force-users held captive by the Empire. While some eventually escape, most face a horrid existence. The Empire's motives in holding such beings varies: some are used for experiments in the Force, while in other cases the Emperor siphons off their life energies to support himself. Still others may have some Jedi knowledge that the Emperor wishes to pry from their minds. Vima-Da-Boda and the Jedi Corwin Shelvay were once held by the Empire but managed to escape its clutches.

Most Force-users will be of a relatively low level of ability. Any characters above those skill levels have been exceptionally careful in avoiding the attentions of the Empire... or they may be servants of Palpatine.

In the era of the New Republic, Force-users are more numerous, but they still tend to be of a low level of ability since there are so few teachers. Some train under Luke Skywalker, while others learn what can be passed down from aging instructors and what is recorded in the few remaining texts and datatapes. However, despite the New Republic's acceptance of Force-users, the remnants of the Empire (and many other groups) have a keen interest in using Force-users to accomplish their own ends.

THE JEDI

For centuries, the group of philosophers that would eventually become the Jedi contemplated the mysteries of the energy field known as the Force. Eventually, some of the group's members mastered the Force. After that, they dedicated themselves to using their new-found skills and powers for good, helping those in need. In the thousands of years that followed, the Jedi served as protectors of the Galactic Republic. Answering to their own Jedi council and operating in concordance with the Judicial Department of the office of the Supreme Chancellor, the Jedi became the guardians of peace and justice in the galaxy.

Their deeds became famous. Aided by the Force and armed with their unique lightsabers, they came to be respected and honored throughout the galaxy. They were known as scholars, warriors and philosophers. They were all those things — and much more. The Jedi spread across the galaxy, protecting the Republic and watching over its many systems.

However, within their knowledge lay the seeds of their destruction. Early on, the Jedi realized the differences between the light side and the dark side; they emphasized the importance of following the path of light. For some, the warnings were not enough and the temptation was too great: inevitably, some Jedi embraced the dark side and used their powers to bring great evil upon the galaxy.

Such tragic events endured in Jedi lore. One of these infamous incidents occurred four millennia prior to the rise of the Empire: the fall of the Jedi Exar Kun and Ulic Qel-Droma helped bring about the Great Sith War.

During the Rise of the Empire era (circa Episodes I-III). ten thousand Jedi served the Republic and defended its vast territory. They identified potential recruits early in life, usually within the first six months of a child's existence. As infants, those attuned to the Force and accepted by the Jedi Council were taken to begin their training. Older children, if identified later in life as being Force-sensitive, were refused training in most cases; the Jedi believed that the fear and anger in older children made them too susceptible to the dark side, and so it was unwise to train them. All characters playing in this era that are Jedi Padawan learners have a master. While there may be times when the master and the Padawan travel together, most of their interaction happens between adventures, while all characters are training and improving. The master is often a gamemaster character, offering training, advice, and aid when the gamemaster feels such aid is appropriate and necessary. Unfortunately, by the end of this time period, Anakin Skywalker has turned to the dark side and the Emperor has slaughtered nearly all the Jedi.

During the Rebellion era, the Jedi purge has been completed. All but a handful of Force-users, let alone fully trained Jedi, were exterminated or corrupted to the dark side and placed in the service of the Emperor. Force-sensitive individuals, such as Luke Skywalker and Leia Organa, were hidden from the Empire and cut off from their heritage. More powerful Force-users, such as Obi-Wan Kenobi and Yoda, purposely disappeared and worked to stay unnoticed. Jedi characters in this era eventually attract a teacher, though the training these Force-users provide is haphazard at best. A would-be Jedi learns by experience, through occasional meetings with other Force-users, and even by studying with beings who follow other Force traditions. It's not easy, which is why Jedi in this period are few and far between, and few reach the level of power exhibited in earlier or later periods.

In The New Jedi Order era, Luke Skywalker has trained about one hundred Jedi and identified perhaps a dozen others in need of training. Prominent Force-users such as Mara Jade Skywalker and Corran Horn help Skywalker train and coordinate the efforts of these Jedi, while promising students such as the Solo children and Ganner Rhysode show great promise for the future. Jedi characters again receive a higher-level

mentor who provides training and advice between adventures or when the gamemaster deems such interaction to be warranted and important to a mission.

The Jedi Code

One of the first things that a Jedi must learn is the Jedi code; this philosophy lays the groundwork for the mastery of the use of the Force.

There is no emotion; there is peace.
There is no ignorance; there is knowledge.
There is no passion; there is serenity.
There is no death; there is the Force.

The Jedi must carefully observe the rules of the light side of the Force to maintain harmony with herself and the universe around her.

The light side is created and sustained by life. The Jedi acts to preserve life. To kill is wrong.

Sometimes it is necessary to kill. The Jedi may kill in self-defense or in defense of others, especially the weak and the good. The Jedi may kill, if by her action she preserves the existence of life. However, the Jedi must never forget that killing is inherently wrong. The death is a stain upon the Jedi's spirit.

The Jedi seeks knowledge and enlightenment, peace and harmony. The Jedi wishes to defeat those who would wipe out such qualities — those who would inflict death, tyranny or ignorance upon others — yet the Jedi should never act out of fear or hatred. A Jedi must act when calm and at peace with the Force. To act with anger filling one's spirit is to risk temptation to the dark side.

Jedi should seek nonviolent solutions to problems — but this isn't always possible. Sometimes, killing or fighting is the only answer available. Sometimes it is even the *best* answer. But that doesn't mean the Jedi shouldn't *try* to find an alternative.

The Responsible Use of Power. A Jedi acts from wisdom, using persuasion and counsel over violence and Force powers. Force powers are to be used to serve the interests of the light. Using the Force for personal aggrandizement, for personal power or wealth, for convenience when other means would be more prudent — all of these traits are of the dark side.

A Call to Action. A Jedi cannot allow evil to occur by *inaction* — a Jedi who voluntarily stands by and allows evil to be committed is encouraging the forces of darkness.

Jedi are also bound by the actions of those around them. It is not acceptable for a Jedi to associate with those who willfully choose to commit evil.

When a Jedi is confronted by a situation where evil is being committed, the Jedi must act to prevent that evil. There are a variety of means at the Jedi's disposal — persuasion, creating a distraction, armed action or simple mind tricks — but intervention is necessary.

Tremors in the Force. The Jedi lives in harmony with the Force, sensing its flow, drawing upon its energies... and sometimes perceiving "disturbances" and "presences" in that flow.

The actions of others can cause disturbances in the Force. A lone individual's impression might be like a candle flickering in the wind, while a great tragedy or act of great good may be like a sudden burst of lightning. Those who manipulate the Force often and with great power shine like the light of a sun.



Each time a Jedi draws upon the Force, there is a slight tremor as the Force is subtly altered. If the Force is used sparingly and with harmony in the natural order of things, such tremors are slight and barely detectable even at close ranges.

Those who frequently use the Force cause many, many tremors. When the Force is relied upon — used constantly to bend the universe to fit the will of the user — such tremors may be great enough that Jedi on distant planets may detect the user. Those who use the Force as a crude instrument of power are very likely to come to the attention of others.

New Jedi students are particularly likely to be detected. In their desire to master their powers, they often manipulate the Force... yet their dabblings, if too frequent, draw the attentions of other nearby Force-users. The purge of the Jedi was facilitated by servants of the Emperor who detected, tracked and exterminated novice Jedi.

Premonitions and Visions. Some Jedi experience premonitions, dreams and visions. Sometimes these events seem to be little more than random, impressionistic images, but at other times they are crystal clear glimpses of past, present or possible future events. There is much debate as to the cause of these phenomena — perhaps it's the Jedi's subconscious at work, or perhaps it's simply a different way of sensing tremors in the Force — but these occurrences have been known to warn Jedi of impending danger or to summon them to "crisis areas" where their unique abilities are needed.

FORCE TRAINING

The *Star Wars* roleplaying game allows Jedi and Force-using player characters. Only Force-sensitive characters can learn Force skills and powers.

Several character templates start the game with Force skills, including the alien student of the Force, the failed Jedi, the minor Jedi, the quixotic Jedi, the Revwien Tyia adept and the young Jedi. Other Force-sensitive characters may learn Force skills and powers if a teacher is found.



Finding a Teacher. A character who wishes to learn one of the three Force skills (*control*, *sense* or *alter*) must have a teacher; characters who already have Force skills find them easier to master with a teacher to instruct them.

A character who begins the game with Jedi skills must have had a teacher before the game began. Whether or not the student can still contact the teacher is left to the discretion of the gamemaster. Perhaps the character mastered all the powers the teacher knew and moved on. Maybe the teacher was killed; maybe the student and teacher had a falling out; or perhaps it was just time to "move on." The teacher may have even turned to the dark side and watches the student from a distance, hoping to eventually lure the former pupil down the path of darkness.

In the Rise of the Empire era, a teacher (a Jedi Master) is far more common than in later eras. This is not to say, however, that it is easy to be accepted as a Padawan (or student) to one of the Masters. The Jedi Order exerted far more control over their Padawans than is common in the later eras.

As a Padawan, the character will have to regularly report to his or her master and may often be called away on Jedi business. This can often cause great tension and frustration, which can in itself be a draw to abandon the stagnant Jedi and venture to find other ways — perhaps darker ways — of knowing the Force

The Rebellion era is a universe where the Jedi have nearly been eradicated. Finding a teacher is a most difficult task. A character's search for a suitable Jedi teacher should be the focus of an epic quest, probably spanning several game adventures. The character must prove the commitment to becoming a Jedi even in the process of finding a teacher.

Once found, the teacher may not be quite what is expected. Obi-Wan, Yoda and Luke are exceptions since almost all Jedi were hunted down by Darth Vader and the Emperor. A prospective teacher is likely to have never fully completed her Force training — someone who knows enough to begin instructing the character, but lacks a full understanding of the Jedi way.

The prospective Jedi character may have to turn to one of the other "ways of knowing the Force," such as the Tyia. Individuals who know these ways will often be isolated on a primitive world or hiding from the forces of the Empire.

No matter the circumstance, the quest for a Jedi teacher should not be an easy one. It should be filled with danger, designed to test the mettle of those who seek this powerful knowledge.

When you gamemaster, you are expected to exercise firm control when it comes to Jedi characters. You can add whatever limitations you feel are necessary to maintain "game balance." You're not even obligated to allow Jedi characters — you don't have to provide a teacher simply because a character wants to become a Jedi.

Other Forms of Learning. While teachers are the preferred means of mastering the Force, potential Jedi have other routes open to them. They may be able to find a *Holocron*, an extremely rare device used by Jedi to record lore and lessons.

Jedi also used datatapes, old-fashioned paper books and many other means of recording their knowledge of the Force. While most of these items were destroyed during the reign of the Empire, a few objects were hidden away in secret retreats and on distant worlds, waiting to be accessed by new generations of Jedi. Luke Skywalker searched many worlds for documents containing lost Jedi lore; many of his lessons at the Jedi praxeum on Yavin IV were based on the information he gathered in his journeys.

(For your game, you are free to decide whether the use of a Holocron or text counts as "having a teacher." In some cases, the texts will be so detailed that they are fine substitutes for a living instructor; in other cases, the Jedi may need to seek out a living instructor to master the skills and powers the texts describe.)

Taking on Pupils. Jedi characters can instruct others in the ways of the Force. A character must have a Force skill of at least 3D to teach it and the Jedi can only teach Force powers that she knows.

By tradition, a character studying with a master may not take on a pupil. A Jedi character will seldom take on more than one pupil at a time, but some instructors — such as Luke Skywalker — will accept several students at once.

A character should be wary of teaching anyone with Dark Side Points Jedi abilities — any time a character teaches such a person a Force skill or power, the teacher receives a Dark Side Point.

Jedi characters are also responsible for the actions of those they teach. If a Jedi's pupil turns to the dark side, the Jedi is morally obligated to resolve the situation if at all possible.

FORCE SKILLS

Teachers. A teacher must have at least 3D in the Force skill to be taught; the teacher's skill level must exceed the student's skill level.

A Jedi student must have a teacher to learn a Force skill. Learning a Force skill requires one week of intensive study and costs 10 Character Points. (The training time may be reduced one day per additional Character Point spent; the minimum training time is one day.)

The character gets the skill at 1D. (The character is also taught one Force power pertaining to the skill; see "Force Powers.")

A Jedi student will most often be taught *control* first, although some teachers begin instruction with the *sense* skill. *Alter* is usually taught last.

Example: Ana wants to learn the *control* skill. After finding a teacher, she goes through a week of intensive study and training, and spends 10 Character Points. Ana receives *control* at 1D and learns one *control* Force power.

Use the following rules when improving Force skills:

Force skills (*control, sense,* and *alter*).

Character Point Cost: To improve a Force skill by one pip costs a number of Character Points equal to the current number before the "D." Double the Character Point cost without a teacher.

Training Time: Characters with a teacher must train one day for each Character Point spent; two days per Character Point without a teacher. Training time may be reduced by one day for each additional Character Point spent (minimum of one day).

Note: A character may be taught a new power each time a Force skill is improved one pip.

Force Powers. A character may be taught a new power each time a Force skill is improved one pip. The new power is chosen by the teacher and must use the improved Force skill (for instance, a Jedi improving *control* could not learn a power based solely on *alter*).

Example: Ana's *control* is 3D+1. Advancing *control* to 3D+2 under the instruction of a teacher costs three Character Points and takes three days of training.

If Ana were to try to advance *control* to 3D+2 without a teacher, it would cost six Character Points and take 12 days of intensive study.

When Ana improves *control,* she may learn a new *control* power; a power of her teacher's choosing.



Control

Control is the Jedi's ability to control her own body. A Jedi with *control* can access her own internal well of Force energy, learning harmony with and mastery over the functions of her own body.

Sense

Sense teaches a Jedi to sense the Force in other things beyond her own body. The Jedi learns to feel the bonds that connect all living things and gains the ability to understand how all things are interconnected. *Sense* governs powers such as detecting danger and learning information about the world around the Jedi.

Alter

A Jedi with *alter* learns how to change the distribution and nature of the Force. Jedi who have mastered *alter* can move physical objects with their minds, can help others control their own Force, or can manipulate the Force in the bodies of others. This power can be used to change the perceptions of others and make them come to incorrect conclusions.

Other Skills

It is believed that the Jedi Knights once had skills and abilities far beyond what is currently known. If these powers existed, they were no doubt lost in the great Jedi purge during the rise of the Empire. It was whispered that the Jedi could alter the structure of the universe, live beyond death, and accomplish other miraculous feats. Now, however, these secrets, if they exist at all, await rediscovery...

THE LURE OF THE DARK SIDE

When a character with Dark Side Points uses a Force skill, her skill roll gets a bonus of 1D per Dark Side Point. Characters who accept this bonus are particularly susceptible to its temptations and must be sure to act with the purest intent or they will receive more Dark Side Points and risk going over to the dark side.

A Jedi may refuse this bonus, but the difficulties of all Force powers should be increased by at least one difficulty level to reflect the intense concentration the Jedi must have to avoid the dark side's temptations.

A character who has gone over to the dark side (as described in Chapter Four, "The Rules") no longer receives this bonus.

Example: Ana has three Dark Side Points; she receives a bonus of +3D to all her Force skills. Later, Ana has removed a Dark Side Point and has only two left — she receives a bonus of +2D to her Force skills.

FORCE POWERS

Each Force skill governs a multitude of *powers*. A character rolls the appropriate Force skill (or skills) when trying to use a particular power; the gamemaster uses the description of the power to determine the difficulty for the task.

A Jedi character must be *taught* a Force power to use it. (Powers can be taught by a teacher, Holocron or some other document or item *specifically intended* to teach the power). Since most Jedi teachers know only a few powers, at a certain point Jedi characters will have to seek out other teachers and sources of instruction to learn new powers.

A Jedi *cannot* use a power that has not been learned.

Learning Powers. When a character first learns a Force skill, the teacher also teaches one Force power pertaining to that skill.

A character may be taught a new power each time a Force skill is improved one pip.

A character may be taught a Force power without improving a Force skill, but the character must spend five Character Points.

A power that uses two skills — *control* and *sense* — counts as *two* powers when being taught powers.



This chapter has a listing of all *currently known* Force powers. However some powers are rather obscure and are not very likely to be known by many Jedi. Powers marked with an asterisk (*) are considered powers that Jedi students are likely to be taught by their masters.

What Are Force Powers? "Force powers" are an easy way to describe the different ways that the Force skills can be applied. Learning a Force power is like learning to use a muscle you didn't know you had — it's virtually impossible until you've been taught how to use it.

For the convenience of both the player and the gamemaster, the powers are very specific. When you gamemaster, you may wish to let players "stretch" powers to try tasks that aren't specifically described but seem to be in the "spirit" of the power. To do this, fall back on the rule of thumb: the difficulty should correspond to how much the power is being stretched. A modest extension of the power might only increase the difficulty increased by one or two levels. Trying to push the power to its conceivable outermost limits may call for a difficulty of Heroic+50 (or more)... and some things are still going to be flat out impossible. It is entirely up to you to decide how much a power can be "stretched" in game play.

Using Powers

Many of these powers use a combination of the three Jedi skills. Calling upon each Force skill is a separate action.

The Jedi may roll each skill in consecutive rounds at no penalty, or may attempt to fully activate the power in one round, incurring normal multiple action penalties.

Example: Ana is trying to activate *projective telepathy*, which requires both a *control* and *sense* roll.

Ana can make the *control* roll in the first round and the *sense* roll in the second. She gets to roll her full die code for both Force skills, but it takes her two rounds to activate the power.

If the situation is urgent, Ana may try to activate the power in one round by rolling both *control* and *sense* in that round. This counts as two actions, so Ana would roll both *control* and *sense* at –1D.

Force Power Descriptions

Force power descriptions use the format described here.

Control, Sense, and/or Alter Difficulty. Each Force power lists the Force skills used and the difficulty rolls needed to activate the power. Gamemasters may add any other modifiers that they feel are appropriate to the situation. Power difficulties may be affected by other modifiers:

- As listed in the difficulty description, the target may roll *control* or *Perception* to resist the effects of the power.
- *Relationship*: Some powers are affected by the Jedi's relationship to the target.

User and target are:	Add to Difficulty
Close relatives (spouse, siblings, child)	–
Close friends	+2
Friends	+5
Acquaintances	+7
Slight acquaintances	+10
Met once	+12
Never met, but known by reputation	+15
Complete strangers	+20
Complete strangers, not of the same species	+30

• *Proximity*: Some powers are affected by proximity – a target that is far away is harder to affect than one that is nearby.

User and target are:	Add to Difficulty:
Touching	–
In line of sight but not touching	+2
Not in line of sight, but 1-100 meters away	+5
101 meters to 10 km away	+7
11 to 1,000 km away	+10
Same planet but more than 1,000 km away	+15
Same star system but not on the same planet	+20
Not in the same star system	+30

Required Powers. The Jedi must know all powers listed before being able to learn this power.

This Power May Be Kept "Up". Jedi may keep some powers "up" – operating constantly without having to make new Force skill rolls every round.

If the power can be kept "up," the power description will state this; otherwise the power drops at the end of the round in which it was activated.

If a player wishes to keep a power "up," it must be announced when the power is activated. If the power roll is successful, the power operates continuously until the character drops the power.

If a character is stunned, wounded or worse, all "up" powers are automatically dropped.

A character who is keeping a power "up" is using the power's Force skills as long as the power is operating, and loses die codes as if taking actions.

Example: *Resist stun*, a *control* power, maybe kept "up." The power is activated if the Jedi rolls the *sense* difficulty. The Jedi may keep the power "up," but loses –1D to all other actions.

Lightsaber combat is a *control* and *sense* power and may be kept up. The Jedi may keep the power up, but loses –2D to all other actions because *lightsaber combat* requires two Force skills.

Warning. Some powers are inherently evil and automatically cause a character to receive a Dark Side Point whenever they are used. (Of course, characters receive a Dark Side Point if *any* powers are used for evil.)

Time to Use. The "Time to Use" listing indicates how long it takes for the effect to occur. If there is no "Time to Use" listing, the power requires one round to take effect.

Effect. This is a description of how the power works.

CONTROL POWERS

Absorb/Dissipate Energy*

Control Difficulty: Very Easy for sunburn and other very minor energy sources; Easy for intense sun; Moderate for solar wind and other modest energy sources; Difficult for radiation storms and other intense energy sources. Characters may use this power to absorb energy attacks (such as blaster bolts and *force lightning*) – the difficulty is Moderate plus the attack's damage roll.

The power may be kept "up" as long as the source of energy is constant – it may not be kept "up" for blaster bolts or Force lightning.

Effect: This power allows the Jedi to absorb or dissipate energy, including light, heat, radiation and blaster bolts. A successful *control* roll means that the energy is dissipated. If the user fails the roll, she takes full damage from the energy.

This power may be used to ward off sunburn, heat-stroke and radiation exposure, as well as withstand intense heat. This power may also be used to absorb blaster bolts, as Darth Vader did on Cloud City.

The character must activate the power in the same round to absorb the blaster bolt or *Force lightning* – the character must be able to roll the power before the attack lands. The power can't be used after the attack has hit.

Example: A stormtrooper is shooting at Ana. Rather than *dodge* behind cover, she decides to use *absorb/dissipate energy* to absorb the shot. The difficulty is Moderate plus the damage of the blaster bolt. For the Moderate difficulty, the gamemaster picks a difficulty number of 14. Ana rolls *control* and gets a 21.

If the blaster's damage roll is less than seven, then Ana absorbs the blaster bolt and takes no damage. If the blaster's damage roll is seven or higher, she takes *full* damage from the blaster shot.

Accelerate Healing*

Control Difficulty: Easy for wounded characters, Moderate for incapacitated characters, Difficult for mortally wounded characters.

Time To Use: One minute.

Effect: A Jedi who uses this power successfully may make two natural healing rolls for the current day (12 hours apart) regardless of the severity of the injury. The Jedi gets a +2 modifier to both *Strength* rolls to heal.

See Chapter Five, "Combat and Injuries" for healing rules. *Accelerate healing* may only be attempted once per day.

Example: Ana has been incapacitated; normally a full two weeks of rest are necessary before she can roll to heal.

She makes her Moderate *control* roll to activate *accelerate healing*. She now gets to make two *Strength* rolls to heal and gets to add +2 to both rolls.

Since she's incapacitated, Ana needs a total of 9 or better to improve to wounded.

Ana's first *Strength* roll is an eight; adding the +2 gives her a total of 10. She improves from incapacitated to wounded twice (she's at –2D to all actions).

Twelve hours later, Ana gets to make her second healing roll. Since she's wounded, she only needs a *Strength* total of 7 to improve from wounded twice (at –2D) to wounded (–1D to all actions). Her *Strength* roll is a seven; the +2 gives her a total of nine. She now heals to wounded.

Burst of Speed

Control Difficulty: Moderate

Required Powers: *Enhance attribute.*

Effect: A Jedi can use this power to enhance his Move rating, increasing his running and walking speeds dramatically for a short period of time. Both the duration and Move increase are determined by the amount the Jedi's *control* roll exceeds the difficulty. The duration can be increased by spending character points — for each character point spent, the duration is increased by one round. These points can be spent at any time before the power fades.

Control Roll ≥ Difficulty By:	Move Increase	Duration
0-8	+5	4 Rounds
9-20	+10	3 Rounds
21+	+15	2 Rounds

Concentration*

Control Difficulty: Easy if the Jedi is relaxed and at peace; Difficult if the Jedi is filled with aggression, fear or other negative emotions; Very Difficult if the Jedi is acting on those negative emotions.

Effect: When using this power, the Jedi clears all negative thoughts from her mind, feeling the Force flowing through the universe and her own being.

The individual Jedi concentrates on one specific task at hand. If the skill roll is successful, the Jedi may add +4D to any *one* action in that round. The Jedi may do nothing other than using the *concentration* power and using that one skill for one action. The Jedi receives no bonus if anything else is done in that round, including duplicate uses of the same skill or dodges or parries.

This power *may* be used in conjunction with Force Points or Character Points. This power is only in effect for one round and may not be kept "up."

Example: Luke is flying down the trench of the Death Star. With Ben's urging, he clears his mind of negative thoughts, and feels the Force flowing through him. Using the Force, he *concentrates* on the task of firing a proton torpedo into the unshielded exhaust port. Since he has cleared his mind, the *control* difficulty is Easy.

Luke's player declares that Luke is also spending a Force Point to accomplish the task this round. Luke's *starship gunnery* skill is 6D. He loses –1D for doing one other thing in the round (using the Force counts as an action), reducing his *starship gunnery* skill to 5D. Because he rolls successfully for his *control*, he receives the bonus of +4D, making his effective skill for that round 9D. Because he is spending a Force Point, his skill level is doubled to *18D*!

If Luke attempted any other action in that round, including firing another proton torpedo or blaster, or dodging enemy shots, he would receive no bonus.

Contort/Escape

Control Difficulty: Very Easy for loose bonds; Easy for hand binder; Moderate for serious restraints; Difficult to Heroic for maximum security (varies at gamemaster's discretion, depending on security measures)

Required Powers: *Concentration, control pain, enhance attribute.*

Effect: The character may escape bonds by contorting in painful and difficult (but still physically possible) ways. By stretching, twisting, and dislocating joints a Jedi can escape almost any physical restraining device. While this is indeed a painful procedure, Jedi are trained to block out the pain and focus on the task at hand.

Control Disease*

Control Difficulty: Very Easy for a mild infection, such as a cold; Easy for a modest infection or illness, such as a high fever or severe flu; Moderate for a severe illness, such as gangrene or a hive virus; Difficult for a life-threatening disease; Very Difficult for a massive, long-standing disease; Heroic for a rapid-acting life-threatening disease.

Required Powers: *Accelerate healing.*

Time to Use: 30 minutes to several uses over the course of weeks.

Effect: *Control disease* allows the Jedi to direct and control the anti-bodies and healing resources of her body to throw off an infection or to resist diseases within the body. Using the power requires the Jedi to meditate for half an hour.

If the disease is life-threatening or long-standing, the Jedi must make repeated skill attempts over the course of several weeks or months to cure the disease entirely. (gamemaster's discretion as to how many rolls are needed and how often.)

Control Pain*

Control Difficulty: Very Easy for wounded or stunned characters, Easy for incapacitated characters, Difficult for mortally wounded characters.

The power can be kept "up," so the character can ignore the pain of injuries for a long period of time. However, whenever the character is injured again, the Jedi must make a new control pain *roll, with the difficulty being the new level of injury.*

Effect: A wounded Jedi who *controls pain* can act as if she has not been wounded, starting with the round after the power roll has been made. The wound is not healed, but the character doesn't suffer the penalties of being wounded: a wounded Jedi doesn't suffer any die code penalties; an incapacitated character can still act normally, as can a mortally wounded character. This power can also be used to shrug off any stun results.

However, the character is still injured, and thus is prone to getting worse, even if the Jedi doesn't feel the pain. For exam-

ple, a character who's been wounded twice and is wounded again would still become incapacitated. Mortally wounded Jedi may still die from injuries, even if they don't feel any pain.

Detoxify Poison*

Control Difficulty: Very Easy for a very mild poison, such as alcohol; Easy for a mild poison; Moderate for an average poison; Difficult for a virulent poison; Very Difficult to Heroic for a neurotoxin.

Time To Use: Five minutes.

Effect: This power allows a Jedi to detoxify or eject poisons that have entered her body. If the Jedi makes the power roll, the poison doesn't affect her.

Emptiness*

Control Difficulty: Moderate.

Note: Characters who are consumed by the dark side of the Force may not use this power.

Required Powers: *Hibernation trance.*

Effect: The user empties her mind and allows the Force to flow through her. The character seems to be in deep meditation and is oblivious to her surroundings. A character in *emptiness* may not move or take any action except to try to disengage from the *emptiness*.

While in *emptiness*, a character is difficult to sense or affect with the Force. When another character attempts to use a Force power on the user in *emptiness*, add the user's *emptiness* roll to the difficulty for the other character's *sense* roll (if the power doesn't use the *sense* skill, add the difficulty to the *control* roll). This difficulty is added regardless of whether or not the *empty* character would willingly receive the power's effect.

Once the character comes out of *emptiness*, the character gets a +6 bonus modifier to all Force skill rolls for a period of time equal to the amount of time spent in *emptiness*. This bonus is reduced by –1 for each Dark Side Point that the character has.

When in *emptiness*, characters dehydrate and hunger normally — some initiates have died because they lacked enough *control* to bring themselves out of *emptiness*.

A character must make a Difficult *control* skill roll to bring herself out of *emptiness*. When the character enters into *emptiness*, the player must state for how long the character will be in meditation. The character may attempt to come out of meditation under the following circumstances:

- When the stated time has passed.
- Once each hour beyond the original time limit.
- The character's body takes any damage more serious than *stun* damage.

Enhance Attribute

Control Difficulty: Moderate

Effect: A Jedi uses this power to increase a single attribute for a limited period. An increased attribute can help a Jedi jump higher, see better, and run faster. All skills governed by the enhanced attribute increase by the same amount for as long as the power remains in effect.

An attribute increased by this power remains enhanced for the duration listed below. Duration and attribute increase are determined by how much a character's *control* skill roll exceeds the difficulty number. Duration can be extended through the use of Character Points — for every Character Point a Jedi spends, the duration is increased by one combat round. The points can be spent at any time before the power fades.

A Jedi can only increase one attribute at a time. If a character invokes the power to enhance a second attribute while the first attribute is still enhanced, then the first enhancement fades and the second attribute receives the increase.

Skill Roll ≥ Difficulty By:	Attribute Increase	Duration
0-13	+1D	3 rounds
14-25	+2D	2 rounds
26+	+3D	1 round

Force of Will

Control Difficulty: Easy

This power may be kept up.

Effect: By using *force of will*, the character uses his or her own willpower skill to fight the effects of hostile Force powers. If faced with a mind-based power, the Jedi's *willpower* skill roll may be added to either the *control* or *Perception* code.

The *control* (or *Perception*) plus *willpower* total is referred to as the "protection number." If the attack roll is less than the target's *control* (or *Perception*) roll, the character suffers no ill effects. If the attack roll is greater than the protection number, the Jedi suffers the full effects of the attacking power. If the attack roll is greater then the *control* roll, but less than the protection number, the Jedi is protected from the power, but his *willpower* is considered "battered." Subtract –1D from the character's *willpower* skill. The Jedi can still continue to defend, but with the decreased *willpower*. Reroll for a new protection number in this case. If a Jedi's *willpower* skill ever reaches 0D, the *Force of will* power is automatically dropped, and the Jedi can only resist with *control* or *Perception*.

It takes one day to recover 1D of damage from a "battered will," or one hour in *emptiness* (or *rage*) for each 1D to recover.

Note: *Force of will* does not protect against *Force lightning* or *Force storms* or objects hurled by *telekinesis* since in each case the power creates a distinct physical manifestation. These are external rather than internal powers, in which case *willpower* would have no bearing on resistance. *Force of will* works on *injure/kill*, *telekinetic kill*, *inflict pain*, and other powers which directly use the Force to affect the target.

Example: Nomi is attacked by an alien being whose skills reach into the dark side. With an Easy *control* roll, Nomi initiates the *force of will* power. The alien decides to use the *telekinetic kill* power on Nomi. The alien's *control* and *sense* rolls are successful, and he now rolls his alter skill against Nomi's *control* skill of 6D. Because Nomi is using the *force of will* power, she adds her *willpower* skill of 7D+2 to her control code for a protection number of 13D+2.

If the alien rolls less than Nomi's *control* skill, she would remain unaffected.

If the alien rolls greater than the protection number, Nomi would be struck by the full force of her opponent's attack. The alien would make an additional *alter* roll against Nomi's unaided *control* roll to determine damage.

If the alien rolls greater than Nomi's *control* skill, but less than her protection number, she would be fully protected from the hostile Force power. However, her will is considered to be battered, and her *willpower* skill drops –1D to 6D+2. She must roll the 6D+2 to get a new (and presumably lower) protection number. It will take her either a full day of meditating, or one hour in *emptiness* to bring her *willpower* die code back up to 7D+2.

Hibernation Trance*

Control Difficulty: Difficult

This power may be kept "up."

Effect: This power allows a Jedi to place herself into a deep trance, remarkably slowing all body functions. The Jedi's heartbeat slows, her breathing drops to barely perceivable levels, and she falls unconscious. A Jedi can heal while in a *hibernation trance*, but can do nothing else.

Anyone who comes across a Jedi in *hibernation trance* assumes that the Jedi is dead unless she makes a point of testing him. Another Jedi with the *sense* skill or the *life detection* power will be able to detect the Force within the hibernating character and realize that she is alive.

When a Jedi enters a *hibernation trance*, the player must declare under what circumstances the character will awaken: after a specific amount of time, or what stimuli need to be present (noise or someone touching them, for example). Another Jedi can use the power *place another in hibernation trance* to bring the user out of the trance.

Hibernation trance serves two purposes. It allows a Jedi to "play dead" and it can be used to survive when food or air supplies are low.

A character in hibernation uses only about a tenth as much air as someone who is sleeping – she can hibernate for a week in a dry climate or for up to a month in a wet climate before dying from lack of water. It is possible to hook the character up to an intravenous water drip to survive indefinitely.

A character can hibernate for up to three months before dying of starvation. An intravenous sugar solution can extend that to one year.



Instinctive Astrogation Control

Control Difficulty: Very Difficult. Modified by *astrogation* difficulty.

Time to use: One minute

Effect: *Instinctive astrogation control* is far more difficult than the standard *sense*-based *instinctive astrogation* power because rather than trying to feel the correct solutions to the hyperspace equations, the Jedi calculates them in his head. This is quite possible and is often done as part of training exercises, though the figures generated are rarely utilized because it is so easy even for a Jedi to make a mistake.

The difficulty is modified by how hard the task is with a nav computer.

Task is:	Modifier (add to difficulty)
Very Easy	0
Easy	+5
Moderate	+10
Difficult	+15
Very Difficult	+20
Heroic	+30

If the *control* roll is successful, a Very Easy *astrogation* roll is necessary to enter the correct routs into the nav computer. If the Jedi fails the attempt, she overlooks an obstacle, and sends the ship down an inherently dangerous path, thereby making the *astrogation* difficulty Very Difficult. If the *control* roll is missed by five or more points, the *astrogation* difficulty increases to Heroic.

This is a largely unknown application of the *control* power that allows Jedi to plot astrogation paths instead of using the more well-known *sense*-based instinctive *astrogation power*. *Instinctive astrogation control* is little more than a curiosity, studied only by a few Jedi theoreticians.

Rage

Control Difficulty: Difficult

Required Powers: Hibernation trance

Warning: A Jedi who uses this gains one Dark Side Point.

Note: This power can only be used by characters who have been consumed by the dark side of the Force.

Effect: *Rage* allows a character to feel the influence of the dark side. It is a counterpart to *emptiness*.

The character must tense himself completely, and allow the mindless rage of the dark side to posses them. Any character in *rage* will appear lifeless. The Force-user is amplifying the negative aspects of his personality, leaving his face clenched in a rictus of horror and fear.

A character must determine how long he wishes to stay in *rage* when he enters it. Barring an attack or arrival of a specific person (as explained below) the dark Jedi remains in the trance for the duration. Every four hours, the character must make a Difficult *control* roll or he will come out of the trance.

When the Jedi leaves this state, he receives a +10 modifier to all Force skill rolls for a period equal to that spent in rage. After the bonus has subsided, the character takes one die of damage for every two hours he was in the trance.

Like *emptiness*, *rage* makes characters oblivious to their surroundings; they are rendered immobile. Unlike *emptiness* the character will strongly exude the dark side. This internal focus-

ing even provides some protection against others using the Force to manipulate them in some way. Add the *rage control* roll to the difficulty of the Force power employed by the "attacking" character.

Characters also dehydrate and hunger twice as fast as normal in *rage* and are more susceptible to damage (–1D to *Strength* when resisting damage from physical and energy attacks while in this state). Characters who plan an extended trance require intravenous nourishment.

In *rage*, the character is less oblivious to his surroundings than a Jedi in *emptiness*. For example, any physical contact by a living being is made may revive the character in *rage* (for which the Jedi will need to make a Moderate *control* roll) and it will provoke an instant berserker-like attack, regardless of who the other character is. The character then must make a Difficult *control* to cease the attack before the "offending" character is killed.

A character using *rage* can choose to anticipate the arrival of a foe, using a Difficult sense roll (modified by relationship) with the *life sense* power at the time they enter *rage*. This will allow them to instantly awaken (an Easy *control* roll) if the expected person comes within five meters of the person in *rage*.

This power may be used in a preparation ritual for the *transfer life* power. When a *raged* person uses *transfer life*, their original body is completely consumed by the dark side, often bursting into blue flames. For every three points by which the *control* roll exceeded the rage difficulty, the body does 1D damage upon the explosion (three-meter blast radius).

Reduce Injury*

Control Difficulty: Moderate for *incapacitated* characters, Difficult for *mortally wounded* characters, Very Difficult for *dead* characters.

Required Powers: *Control pain.*

Effect: A Jedi may use this power to reduce the amount of injury she suffers. This power is normally only used in desperation because of its long-term repercussions.

The power must be used in the round that the injury is suffered or in the round immediately following. When the power is successful, the Jedi loses a Force Point.

Any injury that is suffered is reduced to *wounded*. If the original injury would have killed the character, the gamemaster will inflict a relevant permanent injury on the character.

> **Example:** Luke Skywalker and Darth Vader are fighting in the Emperor's chambers on the Second Death Star. Luke batters down Vader's defenses and makes a killing strike – but Vader uses the *reduce injury* power and spends a Force Point. He is now only wounded, but his hand is severed.

Note: It is not always a "selfish" act to save one's life, so the character *might* be able to get the Force Point back. If the character was fighting to save her friends from certain doom – and if she fails, they *certainly* die – then this could even be considered an heroic action.

Remain Conscious*

Control Difficulty: Easy for *stunned* characters, Moderate for *incapacitated* characters, Difficult for *mortally wounded* characters.

Required Powers: *Control pain.*

Effect: *Remain conscious* allows a Jedi to remain conscious even after suffering injuries which would knock her unconscious. When a character with this power suffers this kind of injury, she loses all other actions for the rest of the round but she is still conscious (a character without this power would simply pass out).

At the beginning of the next round, the character may attempt to activate the power – this must be the first action of that round; the Jedi cannot even *dodge* or *parry*.

If the roll is unsuccessful, the character passes out immediately. If the roll is successful, the Jedi may only perform one other action that round – often the character will attempt to *control pain*. The character may make a last-ditch heroic effort before passing out. After that other action has been completed, the Jedi will lapse into unconsciousness (unless she has activated control pain or done something else to stay conscious).

> **Example:** Ana suffers several stuns and should be knocked unconscious... but she has *remain conscious*. Ana loses her remaining actions for that round, but she is still awake.
>
> At the beginning of the next round, Ana's player declares that she will try to activate *remain conscious* and *control pain*. The player makes the Moderate *control* roll to activate *remain conscious*, so Ana stays awake for the rest of the round. (If the roll had failed or Ana hadn't activated *remain conscious*, she would have passed out at the beginning of the round.)
>
> Ana must now make a Very Easy *control* roll to activate *control pain*. If she succeeds, she may now act normally; if the roll fails, Ana is overwhelmed by the pain and slips into unconsciousness.

Remove Fatigue

Control Difficulty: Moderate.

This power may be kept up.

Required Powers: *Accelerate healing, control pain.*

Effect: The character uses this power to combat the effects of strenuous work. The Jedi manipulates the Force, causing bodily toxins to be ejected much more efficiently, thus allowing for greater stamina. While kept up, the Jedi must make a *stamina* check once per day. While using this power, a Jedi must fail two *stamina* checks before he or she is fatigued. The character still has to eat and drink normally. If the Jedi does fail two *stamina* checks and becomes fatigued, a penalty of –1D is applied to all attributes and skills for 1D hours.

Resist Stun*

Control Difficulty: Moderate.

Time To Use: One minute.

This power may be kept "up."

Effect: *Resist stun* allows the Jedi to prepare her body to resist the effects of stun damage. The power must be activated *before* the character has suffered any damage.

A successful result allows the Jedi to resist all stun results (except for *unconscious*). An *unconscious* result forces the Jedi to drop the power, and she is considered *stunned*. Other injuries – *wounded*, *incapacitated*, *mortally wounded* and *killed* – are treated normally.

Example: Ana has a *Strength* of 3D; if she suffers three stun results, she is knocked unconscious. She activates the *resist stun* power and decides to keep it "up". (Since the power is kept "up", she suffers a –1D penalty to all actions.)

In the first round of combat, Ana suffers two stun results... but since she is using the *resist stun* power, she is not affected by the stuns. When she suffers a third stunned result, Ana must drop the *resist stun* power, but she is only considered stunned (–1D to actions).

Short-Term Memory Enhancement

Control Difficulty: Difficult

Required Powers: *Hibernation trance.*

Effect: When a Jedi uses this power, he or she can replay recent events in order to more carefully examine images and peripheral occurrences. Using the power, a Jedi can freeze images and even scan memory tracks to recall details that were seen but not consciously registered at the time of observation.

In game terms, this power can be used to alert a Jedi to information, items, other characters, or anything else that passed before his senses within a specific span of time. In addition, if a gamemaster provided clues or leads to clues that the players originally missed or ignored, this power can be used to recall them. When players get stuck on a puzzle or mystery within an adventure, this power can alert them to possible solutions, if those solutions were observed earlier in the adventure.

How far back a Jedi can remember depends on the success of his *control* roll.

Skill Roll ≥ Difficulty by	Memory Extends Back
1-8	Through current episode
9-20	Through last episode
21+	Through last two episodes

Up the Walls

Control Difficulty: Difficult

Required Powers: *Enhance attribute, burst of speed.*

Effect: You can use some or all of your movement on a wall, as long as you begin and end your turn on the floor. The height you can achieve on the wall is limited only by your movement limit. You must use this power in conjunction with your *running* skill, multiple action penalties apply.

If you do not end your move on the floor or if you fail your *running* roll, you fall prone, taking damage as appropriate for your height above the floor. Treat the wall as normal floor for the purposes of measuring your movement, but not for where you can begin or end your move. Shifting from a horizontal surface to a vertical surface (and vice-versa) costs 2 meters of movement.

SENSE POWERS

Beast Languages

Sense Difficulty: Easy if the animal is domesticated/ friendly (such as a bantha); Moderate to Difficult if the animal is wild, but non-predatory (such as an undomesticated tauntaun); Very Difficult to Heroic if the animal is ferocious/predatory (such as a wild rancor).

This power may be kept up.

Required Powers: *Life sense, receptive telepathy, projective telepathy, translation.*

Effect: This power allows the Jedi to translate a beast-language and allows the Jedi to speak it. As creatures rarely have "true" languages, the Jedi is actually reading the differences in surface emotions within grunts and growls and other cues of body language.

Note that the character may keep up this power if the Jedi needs to continue picking up the emotional state of a creature. For beasts that can be ridden, subtract –2D from their orneriness code while this power is in effect. A creature's minimum orneriness code is 0D.

Combat Sense

Sense Difficulty: Moderate for one opponent, +3 for each additional opponent the Jedi wishes to defend against.

Required Powers: *Danger sense, life detection.*

Effect: *Combat sense* allows a Jedi to focus on the battle at hand. Everything else becomes dulled and muted as the Jedi's senses are all turned toward the combat occurring around him. All targets become mentally highlighted in the Jedi's mind, enhancing his ability to attack and defend. In game terms, the Jedi gains important advantages.

First, the Jedi may choose when he wishes to act that round – no initiative rolls are necessary while the power is in effect. If more than one Jedi is using the power, whoever rolled highest when invoking the power determines when he wishes to act.

Second, the Jedi's attack and defense rolls are increased by +2. Combat sense lasts for ten combat rounds and doesn't count as a "skill use" for determining die code penalties.



Danger Sense

Sense Difficulty: Moderate or attacker's *control* roll

Required Powers: *Life detection*

This power can be "kept up".

Effect: *Danger sense* allows a Jedi to extend his senses around himself like protective sensors creating an early warning system for as long as the power remains in effect.

When this power is used, the Jedi detects any attacks the round before they are made. This gives the Jedi a round to decide how to react to the danger.

In game terms, if a character plans to attack the Jedi on the next round, she must declare her action the round before. Attacking characters with Force skills may roll their *control* skill to increase the difficulty of using this power.

Direction Sense

Sense Difficulty: Easy; modified by Proximity

This power can be "kept up".

Effect: *Direction sense* allows a Jedi to be guided by the Force toward a particular goal or destination. It could be an object of importance, the north pole of a planet, the nearest cantina, etc., but this power does not sense life forms.

Alternatively a Jedi may use the Force for guidance through a maze-like cavern. If the Jedi meets the required *sense* difficulty, she just knows the general direction the object or location is in: left, right, forward, behind, above, below. If she succeeds by 10 or more, the Jedi knows exactly in what direction and how far away the location is from her current position.

Instinctive Astrogation

Sense Difficulty: Moderate, modified by *astrogation* difficulty.

Required Powers: *Magnify senses*

Effect: This is the more well known ability of the Jedi to calculate astrogation routes without the use of a nav computer. The Jedi uses his sense skill to feel through the myriad of hyperspace routes to determine the safest path.

The difficulty is modified by the treacherousness of the path:

Task is:	Modifier (add to difficulty)
Very Easy	0
Easy	0
Moderate	0
Difficult	+5
Very Difficult	+10
Heroic	+15

If the Jedi succeeds at charting the course, she needs only generate an Easy *astrogation* total to plot a safe path. If the Jedi fails the roll, the *astrogation* difficulty is automatically Very Difficult; if the roll is missed by more than five points, increase the difficulty to Heroic.

Life Detection*

Sense Difficulty: Very Easy if the subject has Force skills or is Force-sensitive; Moderate if not. Modified by relationship.

This power may be kept "up."

Effect: This power allows Jedi to detect live sentient beings who might otherwise remain hidden. When the power is activated, the Jedi knows the location of all sentients within 10 meters — if the power is kept "up," the Jedi may know whenever a sentient approaches within 10 meters of them or vice versa.

When approached by or approaching sentient creatures, the Jedi should make a *sense* roll; each creature makes an opposed *control* or *Perception* roll to avoid detection. (These rolls don't count as actions, so there are no die code penalties except those caused by injury.)

The Jedi detects each being that she ties or beats. If the Jedi beats the target's roll by 10 or more points, she is aware if this person has Force skills (yes or no), is Force-sensitive (yes or no), if she has met the person before (yes or no), and if yes, their identity.

> **Example:** Ana has her *life detection* power "up." Bill, the gamemaster, knows that three Gamorreans are approaching Ana from behind. She rolls her *sense* to see if she can detect the beings — she rolls a 22.
>
> The first Gamorrean's roll is a 9; Ana's roll beats his by 13 points. Ana knows the being is not Force-sensitive, doesn't have Force skills; since Ana's never met the being before, she doesn't know its identity, not even its species.
>
> The second Gamorrean rolls a 15 — Ana only knows about the existence and location of the second being.
>
> Ana's roll beats the third Gamorrean's by 11 points, so she knows that this being is also not Force-sensitive and doesn't have Force skills. However, Ana has met the creature before — she knows the third being is Draughckt, a Gamorrean she met a few years earlier on the planet Seltos.

Life Sense*

Sense Difficulty: Very Easy. Modified by proximity and relationship.

Required Powers: *Life detection*

This power may be kept "up" to track a target.

Effect: The user can sense the presence and identity of a specific person for whom she searches. The user can sense how badly wounded, diseased or otherwise physically disturbed the target is.

A target may hide his identity from the Jedi using *life sense* by rolling his *control* skill and adding it to the difficulty.

Life Web

Sense Difficulty: See below: modified by proximity.

Note: The Force-user must choose one specific species as a specialization (see below).

Required Powers: *Life detection, life sense, sense Force*

Time To Use: Two days (or more)

Effect: This power is used to detect large concentrations of members of a specific species such as humans, Rodians, or Chadra-Fan. When the power is used successfully, the users sense the general direction toward the population. If the Jedi beats the difficulty by 10 or more, she knows the approximate distance to the population (i.e., hundreds or thousands of kilometers, or single tens, hundreds, or thousands of light-years).

The base difficulty to use this power depends upon the size of the nearest significant population:

Difficulty	Population Size
Very Easy	Population in tens of billions
Easy	Population in billions
Moderate	Population in hundreds of millions
Difficult	Populations in tens of millions
Very Difficult	Populations in millions
Heroic	Population in hundreds of thousands

This power may not be used to detect populations smaller than 100,000 individuals.

When this power is selected, the Force-user must select a specific intelligent species to specialize in. A Force-user may select more life web species specializations at a cost of three Character Points per additional species. The Force-user must be familiar with the species — for example, Ulic Qel-Droma could specialize in *life web: Twi'lek* since he is familiar with Tott Doneeta's unique "Force presence," but he would not be able to select *life web: Rodian* until he spent time with a member of that species. This power may only be used to detect species that the Force-user has specialized in.

This power requires at least two days of continuous concentration. For each additional two days of concentration, the Force-user may add +1D to his or her *sense* roll.

Magnify Senses*

Sense Difficulty: Very Easy. Modified by proximity.

Time To Use: Three rounds.

Effect: This power allows a Jedi to increase the effectiveness of her *normal* senses to perceive things that otherwise would be impossible without artificial aids. She can hear noises beyond her normal hearing due to distance or softness (she can't hear beyond normal frequencies). Likewise, she can see normally visible things over distances that would require the use of macrobinoculars; she can identify scents and odors that are normally too faint for human olfactory senses.

Merge Senses

Sense Difficulty: Moderate. Modified by proximity.

Time To Use: Three rounds.

Required Powers: *Magnify senses*

Effect: This power allows a Force user to perceive things through the senses of another creature, one with animal intelligence or less. He can see through the eyes of the selected creature, enjoying the benefits of being bound by the restrictions of the creature's vision. He can hear through the creature's ears; smell was that creature smells; and physically feel whatever the creature is feeling. The Force user does not control the creature, but can make suggestions. The simpler or less threatening the request, the more likely it will be agreed to. If a suggestion goes against the nature of the creature or would put it in an obviously hazardous situation, the Force user must make a sense roll against the subject's willpower. Failure means the suggestion is ignored.

While the Force user's senses are merged with a creature's, the Force user's body is motionless, its senses unable to function until, of course, the meld is broken. Releasing the target creature requires a Moderate roll. The link with the creature is also broken by the death of either the creature of the Force user. If the creature suffers damage or dies during a meld, the Force user suffers one-half the amount of damage.

Postcognition*

Sense Difficulty: Easy if seeing less than two hours into the past; Moderate for seeing more than two hours but less than a week into the past; Difficult for seeing more than a week but less than six months into the past; Very Difficult for seeing more than six months but less than a year into the past; Heroic for seeing more than a year but less than two years into the past; +10 for each additional year.

Required Powers: *Hibernation trance, life detection, sense Force.*

Time to Use: Five minutes; the time to use may be reduced by adding +10 for each minute cut. Minimum time to use of one minute.

Effect: *Postcognition* allows a Jedi to investigate the tenuous imprints of the Force left on objects when they are handled by living beings. The character must be able to handle the target object.

The Jedi must declare how far in the past is being reviewed prior to rolling *postcognition*. If the roll is successful, the Jedi can determine who has handled or touched the object and what events have transpired around it. The Jedi may "search" for specific incidents or simply review past events, somewhat like viewing a hologram.

If the *postcognition* roll is equal to or higher than three times the difficulty number, the character can witness events when the object was present as if she were there herself.

If the *postcognition* roll is greater than or equal to twice the difficulty number, the Jedi gains a good sensory impression of the event, but is limited in that the primary sense (the sense which gives the most information, usually sight) is obscured; the other sensory impressions come through clearly.

If the *postcognition* roll is simply greater than the difficulty number, then all sensory impressions are muffled, tactile sense is dulled, smells or tastes are indistinct or mixed. The Jedi receives a vague sense of who handled the object and what events transpired around it.

> **Example:** Ana is going to use *postcognition* on a blaster to see if it was used to murder an Alliance officer. She declares that she will search back a full year (a Very Difficult task) — her *postcognition* total is 24, which just barely beats the difficulty number. Ana gets several sensory impressions — blurry images of a woman grabbing the gun, a muffled scream as a man is shot and falls to the ground. Unfortunately, the images are so indistinct that Ana can't tell exactly who is using the gun and who was shot.
>
> If Ana had limited her *postcognition* viewing to less than two hours — an Easy task — her roll of 24 would have been more than three times the difficulty. She would have seen any events with clarity.

Predict Natural Disaster

Sense Difficulty: Easy if the Jedi has lived in the area for more than a year. Moderate if the Jedi has been living within the area between six and 12 months. Difficult if the Jedi has been living within the area between one and six months. Very Difficult if the Jedi has been living within the area less than one month. Modified by severity of disaster (larger disasters are easier to predict) and degree to which the disaster could reasonably be predicted (gamemasters may decide that disasters are easier or harder to predict based on a multitude of factors).

Required Powers: *Danger sense, life detection, weather sense, magnify senses.*

Time to Use: 15 minutes. May be reduced in five-minute increments by increasing difficulty one level per five-minute increment (minimum time to use is one minute).

Effect: The Jedi can sense local meteorological and geological conditions and predict imminent disasters, such as earthquakes, volcanic eruptions, floods, landslides, avalanches, cave-ins, tornadoes, hurricanes (hurricanes can also can be predicted with *weather sense*), etc. By opening his or her senses to the environment, the Jedi can predict these disturbances, much as animals can seemingly sense an earthquake hours or even days before it happens. Like *weather sense*, this power does not lend itself to quick predictions. It customarily takes weeks for a Jedi to get to know local weather patterns and topography. The prediction is effective for 12 hours. The difficulty increases by one level for each additional 12-hour period by which the Jedi wishes to extend the prediction.

Receptive Telepathy*

Sense Difficulty: Very Easy for friendly, non-resisting targets. A resisting target makes a *Perception* or *control* roll to determine the difficulty. Modified by proximity and relationship.

Required Powers: *Life detection, life sense.*

This power may be kept "up" if the target is willing and the proximity modifier doesn't increase.

Effect: A Jedi who makes the power roll can read the surface thoughts and emotions of the target. The Jedi "hears" what the target is thinking, but cannot probe for deeper information.

If the *sense* roll doubles the difficulty number, the Jedi can sift through any memories up to 24 hours old. A Jedi cannot sift through memories in the same round that contact is made – this process takes a full round.

A Jedi can read the minds of more than one person at a time, but each additional target requires a new *receptive telepathy* roll. This power may be used on creatures and other sentient species, although it cannot be used on droids.

Sense Force*

Sense Difficulty: Moderate for an area; Difficult for sensing details or specific objects within the area. Modified by proximity.

Effect: This power is used to sense the ambient Force within a place. It cannot be used to specifically detect sentient beings, but there are many forms of life and many areas of the galaxy intertwined with the Force which can be sensed with this power.

Sense Force will tell a character the rough magnitude of the Force in an area or object (rich, moderate or poor in the Force), the rough type and quantity of life-forms ("many insects," "only microbes and bacteria," "teeming with plant and animal life, including higher predators") and whether the area or object tends toward the dark side or the light (for example, the tree on Dagobah which Luke Skywalker entered is a "dark side nexus" rich in the negative energies of the dark side of the Force). An area rich in negative or positive energies may indicate past events or the activities of past inhabitants. The Jedi may also receive "vague premonitions" about the area, such as "I sense something wrong," or "I sense a great impending tragedy."

Sense Force Potential

Sense Difficulty: Moderate for friendly, non-resisting targets. Moderate plus target's *Perception* or *control* roll (whichever is higher) to determine the difficulty of the probe on an unwilling subject.

Required Powers: *Life detection, life sense, receptive telepathy, sense Force.*

Time To Use: Six rounds

Effect: This power allows a Jedi to probe the mind of a target, and determine whether that person has the potential to be strong in the Force.

The deep subconscious of a Force-sensitive person is shielded by a protective barrier which prevents another Force wielder from penetrating his or her inner mind. This shield pushes violently back at an intruder, sending him or her stumbling back. This "shield" is an involuntary defense mechanism maintained by every Force-sensitive person. It is one reliable way to determine which people might have the potential to become a Jedi.

The magnitude of the backlash generated by the shield depends on the character's strength in the Force. A person who is merely Force sensitive will shove the intruder back several feet. Someone with actual Force skills will produce a more intense reaction. Those with little training will send the intruder reeling back across the room. Someone who is well-trained, or who has a great deal of raw talent in the Force, might actually send the intruder flying across the room.

Sense Path

Sense Difficulty: Moderate

Required Powers: *Emptiness, hibernation trance.*

This power can be "kept up".

Effect: This power informs a character of the "path" he travels: whether his current actions are likely to lead him to the dark side, and whether any specified future actions are likely to do so (this power may be thought of as farseeing without control). Bear in mind that without control, the Jedi does not have the ability to decide whether he sees the past, present, or a possible future. The visions he receives are more likely to be allegorical in nature to receive specific details, the farseeing power must be used.

When giving the results of this power, be honest but obscure if the character has gained any Dark Side Points and is attempting to atone, this power will tell him how successful he has been within a game context.

The Jedi can choose to consciously use this power, or it can be a plot device. If the latter, at an appropriate point in the scenario, you may call for a roll on this power, and give the Jedi a vision if he succeeds. You may use this to tell the players how well they are doing, or to give them a premonition of doom just before a critical encounter to heighten the tension. You may use it to warn them (by showing the future of their current course), to encourage them (particularly when they have done the right thing but have no way of knowing), to provide hints, or to foreshadow upcoming events.

A vision from the Force should never be taken lightly by the players. It should give them something to think about, along with the attendant chances for good roleplaying. Bear in mind that different Jedi will tend to receive different renditions of the same scene, and consequently you should tailor the details you give to the fit character concerned. Instead, you might consider altering the way you describe the scenery; for the

dark side, you might always describe rocky and barren terrain, or with a cold wind blowing, or it might always be night for the dark side and daytime or dawn for the light side. You can present these images in as contrary manner as you wish, provided you are consistent with the descriptions.

Another thing to bear in mind is that it is never easy to tell which is the right course to take (although the path of darkness may be clear enough, the path of the light may be far more elusive). The Jedi must still be sure to follow the Jedi Code regardless of what his visions seem to be telling him, otherwise his own desires will encourage a less truthful vision and cause his downfall. And it is quite possible for a skilled Dark Jedi to twist the readings of this power to suit his own ends.

> **Example:** Another narration: "You are scrambling through a rocky landscape at night. The only light is a feeble flow ahead of you, coming from behind the next outcropping. You are hurrying, trying to arrive in time to avert... something. When you pass the outcrop, the terrain falls away on all sides, and you find yourself on the edge of a gigantic precipice, like the inner rim of a volcano. Rock walls loom high on the opposite side of the pit. Standing, alone and vulnerable on a spike of rock scarcely half a meter wide at the tip, is your companion Tetsu. He is scared and crying. The column he is on is nowhere connected to the rim where you are standing: there is no way to reach him. A wind begins to howl up from below."

> **Example:** Another narration: "You are walking along a path: the route is straight and wide... and as black as coal. On your left is a second path, just as broad, just as straight, and shining brilliant white. You become aware of a presence walking along the second pathway matching you pace for pace. Ahead your paths cross, and the path that leads away from the point of intersection is twice as wide as your own... and of indeterminate color."

Shift Sense

Sense Difficulty: Moderate for simple phenomena (such as heat or simple scents); Difficult for more uncommon phenomena (such as comm frequencies, infrared radiation); Very Difficult for specific, complex phenomena (such as setting olfactory nerves to detect the presence of Tibanna gas).

This power may be "kept up".

Required powers: *Magnify senses.*

Effect: The character may shift his or her senses as to detect phenomena of a different type than normal. Shifting eyesight to the infrared spectrum, hearing frequencies above or below normal range for his or her species, etc. This power counts as a "skill use" for determining die code penalties.

Please note that this power is exceptionally useful in some aspects, but fairly limited in others. For example, a Jedi may detect comm frequencies, but that does not mean that the Jedi can listen in on the transmission. The Jedi will be able to detect that a transmission is present, but may not necessarily be able to locate the signal's source, and certainly will not be able to decode the information carried by the transmission.

Translation

Sense Difficulty: Moderate for humans or aliens. Difficult for droids. If the target is being purposely cryptic add +5 to the difficulty, +20 if the language is written down.

This power may be "kept up".

Required Powers: *Receptive telepathy, projective telepathy, life sense.*

Effect: The character may translate a language and speak it. The Jedi may decipher body language, explore the spoken word, or translate ancient Sith texts, etc. In order for this to work, the character must first hear the target speak, or see the works in written form (such as an ancient text or document). It takes only one application of this power to "understand" a language. As long as they all speak the same language and the power is kept up, the character need not roll for each individual talking. Also because they also "speak" using beeps and whistles, droids may be communicated with using this power.

Note that the character does not *really* know the language. Once this power is no longer in use, the Jedi is once again unable to understand or speak the language.

Weather Sense

Sense Difficulty: Easy if the Jedi has lived in the area for more than a year; Moderate if the Jedi has lived in the area between six and twelve months; Difficult if the Jedi has lived in the area between one and six months; Very Difficult if the Jedi has lived in the area less than one month. Modified for proximity and local meteorological conditions.

Required Powers: *Magnify senses.*

This power may be "kept up".

Effect: This power allows the Jedi to attune himself to the workings of local weather patterns. By sensing the movements of clouds, winds, tides, and solar bodies, someone using this power can discern patterns in the weather, and so make limited predictions regarding the behavior of atmospheric phenomenon.

This power does not lend itself to quick predictions, however. It usually takes weeks for a Jedi to become accustomed to local weather patterns and become familiar with unique features of the local topography that is possible to obtain accurate readings.

The prediction is effective for four hours. The difficulty increases if the Jedi wishes to make more extended forecasts.

ALTER POWERS

Force Push

Alter Difficulty: Target's *control* or *Strength* roll, +3 to difficulty for every 5 meters away from target, line of sight only.

Required Powers: *Concentration, life detection, telekinesis.*

Effect: With this power, a Jedi may use the Force to push several adjacent targets backwards, knocking them prone or banging them against a wall. Each target past the first incurs a –1D penalty on the Jedi using the power (i.e, 1 target, no penalty; 2 targets, –1D penalty; 3 targets, –2D penalty; 4 targets, –3D penalty...).

Each target makes either a *control* or *Strength* roll to resist, and the acting Jedi's *alter* roll result is compared to each result in turn to determine the effects. A target that is knocked back



into a wall or other solid object takes the listed damage. If a Jedi kills a living being as a result of this power he immediately receives a Dark Side Point; as such, he may roll less than his full alter score if he so chooses.

Alter Roll ≥ Difficulty By:	Target pushed back/ Collision damage
0-5	2 meters / 2D
6-10	3 meters / 3D
11-15	5 meters / 4D
16-20	10 meters / 5D
21+	15 meters / 6D

Injure/Kill

Alter Difficulty: Target's control or Perception roll.

Required Power: *Life detection, life sense.*

Warning: A character who uses this power receives a Dark Side Point.

Effect: An attacker must be touching the target to use this power. In combat, this means making a successful *brawling* attack in the same round that the power is to be used.

When the power is activated, if the attacker's *alter* roll is higher than the character's resisting *control* or *Perception* total, figure damage as if the power roll was a damage total and the *control* or *Perception* roll was a *Strength* roll to resist damage.

> **Example:** A Dark Jedi grabs Ana by the shoulder and uses *injure/kill* on her. The Dark Jedi's *alter* roll is 15; Ana's *control* roll is an 8. That's a difference of seven, which on the damage chart means Ana is wounded. Ana falls to the ground, clutching her shoulder.

Kinetic Combat

Alter Difficulty: Difficult

Required Powers: *Telekinesis.*

Effect: Once the Jedi has successfully activated this power, he may wield a melee weapon or lightsaber with the power of the Force at a distance up to 10 meters, as though the weapon were in his hands using his *melee weapons* or *lightsaber* skill respectively. Multiple action penalties apply.

The first round, the Jedi can make only one attack. As his control improves, he may attack with the weapon as many times as possible (as determined by multiple action penalties).

Telekinesis*

Alter Difficulty: Very Easy for objects weighing one kilogram or less; Easy for objects weighing one to ten kilograms; Moderate for objects 11 to 100 kilograms; Difficult for 101 kilograms to one metric ton; Very Difficult for 1,001 kilograms to ten metric tons; Heroic for objects weighing 10,001 kilograms to 100 metric tons.

Object may be moved at 10 meters per round; add +5 per additional 10 meters per round. The target must be in sight of the Jedi.

Increased difficulty if object isn't moving in simple, straight-line movement:

+ 1 to +5	for gentle turns.
+ 6 to +10	for easy maneuvers.
+11 to +25	or more for complex maneuvers, such as using a levitated lightsaber to attack.

Modified by proximity.

This power may be kept "up."

Effect: This power allows the Jedi to levitate and move objects with the power of her mind alone. If used successfully, the object moves as the Jedi desires.

A Jedi can levitate several objects simultaneously, but each additional object requires a new *telekinesis* roll.

This power can be used to levitate oneself or others. It can be used as a primitive space drive in emergencies.

When used to levitate someone against their will, the target may resist by adding her *Perception* or *control* roll to the difficulty number.

Levitated objects can be used to attack other characters, but this automatically gives the Jedi a Dark Side Point. Such objects do 1D damage if under a kilogram, 2D if one to ten kilos, 4D if 11 to 100 kilos, 3D speeder-scale damage if 101 kilos to one metric ton, 3D starfighter-scale damage if one to ten tons and 5D starfighter-scale damage if 11 to 100 metric tons.

Such attacks require an additional *control* roll by the Jedi, which acts as an attack roll against the target's *dodge*. If the target doesn't *dodge* the attack, the difficulty is Easy.

CONTROL AND SENSE POWERS

Farseeing

Control Difficulty: Very Easy, modified by proximity. Add +5 to +20 to the difficulty if the character wishes to see something in the past. Add +10 to +30 for the future.

Sense Difficulty: Very Easy if the target is friendly and doesn't resist. If the target resists, make a *control* or *Perception* total for the difficulty. Modified by relationship.

Required Powers: *Life sense.*

Time to Use: At least one minute.

Effect: The Jedi may see the person or place he wishes to see in his mind as the situation currently exists. The power can also be used to see the future or the past. The Jedi sees the immediate surroundings, for example, when a friend is in danger, or what happened on his home planet in his absence.

Farseeing requires calm conditions and at least one minute, but often takes a few minutes. *Farseeing* cannot be done in the face of danger. The Jedi's vision may not be entirely accurate:

Power roll ≥	*Sense* difficulty	Past/Present/ Future
0-10	50%	10%
11-20	75%	25%
21-30	90%	50%
31+	100%	75%

The past and present are set and it is merely a matter of the Jedi having correct perceptions. However, the future is always fluid, always in motion, never set until it becomes the present — therefore it is much harder to predict. The percentages on the chart are a rough measure of how much correct information the character receives in the vision.

For example, 10% means that the character will only be able to make out the most basic details of a situation, such as "My friends are in danger." 25% means that the Jedi gets a somewhat accurate vision of what will transpire, but most major details will be missing from the vision. 50% means that the character's vision was about half right. 75% means that the character has an understanding of the critical happenings, but the character still has missed a major detail or two, which, of course, can complicate things. 90% means that the character has a very accurate and very detailed vision of what has transpired or will transpire. 100% means that the character's vision is even more accurate and detailed, complete with minor, almost trivial details.

When a character *farsees* into the future, the gamemaster has to make an honest effort to correctly represent what will happen: if the characters get a 75% result, the gamemaster must try to predict what he thinks the characters will do and what the outcome will be. Of course, since the future is so fluid, things are always subject to change. *Farseeing* is a great mechanic for the gamemaster to reveal part of the story — enough to tantalize the players, without ruining the story.

Life Bond

Control Difficulty: Moderate

Sense Difficulty: See below. Modified by proximity.

Required Powers: *Life detection, life sense, magnify senses, receptive telepathy.*

This power can be kept "up".

Effect: A Jedi character may choose the life bond power to permanently form a mental link with one other individual, normally a mate (although sometimes siblings, parent and child, or even very close friends choose to life bond).

Detailed information can be learned by activating the power. If both characters have the life bond power, reduce all sense difficulties by one level (although both characters must still roll for life bond to achieve the benefits listed below). The following benefits are only in effect when the characters are actively using the life bond power.

On an Easy *sense* roll, the Force-user is aware of the other's general location and general emotional state: whether the person is frightened, in pain, injured, happy, or experiencing some other strong emotion.

On a Moderate *sense* roll, the Force-user experiences the other's senses: he or she sees though the other's eyes, hears what the other hears, and smells, tastes, and feels what the other person is experiencing. However, at this level, the characters are affected by each other's experiences — both characters share pain, and if one character is injured, the other character suffers an injury one level lower.

On a Difficult *sense* roll, the Force-user is considered telepathically linked to the life bond partner and can read the surface thoughts of the other if the other is willing to share those thoughts.

On a Very Difficult *sense* roll, the Force-user can send thoughts to the life-bonded partner (as per the *projective telepathy* power), allowing the characters to carry on a telepathic conversation.

As an added benefit, the two characters can have premonitions about each other: for example, if one character is severely injured, his or her *life bond* partner will sense that something bad has happened. This aspect of the *life bond* power is modified by proximity only, as outlined below. Sensing premonitions is automatic of within 11,000 kilometers of each other. If on the same planet but more than 1,000 kilometers from each other, a Very Easy *sense* roll is necessary to sense premonitions. If not on the same planet but in the same star system, and Easy *sense* roll is necessary to sense premonitions. If not in the same star system but within 10 light-years,

a Moderate *sense* roll is required. If more than 10 light-years but less than 100 light-years away, a Difficult *sense* roll is necessary. If more than 100 light-years away from each other, a Very Difficult *sense* roll is necessary.

Life-bonded characters may not share skills, attributes, Force Points, or Character Points. However, since the characters do have such a close bond, the actions of one can affect the other. If a life-bonded character commits an evil action, the Jedi partner receives a Dark Side Point even though these actions were not the Jedi's fault. Obviously, life bonding is an exceedingly serious commitment, and not to be taken lightly.

Both characters must agree to the *life bond* for the power to work and a character may only life bond with one other individual. Life bonding takes 1D weeks to complete (as the Jedi becomes accustomed to the background Force presence of the life bond partner). During that time, the Jedi's control is –1D. The *life bond* power may not be activated until the bond is completely formed.

Death is the only means of severing the *life bond*. If one member of the life-bonded couple is killed, the surviving partner enters a near-catatonic state of shock for 1D days. After reawakening, the partner grieves and readjusts to a solitary existence; all die codes are reduced by –1D for the same amount of time it took to forge the *life bond*.

Any attempt to forge a *new life* bond in the future requires a much longer period of adjustment: 2D weeks for a second bond, 3D weeks for a third bond, and so forth.

Lifemerge

Control Difficulty: Difficult

Sense Difficulty: Difficult

Effect: A Jedi may attempt to activate this power at his death. At the moment the Jedi knows death is imminent (just after a fatal wound, or just before it), the Jedi calms his mind and body (Difficult *control* roll), preparing to surrender his mortal shell. The Jedi then reaches out with his mind, tracing the ebb and flow of the Force around him and through him (Difficult *sense* roll).

Upon succeeding at both rolls, the Jedi's spirit exits his body and becomes one with the Force, while still retaining his original identity. His body fades into nothingness, but the Jedi who passes in this fashion will not completely die.

The Jedi can make a number of visitations to his close friends and associates equal to the number of Force Points he had upon death. In this fashion, a player who knows his character is about to die can ensure that death will mean something, as he can manifest to important persons in later sessions and warn them of impending disaster, or offer wisdom and teaching.

At the gamemaster's discretion, and based on the power level of the Jedi when he died, only Force-sensitive characters may witness the visitation. After death, the Jedi cannot influence the material world in any way.

Lightsaber Combat*

Control Difficulty: Moderate.

Sense Difficulty: Easy.

This power may be kept "up."

Effect: Jedi use this power to wield this elegant but difficult-to-control weapon while also sensing their opponents' actions through the Force.



This power is called upon at the start of a battle and remains "up" until the Jedi is stunned, wounded or worse; a Jedi who has been injured or stunned may attempt to bring the power back "up."

If the Jedi is successful in using this power, she adds her *sense* dice to her *lightsaber* skill roll when attacking and parrying. The Jedi may add or subtract part or all of her *control* dice to the lightsaber's damage; players must decide how many *control* dice they are adding or subtracting when the power is activated.

> **Example:** Ana is entering combat: she has a *lightsaber* skill of 4D, a *control* of 5D and a *sense* of 4D+2. She activates *lightsaber combat* by making her Moderate *control* roll and her Easy *sense* roll; she decides to keep the power "up." Since she is making both the *control* and *sense* rolls in the same round, each suffers a –1D penalty.
>
> She adds her sense of 3D+2 (4D+2 – 1D) to her lightsaber skill roll of 4D, for a total lightsaber of 7D+2. She adds her control of 4D (5D – 1D) to her lightsaber's damage of 5D, for a total of 9D.
>
> When Ana attacks in a round, that's another action, for an additional –1D to all actions (total penalty of –2D): she'd only roll 6D+2 to attack and would roll 8D for damage.

A Jedi who *fails* when trying to activate *lightsaber combat* may only use the *lightsaber* skill for the duration of combat.

Finally, the Jedi may use *lightsaber combat* to parry blaster bolts as a "reaction skill."

The Jedi may also attempt to control where deflected blaster bolts go; this is a "reaction skill" and counts as an additional action. (The Jedi cannot *full parry* when trying to control deflected bolts.)

If the Jedi tries to control the blaster bolt, she makes a *control* roll: the difficulty is the range of the target (use the original weapon's ranges) or the target's *dodge* roll. The blaster bolt's damage stays the same.

> **Example:** Ana decides to parry a blaster bolt and control where it goes. This is two more actions in a round, which means a total of four actions (don't forget the *control* and *sense* to keep the power "up"), for a penalty of –3D: Ana's *lightsaber* skill is 5D+2, and her lightsaber's damage is 7D. Ana's attacker has a blaster pistol that causes 4D damage.
>
> First, Ana makes her parry roll with her *lightsaber*: her parry roll of 18 is higher than the attacker's *blaster* roll of 13, so Ana parries the bolt.

Now, Ana tries to control the blaster bolt. Her target is 20 meters away — that's a Moderate difficulty for the blaster pistol. Ana rolls a 14 with her *control* — just barely good enough to hit. The blaster bolt bounces off Ana's lightsaber blade and hits another goon, causing 4D damage.

Projective Telepathy*

Control Difficulty: Very Easy. Increase difficulty by +5 to +10 if the Jedi cannot verbalize the thoughts she is transmitting (she is gagged or doesn't want to make a sound). Modified by proximity.

Sense Difficulty: Very Easy if target is friendly and doesn't resist. If target resists, roll *Perception* or *control* to determine the difficulty. Modified by relationship.

Required Powers: *Life detection, life sense, receptive telepathy.*

Effect: If the Jedi successfully projects her thoughts, the target "hears" her thoughts and "feels" her emotions. The Jedi can only broadcast feelings, emotions and perhaps a couple of words — this power *cannot* be used to send sentences or to hold conversations.

The target understands that the thoughts and feelings he is experiencing are not his own and that they belong to the user of the power. If the Jedi doesn't "verbally" identify herself, the target doesn't know who is projecting the thoughts. This power can only be used to communicate with other minds, not control them.

CONTROL AND ALTER POWERS

Accelerate Another's Healing*

Control Difficulty: Very Easy. Modified by relationship.

Alter Difficulty: Very Easy.

Required Powers: *Control another's pain, control pain.*

Time To Use: One minute

Effect: The target is allowed to make extra healing rolls, as outlined in *accelerate healing.* The Jedi must be touching the character whenever she activates this power.

Control Another's Disease*

Control Difficulty: Very Easy, as modified by relationship.

Alter Difficulty: Same as control disease.

Required Powers: *Accelerate healing, control disease.*

Time to Use: 30 minutes to several uses over the course of several weeks.

Effect: This power allows a Jedi to heal another character, using the same rules and conditions as outlined in *control disease*. The Jedi must be touching the character to be healed.

Control Another's Pain*

Control Difficulty: Very Easy. Modified by relationship.

Alter Difficulty: Easy for *wounded* characters; Moderate for *incapacitated* characters; Difficult for *mortally wounded* characters.

Required Powers: *Control pain.*

Effect: This power allows a Jedi to help another character control pain, under the same rules and conditions outlined in the *control pain* power. The Jedi must be touching the character to use this power.

Control Breathing

Control Difficulty: Moderate

Alter Difficulty: Very Difficult

Required Powers: *Concentration, hibernation trance, telekinesis.*

This power may be "kept up".

Effect: This power allows a Jedi to control the amount of oxygen flowing into his or her body. The Jedi takes control of the surrounding atmosphere, pulling oxygen molecules through the skin into the lungs. With this power the Jedi can effectively breathe underwater, and conversely, a water breather could survive on land. In game terms, this power negates the need for a breath mask, mechgill, or any rebreather gear.

In the cold of space or a hard vacuum, however, this power would be of little use. Even if the Jedi could somehow survive the drastic changes in pressure or the extreme temperatures, there is not enough oxygen in these environments for the Jedi to "grab."

The power will remain up until the character either takes incapacitating damage or willfully drops it.

Detoxify Another's Poison

Control Difficulty: Very Easy, modified by relationship.

Alter Difficulty: Very Easy for a very mild poison (such as alcohol); Easy for a mild poison; Moderate for an average poison; Difficult for a virulent poison; Very Difficult to Heroic for a neurotoxin.

Required Powers: *Accelerate healing, accelerate another's healing, control pain, control another's pain, detoxify poison.*

Time to Use: Five minutes

Effect: This power allows a Jedi to remove or detoxify poison from a patent's body faster than is normally possible. While using this power, the Jedi must remain in physical contact with the patient. As long as the Jedi is in contact with the target, that person is considered immune to the effects of the poison. Failure to make the required *control* and *alter* difficulty checks or breaking physical contact during the use of the power causes the patient a wound.

Feed on Dark Side

Control Difficulty: Moderate when activated, Very Easy each round thereafter.

Alter Difficulty: Moderate when activated; no rolls required for subsequent rounds.

Required Powers: *Sense Force.*

Warning: Any Jedi who activates this power automatically receives a Dark Side Point.

This power can be kept "up".

Effect: This power allows a Jedi to feed on the fear, hatred, or other negative emotions of others to make himself more powerful. It does not matter to the dark side why the others are filled with dark emotions; the feelings alone suffice.

In game terms, in any round in which a character using this power is in the presence of a light side Force-sensitive who gains a Dark Side Point, the character gains a Dark Side Point and a Force Point. If multiple characters gain Dark Side Points in the same round, the character gains multiple Force Points. These Force Points must be spent within five minutes of being received.

Dark Jedi use this power to gain power from the anger and hatred they create in their foes. For player characters who are quick to anger, it is impossible to die-roll their way out of this situation. The only way to stop a Jedi from gaining extra Force Points from this power is to resist the dark side. This can be extremely difficult, particularly since there is nothing to prevent the Dark Jedi from doing everything in his power to provide these negative emotions. This might include deception, the butchering of innocents, taunts, insults, threats against the characters, their friends, families, home planets or bases, and anything else likely to make them call on the dark side.

Players who fail to devise a better way of defeating a Dark Jedi other than by brute force are very likely to be destroyed if faced with this power.

Warning: Avoid overusing this power, since it can severely disrupt game balance if not used in moderation.

Force Jump

Control Difficulty: Easy

Alter Difficulty: Easy

Required Powers: *Enhance attribute, telekinesis.*

Effect: A Jedi uses this power to increase his jumping ability in order to perform impossibly high leaps. If both Force skill rolls are successful, the character uses his normal *climbing/jumping* skill to perform the jump, but he uses the special table below to determine difficulties. If the *control* roll exceeds the difficulty, the character gains an immediate bonus to his *climbing/jumping* roll.

Control Roll ≥ Difficulty by:	Jumping Increase
1-3	+1D
4-8	+2D
9-15	+3D
16-25	+4D
26-37	+5D
38+	+6D

If the Jedi fails any Force skill roll, the power is not activated and the character is left to use his normal jumping ability (and there are certain situations where you can't back out of a jump because your power failed). At the gamemaster's discretion, a failed *climbing/jumping* roll might mean the Jedi fails to achieve the desired height/distance, fails to properly cushion his landing and suffers normal falling damage, or both.

Multiple action penalties apply. The *climbing/jumping* roll is a third action in that round, whether the power is successful or not.

Height Jumped	Jumping Difficulty
0-1 meter	Very Easy
1-2 meters	Easy
3-4 meters	Moderate
5-8 meters	Difficult
9-15 meters	Very Difficult
16-20 meters	Heroic

Add +5 to the difficulty for every additional 5 meters. If the character is simply jumping downwards, with no upwards movement, reduce jumping difficulty by one level. Add +1 to the difficulty per meter of horizontal distance jumped.

Example: Ambelled Daru has a *control* skill of 5D, alter of 3D+2, and a *climbing/jumping* skill of 4D, and wants to perform a *Force jump* across a chasm to a ledge above. He rolls 1D+2 for *alter* (3D+2 subtracting –2D for multiple action penalties), and gets a 7, making his *alter* difficulty. Next he rolls his *control* of 3D, and gets a 11 (which exceeds the difficulty by 4). This adds +2D to his *climbing/jumping* roll, canceling out the multiple action penalty.

The ledge on which he wants to jump is 4 meters up and the chasm is 3 meters across, thus the difficulty is Moderate+3. Ambelled Daru rolls his 4D *climbing/ jumping* (4D – 2D + 2D), and gets a 16, making the difficulty and using the Force to leap safely on top of the ledge.

Force Lightning

Control Difficulty: Difficult, modified by proximity, limited to line of sight.

Alter Difficulty: Target's *control* or *Perception* roll.

Warning: A Jedi who uses this power for any reason immediately gains a Dark Side Point.

Effect: This power is a corruption of the Force. When used it produces bolts of white or blue energy that fly from the user's fingertips like lightning. The bolts tear through their target, causing painful wounds. Since this power is Force-generated it can be Force-repelled using *absorb/dissipate* energy.

Force lighting courses over and into its target, convulsing the target with serious pain, and eventually killing him. Armor does not protect a character from *Force lightning*. *Force lightning* causes 1D of damage for each 2D of *alter* the user has (rounded down: a character with an *alter* of 5D would cause 2D of damage).

Inflict Pain

Control Difficulty: Very Easy. Modified by proximity.

Alter Difficulty: Target's *control* or *Perception.* Modified by proximity.

Required Powers: *Control pain, life sense.*

Warning: A character who uses this power immediately receives a Dark Side Point.

Effect: The target experiences great agony. The user causes damage by rolling her *alter* skill, while the target resists damage with their *control*, *Perception*, or *willpower*. Damage is figured as a *stun* attack, although if the target suffers any damage at all, they are so crippled by pain that they are incapable of acting for the rest of the round and the next round.





Place Another in Hibernation Trance*

Control Difficulty: Very Easy, as modified by the target's relationship.

Alter Difficulty: Difficult.

Required Powers: *Hibernation trance.*

Time to Use: Five minutes.

Effect: This power allows a Jedi to put another character into a hibernation trance. The affected character must be in physical contact with the power's user and must agree to be shut down — the power cannot be used as an "attack" to knock others unconscious.

This power can be used to bring another character out of a hibernation trance, but the alter difficulty is increased by +10.

Redirect Energy

Control Difficulty: Difficult

Alter Difficulty: Very Difficult or target's *dodge* roll.

Required Powers: *Absorb/dissipate energy.*

Effect: If the Jedi is the target of a Force energy attack (such as *force lightning* or *bolt of hatred*) he may attempt to send the energy back at the attacker. After the Jedi has successfully absorbed the Force energy attack using *absorb/ dissipate energy*; he may hold the energy (Difficult *control* roll), and then redirect the energy in the direction he chooses (Very Difficult *alter* roll). If the Jedi fails the *alter* roll, then the energy will be sent wildly off target (as determined by the grenade scatter diagram). If the bolt hits any sentient being other than the original attacker, the Jedi receives one Dark Side Point. The energy is not sent off target if it is merely *dodged*.

Remove Another's Fatigue

Control Difficulty: Easy

Alter Difficulty: Moderate. Modified by relationship.

Required Powers: *Accelerate healing, accelerate another's healing, control pain, control another's pain, remove fatigue.*

Effect: This power allows the Jedi to remove the effects of effects of fatigue in another. The affected character must be in physical contact with the power's user. Unlike the basic power, the Jedi must wait until the target is actually fatigued, before offering assistance. Hence the penalties for failing a *stamina* check can be counteracted, but must be addressed as they occur.

Return Another to Consciousness*

Control Difficulty: Easy. Modified by relationship.

Alter Difficulty: Easy for *incapacitated* characters; Difficult for *mortally wounded* characters.

Required Powers: *Remain conscious, control pain.*

Effect: The target returns to consciousness. The target has the same restrictions as imposed by the *remain conscious power*, and must be touching the Jedi.

Transfer Force*

Control Difficulty: Easy. Modified by relationship.

Alter Difficulty: Moderate.

Required Powers: *Control another's pain, control pain.*

Time To Use: One minute.

Effect: This power will save a mortally wounded character from dying because the Jedi is transferring her life force to the target. The target character remains mortally wounded but will not die unless injured again. The injured character is in hibernation and will stay alive in this state for up to six weeks. The Jedi must be touching the target character when the power is activated.

When this power is used, the Jedi must spend a Force Point (this is the life force that is transferred to the target). This use is always considered heroic, so the Jedi will get the Force Point back at the end of the adventure.

The recipient of this power must be willing.

SENSE AND ALTER POWERS

Dim Another's Senses

Sense Difficulty: Easy, modified by proximity.

Alter Difficulty: Target's *control* or *Perception*.

The attribute and skills are reduced as long as the power is kept "up".

Effect: This power greatly reduces the *Perception* of the target character. If successful, reduce the character's *Perception* and all *Perception* skills, depending upon the result:

Alter roll ≥ *control* or *Perception* by:	Reduce *Perception*
0-5	–1 pip
6-10	–2 pips
11-15	–1D
16-20	–2D
21+	–3D

The power may be used on more than one target at a time, with an increase of +3 to the sense difficulty for each additional target; the target with the highest control or *Perception* rolls for the entire group.

Greater Force Shield

Sense Difficulty: Difficult

Alter Difficulty: Very Difficult

This power may be kept "up".

Required Powers: *Absorb/dissipate energy, concentration, magnify senses, telekinesis, lesser force shield.*

Effect: When a Jedi successfully activates this power, he creates a protective shield around his body. This shield is effective against both energy and physical attacks. The strength of the shield is equal the character's *alter* roll divided by three,

rounded down. For example, if the Jedi has 9D in *alter*, he may add 3D to his *Strength* roll to resist damage. If the Jedi exceeds the *alter* difficulty by +10, he may extend the *greater force shield* to another character if he has direct contact with that character.

Lesser Force Shield

Sense Difficulty: Easy

Alter Difficulty: Moderate

Required Powers: *Absorb/dissipate energy, concentration, magnify senses, telekinesis*

This power can be kept "up".

Effect: This power allows the Jedi to surround his body with a Force-generated shield. The shield can be used to repel energy and physical matter away from the Jedi's body, down to the molecular level.

The shield acts as STR+1D armor to all energy and physical attacks made against the Jedi, including non-directional attacks such as gas clouds and grenade blasts. The shield is not particularly strong, but can sometimes be just enough to protect the Jedi from serious injury.

CONTROL, SENSE AND ALTER POWERS

Affect Mind*

Control Difficulty: Very Easy for perceptions; Easy for memories; Moderate for conclusions. Modified by proximity.

Sense Difficulty: The target's *control* or *Perception* roll.

Alter Difficulty: Very Easy for slight, momentary misperceptions, minor changes to distant memories, or if the character doesn't care one way or another. Easy for brief, visible phenomena, for memories less than a year old, or if the character feels only minor emotion regarding the conclusion he is reaching. Moderate for short hallucinations, for memories less than a day old, or if the target has strict orders about the conclusion. Difficult for slight disguises to facial features, hallucinations which can be sensed with two senses (sight and sound, for example), for memories less than a minute old, or if the matter involving the conclusion is very important to the target. Very Difficult for hallucinations which can be sensed by all five senses, if the memory change is major, or if the logic is clear and coming to the wrong conclusion is virtually impossible.

Effect: The target character's perceptions are altered so that he senses an illusion or fails to see what the user of the power doesn't want him to see. This power is used to permanently alter a target character's memories so that he remembers things incorrectly or fails to remember something. This power can also be used to alter a character's conclusions so that he comes to an incorrect conclusion.

Before making skill rolls, the Jedi must describe *exactly* what effect she is trying to achieve. The power is normally used on only one target; two or more targets can only be affected if the power is used two or more times.

The target character believes he is affected by any successful illusions — a character who thinks he is struck by an illusory object would feel the blow. If he thought he was injured, he would feel pain, or if he thought he had been killed, he would go unconscious. However, the character suffers no true injury.

This power cannot affect droids or recording devices.

Battle Meditation

Control Difficulty: Varies based on the number of targeted individuals. See table below:

Sense Difficulty: Varies based on the number of targeted individuals. See table below:

Alter Difficulty: Varies based on the number of targeted individuals. See table below:

Number of Individuals	Difficulty
1-2	Very Easy
3-20	Easy
21-100	Moderate
101-1,000	Difficult
1,001-10,000	Very Difficult
10,000+	Heroic

This power can be kept "up".

Time to Use: Five minutes

Effect: *Battle meditation* has two possible effects. The Jedi can force her adversaries to abandon their assault and turn on each other, or she can alter the tide of the battle, strengthening her allies and at the same time weakening her enemies. Before initiating the power the Jedi must state which effect she wishes to use.

The targets of this power must have initiated combat for the effects to take hold. In game terms, a Jedi may only use this power effectively on or after the first round of combat, not before. Enemies are defined as those who seek to oppose the Jedi's immediate goal (rescuing a prisoner, defeating a group of dark Jedi, etc...); allies are defined as those who seek to uphold and forward the Jedi's goal.

When attempting to turn attackers against each other, the Jedi's highest skill roll (*control*, *sense*, or *alter*) to activate the skill becomes the difficulty the targets must beat to avoid the effect. Otherwise they immediately see their allies as the "true" enemy and attack. The Jedi must maintain the effect each round for the combatants to continue fighting. Once the power is dropped, its effects wear off instantly.

On a successful roll to change the balance of the battle in the Jedi's allies' favor (the power's second function), the Jedi's enemies lose 1D for every 4D she has in her best Force skill, in an attribute determined by the Jedi (i.e., *Strength*, *Dexterity*, etc.) to a minimum of 1D, while her allies receive a bonus of the same value to an attribute of her choosing.

> **Example:** Nomi Sunrider and three of her Jedi Knight companions are battling a dozen Sith minions. Seeing the tide of the engagement turning in the dark siders' favor, Nomi decides to use her *battle meditation* power to help her allies overcome their enemies. Since she has a *control* of 1D+1, a *sense* 2D+1, and an *alter* 1D, she may increase one attribute of all of her companions (she chooses *Dexterity* in this case) by 2D+1 (the highest of the three), and decrease one attribute of that of her opponents by 2D+1 (She chooses *Strength*), to a minimum of 1D, until she drops the power. While Nomi continues to maintain the power, her allies all have a 2D+1 bonus to *Dexterity* (and all of its skills) and all her enemies have a 2D+1 penalty to *Strength* (and all of its skills).

Control Mind

Control Difficulty: Moderate, as modified by relationship. Targets with an affinity for the Force (i.e., have Force skill or Force Points) may make an opposed *control* or *Perception* rolls, selecting either their roll or the base difficulty to resist.

Sense Difficulty: Easy for a Jedi who has turned to the dark side, as modified by proximity. Moderate for a Jedi who is of the light side, as modified by proximity.

Alter Difficulty: Variable, depending on the number of targets being controlled and whether or not they are willing. Force-sensitive targets may make opposed rolls, choosing either their roll or the difficulty, whichever is higher.

For a Jedi who has turned to the Dark Side:

Number	Willing	Unwilling
1	Very Easy	Easy
2	Easy	Moderate
3	Moderate	Difficult
4-5	Difficult	Very Difficult
6-8	Very Difficult	Heroic (31+)

For a Jedi who is of the light side:

Number	Willing	Unwilling
1	Moderate	Difficult
2	Difficult	Very Difficult
3	Very Difficult	Heroic (31+)

This power may be kept "up".

Warning: Any Jedi who uses this power automatically receives a Dark Side Point, plus an additional Dark Side Point for every evil action she forces a victim of this power to undertake.

Note: The difficulties of this power are significantly decreased for those who have fallen to the dark side.

Effect: The use of this power allows a Jedi to take control of another person turning him into a puppet who must obey the Jedi's will. When used successfully a Jedi can control the actions of others, making them serve his will like automatons. The power may be kept up to allow the user to maintain control of his target's mind — the Jedi must make a new roll if a new target is to be added.



Characters versed in the ways of the Force (with any Force skills) can actively resist by rolling a *control* or *Perception* total. A character with an inherent affinity for the Force may resist by rolling a *Perception* total. The character may choose either the difficulty for the power use or his own roll. If the Jedi attempts to control more than one such Force-sensitive character at the same time, for all characters beyond the first, add +1 for each die code of *Perception* or *control* (as per "Combining Rules"). The Jedi must make a new power roll whenever he attempts to take over a new target. Targets may be released without a roll.

Control mind cannot be used to control droids or computers.

Create Force Storms

Control Difficulty: Heroic

Sense Difficulty: Heroic

Alter Difficulty: Heroic modified by proximity. Modified by diameter of storm desired: +5 for 100 meters or less; +10 for 100 meters to 1 kilometer; +15 for a base of 1 kilometer and +2 for every additional kilometer. Modified by damage: +5 per 1D of damage. The user must make Heroic rolls each successive round to control the storm. She must also make a Very Difficult roll to dissipate the storm.

Required Powers: *Hibernation trance, life detection, life sense, magnify senses, receptive telepathy, sense Force, telekinesis, farseeing, projective telepathy, instinctive astrogation, rage.*

Warning: Force Storms are immensely destructive and violate the laws of nature. A Jedi using this power automatically receives a Dark Side Point.

Effect: This is one of the most destructive Force powers known. It allows the Jedi to twist the space-time continuum to create vast storms of Force. The power also allows limited control of these storms. Capable of creating annihilating vortices, the storms can swallow whole fleets of spaceships or tear the surfaces off worlds.

This power requires an extreme focus of hate and anger to an almost palpable degree and there is considerable danger involved. Some are capable of creating *Force storms*, but fail at harnessing what they have foolishly unleashed. Often, those who fail to control the storm are themselves consumed and destroyed. If the Force-user is destroyed, the storm dissipates within minutes.

When creating a *Force Storm*, the character must determine the diameter and amount of damage (on a capital scale.) If the Force user fails on any of her rolls, she successfully summons the storm with the desired damage, but the storm attempts to consume the summoner.

At a +10 difficulty, the summoner can use unusual maneuvers with the storm, like creating a vortex to draw victims to a specified point.

Doppleganger

Control Difficulty: Very Difficult
Sense Difficulty: Very Difficult
Alter Difficulty: Heroic.
Required Powers: *Control pain, emptiness, hibernation trance, life detection, life sense, magnify senses, receptive telepathy, sense Force, telekinesis, projective telepath , control another's pain, transfer Force, affect mind, dim another's senses.*

This power must be "kept up".

Warning: A character using this power receives a Dark Side Point.

Time to Use: Five minutes

Effect: This power creates a doppelganger of the Force-user. Though the doppelganger is merely an illusion, but it will interact with people and appear to be real. The user can sense all normal senses through the doppelganger, including a "feel" of normal substances. Doppelgangers also register normally on all droids' audio and video sensors.

Those with the doppelganger believe it to be a real person. The doppelganger acts with half the skill dice of the person that created it. Every five minutes, the user must roll again to maintain the doppelganger. If the user stops using the doppelganger or it is fatally injured, it simply fades into nonexistence.

Drain Life Essence

Control Difficulty: Very Difficult, inversely modified by relationship. For example, a close relative would add +30 to difficulty, while a total stranger of an alien species would add nothing.

Sense Difficulty: Use chart below:

Number of Victims	Difficulty
1-5	Very Easy
6-50	Easy
51-1000	Moderate
1,001-50,000	Difficult
50,001-1 million	Very Difficult
1 million-10 million	Heroic

Alter Difficulty: Easy for willing, worshipful subjects. Difficult for ambivalent or apathetic individuals. Heroic for enemies. Add +10 to the difficulty if individuals are imbued with the light side of the Force.

Required Powers: *Control pain, hibernation trance, life detection, life sense, magnify senses, receptive telepathy, sense Force, telekinesis, farseeing, projective telepathy, control another's pain, transfer Force, affect mind, control mind, dim another's senses.*

This power may be kept "up".

Warning: Any Jedi who uses this power gains a Dark Side Point.

Effect: This power allows a Jedi to draw life energy from those around him and channel the negative effects of the Dark Side into those victims.

All living things are a part of and contribute to the Force; even those with no awareness of the Force are affected by and are a part of it. Many beings go through their daily lives wasting much of their life energy. This power draws that life energy from beings, allowing a Jedi to use that energy to further his or her own ends.

To draw this energy the Jedi must roll this power once a day. This power is considered up at all times and thus die penalties apply.

The amount of energy the Jedi draws depends on the number of individuals affected by the power and the length of time they have been drained.

For individuals who have been drained for less than one week or longer than one month:

1-5 — One Force Point per week
6-50 — One Force Point per five days
51-1,000 — One Force Point per three days
1,001-50,000 — One Force Point per two days
50,001-1million — One Force Point per day
1 million to 10 million — One Force Point per 12 hours

For individuals who have been drained longer than one week and less than one month:

1-5 — One Force Point per five days and +1D to all Force skills.
6-50 — One Force Point per three days and +2D to all Force skills.
51-1000 — One Force Point per two days and +3 to all Force skills.
1001-50,000 — One Force Point per day and +3D+2 to all Force skills.
50,001-1 million — One Point per 12 hours and +4D to all Force skills.
1 million to 10 million — One Point per 6 hours and +4D+2 to all Force skills.

Enhanced Coordination

Control Difficulty: Moderate, as modified by proximity.
Sense Difficulty: Difficult
Alter Difficulty: Dependent upon the number of people affected by the power.

Number of Individuals Affected	Difficulty
1-10	Very Easy
11-100	Easy
101-500	Moderate
501-5,000	Difficult
5,001-50,000	Very Difficult
50,001-500,000	Heroic (31+)

Effect: This power allows the Jedi to coordinate a group at the subconscious level to perform certain tasks more efficiently. The Emperor often used this power to increase the fighting ability of his troops, mentally driving them on and supplementing their will to fight. This power can only be used on individuals who are in agreement with the intent of the Jedi, and it in no way grants the Jedi mental control over the troops affected. Instead, it links the troops on a subconscious level, allowing them to fight more proficiently and with better organization. If the power is successfully called upon, the Jedi picks three specific skills. The skills must be the same for the entire group. For every 3D (round down) that individuals in the group have in those skills they receive a +1D bonus.

The power may be kept up, but if new troops join the battle, the Jedi must make a new roll. Likewise the Jedi must make a new roll if the individuals' skills are affected or changed. This power can only affect *Dexterity*, *Technical*, and *Strength* skills.

Force Harmony

Control Difficulty: Difficult. Modified by proximity.
Sense Difficulty: Difficult. Modified by relationship.
Alter Difficulty: Moderate.
Required Powers: *Life detection, life sense, receptive telepathy, projective telepathy.*
This power can be kept "up".
Effect: This power allows several willing Jedi to manifest the power of the Light Side. As long as this power is operating, it bathes the users in the celestial illumination that is of the light side. It can act as a shield against the powers of the dark side, giving +5D for each Force user involved to resist the effects of powers called upon by dark side servants. This bonus is not as great as it appears since a Jedi will receive a –2D penalty for calling on this power. The number of Force-users linked in this power is limited by the number of dice that the power's imitator has in her *control* or *sense* skill, whichever is lower.

For example, if Leia, who has a *control* of 5D+1 and a *sense* of 4D+2, used Force harmony she would be able to link only four people (including herself).

When acting as a shield against the dark side, if both *control* and *sense* rolls exceed the target's roll of the dark side power used (if the power requires multiple rolls, then the highest roll), the dark side power is interrupted. All powers being kept up by the target are interrupted as if the user were stunned. It *doesn't* cancel out the presence of the dark side, but *can* distract its servants and make their actions more difficult.

Projected Fighting

Control Difficulty: Difficult
Sense Difficulty: Difficult
Alter Difficulty: Moderate. Modified by proximity.
Required Powers: *Concentration, telekinesis.*
The target must be within the Jedi's line of sight.
Effect: *Projected fighting* allows the user to strike at an opponent, inflicting damage without physically touching the target. Use of this power is more than a little risky; in many cases projected fighting is simply using the Force for attack. However, the Jedi attempting to use projected fighting can elect to cause stun damage only, and even then should only attempt to use this power if it is to protect innocent life from immediate danger. A Jedi who uses *projected fighting* for any other reason, or causes anything more serious than stun damage, receives a Dark Side Point.

After successfully using the power, the user makes a *brawling* skill roll. If attacking a Force-sensitive, the target may use the *brawling parry* skill to avoid the attack. Otherwise, the target cannot deflect the Jedi's blows. If the *brawling* roll is successful, the user rolls his or her full *Strength* versus the target's *Strength*. The user may target a specific portion of the body, but must subtract an additional –1D from his brawling skill (See Called Shots in the Combat and Injuries chapter). Be sure to add any armor bonuses that the target may have.

This power can be kept up as long as the distance between the user and the target remains the same. Should the target move significantly or the user wish to select a new target, the power must be rerolled.

Telekinetic Kill

Control Difficulty: Easy, modified by proximity
Sense Difficulty: Easy, modified by proximity
Alter Difficulty: Target's *control* or *Perception* roll
Required Powers: *Control pain, inflict pain, injure/kill, life sense.*
Warning: A character who uses this power automatically receives a Dark Side Point.
Effect: This power is used to telekinetically injure or kill a target. The user makes his *alter* roll against the target's *control* or *Perception* total to determine damage. The exact method used to kill the target varies: collapse of the trachea, stir in the brain, squeeze the heart, or any number of methods.

Transfer Life

Control Difficulty: Heroic, modified by relationship. If the victim is unwilling, increase the difficulty by +15.
Sense Difficulty: Heroic, modified by proximity. If the target is unwilling, increase the difficulty by +15.
Alter Difficulty: Variable, depending on willingness and Force affinity.

Circumstances	Difficulty
Specially Prepared Clone Host Body	Easy
Recently Dead Body	Moderate
Live Willing Host	Very Difficult
Live Unwilling Host	Heroic

Those that are Force sensitive may make an opposed alter or willpower roll, selecting either the roll or the difficulty, whichever is higher.
Required Powers: *Absorb/dissipate energy, accelerate healing, control pain, emptiness, detoxify poison, hibernation trance, reduce injury, remain conscious, resist stun, life detection, life sense, magnify senses, receptive telepathy, sense Force, telekinesis, injure/kill, farseeing, projective telepathy, receptive telepathy, accelerate another's healing, control another's pain, feed on dark side, inflict pain, return another to consciousness, dim another's senses, transfer Force, affect mind.*
Warning: Any Jedi using this power receives two Dark Side Points. If attempting to possess an unwilling host, the Jedi receives four Dark Side Points.
Effect: This power allows character to transfer his or her life energy into another body. The key to immortality itself, this is one of the most difficult and evil of all dark side powers. To overcome a spirit already residing in a body is nearly impossible. This is why the power is nearly useless without the ability to clone host bodies.

Though theoretically possible, it is not yet known what the effect on an unborn fetus would be. Fortunately, there is almost no history of this power being used successfully. It is believed that if the user's body perishes as an attempt fails, the user's life energy is lost, dispersed to the void.



SPECIAL POWERS

Force Scream

Note: This is an involuntary power that may be activated when a Dark Jedi loses control of her temper.

Effect: The dark side of the Force is seductive, offering tremendous power to lure the weak-willed into its grip. Fear, anger, and jealousy are the ties that bind the servants of the dark side, and by tapping into such emotions, the Dark Jedi are capable of unleashing untold devastation.

The power to destroy, however, does little to improve control of these abilities. Dark Jedi who have become angered sometimes lose control of their emotions. This can trigger shock waves that ripple through the Force, devastating the Dark Jedi and those unfortunate enough to be in close proximity.

The *Force scream* has been called "a wave of hatred amplified and fueled by the dark side, that is capable of smashing through mental and physical defenses with ease." A number of references to Dark Jedi in Old Republic archives often mention the Dark Jedi losing control, violently, in the final moments of battle with the Jedi of the light side of the Force.

In game terms, a *Force scream* is a reflex, usually occurring when Dark Jedi are provoked into losing their tempers. A Dark Jedi must make a Difficult *willpower* roll whenever angered to the point of rage; if the roll fails, the Jedi releases the *Force scream*. All of the Dark Jedi's die codes are reduced by 2D for one hour, and he must rest for one hour or suffer an additional –2D penalty until rested (penalties are cumulative).

The Force scream causes damage equal to the Dark Jedi's *alter* skill to all beings within 50 meters, including the Dark Jedi who unleashed this mental energy. Force-sensitive characters roll their *alter* dice to resist damage (those without the *alter* skill use *Strength*).

FORCE TRADITIONS

Many cultures have different understandings of the workings of the Force; the "witches" of Dathomir, the students of the Tyia and the Force-users of Ossus are but three such groups. Some ways of knowing the Force are different but no less noble or "good" than the Jedi way, while others are clearly more neutral or even evil in intent. Because of the unique ways in which these viewpoints manipulate the Force, their skills and powers can vary dramatically. If you want to create and use one of these other ways, you must define it in game terms. Here are a few points to consider:

- That way's rules, skills and powers. Because of different perspectives, each "way of knowing the Force" may have different Force skills and powers. The Tyia is an example of a way which is only slightly different from the traditional Jedi powers. Some methods use radically different skills and powers – you must define all these rules.
- How does the student gain skills and powers? Is there a set ritual or training regimen to educate students? Some ways may use academies, while others may emphasize a close student and master relationship. Still other ways of the Force may be known only through meditation, myths, hidden writings or ancient rituals.
- What standards are the student expected to adhere to? Some methods of knowing the Force require students and practitioners to adhere to a strict code of conduct. Other methods may offer the student a great deal of personal freedom. What are the method's rules? What are the punishments for disobeying the rules – will the student be cast out, not be taught new skills and powers... or will the student face involuntary servitude, imprisonment or worse?
- The definitions of "good" and "evil" vary from culture to culture ... although the rules of the Force do not. Some ways of knowing the Force may be rooted in the dark side, requiring a student to commit evil to progress in her studies. The student, due to her culture, may accept these teachings as "perfectly natural," yet they will still drive the student to the brink of the dark side. When confronted with this moral challenge, those who are strong in the light may leave the discipline and seek out another method of mastering the Force.

The Tyia: Force Tradition Example

The Tyia is an example of an alternate way of knowing the Force. The Revwien Tyia adept character template follows this method. Tyia teaches that individual introspection is the way to learn the true way of the universe – students are taught to control their own personal Force (called "Tyia") through meditation and ceremony. Because of the unique way in which the Tyia studies the Force, there are some special rules regarding its use:

- A Tyia student learning *control* at 1D automatically learns *hibernation trance* and *emptiness* (which is Easy difficulty for Tyia). The character learns an additional three *control* powers.
- All *alter* powers have their difficulty increased by one level. All powers have minimum *time to use* of one minute.

GAMEMASTERING JEDI

Jedi and Force-using characters are exceptionally powerful; while they can be a great challenge for an experienced player, a Jedi in the hands of an inexperienced or immature player can lead to problems.

The most typical problem is a player who insists on using the Force for *everything*... to the extent of completely overshadowing the other player characters. As a gamemaster, you have the right to limit Jedi in your game: more than one such character is generally excessive and you can even rule that no Force-users will be allowed. You should also spend some time talking with the player to make sure that the *responsibilities* of playing a Jedi are understood.

Force-Users. It's well established that Force-users are very rare in the galaxy. (At least in the era of the Empire.) Therefore, any Jedi character should be more than just a collection of game statistics. The player should invest some time in developing a truly interesting background which justifies the character's knowledge of Force powers. Typically, such characters have only on limited knowledge of the Force (since there are not many Jedi instructors remaining). Most Jedi are also haunted by the knowledge that the Empire places a top priority on their capture and possible execution.

There is also a fascinating adventure hook in this background. Rumors of Jedi in hiding or lost Jedi writings, artifacts or lightsabers are certainly powerful motivators in the game. Jedi player characters may also be drawn by the presence of other Force-users: will the Jedi want to intercede to save a young Force-sensitive from the clutches of the Empire? What happens if a Jedi encounters another novice Jedi character: will they become friends, comrades, rivals... or even mortal enemies?

The Dark Side. The dark side is perhaps the greatest threat a Jedi can face. It's always lurking in the shadows, a quick and easy temptation for an undisciplined Jedi filled with anger and frustration. The Jedi must be honorable and noble since Force-sensitives who act ambiguously are easily corrupted to the dark side.

You can use the temptation to embrace the dark side and the necessity to prevent evil from occurring as motivations for your adventures.

However, you must be reasonable in using these elements. The player must strive for her Jedi to be honorable and noble. You should be reasonable in not abusing the Jedi's commitment to good by forcing characters along a predetermined path every step of the way. This will aggravate the players and ruin the fun for everyone.

A Jedi's commitment to stop evil should be the dramatic focus of an adventure, not a hassle. In short, the Jedi is committed to stop evil, but she shouldn't have to confront evil every time she goes out for a walk...

While the rules say that players should be warned whenever they are about to receive a Dark Side Point, it is the player's responsibility to live up to the *spirit* of the Jedi Code. A player who pushes to see how far she can go before being warned about receiving a Dark Side Point — who clearly is not living up to the spirit of the Jedi Code — may find that her character is given a Dark Side Point *without* a warning when the character commits evil.

The final determination of whether or not the Jedi deserves a Dark Side Point is up to the gamemaster. These rules are intended to encourage taking the role of a Jedi seriously — playing a Jedi is not a frivolous decision. On the other hand, the rules aren't intended to cause philosophical arguments in the middle of a game session. As a rule of thumb, if the players have to spend a lot of time justifying why their actions aren't evil, chances are the actions are indeed evil. If the players don't like your decision — well, you're the gamemaster.

Responsible Use of Power. Inherent in the Jedi Code is the concept of responsibility for one's actions.

A Jedi who uses Force powers to coerce or control others is surely tending toward the dark side. But other, more subtle abuses of power also lead to the darkness — Jedi should never use their powers for fame, wealth or power. A Jedi who constantly uses the Force for personal gain is on the path of corruption — perhaps more slowly than the Dark Jedi who chooses to serve evil, but she is on that path nonetheless.

True Jedi use their powers sparingly and only when necessary to fulfill the tenets of the Jedi Code. A Jedi who depends on Force powers is abusing them, which leads to folly.

Tremors in the Force. The Jedi who acts with restraint and thought may seldom be confronted by the Emperor's minions. A Jedi who constantly uses the Force will create many tremors in the Force, making it *very easy* for the Emperor's servants to hunt her down. A Jedi who uses the Force too frequently will surely draw the attention of people that she'd really much rather avoid.

Premonitions, visions and disturbances in the Force can be used to involve characters in a larger adventure. While players will not enjoy constantly being "haunted" by such events, the occasional vision can be used quite effectively to allude to future events or trigger truly important adventures.

Teachers. A teacher is essential to a Jedi student's progress. Only after a Jedi has achieved a relatively high level of skill can the character rely on herself... and even Luke, despite a high level of experience, needed to study under Yoda to become a full-fledged Jedi Knight.

Teachers do more than teach Force skills and powers — they instruct students in the disciplines needed to maintain balance and adhere to the tenets of the light. A good teacher can help a young student learn patience and responsibility, while a poor teacher may allow a student to slip to the dark side; teachers consumed by the dark side may be able to corrupt even the purest Jedi adepts.

Limiting Powers. As noted, Jedi characters can only use powers they've been taught. Of course, they have to find someone to teach them each power.

This gives you a potent tool. The quest for a new teacher, new powers and lost lore is a great motivator for Jedi adventures.

This rule also allows you to limit the Force powers allowed in your game: if a Jedi can't find a teacher, there is no way to learn the power. Of course, your villains may be able to use these powers, but that's another matter...

Intuitive Powers. It is well-known that some beings can push themselves to feats of great strength or endurance in cri-



sis situations. This is true of Jedi characters, who, when faced with an incredible challenge, may exhibit powers she hasn't learned.

At the *gamemaster's discretion only*, characters may temporarily be "granted" powers in exceptional circumstances. This reflects the Force's mystic and often unpredictable nature.

You may grant the power for "free," require the Jedi to spend a number of Character Points or Force Points to learn the power or set other conditions you deem reasonable. You may grant a Jedi a power on a one-time basis to indicate the importance of a particular task, or you may "reward" characters who have performed exceptionally well by allowing them to "subconsciously" learn a new power.

Creating New Powers. While it is true that the greatest Jedi of the Galactic Republic created new Force powers, this was only accomplished with years of dedicated study and training.

You have the absolute right to prevent Jedi characters from trying to create new powers. To the best of current knowledge, the creation of new powers appears to be the province of highly-skilled Jedi such as Yoda and Luke Skywalker and beyond the abilities of most Jedi students.

Option: Dramatic Force Use

Many characters in the *Star Wars* movies, novels, and comics have invoked Force powers seemingly beyond their reach. These individuals possessed great natural ability in the Force. During times of immense stress, when the lives of others hang in the balance, they were able to call on the Force, allowing it to flow through them to produce a certain effect not necessarily under their control.

As an optional rule, you may allow a character to use a Force power he does not know at a cost of 10 Character Points and one Force Point. The character must have witnessed use of that power beforehand and must be in the midst of a dramatic situation, usually the culmination of a series of adventures. Even if the effect fails (since the character must still make the normal Force skill rolls), the Character Points and Force Points are lost. If the Jedi uses the power for selfish reasons, he automatically receives two Dark Side Points.

Option: Required Powers

Many Force power require one or more prerequisites. This rule helps restrict the use of potentially game-imbalancing abilities, but it also requires additional fact-checking and record-keeping.

One option to replace this rule revolves around a learning difficulty. To learn any Force power, a character must succeed in a willpower roll against the power's learning difficulty. Failure means that the character must wait at least one month before making another attempt to acquire the power (or that he may never learn the power thereafter, at the gamemaster's discretion). The character also loses the Character Points needed to obtain the power (or does not receive a new power if it was to be awarded "free" for improving or learning a skill) no matter whether he succeeds or fails in his learning attempt.

As a general rule, Force powers without prerequisites have a learning difficulty of five. Increase that value by five for each prerequisite power. For example, absorb/dissipate energy, which has no prerequisites, has a learning difficulty of five. Combat sense, which has two prerequisite powers (danger sense and life detection) has a learning difficulty of 15.

DARK SIDE CHARACTERS

The dark side seduces individuals with promises of power, but once someone takes up the darkness, the only rewards are pain and helplessness. The dark side controls her, rather than her controlling it.

Playing Dark Side Characters. In most campaigns, it is strongly suggested that player characters seduced by the dark side become gamemaster characters, to be used as a continuing villain. (The player must create a new character.)

However, if there is one thing that *Star Wars* teaches us, it's that good triumphs over evil. If you and the player agree, she may be allowed to continue playing a character consumed by the dark side with the understanding that she will attempt to bring the character back to the light side of the Force. This kind of character is very difficult to play properly. The player has an *evil* character — even if she's trying to be good.

On the other hand, allowing a player to portray the fall and redemption of her character has the makings of a truly epic story. True redemption often requires the character to commit a heroic sacrifice, and may involve the character's death. If you feel the character is not being played properly, you can take her as a gamemaster character (to be used as a continuing villain) and the player must design a new character.

Most characters consumed by the dark side began the game with other characters dedicated to the cause of the Rebel Alliance and the light. Such a character may try to hide her new path (perhaps betraying the rest of the characters at a critical point) or may simply leave the group. Playing a dark side character can be a lonely, challenging undertaking.

Some groups use Imperial characters. A dark side character would naturally be much more appropriate to this type of group. However, such characters shouldn't have it easy: they get what they *deserve*. Not only will a dark side character face dangerous foes who embrace the light, but other, more powerful dark side characters (such as Dark Jedi) may try to control or kill the player character. A dark side character who is being played in an immature manner is going to have a very short life span.

Dark Side Costs

When playing a dark side character one must realize its consequences. The glamour of having an all powerful dark Jedi soon wears off when the cost starts to come into play. Who wants to look like 300 years plus at 40? The list below is a small sample of what game masters should actively impose upon the players as they progress down the path of the dark side. However these are not the only prices that the dark side demands, some can be far worse...

Advanced age. The character starts to age rapidly due to the dark sides influence on the character. At first it is not noticeable, but in a few short months after the character falls to the dark side, he begins to look far older as the corruption of the dark side fills his being. Soon their body begins to fall apart. This can only be combated one of two ways: The first of which is to gain more Dark Side Points. The second involves using *transfer life* power on a clone or a unwilling host.

Crippling illness or injury. Suddenly the character is struck with a rare illness or injury that forces the character to have extensive life support systems attached to them as the dark side corrupts the body. There is no cure for the sudden illness or injury. Characters may become stronger, only by getting multiple Dark Side Points.

Memory loss. The character suddenly forgets many things. Only by concentrating on the task at hand is he able to function. Moments of clarity and memory only exist when the character recieves Dark Side Points. The character's *Knowledge*, *Mechanical*, and *Technical* skills are reduced by –2D due to memory loss. Skill advancement costs three times the normal amount for any related skils. This penalty goes away for short times (usually one adventure) if the character gains at least two Dark Side Points the previous adventure.

Blindness. Corruption of the dark side makes the character go blind! It is a sudden occurrence, and cannot be fixed. Moments of vision only exist if the character gains Dark Side Points.

Tremors. Soon after falling to the dark side the character develops nasty, pain full tremors on the face, and small twitches. making it seem that the character is on the verge of breaking at any moment. The twitching can be stopped for the adventure by gaining a Dark Side Point.

Corruption of the flesh. Suddenly, with out warning, the character begins to grow a new arm.. or is it a arm? It could be anything the game master desires. Even small puss nodules growing on the characters body. There is no cure for the illness and soon the character is being hunted down for being a strange mutation. However only by gaining Dark Side Points does the strange mutation of the flesh go away.

Parasites. The character picks up some nasty parasites. They live within the characters body, and cannot be removed. Any attempts at removal causes death. The parasites make the character hungry, or tired. Only gaining Dark Side Points makes the pain or hunger go away.

Mute. The corruption of the dark side makes the character no longer able to speak. Speech can only exist if the character gains Dark Side Points.

Paralyzed. Horribly, small nerves in the characters body get infected and break making the character paralyzed, from the waist down usually. Gaining Dark Side Points allows the character to move for a short time.

Third eye. Soon after going to the dark side, he/she is able to "see" apparitions of dark side ghosts, or other phantasms. They haunt and tease the character. Gaining Dark Side Points stops the ghosts form coming for a short while. (usually one adventure)

Insane. In a few cases the Jedi go mad after falling to the dark side. They are no longer controllable, and act insane. Gaining Dark Side Points allows the character to act normally for a short time.

Game Notes: The character must make an opposed *willpower* roles at a Moderate difficulty plus the number of Dark Side Points once per adventure to combat the effects of the dark side corrupting them.

If the character fails the role, the character is insane for the duration of the adventure. Gaining Dark Side Points allows the character to act in a normal manner, usually for about one adventure.

Of course there are other possible costs, and the game master is free to explore any that he deems that would be appropriate to the character.

TURNING TO THE DARK SIDE

Normally, whenever a character acquires over six Dark Side Points, that character is usually then made into a gamemaster character. However, using the following optional rules one may continue to play that character, but it will soon become apparent that it is progressively harder to continue the on the dark path.

After falling to the dark side, the character no longer gains character points for normal play. Instead they only gain a character point by committing horrible acts, thereby gaining Dark Side Points. This is usually very easy at first, but becomes more difficult as the character is forced to do greater evil acts; often to simply keep alive as the dark side demands more and more... until it at last it tears the character apart.

DARK SIDE RULES

A character consumed by the dark side retains all Force Points and Character Points.

Force Points

A dark side character only receives Force Points when spending Force Points while committing evil at the dramatically appropriate time. The Force Point is returned at the end of the adventure and the character gains another.

Any other time a dark side character spends a Force Point, it is lost, even if spent while committing evil. The dark side requires greater and greater evil to fulfill its needs.

Character Points

Characters consumed by the dark side no longer receive Character Points for adventuring. Instead, they receive one Character Point every time they receive one Dark Side Point.

Dark Side Points

There are three ways a Force-Sensitive character may gain Dark Side Points: Through Action, Inaction and Calling Upon the Dark Side.



For any action that results in a Dark Side Point, the gamemaster secretly rolls two dice. If the result is equal or higher than the amount of evil acts done in the adventure then the character receives the Dark Side Point. If it is lower than the amount of evil acts committed, the character does not receive a Dark Side Point.

However if the gamemaster deems it a particularly evil act, or if the character is not yet fallen to the Dark Side, the character still gets the appropriate amount of Dark Side Points and the gamemaster does not need to roll.

Action. Anytime a Jedi knowingly and willfully breaks the Jedi Code he gains a Dark Side Point. This includes any use of unjustified violence and justifiable violence fueled by hate or anger. It is the gamemaster's duty to decide what is and is not "justifiable violence." A good guideline is any act that makes you say, "That's cold!" is unjustifiable.

> **Example:** A Jedi uses *Telekinesis* to suspend a target off the ground (thus taking away its chance to *dodge*) while other PCs gun him down. This is unjustifiable.... cool, but still unjustifiable.

Additionally, committing or actively bringing about evil actions will also result in a Dark Side Point. Examples of this include when Darth Vader strangles the Rebel soldier in the first scene of *Star Wars*; and when Grand Moff Tarkin orders the destruction of Alderaan.

A a character receives a Dark Side Point by using "Dark Side" powers (*Inflict Pain*, *Telekinetic Kill*, *Force Lightning*, etc.). Any character who uses a Force Point for evil also gains a Dark Side Point in this manner.

Inaction. Also known as "Evil by Association," this is when a Jedi sits idly by while an act of evil is committed, or passes on an obvious opportunity to bring justice to an evil doer. When a Force-Sensitive character is around those who choose to do evil, he must intervene or gain a Dark Side Point. Failure to do so allows the Dark Side to strengthen its grip on the character through his feelings of guilt and doubt.

Calling upon the Dark Side. When a Force-user is in a tight spot, he may attempt to gain a Force Point by opening himself to the influences of the Dark Side. In this manner the character gains a Force Point (which must be spent that round) and an accompanying Dark Side Point (whether the attempt is successful or not).

It is easy to call upon the Dark Side, especially when angry, at first. The first time a character calls upon the Dark Side, the difficulty is Easy. If the actions are not intended to bring harm or pain to other beings, increase the difficulty by two levels.

The difficulty raises by 3 points each additional time the character calls upon the Dark Side. The character rolls his *control* versus the difficulty number to determine whether or not he is successful.

If a character fails in an attempt to call upon the dark side, it demands something of her. The dark side's corrupting influence is dominating the character.

Roll 1D — the character must lose that number of Character Points or the dark side will "take" 1D from either an attribute or Force skill (character's choice as to which attribute or Force skill). If any attribute or skill is reduced to 0D, the character is consumed by the dark side and dies.

Dark Jedi. If a Dark Jedi character fails to get a single Dark Side Point in a adventure (unless they are repenting), then he looses a Force Point. If their amount of Force Points are 0 then 1D of skills from their force powers are taken away permanently. If all three attributes drop to zero, then the character dies, as the dark side rips them apart.

Option: Slow Progression into Darkness

A character receives a negative personality trait each time he gains a Dark Side Point (up to six, at which point he falls completely to the dark side). Each time a player character earns a Dark Side Point, either choose or randomly select (by rolling 4D) a negative trait from the following list:

4D	Trait
4	Arrogant
5	Compulsive
6	Contempt for non-Jedi
7	Deceitful
8	Depressed
9	Disagreeable
10	Disenchanted with the Jedi Way
11	Disloyal
12-13	Egotistical
14	Hateful
15	Hopeless
16	Impatient
17	Miserly
18	Obsessive
19	Paranoia
20	Phobia
21	Power-hungry
22	Quick to anger
23	Selfish
24	Suspicious



RETURNING TO THE LIGHT

Dark side characters can return to the light, but it's not easy — the dark side is never eager to release those it has enslaved. Such a character must truly begin to believe in the light, forsaking the path of darkness. The influence of others — particularly Jedi of the light — may cause a dark side character to have a "moment of doubt."

A dark side character must prove her commitment to the light by spending a Force Point in a selfless manner at a dramatically appropriate time. Often, this requires the character to make a heroic sacrifice, such as risking certain death in defense of the innocent and good. (As gamemaster, you have final say over whether the character is redeemed — the effort must be sincere and the character must show that she will not lapse back onto the path of darkness.)

When a character is redeemed, the dark side exacts a final toll: she loses all Force Points and Character Points. The character's Dark Side Point total drops to five.

The character is now part of the light (and earns Force Points and Character Points normally), but the presence of the Dark Side Points indicates the character's precarious position. The character should atone to remove her Dark Side Points or even the slightest transgressions can send her back on the path of darkness.

(The dark side will not be so "giving" for a character who returns. You can use special rules to reflect the almost punitive conditions the character will face. Perhaps the dark side takes 1D from an attribute or Force skill as soon as the character returns to the darkness. The character may also find it much more difficulty to earn Force Points and Character Points and slowly be consumed by the dark side.)

Atonement

When you have 1-5 Dark Side Points the character may begin to atone. The cleansing of the corrupting influence of the Dark Side is a long and difficult process. The character must be of serious mind while attempting to atone.

The character must choose the way of atoning based on spiritual belief. (the Jedi usually fast, reflect through ritual and meditation). When atoning, the character must actively work to prevent evil and follow a basic code of ethics. The following guidelines are suggestions. These goals should be reached through non-violent solutions when possible:

1. Preserve the existence of life
2. Preserve the rite to gain knowledge and enlightenment
3. Preserve the rite of peace and harmony
4. Defend the defenseless

Time Required

The following is a guideline for the time to remove Dark Side Points. Atonement must begin again if a Dark Side Point is received during atonement.

1 Dark Side Point = 40 days
2 Dark Side Point = 60 days
3 Dark Side Point = 80 days
4 Dark Side Point = 100 days
5 Dark Side Point = 120 days

STAR WARS™

ROLEPLAYING GAME

-ADVENTURE SECTION-

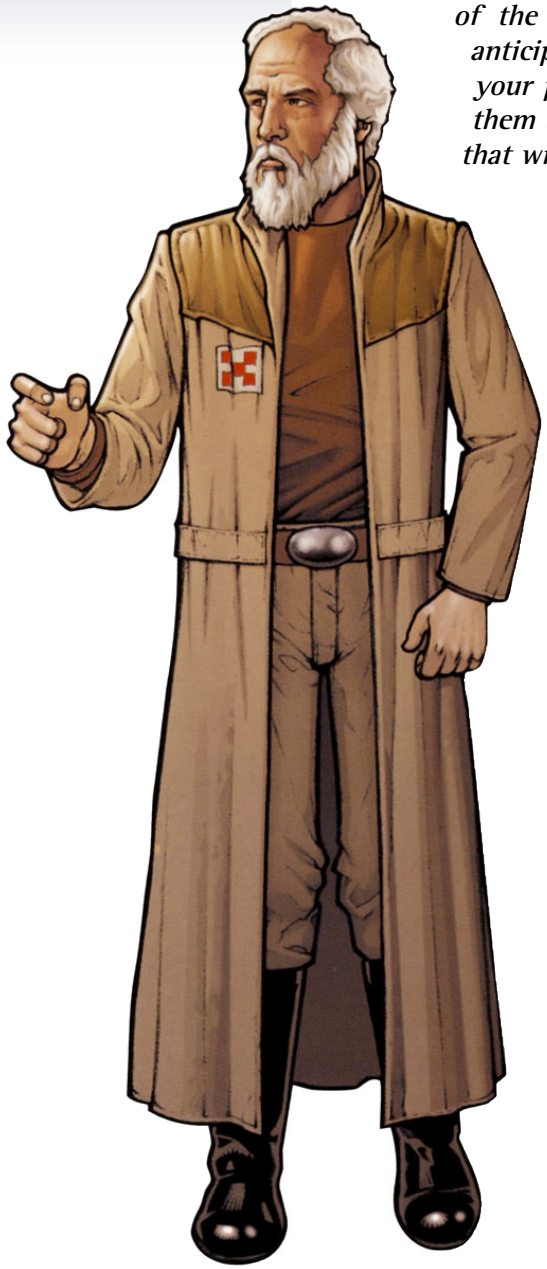


Chapter Eleven

11 RUNNING ADVENTURES

"The Rebel commanders charged with defending Hoth would never have tried it without a battle plan in place. They readied their troops, tried to anticipate what the Imperials would do and how best they could respond to it. But... it's fair to say that no battle plan lasts for more than a few seconds after the shooting starts.

"Planning adventures isn't quite as life or death as mapping out a battle, but the idea is the same. You can be prepared for some of the things your characters might do, but you'll never anticipate all of them. Surprises are a fact of life. So lay out your plans, by all means, but be flexible enough to change them as the adventure goes on. That's the kind of thinking that wins battles — and makes for great game sessions, too.



"In an adventure, characters confront a series of obstacles as they attempt to reach an ultimate goal. Adventures, then, are the heart of roleplaying games. Here is where you'll find the story — the evil adversaries, the alien locales, and the fantastic technology, all threaded together to form an engaging plot for the main characters (the players).

"Each of the three Star Wars movies is a separate adventure. In A New Hope, *the Rebels strive to destroy the Death Star. In* The Empire Strikes Back, *the Alliance has to evade the retaliation of the Imperial forces. In* Return of the Jedi, *the remainder of the Rebel Alliance seeks to end the Emperor's tyrannical reign. These goals entail epic struggles, but the adventures your players participate in will usually involve less galaxy-spanning conflicts.*

"This chapter covers everything you need to know about preparing and running adventures. Right now it may seem like a lot to assimilate; but don't worry, you'll get the hang of it in no time. Actually, there's only one rule you need to remember: make sure everyone has fun!"

Certain groups of players will prefer a certain style of play, so not all of what follows applies in every situation. As you run your adventures you'll develop a feel for what excites and enthralls your players, and then you'll be able to structure your subsequent scenarios to incorporate those elements.

The chapter is divided into three main sections: *Preparing Adventures*, *Running Adventures*, and *Ending Adventures*. You may want to reread these sections once in a while as you begin your gamemastering career, but there's nothing here to memorize or to reference during a game session. Instead you'll find tips and suggestions that will help you create hours of entertainment for your friends as well as for yourself.

PREPARING ADVENTURES

First, you're going to need an adventure. You can use one from West End Games, create one yourself, or make one up as you go along. This book contains an adventure you can use immediately. You may want to glance at this scenario as you read through this chapter to get a feel for what a finished adventure looks like. If you're a bit more daring, you can skip to Chapter Twelve, "Designing Adventures," to develop your own scenario from scratch.

Reading the Adventure

Make sure you're thoroughly familiar with the adventure before you start playing. The players may not proceed through the encounters in the order they appear, so if you read only the first half of the scenario, you could find yourself vigorously flipping through pages trying to figure out what happens next.

You don't have to memorize every detail either, just know the basic plotline and structure of the story. If the players do something unexpected, like killing a major villain who's supposed to participate in the finale of the adventure, you'll need to know what you can do to alter the remainder of the story so that it still comes to a satisfying conclusion.



Character Cards

One way to quicken game play is to create gamemaster character cards. You can either copy the section detailing each character or you can write their game information on an index card. As the player characters encounter various gamemaster characters, you can pull out their character cards so that you have all of their important information at your fingertips. In this way, you won't have to flip through pages of the adventure looking for a particular character's stats, especially if that character participates in more than one encounter.

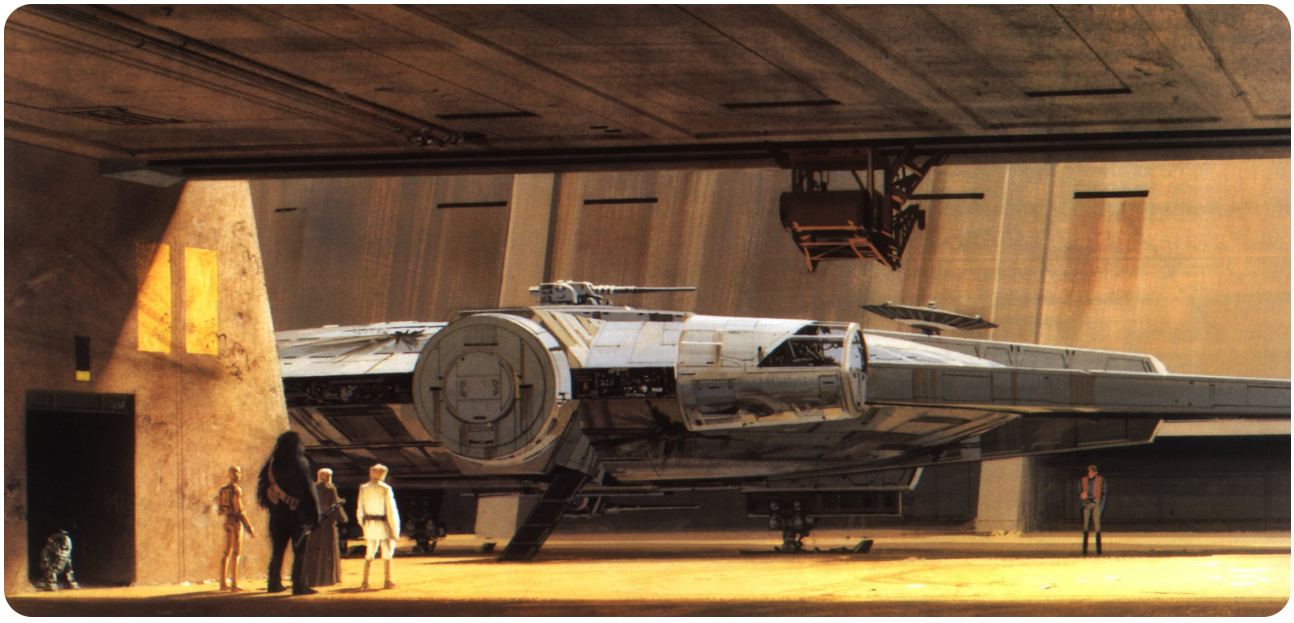
This technique works especially well for campaigns where many characters play a recurring role. Also, if you wind up creating new characters on the fly (when the characters momentarily wander away from the scripted adventure), you can quickly jot down their information on an index card so that you have it for later. You never know when the players may decide to return to speak with a particular character. If you haven't kept a record of his game information, you may have to guess — and you could be wrong, thereby shattering the player's suspension of disbelief ("Didn't this guy have blue skin the last time we talked with him?").

Stock Encounters

Another way to save time during an adventure — and to save you from looking ill-prepared — is to create several "stock" encounters. These short scenes could be anything from a bar brawl to a chance meeting with a squad of stormtroopers checking IDs. When your players decide to go somewhere or do something that you hadn't foreseen — and therefore hadn't written out beforehand — you can use one of your stock encounters to fill in the space while you figure out a way to get the characters back on track with the adventure.

For example, your Alliance player characters are supposed to rendezvous with an Alliance spy at a spaceport on a remote world. When they arrive, however, they decide to first pay a visit to the city's starship parts shop, hoping to purchase replacement parts for their recently damaged freighter. When you designed your adventure, you hadn't counted on the characters going anywhere on the planet other than the cantina where they are supposed to meet their contact. When the players state their intention, you quickly skim through your stock encounters and pull up a "Business/shop" scene that you haven't used before with this group. In this encounter, you have the shop owner being harassed by a pair of tough-looking aliens. If the characters help the owner, they could get on the bad side of the crimelord who sent the toughs to collect the money the owner owes (which could provide a hook for the characters' next adventure).

It's a good idea to develop 10 or more stock encounters that cover everything from cantina scenes to bounty hunters to stormtroopers. The more you create, the less likely you'll be to get stuck in an adventure because the player characters did something or went somewhere unexpected. The Encounters section of the next chapter elaborates on this concept.



SETTING THE MOOD

The wide array of multimedia elements created by various companies for the *Star Wars* universe allows you to quickly and easily get your players into the spirit of the adventure.

The Movies

The most obvious way to get a true feel for *Star Wars* is to watch the movies. The characters, the frontier of space, the heart stopping sense of adventure and danger, the fantastic images and aliens, the battle of good versus evil—it's all there for you and your players to experience and absorb.

The movies also work in bits and pieces. If you're going to play a space battle during a gaming session, take the time to cue up one of the movies to a space battle and allow your players a few minutes to absorb the feel of the action and then get right into the gaming.

There are many other films available that give a good feel for what it's like in space. From science fiction movies to space documentaries, any number of these can show your players entertaining visual images and help set a mood for an encounter or adventure. Head to the local library and you're sure to find something that will match the tone you want.

Don't overlook the current crop of computer animation available. There are a lot of beautiful and intriguing space scenes in these videos. NASA and the Jet Propulsion Laboratory (JPL) have created a number of computer simulations of space flight and many of these have made it to the internet. Another good source of video footage is documentaries and news reports — keep an eye out for those specials that could lend good footage to your campaign.

Another tool you can use is your home video camera. Creating a small set in your home is another simple trick to using video in your campaign. A simple black background, with painted stars or merely a curtain, can provide a backdrop for a simple set. What better way to dramatize an intercepted video communication — and the beauty is you can cut the transmission off whenever you see fit. Also, you could use the camera as both a surveillance camera or spy satellite, setting it up to record either a group of friends acting out a scene or taking an overhead shot of miniatures set up to represent military deployments.

The Music

Playing music while gaming helps lend atmosphere to your adventures. We all know the familiar theme of *Star Wars* and all the other accompanying themes from the movies. Every major idea or character had its own signature music — and you know your players will react if you play Darth Vader's march during an adventure.

Music can play a big role in developing the atmosphere and feel for a situation. There is music out there for almost any mood. The most obvious place to start are the soundtracks for all three of the movies since they are familiar to your players. Soundtracks from other science fiction, fantasy, horror and action-adventure movies and television shows can help set the mood for a night's gaming. There is a wealth of classical music to call on, with a variety of themes from joyous to malevolent. Some notables are Hoist's "The Planets," a beautiful musical exploration of our solar system and rife with themes both menacing and haunting or Richard Strauss's "Also Sprach (or 'Thus Spake') Zarathustra" (the familiar sunrise theme from "2001 A Space Odyssey").

Another place to look for good mood music is today's modern music. There are a variety of instrumental artists that can set any number of moods. There are also a number of "New Age" artists that produce a good variety of mood-evoking pieces. Keep your ears open and note down those pieces that interest you and might seem appropriate to gaming.

Rather than spending a lot of money on this music, a great place to find and sample new music is your local library. Take the time to check the record catalogs for titles that might be listed under "Space" and "Soundtracks." These usually have a better selection of music with the appropriate atmosphere. Don't be afraid to browse the classical section for likely musical candidates.

Collectible Cards

A great source of exciting visual images are the various collectible card sets. You can find pictures of Star Destroyers, Twi'leks, stormtroopers, exploding starfighters, major characters, planets, technology, and much more. Like they say, a picture is worth a thousand words. If you can show your players what they've encountered, they can more quickly become engaged in the story since their minds don't have to spend that extra bit of time conjuring up an image of what you've just explained. Instead, the scene (or the elements in that scene) appear vividly before them without any effort on their parts. The plot moves more quickly and therefore your players become all that more enthralled by the adventure.

Illustrations

If you're the artistic type, or capable with Photoshop (or just have a photocopier and scissors), illustrations can give more detail to any location, person, ship, alien species or whatever concept you may need to illustrate. The old aphorism "a picture is worth a thousand words" works especially well in gaming.

If you can draw, creating what you need is easy. For those of you without the artistic gift, there are a variety of sources to pull from. With all of the *Star Wars* comics, *Art of* ... books, trading cards and illustrations game products, you've got countless new characters, locations and starships at your finger tips.

Beyond official *Star Wars* materials, there are a wide variety of science fiction and gaming magazines just teeming with pictures for you to put to the proper use. With a little ingenuity, a razor knife or scissors and some tape or glue, you can create new scenes for your characters to experience.

Other sources include newspapers, television program guides, technical and scientific magazines and can yield whole new visualizations and campaign ideas. A technical diagram of a new appliance, scanned, touched up and relabeled, easily passes for a cross section of a new experimental ion engine power damper; a map from this week's news weeklies, with new tags, makes for a new spaceport in the heart of a galactic metropolis.

Miniatures

Miniatures are a tried and true gaming tradition. Any tactical situation can be better depicted with miniatures used to represent a player's character. Whether painted or unpainted, these carved pieces of lead or plastic can be a helpful aid to any campaign. Often times, various companies carry a line of *Star Wars* miniatures, and there are many other science fiction and fantasy miniature lines that can easily be converted to your *Star Wars* adventures. Painting miniatures is a fun hobby and some truly amazing results can be achieved with practice. There are a wide variety of magazines and books that illustrate painting techniques.

Beyond miniatures, scenery can add a lot to representations of scenes. Anything from small boxes, to plastic model parts, to empty plastic bottles can be cut, glued and painted to make buildings, power generators or other *Star Wars* scenery. Use of posterboard and tape and a bit of artistic creativity can create buildings, barricades, or hedgerows.

Miniatures Battle: Endor

The battle for the shield generator on the moon of Endor is a classic example of what could be easily achieved and visualized with the help of miniatures. A simple pillbox being assaulted in a dense forest takes on a greater depth and feel with the players suddenly given the ability to place their miniatures behind available cover.

First is the ground cover on Endor. This is easily solved by use of "grass mat," which is sold at most hobby and model railroading stores. The grass mat is a piece of backing (paper or other material) with the textured grass-material glued to it.

For trees, there are several options. The trees can be purchased outright from model or hobby stores, or an enterprising gamer can make the trees from twigs or wire. Leaves can be simulated with lichen or even sponge.

Next, add the bunker. This could be made by buying a plastic or resin building kit that approximates the shape, or the building could be carved from Styrofoam or made out of cardboard.

You could add a couple of AT-ST walker plastic model kits. For the speeder bikes, you could convert plastic or lead models from other science fiction games or try to make your own.

The final touch is the addition of the actual miniatures. With a few Ewoks, stormtroopers and a squad of Rebel guerillas, the players get a whole new dimension added to their gaming.

Plastic model kits are a great way to spice up a scene. Why describe an AT-AT walker chasing the characters when you can put the plastic model on the tabletop and show it looming over the characters' figures?

Gamemasters are encouraged to think about building dioramas for non-combat scenes as well. Your players will be surprised and delighted if you present a detailed cantina complete with miniatures, furniture, painted walls and miniature speakers running off an audio player that plays the "Cantina Band" theme. These kinds of dioramas lead to fun nights of heavy duty roleplaying, where the gamemaster characters inside the cantina are more important than combat.

Of course, building dioramas takes a *lot* longer than simply writing adventures, but the resulting prop is often worth the effort. If one of your players enjoys this kind of construction, these kinds of dioramas can be built by a him or her instead without giving away too much information about the adventure. Best of all, after the diorama is used, you've got a showpiece for your bookshelf or a prop that can be used over and over again with minor retouches.

Communications Media

Here's where you can get into some unusual props to add to your adventures. Some of these suggestions might seem a little unusual at first, but if you can get your players to go along, they can add to your gaming experience.

With the aid of a friend or two, a script could be recorded and played back at a later gaming session to simulate a conversation overheard by the player characters.

Also, the recorder could be used as a personal log stolen from a major villain, contain personal notes on a Rebel soldier's views of his compatriots (one of them being a possible traitor) or any of a number of things that a character would have occasion to record.

Smartphones could be used to keep a library of sound effects as well as musical themes. Of course, computers also come in handy here — if you can record and digitize the sound effects from the movies, you can program your phone to replay them on command, or with the right software you may be able to alter them for entirely new effects.

Walkie-talkies are more than childhood toys they can be used as a gaming prop. Set up a friend on the other end to broadcast coded messages, or to act out the role of a surrounded ally, or to be a menacing villain taunting the heroes as their ship is strafed by TIE Fighters. The players could also use the radios to converse with "distant allies" and learn the results of current combats and rumors from other sectors.

The cellphone also works in this regard. Having a friend call at a designated time during your gaming session and working from a script can also add to the feeling of distance. If this conversation ends abruptly, say with blaster fire, well who knows what the situation holds for the player ...

Other Props

There are numerous other props available, including toy equivalents of equipment seen in the movie. Who wouldn't enjoy having their own blaster in their hand? Or perhaps a lightsaber? A quick trip to the toy store can yield any number of models and props There are all sorts of alien ships, model kits and other accessories that can add to your play.

Another overlooked mood creator is lighting and temperature. A darkened temple can be simulated by using candlelight instead of normal lighting. Turn down the thermostat a few degrees, turn off the lights, add a few candles and you have instant creepy ruins.

Up the temperature a few notches, throw in some animal sound effects and a few plants and you have a ready made jungle setting, complete with that large hulking beast hiding behind the bushes. There are several video tapes on hosting a haunted house; many of the techniques described in these tapes have mood setting gaming applications as well.

STARTING THE ADVENTURE

You have several options for starting an adventure. The most common is the mission briefing introduction (especially if the characters are agents of the Rebel Alliance/New Republic). The characters, who may or may not know each other, have been assembled by their superior for a meeting on their upcoming assignment. The superior gives them an objective, provides them with the resources they'll need to accomplish that goal, and answers whatever questions he can.

While this standard opening works in most situations, it can also get boring, especially since not much happens during this encounter. The characters just sit around discussing the mission. Nothing really starts to happen until they get on their way.

Using a Script

One way to liven up the beginning of an adventure is to use a script. You assign each player a part (Bob is Rebel 1, Jim is Rebel 2, Sara is Rebel 3, and so on). As gamemaster, you play the role of the narrator and any gamemaster character part (like the player characters' superior, for example).

The script usually brings the characters through an exciting or mysterious scene (or both) that launches them into the heart of the adventure. New players (especially those who have never played a roleplaying game before) immediately get a feel for how to play the *Star Wars* game. The use of a script is therefore recommended for inexperienced groups.

The main problem with this technique comes from the heavy-handedness with which it prescribes the player characters' words and actions. Experienced players often would rather retain complete control over their alternate persona, and so may shy away from adventure scripts. You'll have to see how your players react to know whether or not they prefer using a script (or you can just ask them before you start!).

In Media Res

Another way to throw characters into the midst of the action is to start the game *in media res*. The player characters literally begin play in the middle of an explosive or suspenseful event. Maybe their ship experiences a technical problem and the characters have to fix it before it careens into a planet. Such an adventure could start thusly:

Gamemaster: Okay, everyone ready to play?

The Group: Sure.

Gamemaster: All right. You make your last course correction to bring the starship into a landing vector — and then suddenly something explodes at the back of the ship. You begin to lose attitude control and start plummeting toward the surface! What are you going to do?

Such fast starts put the players immediately on their toes, thrusting them into the *Star Wars* galaxy before they even know it. Once they've dealt with their immediate problem, they're thoroughly enmeshed in the story.

Again, be careful with this technique. Some players may not like it, some may love it. Choose the one that works best for your group. And above all, vary your adventure beginnings. Nothing puts players to sleep more quickly than an introduction that exactly mirrors that last five.

RUNNING ADVENTURES

You've successfully brought the player characters into the adventure. Now you have to keep them focused and enthralled with the plot. If you see their eyes start to wander, or they fall into a conversation about the last game (or worse, what they watched on television last night), you know something's gone wrong.

SETTING THE SCENE

Your first job is to vividly depict the scene unfolding before the player characters. Where are they? Who else is there? What's happening? These are the questions you must answer immediately.

Description

Most published *Star Wars* adventures contain "read aloud sections" at the beginning of each episode. To set up the scene you can just read out loud or paraphrase the text. At that point the players usually either ask you questions about their surroundings ("How many stormtroopers do we see?") or tell you their reaction to the situation ("I blast 'em!").

The key here is to engage the players' senses, just like a good movie, novel, or television show. Try to use evocative words to give the players a clear and vivid view of their characters' environment. The best way to learn how to provide such lifelike descriptions is to picture the scene in your mind and do whatever you can to convey that same scene to your players. You may incorporate movie footage or collectible cards (as mentioned above), maps and diagrams, or even illustrations you've drawn yourself. Sound effects and audio can also help you set the stage for the characters.

Just remember that your players have five senses. Don't just rely on the sense of sight. Describe what your characters hear, smell, touch, and (sometimes) taste.

Sight. For most people, sight is the most important sense, so the bulk of your descriptions will be visual. To make the most effective use of sight, you will have to learn to arrange your descriptions so that the most important or most unusual visual detail about the setting comes in a spot where it is emphasized (usually near the very beginning of the description).

You might also want to classify what the characters see by how hard they look. make notes of what the characters see if they take a quick glance, then what they see if the stop to look around a bit, and then what they see if they make a detailed search. A character taking a quick glance isn't going to notice how many tables a cantina has, for example, but a character making a detailed search will know. Characters who only glance around a location are likely to miss important visual clues unless they make a good *Perception* roll.

As an interesting diversion, you might want to put the characters in a situation where they cannot see — such as a dark cave, a black nebula, or the inner reaches of a dead alien starship — and force the players, and you, to operate without the sense of sight.

Smell. Next to sight, smell is probably the most important sense to consider in your descriptions of settings. A smell is something that cannot be easily avoided; it will permeate the area. The sense of smell also lends itself to some very expressive adjectives — fragrant, ambrosial, putrid, fetid and rank.

You can also use specific scents that the players are familiar with. For example, describing something as "smelling like burning motor oil" is a lot more expressive than it smells "bad." A planet where the atmosphere "smells faintly like cinnamon" will seem instantly more alive.

Hearing. Sound can also be a powerful part of a description, ranging from the proverbial eerie silence that precedes an ambush, to the annoyingly loud banging and clanging of an industrial planet. Like a smell, a sound is something that is hard to avoid and it provides detailed information.

Wherever possible you should try to simulate these sounds by using your own voice, or pre-record sounds for playback during gaming.

Taste. Taste is hard to work into most descriptions excluding, of course, food and drink that is ingested. However, you should remember that the senses of taste and smell are closely connected, and strong smells often carry with them the sensations of taste (as in, "The air near the ocean tasted salty").

Touch. Characters will usually have to make an effort to experience the textures of an object, but you should remember that touch also registers air temperature — an important aspect of any description.

Touch can be used in a variety of ways, such as when describing a new artifact. It takes on a whole new light if it looks smooth but is "slimy" to the touch. You can also make comparisons when using the sense of touch. For example, "When you grasp the end of the handle, it feels cold and frigid, like metal left outside in the middle of winter." These kinds of descriptions give the players a true sense of what their characters are experiencing.

Other Senses. Certain alien species will have unique senses. For example, Gotals use the cones on their heads to "see" radiation, the Verpine have a limited form of telepathy amongst members of their own species, and the Defel can see ultraviolet radiation. When you have characters who are members of that species, you should carefully think about what they will perceive with their limited senses and work that information into your descriptions.

Qualities. There are a number of areas that you may want to consider in the physical description of a location. Please remember that anything from a small business to an entire continent (or even planet) can be described in these types of terms, depending upon the scale of the location being created.





A good place to start is temperature and "general atmosphere." These qualities might might be mentioned if they aren't "comfortable." A bar that is described as "hot and sticky, with uncirculated air that is thick with smoke" instantly has a certain character.

A variable factor is gravity, especially for businesses that cater to a variety of aliens with a non-standard gravity range. Some places will also have special atmospheres for aliens — if the characters have to venture here, they may have to don breath masks or even environment suits.

Some businesses will have certain cycles some places will be closed all day and only be open at night (or vice versa). Or a particular location might have different kinds of patrons depending upon the time of day or even the season. For example, some areas are tourist spots at certain times of the year, and thus the location will be much busier during tourist season. Some bars will attract certain kinds of clients during the day (for example business men), and attract a completely different crowd at night (perhaps university students and artist types).

An example of qualities that affect location on a planetary scale is Ryloth, homeworld of the Twi'leks. The length of day and year are equal: one side of Ryloth always faces the planet's sun while one side is always dark. The dark side of Ryloth would be uninhabitable were it not warmed by the raging winds generated on the bright side. This unusual planetary system — where the Twi'leks are forced to live in a darkness ravaged by harsh "heat storms" — accounts for the cunning nature that the Twi'leks have developed.

On some worlds or in some specific locations, you might want to make note of the tech level. Some worlds will be fairly primitive, so blasters will be uncommon or even wondrous to the population. Even on civilized worlds, there may be areas where blasters, droids and vehicles are uncommon or possibly outlawed, so a portion of the world effectively has a lower tech level.

You will also want to make note of any landmarks for a given setting. If a planet is famous for a particular oddity of nature or a social event, or if a bar is reputed for a colorful moving hologram of the galaxy, this kind of information should be noted for added color and information in the description of the location.

Exceptions. Once you've established a look for a particular setting, you may decide to add an exception or two. Anachronisms can give character to a setting.

Suppose the centerpiece to a disreputable bar was a delicate statue that would be more at home in one of the Core World art museums. What would this say about the owner of the bar? It could imply that, at one time, the owner of the disreputable bar was a wealthy art collector. From this exception to the general look of the bar, you could develop a history which would give the owner — and the bar a unique personality.

Believable Characters

The player characters will inevitably encounter other people who live in the *Star Wars* galaxy. Your job is to make sure that these gamemaster characters appear real to the players. Their words and actions must seem appropriate in the context of their histories, personalities, and ambitions. If a stormtrooper suddenly took off his helmet and started joking around, the players would probably just stare at your for a minute as the game came crashing to a halt.

Play each character to your best ability. Make sure he does everything in his power to achieve his goals, whether he's trying to thwart the player characters or earn a transport-load of credits. This does not mean that every gamemaster character should act overtly. Part of his goal may be to achieve his objective undetected, or to make it look like someone else was responsible. Rather, the idea is that the gamemaster character should use all of his resources — his skills, allies, finances, etc. — to accomplish his immediate as well as his long-term goals.

For more on gamemaster characters, see Chapter Fifteen, "Gamemaster Characters."

GRABBING THE PLAYERS' INTEREST

Once you get the adventure underway, you spend the rest of your time trying to maintain the interest of the players — just like any other story, whether it be a novel, comic book, or movie. You have several options for moving the plot along and making the players focus on the situation at hand.

Using Elements From the Movies

People play Star Wars because they loved the movies. If you incorporate images, characters, settings, or plot threads from the films, your players will immediately feel that their characters are truly part of the *Star Wars* galaxy. Player characters could encounter one of the secondary characters like Wedge Antilles, or visit a locale like Cloud City, or become involved in the theft of the Death Star plans.

Action and Adventure. The movies were full of action and movement. The characters in the *Star Wars* movies do not sit around and wait for adventure to come to them — they go out in search of adventure. Their lives are filled with action. For your games to have the feel of the *Star Wars* movies, they also must be filled with action and adventure.

Blaster bolts should fly fast and furious, characters should have to undertake chases through dangerous ice geysers or cave-ins, and characters should have to battle Imperial TIE fighters and pirates in the depths of space. All of these elements are uniquely *Star Wars* and reinforce the right "feeling" in your adventures.

Wide Scope. The movies had a wide scope. None of the movies were confined to single locations. The characters traveled to many different locations, both across planets and throughout the galaxy. Similarly, the actions of the characters were widely felt. No matter how insignificant their actions may have seemed, they were of great importance and had repercussions throughout the galaxy.

Background Material. The movies contained a large amount of background material. Plot is not all that a story needs. A story also has to occur in a setting — a place. Background material helps define this place without slowing the story down for explanation. Background material is important to the look and feel of the story, but it is not important to the plot, so its details can be left unexplained.

The cantina scene in Mos Eisley, with its many quick glimpses of aliens, is a good example of background material in the S*tar Wars* movies. In this short sequence, the immensity of the *Star Wars* universe is increased one thousandfold. It becomes a place that is brimming with intelligent life in a multitude of different forms; a place where Humans and aliens can exist together.

These scenes add much to the movie, but mean nothing to the plot. Luke and Ben could have easily met Han and Chewbacca in the landing bay next to the *Millennium Falcon*, and the story would have progressed nicely, but the look and feel of the *Star Wars* universe would not have been the same.

You can simulate these scenes by describing to the players what they see, hear, touch, smell and taste. Make sure to specify little details that stand out — the alien who seems to have three nostrils and whose eyes change color depending upon his mood.

When describing scenes or acting as a gamemaster character, don't be afraid to drop brand names of equipment and vehicles (for example, the characters shouldn't be given "blaster pistols" when they can be given "SoroSuub 035 blaster pistols, which have along, thick stock and are a lot heavier than standard models."). Have the gamemaster characters talk about their history, or discuss events that happened elsewhere in the galaxy. In your descriptions, mention the names of worlds, important personalities or important locations.

Adding this kind of detail reinforces the realism of the *Star Wars* universe.

Humor. The movies had an element of humor. A story is not a *Star Wars* story unless it has some humor in it. Think about the Ewoks, and the bickering between R2-D2 and C-3P0. A large part of their importance in the movies comes from the humor that they provide. Han Solo's sarcasm is another type of humor that can be injected into an adventure. Other examples of humor can be sarcasm in narrations, comical aliens trying to beg for "funny light sticks" (blasters), droids pleading with Wookiees not to be disassembled and other items of humor that are inherent in a particular situation. By using humor, you can also help control the tension level of the game.

For example, after the characters have leveled an entire Imperial research facility, one of the characters comments, "We'd better get going. There's not much more we can do here." The sarcasm is funny, and at the same time points out to the characters the consequences of their actions.

Heroes. Another aspect of the *Star Wars* style is heroism. The characters in a *Star Wars* adventure should be heroes!

However, while the characters can act heroic in any adventure, this is very different from having the characters actually be heroes. You, the gamemaster, will have to orchestrate plots to allow the characters to become true heroes. To do this, you will have to keep in mind several facts about heroes.

Heroes are flamboyant. Not only are heroes willing to take significant risks in order to succeed, they are also willing to make those risks even greater if it will allow them to do something spectacular — in other words, heroes will show off.

It is up to you to make sure that the characters have ample opportunities to take flamboyant actions. Don't simply put them in a situation where they have to shoot at TIE fighters when you can give them the opportunity to stand on the bottom of a crippled ship that is madly careening — upside down, no less — through the atmosphere and shoot at TIE fighters with their hand blasters. This is the kind of thing that heroes will want to do.

And, if the characters do this, if they take the flamboyant, heroic path and do something that has little chance of success but has a high entertainment factor, you should give them a break. Anytime a character attempts something creative and exciting enough to qualify as true heroism, that character should have a better chance at success. A good way to do this is to streamline the rules — instead of having the characters roll every round to see if they can keep their balance on the upside-down ship as it plummets to the surface, have the characters roll once or twice for several minutes worth of activity. This decreases the likelihood of a bad roll that results in tragedy.

Heroes should overcome great odds. For the characters to have a chance to be heroic, they should always have the deck stacked against them. Their opponents have to be strong, and their obstacles formidable. They should not have to fight two or three stormtroopers — they should face whole squads of them. Real heroes will have sufficient skills and talents to find their way out of these situations.

To give the characters the feel of the dangers that they face, you should take every available opportunity to emphasize to the players that their characters are only millimeters from death. Heroes may not die, but they should come very close.

Heroes have responsibilities to others. The characters shouldn't always start the adventure with the fate of the Rebellion or the Republic, or the galaxy, on their shoulders, but that responsibility will often be theirs before the adventure ends. Heroes are responsible for more than just their own lives. The lives of others — of helpless, innocent beings — depend on their successes.

An immediate way to emphasize this is to have helpless gamemaster characters tag along behind the player characters so that the characters have to consider the safety of those around them. Using this, you can then project on them the responsibility of protecting the faceless millions whose lives are depending on the success of the characters.

Heroes are remembered after their deaths. Survival is important to everyone, but reputation is more important to heroes. A glorious death that results in the salvation of millions of innocent beings could be more satisfying than continued existence.

The death of a hero should be a significant event, and it should advance the story. It should be well-planned and, as much as possible, it should be a situation where the character, in an effort to save someone else, chooses a course that will surely lead to death.

Exciting Locales

Use settings that evoke a sense of wonder. You could create a community situated amid dozens of cascades and waterfalls, or a crimelord's fortress suspended above the ground by massive repulsorlifts, or a spaceport built into the sides of the cliffs of an ancient series of canyons.

Try to make each place the player characters visit seem different from the others. By doing this, you can make these sights engaging and memorable for the players. For more on creating exciting locales, see Chapter Twelve, "Designing Adventures."

Deadlines

Another way to keep the players enraptured in the story is to give them a deadline. They have only four hours to rescue slaves headed for an unknown location in the Outer Rim Territories. Or maybe the Rebel Alliance needs to warn a remote outpost before the Empire arrives to destroy it, but communications are down. Or one of the player characters may have contracted a fatal disease that can only be cured by a certain doctor working somewhere in the Corporate Sector Authority.

When the players know they have only a limited time to accomplish their objective, they don't waste time meandering about the galaxy, which is usually when they get bored with the adventure. You can even enforce a real-time deadline. You give the characters four hours of real time (as opposed to game time) to achieve their goal. Then, throughout the adventure, you keep reminding them about the time constraint. When you get down to the last hour, just watch them do everything in their power to help you move the story along!

Mysteries

Human beings seem to possess an obsession with discovery. If you present your players with a strange quandary that either cannot be explained by normal phenomena or lacks several key elements, they'll do whatever they can to uncover the truth.

Maybe a bounty hunter starts stalking the characters. They don't owe anyone any money and they're not wanted criminals, so who is after them and why? Or maybe a Rebel outpost suddenly goes silent. When the characters arrive they find no one at the base and no signs that would indicate a sudden mass exodus. What happened?

Be careful using mysteries. Keep offering players pieces of the puzzle throughout the adventure so that they don't get too frustrated and give up. If halfway through the adventure they feel that they're no closer to the truth than they were when they started, they'll figure that the mystery is unsolvable and forget about it, and there goes the rest of your adventure.

Personal Stake

One of the best ways to engage the players is to provide them with a personal stake in the outcome of the adventure. Maybe one of their siblings has been captured by the Empire, or a crimelord has sent bounty hunters after them, or the Rebel Alliance mistakenly believes they have become traitors. The characters need to deal with these situations, although the whole adventure need not focus on that storyline. While the characters perform a supply run for the Alliance, for example, they could receive word that the pilot's father has been taken in for questioning on his home world. Between accomplishing their mission and returning to the Rebel base, the characters could travel to the pilot's planet to find out what's going on and to extricate his father from the (apparently) unwarranted incarceration.

Every once in while you should ask to see the players' character sheets. Look for background information and personality traits that might lend themselves to a personal stake. If a player has written that his character is extremely competitive, for example, you could create a rival group of Rebels (or smugglers, or whatever, depending on your campaign) who seek to outdo the characters at every turn. This character will do everything in his power to make sure his group succeeds more often and more quickly than these newcomers.

GIVING OPTIONS

Don't constantly force your players to follow along the prescribed path of the adventure. They may have devised an alternate scheme for success not covered by the scenario, and you shouldn't penalize them for their creativity. Instead you'll have to use your judgment to run the remainder of the adventure.

If the players feel that they never have a choice, that you have predetermined what their characters will do and say — and therefore, how the adventure will turn out —- they're not going to have any interest in playing. Part of the fun of a roleplaying game is the almost unlimited possible reactions to any given situation. Take that away and you've lost much of the reason for participating in this type of game.

Sometimes the characters will have only a few choices — or at least, a few obvious choices — and that's fine if it makes logical sense in the context of the scenario and doesn't seem like an attempt by you as gamemaster to dictate their characters' paths.

Reward creativity. Give the players a reason to exercise their brains. The more freedom they believe they have, the more they'll enjoy the adventure. When their characters make a mistake, they have no one else to blame it on, and when their characters succeed they feel a genuine sense of accomplishment.

THE ART OF MISDIRECTION

If the players can correctly guess the conclusion of an adventure while they're progressing through the first the ensuing episodes won't provide as much excitement as they should.

This where the subtle art of misdirection comes in. The goal here is to keep the players (and their characters) guessing and then revising those guesses through the whole adventure. You can do this in small ways: make die rolls, smile for a moment, and then don't say anything about it; have the characters roll *Perception* checks, ask for their totals, and then just continue with the episode; ask a player for detailed information on how her character is going to close a blast door ("Which hand are you using?" "Do you have a weapon in your hand"), but then have the door close uneventfully.

You also have the option of throwing in major red herrings. A gamemaster character starts tracking the characters. The players will immediately attempt to mesh this new person with the rest of the adventure. In reality, however, he's just a common thief looking for an easy mark, or he thinks that one of the characters looks familiar but doesn't want to say anything until he's sure he's not mistaking that character for someone else.

The character could receive a death threat from a large criminal organization operating in the sector. Unfortunately, the message was delivered to the wrong person, and the crimelord has no interest in them. Of course, you won't let them know that.

LOADING THE DICE

The most important part of a roleplaying game is the story. Don't let the rules get in the way. If a flubbed die roll would normally indicate that the main villain dies a few minutes into the adventure, fudge the roll. Say he just barely escaped. For this reason you should try to make all of your rolls behind a gamemaster screen or hidden from the players by some other object (like your hands).

If the players make a roll that would destroy the scenario, or would make it less exciting, you can fudge the difficulty number. For example, you've set up a situation where the characters must pursue a fleeing Imperial spy out onto enormous struts suspended high above a duracrete floor. One player decides that her character will just turn off the lights and wait for their quarry to fall. You hadn't thought of that possibility when you designed your adventure (or it wasn't addressed in the adventure you bought), and there's no reason the character can't attempt such a feat. You tell her to make a security roll to bypass the computer lockout on the lighting system. She rolls high, and even though it's enough to accomplish the task, you say that she just missed it. Now the player character will have to risk their lives balancing on the struts to apprehend the spy.

Don't go overboard with this technique. If the players suspect that you've been altering die rolls and difficulties, they'll start to lose interest because it will seem that their free will has been taken away. You should fudge rules only at critical moments and you should always be fair, giving the benefit sometimes to the gamemaster characters and sometimes to the player characters.

JUDGMENT CALLS

During an adventure you're in charge. You can always discuss rules questions or arguments with the players after the game (see the "Getting Feedback" section below).

While this general guideline provides you with a great deal of power, it also gives you the responsibility of using that power wisely. You have to be fair. If a referee in a ball game started randomly penalizing one team, the other team would get extremely frustrated and eventually quit once it became obvious that there was no point in continuing.

While you take the role of the villains in the adventures you run, do not think of yourself as the opponent of the players.



You're job is to make sure the players have a good time, not to beat them. While you should try to provide the players' characters with a challenge, you shouldn't try to devise an unbeatable adventure.

Then again, if the players do something stupid, you shouldn't coddle them. They first time they make a particular mistake you may want to alert them and reduce the damage it would have caused, but the second time you should adjudicate the error fairly.

Tread carefully on this aspect of gamemastering. It's easy to fall one way or the other. Just remember that you're all playing this game to have fun.

KEEPING THE GAME GOING

As a gamemaster, only you have the full knowledge on the intended direction of an adventure or campaign. The goals and steps needed to get to the conclusion are already predetermined and your task is to get the players to that ultimate destination. But, players will be players...

Sometimes (almost always?) your players will find a way to alter the steps and perhaps even the final goal of the adventure. At these times, when your players have shown a bit more ingenuity than you expected, you have to fall back on that old gamemaster tradition of improvisation.

While the very word *improvisation* would suggest that the activity is completely spontaneous and unrehearsed, there are many techniques you can use to prepare yourself for the process of having to improvise an adventure situation.

When the players do something unexpected, jumping in headlong and simply reacting to the players' actions can lead to some disastrous results. Careful thought and planning are what it takes to get an adventure back on course and flowing smoothly. First though, let's take a look at what to do when the plot goes astray.

Immediate Reaction

If your players have taken an unexpected jump from the planned route of an adventure, your first reaction is to steer them directly back to the plot line. Do not fall prey to the old tenet that the plot as written is absolute!



Roleplaying is a mutual give-and-take between the players and the gamemaster, and putting up roadblocks in your players way or leading them by the nose back to where they "should be" leads to player dissatisfaction.

If some new encounters immediately spring to mind that will *eventually* lead things back toward the original plot, run with them. Make up the details as you go along, but *write them all down* so that you can make sure you are being consistent.

If the players have really thrown you for a loop, your best bet is to ask the players if you can take a ten or fifteen minute break to think things through. Try not to let this downtime last more than a half hour as you are likely to lose your players' attention to the television, books or other distractions.

While you're figuring out how to get the adventure moving again, the players can be running out to get food, looking up some game information they were curious about, or find some other activity to entertain them for a short while

Regrouping

Once you have some time to gather your thoughts and get back to work, what are the next steps to getting the players back on course? The first priority is dealing with whatever actions the characters want to carry out next. It may be necessary to spontaneously generate a few locales and gamemaster characters to flesh out the new scenario.

In this kind of situation, you're advised to go for stereotypes or cardboard cut-out characters that are easy to conceptualize and describe. Don't worry about making this new situation the best scenario you've ever run; instead, try to make it interesting enough to hold your players' attention and get them to the plot point they need to reach.

Hopefully, the players haven't taken a course so wild that a major rethinking of the plot is needed. More than likely this won't be the case, as the players should have a feel for what the major goals of an adventure are before they are too far into it.

The first step is to take a look at the whole overview of the adventure and see how far the characters have strayed. Every scenario, no matter how well written, has points where the story can diverge and this is exactly what your players have done. They have found one of these divergent points and decided to take a route not accounted for.

This does not make their new direction implausible, just unexpected. You have three options:

- Retrofitting
- Branching
- Winging It

Retrofitting. Direct retrofitting is the process of changing an "old" plot to fit a new situation. It involves changing the plot the least amount possible while still getting the players back into the story.

Most of the time, adventures revolve around a "who" or a "what," as opposed to a "where." If the plot you've written calls for the characters to go to Cloud City and the players decide that they want to tromp off to the Isen Asteroid Belt, they're going to go there. However, ask yourself if you can retrofit the "who" or the "what" of the adventure to that new location.

Can the major villain have gone there? Can you have the characters come across that vital information in the new setting?

Can you create one or two new encounters in this new location that gives the characters information leading them to the location they were supposed to visit in the first place – if they uncover a fraction of that information and learn that they have to go to Cloud City for the rest of the data, the players have been directed to where you need them to go. Can you have them meet a few traders who give them information that leads them to Cloud City, maybe on a completely unrelated matter, and then once they go there, have them bounce right back into the thick of the story?

Branching. This method is called "branching" because it is a lot more convoluted than retrofitting. No matter how many smaller branches there are on a tree, and no matter the twists and turns on these "branches," they all lead back to the "trunk" or the core of the story. Likewise, the players will in time get back to the story.

Branching takes a little more effort but has the advantage that it is a less heavy-handed approach to dealing with these situations.

Take the players' new idea and develop it as much as possible. How many different events can happen as a result of their actions and how can these results lead back to the plot?

The players have come up with a new plan, and if it's reasonable, it should have an opportunity to succeed. Take whatever locale the players have decided to visit and visualize it in your mind and jot down a few notes. Make sure to note the general condition of the location: the sights, the sounds, the people in the area. Is it clean or dingy? Noisy or quiet? What stands out as your mind's eye looks around the place? The furnishings, the smells, the lighting, noteworthy equipment and props all add to the overall feel of a specific location. Take the time to sketch out a general layout of the area if necessary and keep it handy.

The next step is to take some of the characters visualized in the scene and give them depth and personality. If appropriate, use a character template for each of the notable characters and make some quick notations as to species, skills, general outlook, behavior and quirks. Normally, you will only need one or two "personalities" for such an encounter, and the rest of the people in the scene can be background scenery and unimportant to the action of the story.

If a template doesn't fit your conception, make a quick list of notable skills and attributes that fit the character's general conception. Make sure you give every necessary character a name. It is one of the easiest things to overlook, but can also be one of the most difficult things to come up with on the spur of the moment.

After the gaming session is over, take the time to further flesh out the characters if the player characters are going to have continuing contact with them in the future. Other things to note are roleplaying notes for the character like accents, physical features, habits, behavior, props and equipment. Easily created on the spot, all of these are easily forgettable after the session is over.

With this technique, the gamemaster gives the players an interesting new encounter or story, but they still get back to the plot.

Winging It. This can be the hardest option, but sometimes it turns out to be the most entertaining. Rather than trying to get the characters back on the plot, an idea will jump up in front of you and demand to take precedence. Go for it.

Take the opportunity to make this new story fit properly into the campaign. Since the players won't know the particulars of an adventure, they'll never know that you changed things in mid-stream.

This gives you the freedom to take new suggestions from both yourself and the players and expand on these ideas. This can lead to all kinds of complications if not thoroughly planned out, but sometimes the new story is so entertaining and exciting that it is worth the added strain and pressure of making up the new story.

It helps to go through your collection of old gamemaster characters and pick one especially suited for the adventure. You might also want to use a familiar plot from an earlier adventure and update it to the new setting, maybe even making the new adventure a sequel to what happened in the original adventure.

This type of approach relies on the fluidity of roleplaying and that flexibility is a key ingredient in any game.

Prepared Improvisation

Your players, as they adventure and gain Character Points and experience, will have the opportunity to try things that are more and more out of the realm of the realistic. This is especially true of those characters who have training in Force skills. You must learn how to deal with these situations.

Though seemingly a contradiction in terms, prepared improvisation is one of the most useful tools a gamemaster has at his command. A little preparation can head off a lot of scrambling around and on-the-spot creation of scenarios and characters.

Whenever you get ready to run an adventure, whether you bought it or wrote it yourself, take the time beforehand to give the adventure a thorough read. Become totally familiar with all the elements of the adventure: the locales, the gamemaster characters, the overall plot and all the scenes that make up the total adventure. Once you are familiar with the adventure it becomes much easier to roll with any player changes and identify where these changes might occur.

To find the possible divergent points of the adventure, sit down and scrutinize where you, as a player, might take actions that change the adventure. Are the characters expected to do the logical thing? What encounters can you throw in to get them back on to the story, or how can you encourage the characters to do what is expected of them?

As always, take notes of where you find these and detail the possible changes at each of these points. This gives you a good basis on what types of encounters you may have to come up with during the course of running the adventure.

Having identified the possible trouble spots, consider as to whether your players would actually take advantage of these jumping off points. Knowing how your players will react to a situation can give you clues as to when and where it will become necessary to improvise and fill in the holes. Once you have made your best determination as to where your players would deviate from the given plot, look at all the alternatives for that situation. Choose one or two of the alternatives that seem most likely and create these as possible encounters if the need arises.

As with improvising on the spot, the same guidelines apply in the creation of the encounter. Fully detail the aspects of the encounter that you are going to need, such as gamemaster characters, the general area of the setting and all the noticeable details about the locale and the people around it. It is always better to have a little too much detail than not enough, as you can choose to leave things out much easier than you can create information on the fly.

Another advantage you have with preparing ahead of time is you can also deal with player variations from the plot by putting up a series of little roadblocks. These deterrents need not be heavy-handed in their execution since they can be subtly foreshadowed throughout the early stages of an adventure.

Pregenerated Gamemaster Characters. One of the main facets of prepared improvisation is to have a cast of characters ready for any occasion. Players will constantly want to get involved with characters placed only in a locale for the purpose of window dressing. However, the players do not know ahead of time that these characters are unimportant to the adventure.

As a player, it's easy to assume that any character the gamemaster describes is fair game as far as plot threads go. With prior preparation, any character can be instantly given life and relevance.

Take the time between sessions just to create background characters that can be set to fill a variety of situations. Create a number of these characters using the standard quick write-up formats presented in Chapter Fifteen, "Gamemaster Characters." Add a few notes and keep these characters on-hand to slip into an encounter when the time is right.

Rather than having to create characters from out of thin air, you can concentrate on getting the story back on track while having fun playing a character you already have a thorough understanding of.

When you do use such a character, keep a note of this, and mark down any history, personal behaviors or other pertinent data that can be used when you play the character in future encounters. Players will remember familiar characters and will look for them when they return to a given locale.

You might also want to create multiple versions of the same "type" of character. We know that there are thousands of smugglers in the galaxy, so rather than putting all of your time into creating one really detailed smuggler, come up with five or six unique smugglers that you can use for different situations and encounters.

Pregenerated Encounters. Another facet of prepared improvisation is that every planet will have a certain number of shops, businesses and other establishments that are common to every other world in the galaxy. These businesses will not vary too much from place to place, and therefore can be written up well in advance of the time they may be needed to fill out an adventure.

The people who populate an encounter are as important as the encounter locale itself. Some ideas as to possible encounter locations are cantinas and bars, droid repair shops, salvage yards, ship repair docks, governmental offices and local law enforcement offices. Take the time to detail these and several others ahead of time and prevent a lot of headaches when it comes to having to generate a new encounter from scratch.

The easiest way to get a feel for one of these establishments is to actually visit its modern day counterpart and take notice of what goes on around that area. For example, a spaceport could easily be created after a trip to a harbor or airport and observing the general goings-on. You could probably come up with a novel Ithorian herd ship after spending some time at a trendy shopping complex ("trendy" because only the wealthy can afford to visit an Ithorian herd ship).

Be sure to take note of the general condition of the area. If it's busy, are there maintenance crews working? Do they work all day or just part of the day? How diligent is the security? Are the people relaxed or is there a hurried feeling to their activities? Take special note of those people of importance in the area and those that would make good gamemaster characters. Every locale has its own style and progression of hierarchy. Who are the important people and who do they report to?

Subplots

Subplots are story threads that keep on showing up in adventure after adventure. They normally start as a small part of one adventure, and then are reintroduced in later adventures, always providing a little more information than before.

When you find yourself improvising an adventure or encounter, you may want to drop one of your continuing subplots into the story or create a new one on the spot.

Subplots are reasonably easy to introduce through the use of gamemaster characters generated to fill these improvised scenarios. Since every person has there own specific contacts and problems, certain subplots could be tagged onto these characters. One possible way to keep subplots available is to note with every pregenerated character or encounter the possible subplots tied to this character.

Another way is while reading and becoming familiar with an adventure, log the possible places to add new plot lines, very much like identifying the areas for possible player variance from the plot.

Subplots are what carry a continuing story from adventure to adventure—they are the little segue needed to move the players from one adventure to another. Any information the character gleans in an adventure from a character is fair game for another adventure.

As gamemaster, if you feel that a certain subplot fits well as an addition into an adventure, or you notice a good opportunity to create one on the spot, take the time and do so.

Starting From Scratch

The best way to learn how to improvise is to practice at it. At some time, you might want to suggest a night of "impromptu gaming." Tell them that you want to run a scenario with no preparation – just bring dice, and you'll make it up as you go along. Make it clear that this will not be part of the campaign (unless, of course, it goes exceptionally well).

At this point, try to come up with a basic plot line or have one the players suggest a story. Perhaps it will be something as simple as "the hyperdrive is busted... again." Try to devise a scenario on the fly, and solicit suggestions from the players about what they'd like to see.

These ad-lib scenarios tend to result in the most memorable sessions for both players and gamemasters, as everybody's creative juices are flowing freely.



Start by giving the players a situation for them to deal with. Give them an opening scene and let them react however they want to. If they say, "We want to hire mercenaries to protect us" then ad-lib a scene where they spread the word in cantinas or where they go to a company that can contact the mercenaries. The challenge here is to build a story *with* the players instead of trying to control their actions.

1) Work with your players towards developing a workable, cohesive story line. There are more of them than you and therefore a lot more ideas on their side of the table. Take everything they offer and consider it carefully.

2) Don't be afraid to take your time and deliberate over important decisions. Snap judgments can come back to haunt you. If a new weakness has been discovered in a certain type of spaceship, expect the players to exploit that weakness every time they see it.

3) Take notes during and after the game session. Have everyone make comments about what they did and didn't like. Have them suggest alternative ways of dealing with situations.

After the game, think about the plot and try to come up with better ways of handling the situation. As a whole, free-style improvisation can add life to a campaign that is going flat and in need of some inspiration.

Allowing your players to help in the creation of new adventures can re-energize your players' interest and add to the liveliness of their roleplaying. After completing an adventure, take the time to see what situations your players liked and disliked and what possible plot threads they would like to follow up.

It can be quite surprising how many minor gamemaster characters introduced through improvisation can become player favorites. Taking the time to discuss the adventure as a whole and find out what your players liked can shed light on what things you are doing right and wrong as a gamemaster and also gives you clues on how to better handle unforeseen situations in the future. This kind of technique may seem difficult at first, but it will help you to perfect your ability to improvise during "normal" gaming.

IT'S OKAY FOR THE CHARACTERS TO FAIL

Characters always run the risk of failure in their adventures. Most gamemasters assume that failure in an adventure automatically equates with the death of some or all of the characters. In fact, there are many alternatives to death that you can use.

It is a good idea when the characters begin an encounter for you to consider what is at stake in this situation. Is it a situation that could dramatically justify the death of a character? Or could it only justify injury or a loss of property? Set a limit on what can be lost in this situation, and unless the characters do something really stupid, don't allow them to suffer beyond that limit — no matter what the dice say.

Of course, stupidity can and should be punished. If the characters aren't thinking, or if they insist on entering into dangerous situations that don't advance the story, then you are under no obligation to protect them. Let the dice fall where they may.

Don't let the players get cautious — or bored. If you follow the letter of the rules in every encounter, then the odds are that characters who act heroically are going to die in a very undramatic fashion. If the players find that their characters die every time they try something heroically dangerous, then they will become cautious, and cautious players make for a boring story.

One of your main jobs is to ensure that the game doesn't become dull, and one way to do this is to show the players that, although their characters will come close to death, there is always a chance for survival.

Making the Most of Failure

Most players — and gamemasters — assume that failure is an end. They think that the story is "over" because the player characters couldn't save the senator in time or they were defeated by the pirates or they made a wrong turn and parked their landspeeder in the middle of an Imperial complex. But this is far from the truth. In a good adventure, failure is only the beginning.

Redemption

Characters who fail to fulfill their goals in an adventure can often be given a chance to redeem themselves. This doesn't mean that you should allow the players to run through the adventure again, correcting the mistakes that they made the first time. Instead, you should take all the unresolved plot points from the original adventure and restructure them into an entirely new adventure.

For example, Rebel Commander Zeke Rondel orders the characters to Kailor V to search for information about a secret Imperial installation. Despite all their efforts, they cannot find the information and are forced to return to Commander Rondel empty handed. The follow-up adventure, which allows the characters to regain their stature, could be something like this:

The characters, as punishment, are assigned to a supply freighter. While loading the freighter in one of the outer systems, the characters capture an Imperial spy who carries information about the secret Imperial installation. The characters then decide to hijack the supply freighter and go directly to the secret installation to collect the information needed by the Rebellion.

Capture

Any event that ends in the capture of the characters could be followed by a sequence of encounters that offers a chance for escape. The process of escaping — as seen in the capture and rescue of Han Solo — could easily be as long, complicated and exciting as was the adventure which led to the capture.



Damaged or Lost Equipment

In some encounters, failure could result in a loss of valuable equipment. This loss could then lead to an adventure in which the characters attempt to repair or replace the equipment. This procedure wouldn't be as simple as going down to the corner starship repair shop. Maybe the characters will have to travel to a distant system in order to locate the necessary materials. Or, perhaps they will have to work their way through a complex planetary bureaucracy to gain permission to have the repairs performed.

For example, the freighter carrying the characters is damaged and forced to land on the surface of a barren, uninhabited planet. The characters then have to determine what is wrong with the ship, how to fix it, and how to acquire the necessary materials on this empty planet.

Injury

Injuries are no real worry when you've got plenty of medpacs or if you're minutes away from a bacta tank. But what happens when an injury occurs in the middle of nowhere or on the surface of a low technology planet? The attempt to get a character to a location where proper medical care could be provided can become a very exciting interlude in an adventure, particularly when the character has only a limited amount of time to live.

Complications

The idea of using a failure as a basis for further adventure should be kept in mind whenever you use the complications aspect of the Wild Die. A complication is a not simple failure. instead, it is a failure that has repercussions that extend beyond the current skill use.

Whenever you are determining a complication, you should consider the ways in which it might expand the scope of the adventure; that is, instead of curtailing the actions of the characters, it should ultimately extend them.

ENDING ADVENTURES

Adventures can last a single night or can span several game sessions. At the end of a scenario (or the end of the game session), you may wish to distribute rewards.

REWARDS

Make sure that what the characters receive for their actions matches what they went through during the adventure.

Characters may be awarded money, equipment and weapons for their activities. They may also make contact with an important gamemaster character — someone who can save their skins in a future adventure.

Characters also receive Force Points and Character Points for their actions.

Characters also receive Character Points at the end of adventures, which can be used to increase skills or can be saved for later adventures.

As a general rule, a character should receive between three and 15 Character Points for each adventure. The award depends upon several factors:

- **How Well The Characters (and Players) Did.** This is a reward for how the group did as a whole. If the players solved puzzles, came up with great solutions, and made sure that everyone had fun, give them ***six*** to ***eight*** Character Points; if the players did very poorly, they should only receive ***three*** or ***four*** Character Points.
- **How Well Each Individual Player Did.** If certain players were exceptional — very clever and went out of their way to make the game fun, give the player an extra ***two*** or ***three*** Character Points.
- **Whether They Cooperated.** If the players worked well as a team, they should get two to four extra Character Points. If they did nothing but argue (as players, not as characters; characters traditionally hassle each other during the game), they shouldn't receive points for working together.
- **Did They Play In Character?** If a player roleplayed his character well, give him ***three*** or ***four*** Character Points. If the player didn't play the character correctly — such as having his Jedi commit evil at every chance — don't give him any points for roleplaying.
- **Did All of You Have Fun?** If all of you (yes, this includes the gamemaster) had a good time, give the players as many as ***three*** or ***four*** Character Points as a way of saying, "Good game." If players were difficult and never tried to get into the spirit of things, don't give them these bonus points.

Adventures can have greatly varying length. These award guidelines are for an average adventure spanning two nights of gaming, or four or five fairly long episodes. If an adventure runs over several sessions, the gamemaster may want to give partial awards *during* the adventure so the players don't go too long without getting anything to show for their efforts. Final Character Point awards should be correspondingly increased to reflect the length of the adventure. On the other hand, if playing one- or two-episode quick adventures, you should decrease the Character Point awards.

No adventure should award any character more than 15 Character Points at one time. If you think this is going to happen, then award some of the points *during* the adventure. You might even give them a way to spend them on skills or attributes during the scenario. In *The Empire Strikes Back,* part of the adventure has Luke learning Jedi skills from Yoda, and Han, Leia, Chewbacca and C-3PO working on the *Falcon*. They all have a chance to use the points they earned during the Hoth battle and the escape from the Empire.

Other rewards, such as cash, equipment, or other material objects, are given at your discretion. Again, try not to be too lavish in giving out "stuff" — your characters need something to work for later. In the movies, rewards of friendship, honor, and camaraderie were more important than money or equipment. Of course, a cash advance now and then doesn't hurt...

CLIFFHANGERS

If an adventure will continue over a few game sessions you may want to end each night on a cliffhanger so that the players will look forward to the next part of the scenario. At first they may resist such a tactic, but after a few cliffhangers they'll come to enjoy and expect it. Think of it as throwing up a "to be continued" line at the end of the night's episode.

For example, the player characters race across the galaxy to stop a rogue Rebel officer from betraying the Alliance. Just as they rush into the room where the traitor is supposed to make the exchange, a dozen stormtroopers appear from hidden alcoves and point heavy blaster at the characters. The misguided Rebel turns and says, "What took you so long?" and the session ends. Don't even let the players ask any questions about the scene. Just tell them they'll have to wait until next time.

SETTING UP THE NEXT ADVENTURE

The end of one adventure could be the best time to infuse elements of the next episode in the characters' lives. Throwing in a character who fits prominently in a subsequent scenario can make the galaxy seem more tied together, and therefore, more real. In literature and screen-writing, this technique is called foreshadowing. You incorporate images, characters, events, or settings of a future adventure into the current scenario to give the sense of concurrent and over lapping storylines.

You can even "end" an adventure by playing out the first scene of the next scenario. The players leave that night's game session with a hint of what's to come, and over the time between games their excitement about the next adventure gradually grows. You've given them something to think about, and they'll envision different ways to deal with the situation you've presented and left unfinished.

At the conclusion of any game session just remember to follow the age-old rule: always leave 'em wanting more!

GETTING FEEDBACK

Sometimes an adventure doesn't thrill the players like you expected it to when you were first reading or creating it. As you run a scenario you should pay attention to the players' reactions to the various scenes. Did they stand up and all try to talk at once during the chase? Did they go comatose when they reached the puzzle-solving encounter? The players words and actions can convey a great deal of information about which parts of the adventure they enjoyed and which parts put them to sleep.

You also have to gauge their reactions to your judgment calls and improvisation. Don't take any negative responses as criticism. It takes a lot of work to plan and run a game, and you can't always please everyone no matter what you do. Instead, view player reactions and comments as hints as to what you can do in the next adventure that will keep them on the edge of their seats.

The best way to confront such a problem is to ask the players what they did and didn't like. You could even have them write you an anonymous note with a list of their favorite and least favorite scenes. Just don't forget to listen to what your players have to say. They may want to take the game in a different direction than you do. Compromise. Make sure you and your players have fun. If not, either you or your players will eventually give up and find something else to do during those precious spare moments.

Chapter Twelve

12 DESIGNING ADVENTURES

"They asked me, General Dodonna, to play host to this chapter... because planning an adventure is very much like planning a battle. You need to know your objective; anticipate things that might go wrong; and be prepared to make decisions when you have to. Back in the days when I had the honor of commanding Rebellion forces, and in the years since, I learned how vital it is that you think ahead.



"But it is important to remember that there are differences between a battle and an adventure as well. In a battle, your goal is to conquer territory and defeat the enemy; in an adventure, your goal is for everyone involved to have fun, and you aren't trying to defeat your players — just challenge and entertain them.

"A good general knows when to stop talking and simply listen, and I hope that is what you will do now, as we explore the secrets of adventure design..."

The *Star Wars Roleplaying Game* has been around since 1987. There are a lot of published adventures out there — certainly enough to keep a group of players entertained and busy for years. But sooner or later, the creative bug will bite, and you'll want to cook up adventures of your own. After all, who knows what your players wait out of an adventure better than you? You are in the position to give them exactly what they are asking for. No published adventure, no matter how good, can do that.

And guess what? When you take the plunge, you'll soon discover that adventure design is one of the joys of gamemastering. Best of all, adventure design looks a lot more difficult than it really is. We won't kid you, though; it does demand time and effort of you, and a healthy does of imagination. But if you follow the game plan, you'll be fine.

The basic steps of adventure design are simple:

1.Come Up With a Good Story Idea. When you run your first adventures, you should concentrate on coming up with an interesting story. Try to devise a story that is interesting to yourself and your players — whether you want to tell stories about Rebels fighting the Empire, smugglers trying to make an honest (?) living, traders trying to build up trade routes, bounty hunters looking for dangerous criminals or scouts searching out new cultures, *The Star Wars Roleplaying Game* can handle these types of stories.

2. Develop a Plot Around the Idea. With a basic story created, you should break the story into a series of *episodes*, which are major portions of a story, and scenes, which are the individual *scenes* within each episode and contain major events, encounters and challenges that drive the story along to its conclusion. In brief, consider "episodes" to be like acts in a play or chapters in a book, while scenes are each individual scene that will take place during an act or adventure.

3. Translate These Episodes Into Game Terms. With the story broken down into manageable chunks, you can then decide how to use the rules in your game. Rather than concentrate on the rules at this time, remember this maxim: only use the rules you want to!

The *Star Wars* game works on a simple principle: everything, from shooting weapons, to flying starships, to trying to use medicine to heal someone, works in the same way. Pick a difficulty level and a difficulty number that corresponds to that difficulty (see the chart below). Then have the character roll the relevant skill or attribute against that difficulty. If they beat the difficulty they have succeeded at the task.

While there are many rules that add more detail and take into consideration all kinds of special circumstances, all of the rules boil down to this standard mechanic for accomplishing tasks. In other words, if you just pick difficulty numbers and have the characters roll their skills against tasks, you are using the core of the game system without getting bogged down with a lot of rules.

4. Make Final Preparations. After you have mapped out how you will use the game rules, it is time to make final preparations: make more detailed notes on any gamemaster characters you want to use, prepare scripts and other handouts for the characters, draw maps and prepare miniatures if you are going to use them.

5. Create Player Characters. Next, get together with the players and help them choose and prepare their characters.

6. Create an Improvised *Star Wars* Movie. After that, you are ready to play *Star Wars*. When you are running your first adventure, the basic key is to have fun no matter what happens. Try to keep the adventure's pace fast and exciting so the players are interested, ham it up when playing gamemaster characters, and play the game as fast as possible, even if it means taking shortcuts with the rules. Above all else, make sure the players are having fun and get a sense of accomplishment, and there's nothing to assure that like having the characters be heroes and overcome incredible odds.

If you skim the rest of this chapter and this entire adventuring section, you will find that each chapter is devoted to a specific facet of adventure creation and play. You should feel free to look over the rest of the at your leisure and incorporate the ideas and suggestions as you see fit. The following chapter includes more detailed information on settings, encounters, and campaigns. For now, however, it's time to get your first adventure ready. Read on...

THE STORY IDEA

The story idea is the hook you hang your adventure on. The easiest story ideas are snippets of a plot you can blow up into full-blown adventures with a bit of work — a nefarious pirate hijacks the character's ship; a young child is looking for her mother; an old pilot buddy wants the characters' help; an old asteroid miner tells the characters a story about a mysterious ship he saw hiding in the local asteroid belt; the character's ship is grounded in a dockworkers' strike as the Imperial search team nears...

Other ideas can come out of news stories, books you have read, movies you have seen, or from just about any other source, from conversations to something that happened to you on the way to the mall. Maybe you read an article about the effects an asteroid impact on Earth would have on the planet. Could this be spun into a *Star Wars* adventure? Sure. Toss in an undeveloped alien species living on a doomed planet, and well-intentioned Rebel characters can become heroes in a hurry (especially if the grateful species can contribute badly-needed resources to the Rebel effort).

The idea doesn't have to be complicated. Just as an oyster makes a pearl from a single grain of sand over time, you can build up a simple idea into a more complicated adventure one layer — one step — at a time.

Brainstorming

It isn't always easy to come up with a good story. Sometimes, you might sit there, staring at that blank sheet of paper, knowing that your players are counting on you to get them up to their hips in danger in just a few days. What to do?

Time to jump-start the creative process by brainstorming. Clear your mind, and start jotting down every cool concept that enters your mind, no matter what it is. Write down everything you can think of. Then, try to use these phrases and ideas to come up with a few plot threads that can be built into a story. Here are a couple of ways you might get started:

Flesh Out An Element

Pick an element from the *Star Wars* universe. Don't limit yourself to the movies — branch out and consider the novels, comics, computer games, radio plays, and so on. Anything will do. Then think of a way that introducing that element into your game might create conflict and excitement. What can you add to the adventure to increase the fun?

> **Example:** Kristen is desperate for a fresh new idea for an adventure. She remembers the Jedi Holocron from the Dark Horse comics. The Holocrons are ancient holo-recordings left by the Jedi of old for their students. Most were destroyed, confiscated, or hidden when the Empire came to power. What if the characters were to stumble across one, maybe unawares? That idea is okay, but it needs a bit more.
>
> What if the Holocron was not from a Jedi, but an ancient Sith master? Kristen starts to get more inter-

Making It *Star Wars*

Roleplaying adventures are stories, which the gamemaster and the players tell together. So when you're trying to come up with an idea for an adventure, think about the kinds of stories that make sense for *Star Wars*. You can incorporate many genres into A *Star Wars* adventure, from mystery to techno-thriller. Some work better than others in a *Star Wars* format, but the success of your efforts will largely depend on the interests of your playing group.

The most important concept to grasp in giving your adventures an authentic *Star Wars* feel is this: more than anything else, *Star Wars* is space opera. Space opera, as a sub-genre of science fiction, has some specific conventions which you might want to keep in mind when developing adventures:

- **Action.** Space opera moves. Sure, there are quiet moments, but sooner or later (usually sooner), a threat manifests itself, and the characters spring back into action. The plot never stands still for long.

Action includes combat, starship combat, chases, interesting character action, or any other kind of dramatic conflict — the point is that the conflict unfolds quickly, and the characters spend their time reacting to things, rather than diligently plotting every move.

- **Morality Plays.** Space opera often pits good against evil. The conflict may be a personal one, such as that between Luke Skywalker and Darth Vader, or it may be larger in scope, such as when the Rebel Alliance attacks the Empire's Death Star battle station. In morality plays, good eventually triumphs over evil — if not right away, then certainly in the long run.

Not everyone in *Star Wars* is pure good or pure evil, of course. Some of the most interesting protagonists, such as Han Solo and Lando Calrissian, have rougher, less-than-perfect elements that make them more complex, three-dimensional characters. Overall, however, telling right from wrong seems much easier in the *Star Wars* universe than in our world, and if an action is "right," taking action against evil is always justified!

- **Epic Storytelling.** Space opera is about larger-than-life stories — giant armies and space armadas clashing, huge empires, superweapons which threaten worlds, and dashing heroes and fearsome villains. Desperate heroes faced with overwhelming odds are a hallmark of space opera.

Star Wars is no exception. Though your characters will not be likely to play a huge part in the grand epic unfolding before them (on the other hand, they might!), their conflicts will seldom be small, mundane challenges. Even adventures which start small soon balloon into bigger affairs: if characters decide to save a small village from destruction, they can be sure that they'll soon be called upon to save the whole planet; they may start out putting a few local criminals back into line, but wind up taking on criminal syndicates worth millions of credits.

There are two other points you ought to consider to help your adventure capture the atmosphere of the *Star Wars* universe. Either can become a crutch if overused, but both are effective tools if used in moderation:

- **Props**. Dress your sets and scenes with *Star Wars* staples drawn from the movies — TIE fighters, R2 units, mouse droids, Wookiees, and other easily recognizable *Star Wars* icons. The presence of such props keeps the adventure firmly grounded in the *Star Wars* universe.
- **The "Wow Button."** Remember the first time you saw *Star Wars*, as your seat rumbled from the deep music and that Imperial Star Destroyer lumbered into view? "Wow!" Remember the first time you saw Darth Vader, clad in his powerful battle armor? "Wow!" Remember the first time you watched the Death Star fill the screen with its immensity? "Wo- "... well, you get the idea.

Push that wow button when you can. Set up scenes which will really impress the players. Don't stage your final climactic battle in an unremarkable alley if you can set it in the giant clockworks of an ancient alien aqueduct.

Take care, of course, that you don't abuse the wow factor. Too many *trés*-cool scenes piled up one on top of the other will dull the senses. As in the movies, save them for your key scenes and best moments.

ested. Could the temptation to use Sith powers for good provide her Jedi player some great roleplaying opportunities? What if the Sith artifact is already being sought by agents of the Emperor? Maybe Dark Adepts are already closing in on the characters, preparing their evil plans...

Create a Vista

Remember that first breathtaking glimpse of Cloud City? Of Dagobah's swamps? Sure you do. Those were carefully-crafted shots designed to establish the character of those locations, and to create interest in what might happen there.

.Writers and directors often settle on locations and scene ideas by visualizing them, gradually adding detail to their mental images until the places are as real to them as their own backyards. You can use the same technique to get moving on a story idea (it is also a useful exercise to try after you have the adventure planned out — your descriptions will be much more detailed and convincing).

Visualize a cool vista or visual element. The more unusual, quirky, or spectacular it is, the easier it will be to mine for story ideas. Once you have your vista fully-formed in your mind, start to ask yourself questions about it. Who lives there? What are they up to? What will happen to the characters if they go there? In answering these questions, you will begin to close in on a host of story ideas.

Example: Kristen comes up with a really cool visual element — a group of TIE fighters flying up a sheer, rough cliff face. The cliff is literally thousands of meters high and is bathed in a bright orange sun

set. As the fighters reach the top of the cliff, there is a huge castle, with grand spires and a massive wall ringing it. As the fighters climb higher into the sky, the "camera" reveals that the castle is on a huge plateau which is pitted with craters and that there is a massive sandstorm creating a gigantic cyclone scores of kilometers away.

What kind of people live in the castle? How about a sect of Gamorrean scholars? Not the typical beast-like grunts we saw in *Return of the Jedi*, but the educated elite of the species, who live disciplined, isolated lives as monks. Okay, that's different, Kristen thinks, that's a start. What might interest the characters here? Maybe records of an ancient Jedi chapter house thought to be in caverns not far away? Not bad — she can tie this into her prior idea of the Sith Holocron. Why are the TIE fighters swarming the fortress? Are they here because of the characters, or have the Gamorrean monks decided to openly defy the Empire? Maybe a new leader has emerged among them, who is more interested in keeping faith with the society's beliefs than in colluding with the Empire. Maybe there are two camps in the castle, one of which plans to betray the other to the Empire. Lots of chances for political intrigue here, which Kristen's players enjoy.

Kristen decides to drop the Jedi chapter house and go with this idea. Maybe the characters have been invited to the castle because the monks want a treaty, or the ruling faction does. The rest plot to bring down the order by bringing in the Empire ...

As you can see, a single dramatic image can quickly grow into a multi-session adventure.

The Master Character

Coming up with an interesting gamemaster character is another good way of sparking story ideas. We'll talk in depth about developing gamemaster characters in a few chapters, but for now, run with the idea of concocting a mover-and-shaker — not a minion, but someone who will definitely alter the characters' world when he or she walks onto the stage.

This person can be either a good guy or a bad guy, but in a pinch, the bad guy option is better. By making your master character an antagonist with strong motivations and goals contrary to those held by the characters, you create conflict. And that leads right to story ideas.

Example: After a bit of thrashing about, Kristen begins to develop an Imperial poet she names Nacrotis. Nacrotis is not simply a poet, but a favorite of an influential Moff's court — he is a man with considerable power. Nacrotis is an extremely eccentric artist who is indifferent to the suffering of others. To him, the great art of poetry is more important than the lives of the little people. His specialty is slipping unnoticed into the stable lives of his "models," gradually gaining their trust and confidence by doing them small favors and lending a sympathetic ear, and then using his influence and power to destroy them bit by bit, all the while documenting their pain and despair for the enjoyment of the Moff's associates. He takes great care in selecting his next "canvas," and likes to take on people at all levels of society.

It is easy to see that several adventures could be created around Nacrotis if he should settle on the characters as his next subjects!

Use Other Stories

We've already mentioned that story ideas can be drawn from movies, books, plays, news stories, and so on. Raid these sources for ideas — altered a bit and repackaged as *Star Wars* adventures, they often take on new life. You can try science fiction or fantasy novels, movies and comics, but other genres yield good results too, and may not be as familiar to your players. Read other types of fiction, like detective stories, espionage or adventures. Use plots from old movies — or from literature (Alexandre Dumas is a good place to start). And, of course, there is the richest source of ideas imaginable — the real world: our planet's history and current events provide endless story ideas.

If you are *really* stumped for a story idea, running through the headlines of the daily paper can yield some real gems (most city papers run international news briefs at least once a week — these are especially good sources).

Example: Kristen leafs through old newspaper articles looking for ideas. She jots down a few promising leads:

- Hong Kong is about to be reclaimed by China.
- A petroleum company has been experimenting with extremely deep oil drilling in the Gulf of Mexico.
- An op/ed writer wonders whether the English "Chunnel" will be vulnerable to terrorist attacks.

These look like they might yield a fairly interesting adventure if blended together a bit. What if the adventure takes place in a world adjacent to the Corporate Sector Authority — a world now ruled by a local business consortium, but which is due to fall back under full Imperial rule within the year? Kristen wants the world to produce something interesting enough that the Empire would be interested in stepping in and nationalizing local industries, but not so much that it would violate its own laws forbidding such action. After some thought, she decides that local high tech firms have developed a series of efficient and fast hyperspace engines.

To provide the necessary fear of Imperial intervention, she rules that the world is sympathetic to the Rebellion, and was on the verge of selling its new engines to the Alliance — the Imperials are not aware of these plans, but would quickly discover the truth if they started to poke around.

Okay, so far so good. Next, Kristen decides that the settled world in the system is a water world with very little land. Most settlements are floating islands anchored to the seabeds, while underwater transport tubes link the cites together. To protest the coming Imperial intervention, some of the more violence-prone locals plan to sabotage the underwater tunnels and floating cities to cover their involvement in the plots. The Rebel characters will be drawn into this plot when they come to the world to inspect the new engines — at the same exact time an Imperial government team shows up to do exactly the same thing!

As you can see, Kristen didn't directly adapt all of these news items into the final plot, but elements from each have been incorporated into the story, even if only peripherally.

Talk To Other People

Your players are your best source for story ideas. Note during gameplay what sort of adventures and plots interest them. Note what goals and interests they establish for their characters. Ask them if they want to fight any particular type of villain or visit a specific place. What you learn by taking these actions may spark a story idea — one with the added bonus of being of great interest to your players!

Example: During the course of the game, Vince happens to mention that his character, Ace, first realized that he was a born leader when he led all of the other kids in his town to safety after the Empire attacked it. Kristen comes up with a glimmer of an idea — what if one of those kids ended up crossing Ace's path again? Ace might be visiting a new world when one of his now-adult friends appeals to him for help. Ace is sure to help an old pal! What kind of trouble might be pal be in? Maybe he's in debt to a loan shark; maybe his daughter has disappeared; maybe he's on the run from Imperials...

Keep It Simple

Star Wars uses the word "epic" a lot to describe the setting. Fortunately, while some great *Star Wars* adventures have their foundation in complex, intricate plots, a lot of great adventures are built from the most simple of plots.

Your first adventures should be relatively straightforward: the characters are hired to deliver a cargo of spice to a certain location, or they are asked by Rebel Alliance high command to rescue someone who has been captured by the Empire, or the characters are mistaken for wanted criminals and find themselves on the run from bounty hunters and the Empire, or the characters learn that there is some valuable piece of equipment that was lost when a ship crashed on a distant alien world and there is a valuable reward for whoever retrieves the part.

Remember, there are no "bad" plots; some are simply turned into better stories than others. You should feel free to use your favorite plots from other stories or today's headlines.

When you first think of a story idea, chances are that some scenes, characters, settings and equipment will spring to mind. Write down all of these ideas in note form so you can flesh them out in later stages of adventure preparation.

FLESHING OUT THE PLOT

When you design your first few adventures, you should use the *Star Wars* movies as a pattern and stay close to the style of the movies in regard to plotting and drama.

The easiest way to do this is to break your basic idea down into a series of episodes and scenes. Often, this will require adding a lot more information to the story.

For example, if your basic plot involves the characters having to retrieve a piece of equipment, this is a fine idea, but it needs to be fleshed out.

First, you'll want to know how the characters find out about the part. This should be the first scene of the adventure, and if it involves a lot of action, so much the better. This scene must also drop some hints to the players — rather than telling them exactly where the part is, the characters will have to find someone who knows where the ship crashed. This first scene also allows the characters to get to know each other.

Next, the characters will have to find out where the part is. This allows the characters to do some investigative work — they will have to find the person who knows where the ship crashed, or break into a computer system to find out this information. This next episode is a great time to introduce the main villain, which is most likely the Empire or one of its minions. The characters should be racing against someone else to get the part so they can't be leisurely. This adds an element of pressure to the adventure.

The next episode involves the characters racing to the crash site. This can be as simple as jumping into hyperspace and coming out in the right system... but that isn't *Star Wars*. Instead, the characters may have to take part in a raging space battle, duking it out with the forces of the Empire as well as the people they are chasing. Likewise, when they emerge in the system, they will still be racing against time.

The next episode involves the characters having to find the wreck. Typically, the characters should face some natural or man-made hazards, like dangerous animals, hostile natives, competing scavengers, earthquakes or storms. If you want to wrap up the adventure in one session, you can have the characters find the part then and there... or the part could be missing, with the only clue being strange tracks in the ground leading off into unknown territory.

Getting the Right Tone

The experience of actually being in one of the *Star Wars* movies is what you want to recreate during your game sessions, and the easiest way to do this is to incorporate some of the things that you enjoyed most about the movies into your adventure.

For example, you can set parts of your adventure in locations drawn from the movies, such as Yavin or the forest moon of Endor, and you can have the characters using equipment that they will recognize from the movies. You can also have characters from the movies, such as Han Solo and Chewbacca, make "guest" appearances in your adventure.

You have to realize when you begin preparing an adventure that you will never be able to account for every possibility. The players will always find ways to take courses of action that you did not predict.



The best way to look at your preparations for a game is as a sketch on which to base the adventure, not as a full illustration. Your end product is the game session, not the maps and diagrams, the gamemaster character stats, or the starship designs. What is most important is that the game session and the interaction between you and the players is successful. You don't want to put so much energy into preparing the adventure that you have none left for the game.

Plot Structure

The point of breaking down *Star Wars* adventures into episodes and scenes is to emphasize the fact that the story is more important than mere dice rolling. Each episode is a major portion of the plot, such as retrieving a vital piece of information, or confronting a major villain. Each scene is something within an episode that propels the characters to the major plot point of that episode, and each scene gives the characters *something* to do.

Once you have broken down your story into episodes and scenes, you will realize that there are certain locations, events and characters that you have to detail. For anything the characters will meet, you will have to have a few ideas written down so you can use the item or character in your game.

Episode One

The first episode in your first adventure should explain how the player characters meet. Such an episode would parallel the introductions of Luke Skywalker to Ben Kenobi and to Han Solo and Chewbacca, possibly taking place on a backwater planet similar to Tatooine (or even on Tatooine itself) and occurring in a setting similar to the Mos Eisley cantina.

With the possible exception of some minor excitement, such as a barroom brawl, or an encounter similar to Luke's encounter with Ponda Baba and Dr. Evazan, this episode should center around roleplaying, not combat or skill use. Very little die rolling should be necessary.

This type of episode will give you and the players a chance to become comfortable with the game without having to worry about the technical aspects of the rules.

An episode such as this type will allow the players to start playing immediately, because they can skip the final stages of character design personality development — and, instead, use the first episode of the adventure to develop the personalities of their characters.

As the characters attempt to learn about each other — swapping stories, boasts and lies — the players will learn more about the personalities of their own characters.

You might also use this time to allow the players to make a few final adjustments to the skill levels of their characters. However, after the plot of the adventure has begun, you shouldn't allow them to make any skill changes.

Episode Two

As soon as possible, the adventure should have the characters in a starship and traveling to another planet. Space travel is intrinsic to the feel of the *Star Wars* universe. Think about the list of locations that were visited in the movies: Tatooine, the Alderaan system, Yavin, Hoth, Dagobah, the Anoat asteroid field, Bespin and Endor. How long does Luke or Han or Leia stay on any one planet? Not very long. And your players — who want to be just like Luke, Han and Leia — won't want to stay in any one place very long, either.

The travel episode should introduce the characters to some of the oddities of the *Star Wars* universe, perhaps by meeting some unusual aliens in the starport, or involving the characters in some sort of conflict, such as having to blast their way out of the starport.

This episode can also give the players more information about the plot. If the characters found Imperials chasing them, at this point they may get one or two clues that explain why they are in danger. To parallel *Star Wars: A New Hope*, this second episode, where Luke meets Obi-Wan Kenobi, he learns that his aunt and uncle have been murdered by the Empire, and then begins to find out that the droids he and his uncle bought are really valuable.

Episode Three

Action! The players aren't going to want to spend all of their time seeing the sights — they want to be heroes! Once they've arrived at some exotic location, you need to give them something exciting to do.

The action should be straightforward: a rescue mission (Luke's rescue of Leia on the Death Star), a search and destroy mission (Luke's destruction of the Death Star) or simply having to blast one's way through an obstacle (the Rebels trying to evacuate Hoth with the Imperial fleet in orbit above them) will get the players involved. The characters will be exposed to some personal danger and will have to act without hesitation. Of course, in this type of episode, the actions the characters will have to take will be obvious.

Beyond

The next few episodes should alternate between action, space battles, interaction and problem solving. The characters should be given a test of their abilities — each adventure should have at least one episode where the characters get involved in a ground battle, one chase, one space battle, one episode involving problem solving (such as hacking into a computer) and one episode involving interacting with other inhabitants of the *Star Wars* universe (this can range from swapping stories, to having the characters learn background information on the story, to gambling, to haggling over the price of goods).

Normally, the final two or three episodes will involve the most intense confrontations and the most dangerous battles. The first episode should have minimal danger, then the second episode should have a little more danger or tension followed by a few scenes where the tension level is reduced. The third episode should involve greater tension and danger, followed by a briefer break. Each episode after should have higher stakes, more danger and more action, with briefer rest breaks. Then, the final episode should contain the "pay-off": the characters are thrust into the final confrontation and the finish of the adventure, where for good or bad, the story is resolved for now. This kind of build-up and let down will get the players involved and excited about the story.

There shouldn't be too many surprises in your first adventures. The lines between good and evil, and right and wrong, should be very clear, and the players should have many choices that will lead them to success.

Locations

Don't worry about detailing locations that you don't expect the player characters to go to. You don't need a map for

Anchorhead when the characters will most likely go straight to Mos Eisley. There is always a chance that the characters will — for reasons plausible only to themselves — go to Anchorhead instead, and that you will have to improvise an episode in Anchorhead, but there is also just as likely a chance that the characters will do something totally unpredictable — such as go hunting for Krayt dragons — which you would have had to make up anyway.

It helps to have a map drawn out for the important locations in an adventure, but you should always remember that often no one but you will see that map. It doesn't have to be perfect — in most cases, a ragged sketch, combined with a short paragraph that captures the feel of the setting, will be sufficient to keep you from forgetting any of the necessary information.

Remember that you don't need a detailed description of every location on a planet — just the ones that are important to the adventure. For example, you've designed an adventure set on Endor. Just because the player characters are going to travel from Bright Tree Village to Blue Star Lake doesn't mean that you have to prepare a map of the entire forest of Endor. If there is no reason for anything exciting to happen during their journey, then you can simply cut from the characters' departure from Bright Tree Village directly to their arrival at Blue Star Lake. The "in-between" sections of your adventure do not have to be detailed.

Gamemaster Characters

When you are preparing gamemaster characters, you shouldn't worry about determining all of their statistics. The only statistics that are important are the ones which the gamemaster character is likely to use during the encounter.

If the Gamorrean guard is only going to whack at the player characters with his vibroaxe, then there is no need for you to determine his *bargaining* skill, or his *beast riding* skill. All you need to worry about are his combat skills — *melee combat* and *melee parry*, and his *Strength*. If it becomes necessary during the game session for the Gamorrean to ride a beast, then you can give him a *beast riding* skill at that time.

As usual, there are exceptions to this. For characters that are very important to the plot and with whom the player characters will interact extensively, or for characters who will become recurring characters in your campaign, it is usually worth the effort to develop a detailed character description, as this will allow you to more thoroughly develop the personality of the gamemaster character and allow your portrayal of that character to be more realistic.

You should also remember that some gamemaster characters will not need to be detailed at all. There will be many times when the player characters will interact with gamemaster characters in situations that will not require skill rolls. For example, the player characters come across a crowd of Humans standing around the corpse of an Imperial officer. The player characters might start asking questions of the bystanders in order to attempt to find out what happened. You don't need to know any of the skills of the people in this crowd — all you need to know is what they might answer.

It might also be possible for you to "cheat," so to speak. When you need a background character — to add color to a scene, or to give the player characters a prod in the right direction — you might be able to pull a character directly from one of the *Star Wars* movies or another piece of source material. For example, you decide that the player characters have become too relaxed while sitting in a restaurant on Berrol's Donn, and you want to shake them up a bit, but you have nothing prepared. You might try saying something like this, "A Rodian bounty hunter — just like Greedo from the first movie — walks into the restaurant. He doesn't take a table; he just stares at you for a moment, checks something on his datapad, then slowly backs out of the restaurant, never taking his eyes off of you."

The characters may never see the Rodian again, but they will spend the rest of the adventure wondering when he is going to pop up out of the bushes and start shooting at them.

Assignments

It will help both you and the players if, for the first few adventures, the characters are given some sort of assignment. A setting such as the Mos Eisley cantina is a perfect place for a messenger to deliver instructions to the characters. For example, a Rebel leader, such as Luke Skywalker or Wedge Antilles, could appear with a mission that only these characters can accomplish, or the characters could be approached by a wealthy individual who wants to hire them or an alien who needs them to correct wrongdoing. Or, the characters could be forced into taking a job for a crimelord (such as Jabba the Hutt) to whom they owe a debt, or an Imperial officer who holds the family of one of the characters hostage.

After the assignment is presented to the characters, you may have to motivate them to accept it. Some suggestions on motivation would include: appealing to their sense of honor or duty (if the characters are members of the Rebellion or New Republic), appealing to the character's greed (particularly useful if the characters are debt-ridden smugglers), or having a gamemaster character blackmail the characters or threaten them with physical violence.

Once the characters have received their assignment, and have chosen or been forced to accept it, then the rest of the adventure can focus on completing that assignment. Since the characters now have a goal, the players won't have to stand around asking, "What do we do now?"

Rewards

The last thing you need to do in plotting your adventure is to decide on the rewards for successfully getting through it. Generally, each player should earn between three and 15 Character Points, depending on the contributions he or she made to the adventure. See "Running Adventures" for guidelines on Character Point awards.

In addition, consider other potential awards. To some characters, money is important, and a profit on the adventure is one possibility. Hints and tidbits about where to find a master for Force training, or an exclusive hidden shadowbase where smugglers can get top credit for their goods, may be more important to others.



TRANSLATE THESE EPISODES INTO GAME TERMS

When thinking about the *Star Wars* rules, remember the most important rule: this is supposed to be fun and ignore whatever gets in the way of having fun.

When you are gamemastering at first, the key is to simply set your difficulty numbers and have the characters roll against that number. Don't worry about all of the modifiers and other factors that are pointed out in the rules. You are trying to run a fast, action-packed adventure, and the best way to do that is to run the game as simply as possible.

The purpose of rules is to help you figure out what would happen in the "real" *Star Wars* universe. Therefore, make your best guess about what you think should happen based on how well the characters rolled. Try to make the results as interesting and dramatic as possible, while still making it possible for the characters to succeed and be heroic,

Don't worry if occasionally you feel that you have to stop the game to look up a rule, or back up the game and replay a section where you made a mistake. The players will be patient and understanding as you learn the rules if it leads to an exciting game (and they should also be thankful that you've volunteered to learn the rules so that they don't have to).

However, be careful that your desire to "do it right" doesn't impede the progress of the story. Always try to keep going forward.

Setting Limits

After you play several short games with the basic rules, and gain a thorough understanding of those rules, then you will be able to begin adding the more complicated and detailed rules. For example, you may want to limit what's going on in the first few adventures — for example, not allowing Force users at first.

As you gain experience with how the game system runs, you may want to start using the more detailed Force rules or starship and vehicle chase rules. They add a layer of complexity to the game, but also give you more detailed results.

The Skirmish Method

If you want to get a better understanding of the rules, you may want to use the"skirmish method." instead of running an entire adventure, you might want to get one or two players together just to run a detailed combat between characters, a starship battle, a chase, or a battle between Force users.

This gives you the advantage of being able to concentrate on just one aspect of the rules without having to worry about how it affects the adventure. Because of this, you can also replay situations that are particularly difficult for you until you become completely comfortable with the rules.

Streamlining the Rules

There are several areas where the rules are more detailed than is necessary for beginning adventures. One of the prominent rules areas are those revolving around the chase and movement system. Here is a quick way of showing how you can streamline those rules.

When you run a chase scene, you will usually want the feel of game play to reflect the fast and dangerous feel of the chase itself. To begin with, you should reduce the situation to its basic elements. Think to yourself, "What is most important here?" In a chase, these elements are:

- Why is the chase happening and how would it be finished?
- How far apart are the vehicles?
- How fast are the vehicles?
- Have both operators kept control?

Everything else about the chase, from when the chase ends to combat during the chase, is based on these factors.

The best way to set up a situation where the rules can be streamlined is to have only two participants in the chase with vehicles that travel at the same speed. Then, the chase is simply a matter of matching driver skills against the terrain and each other. As an illustration, look at this example of a chase between two Ikas-Adno Nightfalcon speeder bikes.

A player character named Riza is piloting the lead bike. She is being pursued by a bounty hunter. The "why" of the chase is simple: the bounty hunter is chasing Riza to get a bounty; therefore, the bounty hunter will chase Riza until he captures her, or is injured, or feels that it's too dangerous for him to continue chasing her. Riza wants to get away or stop him — the chase will be over if she can escape, destroy his bike so he can't chase her, or stop him in some other way.

Both bikes have identical speeds and laser cannons with identical ranges. The gamemaster decides to speed up the chase scene by streamlining the rules in the following way.

- The chase will only be run at "point blank," "short," "medium" and "long" ranges. The vehicles will start at short range. Since a speeder can make four moves per round, each move will count as a range. For example, if Riza makes three moves in a round and the bounty hunter only makes two moves, Riza has made one more move and goes from short to medium range. The gamemaster rules that if Riza can go beyond long range, she has escaped.

- The terrain for the whole chase will be Moderate. That way, there is a consistent difficulty level — the gamemaster picks a difficulty number of 13.

- The gamemaster rules that if a character misses a movement roll by 1-5 points, the character just makes one less move per round (if he said he'd move two times, he'd only move once). If the character misses the roll by more than five points, he crashes the bike.



• Rather than make rolls for all four moves every round, each character will only have to make one roll for movement each round. However, in *Star Wars* rules, every time a character acts more than once, the character loses –1D per extra action from all die rolls. Therefore, if a character is making four moves in a round, the character rolls against the terrain difficulty of 13 with a –3D penalty.

• The gamemaster determines that the bounty hunter's *repulsorlift operation* skill is 6D and his vehicle blasters skill is 5D. Riza's *repulsorlift operation* is 6D+1 and her *vehicle blasters* is 3D+2.

For the first round, Riza declares that she will fly full speed through the forest (four moves). The gamemaster decides that the bounty hunter will do the same. Both characters roll against the terrain with a penalty of –3D, and if both succeed, the speeder bikes will stay at short range.

If Riza succeeds but the pursuer fails, then the distance between the two vehicles is increased by one level (from short to medium). However, if Riza fails and the bounty hunter succeeds, the distance is decreased by one level (from short to point blank). If both characters fail their movement rolls, then the distance doesn't change.

In this case, both characters succeed, so the distance doesn't change.

For the second round, Riza declares that she will make four moves. The gamemaster decides that the bounty hunter will fire and make four moves. Since the bounty hunter is now firing (taking another extra action), his penalty is increased from –3D to –4D.

The gamemaster resolves the firing action first. The bounty hunter's roll is at short range, or an Easy difficulty, but with a –4D penalty for the five actions being taken in this round. The roll is a failure and the shot misses.

Riza and the bounty hunter then make their movement rolls. The bounty hunter is successful, but Riza misses her roll by 1. The bounty hunter gains one rank, and goes from short range to point blank range.

For the next round, Riza declares that she will try to evade the bounty hunter by zigzagging through the trees. The gamemaster decides that the maneuvers Riza will attempt will modify the difficulty of her movement roll from Moderate to Difficult, and that, in order for the bounty hunter to keep up, he will also have to make a Difficult movement roll. Like a *dodge*, Riza also gets to substitute her maneuvering roll as the difficulty to hit her bike in combat. However, since the range between the two vehicles is point blank, the bounty hunter will also attempt another shot.

Again, the gamemaster decides to resolve the firing action first. Riza rolls her maneuver. With the added difficulty of the maneuver and the –4D penalty for his multiple actions, the bounty hunter's shot fails. Now the rolls are made for the movement actions. Riza's roll is a success — just barely, because of the increased difficulty level, but a success nonetheless. The bounty hunter, however, fails his movement roll by seven points — crash!

Riza's speeder bike disappears into the trees as the bounty hunter's bike explodes into a ball of flame and debris...

While this may seem complicated it is easier than using the fully detailed rules because it is "instinctive" — once you're learned the basic rules of *Star Wars*, this chase is very similar in execution.

The rules judgments are based on making "fair judgments" about what would happen and what makes for an exciting chase. You must trust yourself in these situations since going to the rulebook for a reference will slow the chase down and reduce the tension of the scene.

In this example, instead of stopping the game to find out the modifiers for Riza's maneuvers, the gamemaster estimated that they would raise the difficulty of her movement roll by one level. Instead of rolling for every movement, the gamemaster decided to roll once per turn.

And, instead of trying to determine when the bounty hunter fired, and the precise distance between the vehicles at that time, the gamemaster simply decided to resolve the combat actions at the beginning of the round.

This dependence on estimating and guessing means that this method of play isn't as detailed as the method in the rules, but streamlining the rules speeds the game, and if you play fairly, can be just as exciting!

FINAL PREPARATION

You're just about finished. The last thing you need to do before calling your players together is pull together the scripts, maps, and other handouts you'll use in play.

Scripts

Scripts are one of the basic props of the *Star Wars Roleplaying Game*, and also have the advantage of being easy to prepare. Scripts are normally used at the beginning of an adventure and present each character with set lines. Through the information in the script, the players learn where they are, what they are supposed to be doing, and why their lives are in danger *again*. Scripts are a great way of putting the characters in a difficult and exciting predicament at the very start of an adventure instead of having to "trick" the players into stumbling into this situation during the course of the adventure.

Scripts also have their uses during the course of an adventure. Sometimes it becomes necessary to portray characters in a more strictly defined manner and a scripted scene is a way to make sure that a particular event happens. This works well for transition periods between scenes. Of course, you have to be sure not to be too heavy-handed — players get very upset when their characters are forced to do something because a script says they do. You must make sure that when you direct characters in a script, you are loyal to the personality of the characters involved.

Scripts can also be used for "cut-away" encounters — scenes that relay important information to the players, but don't involve their characters. If you find yourself sitting and mulling an encounter that the players are only minimally involved with and you hear a script flowing casually through your head as you play out the scene, write it down!

For example, the player characters are attending a briefing on the goings-on on the planet Chateuse VII. There are a number of warring factions and Princess Leia is leading a review of who the major factions are, who their leaders are and what the New Republic's current slant is on the situation. Pick out a few major gamemaster characters in the room (including Leia) and fully script out their lines in the briefing. Don't forget to include stage direction since how a character moves and his or her reactions give insight into their attitudes and feelings. When the time comes for the scene, hand out the scripts to your players and let them play the parts of the other members of the briefing — let them do some roleplaying beyond their own characters. They're sure to enjoy the change of pace.

When you use a script, take the time to write it out, polish it and then make enough copies for each player so everyone can be involved. This is a lot easier if you have a home computer or a word processor as well.

Handouts

Handouts are other paper props that you can give to players. They can be used to provide information on a number of subjects, including overviews of planets the characters will visit, criminal dossiers on villains they are sent to apprehend, notes and computer data pirated from Imperial computers and mission profiles or datafiles on locations they will visit.

Gamemasters are often tempted to write all of their handouts for the beginning of the game as a supplement to the beginning script. While this is useful, it is sometimes more effective to write up handouts that will be used in the middle of a gaming session — such as when the characters break into a computer. Rather than read aloud to the players what the characters have found, the gamemaster gives the players the handout of what the characters recovered.

Gamemasters are encouraged to make handouts challenging. Rather than provide the players with all of the answers to a particular challenge, the gamemaster can provide several clues in a handout and allow the players to choose between which path they want to explore. For example, rather than have a handout tell the characters, "Yesgar's hideout is on Antared III," you might want to say, "Yesgar's pirates have been spotted in the main spaceports of Durollia, Pegg and Hermos. Of particular interest is Merrk's Weapons Shop on the concourse of Pegg's main starport — several pirates have ventured into the store and never registered their purchases, if any, with the local government." This kind of clue definitely suggests that the characters investigate the spaceport on Pegg, but it gives them several options to look into rather than forcing them along one path.

While all of the following handouts could be made very appealing by using graphics and illustrations with a home computer, each of these can also be executed with a typewriter or word processing.

Here are several suggestions for subject matter for handouts:

Planets. When characters are sent to a world, the players will probably want to know what their characters know about the world and what they can call up on computer databases. Aside from listings of basic planetary data, you can use scout reports (if the world is on the frontier), encyclopedia entries, excerpts from galactic travel guides, tourism datajournals personal diaries and other data-magazines (like *Contemporary Galactic Architecture*) to give the characters a feel for this new world.

These entries can not only provide basic information, but might discuss past events, like datajournal reports on a revolution that happened on a planet, biographies of new corporate officials, or anything else related to the plot, the location or individuals the characters are dealing with.

This type of handout could also be used for specific locations on a planet, such as a city or area (like a mountain range), a factory where starships are built, a spaceport, a particularly infamous bar or any other noteworthy location.

People. If the characters have been sent to capture a wanted criminal or a refugee hiding from the Empire or some other personality, what better way to give them information than to provide a personal dossier on the character? Aside from personal biographies, you could use excerpts from diaries, eyewitness accounts of incidents, a list of known and suspected criminal activities, and a list of suggested contacts and locations where the character might be encountered.

Organizations. Characters might be sent to investigate a company, a cult, a group of mercenaries, a crime gang or ring, a trade organization or any number of other groups. These handouts could give information on the structure and activities of the group, important personnel, history of the group or other information that the characters and players will find of interest.

Aliens. If the characters have been sent to contact a relatively unknown or poorly understood species, they would probably find xenobiologist or scout reports handy. You might also provide eyewitness accounts of previous meetings, histories and myths, information on a society's structure and particular mannerisms or abilities that the aliens possess.

Computer Piracy. If the characters manage to force their way into a computer system, the information they retrieve would be more interesting if it were presented in a handout that the players can read. This is especially useful if the characters have to decipher an unusual code or follow a complex set of directions.

Ships. Players love to know what their ship looks like and how the interior of their vessel is arranged. Use a handout for things like the deckplans of whatever ship the players own.

Puzzles. If you want to present the players with a new challenge, the handout could be a visual or mental puzzle, such as figuring out a pattern in certain crimes to predict where the next crime in the pattern might occur, or determining how to break through a security system by falsifying a security code.

Maps

When characters are involved in combat situations or want to get an understanding of a location they are visiting, maps are a great alternative to having to verbally describe a location.

Small-scale maps are used in adventures to show specific locations, like the interior of a cantina or a warehouse. They are most useful for locations where the characters are going to get into combat — by drawing all of the major terrain pieces on the map (like boxes, computers, power generators and the like), the characters can look at the map and take advantage of cover or try to plot an escape route. For example, if the characters stumble into a room and the scene that is only described to the players, they might forget about the back stairwell in the corner; with a map, they are more likely to notice the stairwell.

Small-scale maps usually are drawn to a detailed scale, normally one inch equal to two meters.

The gamemaster can also use hand-made or published counters for battles on small-scale maps counters are useful for representing characters in combat (and it's a lot easier than marking up a map that you spent hours working on), but can also be used to indicate other objects that might be moved around during a combat.

You can also create maps at a larger scale (such as one inch equal to 100 meters) for chases involving speeder bikes or other vehicles. These kinds of maps give the players more options — maybe the players will want to try ducking down an alleyway instead of simply fighting it out.

Large-scale maps usually aren't *necessary* for an adventure, but by being able to show the characters a large-scale map of a world, a continent, or a city area with surrounding terrain, the players get a sense that the place they are visiting is a *real* location.

Maps can also give a great amount of information to the characters as far as layout of an area. From neighborhood to terrain maps, trade routes can be seen, hiding places figured out, areas that are more defensible can be spotted and other important facts can be determined.

Maps also list the names of cities, terrain features and other factors. These kinds of details help make this new "temperate forest world" different than every other "temperate forest world" the characters have visited in the past.

Maps of sectors of space can also be great fun. By having a map of the planets of a sector, the players can play "what world will we visit this week?" The players can see trade routes, ambush points along hyperspace routes, and areas where they are likely to cross customs inspectors. The players will have a lot of fun looking at the mysterious locations on the maps and going to these worlds to explore them.

Have Someone Else Do The Work

Why create all of your maps from scratch when you can save yourself a lot of time and effort by using maps from the real world?

A good source of terrain or topographical maps is your local sporting goods store or the U.S. Geological Survey Office. These maps give you elevation details and physical features. If you need a canyon site on a desert planet, use an actual section of the Grand Canyon — your players will never know, but they'll love the detail. If you want to use a forest setting, get a map of a forested area in the United States and then mark any adjustments you need on the map.

You can also use state, city and national road maps for your locations. They give you realistic setups for locations and save a lot of time.

Of course, you can also use maps from other game products. From underground labyrinths to megacities, there are a variety of game maps that are readily adapted to your own *Star Wars* adventures.

CREATING PLAYER CHARACTERS

In your early games, you might want to limit the types of characters that the players can chose to those that both you and the players are familiar with and that you feel the players can play proficiently.

You may want to restrict beginning players to Human characters, because new players often won't have sufficient role-playing skills to develop an appropriately alien character.

Good suggestions for beginning character templates would be:

- Brash Pilot
- Laconic Scout
- Gambler
- Kid
- Smuggler
- Wookiee
- Ewok



The Wookiee First Mate and Ewok Warrior are included, despite their being alien templates, because most people who are familiar with the *Star Wars* movies will be sufficiently familiar with the characters of Chewbacca and the Ewoks to develop an appropriate personality.

When the players arrive, have them select a character template they would like to play and help them complete the template. Show them how to allocate their skill 7D for dice, give them some suggestions for beginning skills, show them how to roll attributes and skills and how Character Points and Force Points work. You will also want to explain how the Wild Die works.

Before you begin playing, ask the players if they have any questions, then hand out the adventure scripts and get the adventure rolling. If you have the time, you may also want to prepare a handout that explains the basic mechanics of the *Star Wars* games — it will serve as a reference for the rules that you just explained to them. This will allow your newest players to concentrate on playing and not worrying about the rules.

CREATE AN IMPROVISED *STAR WARS* MOVIE

As stated before, the whole point of an adventure is to get the players to feel like they are taking part in their own St*ar Wars* movie. Therefore, you as gamemaster, need to get the adventure rolling with a bang and keep things exciting and interesting for them.

As you go through the various scenes and episodes, let the players dictate the game's action If you drop them into a cantina and they are having fun meeting aliens and hearing stories of the space lanes, let them have fun; if they ask if there is gambling, run an impromptu gambling scene. If the players get bored with your cantina scene, then cut to the next scene in the adventure. In short, give the players the story they want.

Performing

One of the most important things that you should remember about any roleplaying game is that you and the players are all *performing* during the game. Encourage the players to stay in character as much as possible. The game is much more exciting if it is experienced in the first person, not the second.

Don't say, "Your character is hit by the laser bolt." Instead say, "*You* are hit by the laser bolt!" Anytime the players say, "My character does something," you should correct them, asking, "What are *you* doing?"

It is also helpful to refer to the players by their characters' names. Instead of playing with Rob, Doug, and Paul, for example, you are dealing with Marx, Narse and Grerph the Wookiee. If you refer to the players in this manner, it will dramatically increase the flavor and "realism" of your game.

Finally, if you expect your players to act in character, then it is important for you to act in character. Don't detach *yourself* from these roles when you can act out the roles of the gamemaster characters.

When you have the characters meet a gamemaster character, think about something you can do ta establish the character's personality: perhaps he has a unique voice, or has a habit of rubbing his chin while he's lying, or he has a tendency to point with his pinky, or he always stands hunched over. If you make notes of these mannerisms, and use them in your game, it will help add realism to the task of roleplaying a gamemaster character.

Some of you will probably be nervous about the prospect of acting out another character — relax! The people you will be playing with are your friends, and they'll probably appreciate seeing you act out roles that you've never done before. Besides, if you show that you're willing to act out a character or two, they will be encouraged to act out the roles of their characters.

Troubleshooting

Beginning players are often unsure of what to do or may easily lose the path of the adventure they are playing. As gamemaster, it is your job to give the players a little help.

Players new to roleplaying games seldom realized how much freedom they have. Without a board to move pieces around on, they often wonder to themselves, "What can I do?" Tell them that they can do whatever they want to — tell them to put themselves in their character's shoes and do what he or she would do.

Tell them to explain to you what they want to do, whether it is to shoot a stormtrooper or rig a starship's engines to blow out at a certain time. Then, you will tell them what skill to use and give them an approximation task difficulty.

Players who are unsure may have plans suggested by gamemasters. Maybe a gamemaster character provides information on a target or troop strength, or gives them a map. This gives the players vital information yet still allows them to plan their strategy.

RELAX!

All of this may sound like a lot of things to remember, but everything in this chapter, and the chapters that follow, is geared toward helping you run a better game. The key is to relax and have fun and let the game take care of itself. With a little practice, you'll learn a lot about gamemastering and how to create a great *Star Wars* adventure!

SETTINGS

One of the major appeals of *Star Wars* is the diversity and unique nature of the settings that can be used in an adventure. Instead of having the characters endlessly tromp through the same terrain, or visit cities whose only differences are their names, in *Star Wars* adventures characters can visit the desert world of Tatooine, venture to the awe-inspiring floating cities of Calamari, maneuver through the Hoth asteroid belt or glide among the clouds of Bespin's Cloud City.

THE HIGH CONCEPT

The *Star Wars* movies brought to life landscapes and sights beyond anything ever placed on a movie screen. In order to truly be *Star Wars*, your adventures should be filled with the breath-taking, inspirational, and exciting vistas.

When creating settings, you should first devise the "high concept" of the setting. Instead of concentrating on generating a detailed location right from the start, try to come up with your own "stunning visuals" that set the mood and feel of the setting.

Beginning gamemasters often feel obligated to go into extreme detail when designing a new setting, especially if they've played other games where virtually every location is mapped down to the smallest room. Frankly, it's a lot of work in a situation where having a few notes and an idea of what the general location is like will almost always be sufficient. After you have a firm idea of what type of location you are inventing, then you can detail the most important locations in the adventure.

There are several interesting approaches to the high concept stage of setting creation.

Using Settings From the Movies

When they begin, your players will probably be most interested in locations that they have seen in the movies. There is no reason why you shouldn't set some of your first adventures in locations that the players are already familiar with. Not only will it satisfy the desires of the players and make the story feel more like a *Star Wars* adventure, but it will also remove from you the pressure of designing an entirely new setting.

Choosing Tatooine. One of the best settings from the movies is Tatooine because of the extent to which it has been described in the movies. Hoth and Endor were both presented almost as thoroughly, but these two planets do not suggest as many interesting storylines. Tatooine is the setting from the movies where the characters are most likely to find adventure. Tatooine has much to offer characters and new players. It has the Mos Eisley spaceport. There is a wide variety of businesses and activities which surround spaceports so the characters would easily be able to find a starship and pilot for hire. Because of the criminal elements on the world, notably Jabba the Hutt, this is a *seedy* spaceport, with danger and the opportunity for gambling, smuggling, bounty hunting or any other activity the characters could desire.

Tatooine is also a wilderness world, with plenty of room for exploration. It has wide-ranging deserts populated by two alien species, Jawas and Tusken Raiders (Sand People), and many strange creatures, including Banthas, Dewbacks, womp rats, and Krayt dragons.

Tatooine is also (or was also, depending upon when your adventures are set) the base of Jabba the Hutt's criminal empire, so there is always something *interesting* going on that the characters could get involved with.

Finally, Tatooine is a frontier world, far from the influence of galactic culture. It is a part of the Empire, but it is safely isolated from the Empire's most oppressive manifestations. Rather than having to confront Imperial Star Destroyers, the characters are much more likely to come across a squad of local militia members or stormtroopers.

Choosing Bespin. Another excellent adventure location is Cloud City on Bespin. It is a bustling mining town/vacation spot, offering high-class gambling houses and hotels and amazing luxury for those who can afford it. It has a large and diverse population, with miners, laborers, corporate executives and the seemingly ever-present influences of the galactic underworld. Of course, Cloud City also features a charismatic and daring administrator, the (in)famous Baron Lando Calrissian, who seems to bring a dose of intrigue and excitement everywhere with him. This world isn't as isolated as Tatooine and offers more to "cultured" characters.

Planets And Locations

This chapter covers two similar but distinctly different subjects. The hints in this chapter can be applied equally to the creation of planets and the creation of specific locations on a given planet.

Gamemasters who expect to be creating many planets are advised to look at the rules system in Chapter 22, Planets. This system gives specific suggestions for how to build new planets. However, if you want to build planets that look and feel interesting, without getting into the finer points like imports and exports, this chapter will more than suffice for your needs.

With both of these settings, the people, places and history of the locations suggest many adventure possibilities. On these worlds, the characters can rub elbows with the likes of Bib Fortuna or Lobot, have to fight off Sand People, take a tour of the Cloud City casinos or visit the infamous Mos Eisley cantina.

Altering Familiar Settings

Using settings from the movies is a great way to get an adventure rolling. However, a game session that is a carbon copy of the movies will be boring. Fortunately, gamemasters can take the settings from the movies and subtly alter them to provide all new locations for the characters to visit. For example, if the players exhibit an interest in going to Hoth during an adventure, you could have them travel to another planet which is similar to Hoth. Hoth itself isn't a good choice — the Rebel Alliance picked it for a base because it was isolated and there was no one else there. Therefore, you can decide to create a new world similar to Hoth.

To start with, you give this planet a name (because a planet or a city with a name almost instantly seems more realistic than an unnamed planet constantly referred to as "the planet"). You then decide how this planet is similar to Hoth: it is cold and covered with snow and ice. For a difference, you choose to have it occupied by a small group of prospectors instead of having a Rebel base.

Now you have a new setting that is reminiscent of Hoth, so the players are already familiar with some aspects of the world, making it easier for them to visualize. You can also provide more information about part of a setting. For example, if the players want to visit Tatooine you can modify the setting by having them travel to Anchorhead, a small trading and farming settlement. Here, the characters will get a feel for the nature of a farming town (much more relaxed and with a more tight-knit community than the spaceport). In the adventure, the characters might have to fend off attacks from Tusken Raiders. The characters might come across some teenagers who are talking about an guy a few years older than them, Luke they think his name is, who supposedly killed his family over a couple of droids and blasted off Tatooine, and is now supposed to be space pirate (the Imperial propaganda machine has obviously done its job). The players will be familiar with Tatooine, its deserts and the moisture farmers, but they won't know much about Anchorhead and what goes on there.



Star Wars Materials

Aside from the movies, there are a wide variety of other *Star Wars* materials that provide information on settings. For game products, there are the sourcebooks, galaxy guides and adventures. Add to that the various *Star Wars* novels, comic books, the Art of... books, trading cards and toys and there is a truly impressive body of knowledge to choose from.

Many of these books introduce new planets or mention new planets by name without giving much information on them. This gives the gamemaster a huge selection as to new locations that can be designed for an adventure. Players who are familiar with these materials will really enjoy the chance to visit these locations. Whether they are going to Nkllon, Coruscant, Nar Shaddaa or Byss, the players will be better able to visualize the setting because they are familiar with it.

Using Exotic Settings

You can just as easily base your adventure settings on real world locations by modifying them to fit into the *Star Wars* universe. For example, the Rebel outpost on Yavin in *Star Wars: A New Hope* is based on a real complex of ruins — the Mayan Temples at Tikal National Park in Guatemala. There were two things about these temples that made them seem alien enough to fit into the *Star Wars* universe:

- One, the temples weren't familiar to most people. Even locations that are real can seem exotic and alien to people who have never seen them before. A quick glance through an encyclopedia or a travel guide could provide you with a description and pictures of a real location that is exotic and unfamiliar enough for you to use it as the setting for part of an adventure.
- Two, details such as the guard tower and the X-wing flyover were added to the real temples in Guatemala to make them seem even more alien.

Movie companies use exotic locations, and with a little research so can you. The deserts of Tunisia made for a great desert world and the forests of the Pacific Northwest helped make Endor seem real. Flip through travel guidebooks, encyclopedias and search the internet. You may find pictures of stark landscapes or unusual architecture that can be the basis for an adventure setting. Of course, you will want to add other details to your setting — like starships, droids and aliens to make it truly *Star Wars*, but a good setting may have its foundation in Tibetan temples, Australia's outback or south Asian islands that are exotic and alien in appearance.

Using Ordinary Locations

You can take any location, even one that is just down the road, and add details to it that will allow you to use it in a *Star Wars* adventure. Most locations will have *Star Wars* counterparts because people will always need some place to buy food or goods, or to go out for a night's entertainment, or to get their vehicles and appliances (or droids) repaired.

By advancing the technology of a given real world location you can create an unique *Star Wars* location. For example, a movie theater would become a holotheater. A hotel could be a hundred story tall hotel, floating on repulsors with sections that rotate on a huge slow-motion gear mechanism.

What would be the *Star Wars* equivalent of used car lot: A landspeeder lot? A droid lot? A starfighter lot? What kind of salesbeings would work there? Would a droid work as a salesbeing on a droid lot, or would the droids try to sell themselves?

What are the equivalents of shopping malls in the *Star Wars* universe? What stores would it contain? What would be the difference between a mall on Coruscant and a on a small frontier world? Would a mall on Rodia be filled with weapon stores? Would a Quarren mall be underwater?

The Energy Station

Most locations on Earth have unique *Star Wars* counterparts. Take a self-service gas station as an example. Think about the parts that constitute one of these stations.

In its simplest form, a self-service gas station consists of a number of gasoline pumps — anywhere from four to twenty or more — and a tiny kiosk from which an attendant controls the pumps and takes the money. In addition, most stations will have some sort of identifying sign, and the attendant in the kiosk may also sell simple goods, such as soft drinks, candy, cigarettes or motor oil.

Now, think about what would be different about an establishment that served this same marketing niche in the *Star Wars* universe.

To begin with, the pumps wouldn't be pumping gasoline. Instead, they would be fast-transfer recharging stations that renewed the energy lost by the power cells of the vehicles.

Few of the vehicles that use the station will be wheeled ground vehicles. Most of the clients will be operating landspeeders. However, in order to increase the range of possible customers, the station might have two levels of recharging stations — one at ground level, to service landspeeders, and one at five meters above the ground, to service airspeeders.

The attendant could be replaced by a "courteous and efficient" servant droid. Or each individual recharging station could be equipped with a simple electronic brain, eliminating the need for an attendant entirely (of course, it would have a direct line to law enforcement officials should a customer try to leave without paying).

The station's sign wouldn't be a simple neon or fluorescent sign. Instead it might be a large holosign, constantly projecting holocommercials into the air above the station.

The station would sell the local equivalent of soft drinks, candy and cigarettes, but it might also sell energy packs for equipment, comlinks, or pre-programmed travel modules to use in automated driving systems.

To add that sense of "this is not Earth," you might even say that the buildings are constructed of a smooth plastic or a rough-hewn stone, or point out catchy holograph or virtual reality displays. To a wilderness location you could add strange creature flying through the air, unusual noises, green fog, red suns and dozens of moons.

With some work, even the most mundane of locations has its place in the *Star Wars* universe.

Fictional Settings

There are countless works of fiction that provide suitable ideas for settings. With some tinkering, locations from classic myth, modern literature, and, of course, other science fiction and fantasy works, could be converted to the *Star Wars* universe.

One of the most obvious sources for inspiration would be other science fiction movies and novels. However, you should remember that much of the material contained in other science fiction stories will not fit directly into the *Star Wars* universe because it doesn't share the *Star Wars* feel. Material from other science fiction sources will often have to be heavily modified, but that doesn't mean that this isn't a useful source of basic ideas. After all, the *Star Wars* feel results from the combination of a large variety of sources that influenced George Lucas — everything from Westerns to comic books to Buddhist thought to Japanese samurai movies had a part in the underlying philosophy and execution of the *Star Wars* saga.

Many books about writing science fiction contain essays on designing planets and star systems or on designing alien beings. While these essays usually deal with the specifics of designing scientifically correct planets and aliens, which is less of a concern with *Star Wars*, the general methods and examples that the writers present can provide you with suggestions that you can use when you begin creating your own settings.

Science fiction art books show some other dramatic sights that could be incorporated into your *Star Wars* adventures. The ideas that you will derive from them won't necessarily be drawn from the contents of the pictures themselves, but from thoughts that occur to you as you look at and think about the pictures.

Hints on Conversion. When adapting other works of fiction to *Star Wars*, instead of trying to adapt a setting element for element and plot point for plot point, you should try to dissect the setting into its component elements and determine why you find it interesting. Examine what makes the world exciting — the descriptions of the architecture, the visual image of a palace on a mountain top with an immense ringed moon in the background, the technology, the strict culture, or the conflicts of different points of view — and try to mold them to more closely fit your *Star Wars* universe.

It is suggested that you change the names of the new locations so your players don't immediately recognize the setting. This is especially important when using settings with Earth-derived names — after all, *Star Wars* is a long time ago in a galaxy far, far away, so that culture has different myths and location names than ours does.

When you do use another setting for inspiration, you should make some major cosmetic changes. Try to change the setting just enough so that players don't know what your resource was. If your reference is obscure enough or you don't get too obvious, this might mean simply changing a couple of names and introducing some new gamemaster characters. However, if your idea is closely based on a setting or work of fiction that all of your players are familiar with, this might mean adding a completely new culture, or changing the look of the architecture, or adding a new plotline, but it will result in a less derivative and more original world for your adventures.

Original Settings

Creating wholly original settings from your imagination is a lot of work but it is also a great deal of fun. This is the most often used method of creating new game settings, but it can also be the most difficult for beginning gamemasters.

Often, the gamemaster finds himself (or herself) staring at a blank piece of paper, trying to create worlds. This is entirely the wrong approach. Instead, the gamemaster should open himself to all the thoughts and ideas running through the back of his mind. The key to this method is to learn how to put yourself in the proper mindset for this type of creation.

Converting Avalon

A good example of this process is the conversion of the mythic land of Avalon to a *Star Wars* adventure. The theme of the Avalon myth is as appropriate to *Star Wars* as it was to medieval (or modern) storytelling and several aspects of the Avalon myth can be kept intact provided you can offer a logical *Star Wars* rationale for them.

According to the legends of King Arthur, Avalon is the island where the king's body was taken to be buried after he was mortally wounded in battle. Avalon has many mystic properties associated with it; its location is unknown and it is reputed to be an area where magic is naturally strong.

To create a *Star Wars* setting based on Avalon, you would start by making it an entire planet — not just an island. You can keep it isolated by putting the planet in uninviting surroundings, such as a giant dust cloud that hides it from the rest of the galaxy. Of course, you will probably want to change the name of the planet, so you might select "Millinar" as the new name. Because of its isolation, there are rumors of Millinar, but people believe it to be a simple myth passed down through the millennia; no one suspects that Millinar is a real place. The weather on Avalon is always fair.

The weather on Millinar is very pleasant with minimal rain. This is because there is no axial tilt to cause a cold season, and the water/land ratio is such that the level of moisture in the atmosphere never rises high enough to produce precipitation. The world's land masses are low lying, with many natural springs and underground streams. The world's natural beauty remains unspoiled and there is almost no technology on the world.

Delicious apples grow on the many trees of Avalon. Millinar will have many varieties of succulent fruits that have natural healing properties. The trees themselves have huge root systems that reach the deep underground streams.

Towards the center of Avalon is a small chapel built by Joseph of Arimathea, an ancient holy man. Instead of the chapel of Joseph of Arimathea, the focal point of this new planet is a monument built by an ancient Jedi Knight. The gamemaster decides to make this building a large, triangular building whose outer surface is covered with elaborate paintings that seem to move as sunlight plays across them.

The only inhabitants of Avalon are a race of noble women who have great knowledge of magic. The inhabitants of Millinar are a group of hermaphroditic aliens who have developed skills in using the Force. They might even have powers that Luke Skywalker is unfamiliar with since it is assumed that much Jedi knowledge was lost during the purges of the Emperor.

Avalon is also reputed to be the source of Arthur's mighty sword, Excalibur. This aspect of Avalon gives you the story hook that you would use to work this new planet into an adventure. There is a legend that tells of a powerful weapon hidden on the mythical planet of Millinar. The characters will be familiar with the myths from their childhood, but they will uncover a clue (perhaps a lost temple of the Jedi) that leads them to search for Millinar in hopes that they can acquire the weapon and use it against the Empire and help bring freedom to the galaxy.

Instead of trying to create everything from thin air, think of a favorite story or visual image or character and then *actively concentrate* on how to convert that idea to *Star Wars*. Every day gamemasters are exposed to thousands of interesting ideas on television, in newspapers, in books, in music and just in ordinary conversation. If you work at converting these ideas, ask yourself, "What would this thing be like in the *Star Wars* universe?"

The Brainstorming Method. This method is the most wildly creative, and thus the least structured. Simply pull out a piece of paper and a pencil. Then start thinking about gaming and *Star Wars* in particular. Write down every idea, image, emotion, scene or other factor that crosses your mind. Don't try to explain or develop these ideas, but simply write them down.

After a few minutes of this, you'll probably have scores of words, phrases and ideas written down. Then, go over the list and pick out the most interesting ones and try to develop them into interesting scenes and settings.

The Matte Painting Method. Rather than trying to instantly come up with a fully realized world, you should concentrate on coming up with one exciting mental image that sets the tone for the world. Some gamemasters call this the "matte painting" shot — it is an establishing image that succinctly gives the feel and the tone of the world. These kinds of images would include the twin suns setting on Tatooine, Ben and Luke overlooking Mos Eisley spaceport, the *Millennium Falcon* being dragged into the Death Star's hangar bay, the first shot of the Tauntaun running on Hoth, and the twin pod cloud cars flying toward Cloud City with the brilliant orange and red clouds in the background.

All of these shots instantly suggest a world that is visually stunning. They provide enough information to be enticing, while still leaving a great deal of mystery about the specific location.

These types of scenes are easy to come up with. Simply toss around visual images from *Star Wars* and other science fiction movies, or try to imagine your own ideas. What would the heart of a nebula look like? Or the reactor core control area of an Imperial Star Destroyer? Or a world with ammonia oceans and earthquakes that build and destroy mountain ranges literally overnight?

Then, try to apply these ideas to an adventure scene — what could happen in this type of setting? How could the characters end up here? What kind of story could they get involved with? This type of creative visualization is easy and can provide some great ideas for adventure locations.

The Word-Association Method. Another method is word association. By using a categorized thesaurus or dictionary, you can skim through just looking for interesting words. Particularly interesting words can be very useful in describing a planned setting or inspiring an interesting facet of a new one.

You can, for example, look up "plants" and find a large list of adjectives that can be used to describe plants. If you are trying to design a new plant or a plant-like alien and find that you are stuck for ideas, then you can pick several words at random out of the "plants" list in the thesaurus and combine these words into a. skeleton description of the plant, which you can then flesh out with your imagination.

The Research Method. Books about space and the planets in the solar system, particularly ones with photographs and paintings in them, can be a big help when you are designing settings. Photographs taken on the surface of the moon, Mars, or Venus will help you to get an idea about what another planet might look like, and the photographs and paintings of the outer planets and stars will give you ideas about objects to put in the night skies of other planets. Some of these books contain very informative speculative chapters about planets in other solar systems and the possibility of intelligent life on other worlds.

There are several other areas that might yield some interesting ideas for settings. For example, if you read about a country on Earth that has had several violent changes in power, you might be able to get a feel for a world that has known similar warfare and changes and power. Pretty soon you'll be able to form a mental image of city ruins and whole continents blasted by the exchange of weapons. This type of setting, bleak as it is, could offer a fascinating location for a *Star Wars* adventure.

PREPARING SETTINGS FOR PLAY

With the high concept decided, you can begin working on the details of the setting. Here are some of the questions that you will need to answer about the settings you design.

Name

Give the location a name. Almost every location will have a name, ranging from a simple descriptive, such as Ben's hut, to a more abstract name, such as Fort Tusken. Giving a location a name makes that setting more realistic, because it gives the setting a history that is reflected in the meaning of the name.

For example, Ben's but has a vague name, because the people who call it that don't know exactly where it is — and don't really care. Fort Tusken is named after a settlement where people were killed in one of the first raids by Sand People.

A name won't instantly make a place seem real, but as the setting is used or the characters learn more about the setting, the place takes on a life of its own. For example, when Mos Eisley is first mentioned in Ben's hut, it is simply a name. Then we learn that it is a dangerous spaceport. Finally, when we see "a normal day" in the spaceport, the place becomes real to us and takes on a history and life of its own.

Type

A "type" is a very succinct description of the location. Those two or three words can give you an excellent feel for the location and what it is like. For example, "posh nightclub" and "seedy, criminal cantina" are essentially the same type of establishment (drinking and socialization), but the type description shows how different they are from each other.

The type might describe the clientele (starfighter pilot's bar, Mon Calamari restaurant, Rodian weapons shop), the forces that occupy or own a location (Rebel base, Imperial garrison, TransGalMeg mining station) or the location's prime function (trading offices, farm, luxury hotel). The type might also describe the true function of the setting, as opposed to its assumed function. A casino, for instance, would be assumed to function as a gaming establishment while, in fact, its true primary function could be as a place for gathering information or for contacting underworld figures.

Location

Where is the setting? It is important for you to remember that the settings you design do not exist in a vacuum. Outside every wall is a street, or another building, and through every door even if the player characters never see it open — is another room. Keep these surroundings in mind, and add their effects into your design.

The location should be relative to a familiar location the characters are familiar with. For example, a building may be best described as "next to the cantina," while a small farming settlement called Motesta may be "Two and a half hours north of Anchorhead by landspeeder." If you want to make a planet seem distant, it's enough to say, "It's out in the frontier of space," while most people will assume that a world that is "near the Core Worlds" will be civilized and cultured.

By being given a comparative location, the characters get a sense of how distant this new location is and you will be able to think about how the characters will get there and where they will be when they leave.

For example, a holotheater located next to a planetary criminal detainment center will have a different clientele and atmosphere from one located next to an Imperial officer's training school. The theater located next to the detainment center might have a hidden room where illegal weapons are sold. The theater next to the training school might have, instead, a large concession stand that offers expensive liqueurs.

Set-Up

How is the setting laid out? How are the rooms shaped, or where are specific buildings in a military complex. If the characters are going to be doing any significant maneuvering in the area (such as invading a base or getting into a fight), they will want a map of the setting. A map, no matter how crude, will convey much more information about the layout of the location to you than will a written description.

Maps aren't necessary for all locations, but they are helpful in locations where the difference between hiding behind a door or standing in the middle of the room matters.

When sketching out a location, make sure that it is logical and consistent. If a floor has an elevator at one specific spot, there had better be an elevator on the floors above or below it, or a good explanation as to why there isn't.

Physical Description

Now that you have an idea for the setting, it is time to provide specific details on the setting. What does it look like? Write up a brief description of the most important places and objects within the setting, trying to add any information that the map doesn't convey.

Use a general look to get the appropriate feeling and tone across for settings. Every setting that you design should have a pattern into which most, if not all, of the details fit. This look can often be reduced to one word, such as grungy, sterile, pastoral, or mechanical. These one word descriptions of settings, while over-simplified, can be very useful. When you begin designing the settings of your adventure, you should start with this one word. As you determine the other details of the setting, you can then modify them in light of the general look of the setting and ensure that all the details fit properly.

For example, a messenger droid in a decrepit starport might be a squeaking, battered, carbon-scored R2 unit with a hastily

rigged — and not very dependable — vocabulator. A messenger droid in a flourishing starport would be a top-of-the-line, well-lubricated, shining and polished protocol droid that speaks three million languages and exudes a pleasant scent from its specially constructed aroma-disseminators.

The general look of the *Star Wars* movies is one of the things that sets them apart from most of the other science fiction movies that came before them. The *Star Wars* movies appear to take place in a real universe where equipment is actually used and gets dirty, and the people who use it are too busy to clean it and too poor to be constantly buying new equipment. While the characters in other science fiction movies never traveled in a starship that was not brand new, the characters in *Star Wars* travel in decrepit clunkers.



The *Star Wars* movies brought to the forefront the idea that the highly advanced technology of a galactic civilization would see daily use by the common people of the galaxy. The creators of Star Wars drew their inspirations from the streets, from the day-to-day lives of the people who use their cars and refrigerators and microwave ovens constantly.

Adding to this well-used look is the fact that much of the *Star Wars* movies are set in the outlying reaches of the galaxy — on the poor side of town. Take Tatooine as an example. Not only are the inhabitants of Tatooine far from the cutting edge of technology, but they also — because of their struggling economy — have to make do with what they have for much longer than do the inhabitants of wealthier systems.

Because of this, the settings that will seem the most appropriate for *Star Wars* adventures will be those that can be best described as seedy, grungy, or disheveled. However, there are always exceptions, and you can use these exceptions to add life to your adventures. The Mos Eisley cantina might be considered seedy, and the characters in your adventures might find themselves spending much of their time in similar settings, but, occasionally, they should find themselves in settings that are extremely different.

For example, if they were to go to the palace of the native ruler of a very wealthy planet, they would find that setting to be luxurious, while a well-equipped Imperial hospital would be antiseptic.

To get a better understanding of the possible differences in the general look of settings you should consider the differences between military installations.

Imperial garrisons will be spartan, polished and organized because such surface impressions are very important to the leaders of the Empire. Decorations will be uniform and plain in most cases, and slightly more lavish in the quarters of the high ranking officers. The smaller vehicles, such as TIE fighters and AT-STs, will be polished between deployments, and the larger ships even Star Destroyers — will be regularly cleaned. The troops will be inspected often, and such minor violations as a scuffed helmet will be heavily punished.

Rebel bases will look disheveled, well-used and hastily put together because the Rebellion cannot afford to spend time and money on the niceties which one would find in an Imperial base (especially since Rebel bases are likely to be evacuated at extremely short notice). Maintenance in a Rebel base will be limited to only what is absolutely necessary — if the grime in the corners isn't affecting any equipment, then it won't be removed. Carbon scoring on starfighters will be allowed to build up until it almost threatens to interfere with flight operations. Troops will rarely, if ever, be inspected and most flaws short of willful disobedience will be overlooked.

New Republic installations will be somewhere in between these two extremes — neat, perhaps, or tidy. The New Republic is concerned with appearances — some think because its leaders want to prove that they are the rightful governors of the galaxy. However, the new government is too unsettled and fragile to risk weakening its armed forces by devoting too much time to such nonproductive tasks as polishing X-wings.

Even so, the maintenance schedule on all ships will be more routine and more thorough, and some emphasis will be placed on the personal appearance of the troops, although military leaders will not want to risk alienating any of the unconventional but highly talented renegades who enlisted when the only goal of the Rebellion was to destroy the Empire.

Using the Senses

No matter how well you design your settings, they are not going to feel real to the players until you learn to give realistic descriptions of them. To create realistic descriptions, you will have to keep in mind the effect of the setting on all five (or more, in the case of some aliens) senses.

As you prepare your descriptions of settings, begin by imagining that you are present in that setting. Describe one setting with just your eyes. Then, for the next setting, add in the information that you would collect with your ears. For the next setting, go back to just your eyes, and, in the next description, add in your sense of smell. Eventually, add information concerning touch and taste.

You might also try beginning a description with a sound, or a smell that seems particularly overbearing (such as the smell of seaweed on the Calamari coasts, or the clanging of digging machines in the mines of Kessel). This makes the players think more about the setting. After they have received the first sense, you can detail what a location looks like or fill in any other sensory data.

Sight. For most people, sight is the most important sense, so the bulk of your descriptions will be visual. To make the most effective use of sight, you will have to learn to arrange your descriptions so that the most important or most unusual visual detail about the setting comes in a spot where it is emphasized (usually near the very beginning of the description).

You might also want to classify what the characters see by how hard they look. make notes of what the characters see if they take a quick glance, then what they see if the stop to look around a bit, and then what they see if they make a detailed search. A character taking a quick glance isn't going to notice how many tables a cantina has, for example, but a character making a detailed search will know. Characters who only glance around a location are likely to miss important visual clues unless they make a good *Perception* roll.

As an interesting diversion, you might want to put the characters in a situation where they cannot see — such as a dark cave, a black nebula, or the inner reaches of a dead alien starship — and force the players, and you, to operate without the sense of sight.

Smell. Next to sight, smell is probably the most important sense to consider in your descriptions of settings. A smell is something that cannot be easily avoided; it will permeate the area. The sense of smell also lends itself to some very expressive adjectives — fragrant, ambrosial, putrid, fetid and rank.

You can also use specific scents that the players are familiar with. For example, describing something as "smelling like burning motor oil" is a lot more expressive than "it smells bad." A planet where the atmosphere "smells faintly like cinnamon" will seem instantly more alive.

Hearing. Sound can also be a powerful part of a description, ranging from the proverbial eerie silence that precedes an ambush, to the annoyingly loud banging and clanging of an industrial planet. Like a smell, a sound is something that is hard to avoid and it provides detailed information.

Wherever possible you should try to simulate these sounds by using your own voice, or pre-record sounds for playback during gaming.

Taste. Taste is hard to work into most descriptions excluding, of course, food and drink that is ingested. However, you should remember that the senses of taste and smell are closely connected, and strong smells often carry with them the sensations of taste (as in, "The air near the ocean tasted salty").

Touch. Characters will usually have to make an effort to experience the textures of an object, but you should remember that touch also registers air temperature — an important aspect of any description.

Touch can be used in a variety of ways, such as when describing a new artifact. It takes on a whole new light if it looks smooth but is "slimy" to the touch. You can also make comparisons when using the sense of touch. For example, "When you grasp the end of the handle, it feels cold and frigid, like metal left outside in the middle of winter." These kinds of descriptions give the players a true sense of what their characters are experiencing.

Other Senses. Certain alien species will have unique senses. For example, Gotals use the cones on their heads to "see" radiation, the Verpine have a limited form of telepathy amongst members of their own species, and the Defel can see ultraviolet radiation. When you have characters who are members of that species, you should carefully think about what they will perceive with their limited senses and work that information into your descriptions.

Qualities

There are a number of areas that you may want to consider in the physical description of a location. Please remember that anything from a small business to an entire continent (or even planet) can be described in these types of terms, depending upon the scale of the location being created.

A good place to start is temperature and "general atmosphere." These qualities might might be mentioned if they aren't "comfortable." A bar that is described as "hot and sticky, with uncirculated air that is thick with smoke" instantly has a certain character.

A variable factor is gravity, especially for businesses that cater to a variety of aliens with a non-standard gravity range. Some places will also have special atmospheres for aliens — if the characters have to venture here, they may have to don breath masks or even environment suits.

Some businesses will have certain cycles some places will be closed all day and only be open at night (or vice versa). Or a particular location might have different kinds of patrons depending upon the time of day or even the season. For example, some areas are tourist spots at certain times of the year, and thus the location will be much busier during tourist season. Some bars will attract certain kinds of clients during the day (for example business men), and attract a completely different crowd at night (perhaps university students and artist types).

An example of qualities that affect location on a planetary scale is Ryloth, homeworld of the Twi'leks. The length of day and year are equal: one side of Ryloth always faces the planet's sun while one side is always dark. The dark side of Ryloth would be uninhabitable were it not warmed by the raging winds generated on the bright side. This unusual planetary system — where the Twi'leks are forced to live in a darkness ravaged by harsh "heat storms" — accounts for the cunning nature that the Twi'leks have developed.

On some worlds or in some specific locations, you might want to make note of the tech level. Some worlds will be fairly primitive, so blasters will be uncommon or even wondrous to the population. Even on civilized worlds, there may be areas where blasters, droids and vehicles are uncommon or possibly outlawed, so a portion of the world effectively has a lower tech level.

You will also want to make note of any landmarks for a given setting. If a planet is famous for a particular oddity of nature or a social event, or if a bar is reputed for a colorful moving hologram of the galaxy, this kind of information should be noted for added color and information in the description of the location.

Exceptions

Now that you've established a look for a particular setting, you may decide to add an exception or two. Anachronisms can give character to a setting.

Suppose the centerpiece to a disreputable bar was a delicate statue that would be more at home in one of the Core World art museums. What would this say about the owner of the bar? It could imply that, at one time, the owner of the disreputable bar was a wealthy art collector. From this exception to the general look of the bar, you could develop a history which would give the owner — and the bar a unique personality.

People

Who — or what — will the characters meet there? Make a list of the gamemaster characters or creatures that the characters might meet in this setting. Your list of inhabitants would include colorful personalities who will almost always be at the location — for example, the cheerful owner of the weapons shop, or a mouthy patron at a bar. You could also list the rare encounters, such as a brawling alien who just happens to be in a location at the same time as the characters.

You might also want to note approximately how busy the location is — is it crowded to the rafters or is there hardly a soul in the location? When writing up information on the people that populate a setting, you should make note of any particular species which are common (such as Wookiees, for example) and make sure that this fact is translated into roleplaying (characters are a lot less likely to start a fight in a bar full of Wookiees than in one full of Jawas).

You will also want to make note of any creatures that are common to a setting, from herds of grazing Tauntauns to a pet sunlizard that is in a cage behind the bar. These creatures can often be "characters" in their own right.

Background

The background section of setting explains "how" the setting got to be the way it is. It is an explanation of the history of the setting, and provides detailed information on the location that is not readily apparent from the physical description.

For example, you might want to list some of the past owners or past events of a particular business (for example, if the bar was a past front house for spice dealing, it might explain why the local constabulary watches the place so closely). From planets to small locations, you may want to explain some of the interesting events that molded the past of the location and show how they affect the nature of the business to this day.

You can also disclose information, such as how a business is run, long running feuds that are important to the location, or a listing of the *real* owners of the location (such as, "this business is secretly owned by Hutt gangster syndicates.").

If the setting is a large scale one, you might also want to describe the local government or how the law operates (for example, "the police are very clean and will make things even worse for criminals who attempt to bribe them.").

You can describe the local economy, giving a little bit of information about how the local people earn their living or why the town is so wealthy or poor. This can also help to explain the value of the resources on the planet or objects in the setting (for example, on desert worlds water will be a very valuable commodity; on water worlds metals will be very valuable).

For a wilderness setting, you might want to list facts that aren't readily apparent, such as a dominant predatory creature that doesn't happen to be around when the characters visit the location, but if the characters wait around it is sure to make an appearance.

Events

What will happen there? Detail the encounters that will occur in this location and how they are supposed to unfold, then write out a brief description of what will happen if something doesn't go as planned.

Preparing this in advance will give you more control over how to resolve situations and unexpected actions taken by the characters.

MODIFYING SETTINGS DURING THE GAME

One of the first things that you are going to learn while running a roleplaying game is that the players will not always do what you expect them to. Because of this, you are going to have to be prepared to modify settings in order to keep the story on track.

For example, you've prepared a restaurant setting located on Obroa-skai in which the characters will learn the location of the bounty hunter/war droid IG-88. The players, however, have convinced themselves that the information will only be available on Tatooine, and, accordingly, travel there.

You could allow the characters to travel to Tatooine and fail to find the information, but this could easily become a long, frustrating experience — particularly if you don't have anything prepared for Tatooine. Or you could just tell the players that Tatooine is a dead end, but this is unfair to the players, because it limits the choices that the characters can make, and suggests that the characters don't really have any free will.

The quickest — and fairest — way to get this adventure back on track will be to move the restaurant to Tatooine. This way, the story progresses as you have planned for it to, but the characters are still able to exercise their free will.

Unfortunately, the formal, elegant restaurant that you designed for Obroa-skai would not be appropriate for the rough, pioneer planet of Tatooine. Before the setting will feel real under the twin suns of Tatooine, you will have to modify it so that it fits its new location.

Your settings need to be consistent with what surrounds them, or else they will not seem real. The refined formality that might characterize the restaurant on Obroa-skai would not be present on Tatooine. If you simply transfer the setting from Obroa-skai, then it will no longer feel realistic. Whenever you are forced to move a setting to another location, you will want to hide that fact from the players. They should never know that the setting was originally designed for another planet. In this case, the restaurant should feel as if it were always set on Tatooine.

To effect this, you will have to downgrade the value of the furnishings and the sophistication of the clientele. In their place, you should make the furnishings very eclectic, to reflect the cluttered styles of Tatooine, and you should make the customers more exotic and less refined, to reflect the mix of species and cultures present on Tatooine.

FINAL PREPARATION

Settings are one of the key parts of *Star Wars* adventures. Fortunately, with a little creativity, and by concentrating on look and feel over specific details, you will find scores of settings springing to mind.

Of course, as with gamemaster characters, adventure ideas, equipment and all of the factors of adventure design, you will find that you never seem to have enough time to prepare just before an adventure. Therefore, use the form on the following page to write up specific locations. By keeping extra blank forms handy, you can write up locations as they occur to you, well before you need them for an adventure. As you find yourself trying to prepare an adventure with no time for planning, you may find just the location you are looking for all written up.

ENCOUNTERS

Encounters are the heart and soul of roleplaying games. From battles with alien creatures, to a round of haggling with a trader or weapons merchant, to the final confrontation with a central villain, encounters are what drive your *Star Wars* adventures.

YOUR FIRST ENCOUNTERS

Beginning gamemasters sometimes want to design elaborate, detailed encounters right from the start. While this is an admirable goal, it can often lead to frustration instead of fun. As a beginning gamemaster, your first few encounters should be simple. The emphasis should be on developing small scale, exciting and interesting encounters. With experience, gamemasters can expand to more elaborate encounters.

If the encounter is a roleplaying encounter, where the action will be resolved through character interaction instead of skill use or combat, then you should limit yourself to encounters where the player characters are only interacting with one gamemaster character. This will allow you to concentrate on developing just one personality at a time, instead of having to switch among several different characters.

After you have had practice playing different characters over the course of several adventures, then you will be able to start playing multiple characters during encounters, but in the beginning your gamemaster characters will seem more realistic if you only play one during each different encounter.

In combat encounters, you do not have to be concerned with limiting yourself to only one gamemaster character because the personalities of gamemaster characters in combat situations do not have to be as thoroughly developed as they do in roleplaying situations. There will usually be very little interaction during combat — the participants are too busy shooting at each other.

Instead, you will want to consider the group of gamemaster characters as being a single, cohesive group. When you design a group of gamemaster characters for a combat encounter, you will want to use a homogeneous group — a gang of thugs or a squad of stormtroopers, for example. By running a cohesive group, you can determine the same set of priorities for the group and not have to worry about the individual reactions of each person. Whenever you make a decision for one character, that can serve as a decision for the whole group.

Don't use one thug, one bounty hunter, a stormtrooper and a Gamorrean as a group — each of these characters would respond to situations in different ways. The thug would run as soon as he met resistance; the bounty hunter would retreat if he sensed too great a danger, but then he would probably sneak around and attack from the back; the stormtrooper wouldn't retreat until he was commanded to; and the Gamorrean would attempt to destroy the entire town. You would spend so much time trying to decide who should do what, that you'd never finish the encounter.

Recurring Characters

With practice, you will be able to easily switch from one gamemaster personality to another, but, when you first start, you will probably have difficulties with this. Using recurring characters is one way to learn to overcome these difficulties.

Just as it helps the players to become familiar with their characters by playing them again and again, it will help you to become more familiar with gamemaster characters by using some of them for more than one encounter. Reusing characters will allow you to learn the intricacies of developing a fictional personality.

Some gamemaster characters are generic characters. Generic characters are characters that fit into a group and have very little individual identity. Stormtroopers are the perfect example of this — they always look the same, act the same, and respond in the same manner. Whenever you use a stormtrooper in an encounter, you can consider that stormtrooper to be, essentially, the same stormtrooper that the characters met last time. You can build on the nuances of the character's personality by using the same personality as you did in the last encounter.

Another example would be a common thug. Thugs may come in different shapes, sizes and species, but they have the same "attitude," and, each time the characters interact with a common thug, you can use that as an opportunity to refine the "attitude" of the common thug.

Many gamemaster characters can be used repeatedly. Gamemaster characters are not limited to only one appearance per adventure. Some characters, such as a friendly Ewok, or a lost kid, could follow the player characters throughout the adventure — turning any lull in the adventure into an encounter between themselves and the player characters. Other characters, such as an Imperial officer who has kidnapped the families of the player characters, or the crime lord to whom the characters owe a large number of credits, may appear in an encounter early in the adventure, then return for the climatic conclusion. Other characters may only show up once or twice during any given adventure, but can be used in a series of adventures. The first time a Rebel officer gives the characters their assignments, he may seem to be an unremarkable individual. By using him several times and introducing a few personality trails over time, the Rebel officer could become a sympathetic boss, a struggling revolutionary, a tough-as-nails task-master or any of hundreds of other personality types: in time, the Rebel officer becomes a *person.*

Multiple Characters

After you become proficient at jumping from character to character between encounters, you should try playing multiple gamemaster characters simultaneously in order to add complexity to your encounters. As an added twist, you can try playing gamemaster characters that are opposed to each other and argue among themselves. A good way to try this would be to bring in a well-known pair such as C-3PO and R2-D2 and have them constantly bicker with each other as they interact with the player characters.

PREPARING ENCOUNTERS

There are several aspects of an encounter that you will have to consider before it is ready for play.

Main Character

Who is the main character that the players will have to deal with? Write up a brief description of this character, including a few words about the species and appearance of the character, a list of the character's attributes and skills (or at least the skills which you think will be necessary in the encounter), and a list of the character's equipment.

Unless this character is going to be a major, recurring character in the adventure, this description does not have to be very extensive – just enough so that you have a good idea of who this character is.

You should also ensure that your gamemaster characters are well designed. In all encounters, but in roleplaying encounters especially, detailed, realistic gamemaster characters are a necessity. If their opponents are flat, empty and artificial, the player characters will also be lifeless, but interacting with living, vibrant gamemaster characters will force the players to put more life into their own characters.

Gamemaster characters can often be helpful in putting the player characters back on track. If the player characters don't seem to be having the flash of insight that will allow them to solve a puzzle, a gamemaster character can drop a hint to them. However, you don't want the gamemaster characters to become the leaders of a party – it should always be the player characters who are making the major decisions in a game. Gamemaster characters should primarily provide support; they should rarely be used to solve the problems themselves.

Objective

What does the main character want' to gain from this encounter? Does he want to get money from the characters? Does he want to hire them to do a job? Does he want to betray them to the Empire or a crime lord for a reward? Does the main character simply want to be left alone? There is also the possibility that the main character will have no set objective regarding the characters – if the main character is out for a night on the town, he probably won't care too much about the player characters and probably won't have any objectives until the characters offend him, amuse him, flatter him or otherwise get his attention.

Without knowing what the main character wants out of the encounter, there is no way for you to know how he or she will respond to the player characters.

When you design a character, part of the creation process is determining the character's short and long term objectives. By knowing the character's personality, attitudes and short and long term goals, you can often make a reasonable guess as to what a character's objectives will be in an encounter situation.

Location

Where will this encounter occur? You need to have a realistic and interesting setting prepared for the encounter. Part of the *Star Wars* appeal are the stunning visuals of exotic worlds and locations, so you must put some effort into creating interesting locations. You have to ensure that the setting feels "realistic" to the players – they have to get the impression that this location could be a real place in the *Star Wars* universe, instead of a movie set. If the setting doesn't feel realistic, then the players will not act realistically. Instead of entering fully into the persona of their characters, they will hold back.

The setting in a combat encounter is important for a different reason. In a combat encounter, the players aren't going to be concerned about the feel of a setting; they are going to be concerned about the layout of it. In combat, the finer points of strategy become most important, and, because of this, the players are going to want to know every detail of the setting. They hope to be able to find something in the setting that they can use to their advantage. Whenever you design a combat encounter, you should prepare a map – even if it is no more than a rough sketch – so that you will know precisely how the setting is arranged, and you should consider – before the encounter begins – how the different components of the setting can be used to the best advantage by both the player characters and the gamemaster characters.

The Player Characters

Who is going to be in this encounter? Try to be familiar with the player characters who are going to be in the encounter and factor their strengths and weaknesses into the design of the encounter. If several of the player characters have unarmed combat skills, such as *brawling*, then you should try to give them an opportunity to use those skills. Or, if a character has a high skill level in an uncommon alien language, you could design an encounter in which the characters are only able to succeed because of that skill.

The idea is that you should tailor the encounters to make the characters feel that fate has pushed them into these situations because they, and no one else, can be successful. These types of encounters will make the players feel as if they are in a heroic story designed just for them.

For example, Luke Skywalker's success in destroying the Death Star in *Star Wars: A New Hope* is largely because of his experiences hunting womp rats in Beggars Canyon on Tatooine. This connection between his past experiences and his present successes makes it seem as if fate was always preparing him for his attack on the Death Star.

Roleplaying the Scene

In some situations, such as combat, it is obvious that the encounter will have to be resolved. through die rolling – there is no other way to determine the success of a blaster shot, or



the outcome of a brawl. However, there are many other situations that are covered by a skill such as *bargaining*, *con*, *investigation*, and *gambling* — that could be resolved through die rolling but are more suited to roleplaying.

Any time the players attempt to use a skill that involves extensive personal interaction between a player character and a gamemaster character, you should play out the interaction as thoroughly as possible. If you roleplay these encounters, by taking the part of the gamemaster character and actually bargaining with the player characters, or using your wits to con them, instead of simply rolling the dice and declaring a winner, then the encounter will feel more realistic — more like a movie, and less like a game of backgammon.

This does not mean that the skills covering these situations are useless in game terms. They are, in fact, very useful and can be used in several ways.

First, instead of using the skill levels of the gamemaster characters to determine their successes or failures, you can use them to determine the skill level which you will exhibit while in the guise of that character. For example, the characters in an adventure need to hire a slicer to help them get into a computer system. There might be two different encounters in which they could attempt this. In one, the characters will deal directly with Ghent, a slicer employed by Talon Karrde. In the other, they will have to deal with Talon Karrde, himself.

When the characters deal with Ghent, whose *bargain* skill is only 4D, you — as Ghent — would not drive a very hard bargain (particularly if the player character doing the bargaining had a much higher *bargain* skill than Ghent). However, when the player characters deal with Talon Karrde, whose *bargain* skill is 8D, you should make them work very hard to get what they want.

Second, you can make the skill rolls in secret, then roleplay the situation, and allow it to conclude as the die roll dictates. By resolving the situation in this manner, you are able to have the game proceed according to the rules, yet still preserve the illusion — at least for the players that the gamemaster characters are acting in accord with their complex personalities.

PLOTTING

The plot of your story is the manner in which you connect the encounters together. A series of well-designed encounters can lose their punch if they are not arranged in the most effective sequence.

In a traditionally structured story, the dramatic tension builds as the story progresses, until it reaches a peak at the climax of the story, and the tension is released through either the failure or success of the main characters. In game terms, this means that the encounters should become more and more difficult as the story progresses.

As the dramatic tension of the game increases, the characters will become more and more fearful for their lives and the lives of others; they will find themselves in increasingly dangerous situations, facing increasingly frustrating problems, and becoming increasingly angry with their opponents and the obstacles before them.

Dramatic tension within the encounter should follow a pattern that is reflected in the main plot of the story. The encounter will begin with a relatively low level of tension. As the encounter progresses, the tension will rise, as the player



characters begin to realize that they are going to have to fight or that they are likely to be imprisoned by stormtroopers, for example.

The characters should then make their decisive moves — they start shooting, or they jump down the garbage chute to escape the stormtroopers — and some of the tension is released, but not so much that the characters are as relaxed as they were at the beginning of the encounter. Every encounter, despite the drop in tension that accompanies the resolution, should create a net increase in tension as the story progresses.

In the beginning of the story, the characters should be given a chance to "catch their breath" between encounters. This could mean following a stressful encounter with a humorous one, or following a quickly moving combat encounter with a more relaxed roleplaying encounter.

However, as the adventure approaches its conclusion, the breaks between stressful encounters should become smaller, until the last few encounters build on each other without allowing for any relief — until the dramatic conclusion.

DIFFICULTY LEVELS

The difficulty level of an encounter should depend largely on the plotting of the adventure. Early encounters should be relatively easy, because you don't want the characters to have a real chance of failure until they know how important their actions are. As the adventure and story progress, the encounters should get more and more difficult until the dramatic conclusion, which should have the most difficult encounters in the adventure.

Easy encounters are important because they should allow the characters to get into the story. For example, what if Luke Skywalker had not been able to find R2-D2 on Tatooine? What if it had been too difficult? If that had happened, then the story would have ended on Tatooine, with Luke working to pay his uncle for the lost droid when Grand Moff Tarkin decides to bring in the Death Star and reduce Tatooine to dust.

Dramatically, the real flaw in this series of events is that Luke would have never known his importance. He would have never known that it was his failure to find R2-D2 that led to the destruction of Tatooine and the end of the Rebel Alliance.

When the player characters in an adventure fail, you want them to know exactly how badly they have failed, or else the story will have no dramatic impact.

Therefore, beginning encounters should be easier, at least until the characters begin to realize the importance of what is going on. Once the characters start to understand the story, you can throw more challenging encounters at them so the characters keep on striving for success no matter what happens. On the other hand, you can make a beginning encounter so hard that the characters are going to fail and by doing so, they are thrust into the story.

Several factors determine the difficulty of an encounter:

- The number of opponents.
- The skill level of the opponents.
- Believability
- Staging
- Surprises

The Number of Opponents

Larger numbers of opponents will usually increase the difficulty of an encounter. Two stormtroopers are more of an opponent than one, and twenty stormtroopers are a *lot* more dangerous than two. Most characters, as individuals, could probably defeat two stormtroopers, but few individuals could defeat twenty.

In many cases, you will want the characters to face a large number of opponents to heighten the tension of the scene. However, if this is a scene where the characters have to succeed, you will need to give them a break in some way.

In order for you to make it possible for the player characters to defeat these large numbers of opponents, you will have to lower the skill levels of the opponents or give the characters a distinct tactical advantage. For example, if the characters have to fight a superior number of Gamorreans, you might want to make sure the characters have better weapons, or give the characters better cover so that they have something to hide behind while the Gamorreans must blindly charge up the alley. Mother way to deal with this is to give the Gamorreans a built-in weakness: since this group is a bunch of cowards, if two of their number are knocked unconscious or otherwise defeated, they will panic and flee.

The Skill Level of Opponents

A single skilled opponent is usually much more of a threat than several unskilled opponents. Because of the die rolling mechanics of the *Star Wars Roleplaying Game*, a small increase in a skill level translates into a significant increase in a character's chances of success. For example, if a character has a *blaster* skill of 4D and his target has a *dodge* skill of 3D — only a skill difference of one die — the shooting character has an excellent chance of hitting his target. If a character has a two die advantage he will almost *always succeed*. While this is certainly intuitive (since five or four dice are obviously better than three dice), it makes assigning skill levels very important.

For example, twenty stormtroopers might be equivalent to only three bounty hunters if the bounty hunters have higher skill levels than the stormtroopers. The corollary to this is that an increase in the number of opponents can be countered by a decrease in the skill levels of the opponents, so if you want the characters to achieve a heroic and spectacular success in an encounter, you might consider having them face a large number of relatively unskilled opponents. Or, if you want the characters to suffer an embarrassing defeat, you could have them face one extremely skilled opponent, such as Darth Vader or Boba Fett.

Believability

You should keep in mind the question of believability when setting the difficulty level of an encounter.

Believability concerns maintaining an internal consistency to the universe. If the characters land on a planet that they know is occupied by only forty stormtroopers, then they cannot kill twenty stormtroopers in one encounter only to meet thirty more in a second encounter.

How do you believably make the second encounter more challenging than the first? Simple — you make the remaining twenty stormtroopers "expert" stormtroopers and increase their skill levels, making the encounter more challenging, but not disrupting the believability of the universe. It is easier to believe in "expert" stormtroopers, than it is to explain "spontaneous generations" of additional stormtroopers.

Staging

The difficulty of an encounter can also be influenced by the location in which the encounter occurs because there are many aspects of setting which can limit the number of opponents that the characters can attack or be attacked by.

For example, a single player character could easily defeat ten stormtroopers if the stormtroopers are somehow forced to enter the battle one at a time (entering the room through a narrow doorway, for instance). But that same player character would be doomed if all ten stormtroopers were able to attack simultaneously.

In most encounters, you should assume that the player characters will use the features of the setting for their own benefit. They will take full advantage of any opportunities for cover and attempt to force their opponents into crowded or open areas. However, you should also remember that gamemaster characters, if their intelligences warrant it, will attempt to use these same features for their benefit.

An Example of Staging. Weeffil Liff's Trading Center supplies many of the starships passing through the Ord Mantell spaceport with the foodstuffs and recycling systems that allow the crew members to survive the journey through space.

The Trading Center was constructed inside the shell of a very large starship construction hangar. It consists of a warehouse, which occupies the bulk of the space in the hangar, and a small (15 by 15 meters) business area, which contains samples of Liff's goods and where all business is transacted.

The business area is located at the front of the hangar, just inside of the heavy, durasteel blast doors that secure the hangar. The only exterior entrance into the business area is a narrow doorway cut into one of the blast doors.

A group of characters being chased through the starport by a local gangster's thugs could raise the odds in their favor by ducking into Liff's Trading Center and attacking the men as they squeeze through the narrow doorway one at a time.

However, if Weeffil Liff is, in fact, a member of that gangster's criminal organization, then the thugs might be able to turn this situation to their advantage by entering through one of the private back entrances and attacking the player characters from the catwalks that surround the ceiling of the business area.

Surprises

Gamemaster characters may have advantages or disadvantages that are not readily apparent to the player characters. That clunky looking YT-450a transport that is chasing the player characters' ship might be all stock — slow and not very maneuverable — but, then again, maybe it has been supercharged and equipped with heavy-duty turbolasers. There is no way for the players to know the truth until their characters either outrun it or find it close on their tail spitting laser bolts at them.

Or perhaps the stormtroopers that are chasing the characters through a Star Destroyer have an unknown ally, such as a security officer on the bridge who is monitoring the progress of the chase and is locking and unlocking hatches in order to force the player characters into a trap.

Or maybe the bounty hunters that have been chasing the characters have used up most of the charges in their blasters and are just waving the weapons around for show.

The details of the advantages or disadvantages will change, but what is important is the fact that the players will have no way to predict what is going to occur. Anything is possible — if it doesn't disrupt the internal consistency of the game.

As the gamemaster, you can either use these types of advantages and disadvantages as plot devices, making them an integral part of the story, or you can use them as equalizers, giving the gamemaster characters a disadvantage when the player characters are having a rough time, or giving them an advantage when the player characters seem to have everything going for them.

ENCOUNTER RESULTS

In most cases you will initially conceive of the adventure as a story — that is, a series of encounters that are linked by what you believe are the most likely or most dramatic resolutions. This series of encounters will form the skeleton of the adventure that you are creating. If the player characters always act as you assume they will, and make the decisions that you expect, then they will progress through the encounters just as you expect them to.

However, it is very unlikely that the players will proceed through the adventure in the orderly fashion that you expect. Because of this, after you have decided what encounters should happen, you will have to consider alternate results and how they will affect the encounters that follow.

What is most likely to happen in each encounter? What could go wrong for the player characters? What could have happened earlier in the adventure that would make this encounter easier (or harder) on the players? Is this encounter likely to be resolved by combat, negotiation, or arguing?

In every encounter you design, you have to have a good idea of what might happen. The more possibilities you can consider, the less likely it is that the players will be able to surprise you.

For each encounter, think about what could happen differently from the way that you have it planned. If it is a combat encounter, can the characters die? Or will they just be captured, or wounded? If they can be captured, then you have to consider how to continue the story. Do they escape? Or are they are released by some unknown benefactor?

If the encounter is one that involves gathering information from a gamemaster character, then you have to think about what the player characters could do to cause their failure. Could they insult the gamemaster character? Could they talk to the wrong gamemaster characters? Or could they simply fail to ask the right questions?

After considering how the player characters could fail to get the information, you need to think about other methods that they could use to get the information — or ways for the story to progress without the information.

Is there another gamemaster character that the player characters could speak to? Or is there a Rebel spy in the area who also knows the information and receives orders from the Alliance to take the information to the player characters? Maybe the players can come up with an interesting suggestion, such as plugging their R2 unit into a data terminal. In this case, you might have to put the information in a different form, but you would still be able to give it to the player characters, and they would feel that they discovered it on their own.

As a final alternative, you could have the player characters stumble into the next planned encounter unknowingly and have the information revealed to them later in the adventure.

When you first start designing encounters, you have to decide how important each encounter is to the story. Concentrate on the important ones and make sure that they are well developed. Don't worry as much about the less important ones — as long as you have the basic facts of them developed the story can still move forwards.

However, it is important that your conclusion, the climactic encounter, is well developed. If the end of the adventure is well developed and exciting, then the players will forget about any shortcomings the encounters in the middle of the adventure might have had.

Success and Failure

How can the characters succeed and what is their reward? The conditions of success have to be well detailed. In an encounter involving combat, success could be victory or simply survival. In an encounter with a door, success could be bypassing the security system. In a roleplaying encounter, success could be getting the password from the bartender.



In many cases, the main reward for success will be that the characters are able to continue on to the next part of the story, but sometimes the characters will receive an additional reward that helps them during later portions of the adventure.

Additional rewards would include things like equipment or information, gamemaster characters allies, or extra Character Points.

How can the characters fail — and what is their punishment? You will also have to determine the conditions of failure in an encounter. The important thing to remember about failure is that you don't want it to end the story. Instead, it should complicate the activities of the characters, giving them more difficult or numerous obstacles to overcome. For each encounter, you have to consider ways in which the characters can turn failure into an eventual success, while still punishing the characters for their failure.

For example, if the characters fail in their attempt to bribe a customs official, then that official may report their activities to the local government, and the characters would have to spend the rest of the adventure avoiding the local authorities. More extreme punishments for the characters could include taking away their starship, dismissing them from the Rebellion, or having loyal gamemaster character companions killed.

POSSIBLE ENCOUNTERS

There are many different kinds of encounters and many ways of resolving them. Here are some types of encounters that can be used:

Combat Encounters

Combat encounters are the flashiest type of encounter, with flashing blaster bolts, explosions and all of the other good elements of the combat scenes in the Star Wars movies. However, combat encounters have their place, and they are no substitute for other types of encounters.

Many beginning gamemasters write adventures that are simply a string of combat scenes, with the barest of plots holding the story together. This is discouraged.

Combat is most exciting when it is important. In other words, it should be used sparingly so that it is set off from the rest of the game, and thus more important to the game. Also, because of the nature of the *Star Wars* rules, combat can also be *dangerous* to characters. If the characters are herded from one fight to another, odds are that they will be killed, or if their skills are much higher than the gamemaster characters, the players will start to get a feeling of smug superiority, believing that their characters are invulnerable. Neither result is desirable — the players must believe that when their characters enter into combat there is risk and danger, but that they also have a fair chance of survival if they play shrewdly.

Please note that while most of the following encounters suggest or lend themselves to combat, the characters may be able to *talk* their way out of the situation. Some of the best, most intense roleplaying encounters come out of scenes where combat seems imminent and the characters are smart enough to avoid a shootout.

Some suggestions for combat encounters:

- Stormtroopers who are attempting to capture or kill the characters, either for obvious reasons, or for reasons known only to the Imperials.
- Bounty Hunters who are attempting to collect a bounty on the characters. Aside from the type of situation where the characters know why the bounty hunters are after them, this scene could involve a bounty that the characters know nothing about or it could be a case of mistaken identity.
- Common thugs who are angry at the characters for being strangers. Since the thugs are probably motivated by ego and bravado, once the characters start winning the thugs will probably flee.
- Pirates who think that the characters have something valuable on their ship.
- Police who want to arrest the characters for breaking an obscure local law.
- Inscrutable aliens who want to capture, or kill, the characters for reasons known only to the aliens.

Roleplaying Encounters

Roleplaying encounters will make up the majority of each adventure. In this type of encounter, the gamemaster has no expectation that combat will erupt, and the characters shouldn't be antagonized enough to start a fight.

Roleplaying encounters are scenes where it is easy to emphasize the unique nature of the *Star Wars* universe. The characters will meet the exotic people, aliens and droids who make *Star Wars* different than the real world. The characters will encounter people, places and things that are uniquely *Star Wars*.

To that end, gamemasters are encouraged to add lots of little details to make roleplaying encounters memorable. From designing a really interesting and unique gamemaster character, to having the characters come across something that is really unusual, these encounters highlight the unique flavor of the game.

These encounters are also used to pass information and equipment to characters, as well as to introduce allies, enemies and neutral individuals who are important to a story. These encounters can also provided need comic relief to release some of the pent up tension of the game or to change the focus of the adventure for a few moments.

In short, while combat encounters will often be the dramatic resolution of an adventure, roleplaying encounters will be the ones that drive the story by giving the players suggestions, information, direction and by introducing them to the people, places and things that are important to the story and the universe.

Some suggestions for roleplaying encounters are:

- Salesbeings who want to sell the characters anything from slave girls to battered landspeeders.
- Gamblers who think that the characters look like easy marks.
- Con artists who think that the characters can be easily fooled. • Lunatics who don't think anything, but can draw unwanted attention to the characters.
- Street preachers who want to convert the characters to the local religion.
- Primitive aliens who want to trade pretty rocks to the characters in exchange for the lightning-makers (blasters) that the characters are carrying.

Background Encounters

A background encounter is any encounter that does not advance the plot. These encounters offer opportunities for the characters to experience some of the depth of the world that you have created but aren't integral to the story.

For example, in *Star Wars: A New Hope*, the scene in the Jawa sandcrawler, where C-3PO discovers R2-D2, adds little to the plot, but by serving as a device to introduce the examples of other droids it illustrates some of the diversity that exists in the *Star Wars* universe.

Background encounters can be used to prove to the players that the universe exists independently of the activities of their characters. For example, a group of characters working as traders might be so wrapped up in their own economic struggles that they forget about the cruelties of the Empire until they are approached by a young child who, while begging for credits, tells them that her parents were killed by the Empire. Or, members of the Rebellion might learn about the far away successes or failures of the Empire through conversations with natives they encounter while riding a maglev commuter train.

Background encounters are also good for comic relief — a necessity for giving a story the *Star Wars* feel — and for causing minor annoyances when you feel that the characters are having too easy of a time in an adventure.

Some suggestions for background encounters include:

- The characters meet a group of mercenaries headed off to a distant world for a "mop up" operation. These mercs might be introduced in a later adventure, and shows the characters that "hired guns" are common in the *Star Wars* universe.
- The characters are attacked by a group of young teens. During the battle or roleplaying, they learn that the teens are trying to get money for food because their parents can't find jobs. This illustrates the desperation and bleakness of the world the characters are visiting.
- The characters see riders astride flying serpents. This shows the alienness of the world.
- The characters meet an alien trader. The alien speaks in an unusual accent, has several tentacles and its skin seems to ripple. Whether or not the characters buy anything, this scene helps illustrate the diversity of the *Star Wars* universe.

Objects

Encounters with inanimate objects are just as important as encounters with gamemaster characters. A security door that stands between the characters and their ultimate objective is as much of an opponent as a squad of guards would be. While encounters with objects normally aren't as tense as combat encounters, they still present worthwhile challenges. Tension can be added by using a time limit, but most of the time encounters with things will often be presented as puzzles that the characters have to solve.

The most common thing that the characters will find opposing them will be some sort of barrier — a locked door or a durasteel wall. When designing an encounter with a barrier, you must remember that there are only three methods to defeat it: activate the opening mechanism (by bypassing the security system, or picking the lock), break through the barrier (blast a hole through the wall, or force the door open), or go around the barrier.

If it is essential to the story that the characters find some way to get past this barrier, then you must make sure that you have at least two methods that they can use to get through it.

Another type of encounter with a thing would involve a piece of equipment, such as trying to retrieve information from a computer terminal or trying to pilot a malfunctioning vehicle. These types of encounters can be resolved through die rolls — the player rolls on the character's *computer programming/repair* or *repulsorlift operation* skill. You can make the encounter more interesting if you determine how the equipment works so that you will know how it responds to the character's actions.

For the computer, you should tell the characters how its input devices operate and what sort of output it will provide for the characters. For a vehicle, you tell the players how the controls are arranged, so that you can explain to the characters how their actions affect the operation of the vehicle.

For example, the characters may have to figure out how to start a Hoverscout before they can escape from the Imperials, or they may have to activate the incredibly strange alien artifact before they can destroy attacking pirate ships.

When you design these encounters, keep in mind the skills of the characters who you expect to take part in the encounter and tailor the encounter to make use of their skills. Players are always pleased when a skill that they don't consider to be essential (usually anything other than a combat skill) allows them to solve a problem.

Another example would be an encounter with a strange alien artifact, or some other type of indecipherable object. The most important aspect of an encounter such as this is that the object be truly alien. Its uses and its methods of operation should not be readily apparent, and, when the characters do activate it, it should behave strangely. Any time the characters encounter an object that is not a normal, easily recognizable part of the *Star Wars* universe, you must have a detailed description of it prepared, including an explanation of what it looks like, what it does, and precisely how the characters will be able to make it work.

Some examples of encounters with objects:

- The characters have to diffuse a bomb before it destroys whatever building or starship they happen to be in.
- The characters must use their computer skills to hack through a corporate computer system and steal the data the Rebel Alliance needs.
- The characters come across a wide chasm. Since they have no vehicles, they must build a rope bridge to cross the gap.
- The characters have to use their *sensors* skill to operate portable hand scanners and detect advancing Imperial troops, giving the characters time to escape to safety.

Animals

Encounters with animals can often be as dangerous as, or even more so than, encounters with sentients. It is important that you understand the animal's motivations for its actions.

Food. One reason for an animal to attack would be for food. A hunting creature, unless it is starving, will often back away from a fight if it is met with fierce opposition — if the animal thinks it might be injured or defeated, it will run away. This means that the characters might be able to drive away a

well fed Krayt dragon by putting up a fight, even though they don't have enough strength to defeat it — the dragon would simply decide that it wasn't worth the trouble. However, if the Krayt dragon hadn't eaten in several days, then it would not give up as easily.

Animals hunting for food can also be distracted by bait. If the characters are attacked by hungry animals, they may be able to distract them by throwing meat to the animals and fleeing while the animals are eating.



Defending territory or young. A second reason that an animal attacks is to defend its territory or its young. Animals that are put in a defensive position will fight with unexpected ferocity. A herd of Tauntauns, despite their limited combat skills, would severely injure any characters who invaded their nesting areas.

A creature that is starving has nothing to lose from a fight and much to gain; a creature protecting its young will fight despite the odds. These creatures will be extremely dangerous, and the characters will either have to run away from them, or destroy them.

On the other hand, a well fed carnivore, or a wandering creature that the characters surprise, might be driven off by a show of bravado.

Explorers. Characters may come across animals that are simply curious and exploring territory. The animals may be skittish, friendly, fierce or passive — their specific motivations, desires and reactions can vary immensely as the different animals have different drives and levels of intelligence and aggression. These types of encounters may be as surprising to the animals as to the characters.

Friendly animals. Some animals, especially if they have been domesticated in the past, fed by visitors or otherwise had good experiences with beings that resemble the characters, will approach the characters seeking companionship, food, and other attention. The form of these creatures can be highly variable. In general, they will probably follow the characters until they get what they want, their curiosity is sated or the characters actively drive them off.

Surprise. The animals and the characters can mutually surprise each other. The response can vary dramatically — the animals might instantly attack, stare at the characters in disbelief or misunderstanding, run away or casually walk away unconcerned.

Frightened animals. Animals, typically herbivores, are easily frightened away. When the characters encounter these animals, they will probably run away in fear, or pull back to what the animals consider a safe location and try to observe the characters.

Guard animals. Occasionally the characters will encounter trained guard animals. These animals will be more dangerous than their wild counterparts because they will be trained in advanced methods of fighting, and they will be healthier and stronger than any wild animal. They might also fight to the death, because they have been trained not to fear characters.

Comic relief. Friendly and affectionate animals can also provide humorous encounters — if a surprise attack is foiled by the screeching of animals that are following the characters, the scene is at once humorous and frustrating. Pack animals and riding animals could refuse to cooperate and throw their riders; strange-looking birds could be scared away by a Wookiee's growl, monkey creatures could dance in the trees; or slobbery dog-like creatures could become attached to one or more characters. Any of these encounters could add a much needed break from the tension of an intense adventure.

Balancing animal encounters. After you understand the motivations of the animal, then you will be better able to balance the encounter. Most animal attacks will be *brawling* attacks — few animals have defenses that act as ranged weapons — so characters with blasters or slugthrowers will have an advantage over most animals if there is some distance between the characters and the animals when the encounter begins.

Animals can overcome this disadvantage by using cover and camouflage to sneak up on the characters. However, once they get into brawling range, the animals, in many cases, will gain the advantage.

In determining the number of animals that the characters will encounter, you should consider how much danger you want the characters to face. If you want the encounter to be relatively easy, then you can limit the number of animal opponents, so that the characters can defeat them with ranged weapons and barely break a sweat. If you want the encounter to be more difficult, then you can increase the number of animals, so that the characters are forced into hand to claw combat.

Drama. It will often increase the drama of the encounter if the animals have a non-lethal method of attack in addition to any lethal attacks they might have. For example, Najarkan tree vipers are poisonous and can easily kill a character, but very often their first attack is a grasping, constricting attack, where they coil around their target. After they have grasped their target, then they attempt to bite.

This non-lethal method of attack adds drama to the encounter because it allows the characters to be attacked once without risking any serious decrease in their health status. Instead, they can be penalized in some other fashion, such as – temporarily – losing 2D from their *Dexterity.*



Character Development

You might also try to design a series of encounters that develop the personalities of the player characters. These encounters would be similar to the scenes in *The Empire Strikes Back* that document Luke's Jedi training on Dagobah his practice sessions and his conversations with Yoda.

These types of encounters require strong gamemaster characters and settings. As gamemaster, you should plot out several distinct events for these encounters that show the personality of the gamemaster character and encourage the player to flesh out his character more thoroughly.

Here are some sample character development encounters:

- Encounters where the characters have to pull together to help save a character's family business. The characters could have to work together on mundane tasks, meet other gamemaster characters and see what their lives are like, so the players get a better understanding of how difficult life is for the "average" person.
- A Jedi's training with his lightsaber and Force skills. You could have the Jedi face learn the philosophy behind the use of the Force (play the role of the Jedi Master), have the character face challenges (use dream sequences, like the cave sequence in *The Empire Strikes Back*), and have the character have to make truly difficult decisions where good and evil are not clear (should the Jedi continue his training and risk having his friends die, or should he run to their rescue knowing that he could easily be swayed to the Dark Side).
- Encounters where the characters are taught how to tear down their ship's engines and repair them. These scenes would show the characters forming 'a bond of trust and friendship with the mechanic and each other.

Heroic encounters

The characters should be given a chance to act heroic at lease once in a while. Here, the lines of good and evil are clearly drawn and the characters must take great risks and overcome staggering odds to be successful and save the day. Players get a real sense of accomplishment when they overcome great odds, and heroic encounters are a great way to wind up a rousing adventure.

Heroic encounters require the characters to fight for "good." For example, it is not heroic to slice five unarmed pirates in half with a lightsaber. Even though that would be considered a victory in combat, it is clearly cowardly and immoral. However, a great set-up for a heroic encounter is to have the character protect a child by defeating five heavily armed pirates using only a rusty iron cutlass.

Heroism should be used sparingly – it isn't appropriate for every encounter. For example, a group of characters have infiltrated a space station and must get to the center of the station to rescue an old friend. Their first encounters should be relatively easy, but the last the one that directly precedes the rescue of their friend – should require a heroic effort.

It is probably more realistic, and more satisfying, to develop heroic encounters by increasing the strength and skills of the opponent rather than by using sheer numbers. Even a character that has single-handedly defeated squads of stormtroopers will think twice about entering battle with Darth Vader in single combat.

Some examples of heroic encounters include:

- The characters must fight their way through the heart of an Imperial shipyard after saving one of their friends from execution at the hands of the Empire.
- One of the characters has a face to face confrontation with the infamous bounty hunter who killed his family. In the final battle, the bounty hunter is seriously injured and is clinging to the edge of an overhang over an ocean of molten lava. The heroic action is to save the bounty hunter rather than kill him in cold blood or let him die.
- The character flies a solo attack against a pirate base to serve as a distraction so the other characters can sneak into the base and save a group of Wookiee slaves. The character flying the attack knows that it is very likely that he will die, but he considers the lives of hundreds of slaves more important than his own.

CAMPAIGNS

So your group of players had their first *Star Wars* adventure, and everyone enjoyed themselves. In fact, the group decided that they wanted to play the same characters again next time you all got together and start up right where you left off. Congratulations: a campaign is born! The easiest definition of a campaign is:

A series of linked, consistent adventures played by a group of recurring player characters. As play continues, the player characters affect their environment, and have their personalities developed in the process. Each adventure becomes a part of the overall, continuing story.

Campaigns can be planned or spontaneous (as in, everyone really has a good time the first time they play *Star Wars* and decide to keep on playing), but the process of devising a successful continuing story is the same.

THE STARTING POINT

Whether the campaign is planned or "just happens," the first factor is how the characters got together in the first place. Often, a first adventure will establish the characters, possibly give them a ship, and possibly establish them with the Rebel Alliance.

However, if a campaign is going to be established, the gamemaster should make sure that the players are happy with the situation. They shouldn't be forced to play Rebel Alliance operatives if they really want to be smugglers. Therefore, the gamemaster should have a quick discussion with the players about whether or not they want any substantial changes to the setting or tone of the adventures before the true campaign gets going.

TYPES OF CAMPAIGNS

When establishing a campaign, the gamemaster has several types of formats to select from.

Episode

Episodic campaigns closely resemble television shows. The adventures are linked by a common set of characters, possibly common villains, and often the characters have a base of operations and a small number of gamemaster characters who serve as an extended family.

Beyond that, each adventure is fairly independent and can vary immensely in style and tone. While there may be some continuing subplots, like a burgeoning romance or a continuing villain, most of the time a new player will be able to come into the campaign without being at a real disadvantage. Each adventure stands alone.

This type of campaign is best for the group that meets infrequently or is likely to have players joining and leaving on a regular basis.

Series

Series campaigns are more like continuing comic book series. The adventures can vary in style and tone dramatically. Most series campaigns have a number of long-term stories, with a couple of episodic "interludes" to allow the player characters to rest, while foreshadowing the next major story. They are linked by continuing subplots.

Series campaigns are a good middle ground between episodic campaigns and epic campaigns: they give the gamemaster the latitude to do whatever he feels is most interesting without requiring the intricate plotting of epic campaigns.

Epic

Epic campaigns are the most structured campaigns. Each individual night's gaming is but one chapter in a long, detailed continuing saga. The best example of an epic campaign is the *Star Wars* trilogy. In these types of campaigns, plot threads run through every adventure, such as when Han Solo mentions Jabba the Hutt in *Star Wars: A New Hope*. Solo's debt to Jabba becomes a major plot point in *The Empire Strikes Back* and Solo is finally turned over to Jabba in *Return of the Jedi*.

Epic campaigns are suggested for serious groups that play on a frequent basis and are very involved with their characters. They require intense plotting, with the gamemaster carefully orchestrating the overall story — planning the "fate" of the characters as it were.

THE CAMPAIGN'S GOAL

Most campaigns have some sort of goal: most of the time, it is simply to keep on playing until everyone gets bored and wants to move on to something else. However, if the gamemaster establishes clear cut goals, this gives the gamemaster an opportunity to structure a campaign and new stories so that the tone and story change direction before the players get bored.

An important consideration in setting a goal are the desires of the players and characters. If the players want to be smugglers and con men, it is a good idea to suggest a tangible goal, such as being able to get enough money to buy their own ship. You might even want to impose a goal on them — if they want to be smugglers, you might want to assign a debt, like Han's to Jabba, so the characters are motivated to resolve a continuing problem.

Of course, a goal that goes unfulfilled for too long is frustrating. In time, the characters should be able to fulfill that goal, whether it is to pay off their ship or topple a particularly troublesome Moff. When a goal is finished, the characters (and players) should have a little time to relax, and then you might present them with a new goal or allow the players to choose their own. For example, the characters might be hired to ferry around a group of scouts in Wild Space, or they might decide that they want to start working for the Rebel Alliance.

THE CAMPAIGN'S TONE

Star Wars campaigns (and adventures) can have a wide variety of tones. It's a big galaxy, so there is plenty of room for unusual settings or adventures with unique "feels."

Most campaigns will have a consistent theme or tone to them. The gamemaster and players together must decide what is most desirable for the campaign. Will the characters be working directly for the Rebellion/New Republic, doing amazingly heroic and noble things in the name of freedom? Or will they instead be free agents, reacting to events in the war and sometimes getting dragged into incidents, but mostly focusing

A Base of Operations

Most players will want to have a set base of operations for their characters The base is a place for the characters to relax and get a break from the struggles of life. However, while a base of operations should offer a semblance of security, it should also be filled with potential for adventure. A base where the characters never get dragged into an adventure allows the characters to escape too easily.

Starships, Rebel bases, specific starports and planets, or even the homes or property of friends of the characters serve as suitable bases. For example, Han Solo's base of operations while he was smuggling out of Nar Shaddaa was a small apartment in the Corellian Sector of the planet.

Perhaps the characters are from Tatooine and will be adventuring exclusively in the Outer Rim Territories. Or, are the adventures instead set primarily in the Corporate Sector? And of course, a Rebel base is always filled with intrigue and adventure hooks.

their attention on staying alive and making a profit? Will the tone be action and adventure, or will it be dark, gritty and dangerous?

Another aspect of tone is to define just what sort of action the players want to get involved with, what kind of goals are they striving for. Will the campaign focus on exploring new worlds? Or is smuggling the main occupation, and if it is, is the smuggling done for profit, or is it a way the players serve the Rebellion/New Republic?

PLAYER CHARACTERS

When devising a campaign, the player characters are central to the events that will unfold. Therefore, the player characters deserve as much consideration as the other elements of the game. In designing player characters, gamemasters should work with the players to build a history for each character.

How and why is the character the way he is? Where did he come from? What are his likes and dislikes? What does the character look like? What skeletons are hiding in the character's closet? Smart gamemasters should look into those character backgrounds for new adventure ideas.

As time goes by in the campaign, characters will come and go, but some will last for a long time. Those that last will eventually exhibit a personality, something which usually manifests itself in the form of reactions to events that the gamemaster throws at them. Study those characters that are well-played. They can become walking and talking adventure hooks for the gamemaster.

Talk with the players who run interesting characters, and ask them for permission to add your own personal touches to their characters; things that will manifest themselves as adventure hooks. For instance, if a player character exhibits a strong hatred towards Imperial Naval Officers in particular, but has never come up with a reason why, then you, as the gamemaster, could suggest that the character's parents are in the Imperial Navy, and in fact, their vessel has been given new patrol orders: the area of space where the character in question calls home. If the gamemaster and player sit down to discuss the character, some pretty interesting revelations will probably come out of the conversation and provide suitable material for many, many adventures. Not only does this type of development flesh out the player character in question, it also drags the other characters into a rather dramatic situation.

There are some players out there who have a tendency not to go through pre-generated adventures in the way they were meant to be run. These players come up with solutions to problems that can be best described as unconventional. As the gamemaster, you have to be ready for this sort of behavior, and even look for ways to have the players' stranger actions actually shape the future course of the campaign. If you allow this sort of flexibility, the players will be gratified, feeling that what they do does make a difference and has an effect on their surroundings.

Of course, players get attached to their characters. Therefore, the gamemaster is cautioned not to *arbitrarily* injure, alter or kill a character. While a character can die if the player does something that he *knows* is stupid, or the character can die if committing a heroic sacrifice, it is unfair (and upsetting to the players) to kill characters without due justification.

Obi-Wan Kenobi died in a dramatic, worthy fashion. So did Darth Vader/Anakin Skywalker. It's very disappointing to be playing a character for months only to have him killed by being run over by a landspeeder or by falling and breaking his neck. On the other hand, if the character dies while saving an entire planet from some catastrophe, it is still upsetting the players, it is comforting to know that the character died a hero.

HOW CHARACTERS AFFECT THE UNIVERSE

Remember, the characters will always affect your campaign in some way. Make sure the players get a chance to see the results of some of their actions, even if those results don't manifest themselves until several adventures later.

One of the easiest ways of showing characters how their actions are affecting things is by reputation. Have the player characters done anything noteworthy or infamous? What sort of reputation have they earned among the Rebellion, the Fringe and the Empire? If the characters have proven themselves to be untrustworthy and double-dealing, they will find few people willing to work with them. If the characters are known for being bloodthirsty, they may be attacked by gamemaster characters without provocation.

TIME AND SETTING

In *Star Wars*, deciding *when* the campaign begins is just as important as *where*. Have your players decided that they want to play in the days when Lord Vader was in his prime, smiting Rebels and intercepting Senate courier ships? Or do the players want to play in a campaign where Vader and the Emperor are dead, and the New Republic is in power?

These two periods are very different in tone and character roles. In the so-called *Classic Star Wars* time period (during the movies), the Empire is in control of almost all of the galaxy. It is a dangerous time to be a Rebel, and the Alliance is running from Imperial forces more often than it is waging war. Smug-

glers face heavy scrutiny and very harsh punishments from the Empire. The corporations and other competing interests, while a powerful factor, are always being careful not to bring the wrath of the Emperor upon themselves.

In the time period of the "New Republic," after the death of the Emperor, the galaxy is a dramatically different place. The Republic is trying to assert power, but it is a difficult war. The Empire is slowly disintegrating into countless factions. The companies, criminal interests and other factions are slowly asserting more and more power. In this type of setting, there is more of a parity of power — the Republic is likely to be as powerful as the Empire — and there are often several different factions at work on a given world.

Of course, these classifications are generalizations. In the *Classic Star Wars* era, you can find worlds where the Rebel Alliance is strong, although you have to justify why the Empire's fleet hasn't reduced the world to dust. Likewise, during the New Republic era, you will find worlds that are still staunchly Imperial.

A CAMPAIGN OUTLINE

Once the gamemaster decides to get a campaign going, a good beginning needs to be implemented. Remember the opening scene from *Star Wars: A New Hope*? A small vessel is being pursued by a huge Star Destroyer. Before you know it, the Rebels have been vanquished, the droids have escaped to Tatooine, and we meet several of the central figures in the story: C-3P0, R2-D2, Princess Leia and Darth Vader.

A fast-paced opening grabs your attention and places you right into the action. Beginning a campaign with a good kick guarantees that you will hook the players quickly, and they will beg for more.

Here are a few suggestions for a campaign start:

- The Rebel transport carrying the characters is being shot out from under them by an Imperial Star Destroyer. The characters scramble for the escape pods. An uncharted planet lies within range of the pods' engines.
- The characters meet some high-ranking Rebel leaders in order to get an assignment, only to find that the Rebels are out to arrest them. Apparently, someone has framed the characters. The characters have a limited amount of time to prove their innocence.
- A mysterious stranger hires the characters to transport several containers to a planet. Once in space, the containers accidentally open up, discharging some disgusting creatures intent on killing the characters. Who is the stranger? What is his agenda? Are the creatures the result of some lab work?
- The characters find a derelict Corellian spacecraft, and no trace of the crew. The ship is laden with clues and leads to several different places. The characters need to piece together the circumstances of the ship's fate. Where is the crew?
- The characters start off on an Imperial penal colony. They have to get to know the other prisoners, find out the guard routines, plot an escape, and pull it off. Perhaps there is some sort of top secret experiment going on, using prisoners as test cases.

One good way to begin a campaign is to have the characters start off not knowing each other, but are thrown together for some reason, say, they are all being transported in an Imperial prison frigate to some penal colony in the Empire. This enables the players to start with clean slates, and roleplay their introductions and first impressions of each other.

In the prison ship example, one bit of background could be how each player character got into this state to begin with. Did someone from their own family turn them in? Were they the last survivor of a ship full of smugglers?

Flexibility

Campaigns should be flexible in order to reflect the characters' participation and impact. Perhaps, whichever path they take, they will eventually wind up doing the adventure the gamemaster wanted them to do, but whatever happens will be flavored by the choice of the players. Are they full-fledged Rebels, or are they just drifters? When putting a campaign together, the first adventure should hook the characters into the action, though the overall goals of the campaign need not be made obvious until the second or third adventure.

Plotting

Keep in mind the "onion" theory of adventure design: the players peel off one layer of the plot, only to find another plot lurking just below it, then another, and another, until the players, if they persevere, finally reach the real purpose of the campaign. With the first adventure set up, the gamemaster should take the time to plot out where the campaign should be headed. Over the course of the first few adventures, the characters can meet the main villain, hear of him or her by reputation, or have to discover who is messing with their lives. The characters



should also meet some of the main support characters, villains and heroes alike, and the background threads of the main plot should be revealed.

For example, if the campaign's finish will revolve around running an Imperial blockade to get supplies to a besieged planet, the characters should hear tales of woe about this planet early on, or they may meet smugglers who have tried to run this blockade and failed. This type of foreshadowing will build up the tension of the campaign and have the players trying to anticipate what will happen. It is useful to have one or two players be the "journal keepers" for the group.

These people keep track of the pertinent facts, clues, and gamemaster character, that the characters meet and find. This becomes especially helpful when the campaign reaches its third month or so, and the gamemaster gets hard-pressed to brief everyone on the story thus far. Every campaign should have a definite conclusion, something which the characters can strive for and then look back at and say "yes, we did it, we achieved our goals."

Beyond the Main Story

In order to keep the players' interest up, the gamemaster needs to give the players a sense of achievement. Of course, once a campaign's goals have been met, that does not mean the action stops. On the contrary, loose ends and subplots may now be expanded upon and used as the basis for the next campaign. Let's look at one possible campaign:

The group is on board an Imperial prison ship (everyone starts out with no equipment). Each has been arrested for different reasons (offense chosen at player's discretion). The ship is attacked by Rebels, who manage to free the characters. The freed characters find out that the Rebels were told by their Imperial informant that the ship was carrying some valuable technological equipment. A leak is suspected.

The Rebels commission the characters to follow up on the informant, and in fact, they have a battered old freighter they can loan the characters. The original crew of the freighter died in the boarding assault against the prison ship.

While going to the planet in question, the characters' new ship is attacked by some privateers. Apparently, the characters inherited the crew's enemies as well as the ship!

The campaign can now go in two ways. Will the characters try and find out why the late crew were so hated by the local privateers? Or will they continue to the informant's planet? Perhaps both plots are actually connected in some way. Perhaps the late crew of the ship were actually working for the Empire. Perhaps the crew of the ship informed the Empire about the existence of the informant.

Once on the informant's planet, the characters, after dodging Imperial stormtroopers and TIE fighters, find out that the informant has new information: the Empire deliberately set up misinformation on the ship's cargo because the ship carrying the real equipment was sent off in a different direction, to a top secret Imperial research planetoid. The prison ship was a decoy. The informant manages to give the players a clue to someone who could provide them with more information, then gets killed in a last-ditch Imperial attack on the players. The informant is located on the same planet as the privateers who wanted to kill the old crew of the character's freighter. On this planet, the characters have to deal with nasty underworld types, Imperial informants, and the like.

The last adventure happens on the research planet, which requires the characters to hike through savage wilderness in order to find the well-hidden base. Once the base is found, the characters find out to their horror that the base is a war college, and the Empire has managed to come up with a nasty experimental weapon that will wipe out the Rebels during the next offensive. It becomes a race against time for the characters to return to the Rebellion's headquarters with the new information. Just as they are coming in-system, the characters realize that they have just wandered into the midst of a huge space battle.

A campaign like this could easily take up at least a dozen play sessions, which, if the game is played once a week, would take three months to finish. As campaigns go, that is a good time frame. If the campaign's players do not get together very often, it could take a whole year to complete.



Here are a few other possible campaigns:

• A grizzled old bounty hunter is shot by the characters in self-defense in a cantina fight. The adult children of the late bounty hunter vow to hunt down the characters. They begin by doing research on the characters The characters are alerted to this situation when one of their favored spaceship mechanics is attacked for not being cooperative.

The next phase of the plan is to attack people who are closest to the characters, and leaving a few clues to piece together. In the following phase, the revenge-filled young folks begin alerting the Empire to the whereabouts of the characters, resulting in one or two adventures where the Imperials seem to be one step ahead of the characters.

• While walking down an alley at some backwater spaceport, the characters are drawn into a firefight between a group of thugs and a solitary figure. The solitary being lies dying by the end of the fight, but he gives the characters a navigational program.

The program contains the navigational coordinates to a huge intergalactic junk yard run by a neutral party that engages in salvage operations in the wake of Imperial-Rebel confrontations. This salvager has accidentally managed to salvage an Imperial prototype of a new TIE fighter. Now, everyone wants the plans, and it's up to the characters to take the information and turn it over to someone responsible, like a Rebel commander who happens to live on another planet.

Just getting from the alley, to the spaceport, to space, and to the planet could be one adventure in and of itself.

CONTINUITY

Continuity and consistency are two of the most important things for any successful campaign. Continuity involves the gamemaster making sure that the data presented as part of one adventure is successfully carried over into subsequent adventures.

For instance, if the characters' ship lost a laser turret at the end of the last adventure, the next time they play, that turret better still be missing until the characters decide to spend the time and credits to repair it.

In the *Star Wars* game, the gamemaster is the director, writer, and continuity expert. Keeping track of continuity may take effort and bookkeeping, but the end result is a believable, accurate campaign. It adds an element of reality to the game.

Consistency means that the tone of the game remains the same. For instance, if your campaign is a high-action affair, with lots of spaceship chases and laser battles, and then suddenly, with no explanation, the players are given slow-paced, discreet adventures, the consistency has been interrupted.

In a consistent campaign, a stormtrooper is a stormtrooper is a stormtrooper. While there is always room for surprises, a consistent campaign keeps a standard, overall *Star Wars* setting. If the adventures in a campaign are linked tightly, building up to some dramatic climax, continuity and consistency are critical, especially when clues and events from one adventure directly affect the conclusion.

Continuity and consistency also figure in gamemaster characters. If the players angered the customs official on Tatooine to the point where the fellow was ready to shoot them, then the next time the players see the official, the gamemaster must make sure that the official is played correctly.

Populating Your Universe

Recurring gamemaster characters are a necessity for campaigns. These characters should be well-designed and well-thought out by the gamemaster. Continuing gamemaster characters give the players the illusion of a "real universe," and thus are very important to campaigns.

For instance, say the player characters keep running into Lenri Dar', a planetary customs inspection officer. Lenri is essentially corrupt, and each time the players land their ship at the spaceport, they have to pay Lenri a hefty bribe for him to look the other way and not report their activities to the Empire. In addition, Lend could also serve a useful purpose: he may know information important to the players and the Rebellion. Ah, but he won't divulge anything without the proper... compensation.

What you start to have there is a character who the players can hate with relish, but who also serves a purpose. And if the gamemaster character is portrayed consistently from adventure to adventure, then he seems to be more realistic to the players.

Populating your campaign with an assortment of such folks will make the campaign believable. Prominent gamemaster characters should include at least one character who likes the players and is willing to help them with small favors and advice. This character is a perfect gamemaster mechanism for giving the party a little break, a nudge in the right direction, or even hauling their fat out of the fire in a real dangerous situation. Note that the latter function should not be done very often or else the players will get sloppy believing that they have a safety net at their beck and call.

A SUITABLE VILLAIN

Speaking of gamemaster characters, every campaign should have an enemy. Not the Empire, mind you, that's a given. In this case, an enemy is a person or persons with an identity, a personality, and an agenda. The enemy need not be someone who would kill the characters on sight, but rather could be someone who enjoys matching wits with the players: an arrogant Imperial Naval officer, a highly professional bounty hunter, or a wealthy crime boss are all good choices.

When determining the power levels of the campaign's chief enemy, look at the player characters. Are they just a bunch of struggling smugglers with a single inept Jedi student in their midst and a broken down Corellian Freighter? In that case, an Imperial Captain and his Imperial Star Destroyer would be a poor choice. Perhaps the arrogant bounty hunter, his scurvy crew, and their own barely functional vessel may be a better foe.

One thing about a good enemy is that he should pop up at the most inopportune times. When the smuggler pilot, desperately trying to outrun a TIE fighter squadron, mutters, "What else could go wrong," then into the fray comes the bounty hunter, loudly demanding restitution for damages in a bar fight that happened last adventure.

Also, a good enemy should be difficult to eliminate. There can even be situations where the enemy's death is apparent, but no body is found. That is the perfect way of bringing back the enemy without violating continuity. This sets the stage for further encounters with the being in question.

Besides having allies and enemies, the gamemaster should also include gamemaster characters whose status is uncertain at best: the shadowy figure whose morals, agenda, and loyal-

ties are never completely known. These sorts of people may be a good friend at one point, then betray the characters at another, usually depending on their own needs at the time.

These non-aligned gamemaster characters are best portrayed as not being part of either the Empire or the Alliance. They go about their merry way, considering neither side a friend nor an enemy.

THE CAMPAIGN DEVELOPS

Once the game gets rolling, things change. All of the things that happen in real life happen in the *Star Wars* universe. The people, places and things that the characters are familiar with are going to change over time. As gamemaster, you must consider "What happened to...?" each element of the continuing campaign while the characters were off doing something else.

When running a campaign, be ready to alter things as the players begin to affect their environment. For example, an annoying droid may eventually get its arms torn off by an angry Wookiee player character. Be ready to be flexible, and roll with the unexpected challenges the players throw at you.

Future campaign adventure ideas will come from the actions that the player characters initiate in the present adventures. Keep your eyes and ears open for possible unresolved minor subplots that can be expanded into full-fledged adventures later on.

KEEPING THE CHARACTERS HUNGRY

One of the detrimental side effects of a long-running campaign is that any players who are at least half-competent will begin accumulating wealth, material possessions, and skills in rather large amounts.

In time, this can threaten game balance. If the players' freighter has been modified and refitted so many times that it now has the firepower of a Star Destroyer, then you may have problems. Any campaign where the players do not have some measure of risk in their games will rapidly degenerate into a boring waste of time. The thrill, suspense and tension will vanish. So will player interest.

A good way for gamemasters to keep this thing from happening is to prevent it from ever starting — specifically by making sure that the rewards given to players are not outrageous.

Don't give the players the chance to find a device that renders their vessel invisible to sensor scans if there is a chance that they will keep it, install it on their ship, and run roughshod over the Empire. As for monetary compensation, the Rebellion/New Republic isn't exactly wealthy. In many instance, the undying gratitude of the Alliance, and maybe a medal or two, may be all the thanks the characters get.

If you design campaign adventures that have bigger and bigger stakes, and consequently give out bigger and bigger rewards, you will find yourself on an escalating spiral, forcing you to create bigger and grander plots, until the campaign is out of control. Don't give your players your best shots right away. Instead, save something for future adventures. Give the players missions where the stakes are not so galaxy-shattering.

Adventures that affect only a few people can still be dramatic and exciting. Look at the rescue of Han Solo in *Return of the Jedi*. The fate of the galaxy wasn't at stake. However, it was a tense and emotional adventure because people care about Han Solo; the rescue was done for personal reasons like loyalty and love. Adventures where the stakes are personal are prime fodder for character development and a developed character will only enhance a campaign. Every adventure need not be "The Republic's survival hinges on your every move."

If, despite your best efforts, the players are accumulating a bit too much money and fancy equipment, well, even the good guys have set-backs. Remember *The Empire Strikes Back*? The movie ended with the Rebels appearing to get the worst of it. A few devastating reversals for the players, such as confiscation of much of their property by Imperial customs personnel, destruction of their base of operations, serious danger to a loved gamemaster character, or a solid, costly pounding on their vessel are all good reversals of fortune that can fit well in the game as well as prune the over-powerful player characters. In fact, the players' attempting to recover from such reversals would make a fine campaign in and of itself. Rescuing their beloved gamemaster character from the Empire, giving the Imperial customs officer his comeuppance, and finding an accommodating dockyard to repair their vessel can all be linked to a series of adventures.

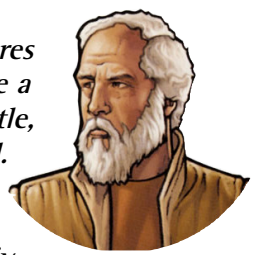
Putting the Characters in Their Place

No matter how powerful someone is, there is always someone out there who is even more powerful. Excessively powerful player characters and their ultra-souped up ships will either attract lots of smugglers and pirates anxious to make a name for themselves by eliminating the characters, or an Empire that does not take too kindly to having excessive firepower in non-Imperial hands.

As characters gain in power and experience, it is ever so important to prove this fact to the players in the occasional adventure.

FINAL WORDS

A *Star Wars* campaign, at its best, captures all of the adventure and excitement of the *Star Wars* movies. These types of campaigns take planning and careful thought, but the rewards of a well-played and thoroughly enjoyed campaign make all of the long hours of planning worthwhile.



Yes, designing adventures can be a lot of work... but like a hard-fought victory in battle, it's all worth it in the end. When you see your players having fun — and you know that it's your story that is giving them thrills and excitement — you 'll know a satisfaction like no other in the galaxy.

Now move on to the beginning adventure which you can use to get started. You'll see many of the points made in this chapter were used in writing this adventure, and it is a great way of getting your group started on a Star Wars *campaign!*

Chapter Thirteen

13

THE PIRATES OF PREXIAR

The Empire's not your only enemy in this universe. Sure, frying stormtroopers, snowing Imperial Customs officers and blasting TIE fighters can be a lot of fun, but doing it all the time can make life pretty tedious. Everyone needs variety — even players and gamemasters.

Besides watching your back for the Empire, you have to be careful not to fall prey to the crime lords, bounty hunters, pirates and other unsavory characters who live on the fringe of society. In the next adventure, players oppose an unsavory band of pirates who've stolen some supplies the Rebel Alliance needs. It's a nice change of pace from the same old bad-guy Imperial scenario...



A STAR WARS ADVENTURE

"The Pirates of Prexiar" can be run as a stand-alone adventure, or be the springboard for a campaign. The following introduction can be used in both cases.

If you work this adventure into an existing campaign, you can substitute the Ghtroc freighter *Merry Thrubidor* with whatever light freighter the characters are currently using.

PLAYER INTRODUCTION

Read aloud:

You've been working with the Rebel Alliance a little while, flying a few missions in a beat-up Ghtroc freighter called the *Merry Thrubidor*. You've mostly been transporting — and sometimes smuggling — supplies to your secret Rebel base.

A few days ago another Rebel transport was ambushed by the infamous Pirates of Prexiar, led by their savage Barabel leader, Vangar. The pirates looted all the supplies, killed the crew and scuttled the ship. Your base needs that cargo — weapons and medical supplies — for an upcoming assault on an Imperial prison holding important Alliance personnel.

Your group is assigned to fly to Prexiar, the pirates' baseworld, land your freighter far from their camp, hike through the thick jungle, steal back the cargo, and somehow escape. The fate of the next skirmish against the Empire depends on your heroic efforts to retrieve supplies.

WARNING!

Only the gamemaster should be reading ahead. If you intend to play a character in this scenario, you're going to spoil all the surprises. Once you've run through this adventure as a player, you might want to read the entire scenario. You'll find out what else could have happened — it might just encourage you to run this scenario for a different group of friends.

GAMEMASTER INFORMATION

PREPARING TO PLAY

If you're running this adventure as the gamemaster, you should read it thoroughly, especially if you haven't run many roleplaying game adventures before. Look it over a second time, taking any notes that will help you run it more smoothly — noting tasks and difficulties in the margins, highlighting important stats, and writing down any changes you want to make to throw off those players who didn't read the warning above.

When you're ready to play, help your players choose their character templates and start customizing them according to the character creation rules in earlier chapters. If players are running brand new characters, help them create connections. Each team member should know at least one other character before the adventure starts.

The characters start this adventure with whatever equipment they have on their character sheets. Since they're working from a Rebel base, they may be able to requisition additional equipment suitable for a commando raid — but the quartermaster is extremely stingy, since extra supplies in the Alliance are scarce.

ADVENTURE MATERIALS

Dice and Paper. In addition to character templates (or experienced characters), you need several six-sided dice, pencils for everyone, and some paper for writing notes and sketching what the characters see.

Maps. You'll need the map of the pirate camp to help start off the adventure. Although the first episode takes place on this map, subsequent episodes are free-form and do not use maps (but feel free to make them up if you need them).

Script. You will use the script to start your adventure quickly and get your players into their characters. Print or photocopy and distribute it to the players, or simply crowd everyone around to read from the book when the time comes to use the script.

ADVENTURE BACKGROUND

The characters' Rebel base has been busily preparing for a long-planned attack on an Imperial prison. Many Alliance personnel are held there — to free them would be a small but significant victory for the Rebellion in your sector.

There's only one problem. A transport bringing weapons and medical supplies to the base was ambushed. The infamous Pirates of Prexiar hit the ship just as it was recalculating hyperspace coordinates in a transfer system. The transport was captured, and the pirate's savage leader, Vangar, was merciless — the cargo was taken, the crew was murdered, and the vessel scuttled.

Alliance intelligence agents have pinpointed the pirates' hidden base on Prexiar: a planet with great freshwater seas and vast jungles. The characters are assigned to go in, steal the supplies and get out.

They've managed to land their ship several kilometers away from Vangar's main pirate base to avoid detection. The adventure starts as they survey the encampment. The characters must penetrate the base, find the supplies (marked with "Outrider Shipping" labels for easy identification by Rebel agents), blast out on a cargo skiff, and fly through the jungle back to their ship. Along the way they'll have to dodge pirates on speeder bikes, AT-PT walkers, and an ambush at their ship.

EPISODE ONE: THE PIRATE CAMP

This episode gives a general overview of the pirate encampment, with several possible ways for the characters to sneak inside. Once they've found the cargo, they must load it onto the skiff, blast through the sentries at the main gate, and fly off into the jungle toward their ship.

START THE ADVENTURE

Use the script to start your adventure. The script begins the game quickly and helps your players get into their characters. Feel free to make as many copies as you need to give each player their own script, or let everyone read from the script in the book.

Assign each player one part in the script (such as "1st Rebel," "2nd Rebel,"and so on). If you have six players, each player reads one part. If you have five players, one person should read the parts for both the 4th Rebel and the 6th Rebel. If you have four players, another player should also read two parts, the 3rd Rebel and 5th Rebel parts.

You get to read the parts labeled "gamemaster." Your lines describe what situation the characters initially find themselves in. You may also show players the map of the pirate camp so they have some idea of what they're facing.

When you're ready, start reading the script, and your adventure will take off! When you finish the script, encourage them to examine the map and ask questions about the various buildings. Let them come up with some strategy for entering the encampment.

THE PIRATE BASE

Long ago Vangar's band of pirates carved a clearing out of the Prexian jungle where they've set up their main base. The characters have a good view of the compound from their hid-

"The Pirates of Prexiar" Script

Directions

Use the following script to start your adventure. Your gamemaster will tell you what part (or parts) to read. Read your lines out loud when your turn comes around. Try saying your lines the way you think your character would talk. Be sure to listen to what the other characters say so you get all the information you need to begin the adventure.

A long time ago in a galaxy far, far away...

Gamemaster: Your team has been assigned to retrieve supplies stolen by the Pirates of Prexiar. You've landed your ship in the jungle several kilometers away, and have hiked here to the pirates' encampment. (Show the players the "Pirate Camp" map.) You take cover in the surrounding jungle and survey the base. In an hour it will be dawn. You don't have much time to act before you lose the cover of darkness.

1st Rebel: This doesn't look too good.

2nd Rebel: There are a lot of pirates down there. Check out the guard towers.

3rd Rebel: And look at that four-meter-high fence. It's probably electrified.

4th Rebel: Hey, we can probably circumvent the shock fence's power and cut through somewhere. Or we can crawl in through that gap where the stream runs into the camp.

5th Rebel: That'll be a tight squeeze. What about the pirates in the lookout towers?

6th Rebel: If we're quiet about it, we don't have to worry until we've got the supplies. See all those barracks and warehouse buildings inside — they'll provide great cover. Besides, they're all busy taking a break from unloading cargo from that pirate corvette.

1st Rebel: But what happens once we get inside? Blasting out of there looks just as hard as sneaking inside.

3rd Rebel: They'll have guards everywhere. And I'd hate to get caught by Vangar — I hear he does terrible things to prisoners.

4th Rebel: Check it out. They've left a skiff there by the unloaded cargo. And there are the crates with the "Outrider Shipping" markings. Just what we came for.

2nd Rebel: But it's guarded.

6th Rebel: So we take out the sentries, load up the cargo, and fly out, blasting anybody who stands in our way. We'll be back at our ship in no time.

5th Rebel: I wonder if there are some heavy weapons in that cargo we're supposed to recover.

2nd Rebel: We really shouldn't touch anything.

3rd Rebel: Those supplies are needed back at the base soon.

1st Rebel: If we fail here, the raid we've been planning for months against that Imperial prison will be doomed.

Gamemaster: You'd better get moving if you're going to steal those supplies back. You've already spotted two ways in: crawling under the fence near the stream, or trying to reroute the fence power and cut through near the pirate corvette.

4th Rebel: Let's get to it, team. What's our first move?

ing place along the jungle's edge, and can clearly see everything depicted on the map. Encourage them to ask questions so they can get a better idea of what waits in store for them. The descriptions below summarize what they see; they can be read directly to the players.

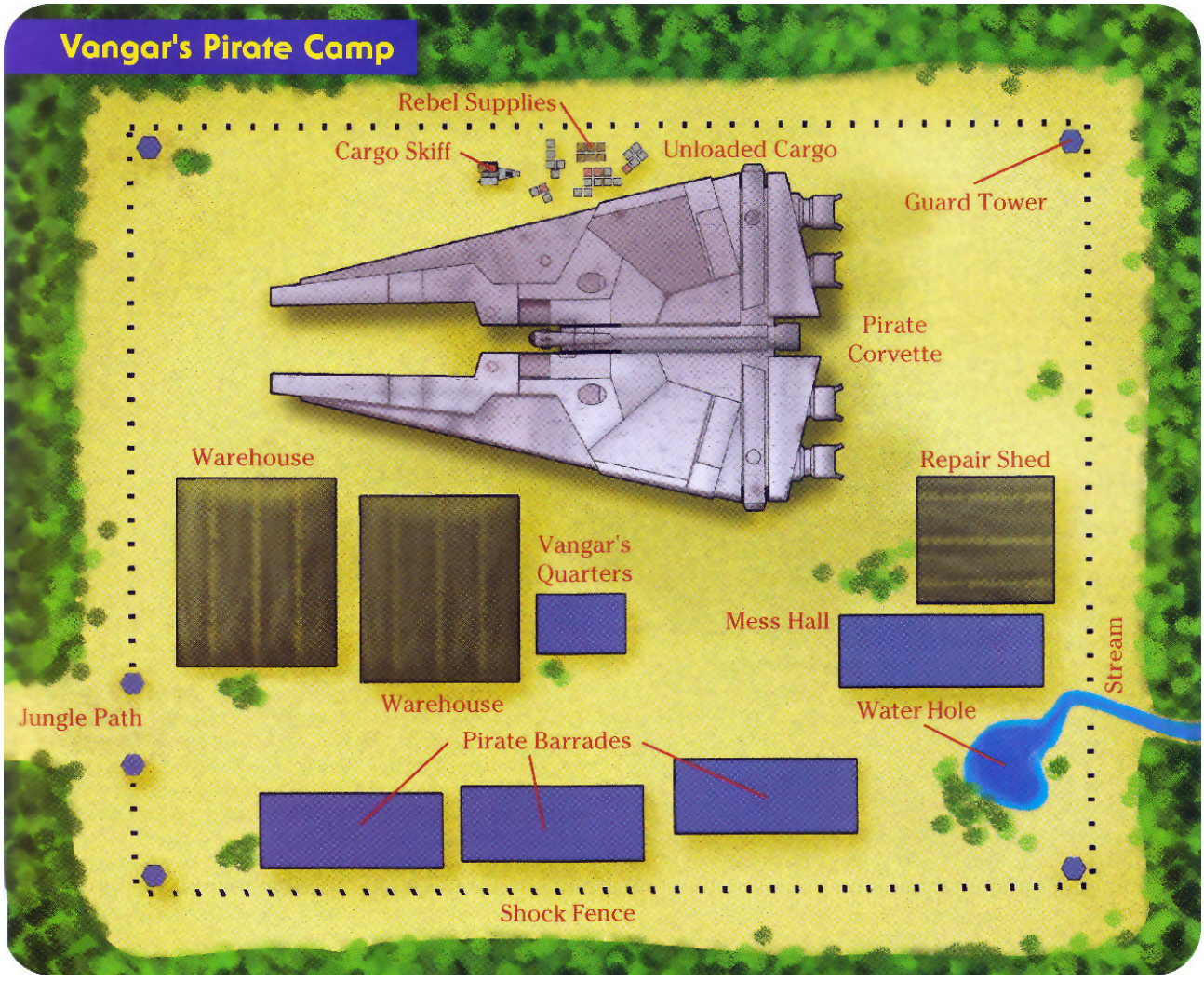
Shock Fence and Guard Towers: The entire pirate encampment is surrounded by a wire mesh shock fence, four meters high, strung along tall formex posts every five meters. A guard tower rises at each corner of the compound. The towers are little more than scaffolding with an enclosed sentry booth at the top. One pirate stands watch in each tower, a blaster rifle ready to deal with any trouble. At one end of the compound two guard towers watch over a gap: this is the base gate, and it is patrolled by a crowd of 10 surly looking pirates.

Pirate Barracks: These long, prefabricated shelters have long slit windows high up on their walls. Inside the lights have been dimmed and no voices can be heard.

Warehouses: Each of these buildings seems to be some kind of collapsible starfighter hangar made from plastic fabric stretched over a metal framework. The sides facing the pirate corvette are open — crates and metal barrels are piled high inside. Four pirates mill about the openings.

Vangar's Quarters: This prefab shelter stands alone from the other barracks. The skull of an exotic creature hangs over the doorway like some grim trophy. Two pirates stand at rigid attention outside the door. The muffled sounds of an argument can be heard from within. It seems like someone is very angry inside.

Mess Hall: This long prefab building has several smoke vents at one end, where a foul odor wafts into the air. Lights are always on inside, and those listening carefully can hear the clatter of pans. Every few minutes a grumbling pirate emerges from the door near the water hole to fill a bucket with water and drag it back inside.



Water Hole: This small pond is choked with weeds and mud, but seems to serve as the camp's fresh water supply. It is fed by a stream which flows from the jungle and underneath the shock fence.

Repair Shed: Several repulsorlift vehicles clutter the area around this prefab building. The side facing the pirate corvette has a large sliding door. Pools of lubricant and hydraulic fluid stain the ground nearby, and spare parts are piled along the outside walls.

Pirate Corvette: This vessel is a modified Imperial Customs corvette the Prexiar pirates captured several years ago and modified for their own purposes. The area around it has been cleared for landing and cargo operations. A few pirates walk a lazy patrol around the craft.

Unloaded Cargo: A cargo skiff is parked near piles of supplies unloaded from the corvette's storage bays. One particular stack of black plastic crates stands out, easily identified by the "Outrider Shipping" markings on them — the weapons and medical supplies meant for the Rebel Alliance. Two pirate sentries mill about the cargo.

Once the characters finish their reconnaissance of the pirate base, they must plan the best way to enter. Two of the most likely options have been detailed below.

CUTTING THROUGH THE SHOCK FENCE

The most logical means of entering the camp — short of walking up to the gate sentries and surrendering — seems to be shorting out the electricity along one section of the shock fence and cutting a hole. Unfortunately, this sounds much easier than it actually is.

Ask the players where along the shock fence they're trying to break in. The closer it is to a guard tower, the greater the chance that they'll be noticed, even in the predawn darkness.

To get through the fence, the characters need a real techhead in their midst. To reroute the electrical current, someone needs to fiddle with the power relays on two of the fence posts where they want to cut through. To shut down the relays, a character must make a Difficult security roll (with a difficulty number of 20) — Very Difficult if they have no access to tools of any kind (even a hydrospanner will help in this situation). Failure gives the character a shock: 5D in stun damage.

Allow the characters to try as many times as they want; however, the more they hang around the fence perimeter, the more likely they are to be discovered by one of the sentries in the guard towers.

Clever characters might think to distract the tower guards with slight diversions to make them look away from the fence. They might sneak off into the jungle to make strange bird calls, or toss a rock into some brush far from their position. Most of these require Easy con rolls (a difficulty number of 10) to successfully draw away a guard's attention.

Once the power has been rerouted, the characters may cut through or climb over the fence. To make a hole large enough for one character to pass through they need some kind of cutting tool — which they probably haven't lugged all the way out here from their ship. It might be easier for characters to climb over. This is a Moderate task (with a difficulty number of 15) for the characters' climbing/jumping skill. Any who fail the roll fall clumsily on one side of the fence, possibly attracting a sentry's attention.

SNEAKING BY THE STREAM

The characters might wish to try a second way inside the compound. A small stream trickles out of the jungle, passes beneath the shock fence and into a water hole within the camp perimeter. The point in the fence where the brook flows inside is a small trench large enough for one human-sized character to squeeze through.

The fence, however, is still electrified. To crawl through, each character must make an Easy *Dexterity* roll (10 or higher). Any character failing the roll takes 5D in stun damage from the powerful electrical charge flowing through the fence. (Characters may try to disarm the fence here, following the guidelines outlined in "Cutting Through the Shock Fence" above.)

Any character shocked by the fence blocks up the way into the compound. They must be pulled out by another character. This activity might draw the attention of sentries posted in the guard towers.

Eventually the characters crawl out within the electrified perimeter — still very wet from the stream — and take cover behind the mess hall.

Droids and aliens larger than average-sized humans have trouble passing through this way. They might have to wait in the jungle near the main gate to enter once their comrades have secured the cargo and commandeered the skiff before joining the group. Perhaps there is some other way they can enter the compound.

FINDING THE SUPPLIES

No matter where they enter the compound, the characters must still avoid detection. Roaming around the pirate camp unseen requires several Easy *sneak* rolls from each character (10 or higher).

Should any characters miss a roll, they stumble over some spare parts left on the ground, bump into the flimsy wall of a prefab building, or otherwise give their position away — one of the pirate sentries wandering the grounds comes over to investigate. The characters have to find good hiding places or create a diversion to distract or mislead the pirate.

Other Ways Inside

Of course, there are other ways characters can get inside the pirate camp — they're not always the most subtle ways, but they'll work.

Anyone with a jet pack can ignite it and cruise over the fence. They'll attract attention, though, and make a good target for the sentries.

Athletic characters might try to pole-vault the fence. They must first find and cut long, slender saplings from deeper within the jungle. They'll need a good running start and a Moderate *climbing/jumping* roll to clear the fence's topmost edge.

The main gate is open, but is constantly patrolled by 10 pirates. Ambushing them is very hard, as they outnumber and outgun the characters. Characters bluffing their way in had better roll very high *con* scores — these sentries aren't expecting anyone like the characters to come sauntering out of the jungle.

The characters' main goal should be the pile of cargo unloaded near Vangar's pirate corvette. Since the crates are stacked on the far side of the vessel, they cannot be seen by the pirates guarding the warehouses; however, activity there might be viewed by the sentries in the nearest guard towers.

Before they can begin loading the Rebel supplies aboard the nearby skiff, the characters must get rid of two pirates guarding the cargo. Secrecy is still important here, so the characters must make Moderate *sneak* rolls to creep up on the sentries. Blasters are too loud, so the characters must use their *brawling* skill to knock out the guards. If the characters fail to quickly silence the pirates, the sentries shoot back and raise the alarm.

The characters can do away with sneaking around and simply blast the two guards — but they rouse the entire camp and immediately draw fire from the two sentry towers.

Pirate Sentries: All stats are 2D except: *Dexterity* 4D, *blaster* 5D+2. Move: 10. Character Points: 2. Blast vest (+1D physical, +1 energy, torso only), comlink, heavy blaster pistol (5D).

Once the characters have taken care of the guards, they must quickly load the six crates marked "Outrider Shipping" onto the skiff, power it up, and blast out of the pirate base.

BLASTING OUT

With the skiff loaded, the characters must escape from the pirate camp and race back through the jungle to their ship. The gate is the obvious way out — don't give the characters time to mull this over, motivate them to get going and speed the adventure along. Just as the characters are loading the last supply crate, they are discovered (or, if they've been noticed already, more pirates arrive on the scene). Read aloud:

You're just heaving the last crate aboard the skiff when a sentry patrol comes around the aft end of the pirate corvette and spots you. "Intruders!" one cries, ducking for cover. "Sound the alert!" Somewhere in the camp a general quarters siren breaks the early morning calm. The sentries fire several blaster bolts at you — more pirates are certainly on their way!



Allow the characters to trade a few shots with the pirate sentries (check out their stats above). Their number one priority right now should be escape.

One character should take command of the skiff controls and pilot them out of the compound. This character should have some skill in *repulsorlift operation*; however, if nobody has boosted that skill, the person with the highest *Mechanical* attribute will probably make the best pilot. The other characters can crouch down behind the skiff bulkhead or the crates and fire at anyone who gets in their way.

To make it to the base gate, the piloting character must make several Easy *repulsorlift operation* rolls (difficulty number 10). Most of these are to maneuver around the pirate corvette and the base buildings. Failure won't seriously damage the skiff, but might cause one of the warehouses to collapse, or knock down a few wayward pirates.

Once they round the last corner, the characters see the gate is guarded by 10 sentries, all prepared to keep the skiff from passing. Although the pilot will probably try to race through, the pirates open fire!

To help you run this skirmish, the ranges, difficulty numbers for shots, and allowable pirate and character actions are outlined below. This sequence assumes the characters are flying the skiff directly through the gate. Throughout the firefight, refer to the pirate stats above (the important one is *blaster* 5D+2). Remember, the skiff offers characters half cover — add 2D to the difficulty numbers of pirates shooting at them!

Round 1: Long Range (difficulty 20 shot). Five of the pirates shoot while the others take cover on the ground or behind the guard tower scaffolding. All the characters may fire; the pilot may fly and fire, but has a -1D penalty to both his *repulsorlift operation* and *blaster* rolls. Failing an Easy *repulsorlift operation* roll could cause the skiff to careen into a guard tower scaffold.

Round 2: Short Range (difficulty 10 shot). The other five pirates shoot while the rest *dodge*. The pilot might just hit a few on the way out with a Moderate *repulsorlift operation* roll. All the characters may fire.

Round 3: Short Range (difficulty 10 shot). Half the pirates and all the characters may take parting shots at each other as the skiff speeds past the gate, leaving the sentries behind.

Of course, the characters might want to blast out of the camp some other way — shooting a large hole in the shock fence, blowing up a guard tower and flying through the breach — but they'll meet some opposition from the guard tower sentries and several roaming pirate patrols.

No matter how easily the characters escape into the jungle, the pirates quickly figure out what's going on and send several speeder bike patrols in pursuit.



The sequence outlined above is just one way to run the fight at the base gate. It's designed to make game mastering easier for you by breaking actions down into digestible portions. Nobody swallows a bantha steak whole — you've got to slice it up into portions you can handle or you get one very large stomach ache.

But not everything is so nicely ordered in real life. Maybe you want to run it another way — or maybe the players, through their unpredictable actions, force you to improvise this encounter. Perhaps the characters have been doing well so far, and you want to give them a challenge — allow most or all of the pirates to fire at them each round until they break out. If the characters have been having a tough time during this first episode, give them a break and let a few sentries panic and dive for cover.

And if you really want to give the characters a challenge, have the guards crewing a heavy repeating blaster (8D damage) mounted on a tripod to one side of the gate. Heavy firepower is always cause to hesitate — I'd rather face a platoon of stormtroopers than a gunnery crew with a repeating blaster any day.

EPISODE TWO: JUNGLE CHASE

In this episode the characters race through the Prexian jungle, heading back to their ship. While they zoom along, they check out the crates they've just stolen back, using the medical supplies to heal any wounded characters. Then they must evade or engage several pirates on speeder bikes sent to stop them, and encounter two surprises waiting in ambush.

HEY, WHAT'S IN THESE CRATES?

Once the characters blast out of the pirate compound, they have a few moments to themselves. Have the pilot make a few *repulsorlift operation* rolls (just to make sure the skiff doesn't hit any trees; difficulty number of 8). Then ask the players if their characters are doing anything with the crates — most likely they'll want to find out what's inside.

Three of the six crates contain medical supplies. Characters with *first aid* skill may use a medpac from one of these boxes to heal any who were injured in their escape.

Two of the crates contain blaster rifles and spare power packs. Since the characters are already armed, they won't need the rifles. If any of their rifle power packs ran out during the battle back in the pirate camp, they can take a few replacements. Remind the characters, though, that these supplies are needed for a Rebel military mission, not their own purposes.

The last crate contains a light repeating blaster with a tripod and mini-power generator. If the characters think of it, they might mount the blaster on one of the crates and point it behind them should the inevitable pursuers come into view.

Light Repeating Blaster: Character, *blaster*, 3-50/120/300, damage 6D.

THE HUNT BEGINS

Before long, the characters hear the telltale whine of repulsorlift engines behind them. Six pirates on speeder bikes soon zip through the jungle trees and begin firing their blaster pistols at the characters. Read aloud:

You're cruising through the jungle aboard the skiff, watching the morning sunlight shine through the near-transparent green leaves. It seems like a peaceful morning. But the calm is broken by the distant hum of repulsorlift engines. Surely Vangar wasn't going to let you escape so easily, especially after breaking into his compound, stealing his loot and blasting out.

Soon you look back and see speeder bikes weaving between the trees. Grizzled pirates ride them, their blaster pistols unholstered and ready to make you pay dearly for what you've done.

To try and lose the pirates, the skiff pilot might want to make some fancy maneuvers, using jungle trees as obstacles. Trying to out-maneuver the pirates with fancy flying requires a Moderate *repulsorlift operation* roll (with a difficulty number of 15). Failure means the skiff grazes a tree, or, if the pirates close in, the skiff could bump into a speeder bike. Failure also means the other pirates catch up. (Check out the sections on running chases in Chapter Seven.)

If the *repulsorlift operation* roll beats 15, the pilot successfully pulls off a maneuver in the skiff. To keep up, the pirate speeder bikers must beat the character pilot's roll — otherwise, they fall behind. Remember to add the speeder bikes' maneuverability of 3D+1 to the pirates' *repulsorlift operation* rolls when engaged in maneuvers. Of course, if you roll an awful *repulsorlift operation* roll for the pirates, they might have some trouble avoiding those jungle trees...

Whenever they get a clear shot, the pirates open fire on the skiff, trying more to wound the characters than damage the cargo. Remember, cover from skiff bulkhead adds +2D to enemy difficulty numbers to hit. Don't forget: the characters certainly have an opportunity to shoot back.

Cargo Skiff. Speeder, maneuverability 0D, Move 70; 200 kmh, body strength 2D.

Pirate Speeder Bikes. Speeder, maneuverability 3D+1, Move 160; 460 kmh, body strength 1D+2.

Biker Pirates. All stats are 2D except: *Dexterity* 4D, *blaster* 5D+2, *repulsorlift operation* 3D+2. Move: 10. Character Points: 2. Blast vest (+1D physical, +1 energy, torso only), headset comlinks, heavy blaster pistols (5D).



Modifiers, terrain difficulties, movement failures, charts and tables, Hm...

See, although you 're sitting around somebody's galley table rolling lots of dice and checking your character sheets, playing this game doesn't have to be as bogged down as filling out Imperial Customs datawork forms. Remember, the Star Wars roleplaying game is based on the films. If you're playing it, you want to feel like you're in the movies. Data-crunching just slows everything down.

Look, spend more of your time describing an exciting chase instead of burying your nose in the movement section of these rules. For instance, the character flying the skiff fails a repulsorlift operation roll. Rather than checking for movement failures and collision damage, describe something that would be dramatically appropriate. If the characters are in the thick of their pursuers, maybe they make a wrong turn, sideswipe a tree (inflicting minimal damage on the skiff), and head off in a different direction — causing everyone behind them to maneuver to keep up. If the characters are far ahead of their pursuers, maybe they scrape their repulsorlift engines against a rock and start slowing down.

If the die rolls dictate that the skiff flips over 19 times and kills all the characters, well... that's not quite the kind of "exciting ending" most adventures should have.

You're calling the shots here — you're making the movie magic happen for the players. Do what's going to make for a dramatic chase the players will enjoy—one they'll remember long after the adventure's over.

When they aren't shooting at pirates, some characters can monitor comlink transmissions between the pirates. They can use a comm unit in the skiff (mounted near the pilot's controls) or their own comlinks (if modified with a Difficult *Technical* roll). They pick up lots of chatter from the pirates coordinating the chase. It seems those on the speeder bikes are careful to plan their pursuit strategies; however, attentive characters (those making Difficult *Perception* rolls) notice that there seem to be two more voices on the comlinks than there are pirates in the chase. Apparently there are two more adversaries hiding somewhere in the jungle.

After a few rounds of the chase, the pirate bikers who haven't crashed into trees or been shot by characters veer off and return to their base, allowing the characters to escape.

AT-PT AMBUSH

The pirates called off the chase because they didn't want to stumble into the ambush set for the characters. Two AT-PT walkers — All Terrain Personal Transports — are hiding ahead waiting to open fire on the skiff. The AT-PTs are small versions of the AT-ST scout walker meant to provide armored heavy fire support to infantry units. They are antiques compared to other walkers, but can still be found in the ranks of mercenaries and pirates who stole them, bought them on the black market, or salvaged them from battlefields.

The two AT-PTs are positioned about 100 meters apart. The speeder bike pirates coordinated the chase to drive the characters' skiff toward the AT-PTs. But the characters don't know what's waiting ahead — unless they suspect something's going on from the comlink transmissions.

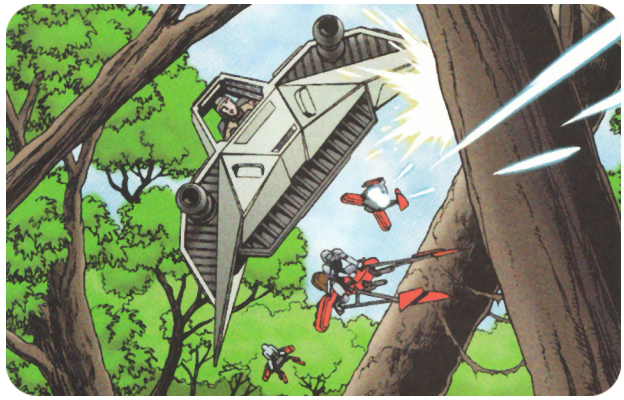
Characters who say they're keeping an eye out for pirates may make a *Perception* roll. Those rolling more than 15 (a Moderate difficulty level) notice the AT-PTs concealed behind two trees ahead. If the characters don't notice the walkers, they fly right between them, drawing fire from both.

2 AT-PT Walkers. Walker, *vehicle blasters* 3D+2, *walker operation* 3D, maneuverability 2D, Move 21; 60 kmh, body strength 2D. Weapons: 1 twin blaster cannon (fire control 1D, 10-50/200/500, damage 4D).

If they sight the AT-PTs in time, the characters might veer away from the ambush. As soon as the AT-PT pilots realize the characters have discovered them, they emerge from their hiding places and fire on the skiff as long as it's in range. The characters may decide to run away (the skiff is much faster than the AT-PTs), or they may want to circle around to try and destroy the walkers! This could be difficult, since their character-scale weapons won't do much damage to the walker-scaled AT-PTs.

The characters might try several different tactics. Some characters might jump off the skiff and attempt to sneak up on the AT-PTs from behind, surprising the pilots and commandeering the walkers! If the pilot is particularly bold, he may try to catch the AT-PTs in a crossfire. When flying between the two, he must make a fancy maneuver to dodge their fire — if the character's *repulsorlift operation* roll is higher than both walkers' *vehicle blasters* roll (with the fire control dice added in), they successfully avoid the twin blaster cannon shots — and the shots hit the other AT-PT!

Once the AT-PTs have been destroyed or avoided, the characters can rush back to their ship unhindered.



EPISODE THREE: THE PIRATE CORVETTE

The characters near the clearing where they docked their ship, the *Merry Thrubidor.* As they approach, they see the dark shadow of the pirate corvette flying overhead. Arriving at their ship, they find 10 pirates have descended from the corvette to try and shipjack the characters' freighter. The characters must blast the pirates, load the cargo into their hold, and fire their ship's weapons on the corvette to escape. Lifting off, they race into space, fire back at the pursuing corvette, and finally jump into hyperspace.

AN OMINOUS SHADOW

Read the following aloud as the characters near the clearing where they've docked their ship:

You're almost there! Ahead you can see the sun shining into the clearing where you've left the *Merry Thrubidor.* You can just see your vessel's hull plates gleaming in the morning light, when a dark shadow passes over you. The pirate corvette cruises low overhead, skimming the tops of the tall jungle trees. It hovers briefly over your ship, then begins circling the area, searching for you...

You slow the skiff and creep up to the clearing's edge. Ten pirates have jumped down from the corvette onto your ship's hull. They head down to the main entry hatch, then begin setting detonite charges around the seal. It looks like they intend to blast their way inside!

The pirate corvette has found the characters' ship. Ten pirates have descended onto the *Thrubidor's* hull, intending to break inside and steal it. The characters slowly approach and take stock of the situation. Meanwhile, the corvette circles the area, its crazed captain Vangar harassing the characters over the ship's external speakers:

As you watch the pirates prepare to blast your main hatch off, you hear the corvette's speakers crackle to life overhead. "Whoever you are, give up now! I am the infamous pirate Vangar — and I might be merciful if you throw down your weapons and surrender. I'd much rather have your ship intact. But if I have to blow the hatch off, I will —

then I'll finish off all of you! I'll blast this entire jungle if I have to. You're all going to die!" Not only is Vangar extremely angry at you, but it seems he'll do anything to have his revenge.

The players must formulate some plan to fight their way onto the *Thrubidor* and flee the pirate ship above. Ambushing the ten pirates might be the best option — the pirates are intent on setting the detonite charges and aren't paying much attention to the jungle around them. The characters have the advantage of surprise — they'd better use it soon before the pirates blow a big hole in the *Merry Thrubidor*.

Besides surprise, the characters have several resources on their side. The skiff is fast and offers good cover — they can swiftly fly out of the forest right up to the pirates and still be well-protected. If they've discovered the repeating blaster,

Vangar



Type: Barabel Pirate Lord
DEXTERITY 4D
Blaster 6D, *brawling parry* 5D
KNOWLEDGE 2D
Intimidation 4D, *planetary systems* 2D+2, *value* 3D
MECHANICAL 3D
Space transports 4D
PERCEPTION 2D
Command 3D
STRENGTH 5D
Brawling 6D, *lifting* 5D+2
TECHNICAL 2D
Special Abilities:
Natural Body Armor: Barabels' black scales act as armor, providing a +2D bonus against physical attacks and a +1D bonus against energy attacks.
Radiation Resistance: Barabels receive a +2D bonus when defending against the effects of radiation.
Vision: Barabels can see infrared radiation, giving them the ability to see in complete darkness providing there are heat differentials in the environment.
Dark Side Points: 3
Character Points: 5
Move: 11
Equipment: Heavy blaster pistol (5D)

Capsule: Vangar is a feared pirate lord within the sector where his baseworld Prexiar is located. Most everyone dreads him; the Barbel has a reputation for a short temper and a cruel streak when dealing with his enemies. He rarely tolerates failure among his crew, and he is quick to forcefully punish mutineers or those who fall out of line. His violence is often tempered by a small cadre of officers, trusted advisers who help oversee his piratical endeavors: three bases, a slavers' camp, and several vessels.

For all his bluster, Vangar is, however, little more than a figurehead in his pirate band. His flock of "trusted advisers" really call the shots, feeding him information and playing to his quick and violent reactions to most situations. They manipulate him in every way possible. His advisers know Vangar's relentless strategies are effective in combat, but can often damage the more subtle aspects of the piracy business.

Once the players have a plan, let them lead the attack. Once they're aware the characters are ambushing them, the pirates turn and attack (use the stats listed earlier). Some take cover behind the *Thrubidor's* landing struts, but at least two continue setting the detonite charges near the entry hatch.

The characters have five rounds to defeat these pirate shipjackers before they blow the main hatch off the ship.



This data on Vangar, it's useless information, right? I mean, you don't even battle him face-to-face in this adventure. Why do you need all this data about him?

If I'd known half the things about smuggling I've learned since I started, my life would have been much easier. But I was uninformed and made mistakes. I didn't know what to expect.

Vangar's character profile gives you (the gamemaster) an edge — he's another recurring adversary to throw at your players in later scenarios. He's a gift-wrapped adventure idea waiting to happen. You know his strengths and weaknesses, and how he operates. Use that to your advantage in creating new stories for your players.

What do you think grumpy old Vangar's going to do after this adventure, once the characters have stolen some of his supplies and shot up his pirate buddies? Maybe he posts a bounty on the characters' heads and sends some of his goons after them. Perhaps Vangar becomes so enraged with the Alliance that he temporarily joins the Empire's efforts to seek out and destroy Rebel bases. Use him as a motivating force behind future missions. Vangar is a powerful bully, and his pirate band can be an effective aggressor in the hands of a good gamemaster.

INTO THE THRUBIDOR

Once they've defeated the shipjacking team, the characters must load the supplies into their cargo bay and hold off the circling corvette. Some characters (probably the ship's captain) might want to dash up the boarding ramp and get the ship prepped for takeoff. The others must load the supplies.

The *Thrubidor's* cargo lift allows the characters to throw the crates aboard, then raise the lift and seal the cargo bay. How quickly this is accomplished depends on how well the characters roll their *lifting* skill — one crate is loaded for every roll of 10 or higher. Each character can make one roll per round.

Five rounds after the characters defeat the shipjackers, the corvette stops circling the surrounding forest and heads back to the Thrubidor, ready to blow it up. The pirate crew was keeping close contact with the shipjackers on the ground by comlink — as soon as it's apparent the ground team has been defeated, the corvette moves in...

Any characters in the *Thrubidor's* cockpit notice the pirate corvette approaching. The character's ship has two turret-mounted double laser cannons, one in the belly and one topside. If characters think of it, their gunner could power up the topside gun and take a few pot-shots at the pirate ship. Vangar isn't expecting much resistance, and his crew is caught off guard by any show of force.

Have the characters trade a few blaster cannon shots with the pirate corvette as the pilot maneuvers the *Thrubidor* out of the jungle clearing and into Prexiar's sky.

FLIGHT FROM PREXIAR

Ask the characters which stations they crew aboard the *Thrubidor.* There's room in the cockpit for a pilot and copilot, plus a sensors and comm-board operator, and a shields operator. Each of the double blaster cannons needs a gunner in its turret — and with Vangar's pirate corvette closing fast, they're going to have to be pretty good shots.

To find out how long the characters must go before they can jump to hyperspace, ask the pilot or co-pilot to make an *astrogation* roll. Subtract the result from 30. This is the number of rounds it takes them to fly out of Prexiar's gravity well and set up for the hyperspace jump. No matter how well the navigator rolls, the characters have at least five rounds before they're safe.

Since the corvette is much faster than the *Thrubidor,* it stays right on the characters' tail at medium range — making the base difficulty to hit with weapons a 15. The corvette fires one of its turbolaser cannons every round. Vangar is truly vexed and isn't concerned with capturing the characters with the tractor beams; he just wants to destroy them in in his rage.

The character flying the *Thrubidor* can try some fancy maneuvers to evade enemy turbolaser fire. Each round the pilot wishes to take evasive action, he rolls his *space transports* skill and the *Thrubidor's2D* maneuverability dice. Rather than having to hit the freighter on a 15, the pirate gunners now must roll more than the pilot's roll.

Whoever is operating the shields must raise them or the aft end of their freighter is going to take a beating. Raising the aft shields requires an Easy *shields* roll (difficulty 10). The sooner the shields are up, the longer the *Thrubidor* can endure the pounding from the corvette's turbolasers.

Of course, the characters crewing the *Thrubidor's* two double blaster cannons can shoot back, possibly damaging the pirate corvette. Both have clear shots aft. Since Vangar is in a larger ship, he's not too worried about the characters' puny guns damaging him until they score the first big hit on the corvette.

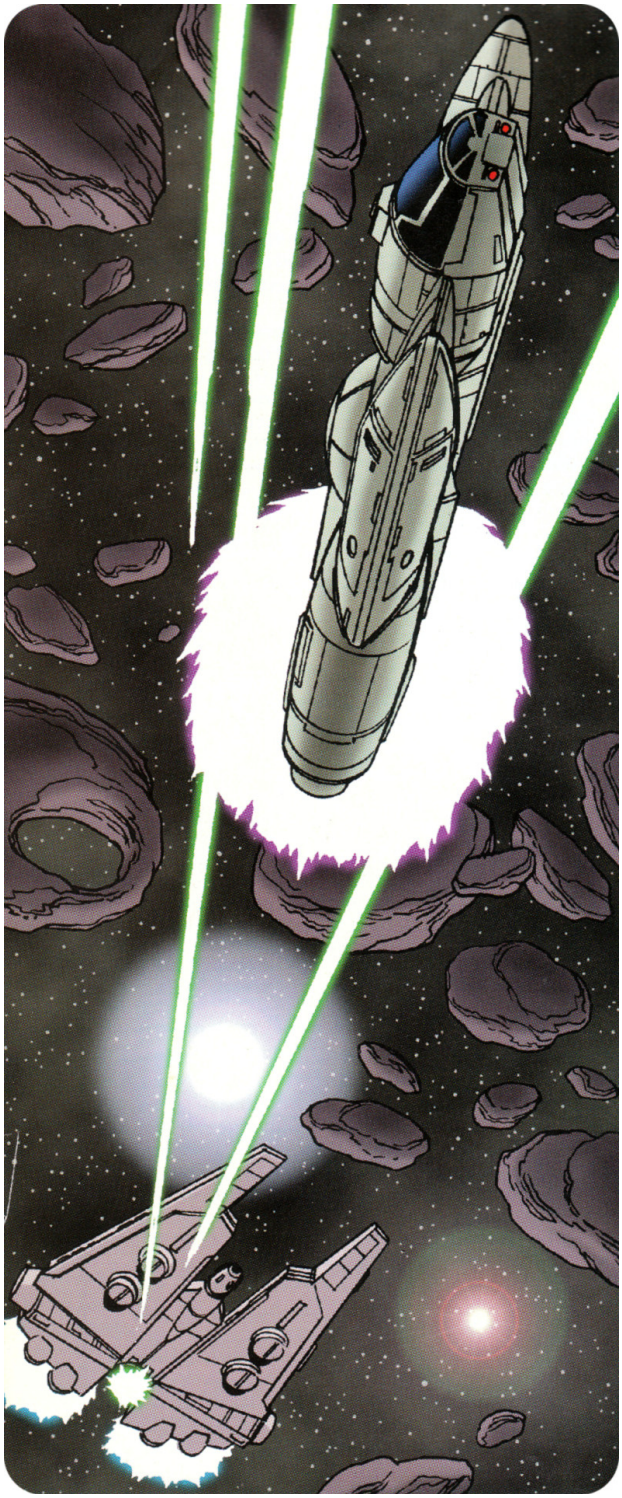
If the characters are escaping too easily, place an asteroid field between the characters and freedom. While the large rocks make it more difficult for the pirate corvette to pursue and attack, they also pose a serious threat to the *Thrubidor.* Each round the pilot must make a Difficult *space transports* roll to avoid hitting an asteroid (don't forget to add in the ship's maneuverability dice of 2D). Failure means the freighter bumps an asteroid, inflicting 4D damage. This might be a

Merry Thrubidor

Craft: Ghtroc Industries class 720 freighter
Type: Modified light freighter
Length: 35 meters
Skill: Space transports: Ghtroc freighter
Crew: 1 (can coordinate), gunners: 1
Passengers: 10
Cargo Capacity: 135 metric tons
Consumables: 2 months
Hyperdrive Multiplier: x2
Hyperdrive Backup: x!5
Nav Computer: Yes
Maneuverability: 2D
Space: 3
Atmosphere: 260; 750 kmh
Hull: 3D+2
Shields: 1D+2
Sensors:
Passive: 15/0D
Scan: 30/1D
Search: 50/3D
Focus: 2/4D
Weapons:
2 Double Laser Cannon
Fire Arc: Turret
Crew: 1
Skill: Starship gunnery
Fire Control: 1D+2
Space Range: 1—3/12/25
Atmosphere Range: 100—300/1.2/2.5 km
Damage: 5D

Vangar's Pirate Corvette

Craft: Rendili StarDrive's Light Corvette
Type: Modified Imperial Customs vessel
Scale: Starfighter
Length: 180 meters
Skill: Space transports: light corvette
Crew: 52, gunners: 6, skeleton: 18/+10
Crew Skill: Space transports 5D+2, starship gunnery 4D, starship shields 4D
Passengers: 20
Cargo Capacity: 500 metric tons
Consumables: 2 months
Cost: Not available for sale
Hyperdrive Multiplier: x2
Hyperdrive Backup: x8
Nav Computer: Yes
Maneuverability: 2D+2
Space: 8
Atmosphere: 365; 1,050 kmh
Hull: 5D+1
Shields: 2D
Sensors:
Passive: 30/1D
Scan: 60/2D
Search: 90/3D
Focus: 4/3D+2
Weapons:
4 Double Turbolaser Cannons
Fire Arc: Turret
Crew: 1
Skill: Starship gunnery
Fire Control: 2D
Space Range: 3-15/35/75
Atmosphere Range: 300-1.5/3.5/7.5 km
Damage: 4D
Tractor Beam Projectors
Fire Arc: Turret
Crew: 1
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-8/15/20
Atmosphere Range: 100-800/1.5/2 km
Damage: 5D



good time for someone to make a Moderate *shields* roll and raise the shields fore and aft to prevent any more damage. Follow the guidelines for running starship combat in the rules section. Should the *Thrubidor* become damaged, repairs may have to be effected immediately—especially if the hyperdrive or nav computer take hits.

ESCAPE!

Once the characters have cleared Prexiar's gravity well, avoiding the pirates and asteroids, they can finally escape. Their nav computer downloads the astrogation coordinates, the pilot engages the hyperdrive motivators, and the *Merry Thrubidor* disappears into hyperspace.

They return the stolen cargo to their Rebel base just as troops there are making final preparations to attack the Imperial prison. The medical supplies and weapons will make a big difference in the battle to come...

FURTHER ADVENTURES

The characters' mission to Prexiar might be over, but there are plenty of leads in this adventure that enterprising gamemasters can develop into new scenarios.

The characters return to their base just in time to join the raid on the Imperial prison. They might be enlisted to transport a commando team there, avoiding sensor detection, TIE fighters and turbolaser blasts. What happens if they're shot down in a hot zone where Rebel troopers are dug in against several Imperial walkers? The characters must save themselves and possibly their ship. Or they might play some other role in the attack — transporting prisoners under heavy Imperial fire, or preventing a flight of TIE bombers from destroying Rebel ground positions.

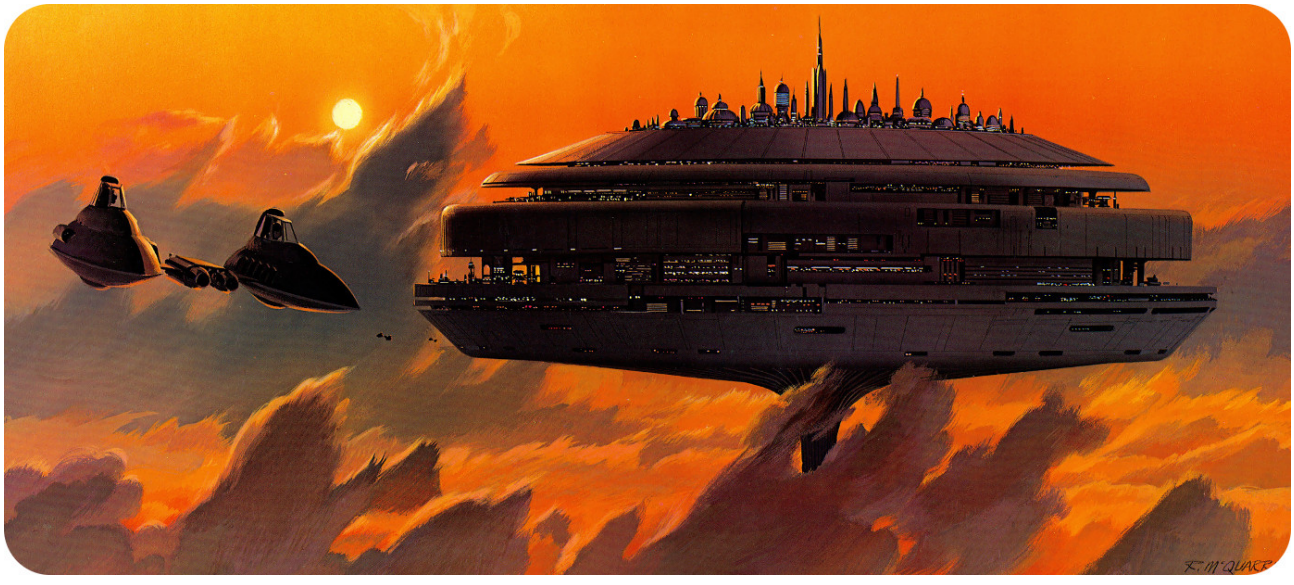
Don't forget that Vangar and his nasty band of pirates are still out there. Platt had some good ideas for subsequent adventures involving them. If they become a more formidable threat to Rebel activities in the sector, Alliance command might assign the characters to infiltrate the pirate ranks and destroy them from within through dissent and sabotage.

A good gamemaster is always looking for new adventure ideas. Every scenario has new characters, locations or plots that can be springboards for further adventures.

STAR WARS™

ROLEPLAYING GAME

-UNIVERSE SECTION-



14

Chapter Fourteen

THE GALAXY

You've no doubt heard the stories of the Rebel Alliance's battles against the Empire... of a young pilot named Luke Skywalker who destroyed the Death Star with a single incredible shot... of the terrible Battle of Hoth, where Imperial walkers devastated the main Rebel base... of the climactic Battle of Endor, where Luke Skywalker confronted Emperor Palpatine and Darth Vader aboard the second Death Star.

But there are many more stories to be told... tales of other valiant heroes and other great struggles against evil.

You have been born into a civilization that has stood intact for twenty-thousand years... one which can lay claim to millions of worlds, populated by thousands of different species. You have been witness to the most important events in this terrible war with the Galactic Empire, or perhaps the Sith War, or the Clone Wars. You have lived in an era of social and political upheaval which has shaken the very foundations of the galaxy.

Even twenty years after the Rebels' victory at the Battle of Yavin, people are experiencing a period of great change. The remnants of the Empire and other forces continue to threaten the security of the New Republic. The ideals of freedom and justice are still imperiled by those who crave power and disregard the rights of others. I suspect the challenges of the future will be just as difficult as those of the past.



If you want to gamemaster, go ahead and read this chapter since you need to know a lot about the *Star Wars* universe.

However, the players *don't* need to know everything. For example, while they should know how money and languages are handled and have a basic grasp of the Republic's history, you might not want them to know about the rise of the New Republic, especially of your games are going to be set in that era. Go through this chapter and decide for yourself what the players should read...

Note on Dating Conventions

We have chosen to mark the years in this rulebook with the emerging dating standard, one that establishes the true significance of the Empire's decline and the Rebellion's unstoppable triumph. We have taken as our calendar "zero point" the date of the Battle of Yavin, the destruction of the first Death Star, and the first overwhelming victory of the Rebel Alliance. We see this as the primary beginning of our time and way of life. Thus, events that precede the historic Battle of Yavin are indicated BBY, while those occurring after are ABY. Future generations will recognize these years as the genesis of a golden age for the galaxy.

HISTORY

As the Gamemaster, you are free to set your *Star Wars* campaign in any time period. The information presented in this history is intended to give you enough of a backdrop to comfortably set adventures in any of these eras. In order to simplify the "history" of the *Star Wars* universe, we have divided it into several "eras". Each era generally revolves around a particular event, or series of events.

Summary of the Eras



The Old Republic. 25,000-1,000 years before the Battle of Yavin. The Old Republic was the legendary government that united a galaxy under the rule of the Senate. In this era, the Jedi are numerous, and serve as guardians of peace and justice. The Tales of the Jedi comics take place in this era, chronicling the immense wars fought by the Jedi of old, and the Empire of the Ancient Sith who sought domination. This era is mostly described in various comic series, such as *Tales of the Jedi*.



The Rise of the Empire. 1,000-19 years before the Battle of Yavin. For a thousand years, the Galactic Republic maintained democracy in the galaxy with the Jedi as its guardians of peace and justice. But a Sith plot, a millennia in the making, engulfs the galaxy in the Clone Wars, leading to the ascendancy of the Emperor and the fall of the Jedi. This is the era that contains the prequel trilogy and the *Clone Wars* animate series.



The Dark Times. 19-0 years before the Battle of Yavin. After the fall of the Republic, the galaxy was plunged into a less civilized age. The Empire has risen to full power and has begun its crushing domination. But a spark of resistance has just begun to ignite, what would soon become an inferno of rebellion. This era contains the *Rebels* animated series.



The Rebellion. 0–5 years after the Battle of Yavin. An outcry of resistance begins to spread across the galaxy in protest to the new Empire's tyranny. Cells of the Rebellion fight back, and the Galactic Civil War begins. This era begins with the Rebel victory that secured the Death Star plans, now known as the Battle of Yavin, and ends a year after the death of the Emperor high over the forest moon of Endor. The Rebellion starts to reform itself into a body of government, first as the Alliance of Free Planets, and later the New Republic. This is the era that contains the classic trilogy.



The New Republic. 5–25 years after the Battle of Yavin. Having defeated the Empire at the Battle of Endor, the Rebel Alliance must now transform itself from a militant resistance force into a functioning galactic government. As Imperial territory is reclaimed, the New Republic suffers growing pains, having to fend off insurrections, Imperial loyalists, and wayward warlords. Also, Luke Skywalker, the last of the Jedi, begins training apprentices, rebuilding the Jedi order. This era is largely described in Bantam novels, such as the *Thrawn Trilogy.*



The New Jedi Order. 25–30 years after the Battle of Yavin. The Jedi Knights are now a hundred strong. The New Republic has signed a peace treaty with what little remains of the Empire. The galaxy is finally enjoying a peaceful respite from decades of war. It's at this time that a horrible alien menace invades the Republic from beyond known space. The Yuuzhan Vong lay waste to entire worlds in their scourge, as depicted in the Del Rey novels of the New Jedi Order.



Legacy of the Force. 37–140 years after the Battle of Yavin. This is the era of Luke Skywalker's legacy: The Jedi Master has unified the order into a cohesive group of powerful Jedi Knights. Coruscant has begun to undergo reconstruction from the Yuuzhan Vong invasion, and the Galactic Alliance weathers internal pressures. However, as this era begins, planetary interests threaten to disrupt this time of peace and Luke is plagued by visions of approaching darkness.

THE OLD REPUBLIC

The Old Republic era takes place from 25,053 BBY (the founding of the Republic), until 1000 BBY (the Seventh Battle of Ruusan and the end of the New Sith Wars). The Old Republic Era focuses on the period between the Great Sith War and the final destruction of the old Sith Empire. During this time, the galaxy is embroiled in one war after another, and the Jedi are all but wiped out.

The Great Sith War

The Great Sith War begins with the fall of two Jedi Students to the dark side: Exar Kun and Ulic Qel-Dronla. The spirit of ln ancient Sith Lord. Marka Ragnos, tempts the two Jedi and trains them in ancient teachings of the Sith. Flush with power, the two new Sith Lords lead the forces of the Krath – a dark-side cult founded on the Deep Core world of Empress Teta – in a war against the Republic. As the galaxy becomes embroiled in a conflict between the Sith and the Republic, many Jedi fight on either side of the battle. Some defend the Republic from their former comrades, while others are tempted by the lure of the dark side.

The Great Sith War takes an interesting turn with lasting repercussions when Ulic Qel-Droma vanquishes Lord Mandalore in single combat. This binds the Mandalorian clans to the Sith Lord, and he uses their prowess and numbers to redouble the Sith war effort. With both the Krath and the Mandalorians at their command, the Sith ravage the galaxy and deal the Republic blow after blow, staggering their forces. As more and more Sith train on the planet Korriban, thousands of Jedi die at the hands of Krath and Mandalorian forces.



The tide turns once more in favor of the Republic as the brothers Ulic and Cay Qel-Droma engage in a vicious duel on Ossus. After slaying Cay, a despondent Ulic surrenders to the Jedi Nomi Sunrider. Following his capture, the Republic begins an offensive that drives the forces of the Sith back, eventually shattering the Krath forces, routing the Mandalorians, and scattering the few remaining Sith to the farthest reaches of the galaxy. Crippled by the prolonged war effort, the Republic cannot pursue the Sith forces, and Korriban remains under Sith control.

The Restoration Period

The Great Sith War is a devastating event that causes more damage than any conflict since the Great Hyperspace War a thousand years before. The Jedi Order, greatly depleted, turns inward to heal itself, increasing the responsibilities of a Republic that is barely standing. Piracy is rampant. Trade routes, which had been blazed and developed over centuries at enormous cost, require redevelopment at nearly every stop. Nearly one quarter of the civilized worlds in the Republic have been devastated by the conflict, and most worlds are left on their own to rebuild as the Republic's resources are depleted.

With the Republic itself on the verge of collapse for over a decade following the war, a group of politicians put into motion a series of events that eventually restores the Republic to its prior strength. By guaranteeing the various corporations throughout the galaxy safe passage and trade along the space lanes in exchange for commercial investment in the Republic's infrastructure, the Republic is able to rebuild its military and provide much needed goods to the devastated people of the galaxy. Hyperspace explorers once again began scouting the galaxy in earnest, discovering newer and safer routes. Across the galaxy, planets begin to rebuild, commerce resumes, and the Republic's military might is reestablished.

The enemies of the Republic are far from inactive during this time, however The Sith who had fled back to Korriban bide theft time and keep a low profile, while those who had fled to the Unknown Regions practice their dark arts in secret. The Mandalorians continue their nomadic existence, rebuilding their ranks and continuing the Mandalorian tradition Though the Sith would remain silent for a time, the Mandalorians marshal their forces in secret for a return to the galactic stage.

The Mandalorian Wars

The first battles of the Mandalorian Wars begin nearly a year before the Mandalorians major invasion. The nomadic mercenary army begins testing the rebuilt Republic's defenses by raiding Outer Rim worlds and interrupting trade routes, forcing the Republic to push its resources further than they were prepared for. When the Republic has been stretched thin across the Outer Rim, the Mandalorians launch a major offensive, invading worlds and devastating the Republic military in battle after battle. As the Mandalorians launch focused strikes against the Republic's poorly defended targets, chaos spreads throughout a Republic that fears the devastation of the Great Sith War.

After a series of military failures, the Republic once again turns to the Jedi Order for aid Having been hit the hardest by the casualties of the Great Sith War, the Jedi Order refuses, at first, to join the military effort. However, among the Jedi are a few who cannot stand by while the Mandalorian invasion batters at the Republic's defenses, including a powerful Jedi called Revan. Revan leads other like-minded Jedi into battle once more, despite the Order's directive that they should not be

involved. After victories against the Mandalorians, even more Jedi flock to Revan's call. Over time, the Republic cedes control of many of its military assets to the Jedi, and the Mandalorian Wars begin in full.

As battles rage across the galaxy, Mandalorians win victories against the Republic and the Republic reclaims territories lost to the Mandalorians. Quickly, Jedi such as Revan and his apprentice Malak, become war heroes. After years of violent conflict, the Republic finally manages to repel the Mandalorians with a devastating victory at Malachor V. There, the Mandalorian forces are nearly wiped out. The surviving Mandalorians go into exile, and the Jedi are heralded as saviors of the Republic. Surprisingly, though, Revan and Malak gather the remnants of their fleets and flee into the Unknown Regions. For a short few months, peace reigns in the Republic once more, but questions surround the departure of the Jedi.

The Jedi Civil War

Celebration of victory over the Mandalorians soon turns bitter when Revan and Malak return from the Unknown Regions at the head of a massive Sith Armada. Darth Revan and Darth Malak, now Dark Lords of the Sith, quickly reclaim the planet Korriban, seize control of a large swath of Republic space and declare themselves the leaders of a new Sith Empire. While in the Unknown Regions, Revan and Malak steep themselves in the teachings of those Sith who had been defeated in the Great Sith War, and empowered by the Jedi victories in the Mandalorian Wars they set out to conquer the galaxy. The Sith military continue their assaults on Republic worlds, conquering one planet after another, embroiling the galaxy in conflict once more.

Even though the Republic military that travel with Revan and Malak have long since been corrupted by the dark side, upon their return they are joined by many other Republic loyalists. Former comrades-in-arms now fight one . another in desperate battles. A Republic already damaged by the Mandalorian Wars struggles to fight off a new enemy made up of their former allies. Many worlds voluntarily join the Sith, believing that because Revan and Malak saved them from the Mandalorians they are more fit to lead than the Republic. Revan recruits to his cause those Jedi who will follow him, and he attacks the rest, forcing the Jedi to choose between joining the Sith or death.

A Jedi strike force alters the course of the Jedi Civil War by boarding a starship controlled by Revan and Malak, engaging the two Sith Lords in combat. Malak turns on his master, and Revan is struck down, only to be saved by a young Jedi named Bastila Shan. A captive of the Jedi, Revan's memory is erased and his identity rebuilt as a loyal agent of the Republic. This ruse does not last long, and soon Revan rediscovers who he is and what he has done. Rejecting his former self and embracing the way of the light, Revan retraces his steps and discovers a massive artifact known as the Star Forge, aboard which he duels and vanquishes his former apprentice, Malak, ending the Jedi Civil War.

The Dark Wars

After Darth Malak's defeat at the Battle of Rakata Prime, the forces of the Sith fall into chaos. Retreating from continued attacks by the Republic, the Sith Empire fragments into hundreds of smaller territories ruled over by Sith warlords. The few remaining Dark Lords of the Sith fight with one another over the scraps of their Empire. damaging themselves as much as the Republic. While the Republic rebuilds its forces, the Sith seem content to eradicate themselves, as each Dark Lord of the Sith becomes determined to be the new leader of the Sith Empire.

Though the Sith are at war with themselves, a small number of Sith Lords band together to form new leadership for their crumbling Empire. Three Sith Lords, Darth Nihilus, Darth Sion, and Darth Traya, decide to restore their former power by eliminating the greatest threat facing the Sith: the Jedi Order. Over the course of several months, these Sith Lords dispatch assassins and strike forces to eliminate the few remaining members of the Jedi Order. In the middle of the Dark Wars, the Jedi order collapses and only a few survivors escape death at the hands of the Sith.

The Sith Triumvirate eliminates the Jedi and seizes control of the failing Sith Empire, planning to reclaim lost territory and launch a united offensive once more. However, these plans are dashed when a Jedi survivor slays all three members of the Sith Triumvirate and helps eliminate the last of the Sith threat. At the end of the Dark Wars, the Jedi survivors begin to rebuild their Order, the Republic solidifies its forces, and the galaxy is once again peaceful and prosperous.

RISE OF THE EMPIRE

The events of *Episode I: The Phantom Menace, Episode II: Attack of the Clones*, and *Episode III: Revenge of the Sith* take place during the twilight of this era. The events of The *Clone Wars* also happen in this era.

During the era, all species are equal. For every Human senator, there are many more alien species on the Senate. Some species from the later eras haven't been encountered yet (such as Ewoks). and some have made only cursory visits to the galaxy (such as the advance scouts from the Yuuzhan Vong). The order of the Jedi Knights is held together by the Jedi Council, and some ten thousand Knights roam the galaxy as the defenders of the Republic. Many more Force-sensitive beings train in Jedi academies throughout the Republic, each hoping to be selected as a Padawan learner. Those who aren't selected for advanced training use the skills they have acquired to help the Republic in some other way. Some, for example, become farmers in the Agri-Corps or healers in the Medi-Corps.

Corrupt officials, various criminals, evil corporations, assassins, petty warlords, and dark Jedi abound in this time frame. New worlds still await discovery, and new alien species are encountered all the time. Any of these topics can become the seeds for great adventures. Remember also that the Jedi Council wants to learn more about the new Sith menace. From its chamber high atop the Jedi Temple in Coruscant, the capital world of the Republic, the Jedi Council quietly directs key members of the Jedi order to investigate incidents that might somehow be tied to the Sith. Although the Sith started as an empire controlled by corrupt Jedi, eventually Darth Bane altered the nature of the Sith forever. He dictated the rule of the new Sith order: There could be only two Sith at any time, a master and an apprentice. This doesn't limit the number of followers and lackeys the Sith could utilize, just the number of actual Sith.



The Battle of Naboo

Though the Battle of Naboo is little more than a skirmish between the Trade Federation and the planetary defense forces of the planet Naboo, it is the precursor to the Clone Wars, which begin ten years later. The repercussions of this battle echo through the Clone Wars and beyond. After the Battle of Naboo, Palpatine is elected to the post of Supreme Chancellor, allowing him to manipulate the Republic into the Clone Wars. Meanwhile, the Trade Federation is rebuffed and joins with the other trade organizations to form the alliance that eventually becomes the Confederacy of Independent Systems. Lastly, the Battle of Naboo leads to Anakin Skywalker becoming the Padawan of Obi-Wan Kenobi, a course of events that shakes the entire galaxy.

The Clone Wars

The Clone Wars encompasses a complicated series of battles and skirmishes with a complex history covering approximately three years. The first true battle of the Clone Wars, the Battle of Geonosis, introduced the Grand Army of the Republic and unleashed the cone troopers upon the galaxy. On the desolate planed of Geonosis, the first shots of the galactic conflict were fired, and the full extent of Count Dooku's betrayal became evident to the Jedi. Many Jedi were killed on Geonosis, but just as may were thrust into the command of the clone forces, setting a precedent that drew the Jedi out into the galaxy as military leaders.

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After three years of struggling against the Confederacy, the Jedi strike a major blow against the Separatists with the death of Count Dooku. In the process of rescuing Supreme Chancellor Palpatine from the flagship of the Separatist fleet, Anakin Skywalker dispatches the Sith apprentice, and the Republic wins a significant victory. A short time later, Obi-Wan Kenobi ends General Grievous's reign of terror during the siege of Utapau. In a short time, the Jedi eliminate two of the Confederacy's powerful leaders, and the tide shifts heavily in favor of the Republic.

Order 66

Without strong military leadership, the Confederacy is on the brink of collapse. The Jedi suspect that Palpatine has no intention of giving up his power after the Clone Wars end. After a confrontation leaves Mace Windu dead and Anakin Skywalker as the new apprentice of Darth Sidious, clone forces throughout the galaxy respond to Order 66, turning on their Jedi generals and slaughtering the noble defenders of the Republic. With the Jedi Order wiped out, Skywalker, now named Darth Vader travels to Mustafar, murders the remaining leaders of the Confederacy, and brings the Clone Wars to its true end.

THE DARK TIMES

The Republic has fallen. The Jedi are all but extinct. The Sith rule the galaxy, and the Empire tightens its grip on star systems with no one to oppose it. The Dark Times consist of the period beginning immediately after the conclusion of *Revenge of the Sith* and leading up to the foundation of the Rebel Alliance. This time frame encompasses the true rise of the Empire to full prominence and the descent of the galaxy into a less civilized age.

Establishment of the New Order

The Dark Times truly begin with the execution of Order 66 and Supreme Chancellor Palpatine's famous Declaration of a New Order speech. From this point the Empire begins its ascendancy toward total domination. With done troopers spread throughout the galaxy for the Clone Wars, the Empire begins its reign with personnel almost everywhere from the first day. Regional governors are given a higher degree of control over their domains than ever before, and the Empire begins to crack down on dissent wherever it arises.

The military machine starts to extend its reach throughout the galaxy, with Star Destroyers hovering over every major planet. Machines of war, ostensibly there to protect the peace, now roll through the streets of every city from the Core to the Outer Rim. Imperial Moffs replace planetary leaders as the authority on every world, and law enforcement becomes the domain of stormtroopers and officers of the Empire.

Ascension of Imperial Leaders

Some of the galaxy's most tyrannical leaders rise to power during the Dark Times. Grand Moff Tarkin, the man who will eventually be responsible for the destruction of Alderaan, rises through the Imperial hierarchy during this time. Grand Admiral

Thrawn revolutionizes Imperial naval tactics, while famous officers such as General Veers, Admiral Motti, and Admiral Ozzel continue their ascension to command roles. Imperial Intelligence reaches new levels of pervasiveness under the control of Armand Isard, and ambitious Moffs such as Jerjerrod and Tavira accumulate power the way a space slug accumulates mynocks.

This time period also sees the rise of several Imperial leaders who will go on to play a major role in the Empire's downfall. Rebel Alliance leaders such as Crix Madine and Jan Dodonna serve as Imperial officers for a time during this period, though they will later defect to the Rebellion when the Empire's tyranny becomes too much for them to bear. Although they serve as imperial agents during the Dark Times, the seeds of their defection have already been planted. Additionally, late in the Dark Times some famous heroes such as Han Solo even serve the Empire for a short time, but as it becomes apparent how deep the Empire's evil goes, they strike out on their own.

Growing Threat of the Dark Side

With the Sith dominating the galaxy and the Jedi Order nearly completely wiped out, it comes as no surprise that the agents of the dark side of the Force become prevalent during these years. The establishment of the Inquisitorius (the Empire's cabal of Jedi hunters) gives Jedi traitors and fallen Jedi a place to continue service under the Empire, while the Emperor and Vader begin training a small number of Force-users to serve as their personal servants. During the Dark Times, Emperor's Hands such as Mara Jade and Shira Brie have already begun their training, and they will start taking on missions for the Empire despite being merely teenagers.

The Emperor also allows the spread of dark side Force-users in other areas The Prophets of the Dark Side, cultists and evil Force adepts from the world of Dromund Kaas, serve the Emperor and train his agents in the ways of the dark side. On the Emperor's personal fortress world of Byss, dark side adepts use Sith alchemy to create Imperial Sentinels, while the Emperor's elite Royal Guardsmen are taught the techniques of the dark side of the Force in their training as Sovereign Protectors. Everywhere throughout the galaxy, the presence of the dark side seeps in like the fetid waters of corruption.

Imperial Atrocities

With no one to oppose them, agents of the Empire commit atrocities on a scale previously considered unimaginable. The Empire razes the planet Caamas at Palpatine's command, leaving the planet devastated and inhospitable to the native Caamasi. Innocent beings on worlds controlled by the Empire are slaughtered, as in the case of the Ghorman Massacre (an event that would help mobilize early Rebels to action). Other worlds, such as Duro and Centares, are simply used up and discarded to improve the Imperial war machine.

Moreover, many species are subjected to the horrors of slavery, such as the Mon Calamari and the Wookiees. During this time period, non-Human aliens are treated as second-class citizens, and the Empire passes legislation with a distinct anti-alien bias. The Empire allows the Corporate Sector Authority to expand into nearly thirty thousand star systems, in the process coming into contact with and eventually exploiting a number of native alien species, with no regard for those species' rights. Even Humans from worlds out of favor with the Emperor find themselves trapped under the government's boots, making it a difficult time to be a citizen of any species.

A Less Civilized Age

Another side effect of the rise of the Empire is that criminal activity rises as well. Major criminal organizations see exceptional growth and prosperity, such as the Black Sun crime syndicate, mostly due to the fact that Imperial governors and bureaucrats were so prone to corruption. Many leaders will turn a blind eye to the crime and vice spread by these crime syndicates, allowing them to run rampant. Where once the



decency of common citizens could hold criminals in check, the oppression of the Empire stamps out most of the resistance left in the general populace, leaving organized crime to prosper as never before.

In the wake of the Clone Wars, the Empire seizes control of the economic and trade assets of the former members of the Confederacy. This turn of events creates a commercial void as the Empire puts strict limitations on trade – a void that will quickly be filled by smugglers and criminal cartels. Large smuggling cartels, such as the one run by Jorj Car'das, engage in lucrative contraband operations across the galaxy. The black market flourishes, and despite Imperial efforts to crack down on criminals, in truth it is only legitimate businesses and their honest customers that suffer from Imperial regulations.

The Dark Times conclude with the signing of the Corellian Treaty. Mon Mothma, Garm Bel Iblis, and Bail Organa create the document that officially establishes the Rebel Alliance, which is considered to be the act of treason that begins the Galactic Civil War. The treaty has its origins in a clandestine meeting on Corellia, but is finalized on Kashyyyk.

THE REBELLION

The events of the Classic/Original Trilogy (*Episode IV: A New Hope, Episode V: The Empire Strikes Back*, and *Episode VI: Return of the Jedi*) take place during this era.

The largest element that distinguishes the Rebellion era from the Rise of the Empire is the presence of the Rebel Alliance. Also known as the Alliance to Restore the Republic, the organization is dedicated to ridding the galaxy of the tyranny of the Empire. However, since the Empire still has a merciless grip on untold worlds, the Rebellion must operate in secret. Most of the Alliance is organized into decentralized cells that receive sporadic instructions from Alliance leaders.

Within these cells are individual heroes who have given up their normal lives in the service of the Rebellion. They live in the shadow of the Empire's power, lying low until the time comes to strike. Many cells operate openly on remote worlds, escaping the Empire's notice until they rise to action. The life of a Rebel is hard; it demands sacrifice and tough work. In the end, the soldiers of the Rebellion know that they have left their former lives for a purpose, and that one day all the hardships they have endured will result in the downfall of the Galactic Empire.

The Rebellion era lasts for only about four and a half years, from the foundation of the Rebel Alliance until the Battle of Endor. This period, also called the Galactic Civil War, pits the Alliance against the Empire in a struggle to free the galaxy. The following section highlights some of the major events in the Rebellion era that serve as mile-stones in galactic history.

The Corellian Treaty

The Rebellion era officially begins with the signing of the Corellian Treaty, the document that founded the Rebel Alliance. The three primary founders are Mon Mothma, Bail Organa, and Garm Bel Iblis. Having been brought together under false pretenses by agents of Darth Vader, the governments of Chandrila, Alderaan, and Corellia agree to form an alliance, pooling the resources of their resistance groups to form the Rebellion. Shortly thereafter, the Rebel Alliance issues the Declaration to Restore the Republic, a political document that makes clear the purpose and mission of the new organization. With the publication of the Declaration, hundreds of resistance cells spring up on Imperial planets throughout the galaxy. With three major worlds willing to take a stand against the Empire, others find the resolve to resist as well.

The Death Star Plans

The early years of the Rebellion see some success. One of the most notable accomplishments is the theft of the plans for the newly completed Death Star. The leaders of the Rebel Alliance have known about the existence of the Death Star since before the organization's founding – in fact, several of them had been held hostage on the incomplete space station before the signing of the Corellian Treaty. But on Toprawa, Rebel agents steal the plans and transmit them to the Alliance. The plans eventually make their way to the *Tantive IV,* the ship carrying Leia Organa. The capture of the plans is the first step toward bringing down the Empire, setting off a chain of events that eventually leads to the Emperor's death.

The Battle of Yavin

The Death Star plans fall into the hands of a young farm boy from Tatooine named Luke Skywalker. After Alderaan is destroyed in retribution for its rebellion, Luke rescues Princess Leia and arrives at Yavin 4. Shortly thereafter, the Battle of Yavin takes place, resulting in the destruction of the Death Star. Not only is this the first major blow that the Rebellion lands against the Empire, but it also brings Skywalker – and Han Solo – into the Alliance. The Battle of Yavin inspires more systems to join the Rebels and marks the start of a time when the Empire begins to take the Rebellion seriously.

The Battle of Derra IV

The Rebel Alliance suffers its first crushing defeat above Derra IV. Imperial forces ambush a Rebel supply convoy, destroying it. The convoy's destruction is a major blow to the Rebels' supply chain and leaves them shorthanded at their new base on Hoth. The Battle of Derra IV ends the euphoria the Alliance had felt since its victory at Yavin and sets up a defeat that nearly unravels the Rebellion a short time later.

The Battle of Hoth

The Rebel defeat at the Battle of Hoth is the first in a series of events that comes close to eliminating several of the Alliance's greatest heroes. With Echo Base understaffed as a result of the convoy ambush at Derra IV, the Empire overruns the base and scatters its occupants to the far reaches of the galaxy. More important, the battle sets off a sequence of events that leads to the capture of Rebel leader Han Solo and nearly results in the loss of both Luke Skywalker and Leia Organa. Fortunately, Lando Calrissian's assistance on Cloud City foils Darth Vader's plans, leaving Luke and Leia free to fight another day.

The Capture of the *Suprosa*

During the search for Han Solo, the Rebellion chances upon knowledge of a freighter, the *Suproso*, which transports more than its manifest indicates. In truth, the ship carries information about the construction of the second Death Star, and the Alliance learns that the Emperor is overseeing the final stages of its construction. Combining this knowledge with technical readouts of the battle station, the Rebellion hatches a plan to strike a decisive blow against the Empire.



The Battle of Endor

After Luke, Leia, and others rescue Han Solo from Jabba the Hutt, the time for the attack comes at last. As the Alliance sabotages the Death Star's shield generator on Endor, the Rebel fleet assaults the incomplete space station. However, the ships fly into a trap, and only through the guile of Rebel leaders such as Han Solo and Lando Calrissian does the Alliance fight through to victory. Shortly before the station's destruction, Luke Skywalker redeems Darth Vader, who in turn slays the Emperor. With the second Death Star destroyed and the Emperor dead, the Alliance finally claims the upper hand in the Galactic Civil War.

The Bakura Incident

Immediately after the Battle of Endor, Rebel forces rallied to the defense of the distant Imperial world of Bakura, the target of an invasion by the mysterious Ssi-ruuk. (While the Rebels helped defeat the aliens, the encounter remains classified.) Shortly after the Bakura Incident, the Alliance (temporarily renamed the Alliance of Free Planets) repelled a preliminary invasion by the Nagai, who allied with desperate Imperial factions.

An Empire at its Peak

Another major difference between the Rebellion era and the Rise of the Empire era is that during the Rebellion era, the Empire has reached its full power. Its grasp on the galaxy is like iron, and even the most distant reaches of known space have been converted to the New Order. As a result, there are very few safe places to hide from the Empire. Although some spaceports and out-of-the-way worlds might have only a small Imperial presence, there are still Imperial forces on nearby planets, as well as sector task forces jumping from system to system in search of Rebel activity.

The Empire hasn't staged a military occupation of the entire galaxy; instead, it has converted the cultures and philosophies of many worlds to the New Order. Young men and women grow up dreaming about attending the Imperial military academies, and noble families of the galaxy vie with one another for the Empire's favor. Local bureaucrats have become Imperial officials with the full might of the Empire at their backs. Humanocentrism (the view that Humans are the most important species in the galaxy) is at an all-time high, encouraged by Emperor Palpatine as a means of controlling the populace. Indeed, many of the galaxy's citizens are more than simply the subjects of Imperial tyranny – they are willing participants. Citizens' organizations such as COMPNOR indoctrinate people into believing that it is their civic duty to serve unquestioningly and to abandon personal freedom in order to strengthen the Empire.

The military, cultural, and political strength of the Empire makes the Rebellion's task especially important. Within two decades, the Empire has transformed worlds that once backed the Republic into supporters of Emperor Palpatine. The Rebel Alliance knows that with each passing day, the Empire grows stronger. In many ways, this is the galaxy's most desperate hour, as countless words teeter on the edge of forgetting what freedom was like.

A NEW REPUBLIC

One month after the Battle of Endor, Mon Mothma and the Alliance's leaders declared the founding of the "New Republic." The New Republic spent the next three years unifying its forces and chipping away at territory once held by the Empire. The Empire's loss of territory was precipitated by the greed of those who remained in power: Palpatine carefully cultivated a climate of fear and cut-throat political maneuvering among his advisers and military leaders. Now, petty disputes among Moffs and nobles often erupted into full-scale warfare. Those who once served the Empire now set their sights on creating their own personal strongholds. Miscommunication, distrust and conflict plagued the lawless Imperial territories. Imperial soldiers were pitted against each other and desertion rates skyrocketed. The New Republic slowly increased its sphere of influence by overwhelming Imperial groups which had exhausted their resources through senseless in-fighting.

Imperial loyalist officers and nobles sponsored a number of reunification efforts, although they failed due to lingering feuds. Several claims of "royal" lineage to Emperor Palpatine – and thus claims to the throne – were discredited, only increasing the sense of confusion and conflict. With the Empire disorganized and disheartened, the New Republic's military forces marched toward the Core Worlds.

The Fall of Coruscant

Three years after Palpatine's death, members of Rogue Squadron engineer the capture of Coruscant, and the New Republic seizes control of the seat of galactic power. Imperial forces salvaged what they could and fled to stronghold areas such as the Deep Galactic Core and pockets of the Outer Rim Territories.

While the New Republic waged its military campaign against rogue military commanders such as Warlord Zsinj, it also dealt with the challenges of keeping the peace among its member worlds. Internal squabbles plagued the New Republic's government: the conflicts between the Mon Calamari and the Bothans were but the best-known of the lingering feuds. Other struggles were concealed by the language of diplomats.



Imperial sympathizers remained active in many planetary governments, stirring resentment against the laws of the New Republic. Those who profited from policies of the Emperor retaliated through force and sabotage when the New Republic's "idealistic diplomats" promised to remove those fortunes in the name of "justice."

Many member worlds owed allegiance to the New Republic in name only, their governments retaining the same bureaucrats who brought terror to enslaved populations under the Empire. The New Republic set its sights on bringing universal laws and rights to the galaxy, yet provincial and local law was found more often than not. The economy faltered due to the devastation inflicted upon the galaxy's communications and transportation networks.

All these factors posed a serious threat to the New Republic's stability, but the strong leadership skills of people such as Mon Mothma, Admiral Ackbar and the Bothan Borsk Fey'lya held the government together. Five years after the Emperor's death, the New Republic controlled over three quarters of the territory once under the Empire's rule.

The Thrawn Campaign

Five years after the Battle of Endor, the New Republic faced the most serious challenge since its founding. One of the Emperor's great military strategists, Grand Admiral Thrawn, returned from the Unknown Regions of the galaxy. Rallying whole fleets to his command and using a series of brilliant tactical maneuvers, Thrawn nearly managed to depose the New Republic and his forces restored Imperial rule to half of the galaxy.

Return of the Emperor

Despite Thrawn's defeat at the Battle of Bilbringi, Imperial forces rallied to recapture several Core systems, including Coruscant. The New Republic was steadily pushed back, with its military leaders establishing a new main base in Hutt Space on the fifth moon of Da Soocha.

With the New Republic on the run, the Imperial factions returned to bickering and these conflicts soon degenerated into all-out civil war. Coruscant was devastated, whole sections of the planet leveled. The worst fears of the New Republic were realized – it was learned that somehow Emperor Palpatine had returned in a clone body. Operating from the "fortress world" Byss in the Deep Core, Palpatine launched an all-out attack on Calamari with his new World Devastator super weapons. Luke Skywalker, seeking a means by which to defeat Palpatine, embraced the dark side – but he also provided the computer command codes that allowed the New Republic to seize control of the World Devastators and halt the attacks. Luke was brought back from the dark side and the combined efforts of Leia Organa Solo and Luke defeated the Emperor.

Despite Palpatine's fall, Byss and the vast military fleets remained virtually intact. Imperial Executor Sedriss, one of Palpatine's trusted warriors, initiated "Operation Shadow Hand," a complex battle plan designed to destroy the New Republic. It was soon learned that the Emperor had reincarnated himself in a clone body, but New Republic forces rallied to once again defeat Palpatine in a dramatic military campaign that culminated in a battle above Byss itself.

The Jedi Praxeum

Within a year of Palpatine's defeat, the New Republic managed to retake Coruscant and begin the tedious task of rebuilding the once-splendid capital. Jedi Luke Skywalker, acknowledging the need to train a new generation of Jedi Knights, established his Jedi *praxeum*, or academy, on Yavin IV. Princess Leia Organa Solo accepted the post of Chief of State upon Mon Mothma's retirement. New Republic military forces defeated the fleet of Admiral Daala, a former close aide of Grand Moff Tarkin and the head of the Maw Installation, a secret super weapon research lab.



The New Republic Thrives

Following Daala's defeat, the past decade saw several major campaigns against the New Republic, (such as the Black Fleet crisis, and the Corellian conflict) but the government withstood them all. This time could be regarded as a kind of "golden age": freedom had returned to many worlds in the galaxy, while a new generation of Jedi Knights stood ready to defend the New Republic. Trade and commerce networks had been rebuilt and many of the wounds of the past begab to heal. Perhaps the Republic had been restored in both deed and name.

NEW JEDI ORDER ERA

In this era the New Republic is in place, although a small Imperial remnant maintains control of a portion of the galaxy. The Jedi, on the rise again thanks to the efforts of Luke Skywalker, are at a crossroads. Some members of the order, which numbers about one hundred individuals, want to take a more direct and deliberate role in galactic affairs. Skywalker, meanwhile, is struggling with whether or not he wants to reestablish the Jedi Council. Rash Jedi have led New Republic officials to be wary of the Knights and suspicious of their true motives. Indeed, this leads to varying degrees of mistrust and even fear in the general populace, many of whom still remember the Emperor's anti-Jedi rhetoric from years before.

The Vong War

The first galaxy-wide threat in the New Jedi order era is the Yuuzhan Vong invasion. It begins with Nom Anor, a spy who sows additional seeds of discord throughout the galaxy. His efforts give rise to anti-technology cults dedicated to the destruction of innocent droids. Masking his true identity, he recruits agents from the native populations to carry out acts of sabotage and subversion. Nom Anor, however, is only the beginning of the Yuuzhan Vong threat.

The Yuuzhan Vong are humanoids that follow a religion of pain and nature. They hate machines of all kinds, using instead living technology that they have bioengineered to serve as ships, weapons, and tools. These fierce, holy warriors seek to conquer the galaxy and bring their faith to the infidels who regularly make use of unclean machines. Their invasion begins on far-flung worlds such as Belkadan and Helska, but they quickly widen their hold on key sectors of the Outer Rim and Mid Rim, terraforming worlds to produce the yorik coral and other living materials that serve as their ships and weapons.

The Jedi learn, to their horror, that this intractable new enemy cannot be sensed through the Force. The Jedi, former guardians of peace, become the hunted prey of the Yuuzhan Vong. Meanwhile, the extra-galactic intruders continue their relentless advance toward the Core, crushing any force that dares stand in their way. A few worlds surrender without a fight, while those that resist are rendered uninhabitable. In time Coruscant itself falls, signaling the death of the New Republic.

Eventually the Yuuzhan Vong discover their history may not be as they thought, when the living planet Zonama Sekot came to Coruscant and fought defensively against the Yuuzhan Vong, "welcoming home it's true inhabitants."

The new Galactic Federation of Free Alliances (Galactic Alliance) allows the Yuuzhan Vong to surrender and take Zonama Sekot as their homeworld. While not all Yuuzhan Vong accept this, the primary threat of the Yuuzhan Vong ends as Zonama Sekot flies into hyperspace to seek a new home for the Yuuzhan Vong in the Unknown Regions.

Though the war is over, many threats still exist. Some Yuuzhan Vong and their cults still fight against technological civilization. The Galactic Alliance has to rebuild the galaxy. And the New Jedi Order seeks out threats to peace and justice.

LEGACY ERA

The Legacy Era focuses on the time period surrounding the Imperial Civil War, particularly starting around the year 137 ABY. During this time period, the Empire rules the galaxy with Darth Krayt on the throne, and the Galactic Alliance Core Fleet (or rather, what is left of it) represents one of the last hopes of freedom and democracy. At the same time, the Jedi are scattered and hunted, while rebellious Imperial forces pit themselves against the ruling tyrants.

The Ossus Project

Nearly a century after the defeat of the Yuuzhan Vong and the establishment of the Galactic Alliance, a powerful and influential Jedi named Kol Skywalker champions a cause that many see as risky, even dangerous. What Skywalker proposes

comes to be called the Ossus Project, and its premise is bold: to take Yuuzhan Vong terraforming biotechnology and use it to rebuild devastated worlds. Skywalker advocates allowing the Yuuzhan Vong – many of whom now coexist in the galaxy among those that they once sought to conquer – to develop terraforming methods to restore ravaged worlds such as Caamas, Honoghr, and Ossus.

Collaborating with Yuuzhan Vong shapers, Alliance and Jedi scientists develop a plan to transform dead worlds into vibrant, livable planets similar to the way that the Yuuzhan Vong transformed Coruscant during their galactic invasion.

The first terraforming test is conducted on Ossus. In a short amount of time, Yuuzhan Vong biotechnology restores Ossus to its state as a lush jungle world. After this rousing success, other worlds vie for a chance to be restored. A small number are chosen for the second phase of the Ossus Project. However, efforts to revitalize these worlds are sabotaged by the resurgent Sith whose existence is still unknown to both the Jedi and the galaxy at large. As a mysterious disease ravages the inhabitants of these worlds, the galaxy's mistrust of the Yuuzhan Vong surges once more. The Yuuzhan Vong are blamed for the sabotage, Kol Skywalker and the Jedi are accused of complicity, and the Sith divide the galaxy once more.

The Sith-Imperial War

Shortly after the apparent Yuuzhan Vong sabotage becomes public knowledge, worlds and sectors begin seceding from the Galactic Alliance. The Galactic Empire, still prominent and powerful, withdraws from the Alliance. Anger toward the Alliance and hatred for the Yuuzhan Vong causes many worlds, some prominent and powerful, to flock to the Empire for protection. With new-found resources and a tide of support, the Empire grows in power and size, allowing it to challenge the Galactic Alliance militarily.

War between the Galactic Alliance and the Galactic Empire rages for some time, with both sides trading victories and defeats, until a new faction enters the scene. The Moff Council, unbeknownst to Emperor Roan Fel, has been working behind the scenes to reach an agreement with the Sith. The Sith emerge as a fighting force on the side of the Empire, openly opposing the Galactic Alliance and the Jedi Order. With the aid of these dark Force-users, the revitalized Empire sweeps across the galaxy.



The decisive battle in the Sith-Imperial War occurs at Caamas. Years of battling the Empire have depleted the Galactic Alliance's resources and strained the capabilities of the Jedi Order, and too many neutral worlds have united under the banner of the resurgent Empire. At the end of the Battle of Caamas, after his superiors order him to surrender, Admiral Gar Stazi of the Galactic Alliance takes a remnant of the Core Fleet and flees, leaving the Empire in control of the galaxy.

Although the Battle of Caamas marks the end of the war, the Sith have one more victory to achieve. Against the wishes of Emperor Fel, the Sith attack the Jedi at Onus, slaughtering them and scattering the few remaining Jedi to the far corners of the galaxy. With the massacre at Ossus, the Jedi Order is crushed and the last hopes of any victory for the Alliance are dashed.

Ascent of the Empire

Following the destruction of the Jedi Order at Ossus, Darth Krayt seizes control of the Empire by force. He murders the man he believes is Emperor Roan Fel – a man later revealed to be a decoy – and demands the fealty of the Moff Council. When the Moffs acquiesce, Darth Krayt becomes the new Emperor, and the Sith Lords and apprentices under his command become the new rulers of the galaxy.

The real Roan Fel retreats into exile, taking his loyal Imperial Knights and other Imperial personnel with him. In his absence, Darth Krayt's Empire solidifies its hold on the galaxy through fear and military might. Across the galaxy, shipyards produce Imperial warships, and within a few short years the Empire becomes as powerful as it was during the height of Emperor Palpatine's tyranny. Stormtroopers are recruited and trained, the Imperial Navy patrols the space in all parts of the galaxy, and the Sith Lords and their Moff cronies squeeze the planets under their control.

The Imperial Civil War

Seven years after the Battle of Caamas, the Empire-in-exile, under the command of Roan Fel, begins concerted efforts to undermine Krayt's authority. By disrupting the plans of the Sith, this Imperial insurgency sparks an all-out civil war. Meanwhile, Admiral Stazi and the remnants of the Galactic Alliance Core Fleet continue to engage in hit-and-run attacks against Imperial forces. Though its supplies are low and its fleet is constantly on the move to avoid detection, the Alliance grows ever more daring with its attacks. The crowning achievement of the Alliance rebellion proves to be the capture of a prototype Star Destroyer, stolen from the Empire's shipyards at Mon Calamari.

The Jedi, scattered across the galaxy, begin to rebuild their fallen Order. The reappearance of Cade Skywalker, the son of Kol Skywalker, offers a glimmer of hope to those who long for freedom. Cade, however, has rejected his destiny time and again, meaning that the galaxy may need other heroes to step up and do what he will not.

TECHNOLOGY

The pervasive influence of the Republic has spread advanced technologies such as hyperdrive, blasters, droids, and repulsorlift generators across the Known Galaxy. What follows is a summary of some of the common technologies travelers are likely to encounter.

STARSHIPS

The society of the Known Galaxy depends upon starships for travel among the millions of stars and worlds. Travel between worlds requires a "hyperdrive," while a "sublight drive" is used for travel within a system.

Hyperdrive

It is unknown whether hyperdrive was invented by the humans of the Core Worlds or introduced by alien traders from far off in the Unknown Regions, but this miraculous technology, which predates the Republic, allowed the formation of a galactic civilization.

Hyperdrive allows starships to quickly and easily journey between stars, sometimes in a matter of hours. (Ships without hyperdrives are limited to sublight speeds, meaning that it would take years just to reach a system's nearest stars.)

While there are many makes and brands of hyperdrive, they are all similar in function. The universal nature of hyperdrive components allows starship mechanics to maintain and repair the units with relative ease. This, combined with the relatively low cost of a hyperdrive, enables many citizens to afford their own ships; those that cannot purchase a starship still have access to interstellar travel by hiring ship owners for transit or by purchasing tickets from one of the galaxy's many passenger lines.

Sublight Drives

Sublight drives allow starships to travel within a star system. They are used to propel a ship far enough from a planet's surface to make a safe jump to hyperspace, and for trips between planets or moons in a system. Ships also use their sublight drives for atmospheric flight.

The most common sublight drive is the Hoersch-Kessel ion drive, which is extremely efficient, mechanically simple and quite affordable. This type of unit, manufactured under many different brand names, can be found on vessels ranging from the small, suborbital Incom T-16 Skyhopper to Imperial Star Destroyers.

COMMUNICATIONS

There are several communications technologies in widespread use. Military and government forces use the HoloNet and hypertransceivers for instantaneous communication along secured channels; private citizens often must make do with more limited subspace communication networks.

The HoloNet

The HoloNet was built during the height of the Republic and was one of its greatest accomplishments. Using specially-developed hyperspace technology to link all members of the Republic in a real-time holographic communication network, the HoloNet relied upon a complex network of hundreds of thousands of transceiver satellites to transfer messages through hyperspace.

However, the HoloNet was hideously expensive to maintain. Its use was commonly restricted to official Republic government functions and the largest corporations, yet it provided a vital sense of belonging and membership to the average citizen.

During his rise to power, Palpatine seized control of the military and governmental portions of the Net and used censors to oversee academic, civilian and corporate communications. Increasingly, access to the HoloNet was directed to the Imperial military, although several "private" HoloNet networks sprung up to service the needs of civilian corporations. Military censors ensured that no treasonous or seditious messages were broadcast over the HoloNet (although Rebel and fringe computer slicers often found ways to hide messages within transmissions).

In recent years, the HoloNet networks continue to service most of the galaxy, although this technology still remains prohibitively expensive for many citizens.

Hypertransceivers

Hypertransceivers, also called "hyperradio," are a cheaper and less-sophisticated form of instantaneous communication. Like the HoloNet, the technology relies on a network of satellites to broadcast messages through hyperspace. Many HoloNet transceivers carry hyperradio transmissions, but dedicated hypertransceiver satellites are considerably cheaper.

Hypertransceivers allow for instant, real-time communication with any world in the galactic network (although not every system is serviced). The medium is limited to audio and video transmission. While still ridiculously expensive for everyday communications, citizens can buy transmission time in the event of an emergency.

Subspace Transceivers

Subspace transceivers allow faster-than-light audio, video and hologram communications, but their ranges are quite limited. Small subspace transceivers may only reach a few light-years away, although high-powered units can reach a distance of well over 100 light-years. Most starships have a subspace transceiver for distress signals, and the average citizen can normally afford to send a subspace message at a relatively modest cost.

Many sector governments maintain subspace satellite networks for a sector-wide communications grid. In theory, messages can be relayed across the galaxy by skipping them across several subspace networks, but it can take several days (or even weeks) for a message to be delivered. That, of course, assumes that the message isn't inadvertently "terminated" while crossing networks. Security is also a concern with such messages.

(Private citizens often send messages aboard NewsNet drone ships or starship couriers, which deliver messages, package and news on a regular schedule to various systems. These ships are significantly slower than subspace relays, but using them is also fairly cheap.)

Comms, Intercoms, and Comlinks

Comms, intercoms and comlinks all use essentially the same technology: cheap, speed-of-light communication systems, similar to old-style radionics and broadcast systems.

Comlinks are short-range two-way communication devices. Smaller units can be hand-held, and most vehicles and buildings have an integrated comlink array.

Comms are used for ship-to-ship or ship-to-planet communications – they can interact directly with comlinks or intercoms.

Intercoms are internal ship-board communication systems and are typically "hard-wired" into a ship.

Planetary and local communication grids often use comlink transceivers, "hard-wired" intercoms or any of a number of variants on this technology.

REPULSORLIFT VEHICLES

Most vehicles are powered by a form of anti-gravity drive called "repulsorlift." These drives repel against a planet's gravity, allowing the vehicles to hover and fly above the planet's surface. Repulsorlift drives don't work in space – although they can be used aboard starships by repelling against the ship's artificial gravity field.

Landspeeders, snowspeeders, speeder bikes and sail barges use repulsorlift drives. Some high-performance vehicles, such as swoops and T-16 Skyhoppers, add ion drive afterburners to increase speed. Many starships are equipped with repulsorlift drives for fine maneuvers during landings on a planet's surface.

DROIDS

Droids are intelligent, mobile automatons used throughout the Empire. There are an amazing variety of droid designs, ranging from specialized-function to general labor units. The machines may be designed for any number of fields, including labor, military, scientific, protocol, communications, and engineering.

Within the Empire and even the New Republic, droids are generally treated as property. Some people harbor a deep sense of distrust and prejudice against the machines.

MEDICINE AND CYBORGING

Medical technology in the galaxy is quite sophisticated. Advanced medicines can heal many deadly diseases, while bacta tanks often allow individuals to completely recover from severe injuries. Advanced cybernetics and prosthetics can replace severed limbs. Cyborg units allow users to directly interface with droids, computers and communication systems, while enhanced cybernetic limbs allow individuals to enhance their physical capabilities beyond natural limits. In grave cases, life-support systems can sustain individuals who otherwise would die from their injuries.

ASTROGRAPHY

The following sections covering astrography, politics and culture offer only the broadest generalities. Even the lowliest village and city tends to have vast cultural variations: rich and poor; contrasting political, social and moral views; neighborhoods where differing species are in the majority, and so forth. Very few planets have homogeneous cultures, and guidelines should only be taken as that: a summary of a category that has a multitude of exceptions to disprove the "stereotype."

THE KNOWN GALAXY

The galaxy has over one hundred million stars in an area of space over 100,000 light years in diameter: much of it remains unknown and unexplored even today. The Known Galaxy – the area of space mapped and settled by the Empire and the New Republic – has millions of officially-logged and inhabited planets, including colonies, corporate-owned worlds, and protectorates. Millions of worlds that aren't on Imperial or New Republic logs but are nonetheless inhabited remain hidden in remote systems and on the fringes of civilization.

Even within the Known Galaxy, there are vast tracts of unexplored space. Hyperdrive travel across the Empire can take months if one strays from the known trading routes, yet fortunes await those lucky enough to discover new worlds teeming with resources and native civilizations eager to trade for advanced technology.

Because of the size of the Known Galaxy, the Old Republic created *regions* as a convenient means of grouping worlds; the terminology remains in use today. Each region contains many *sectors*. The Republic's original definition of a sector was any area of space with 50 inhabited planets, but as colonization and exploration added worlds to the Republic, many sectors grew and expanded far beyond their original borders.

CORE WORLDS

It was from here that the Republic's first explorers branched out in their efforts to colonize and explore the galaxy. Coruscant (capital of the Republic, and the New Republic), Corellia, Chandrila and many other ancient homeworlds are in this region. The Core Worlds region is among the most densely populated and wealthiest regions of the galaxy.

During Palpatine's rule, this area was a stronghold of Imperial support. Core Worlders tended to accept the Empire as a necessary extension of the Old Republic; the populace seldom heard about Imperial tyranny in the outer regions.

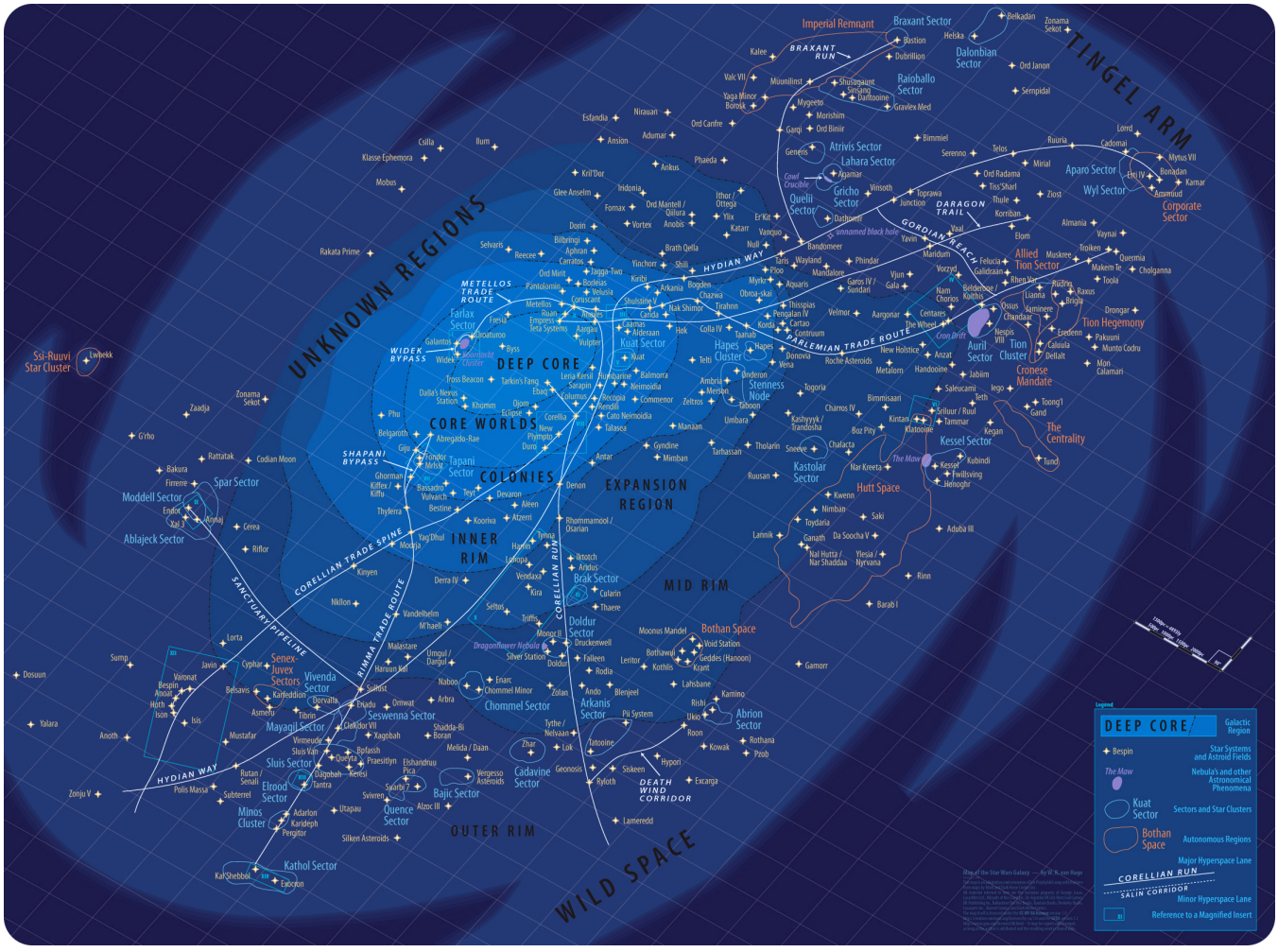
Most of the Core Worlds region was under New Republic control within three years of Palpatine's death. In its early days, support for the New Republic was broad, but not particularly deep – the people simply wanted peace and prosperity. When the New Republic reclaimed the Core Worlds a second time (after the final defeat of the revived Emperor), the New Republic gained widespread support.

THE COLONIES

The Colonies region was one of the first portions of The Slice to be settled. The area soon established its own identity, and most worlds broke away from the direct control of their founding planets. Now this region is very heavily populated and industrialized, yet it lacks the prestige and tradition of the Core Worlds (or so those from the Core Worlds would have you believe). Although all of the worlds have been free for millennia, the term "Colonies" lingers.

This area was ruthlessly controlled by the Empire, creating a great deal of support for the Alliance.

While the New Republic pushed into the Core Worlds, the remaining Imperial regimes inflicted great damage rather than allow the Colonies to fall to the New Republic. After several bitter battles, the final Imperial governments were overthrown. Now the area is a firm ally of the New Republic.



INNER RIM PLANETS

Originally known as "The Rim" when this area was first opened to settlement, rapid colonization and venture corporations quickly built an economic powerhouse.

The Inner Rim Planets region is diverse, with vast agricultural and industrial concerns. The area avoided the chronic overpopulation problems of the Core Worlds and the Colonies by opening up the "Expanded Rim," which was renamed the Expansion Region.

This area was held in check under the Empire, with martial law being more common than not, resulting in a major population drain in the final years of Imperial rule. Many citizens chose to relocate to the Expansion Region rather than face repression at the hands of overzealous Imperial governors.

Even as the New Republic captured Coruscant, this region remained in thrall to brutal Imperial military leaders. This region was freed by the New Republic shortly before Grand Admiral Thrawn began his campaign; the victory celebrations ended just in time for Thrawn's armada to arrive and re-subjugate the rebellious worlds.

This area was finally freed of Imperial rule several years after Thrawn's defeat. Many worlds joined the New Republic, although there is lingering anger among many citizens who feel that the New Republic didn't make enough of an effort to free the region.

EXPANSION REGION

Formerly a center of manufacturing and heavy industry, the Expansion Region began as an experiment in corporate-controlled space. While profits were amazing, the Republic found it difficult to regulate this area and it was removed from corporate control, although the ruling companies received generous compensation when the Corporate Sector was created.

Early in its history, the Expansion Region fueled much of the The Slice's economic growth, providing raw materials for starships and heavy industry. Due to millennia of intensive mining and development, most of the region's planets are now played out. In recent centuries, the Expansion Region has suffered from prolonged economic distress. The area relied on a handful of massive "port systems," which generate transportation revenues (and Imperial shipping contracts). In recent years, the region has seen an influx of "refugees" from the Inner Rim Planets and it has tried to promote itself as a cheap alternative to the heavily-populated and more expensive Core Worlds and Colonies regions.

Under the Empire, this region provided several important staging areas for military and cargo fleets entering the outer territories. Due to the region's reliance on military shipping, the Empire had much popular support prior to Palpatine's death.

After the New Republic liberated Coruscant, the Expansion Region generally allied with the new government. In the early days, New Republic support was bolstered by Darvon Jewett, the charismatic governor of the Boeus sector. In recent years, Jewett went on to be selected as a New Republic Senator, while the Expansion Region has experienced a modest economic boost due to corporate investment and increased trade.

MID-RIM

The Mid-Rim has fewer resources, less wealth and a smaller population than the Expansion Region, yet it offers opportunity to those willing to work hard. Several worlds have bustling economies, while vast tracts far from the main trade routes remain unexplored providing many havens for pirate fleets.

Imperial strategists feared the region could provide suitable locations for Rebel bases. The area remained a stronghold of Imperial support even a full decade after the Battle of Endor.

In recent years, the New Republic pushed into the region, forcing the Imperials to resort to hidden bases and makeshift shipyards. While the New Republic eventually wrested control of the region, the fierce campaign exacted a heavy toll. Currently, public support for the New Republic is strong... but there are a great many Imperial sympathizers in hiding.

OTHER REGIONS

What follows are brief descriptions of several additional regions scattered throughout the Known Galaxy. This list is far from comprehensive; rather, it is intended to give the reader a sense of the immense size of the galaxy.

Centrality

The Centrality is a "quaint" (some would say "backward") region of space best known for its corrupt politicians and the Oseon asteroid field, which supports many pleasure palaces and vacation resorts. A puppet government of the Empire, the Centrality long ago swore allegiance to Palpatine in exchange for a certain degree of autonomy. Lando Calrissian spent some of his youth wandering this region of space.

Corporate Sector

Described as "one wisp off one branch at the end of one arm of the galaxy," the Corporate Sector is about as far from the Core as one could get. A region of space encompassing tens of thousands of stars – yet completely lacking in native intelligent species – the Sector was ruled with an iron fist by the Corporate Sector Authority. Thanks to well-established trade routes, the Sector's goods could be transported to the Empire proper: metals and technology coming out of the Sector helped fuel much of the Empire's military build-up. The Authority had complete discretion as long as it met Palpatine's quotas. Smuggler Han Solo operated here for a brief time.

Deep Core

The Deep Core lies at the heart of the galaxy and borders the Core Worlds. A region of densely-packed stars, the region was long thought impassable. However, Palpatine sponsored exploration missions which pioneered several routes and cataloged hundreds of potentially habitable worlds. The reincarnated Emperor Palpatine used the Deep Core world of Byss as his base of operations.

Hapan Cluster

A small, independent cluster of 63 settled worlds, the Hapans ruling this area of space are extremely isolationist, militantly defending their borders. While not part of the Empire, the region maintained an uneasy peace with nearby Imperial governors. The worlds of the Cluster are very wealthy, but Hapan starship technology lags somewhat behind the standards of the Empire and the New Republic. It is thought that the Hapan government, led by the Queen Mother, is somewhat repressive, but the Cluster's "closed borders" have kept a tight curtain of secrecy around the region.

Hutt Space

This region of space borders the Outer Rim Territories and is owned almost in its entirety by the various Hutt clans. Although the area was part of the Empire, the Hutts seemed to have a high degree of autonomy. A region known for its criminal activities, lawless worlds such as Nar Shaddaa, the "smugglers' moon," are notorious throughout the Outer Rim.

Outer Rim Territories

The Outer Rim Territories is an immense area of space, widely regarded as one of the last bastions of civilization before reaching Wild Space and the Unknown Regions. The Outer Rims Territories is character zed by lightly-settled frontier worlds populated by rugged individualists. Notable planets of the region include Tatooine (Arkanis sector), Calamari (homeworld of the Mon Calamari), Ryloth (homeworld of the Twi'leks), Eriadu (capital of Seswenna sector, the sector ruled by Moff Tarkin) and Bakura.

Tion Hegemony

The Tion Hegemony is an outlaying region of space bordered by the Cronese Mandate and the Allied Tion. While the Tion Hegemony is now considered a galactic backwater, it was once the center of power for Xim the Despot, the barbarian warlord who conquered a vast empire long before the founding of the Galactic Republic.

Wild Space

This term applies to any area of space on the fringe of the Known Galaxy; Wild Space is the "frontier" of the galaxy. Wild Space areas typically have a handful of remote settlements catering to isolationists, speculators and scouts looking for potentially lucrative colony worlds.

Unknown Regions

The term "Unknown Regions" is applied to any area of space far beyond the borders of the Known Galaxy. These areas of unexplored space are exceptionally remote and lightly populated, with perhaps a few isolated settlements, independent scouts, "lost colonies" and native civilizations.

CULTURE AND SOCIETY

The Republic Senate was entrusted with the incredible responsibility of governing an entire galaxy. One of its main tasks was to establish universal law while maintaining the peace among its many alien and human cultures (ranging from planet-wide nation states to monarchies that had lasted thousands of years to insectoid hive minds to coalition govern-

ments that relied on the support of hundreds of varied alien communities). The Republic standardized trade and legal codes, while allowing each planet and people to maintain local culture, customs, laws, language and government.

Even under the Empire, local cultures and governments often remained intact if they surrendered their freedom and promised to serve the Emperor. Those who dared to question Imperial policies faced forceful subjugation, but the cultures which submitted to Imperial rule often were left to their own devices... provided, of course, they stayed away from "sensitive" issues such as political reform and Imperial policy.

With the rise of the New Republic, renewed emphasis has been placed on balancing the need for universal legal principles and respecting local legal and cultural traditions among member worlds.

Humans

Humans – particularly those from Coruscant, the Corellians, the Chandrilans and the Alderaanians – have traditionally had a large impact on Republic culture and politics. One of the more numerous species, there are dense human populations in the Core and human settlements can be found throughout the galaxy.

The rise of Emperor Palpatine brought about the rise of "Human High Culture": the ideology that humans were inherently superior to aliens. While this philosophy was not supported by all humans – most found the idea of "Human High Culture" repugnant – many aliens found their rights and freedoms restricted under Imperial law and faced a high degree of prejudice that was formally encouraged by Imperial dictates.

The rise of the New Republic has seen a return to the days of humans and alien species fully cooperating and sharing ideas, as was the norm during the height of the Old Republic. Unfortunately, lurking in the darkest corners of human society are some who still embrace the Empire's "humans first" philosophy.

Aliens

The number of alien civilizations in the Known Galaxy is staggering. Duros, Aqualish, Rodians, Wookiees, Sullustans, Bothans... just a *list* of alien species would fill scores of datascreens. Amazingly, despite fundamentally different biological drives and perspectives – indeed, entirely different ways of understanding the universe – many aliens have had a long and peaceful history as members of the Republic.

The Empire made a great effort to marginalize the impact of alien civilizations, but the New Republic has worked hard to ensure that all beings are treated as equals. The New Republic wants all species to have the opportunity to excel and contribute their unique skills, cultures, arts and technology.

(It is interesting to note that many people tend to discuss an "alien species" as if all its members belong to a single "culture" – this perception is flawed. Consider the diversity of human cultures, languages and perspectives... and remember that many alien species are equally varied.)

ECONOMY

The Known Galaxy's economy is perhaps the ultimate "economy of scale." Worlds with billions of inhabitants producing trillions of credits in goods per year are little more than a footnote in the grand scheme of things.

Many worlds strive to develop a self-sustaining economy or have a few key industries and conduct trade with only a handful of nearby planets. Other worlds are extremely specialized, producing only certain products and entirely dependent upon others for essential goods. Huge starports (such as those found at Kuat and Byblos) and fleets of super transports and bulk freighters make such restricted planetary economies possible.

The galaxy has many huge corporate conglomerates operating in dozens of fields and with facilities in several regions: Santhe/Sienar Technologies, SoroSuub Corporation and The Tagge Company (TaggeCo.) are but three examples of the galaxy's more famous conglomerates.

Smaller companies may "only" have operations in a few key sectors. The corporations that are barely noticed by galactic economists operate in only a handful of systems. Most systems also support a large number of "local" companies, which are rarely known outside of their home systems, but which manage to compete against the major conglomerates through a combination of "home system pride," excellent product quality and shrewd marketing.

Powerful guilds, other professional groups and trade associations also figure prominently in galactic affairs.

Another key player in the economy – despite official claims to the contrary – is the galactic underworld. Under the Empire, a single organization – Black Sun – controlled much of the galaxy's crime, although the Hutts and other groups were key players in this "industry." Under the New Republic, criminal interests have better kept themselves hidden from the scrutiny of the government, although their influence is undoubtedly just as strong.

The Galactic Republic's economy was quite diversified, with strong industrial, transportation, communication, agricultural and medical industries. Under Palpatine, the economy was largely directed into supporting the military infrastructure, emphasizing weapons and starship manufacturing.

The New Republic, on the other hand, inherited an economy in shambles: years of ceaseless warfare, particularly in areas long controlled by Imperial remnant groups, devastated many industrial facilities and crippled communication and transportation networks. With a limited amount of investment capital – and the need to continue fighting the Empire, on several fronts – the New Republic's economic recovery has been slow.



TIMEKEEPING AND THE CALENDAR

"Galactic standard" timekeeping measurements are derived from those which originated on Coruscant. While many planets maintain traditional local timekeeping measurements, all official communications and records use galactic standard measures.

There are 60 standard seconds in a standard hour, 24 standard hours in a standard day, five standard days in a standard week and seven standard weeks in a standard month. A standard year is 368 standard days: ten standard months plus three fete weeks and three more holidays, all devoted to traditional celebrations, festivals and observances.

MONEY

Credits is the standard term for money, although depending upon a person's reference point, they may be referring to a completely different currency. For thousands of years, Republic credits were the common currency of the galaxy.

As the Republic waned and the Rise of the Empire approached (circa Episodes I-III). Republic credits (also called "dataries") no longer had much value beyond the Core Worlds and the Inner Rim. Instead, local currencies became popular. More often, people living and working in the distant regions wanted to trade in hard currency, not electronic credit chips.

During the rule of the Empire, Imperial credits were the only universally accepted currency in the Known Galaxy. Because they were backed by the entire galactic economy, and the Empire was perceived to be exceptionally stable, credits were considered of value almost anywhere, even outside the boundaries of the Empire. Imperial credits could be issued in a variety of ways, including electronic credit sticks and cards, stocks, coins, corporate and bank notes, and credit vouchers.

Cred sticks can be encrypted with security codes to prevent theft and to allow secure interplanetary transfer of money. However, what makes an electronic cred stick secure also makes it traceable – needless to say, most criminal elements in the galaxy use coins for exchange, or launder their money through many sources so that it is difficult to trace the money's "electronic path."

Imperial credit coins were issued in many denominations: 0.1, 0.2, 0.5, 1, 2, 5, 10, 20, 50, 100, 200, 500, 1,000, 2,000 and 5,000 credits. Larger denomination coins existed, but they weren't widely circulated.

With the rise of the New Republic, Imperial credits became worthless. The New Republic issued its own currency – also called credits – while Imperial remnants often issued their own scrip. During the many conflicts between the New Republic and the Imperial remnants, the exchange values of these currencies fluctuated wildly (at least in those areas where both currencies were in use – on many New Republic worlds it was illegal to possess Imperial currency and vice-versa). Some traders made a good living "speculating" on currency fluctuations, but a great many also lost fortunes in this risky market. Barter was often a preferred method of exchange in those troubled days.

The New Republic, of course, minted its own credits after the victory at Endor and the establishment of the new galactic government. However, individual planets, regions, and sectors also adopted their own currencies, and the Imperial remnants issued their own scrip. Exchange rates fluctuated wildly throughout this period. The New Republic credit was established ten years after the Battle of Endor and eventually emerged as the leading currency by the time of The New Jedi Order era.

Many planets, local governments, banks, guilds and corporations issue their own currencies, notes and "marks" – which may or may not be accepted depending upon where in the galaxy you are. The currencies' depends entirely upon the stability and financial status of the issuer. Several companies specialize in buying "non-standard currency" (offering the seller New Republic credits or locally-acceptable currencies) on the premise that those credits can be "resold" somewhere else at a profit.

Carrying Credits

Currencies can be issued in any number of forms: coins,, electronically-encoded flimsiplast notes, or even simple metal slugs, beads or anything else that happens to be handy for the issuer. The most common method for keeping track of your credits are the credit chip or cred stick. These contain memory algorithms that can securely monitor the amount of credits available to the owner and accurately add to and subtract from the amount as transactions occur.

LANGUAGE

Intelligent species have developed a bewildering array of communication forms. Fortunately, Basic, the standard language of the Old Republic, enables almost everyone to understand almost everyone else.

Basic, derived from the native tongue of Coruscant's Humans, is designed to be easy to understand and pronounce. Most alien species can speak it, and almost all of them can understand it. It's the official language of the Empire (and the New Republic after it) and most records, scholarly texts and other works are stored in Basic.

Nonetheless, there are many other languages in use. It isn't unusual for someone to speak several languages: Basic, a native tongue, a couple of regional dialects, and a smattering of trade languages. A well-traveled citizen may speak dozens of languages.



THE FORCE

Knowledge of the Force and how to manipulate it is what gives the Jedi power. An energy field generated by all living things, the Force permeates the galaxy. The Force has both a positive and a negative side: the light and the dark.

While even Jedi scientists were at a loss to explain exactly *what* the Force is, long ago, the Jedi Knights learned how to feel the ebb and flow of the Force. They mastered its power, using it to accomplish deeds others would call "miraculous."

The light side represents peace, tranquility... life itself. Power in the light side comes through meditation, thought and discipline. The light is called upon to defend others from evil and to do what is good.

The dark side represents all that is evil: death, selfishness, greed, destruction and anger. The dark side isn't more powerful than the light, but it is easier... quicker. Those who are quick to feel hate or fear are tempted by the dark side.

At the height of the Republic, many people believed in the power of the Force, largely due to the beneficial actions of the Jedi Knights. The Empire waged an extensive campaign to stamp out belief in the Force... a campaign that was largely successful. (Of course, many in the Rebellion believed in the power of the Force and "May the Force be with you" was a common rallying cry in the ranks of the Alliance.)

The rise of the New Republic and Luke Skywalker's founding of the Jedi praxeum on Yavin IV has sparked renewed interest and belief in the Force, although there are still skeptics who say the Force is no more than "simple tricks and nonsense."

Most people spend their entire lives unaware of the Force's influence. Whether good, evil, or neutral, they are blind to the power of the Force – although they may subconsciously use its power, calling it luck, fate, destiny, religion or magic. Such beings can commit evil, yet not be swallowed by the dark side; they can do good, yet not find the path of the Jedi and the light.

However, to those who are "Force-sensitive," the Force is more than an abstract concept. They can feel the Force flowing through them. A Force-sensitive person is more closely attuned to the Force than most people and is able to somehow sense the mystic rhythms of the universe. While this gives the individual many advantages, it also makes the person more susceptible to the corrupting influence of evil.

Now that you know a lot more about the galaxy, you can start making decisions about the types of games you want to run.

After you've played a few games, you might want to turn back to this chapter – particularly the sections on history and astrography – where there are plenty of ideas that you can develop for games.

ROLEPLAYING SETTINGS

Now that you know the basics of how the galaxy works, you can start deciding what type of game you want to create. Your options for *Star Wars* adventures are virtually unlimited, but here are a few ideas and suggestions. (Of course, there's no "right" or "wrong" ways to do things – if you and the players are enjoying the way the game is run, you've done your job.)



LOCATIONS

The galaxy is a *really big* place and your adventures can happen anywhere in it. Through all the game books, comics and novels, there are literally hundreds of fleshed-out worlds you can drop into your adventures.

When it comes to creating new worlds, you can fit almost anything into the galaxy as long as you "limit" it properly. If something is *really powerful*, you have to explain why it didn't show up in the movies, novels and comics. By making something just "dangerous" instead of "the most dangerous," or "the best in the sector" rather than "the best in the galaxy," you can throw some really great settings and ideas into your game.

Some gamemasters choose the "galaxy-spanning" approach, where characters go gallivanting all over the place. In one adventure, they may visit the heart of the Core Worlds, only to go racing out to the remote Outer Rim worlds in the next. The characters will get to visit many exciting places and this method is a good way to create the sense of scope that makes *Star Wars* a fun gaming environment.

Other gamemasters may set their games in one of the established regions (the Corporate Sector is a popular choice). You may even limit your game setting to a single sector or a handful of worlds.

By only using a few worlds in your setting (at least to start with), you can concentrate on creating really interesting planets, characters and settings. Even a "limited" setting (with only a few worlds) can still evoke the sense of wonder that's essential to a great *Star Wars* game. (The *Star Wars* movies only used seven planets, yet the audience got the impression that the galaxy was a lot larger: the scenes set in the Mos Eisley

cantina, Jabba's palace and the assembled Rebel fleet suggested that there was a lot more going on beyond what was shown on-screen.)

Of course, the characters need a reason to stay put in your meticulously-designed setting. A base of operations or an arch-villain who hounds them every step of the way can provide that motivation.

By limiting the scope of the game to a small region of space, it makes it much easier for the player characters to play a major role there – Luke Skywalker and the others may have destroyed the Empire, but it's up to the characters to overthrow the local Moff and defeat the space pirates who plague the shipping lanes.

CHARACTERS

For convenience, the *Star Wars* roleplaying game divides characters up into four broadly-defined social "classes," with plenty of variety in each class. When setting up a game, you must decide what types of characters are appropriate so the players know which templates to pick from.

The "Good Guys"

This type of game revolves around the soldiers, diplomats and supporters of the Rebel Alliance and the later New Republic. It does not necessarily have to take place in the Rebellion Era. In the Old Republic, many characters will be "underdogs" fighting against the Sith. In the Rise of the Empire Era, players may play the role of freedom fighters in a Confederation system, attempting to sabotage the forces of Count Dooku. These are also a type of rebel.

Most Rebel character games, however, will revolve around underground Alliance freedom-fighters trying to defeat the awesome Galactic Empire. This type of game may be more than the characters constantly being sent to foil Imperial plots – perhaps the game revolves around Rebel spies working undercover on an Imperial world; perhaps the characters are responsible for rescuing Rebel agents who've had their covers blown. Maybe the characters are sent to help rebuild a world devastated by an Imperial occupation and the adventures revolve around the characters dealing with extremely dangerous situations with very limited resources.

"New Republic" games may simply be "Rebels" in a different time – the heroes are still fighting to overthrow the Empire. The switch is that the "New Republic" characters are now the respectable ones – instead of sneaking around and hiding from Imperial forces, they now must formally represent the New Republic to new governments. Naturally, they make great targets for any Imperial forces that happen to be sore losers.

There are many more New Republic game options such as political intrigue, corporate espionage, scouting and exploration, setting up trade routes, and smuggling goods to resistance groups on Imperial-held worlds.

The "Bad Guys"

Star Wars is very clearly a story about good versus evil and it's expected that you'll be playing the good guys. Still, there are some people who want to see what it's like on the other side of the war. Players may want to take on the role of Separatist characters or the forces of the Yuuzhan Vong. Imperial character-oriented games can focus on rank-and-file soldiers and pilots, or involve spying on local governments suspected of being disloyal to the Empire, or center around political and court intrigue – imagine trying to survive in the cut-throat environment of the Emperor's court.

If the players want to play "true" Imperials (those who choose to be evil), the gamemaster is strongly encouraged to make sure the characters get what they deserve (and then some) – this is a universe where evil is punished. On the other hand, not everyone who worked for the Empire was a thoroughly despicable person – General Madine was once an Imperial commando and Mara Jade was the Emperor's Hand, a high-level security operative. Some people felt that the best way to reform the Empire was from within, while others believed that they had to work within the Imperial system to protect their homeworlds or families. Still others were so patriotic that they discounted any rumors of atrocities – when confronted by the truth behind the Empire, they had to make difficult choices. All of these themes can make for a memorable Imperial characters game.

Fringers

Those who work in the shadows of society, on the edge of the law, are collectively called "the fringe." This group includes people such as smugglers, bounty hunters, mercenaries, pirates, dealmakers, infochants and computer slicers. (Of course, many rather despicable professions are also a part of the fringe.)

Many players enjoy the excitement of playing fringe characters – they're flamboyant and quick with both a blaster and an amusing quip. Fringe games can be set almost anywhere and during any era – such characters may end up helping the Alliance; New Republic-era fringe games may find the characters either supporting the new government or conning into conflict with its "hard-nosed enforcers."

Due to the tyrannical policies of the Empire, many once-legitimate cargo haulers were forced into smuggling, although there are also those who truly love the free-wheeling fringe lifestyle. Other character possibilities can include cold-hearted mercenaries or "heart of gold" profiteers torn between their desire for wealth and a deeply-ingrained sense of morality.

Just as with the Imperial characters, gamemasters are encouraged to make sure that immoral characters get exactly what they deserve.

Independents

The independent character templates are composed of those with vast wealth and the leisure time to freely travel among the stars. The reasons for their journeys vary – perhaps business, recreation or socializing – but these fortunate beings live on the wealthiest worlds, attend the best parties, know the most important people, and visit the poshest vacation worlds.

The independent class includes nobles and members of the ruling classes, those with rich inheritances, merchants, elite politicians, corporate leaders, talented artisans, and anyone else gifted with both great wealth and high social standing.

During the reign of the Empire, most members of the independent class were either part of the Imperial establishment or said just enough to be allowed to go about their business without much interference. Under the New Republic, many members of the independent class distanced themselves from the new government since it seemed to lack the will and the resources to coerce "proper" behaviors, as the Empire had.



While it may be impractical to allow player characters who are truly part of the independent class – after all, there's not much challenge when characters can buy their way out of any problems – those who strive to be part of the independent class yet lack limitless resources can be a challenge to play.

Other Options

There are many other game opportunities for gamemasters and players. Some ideas may be suitable to "one-shot" games, while others can form the basis of a truly memorable long-term campaign.

Groups of Jedi characters can be used in either Old Republic games, or they can be novice and intermediate students from Luke Skywalker's Jedi academy on Yavin IV.

Perhaps the characters can be a group of Twi'leks cooperating to save their home city from pirate attacks and slavers, all the while trying to earn honor and prestige for their individual clans.

The characters could be a group of Sullustans all employed by the SoroSuub Corporation – they may be torn between a sense of duty to their employer (SoroSuub is an Imperial-allied company and the government of the Sullustan people) and the desire to do what is right. The characters may slowly be drawn into the Rebellion, or they may be playing a behind-the-scenes role in SoroSuub's eventual alignment with the Rebel Alliance (as happened shortly before the Battle of Endor).

For a more humorous angle, perhaps the characters are novice (and inept) Gamorrean mercenaries, faced with the challenge of learning the ropes in a bewildering and unfairly complex society. What more could one want out of life than food and the chance to flex one's muscles in a good brawl?

Now, if only you can find someone who understands your language.

SO MUCH TO EXPLORE

There's an incredible amount of material you can use in developing your *Star Wars* adventures.

- West End Game's line of game products include sourcebooks, Galaxy Guides, Adventure Journals, supplements and adventure books. These products provide short stories, detailed character backgrounds, and plenty of new starships, aliens, planets, droids and equipment for your games... and all with complete game statistics.
- Bantam Spectra and Del Rey's line of *Star Wars* novels, the *Young Jedi Knights* and *Junior Jedi Knights* series from Boulevard Books, the original Star Wars novels from Del Rey Books, and special projects like *The Illustrated Guide to the Star Wars Universe*, The *Star Wars Technical Journal*, the "*Essential Guides*," the "*Art of*" books and many other *Star Wars* publications introduce new characters and situations. These stories continue the development of the *Star Wars* galaxy and can inspire many original adventures.
- Likewise, new Star Wars adventures from Dark Horse Comics also introduce many new characters, planets, ships and other elements.
- LucasArts' video/computer games *X-Wing, TIE Fighter, Rebel Assault, Rebel Assault II, Dark Forces, Knights of the Old Republic*, and *The Force Unleashed* all add an exciting new dimension to the *Star Wars* universe that can be used in your games.

Chapter Fifteen

15

GAMEMASTER CHARACTERS

I've met countless beings in my journeys across the galaxy and always have I found a uniqueness in the personalities of each of them, from Mandalorian warriors to the Emperor himself. Those of you who choose to wander the galaxy had better pay attention, for things and people are not always what they at first may seem. You've no idea how often rogues become heroes, and heroes become villains. And for this reason I warn you not to rely on an initial impression of anyone you meet.

I've visited exotic locales and seen awe-inspiring natural and artificial sights, but the most enthralling and exciting of all have been the individuals I have come across. Truly, the greatest variety in nature is to be found in the heart, whether that of a human or an alien.

Good luck in your explorations, and by all means, be careful.



As a gamemaster, the most enjoyable and challenging of responsibilities is populating your adventures. Each adventure will have its own flavor and its own original cast of characters — all of them created by you.

For the players, giving life to their character is reasonably simple. With only one or two characters to flesh out and give life to, the players will have their character conceptions well charted rather early. The gamemaster, on the other hand, has the task of filling out the rest of the universe. At first, this would seem to be a difficult task, but with the proper techniques this challenge becomes quite easy to handle and very rewarding.

The driving force behind many adventures and most campaigns are the gamemaster characters. These characters can range from the simple Rebel soldier intent on doing his duty, to the master villain plotting the overthrow of the New Republic and dogging the player characters' heels from adventure to adventure.

To give life to these characters and make them memorable is one of the most enjoyable parts of gamemastering and roleplaying. When designing characters, the first issue is how important the character will be to the adventure.

Gamemaster Character Record-Keeping

After a few gaming sessions, the number of gamemaster characters you have created will make it difficult to keep their individual personalities and abilities straight. Their personalities and attitudes will probably start to blur in your memory. This is where record-keeping comes in — if you have a log of each important gamemaster character and continually update it as the character is used in an adventure, then you'll find it easy to make sure that you are properly playing the characters.

For characters that are relatively unimportant, you can use a smaller log. Most of the time, you will only have to note significant skills and a couple of personality traits that allow you to quickly get into character.

For more important characters, you can use an expanded log. This expanded log should give you a lot more room to make notes about the character's background, personality and other factors, and you also should leave plenty of room to add more details as the character is used in your adventures.

If the character is just going to be an "extra" (someone who is present for atmosphere or scenery, as opposed to an important personality), the character creation process is very quick. Often, it is enough to determine the character's appearance, what the character will do in the scene and what his most important skills are.

If the character is going to be important, such as a major villain, someone that the player characters will interact with throughout an adventure, or someone who drives the plot "behind the scenes," then the character requires more work.

> **When you walk into the cantina, the first thing you notice is the Wookiee. Lurking near the door, he is tall, shaggy and smells of a few too many Dentarian Ripples. You're probably better off giving the hulking brute a wide berth. A few steps deeper into the bar and you finally spot the man you are here to see, D'Voras Brin, smuggler extraordinaire.**
>
> **Brin's demeanor gives you chills. The bearded, black-clad trader was definitely ready for any hint of trouble. The specially modified holster on Erin's hip is designed to allow for a fast draw of what looks like a pared-down repeating blaster unit that was somehow crammed into the frame of a blaster pistol. It looks like it makes big holes in things. Maybe this wasn't such a good idea.**

With that small read-aloud, two gamemaster characters have already been introduced. The Wookiee at the bar, only barely mentioned, is a gamemaster character that at this point only needs a small amount of work. D'Voras Brin, on the other hand, will prove to be a much more important character and require more preparation and attention from the gamemaster.

The development of D'Voras Brin and the unknown Wookiee will help to illustrate some of the ways to give gamemaster characters more depth and meaning.

CHARACTER CONCEPTION

One of the best starting points for gamemaster character creation is in the development of a history and background for the character. There are some important questions that should be answered in order to more readily define a character and start the creation process.

The first of these is the character's conception and role in the campaign. When you first devise a character, whether it be a minor character to help the players and advance the storyline or a major villain, it is important to define what the basic conception of the character is and leave enough room to allow the character to grow in future adventures.

Will this character be a minor villain showing up occasionally to make life difficult for the heroes, or will he be the major villain, driving the storyline ever forward in the manner of Darth Vader and Emperor Palpatine?

The gamemaster characters could be set up to aid the players on a short term basis, much like Lando Calrissian or Yoda.

In the cases of Lando and Darth Vader, the characters grow and mature as the storyline progresses. In *The Empire Strikes Back*, Lando is a shadowy scoundrel and a friend from Han's past who can't be trusted. Lando then is forced to turn over Han to the Empire, and after helping with Han's rescue, vows revenge on the Empire and actively leads the space assault on the second Death Star.

Of course, Darth Vader goes from being a menacing, irredeemably evil villain to a truly tragic figure — the fallen Jedi, turned to evil, who at the moment of truth returns to the Light Side of the Force, redeeming himself and saving his son and the Rebel Alliance.

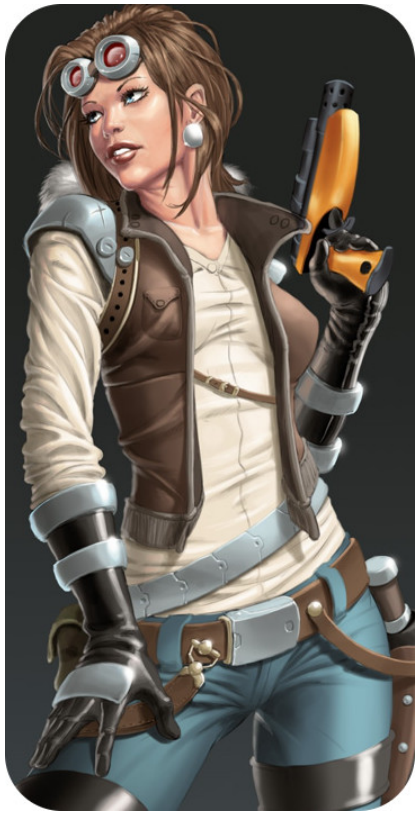
These easiest way to think of the characters are in movie terms:

- **Extras** are simply gamemaster characters with only a little development. They range from cannon-fodder villains like stormtroopers, to most of the aliens in the cantina scene, to the Rebel soldiers at the Battle of Hoth.
- **Supporting characters** are those minor characters who contribute to an adventure, and thus need more development, but don't require complete details to be used in an adventure. Sample supporting characters include Grand Moff Tarkin, Lobot and Bib Fortuna.
- **Lead characters** are those characters who are major contributors to the story, and are almost as or as important as the player characters. These characters need complete game stars, fully fleshed out personalities and objectives and they probably will also need highly detailed backgrounds. Good examples of lead characters include Darth Vader, Obi-Wan Kenobi, Yoda, Lando Calrissian and Jabba the Hutt.

EXTRAS

For extras, development simply requires the use of a character template or the creation of the base attribute and skills and species for the character. One or two lines on behavior and appearance are enough for roleplaying the character.

An Imperial stormtrooper need not be more than a notation of the appropriate attributes, skills and equipment, and notes of what the character's actions and objectives will be in the adventure. Since these characters are "extras," their motives will be straightforward: capturing the Rebel spies, keeping order in Jabba's palace, getting the best price when buying Luke's landspeeder and so forth are likely objectives.



SUPPORTING CHARACTERS

For supporting characters, a more detailed conception is necessary. These characters are more individualized and have more personalized objectives. These characters will probably take a minor role in an adventure — they might be very important to a single scene or they might show up throughout an adventure but don't do anything too significant.

When devising a supporting character, consider what impact and role this character is going to play in the adventure. Does the character have Force skills? Is he a mercenary for hire, or a pilot desperate for someone to fund his way off planet? These characters are frequently used in adventures to provide information or equipment or limited assistance to the characters. These types of characters can also be an intermediary foe, somewhere between standard army troops and the major villains who will be the focus of an adventure — a good example might be a Grand Moff's assistant who sets a trap for the characters.

LEAD CHARACTERS

Lead characters are those who will take an active part in an adventure, either making a major difference in several scenes, or participating throughout the adventure and taking at least one vital action during the adventure. A lead character might be a trusty retainer of another character who sacrifices himself to save his friends or a slicer who figures out how to circumvent a security code to get the characters into a top secret Imperial base. Of course, major villains are also lead characters, but so can neutral characters be "leads." For example, a smuggler might be a lead character if he keeps on showing up in an adventure and makes a major difference in how the story is resolved — he might not help the characters, but he might hinder the Imperials for his own reasons.

THE CAPSULE

Now that you've thought about how important a character is likely to be in an adventure, it is time to conceptualize the character and put down the basic information on paper. The easiest way to do this is the "capsule" — a verbal snapshot of the character that allows you as gamemaster to instantly understand and be able to play this character.

The capsule provides whatever information is necessary to understand the character — their motives, objectives, personalities, history, appearance and distinct mannerisms can all be described in the capsule.

Here are some examples of capsules:

- Lennar is a small-time con man and hired gun. This mangy, scarred Human considers himself a ladies' man but the truth is that he is repulsive, overbearing and generally incompetent.
- Cross a Sullustan smuggler with someone with the scavenging instincts of a Jawa and you'll get Byun Tenab. While he is a skilled pilot and knows his way around most spaceports, venturing onto his rubbish filled ship will test the tolerance of anyone, except a maybe Squib. His advice not to go "exploring" on his ship shouldn't be taken lightly.
- Imperial Governor Defaris Muslo is a cunning and cruel manipulator. He hates the Rebel Alliance, blaming the Rebels for the death of his beautiful daughter Marna. What Defaris doesn't know is that she was a Rebel operative who died at the hands of an Imperial torture droid. Defaris has been known to construct elaborate traps to corner Rebel operatives. He is unaware that Imperial Intelligence suspects him of being a secret Rebel operative because of his daughter's actions; he is targeted for assassination.

Building the capsule

Now that you're familiar with the idea of capsule descriptions of your characters, the details and information that can be used in this area will be explained in greater detail.

BACKGROUND

Where a character came from and what he has experienced gives insight into what the character thinks and feels. Was she originally from a small farming planet or from some populous world at the forefront of technology, with all of the state-of-the-art conveniences? Did the character have an easy time growing up or was it filled with crisis upon crisis? These aspects add depth to the experience and personality of a character.

Also very important is the character's family. A strong family life and the character's experiences as a youth have a strong impact on forming the values and beliefs of the character — someone who has had a close-knit and very honorable family will probably see life differently than someone who was orphaned as a child and raised in the company of pirates.

A character's motivations can often be understood if the character's background is known. Someone who's family was killed by the Empire is likely to have revenge as a motive. Someone who has made a living as a smuggler and is currently

stuck in a job as a desk clerk at a spaceship yard will probably do just about anything to get back into space.

While background can be a very useful tool, it isn't necessary to completely detail the history of every character; it is simply a useful tool for insight. Of course, the background can be painted in very broad strokes and added to as the need arises.

Anyone of these developments helps add detail and depth to the characters. With this issue in mind, let's take a look back at D'Voras Brin and the unknown Wookiee...

> The gamemaster has set up the current plot so that the player character hero, Stannik Nhaa, a young Rebel trooper, needs to get off planet quickly and quietly. Stannik has heard that the smuggler D'Voras Brin can get anything or anyone anywhere in the sector for a price.
>
> The gamemaster decides that Brin is a Human, approximately two meters tall, with long dark hair, an unkempt mustache and beard. He dresses in blacks and deep reds and keeps his face hidden from view most of the time with a hooded cloak. The most apparent thing about Brin is his heavily modified blaster and holster, both specially modified to provide a quick draw and a nasty punch — a warning to those who would cross him. The gamemaster also decides that Brin is a smuggler with connections on both sides; he'll work for either the Empire or the Rebellion, and it doesn't matter to him as long as the money's good. He is slow to anger but also never forgets a slight.
>
> The Wookiee, named Gaartatha, is currently looking for help since his last partner was hauled away by an Imperial press gang looking for more slaves for a distant work colony. Gaartatha barely escaped. Now he is mourning the loss of his companion and looking for some possible lead in rescuing his old companion, while indulging in a lot of drink. He knows he can't do anything on his own, but is looking for the opportunity to find some aid in rescuing his friend.

PHYSICAL DESCRIPTION

The easiest way to distinguish a new gamemaster character is to give him or her an unusual and distinctive appearance. When trying to create or describe gamemaster characters, you should try to use detailed adjectives to get across certain qualities. A character who has "smooth, shiny blackish-brown skin with sparkling brown eyes" seems more interesting than a character who is described in very plain terms. Putting details into these descriptions helps the players get a good mental image of the character.

Some qualities that you need to consider include species (Human or otherwise); skin, hair and eye color; weight and build; and, body language. You should also mention prominent distinguishing marks (like scars or tattoos), and any other readily apparent physical qualities.

Another important factor in appearance is dress. People you meet on the street today have their own distinctive style of dress. This also holds true for many of the characters in the *Star Wars* universe.

Obi-Wan with his Jedi robes, Han with his loose vest and casually worn blaster holster, and Luke with his loose sleeved tunics all give additional flavor and insight to the character. Let your gamemaster characters also have a variety of dress and style.

Every culture might have its basic elements of dress but each person will customize them to suit her personality and personal sense of style. Weather-beaten, greasy coveralls show a fighter mechanic's devotion to his work, while a career military man will show his dedication to order through his neat and tidy clothing with not a stitch out of line.

Another personal expression can be effected with jewelry. Necklaces, earrings and bracelets of unique or exotic materials can point out a lot about a character's travels and experiences.

Along with dress, equipment and personal possessions reflect a character's personality. Every person in their travels will encounter some item or possession that appeals to them and this item becomes a constant prop for the character. This goes far beyond standard weapons — some characters might have a "lucky charm," like a glazed rock that they keep strapped to their wrist. Other characters, like Boba Fett, might choose to display gruesome Wookiee scalps as a means of intimidating others and proving their fearlessness and skill.

For a Jedi, the lightsaber gives a clue to the character's profession and background. Han Solo, a man of action, let his blaster be a keen insight into his character and motivations. The outer trappings of a character show a lot more depth than just being useful tools and gimmicks.

PERSONALITY

At this point, having given the characters a bit of history and a distinct "look," it becomes necessary to decide how they act. As gamemaster, you should decide how the character acts "in general": does he have a keen wit, is he a flirt, does he seem dour and withdrawn or does he seem preoccupied with other things? Giving a character distinct personality traits, like telling bad jokes, or having the character be self-centered and complain about every slight, is a great way of distinguishing one gamemaster character from another.

Then, you might want to consider how the character acts in certain conditions. Does he respond well to pressure or does he panic? Does he get into a fight easily or is he calm? Does he blame others when things don't go well?

When deciding upon a personality for a character, look to people you know, real world personalities and characters from fiction. Well-formed characters have detailed and complex personalities, and most people are never entirely predictable. You should strive to make your characters interesting enough to hold the players' attention.

One easy way of making a character memorable to the players is to add a notable speech mannerism. A character with a slight lisp, a high squeaky voice or peculiar accent will stick more than a character with ordinary vocal mannerisms.

Each planet is unique and should breed its own native accent and vocal characteristics. Imperial soldiers seem to have a crisp, British accent, indicative of their training in the Core Worlds. Han Solo, a cocky Corellian, seems to have a very "All-American" accent, so we can assume that this is the standard Corellian accent. Aliens have unique accents as well as unusual speech patterns — for example, Yoda's way of speaking makes him instantly recognizable to players.

Of course, accurately portraying these speech patterns takes practice and if you intend on using this technique, make sure that you have mastered the character's voice so that you can stay "in character."

CONTACTS AND RESOURCES

Few characters are isolated individuals. Most have friends, family, associates and others who can come into play during an adventure

Darth Vader had the resources of the Empire at his command, seemingly answering only to the Emperor himself. He could call upon whole fleets for his quest to turn Luke Skywalker to the Dark Side of the Force. The hardware Lord Vader used ranged from specially modified prototype TIE fighters to Imperial Star Destroyers and two Death Stars.

Some major villains will be able to draw on a vast quantity of resources from any number of sources. A much overlooked tool of major villains are other gamemaster characters, who can distract or injure the player characters while the major villains sets his plot into motion.

To parallel this concept, Vader had stormtroopers, army and navy soldiers and bounty hunters to do his bidding. An effective major villain will not reveal his hand or become directly involved until the time is ripe or he is forced into confrontation because of the failure of lackeys. A good manager knows how to use his employees and resources effectively.

This is not to say that all major villains should have whole starfleets at their command, but a shrewd major villain will not confront the characters until he is convinced he has final victory or he has no choice (such as the characters having eliminated all of his other resources).

Many beginning gamemasters forget this in their early adventures. They devise a great villain and then send him directly into battle against the characters. Instead, the characters should be whittled down by lackeys, traps and less important villains so that the major villain has a chance against a group of well armed and resourceful characters.

GROWTH

As the players encounter gamemaster characters over the course of adventures, they should learn that the gamemaster characters grow and change just as their characters do.

Gamemaster characters should never stagnate; instead, their personalities, ideals, objectives and attitudes grow and change as much as the player characters' personalities and objectives change. This is easy with sketchy characters – if the gamemaster has a clean slate to begin with when using a gamemaster character, he can alter and compose the personality over time to fit the adventures.

The character's long term and current goals help to properly delineate how this previously unknown character will fit in with the storyline and interact with the characters.

Is the Rebel trooper fighting for the Rebellion for the purpose of defending his home, personal glory, or perhaps making some money on the side? Is this character volunteering for a dangerous assignment just to get away from her unit and make contact with some black marketeers?

Perhaps a gamemaster character seemed to be an ally when the player characters first encountered her. However, she is, in fact, an Imperial spy and is gathering information on the characters before turning them over to the Empire. Perhaps a character has incurred a huge debt between meetings with the player characters and is willing to do anything, including selling his friends out, to get the money to eliminate that debt. Perhaps the gamemaster character has heard that the player characters somehow betrayed him and thus, he is avoiding the player characters.

GAME STATISTICS

This final step in character creation is very important, but the gamemaster must remember that game statistics must be balanced by the character's background and the abilities of the player characters. Game statistics are important to the gamemaster, but the players want to interact with an interesting person. Having figured out the character's background, personality and physical description, the final piece of the character creation puzzle is determining the appropriate game statistics.

When designing a character, you must keep in mind both the skills of the player characters and the "averages" of the *Star Wars* universe Villains should have sufficient combat skills (and, of course, others skills as well) to give the characters a challenge; if a character is going to repair a starship, he must have appropriate repair skills for the task.

A character's skills should reflect the character's background and experiences. Just because a skill seems attractive to you as gamemaster does not mean that a character should have it. Look critically and objectively at the character to determine if the skill is appropriate and viable.

One or two minor out of the ordinary skills can also add a touch a flavor to the character. Luke Skywalker, young Jedi, is also familiar with moisture farming and droid repair, as well as



those skills that make him a Jedi and an excellent pilot. His roots add flavor to the character and his skills should reflect those roots.

Giving characters high levels in skills that directly oppose the player characters' skills creates an opponent that is a true challenge. The players will have to react differently than if they were confronting a group of poorly skilled individuals and perhaps be forced to use other skills they normally don't depend on.

In the case of D'Voras Brin, the gamemaster has obviously decided that this sly and shady character will be good with blaster and will perhaps even be specialized in *heavy blaster pistol*. Other good skills for Brin would include *bargain*, *con*, *search*, *persuasion* and *sneak*, along the lines of *Perception*-based skills, and *astrogation* and *space transports* in regards to *Mechanical*-based skills. Other good skills include *streetwise*, *languages* and possibly *value*.

Gaartatha, the Wookiee Scout, on the other hand would be more suited to *Knowledge*, *Technical* and *Mechanical* skills, including *alien species*, *survival*, *planetary systems* and *astrogation*, but the gamemaster has decided that a few more physical skills including *brawling*, *melee combat*, *blaster* or *bowcaster* add depth and flavor to the character. Also taken into consideration is that Gaartatha is intended to function as an ally for the player's character for an extended period of time. The gamemaster will also take into account the characters' skills and tailor the Wookiee's skills to complement them.

Using Templates

Using character templates can be a great short-cut for creating gamemaster characters. If you need to create a group of bounty hunters or smugglers from scratch, the templates can save a lot of time.

If using a "player character" level individual, use the same attributes and apply as many skill dice as you feel are necessary for the adventure (see below). If you are using an "average level" character, you can simply subtract one die from each attribute and assign skill dice as necessary. This system is for "quick" characters — with aliens, subtracting one die may reduce a character below his species' minimum attribute; for quick gaming, this shouldn't be that much of a problem. However, for more important characters, you will want to use the more detailed approach below.

Often, you will find that a template doesn't quite get you the character you want for a given adventure. Write a new template. Take the number of attribute dice for the species and allocate them as you see fit as long as they equal to or higher than the species' minimum levels.

Given time, you might even want to write up this new template as a player character type for the use of your players.

ASSIGNING DICE

When distributing skills, pay attention to what the character is supposed to be. If the character is supposed to be a pilot, he should have well developed piloting skills for the ship he flies. The level of skills should also match the character's level (see section below).

Don't fall into the trap of having every character type being the same in regards to skills and attributes. Just as every person you meet is different in one way or another, so should every gamemaster character be different, whether they're pirates, Rebels, smugglers or Imperial Star Destroyer captains.

When assigning attributes and skills, there are two types of standards that can be applied. The first, the "universe" standard, is based on how characters are supposed to stack up against everyone else in the *Star Wars* universe. The second, the "character" standard, is designed to allow you to assign skill levels based on how much of a challenge the gamemaster characters are supposed to be to the player characters.

Balancing

Because of the flexibility of the *Star Wars* skill system and the number of different special abilities that are available to characters, no "balancing" system is going to be perfect. Characters skills, attributes, special abilities, Force powers and Character Points can vary wildly, so this system is only an approximation.

Here are some hints:

- Remember that skills must be comparable to each other to really make a difference. For example, if a character has *computer programming/ repair* 10D, he is really talented at computer operations, but this skill is useless in a combat scene. If you are planning on characters being used only for combat, you might want to just check skills that apply in combat; if you are having characters compete against each other (for example, both are *bargaining* over the price of a blaster), then only compare their bargain and other related skills (like *con*, *streetwise* or *intimidation* if you think these skills will come into play).
- First, count up the attribute dice. For example, a character that had *Dexterity* 2D, *Knowledge* 3D, *Mechanical* 2D, *Perception* 4D, *Strength* 3D and *Technical* 3D would have 17 dice in attributes.
- Then, count the skill dice. Only count skill dice above the attribute. For example, if a character had *Dexterity* 3D and *blaster* 5D, you would only count 2D for the *blaster* skill.
- When adding up "+" pips, remember that a "+3" counts as one die. For example, a character has *Dexterity* 3D, *blaster* 4D+1, *dodge* 3D+2 and *melee combat* 3D+2. This would equal 3D attribute dice and 1D+5 skill dice, which by changing each +3 into 1D of skill, becomes 2D+2
- Only count skill specializations above the basic skill. For example, if a character has *blaster* 5D and the *blaster pistol* specialization at 8D, the *blaster pistol* specialization would only count as three dice.
- If a character gets dice or loses dice because of special abilities, count these dice as dice for purposes of play balance. For example, if a character has a special ability that gives him +2D to *search*, count this as two extra dice when balancing characters.
- Count Force skill dice as *double* the number of comparable skill dice. This is because characters have access to so many different Force powers. For example, a Jedi character has *control* 2D, *sense* 1D+1 and *alter* 1D+2. This would normally add up to 5D in dice, but because they are Force skill dice, this should count as 10D.
- Count every 5 Character Points as one die. This is because while a character will be able to temporarily boost a skill, the boost only lasts for one round.

- Count each Force Point as one die.
- Counting equipment dice as optional: as equipment can be a deciding factor in an encounter, you may wish to do so. If the equipment is relatively permanent (a blaster rifle, which can be fired multiple times), count the damage as normal dice. If the equipment is expendable (like grenades), count 5D worth of damage as 1D of dice.
- Starships and vehicles should not be figured in this system.
- Player characters get Character Points and Force Points for going on adventures. Gamemaster characters receive the same points as player characters for the same types of actions. Please note that characters do get Character Points for "doing what they are supposed to do," although if these actions aren't dangerous, the point totals are correspondingly lower. Therefore, while a starship engineer isn't going off on adventures too often, he does earn Character Points to increase his skills just by doing his job.

THE UNIVERSE STANDARD

With the universe standard, you can rate characters based on how they compare to other characters in the *Star Wars* universe and how experienced they are.

This is a comparison of skill levels as based on the die system in the *Star Wars Roleplaying Game*. Use the chart below:

Die Code	Description
1D	Below human average for an attribute.
2D	Human average for an attribute and many skills.
3D	Average level of training for a Human.
4D	Professional level of training for a Human.
5D	Above average expertise.
6D	Considered about the best in a city or geographic area. About 1 in 100,000 people will have training to this skill level.
7D	Among the best on a continent. About 1 in 10,000,000 people will have training to this skill level.
8D	Among the best on a planet. About 1 in 100,000,000 people will have training to this skill level.
9D	One of the best for several systems in the immediate area. About 1 in a billion people have a skill at this level.
10D	One of the best in a sector.
11D	One of the best in a region.
12D+	Among the best in the galaxy.

Character Levels

By using the "Universe Standard," and the die ranges below, you can rate characters on relative levels of experience. Please note that the die values listed here are supposed to include all attribute dice, skill dice, and dice equivalents of Force Points, Character Points and Special Abilities.

Average: This character is truly average, and has probably only had one or two "adventures" in his lifetime, if any. The character has up to 20 dice.

Character Levels And Character Types

Are the character types (extras, supporting characters and lead characters) directly related to the number of dice they get? Sometimes.

For example, most extras will qualify as "average" or "novice" level characters. However, there are always those times that a character is an extra – just a walk-on in an adventure – but the character has a lot of experience and a high number of dice. The character is important, but *isn't important in the adventure being run.*

The paradox comes because the die system is a way of ranking experience and abilities relative to everyone else in the *Star Wars* universe. It's entirely possible that the characters will come across a really dangerous bounty hunter in an adventure, and thus he would have skills to match, but he isn't central to the plot.

Therefore, these guidelines are just that – guidelines. They can be altered and tinkered with as you see fit for your games.

Novice: This character is a little bit better than average, and is about the maximum reasonable skill level for characters with average attributes (12D attribute range). Beginning player characters, at 18 attribute dice, 7 skill dice and 1 die for the one Force Point, for a total of 26 dice, are in this range. These characters have up to 35 dice.

Veteran: This character is more experienced than a novice. The character is likely to be very good at a few key skills, but is weak in others. This character has 36 to 75 dice.

Superior: This type of character has had a great deal of experience in his lifetime and will probably present a formidable challenge to the characters. This type of character has 76 to 150 dice.

Master: These characters have achieved an almost unbelievable level of mastery and experience. This kind of ranking is reserved for characters with the capabilities of Luke Skywalker, Han Solo and Darth Vader. These characters have more than 150 dice.





THE CHARACTER STANDARD

This system is more geared to balancing gamemaster characters versus the abilities of the player characters. For best results, the relevant skills in a particular scene, whether they are combat, interaction, knowledge, piloting or technical skills, should be compared directly against each other to get the most balanced situation.

If you want to compare the characters as a whole, use the "Total Dice" column. If you want to compare the characters on a skill-for-skill basis, use the "Specific Skill" column. All numbers are relative to the player characters.

Challenge Level	Total Dice	Specific Skill
None	–15D or more	–3D or more
Minor	(–5D)-(–14D)	–2D
Moderate	(–4D)-(+4D)	(–1D)-(+1D)
Serious	(+5D)-(+14D)	+2D
Major	+15D or more	+3D or more

ADVANCING SKILLS

As a gamemaster character goes through various adventures, he should receive Character Points and Force Points in the same way that player characters do. This way, the character can add new skills and improve existing ones in a fair and equal manner.

Of course, it is important to point out that most player characters will be involved with more dangerous situations than gamemaster characters, and thus gain more Character Points.

ROLEPLAYING CHARACTERS

Now that the characters have been prepared, it is time to breathe life into these individuals. The gamemaster is responsible for dozens and perhaps, over the span of a lengthy campaign, even hundreds of personalities, so it is important to keep notes on the characters you portray.

The gamemaster must take the capsule summary and put those attitudes, behaviors and beliefs into action. While some of this information may be contained in the summary, it is up to the gamemaster to portray it accurately.

First, determine a character's general outlook and attitude. Is the character grim and silent, cheerful and talkative, generous to a fault, determined yet good-hearted, or hateful and vindictive?

Han Solo as first seen in the Mos Eisley cantina seemed to be a slick smuggler out to make a credit. By the end of *Return of the Jedi*, he becomes a crusader for good. Darth Vader is determined and relentless, not letting any obstacle get in the way of his goals.

Take the opportunity to act out a character fully. Using different voices and accents adds more flavor to character and makes them much more memorable. Use body language, actions, specific phrases and facial expressions to get the character across to your players.

Vary the attitudes of characters in the same profession, since not every bartender is going to agreeable and jolly, especially if he lives in a more sinister part of the city. Likewise for any other character, there are a variety of backgrounds and attitudes dependent on the surroundings and atmosphere.

Take the opportunity as gamemaster to take all the roles you've seen on the big screen and act them out yourself. This is your big chance to shine and show your friends the depth of your acting talent. And don't worry about being embarrassed by any critiques of your performance.

At some point in the future your players will make a comment on some scenario that was memorable because of a character that you created and "hammed up." This character would not have been memorable without your performance.

To add to your performance, add a variety of vocal characterizations. Give the characters distinctive accents, a noticeable stutter, a lisp or some other odd speech pattern. Remember that every region and every planet will have its own particular accents and speech patterns.

Other usable devices include a lack of contractions. For example, "isn't" becomes "is not", "weren't" becomes "were not." This speech style lends a more formal feel to a character's persona. Also, inverting words and dropping words from sentences can lead to interesting and memorable speech styles.

Another way to make your characters have more reality and depth is to add mannerisms and repetitive actions. A character might blink excessively, wring his hands, walk with a limp or have some other odd physical abnormality.

Some of these can be acted out, others will have to rely on your description of the noticeable problems. Other physical differences that can be noted are scars, cyber-replacement parts and missing limbs. These add a bit of flavor to a character that may give more insight to the character's background and personality.

RECORD-KEEPING AND EXPERIENCE

As a character is used more and more in your adventures, you will want to add more information to the gamemaster character log. While you are running that character, the log should be in front of you for easy reference. You may want to have a piece of scratch paper attached to each character's log. While you are gaming, note on the scratch paper important events, typical sayings ("I've got a bad feeling about this," for example), new personality traits and other things that influence your portrayal of the character. After the adventure, look at the scratch paper and decide what traits and notes should be transferred to the character's permanent character log.

For example, you will want to keep track of how the character interacts with the different player characters (Han Solo just doesn't get along with C-3P0 and treats Luke like a kid brother). Is the character friendly with a certain player character or have they been involved in a memorable encounter? A shared history with your player's characters will keep these characters fresh and real. Take the time to reminisce with your players in character. It also gives you insight into what characters your players liked and disliked.

Note what actions the character took part in, and how well the succeeded or how badly they failed. With villains, it's very important to note as to whom they might have a grudge against and how their plans were foiled. A smart villain will remember who it was that foiled their plans and how they did it — and probably seek revenge. Never commit the same mistake twice.

Using Allies

Giving the characters allies in an adventure is a double-edged sword. On the one hand, the character can lend aid or extra firepower to the group of characters, or provide them with a vital contact. On the other hand, the gamemaster characters can't be too good. The players should never feel that they are competing with or inferior to these characters You should give these characters skills that complement the player characters' skills and don't come into direct competition. Gamemaster allies have the capacity to be a great source of entertainment for the players and also a bottomless well of possible adventure ideas.

One of the easiest ways to introduce a new adventure hook is through information discovered or related by a gamemaster character. If this character is a familiar and repeating character, the players tend not to feel as forced into a plot-line as when a nameless, faceless high ranking Rebel official walks up to them and tells them they're now on their way to some remote sector of space. If the same idea is put forth by a familiar character overhearing a rumor and relaying it to the characters or having discovered the information himself, the players are more likely to go along without bristling at the idea.

You can also make notes of "non-gaming adventures." While the player characters were off saving the galaxy, odds are the gamemaster characters were doing something too. This log provides a perfect place to note these kinds of adventures and decide how they affect the character in terms of game statistics and how they will behave in the future (for example, a character on the run from bounty hunters will probably be much more secretive than he was before the bounty was levied — these kinds of happenings should be integrated into your game).

Also, note whatever special equipment or resources the character might have at his or her disposal, whether it's a specially modified heavy blaster pistol or an Imperial Star Destroyer. No detail is too small to be overlooked and you'll also be surprised how much you can forget with the passage of time.

Another use for this detailed character log is that after the character has been out of a play for a while, it might be useful to reintroduce the character in order to introduce a new plot idea. Simply by browsing through your archives of old characters, plot-lines and adventures will start to spontaneously generate

For example, you might not have a good idea for an adventure, but you then come across the character log of a smuggler who got the player characters off the planet "fast, with no questions asked." What happened to him? Did the Empire finally catch up with him and throw him in prison? Did he finally set up that little shipping company he was working on and go legit? Is he still in the smuggling business, and will he be willing to help the characters out of another bind? Is he in a bind and will he ask the characters for help? A lot of possibilities will spring to mind as you review those old characters and let your mind wander as to the possibilities.

From any of those ideas listed above, whole new adventures could be generated, whether it is a daring raid of an Imperial prison planet or coming to the aid of the new shipping company now troubled by the greedy claws of the Empire.

Also, this log can give you a ready cast of characters that can be dropped in at a moments notice, already prepared for play. With the simple change of a name and a later write-up, gamemaster character generation is a snap.

As gamemaster, your characters should receive the depth and consideration that your players give their characters. Take the time to develop a feasible and playable background for all your characters. And let your player's insights help mold and shape future characters. They are the ones who struggle against and fight with your creations. Your players can give you ideas as to character development that you may not have thought of.

THE EXTRA:

Gamorrean Guard

This is the character that shows up in only one encounter and has a very limited range of actions.

Gamorrean Guard: All stats are 2D except: *Dexterity* 3D, *melee combat vibroaxe* 4D+1, *melee parry* 3D, *Strength* 4D. Move: 8. Vibroaxe (damage STR+3D+1).

THE SUPPORTING CHARACTER:

Sullustan Mechanic

This character may appear in more than one encounter and will interact with the player characters more than once.

Sulahb

Type: Sullustan Mechanic
DEXTERITY 1D
Blaster 2D, *dodge* 3D
KNOWLEDGE 2D
Value 3D
MECHANICAL 2D
Space transports 2D+2
PERCEPTION 2D
Bargain 3D+1
STRENGTH 1D+1
TECHNICAL 3D+2
Droid repair 4D, *space transports repair* 6D
Special Abilities:
Enhanced Senses: Sullustans have advanced senses of hearing and vision. Whenever they make *Perception* or *search* checks involving vision in low-light conditions or hearing, they receive a +2D bonus
Location Sense: Once a Sullustan has visited an area, she always remembers how to return there — she cannot get lost in a place that she has visited before. This is automatic and requires no die roll. When using the *astrogation* skill to jump to a place a Sullustan has been, the astrogator receives a bonus of + 1D bonus to her die roll.
Character Points: 3
Move: 10
Capsule: Sulahb is a Sullustan mechanic who repairs the starship of the player characters. She is a quiet, hard-working person who is very meticulous in her work.

Sulahb is the kind of character who can be used at the beginning or end of every adventure. As she crawls out from under that leaking landing strut, she can tell the characters what she repaired, hold up the old worn parts she came across while fixing something else, and she can always caution the characters about how they should treat their ship, and themselves, with a little more care.

THE MAJOR CHARACTER:

Republic Senator

The player characters may interact with this gamemaster character extensively in roleplaying encounters or they may become familiar with the personality of this gamemaster character in other ways (such as through rumors and secondhand information).

Kare fontin

Type: Old Senatorial
DEXTERITY 1D
KNOWLEDGE 4D
Alien species 9D, *bureaucracy* 12D, *cultures* 8D, *languages* 10D, *willpower* 10D
MECHANICAL 3D
Astrogation 4D+2
PERCEPTION 4D
Bargain 10D, *command* 10D, *con* 12D, *hide* 7D, *persuasion* 8D, *search* 7D
STRENGTH 1D
TECHNICAL 1D
Droid programming 3D, *security* 4D
Force Points: 3
Character Points: 16
Move: 8
Capsule: Kare Fontin is a very old former senator who served during the days of the old Republic. He is well over 100 years old, and while his body has become quite frail over the years and he is a little hard of hearing, his mind and his wit are as keen as ever.

This character can be used in a variety of ways. When first introduced to the players, their characters are charged with escorting him from Coruscant to Beta Olikark (he is now acting as a diplomat for the New Republic).

Assuming that Fontin gets along with the characters, he may call upon him for escorts on future diplomatic missions. Likewise, the characters now have a powerful friend in the Republic government who may be able to grant them special favors.

TYPICAL CHARACTERS

The following are representative gamemaster characters that players may encounter. Some individuals will have higher or lower scores, scaled to meet the demands of the players' characters and the situation.

If you need another type of character, whether a bounty hunter, a scout, a trader, a Jedi, or one of thousands of other character types, you may want to model the character after one of the character templates. When you do create a new character type, keep the stats handy — you may want to reuse the character's stats for a new character even if the "personalities" of the characters are completely different.

Standard Specialist: All stats are 2D; any three skills at 4D. Move 10.

THE GALACTIC EMPIRE

The Galactic Empire is a vast and highly organized government ruled over by Emperor Palpatine. The Galactic Empire seized power at the end of the Clone Wars following an unprecedented military build-up and the destruction of the Jedi order.

The Empire is divided into sectors, each of which is governed by a Moff and guarded by military forces. The Empire's authority on any given world can range from a single garrison (found mostly on backwater planets like Tatooine) to an intense presence with a stormtrooper on every street corner (as in the Deep Core and important Core worlds) .

Stormtroopers

Stormtroopers are the elite troops of the Empire, trained to fight and die without fear or question. Squads of stormtroopers strike terror into the hearts of civilians throughout the galaxy, enforcing the Emperor's will with ruthless zeal and efficiency.

Stormtroopers are a separate force from the troops of Imperial Forces and do not answer directly to Imperial military officers. They are obedient and devoted to the Emperor. They cannot be bribed, blackmailed, or seduced. Any such attempt automatically fails.

After recognizing the need for troopers with special equipment and training, the Emperor ordered the development of additional types of stormtroopers, including (but not limited to) snowtroopers, sandtroopers, and scout troopers.

Imperial Stormtrooper: All stats are 2D except: *Dexterity 3D, blaster 4D, brawling parry 4D, dodge 4D, brawling 3D.* Move: 10. Stormtrooper armor (+2D *physical*, +1D *energy*, –1D to *Dexterity* and related skills), blaster rifle (5D), blaster pistol (4D).



Aquatic Assault Stormtrooper: All stats are 3D except: *blaster 4D, brawling parry 4D, Mechanical 3D, aquatic vehicle operation 3D+2, Strength 2D+2, brawling 3D+2, swimming 4D+2,* Move 10, 12 (swimming). Blaster speargun (blaster: 5D, 0-10/50/100 [air], 0-5, 25/35 [underwater], speargun: 4D, 0-5/15/25 [underwater]), concussion grenades (5D/4D/3D/2D), seatrooper armor (+1D *physical* and *energy*, increases *swimming* by +2D).

Scout Trooper: All stats are 2D except: *blaster 4D, brawling parry 4D, dodge 4D, Mechanical 3D, repulsorlift operation: speeder bike 3D+2, brawling 3D,* Move: 10. Holdout blaster (3D+2), scout armor (+2 *physical*, +2 *energy)*, blaster pistol (4D), blaster rifle (5D), concussion grenades (5D/4D/3D/2D), survival gear.

Cold Assault Stormtrooper (Snowtrooper): All stats are 2D except: *blaster 5D, blaster artillery 4D, brawling parry 4D, dodge 3D, survival: arctic 4D, search 3D+1, brawling 4D.* Move: 10. Blaster Pistol (4D), Blaster Rifle (5D), concussion grenades (5D/4D/3D/2D), food and water packs, ion flares, snowtrooper Armor (+1D *physical* and *energy*, –1D *Dexterity* and related skill rolls), terrain grip boots (+1D to *climbing*), survival kit.

Zero-G Assault Stormtrooper: All stats are 2D except: *Dexterity 3D, blaster 4D, brawling parry 5D, dodge 4D, grenade 5D, missile weapons 5D, survival 5D+1, Mechanical 3D, astrogation 4D+2, powersuit operation: spacetrooper armor 6D, repulsorlift operation 5D+2, space transports 5D+2, starship gunnery 4D, starship gunnery: proton torpedo launcher 5D+2, Perception 2D+2, search 5D+2, brawling 3D, stamina 4D, demolitions 3D+1, security 4D+1, powersuit repair 4D+1,* Move 11. Space trooper armor (+4D physical, +3D energy, –1D *Dexterity* and related skill rolls, Space 1, Move 8, grenade launcher (*missile weapons* skill. 5-50/100/200 [in space: 0/1/2], concussion grenades (ammo: 30, 5D/4D/3D/2D, blast radius 0-2/4/6/10), gas/stun grenades (ammo:30, 5D/4D/3D/2D [stun], blast radius 0-2/4/6/8), mini-proton torpedo launcher (*starship gunnery* skill, 6D, ammo 6, 25-100/300/700, [in space: 1/3/7]), blaster cannon (6D, 10-50/100/150), laser cutters (3D starfighter-scale).

Imperial Officers

Admired, respected, and teared, the officers of the Imperial Army and Imperial Navy are drawn from prestigious families with long histories of military service. Few are promoted up from the lower ranks. Most are inducted straight into officer training academies, instructed in doctrine, leadership, and tactics, and then awarded commissions. There, if they distinguish themselves, they finally get a chance to rise through the upper echelons — but rarely do they find occasion to dirty their hands.

Typical Imperial Naval Officer: *Dexterity 2D+2, blaster 4D+2, blaster 4D+2, dodge 4D, Knowledge 3D, bureaucracy 4D, planetary systems 3D+1, tactics: capital ships 5D, tactics: fleets 4D, Mechanical 3D+2, capital ship piloting, 4D, Perception 3D+1, bargain 5D+1, command 4D+1, hide 4D, Strength 2D+1, brawling 3D+2, stamina 3D+1, Technical 3D, capital ship repair 4D+1.* Move 10. Blaster pistol (4D), comlink.

Typical Imperial Army Officer: *Dexterity 2D+2, blaster 4D+2, blaster 4D+2, dodge 4D, Knowledge 3D, bureaucracy 4D, planetary systems 3D+1, tactics: ground combat 5D, Mechanical 3D+2, repulsorlift operation, 4D, walker operation, 4D, Perception 3D+1, bargain 5D+1, command 4D+1, hide 4D, Strength 2D+1, brawling 3D+2, stamina 3D+1, Technical 3D, walker repair 4D+1.* Move 10. Blaster pistol (4D), comlink.

Imperial Army Troopers

The standard infantry trooper of the Imperial Army, these individuals are the most common and visible symbol of the Empire on most worlds. They are confident, arrogant and eager to fight, and hate the Rebel Alliance/New Republic with amazing ferocity.

Imperial Army Trooper: *Dexterity 3D, blaster 4D+1, dodge 4D+1, grenade 3D+2, vehicle blasters 3D+2, Knowledge 1D+1, survival 2D+1, Mechanical 1D+1, repulsorlift operation 2D+1, Perception 2D, Strength 3D+1, brawling 4D+1, Technical 1D.* Move: 10. Blaster rifle (5D), field armor and helmet (+1D *physical*, +2 *energy*), grenades (5D), helmet comlink, survival gear, utility belt with supplies.

Veteran Imperial Army Trooper: *Dexterity 3D, blaster 4D+1, blaster: heavy blaster pistol 5D+1, blaster artillery 3D+2, brawling parry 3D+1, dodge 4D+1, grenade 3D+2, melee combat 4D, melee parry 3D+2, missile weapons 4D, vehicle blasters 3D+2, Knowledge 1D+1, intimidation 2D+2, law enforcement 2D+2, law enforcement: Imperial law, streetwise 2D+1, survival 2D+1, Mechanical 1D+1, ground vehicle operation 2D+1, hover vehicle operation 2D+1, repulsorlift operation 2D+1, Perception 2D, command 3D, hide, 2D+2, search 3D, sneak 2D+2, Strength 3D+1, brawling 4D+1, Technical 1D, blaster repair 2D, first aid 2D.* Move: 10. Blaster rifle (5D), field armor and helmet (+1D *physical*, +2 *energy*), grenades (5D), helmet comlink, survival gear, utility belt with supplies.

Typical Imperial Pilot

Imperial pilots receive top-level training at the Imperial Academies and must endure countless hours of pre-commissioning flight exercises before transferring to combat units. Like most members of the Empire's military organization, pilots consider themselves the most-skilled in the galaxy, second to none. Their arrogance often dominates their personalities, and the Rebel Alliance has learned to exploit this weakness. Few Imperial pilots have enough to skill to become TIE pilots. The Empire's main starfighter requires expert handling and pinpoint firing accuracy to make up for its lack of hyperdrive and shields.

Imperial Pilot: All stats are 2D except: *Dexterity 2D+1, blaster 3D+1, dodge 3D+1, Knowledge 1D+1, planetary systems 2D+1, survival 2D+1, value 2D+1, Mechanical 3D, astrogation 4D, capital ship gunnery 4D, capital ship piloting 5D, capital ship shields 4D, communications 3D+1, sensors 3D+1, space transports 4D, hide 3D, investigation 3D, sneak 3D, climbing/jumping 3D, stamina 3D+1, Technical 1D+1, capital ship repair 3D+1, capital ship weapons repair 2D+1, computer programming/repair 2D+1.* Move: 10. Blaster pistol (4D), flight suit, navigational computer linkup helmet (internal comlink, +1D to *sensors*), survival gear.



TIE Fighter Pilot: All stats are 2D except: *Dexterity 3D+1, blaster 4D+1, dodge 4D+1, planetary systems 3D, Mechanical 4D, sensors 4D+2, starfighter piloting 6D, starship gunnery 5D, Perception 3D, command 4D, search 4D, Strength 3D, stamina 4D, computer programming/repair 3D+1, starfighter repair 5D.* Move: 10. Navigation computer linkup helmet (internal comlink, +1D to *sensors*), high gravity stress flight suit with life support equipment, one week emergency rations, blaster pistol (4D), survival gear).

Typical Imperial Naval Trooper

To protect its vast number of capital ships without relying on help from the Army, the Navy has created a corps of troopers to act as soldiers. These troops handle security, control hangar traffic, and monitor sensor arrays when their combat skills are not required.

Imperial Naval Trooper: *Dexterity 2D+1, blaster 3D+1, blaster: blaster rifle 4D+2, brawling parry 3D+1, dodge 3D+1, grenade 3D+1, melee combat 3D+1, melee parry 3D+1, running 3D+2, Knowledge 1D+1, intimidation 2D+1, streetwise 2D+1, Mechanical 1D+2, repulsorlift operation 2D+2, capital ship shields 2D+2, Perception 3D, command 4D, search 4D, Strength 2D+2, brawling 4D+2, stamina 3D+2, Technical 1D, security 2D.* Move: 10. Blast helmet (+1D to physical, +1 energy), blaster pistol (4D), comlink.

REBEL FORCES

The Rebel Alliance fights against the tyranny of the Empire in order to restore justice and freedom to the galaxy. Formed by loyalists such as Mon Mothma and Senator Bail Organa, the Rebel Alliance struggles against the Empire at every turn. It uses guerrilla warfare and undercover violence to weaken the Imperial machine and help free the oppressed people of the galaxy. Though the Alliance sometimes engages in direct military action against the Empire, as seen at the Battle of Yavin or the Battle of Endor, most of the efforts of the Alliance take place under the guise of legitimate activity. For this reason, the Alliance has attracted not only freedom fighters but also outlaws, smugglers, and even pirates.

The Rebel Alliance is loosely organized into cells that can operate relatively independently of Alliance command. Each cell operates on Imperial worlds or out of hidden bases, such as the base on Hoth. Any worlds that sympathize with the Alliance find themselves the targets of Imperial wrath. Alliance agents are always on the run from the Empire, and Rebels that are captured are dealt with swiftly and harshly.

Typical Rebel Alliance Soldier

The standard infantry trooper of the Rebel Alliance/New Republic is a dedicated volunteer who believes in the cause. Many do not conform to the "mold," as they left their former (non-military) lives to become soldiers in the battle against the Empire.

Rebel Alliance Soldier: All stats are 1D+2 except: *Dexterity 3D+2, blaster 5D+2, grenade 4D+2, Knowledge 1D, Strength 3D, brawling 4D, Technical 1D+2, demolitions 2D+2.* Move: 10. Blaster pistol (4D), grenades (5D), macrobinoculars (+1D to search greater than 50 meters), comlink, blast vest (+1D *physical*, +1 *energy*).

Typical Rebel Pilot

Like Rebel soldiers, most Alliance pilots gave up their former careers to fight the Empire on the front lines of the Galactic Civil War. These brave individuals receive little combat training before entering battle, so most have to rely on skills they learned before joining the Alliance.

Rebel Pilot: All stats are 2D except: *blaster* 4D, *dodge* 3D, *Knowledge* 1D, *planetary systems* 2D+2, *Mechanical* 3D, *starfighter piloting: X-wing* 6D, *starship gunnery* 4D, *Perception* 1D+2, *Strength* 2D+2, *computer programming/repair* 3D. Move: 10. Blaster pistol(4D), comlink, sealed flight suit.

GALACTIC REPUBLIC

Consisting of thousands of civilized worlds, the Galactic Republic is the oldest governing body in history. Senators from its constituent worlds determine policy and enact laws, ensuring that peace and prosperity reign throughout the galaxy.

The greatest threat to the Galactic Republic is the Confederacy of Independent Systems, a coalition of worlds that believes the Republic has become corrupt. The Senate authorizes the deployment of a vast clone army to quell the Separatist threat, leading to the Clone Wars and ending with the destruction of the Separatist leadership and the dissolution of the Republic in favor of a new Empire.

Clone Trooper

To counter the threat of the Trade Federation's droid armies, the Republic deploys an army of cloned warriors. The clones' creators, the Kaminoans, conceive the clones from a single genetic blueprint (that of the bounty hunter Jango Fett), making a few alterations to ensure the troopers' rapid maturation and unwavering obedience. The true loyalty of the clone troopers is revealed at the end of the Clone Wars, when Darth Sidious issues Order 66 and turns the clones against the Jedi order.

Although identical in appearance, clone troopers have different levels of training, which accounts for their varying levels of ability. Clone troopers can't be bribed, blackmailed, or seduced. Any such attempt automatically fails.

Clone Trooper: *Dexterity 3D+1, blaster 4D+1, blaster artillery 3D+2, brawling parry 4D, dodge 4D+1, grenade 4D, Knowledge 2D, survival 3D, Mechanical 2D+1, Perception 3D, Strength 3D+1, brawling 4D, stamina 4D+2, Technical 2D.* Move: 10. DC-15s Blaster Pistol (3D), DC-15 Blaster Rifle (5D+1), Clone Trooper Armor (+2D *physical* and +1D *energy*, increases *Dexterity* and related skills by +1D).

ARC Trooper

The ARC Troopers (Advanced Recon Commandos) are elite clone units that were personally trained by Jango Fett. Whereas most clone troopers are trained to work as a unit, ARC Troopers function well as individuals, making them even more formidable as foes.

ARC Trooper: *Dexterity 3D+2, blaster 8D+2, blaster (repeating blaster) 9D+1, brawling parry 5D+1, dodge 6D+1, grenade 5D+1, melee combat 5D+1, melee parry 5D+1, missile weapons 5D+1, Knowledge 2D+2, intimidation 4D+1, survival 5D+1, tactics 5D+2, Mechanical 3D+1, Perception 2D+1, command 5D, search 7D, search (tracking) 7D+1, Strength 3D+2, brawling 4D, climbing/jumping 5D+2, swimming 5D+1, Technical 2D+1, armor repair 3D, blaster repair 4D, computer programming/repair 3D+2, demolition 4D+1, security 4D.* Move: 10. Light repeating blaster (5D), comlink, 5 frag grenades (5D), ARC Trooper Armor (+1D *physical* and +2 *energy*, increases *Dexterity* and related skills by +1D).

THE FRINGE

Fringers live at the edges of society. Criminals, independents, traders, and mercenaries of all kinds consider themselves fringers. While not all members of the fringe are criminals (certainly, many are hard-working and honest folk), anyone who operates far from the seat of galactic power or outside the bounds of the law can be considered part of the fringe.

Assassin

An assassin usually maintains a cover that enables him to travel freely, yet also explains why he's in a given location at a given time. Many assassins hold jobs as merchants, sales representatives for interstellar corporations, or diplomats. A truly villainous assassin has a "signature" consisting of a unique weapon, a particular approach, or some memento left with his victims.

Assassin: *Dexterity 3D, blaster 5D, dodge 5D, firearms 5D, Knowledge 2D, languages 3D, law enforcement 3D, streetwise 3D+2, survival 3D, willpower 3D+1, Mechanical 2D, repulsorlift operation 3D, Perception 3D, search 4D, sneak 4D+1, Strength 2D, brawling 4D, climbing/jumping 4D, stamina 3D+2, Technical 2D.* Move 10. Equipment varies widely.

Bounty Hunter

Bounty hunters track and recover sentient beings to bring them to "justice" even if that's little more than a Hutt's personal vendetta. Before the Empire, most bounty hunters were members of a galaxy-wide guild that worked openly, taking contracts to hunt down criminals for various authorities. During the Emperor's reign, the guild fragmented, leaving a large number of independent operatives. Though they occasionally band together to tackle particularly difficult targets, most of the time they work alone, vying against each other to collect the largest rewards. Bounty hunters differ from assassins in that they usually seek to capture their targets, not kill them.

Bounty Hunter, Novice: All stats are 2D except: *blaster 3D+2, dodge 3D+1, melee combat 3D+1, survival 2D+1, investigation 3D, sneak 3D, brawling 3D+2.* Move: 10. Protective vest (+2 *physical*, +1 *energy*), heavy blaster pistol (5D), knife (STR+1D).

Bounty Hunter, Veteran: All stats are 2D except: *blaster 4D+2, dodge 4D+1, grenade 4D, melee combat 4D+2, melee parry 3D+1, streetwise 3D, survival 2D+2, investigation 3D+1, sneak 3D+2, brawling 3D+2, blaster repair 1D+2.* Move: 10. Blast vest (+1D *physical*, +1 *energy*), heavy blaster pistol (5D), blaster rifle (5D), hold out blaster (3D), grenade (5D), knife (STR+1D).

Bounty Hunter, Master: All stats are 2D except: *blaster 6D, dodge 5D, grenade 4D, melee combat 4D+2, melee parry 3D+1, intimidation 3D, streetwise 3D, survival 2D+1, astrogation 4D, beast riding 2D, space transports 5D, starship gunnery 5D, starship shields 5D, investigation 4D, sneak 4D+2, brawling 5D+2, stamina 3D+2, armor repair 2D+1, blaster repair 2D+1.* Move: 10. Bounty hunter armor (+2D *physical*, +1D *energy*, –1D *Dexterity*), 2 heavy blaster pistols (5D), blaster rifle (5D), hold out blaster (3D), thermal detonator (10D), vibroknife (STR+3D).

Enforcers

Enforcers often began their careers as streetwise thugs, crawling up from the darkest, filthiest pits of the galaxy to positions within the criminal underworld.

Enforcer: *Dexterity 2D+2, blaster 4D+2, brawling parry 4D+2, dodge 4D+1, melee combat 4D, melee parry 3D+2, Knowledge 1D+2, Mechanical 1D+2, Perception 1D+1, Strength 2D+2, brawling 4D+2, Technical 2D.* Move 10. Blaster pistol (4D), vibroblade (STR+2D).

Haughty Smuggler

These scoundrels sneak their contraband past the ever watchful eyes of the authorities. They are often brash, and very arrogant, largely due to the risky world that they live in.

Smuggler: *Dexterity* 2D+1, *blaster* 4D, *dodge* 4D+1, *Knowledge* 1D+1, *streetwise* 4D+2, *Mechanical* 2D+2, *astrogation* 4D+2, *space transports* 5D+2, *starship gunnery* 4D+2, *Perception* 2D, *bargain* 2D+2, *con* 4D+1, *Strength* 2D, *Technical* 1D+1. Move 10. Heavy blaster pistol (5D).

Typical Merchant

Merchants either maintain a shop in a spaceport or planet-side city, or else travel the galaxy plying their wares wherever there is demand. Most practice their business fairly, although some take every opportunity to exploit unwary buyers.

Merchant: All stats are 2D except: *streetwise* 2D+2, *repulsorlift operation* 2D+1, *bargain* 4D, *con* 3D+2, *persuasion* 2D+2. Move: 10. Clothing, datapad (holding transaction records), 200 credits, various wares for sale.

Slick Gambler

Gamblers are common sights at the local spaceport cantinas. They may be down-on-their-luck lowlifes, high-rollers, or even cheats. Gamblers are always after the next big score, which usually involves the player character's pockets.

Gambler: *Dexterity 2D+2, Knowledge 2D, languages 2D+2, Mechanical 1D+1, Perception 3D, bargain 4D, con 4D+2, gambling 5D, hide 4D, Strength 1D+2, Technical 1D+1.* Move: 10. Hold-out blaster (3D).

Thugs

Thugs are basic bruisers. They are street toughs aspiring to become swoop champions, grunts working for a local crime lord, security guards, or law enforcers prone to breaking heads and taking bribes.

Thug: All stats are 2D except: *blaster 2D+1, brawling parry 3D+2, dodge 2D+2, melee combat 3D, melee parry 2D+2, intimidation 3D+2, streetwise 3D+2, brawling 4D, lifting 3D, stamina 2D+2.* Move: 10. Comlink, vibroblade (STR+1D), blast vest (+1D *physical*, +1 *energy*).



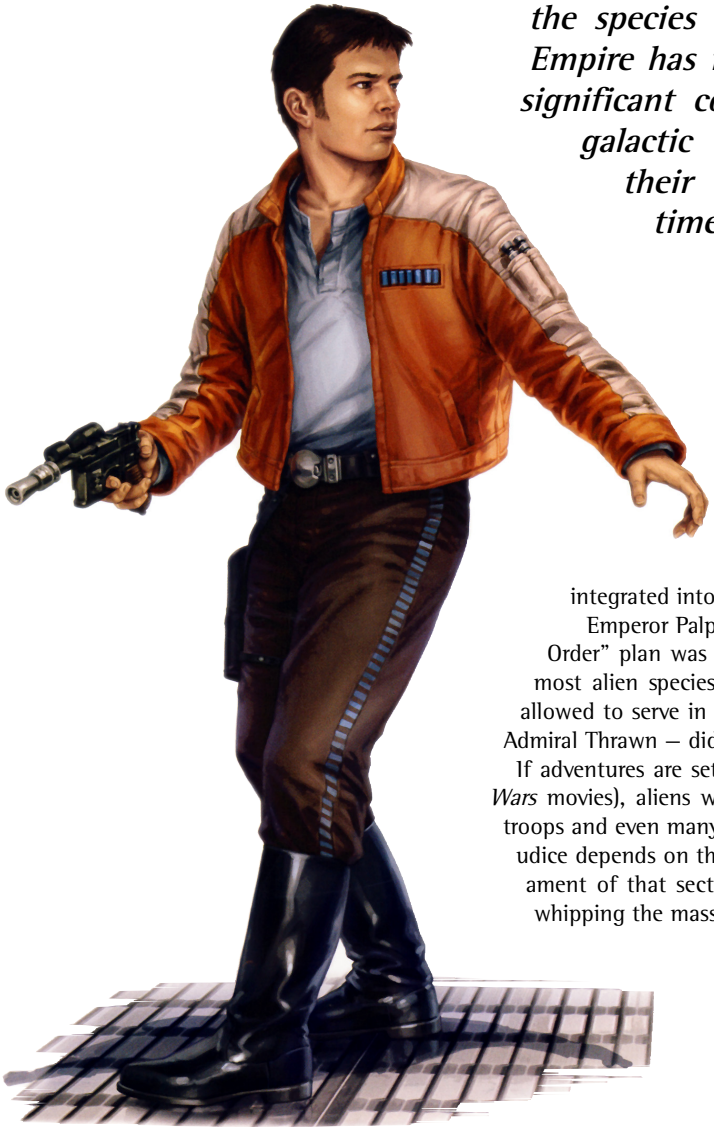
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Chapter Sixteen

16 ALIENS

The galaxy teems with species and civilizations of a bewildering variety. Humans often make the mistake of dismissing an entire species as "All Sullustans behave this way..." or "All Twi'leks think like that..." And while sometimes such statements may be accurate, I would caution one traveling into space that every member of an alien species is unique from every other, just as every human is in some ways different from any other. Individuality is not merely a human trait, my friends.

In this section, you will find an overview of some of the species to be found in the galaxy. While the Empire has for the most part chosen to ignore the significant contributions these aliens can make to galactic society, the Rebellion has embraced their diversity and profited from it. Given time, you may find you do so as well.



ALIENS IN THE GALAXY

Although humans have long dominated the Known Galaxy, there are thousands of known intelligent alien species. Many of these species can be encountered almost anywhere. During the time of the Rise of the Empire, aliens were very integrated into society.

Emperor Palpatine ruled through fear and manipulation. Part of his "New Order" plan was clearly weighted heavily in favor of humans, and relegated most alien species to the role of second-class citizens. Very few aliens were allowed to serve in the Imperial forces, although, a few aliens — such as Grand Admiral Thrawn — did achieve positions of great power.

If adventures are set in the time period of the Empire (during the original *Star Wars* movies), aliens will often be at a disadvantage when dealing with Imperial troops and even many of the "average" humans of the galaxy. The degree of prejudice depends on the individual, the alien species and what the general temperament of that section of the galaxy is (some governors maintained power by whipping the masses into an anti-alien frenzy).

If adventures are set in the time period of the Rise of the Empire, the New Republic, or the New Jedi Order aliens face less prejudice, although it still exists; it is simply no longer fashionable. The New Republic, which found great support from aliens during the civil war, welcomed most aliens as equals. Now, however, many aliens are exhibiting a great degree of anger towards humans — the pent-up frustration born of decades of discrimination.

A Note on Race and Species

Many people in the galaxy use the word "race" when referring to various aliens. While this usage is common, it is also incorrect. The proper term for each alien is "species," as "race" is a term used to denote different sub-groups of a particular species, distinguished by different physical characteristics. This distinction is an important one because, like humans, many alien species have a number of races.

GAME INFORMATION

Each species description is followed by game information. Here's what the various categories represent:

Personality: The generalized behavior and demeanor of the average being of the species

Physical Description: Describes the look, size, shape, weight, and height of an average alien of the species.

Homeworlds: The planed from which the species is most known to hale from.

Languages: The primary language used throughout known space is called Basic. Most characters can speak Basic, and all characters understand it even if they can't speak it. Nonhuman characters can also speak, read, and write the language associated with their species; for example, Cereans speak, read, and write Cerean as well as Basic. In game terms they have the *language: Cerean* specialized skill at 5D. This has no effect on the general *language* skill which must be acquired through normal skill selection.

Example Names: Some common names (and some historically notable names) of creatures of the particular species.

Adventurers: Some reasons why a member of the species might venture out into the greater galaxy and join an adventuring party.

Game Statistics

Attribute Dice: This is the number of attribute dice for an "average" member of the species. Most gamemaster characters will have this total number of attribute dice. Player characters and some gamemaster characters get six additional attribute dice.

Attribute Die Ranges: Each species has a separate listing for each attribute (*Dexterity*, *Knowledge*, *Mechanical*, *Perception*, *Strength* and *Technical*). Except in a small number of cases, members of that species may not have an attribute listing lower than the first number (the minimum) or higher than the second number (the maximum). With experience, characters can invest Character Points to increase their attributes above the maximum.

Special Skills: A listing of any unique or very specialized skills which are common to that species. The skill listing also notes the attribute that the skill is associated with. In general, anyone can learn a special skill provided they receive proper instruction.

Special Abilities: Some aliens have special abilities which are only available to a particular species. These are generally physiological traits (claws, tails, sharp teeth, and so forth) and cannot be "learned" by members of a different species.

Story Factors: Story factors affect most, if not all, members of a given species. Story factors include notes on the alien's culture, life cycle or beliefs other people hold about the species in general. These story factors can be used as an aid for both the player and gamemaster (and canny gamemasters can often spin these factors into an ongoing *Star Wars* adventure).

Move: The minimum starting Move for an average character (as well as a player character), and then the maximum Move for a member of that species. If the species has two or more prime modes of movement, all will be listed. All beginning characters start with the first number under "Move." The second number is the species' maximum move.

Size: The common or average height for adult members of the species.

For rules on creating an alien player character, turn back to the section "Creating a New Template" in Chapter One, "Characters."

HUMANS

Humans dominate the Core Worlds and can be found in virtually every corner of the galaxy. They are the ancestors of early spacefaring pioneers, conquerors, traders, travelers, and refugees. Humans have always been people on the move. As a result, they can be found on almost every inhabited planet. As a species, Humans are physically, culturally, and politically diverse. Hardy or fine, light-skinned or dark, Humans remain one of the most dominant species throughout all eras of play.

Personality: Human personality runs the gamut of possibilities, though members of this species tend to be highly adaptable, tenacious, and willing to keep striving no matter the odds. They are flexible and ambitious, diverse in their tastes, morals, customs, and habits.



Physical Description: Humans average about 1.8 meters tall. Skin shades run from nearly black to very pale, hair from black to blond. Men are usually taller and heavier than women. Humans achieve maturity about the age of 15 and rarely live beyond 100.

Homeworlds: Various, including Coruscant, Corellia, Naboo, Tatooine, and Alderaan.

Languages: Humans speak, read, and write Basic. They often learn other languages as well, including obscure ones.

Example Names: Anakin, Arani, Bail, Ben, Beru, Biggs, Boba, Dak, Han, Jango, Jodo, Lando, Leia, Luke, Mace, Mara, Obi-Wan, Owen, Padme, Qui-Gon, Sia-Lan, Rann, Talon, Vor'en, Wedge, Winter.

Adventurers: Humans aren't afraid to try anything, and Human adventurers the most audacious, daring, and ambitious members of an audacious, daring, and ambitious species. A Human can earn glory by amassing power, wealth, and fame. More than any other species, Humans champion causes rather than territories or groups.

Humans

Attribute Dice: 12D
DEXTERITY 2D/4D
KNOWLEDGE 2D/4D
MECHANICAL 2D/4D
PERCEPTION 2D/4D
STRENGTH 2D/4D
TECHNICAL 2D/4D
Move: 10/12
Size: 1.5-2.0 meters tall

Near-Humans

While humans are among the most plentiful of the intelligent species of the Known Galaxy (and were one of the driving forces behind the creation of the Old Republic), they have also proven remarkably prolific and adaptable. Human-derived species — called "near-humans" — are remarkably similar to baseline humans, but due to local environments have evolved unique adaptations to their surroundings.

The appearances of near-human's can vary wildly. While most near-humans have the same game stats as normal humans, some near-human races will have different attribute minimums and maximums, or possibly special abilities. Physical traits will also be markedly different, and can provide hints about the individual's home planet. (For example, squat and muscular near-humans may come from a high-gravity environment; dark-skinned near-humans may come from a planet with higher-than-normal exposure to ultraviolet radiation; and so forth.)

ANZAT

Almost every culture in the galaxy has a legend about immortal creatures that lurk in the shadows, existing only to feed upon the unwary. And in most cases, the Anzati are the monsters of those legends. They have roamed the galaxy for eons, cunning predators hidden amid the crowd, capable of invisibly and efficiently tracking, killing, and feeding on their prey, taking nourishment from their victims' life energy contained within the gelid substance they call soup. Despite their long life span, few Anzati are expert scholars, and although they indulge in different pastimes throughout their lives, Anzati rarely pursue skills that do not directly relate to the hunt.

Era Notes: Species

Nonhuman characters have some restrictions placed upon them, depending on the era in which your campaign is set. The restrictions for the more popular eras are described below.

The Rise of the Empire (50 to 0 years before Episode IV). During the time that saw the erosion of the Old Republic and the rise of the Empire, including the period around Episodes I-III, all species participated in a more or less cosmopolitan galaxy. The only restrictions on your choice of an alien species in this time frame refer to species that have not yet "been discovered" by the galaxy at large. Ewoks, therefore, are not available if your campaign is set in this era.

The Rebellion (0 to 5 years after Episode IV). The Empire was particularly entrenched with anti-alien sentiments. During this period of galactic history, most alien species were either enslaved or subjugated by the Empire. In the Outer Rim, nonhuman species continued to carry on their lives as normally as they were able, but in the more civilized regions, non-humans were relegated to the status of second-class citizens — or worse. Many aliens joined the Rebellion, fighting alongside humans in an effort to throw off the shackles of oppression and tyranny. Ewoks show up late in this era, during the Battle of Endor, and free Wookiees rarely appear due to their status as slaves of the Empire.

The New Republic (5 to 25 years after Episode IV). Late in this era, with the decline of the Empire and the birth of the New Republic, non-humans once again take a prominent and equal role in the affairs of the galaxy.

The New Jedi Order (25+ years after Episode IV). All alien species are available without restriction in this time frame. The era is marked by the New Republic's battle against the Yuuzhan Vong invaders and tainted by growing distrust of the Jedi Knights.

Personality: For Anzati, the hunt for soup is their primary goal, and they pursue it with the devotion of an addict craving the next fix. The common belief is that Anzati view all others as mere livestock, but only the most decadent Anzati subscribe to this view. However, Anzati do enjoy the perverse joke that forming friendships with other species is akin to playing with their food.



Physical Description: Although their appearance is similar to that of Humans, the Anzati are an unusual species, and are most noted for their lack of a readily detectible pulse and for their low body temperature. An Anzat's other distinguishing physical trait is a pair of cheek pouches, each of which conceals a proboscis that extends for feeding.

Alien Species Age

Species	Age (Standard Years)					
	Child	Young Adult	Adult	Middle Age	Old	Very Old
Anzat	1-12	13-99	100-649	150-799	900-950	951+
Barabel	1-8	9-15	16-40	41-59	60-79	80+
Bith	1-11	12-15	16-50	51-70	71-84	85+
Bothan	1-11	12-16	17-45	46-65	66-84	85+
Caamasi	1-11	12-15	16-49	50-76	77-85	86+
Cathar	1-10	11-15	16-40	41-62	63-79	80+
Chadra-Fan	1-11	12-15	16-40	41-59	60-79	80+
Chiss	1-10	11-13	14-50	51-62	63-79	80+
Defel	1-6	7-10	11-49	50-74	75-89	90+
Devaronian	1-12	13-17	18-44	45-64	65-79	80+
Dug	1-9	10-14	15-44	45-59	60-74	75+
Duros	1-9	10-14	15-35	36-49	50-69	70+
Ewok	1-9	10-13	14-29	30-44	45-59	60+
Falleen	1-18	19-36	37-72	73-139	140-249	250+
Gand	1-9	10-14	15-29	30-45	46-60	61+
Gamorrean	1-6	7-12	13-29	30-39	40-44	45+
Gand	1-9	10-14	15-29	30-45	46-60	61+
Geonosian	1-6	7-10	11-35	36-50	51-64	65+
Givin	1-10	11-14	15-48	49-64	65-79	80+
Gotal	1-9	10-12	13-40	41-60	61-75	76+
Gran	1-10	11-15	16-40	41-62	63-79	80+
Gungan	1-12	13-15	16-35	36-54	55-64	65+
Herglic	1-15	16-19	20-55	56-79	80-95	96+
Human	1-11	12-15	16-40	41-59	60-79	80+
Hutt	1-70	71-90	91-650	651-844	845-925	926+
Iktotchi	1-13	14-18	19-44	45-70	71-89	90+
Ithorian	1-13	14-17	18-44	45-69	70-84	85+
Jawa	1-9	10-14	15-39	40-59	60-79	80+
Kaminoan	1-6	7-10	11-39	40-59	60-79	90+
Kel-Dor	1-11	12-15	16-44	45-59	60-69	70+
Mon Calamari	1-11	12-16	17-40	41-57	58-79	80+
Nautolan	1-9	10-14	15-40	41-54	55-69	70+
Quarren	1-11	12-16	17-40	41-57	58-79	80+
Rodian	1-12	13-15	16-35	36-49	50-59	60+
Sullustan	1-9	10-14	15-39	40-55	56-69	70+
Talz	1-3	4-8	9-25	26-40	41-52	53+
Togruta	1-11	12-17	18-54	55-74	75-95	95+
Trandoshan	1-11	12-14	15-34	35-49	50-59	60+
Twi'lek	1-12	13-15	16-44	45-59	60-79	80+
Umbaran	1-10	11-15	16-44	45-69	70-89	90+
Verpine	1-4	5-9	10-40	41-60	61-80	81+
Weequay	1-12	13-17	18-49	50-74	75-89	90+
Wookiee	1-12	13-17	18-300	301-350	351-399	400+
Yuuzhan Vong	1-11	12-17	18-40	41-60	61-75	76+
Zabrak	1-8	9-14	15-44	45-55	56-69	70+

Homeworld: Anzati are native to Anzat, a mountainous world located in the Mid Rim. The planet's sky is covered in an aurora that has deep religious significance for the Anzati.

Languages: Anzati speak Anzat, an ancient language known only to them.

Example Names: Akku Seii, Dannik Jerriko, Nikkos Tyris, Rath Kelk ko, Salje Tasha, Volfe Karkko.

Adventurers: Due to their predatory nature, Anzati find themselves drawn to the professions of assassin and bounty hunter, which better enable them to hunt for nourishment. It is the rare Anzat that does not shun the morality of the Jedi Knights, although Force users are not uncommon among the Anzati.

Anzat

Attribute Dice: 14D
DEXTERITY 2D/5D
KNOWLEDGE 1D+1/4D
MECHANICAL 1D+1/4D
PERCEPTION 2D/4D
STRENGTH 2D/5D
TECHNICAL 1D+1/4D
Special Abilities:
Anzati Tracking: Anzati are able to sense the Force in others, and each is automatically considered Force-sensitive and possessing of the *sense* Force skill. When tracking prey, Anzati oftentimes use Force powers such as *Life Detection, Life Sense, Receptive Telepathy, Sense Force*, and *Sense Force Potential*.
Long-lived: Anzati are practically immortal, and can live for eons.
Stealthy: Because they must secretly hunt sentient beings, Anzati have grown adept at maintaining their stealth and secrecy. This is reflected in a +1D bonus to their *hide* and *sneak* skills.
Vampires: The Anzati feed from living beings: for every turn spent feeding, 2 pips are subtracted from the victim's *Knowledge*, *Mechanical*, *Perception*, and *Technical* attributes. If any one attribute is reduced to 0 or less, the victim dies. The damage to the attributes is permanent, and reduces skills accordingly.
Move: 10/12
Size: 1.6-1.8 meters tall

BARABEL

A towering reptilian species, the Barabel are relative newcomers to the galactic community. Having evolved from nocturnal predators, Barabels are well-suited to cope with prolonged periods of darkness, and they retain much of their ancestors' ferocity.



Several centuries prior to the formation of the Empire — at least according to Barabel legend — an Ithorian Jedi explorer named Noga-ta came to theirworld and peacefully settled a millennium-long civil war stemming from a dispute over prime hunting grounds. This instills a high regard for the Jedi in all Barabel for centuries to follow, even in the wake of the Galactic Empire's anti-Jedi propaganda. For a short time, the Barabels were hunted by illegal safaris set up by Imperial-backed Planetary Safaris, but a massed uprisingby the Barabels compelled the Empire to intervene and put a stop to the hunts.

Off world, Barabels take up professions that make use of their predatory nature, the most common being bounty hunting. Surprisingly, Barabels willingly follow orders once a chain of command is clearly established, making them prized members of mercenary units. They carry out orders efficiently and quickly, but they are not hesitant to challenge a leader if their survival is threatened. Barabels are also frequent and popular participants in the sport of shockboxing. The monstrous brute Tull Raine holds the Outer Rim title for years, developing a reputation for killing opponents in the ring.

Personality: Barabels are ruthlessly pragmatic and independent. They express a wide range of emotions with a simple "sissing" sound, causing other races to view them as mean spirited or at least constantly angry. Barabels' aggressive nature and predatory instincts frequently lead them to solve problems with the direct approach, and they have no qualms about killing.

Physical Description: Barabels are towering bipeds with reptilian features: a prominent jaw; sharp teeth; a long tail; and remarkably tough, dark scales. Barabels are between 1.9 and 2.2 meters in height, adding to their fearsome reputation.

Homeworld: Barab I.

Languages: Barabel and those who have spent time offworld are likely to speak Basic.

Example Names: Baraduk, Ragath, Saba, Shaka-ka, Tesar, Tibor, Vangar.

Adventurers: Few Barabels chose to leave their homeworld, but those who do usually become bounty hunters and trackers. Others are recruited into mercenary companies, and several shockboxing promoters feature Barabels in their stables.

Barabel

Attribute Dice: 12D
DEXTERITY 2D/4D
KNOWLEDGE 1D/2D+1
MECHANICAL 1D/3D
PERCEPTION 1D+1/4D+2
STRENGTH 3D/5D
TECHNICAL 1D/2D+1
Special Abilities:
Natural Body Armor: The black scales of the Barabel act as armor, providing a +2D bonus against physical attacks, and a +1D bonus against energy attacks.
Radiation Resistance: Because of the proximity of their homeworld to its sun, the Barabel have evolved a natural resistance to most forms of radiation. They receive a +2D bonus when defending against the effects of radiation.
Vision: Barabels can see infrared radiation, giving them the ability to see in compete darkness, provided there are heat differentials in the environment.
Story Factors:
Jedi Respect: Barabels have a deep respect for Jedi Knights, even though they have little aptitude for sensing the Force. They will almost always yield to the commands of a Jedi Knight (or a being that represents itself believably as a Jedi). Naturally, they are enemies of the enemies of Jedi (or those who impersonate Jedi).
Reputation: Barabels are reputed to be fierce warriors and great hunters, and they are often feared. Those who know of them almost always steer clear of them.
Move: 11/14
Size: 1.9-2.2 meters tall

BITH



Bith have been part of the Galactic Republic for thousands of years. Intellectually advanced humanoids, Bith have over-sized brains evolved to handle abstract skills such as language, mathematics, music, and scientific analysis. This fundamental shift to the intellect has caused brain functions related to instinct and biological drives to diminish. Their greater brainpower also means that Bith need to spend only four hours in a meditative trance to regain the energy that most species require eight hours to recover.

As a culture, Bith find the concept of warfare abhorrent, and most are pacifists. During the time of the Republic, the Bith are one of the loudest proponents for finding diplomatic solutions and for banning weapons and the industries of war. This pacifistic streak has roots in the Bith's past, when competition between two major corporations got out of hand, resulting in the release of a biological weapon that turned the surface of Clak'dor VII into an ecological wasteland. The survivors consequently sealed their cities in immense domes, while many ambitious Bith left their homeworld to travel the galaxy. During the time of the Clone Wars, the Bith hole up in their domed cities, remaining neutral and trying to ride out the worst of the fighting. Their wholesale return to galactic society does not occur until well into the time of the New Republic.

Bith are highly sought after in a wide variety of fields, including engineering, programming, education, commercial art, and, most importantly, ship design. Music is a vital and revered pursuit in Bith society. Bith musicians are relatively common (and welcome) and can be found playing in extravagant opera houses, seedy cantinas, and everything in between.

Personality: Bith are calm and rational, with a natural talent for technical and intellectual pursuits. Despite (or as a result of) its violent past, Bith culture is pacifistic. Individual Bith, however, run the range of demeanor, but most Bith lean toward using nonaggression to overcome difficulties. All Bith are stimulated by intellectual problems and artistic endeavors.

Physical Description: Bith are humanoid in shape; their most notable features are their bulbous heads and huge black eyes. Their skin is often somewhere between gray and pink, although some Bith have skin tints of yellow or green. They lack an external nose but have a finely tuned sense of smell. Their large eyes give them incredibly focused vision, allowing them to see into the microscopic scale, but in turn, they have poor long-range vision.

Homeworld: Bith originate from Clak'dor VII, a small planet in the Outer Rim that suffered heavily from the effects of biological warfare during a brief civil conflict. The inhabitants now reside in domed cities and rarely venture out of them onto the surface of the planet.

Languages: Bith speak and read Bith. Those who leave the confines of their cities learn Basic as well.

Example Names: Doikk, Figrin, Jinkins, Lirin, Nalan, Tech, Tedn, Thai.

Adventurers: Given their predilection for intellectual and peaceful pursuits, most Bith heroes are nobles. Force-users are uncommon, but some Bith have served with distinction in the Jedi Order over the millennia.

Bith

Attribute Dice: 12D
DEXTERITY 1D/3D
KNOWLEDGE 2D/6D
MECHANICAL 2D/5D
PERCEPTION 2D/5D
STRENGTH 1D/2D
TECHNICAL 2D/5D
Special Abilities:

Vision: Bith have the ability to focus on microscopic objects, giving them a +1D to *Perception* skills involving objects less than 30 centimeters away. However, as a consequence of this, the Bith have become extremely myopic. The suffer a penalty of –1D for any visual-based action more than 20 meters away and cannot see more than 40 meters under any circumstances.

Scent: Bith have well-developed senses of smell, giving them +1D to *Perception* skills when pertaining to actions and people within three meters.

Manual Dexterity: Although the Bith have low overall Dexterity *scores*, they do gain +1D to the performance of fine
motor skills — picking pockets, surgery, fine tool operation, etc. — but not to gross motor skills such as *blaster* and *dodge*.

Move: 5/8
Size: 1.6-1.9 meters tall

BOTHAN



Native to Bothawui, these short, fur-covered humanoids have had hyperspace travel for thousands of years. Bothans use information as a measure of wealth and power, even wielding it as a weapon when necessary. The Bothan SpyNet, one of the largest intelligence agencies during most eras, plays an important role in the Galactic Civil War.

Culturally, Bothans don't believe in direct conflict because it destroys people, material, and even information. They prefer behind-the-scenes manipulation, watching and waiting for information that they can use to gain status and influence. This attitude makes espionage a natural part of their culture. While others often find Bothans to be manipulative and irritating, no one wants to lose access to their SpyNet. As a result, nearly all groups have at least some contact with the Bothans.

Personality: Bothans are curious, manipulative, crafty, suspicious, and even a bit paranoid. They can be irritating, but they are also loyal and brave.

Physical Description: Bothans are covered with fur that ripples in response to their emotional state. They have tapered ears, and both male and female Bothans sport beards. They average about 1.6 meters tall and have a maturity rate and life span slightly greater than Humans.

Homeworld: The industrial world of Bothawui, with various colony worlds throughout the Mid Rim Territories.

Languages: Bothans speak, read, and write Bothese and Basic.

Example Names: Borsk Fey'lya, Karka Kre'fey, Koth Melan, Tav Breil'lya, Tereb Ab'lon .

Adventurers: Bothan adventurers, often SpyNet operatives, engage in daring missions at great personal risk. In addition, many Bothan heroes serve as soldiers, pilots, and diplomats. Their curiosity leads some to be explorers and scouts.

Bothan

Attribute Dice: 12D
DEXTERITY 1D/4D
KNOWLEDGE 2D/4D
MECHANICAL 1D/3D
PERCEPTION 3D/5D
STRENGTH 1D+2/3D+2
TECHNICAL 2D/4D+1
Move: 10/12
Size: 1.3-1.8 meters

CAAMASI



The Dark Times were truly the Caamasi's darkest hours. The Caamasi homeworld fell victim to one of the vilest plots of the new Emperor. Only a few months after the end of the Clone Wars, the Empire, with help from internal agents, hammered Caamas in a devastating orbital bombardment. The world was effectively destroyed, along with the vast majority of the Caamasi people. Most of those who survived were offworld at the time. A few would return to investigate rehabilitating the planet, but most relocated to refugee camps on Kerilt, Susevfi, and Alderaan. Kerilt and Alderaan would eventually host large colonies of Caamasi.

All Caamasi can create vivid telepathic memories called *memnii* (singular memnis), which can be shared with others of their species and with Jedi who possess at least a rudimentary command of telepathy. A *memnis* is as vivid to the one who receives it as it is to the one who participated in the event remembered. Caamasi are driven to share *memnii* as a form of collected history and ancestral wisdom. After the destruction of Caamas, *memnii* take on even greater importance as the only way for young Caamasi to know their lost homeworld.

Personality: Caamasi possess great moral strength and a deep respect for others. They are artistic, freethinking, gentle, and contemplative. They are also well-known pacifists.

Physical Description: A Caamasi's body is tall, lean, and covered in down. It has long arms with thin, three-fingered hands. The coloration of the downy coat is typically golden with purple rings around the eyes and three matching stripes on the tops of the head that extend to the shoulders. Less common colorations feature radically darker hues in the same patterns.

Homeworlds: The Core World of Caamas, prior to its devastation. The few survivors, along with Caamasi who were offworld at the time, migrated to Kerilt in the Algara system and also established a large colony on Alderaan (before that planet too was destroyed).

Languages: Caamasi speak, read, and write Caamasi and Basic.

Example Names: Elegos A'Kla, Ylenic Itskla, Releqy, Tegas Sulkec, Meqli Likarin.

Adventurers: As pacifists, Caamasi are never soldiers or similarly aggressive character types. Heroic Caamasi are typically in government or business support roles, particularly diplomats. Prior to the rise of the Empire, those extremely rare Caamasi who are strong in the Force might become Jedi diplomats and consulars. During the days of the Empire, Caamasi Force-users concealed their abilities.

Caamasi

Attribute Dice: 12D
DEXTERITY 1D+2/4D
KNOWLEDGE 2D/4D+1
MECHANICAL 1D/4D
PERCEPTION 2D/4D+2
STRENGTH 1D/3D
TECHNICAL 1D/4D
Special Abilities:
Memory Sharing: Caamasi can store and share memories with others of their species. Force-users can also share memories with Caamasi, though this requires a successful use of either *Receptive Telepathy* (to receive a memory) or *Projective Telepathy* (to share a memory).
Wise and Tranquil: Due to their reputation for being peaceful and wise, Caamasi gain a +2 pip bonus to all *bargain* and *persuasion* rolls.
Move: 10/12
Size: 1.6-2.0 meters tall

CATHAR

The Cathar are a proud, passionate, and loyal species of bipedal feline humanoids, well known for their long-standing friendships and ferocity in battle. They dwell in large city-trees, each meticulously carved with friezes depicting the city's heroes and history. The planet Cathar is a wild place, with many ecological niches and huge insect predators. The Cathar easily hold their own, aided by their natural claws and passionate combat ability. Physically, the Cathar vary greatly in size and features. Some are muscular, with pronounced manes and beards, but others have Human-like proportions, with fine, short hair covering their bodies.



Cathar have high moral values, learned from family and society. As such, Force-sensitive Cathar often become Jedi, though they know the Jedi way to be in direct opposition to their natural instincts. Cathar know all too well the story of Crado's fall to

the dark side under Exar Kun. However they might find strength in fact that Crado's mate was able to turn away from the dark path and regain the Jedi way.

How Cathar are viewed in the galaxy depends on the exact time frame of the game. A nonaligned Rimworld, Cathar is devastated in the Mandalorian Wars prior to the Mandalorian invasion of the Republic. Remnants of the species flee offworld to survive. The extent of the massacre on this remote world remains unknown to the Republic until an expedition led by Revan brings the atrocity to the attention of the galaxy at large, winning him the support of many Jedi. The Cathar begin resettling their planet after the Mandalorian Wars, working to rebuild their society. Cathar survivors find sympathy on Republic worlds after Revan's discovery, but many are too proud to use defeat to their advantage. Prior to the battle, the Cathar are treated as any other species in the galaxy.

Personality: Cathar are moral and passionate creatures with strong ties to tradition and family. They have great passion in all emotions, with love and hate holding equal strength. Despite their reputation, Cathar are even-tempered, but do not hesitate to act when needed.

Physical Description: Cathar have leonine features, the distinctiveness of which varies by individual. Males have large manes, short beards, and tusks jutting from the lower jaw. Females have smaller manes but impressive fangs along the upper jaw. Cathar coloration ranges from light yellow to dark beige, sometimes accented with dark stripes.

Homeworld: Prior to the Battle of Cathar, most hail from their Cathar itself. After the battle, Cathar find refuge on most any Republic world.

Languages: Cathar speak Catharese and Basic, using low growls and similar sounds to emphasize their point.

Example Names: Crado, Elashi, Feeth, Ferroh, Juhani, Larducias, Marn-shara, Nodon, Nonak, Stragos, Sulvar, Tinisho.

Adventurers: Cathar adventurers can be of any background. Force-sensitive Cathar often become Jedi. Cathar smugglers, pirates, and bounty hunters are relatively rare, for even they cannot escape their own instinctive morals.

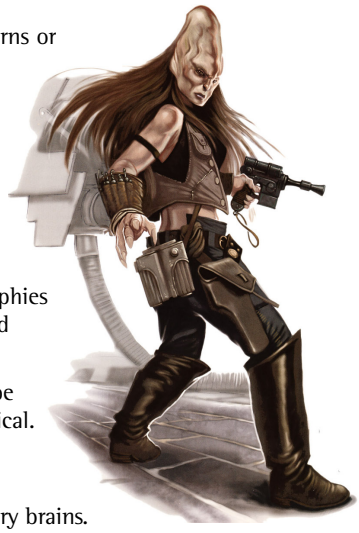
Cathar

Attribute Dice: 12D
DEXTERITY 2D/4D+2
KNOWLEDGE 1D/3D+2
MECHANICAL 1D/4D
PERCEPTION 1D/4D
STRENGTH 1D/4D
TECHNICAL 1D/3D+2
Special Abilities:
Claws: Cathar have claws that do STR+1D damage.
Move: 12/14
Size: 1.6-1.8 meters tall

CEREANS

Cereans are a sophisticated and cultured humanoid species native to Cerea, a world on the fringes of known space. Their elongated heads distinguish them from most other humanoid species.

Cereans established contact with the rest of the galaxy shortly before the Galactic Republic was transformed into the Empire, swiftly gaining fame as expert astrogators, cryptographers, and economists. Few patterns or trends escape the notice of a Cerean.



Cerean society is matriarchal, and the Cerean culture's traditional values emphasize living in harmony with nature and minimizing any impact on the environment from technology. The peaceful philosophies of the Jedi appeal to Cereans, and many join the Order.

Personality: Cereans tend to be calm, rational, and extremely logical.

Physical Description: Cereans average about 2 meters tall, with elongated craniums housing binary brains. They have a maturity rate and life span similar to those of Humans.

Homeworld: The blissful planet Cerea.

Languages: Cereans speak, read, and write Cerean & Basic.

Example Names: Ki-Adi, So Leet, Sylvn, Ti-Dal, Maj-Odo.

Adventurers: Cereans who become adventurers do so in spite of their peaceful traditions. Still, when a cause or situation leads down this path, a Cerean tries to keep these traditions intact, avoiding aggression when possible. The binary brain allows a Cerean to constantly weigh both sides in any disagreement and give two points of view equal consideration. This ability extends even to issues surrounding the Force, and a Cerean Force-user often contemplates the light side and the dark side simultaneously.

Cerean

Attribute Dice: 12D
DEXTERITY 1D/3D+1
KNOWLEDGE 2D/4D+2
MECHANICAL 1D/3D+2
PERCEPTION 1D+2/4D+1
STRENGTH 1D+1/4D
TECHNICAL 1D+1/4D
Special Abilities:
Initiative Bonus: Due to outstanding cognitive speed, Cereans gain a +1D bonus to all initiative rolls.
Dual Hearts: Cereans can function with only one of these hearts, but the demands placed on their circulatory system by their binary brains are no laughing matter. A Cerean reduced to functioning on only one heart must sleep 2/3 of a given day to maintain his mental performance.
Move: 11/12
Size: 1.8-.2.2 m

CHADRA-FAN

Known for being among the most cheerful and friendliest beings of the galaxy, the Chadra-Fan are found in many places. On their native world, hurricanes and tsunamis frequently wipe out their homes, so the Chadra-Fan have developed an intense fear of water and choose new homes on arid planets. This experience with frequent destruction also leads them to regard few things as being truly permanent. Chadra-Fan embrace the moment and enjoy themselves as much as they can, living with a contagious zest for life.



Chadra-Fan are notorious for their love of tinkering, frequently disassembling and reassembling unattended devices into something different. Chadra-Fan find work in industrial research, and conventionally trained engineers attempt to duplicate Chadra-Fan creations.

Personality: Gregarious, exuberant, and outgoing to a fault, Chadra-Fan are not picky when it comes to friends and frequently suffer from depression if left alone for extended periods of time. They are inquisitive, particularly about machinery, and are hard pressed to restrain the urge to tinker with any device within reach.

Physical Description: No more than a meter tall, with flat noses and round, dark eyes, Chadra-Fan are covered in fur everywhere except for their fingers, toes, and large ears.

Homeworld: The Chadra-Fan are native to Chad, a world located in the region of the Outer Rim known as the Slice. Covered with extensive marshes and bayous, the planet has nine moons, which give the world a complex tidal cycle.

Languages: The Chadra-Fan language sounds substantially different from Basic, so those Chadra-Fan who speak Basic do so with a very squeaky tone.

Example Names: Fandar, Gudb, Kabe, T'achak T'andar, Tekli, Tutti Snibit.

Adventurers: Chadra-Fan are often found to be spacefarers. They are drawn smuggler and scouting trades, which better enable them to indulge their boundless curiosity.

Chadra-Fan

Attribute Dice: 12D
DEXTERITY 2D/4D
KNOWLEDGE 1D/3D
MECHANICAL 2D+1/4D+1
PERCEPTION 2D/5D
STRENGTH 1D/2D+1
TECHNICAL 2D/4D
Special Abilities:
Sight: The Chadra-Fan have the ability to see in the infrared and ultraviolet ranges, allowing them to see in all conditions short of absolute darkness.
Smell: The Chadra-Fan have extremely sensitive smelling which gives them a +2D bonus to their *search* skill.
Story Factors:
Tinkerers: Any mechanical device left within reach of a Chadra-Fan has the potential to be disassembled and then reconstructed. However, it is not likely that the reconstructed device will have the same function as the original. Most droids will develop a pathological fear of Chadra-Fan.
Move: 5/7
Size: 1 meter tall

CHISS



Originating on the cold world of Csilla in the Unknown Regions, the Chiss were largely unknown to the greater galactic community until five years after the Battle of Yavin, when a Chiss known as Grand Admiral Thrawn rallied the Imperial remnants and went to war against the New Republic. Even then, the Chiss remained an enigmatic, secretive species. Their origins are largely unknown, even to the Chiss themselves, though some scientists believe they are descended from an isolated human colony lost to time.

The Chiss are technologically advanced, keenly interested in art and science, and skilled at mathematics. Though logical in their mindset, they are also appreciative of philosophy and interested in other cultures. Given their xenophobic tendencies, it comes as no surprise that the Chiss use their understanding of non-Chiss cultures to gain a tactical advantage over potential adversaries.

Chiss society is highly ordered and structured. Rule of law is controlled and enforced by a small number of ruling "families." These ruling families, also known as clans or houses, are more akin to different branches of government than to actual familial units. As a rule, a Chiss will never knowingly do anything to bring shame upon his or her family, for entire lines have been exiled for the actions of a single family member.

The culture of the Chiss is based on a strict code of conduct. As a rule, they do not attack an enemy unless they are attacked first. Thrawn ignores this imperative when he seizes control of the Imperial remnant, and consequently he is exiled from his people. Although most Chiss are peaceful. once embroiled in military conflict, they do not relent until their enemy is either totally destroyed or completely subjugated.

Personality: Many of the galaxy's perceptions of the Chiss and how they behave is initially based on the personality of Grand Admiral Thrawn. As the years pass, it becomes increasingly obvious that all Chiss are individuals, and that Thrawn was an exceptional member of his species in a number of ways. As such, the impression of the Chiss held by the galaxy at large is that they are arrogant, aloof, and calculating individuals. While this may be true in some instances, Chiss personalities are as varied as those of any other species. In general, they tend to be well-educated, artistic, and cautious in their dealings with strangers.

Physical Description: Chiss have deep blue skin and red glowing eyes. The shade of their skin and the crimson of their eyes deepens with the amount of oxygen in the atmosphere that they breathe. They tend to have black hair, though some individuals, especially female Chiss, develop gray hair as they age.

Homeworld: The frigid world of Csilla, in the Unknown Regions.

Languages: Cheunh is the complex and nuance-laden language of the Chiss. Most non-Chiss have difficulty learning the intricacies of Cheunh. Chiss, on the other hand, have little difficulty mastering Basic, though most of them are unfamiliar with it.

Example Names: Chiss traditionally have long, tripartite names. When dealing with non-Chiss, these names are abbreviated. Examples of abbreviated Chiss names include Dreel, Prakk, Karyce, Lev, Sorn, Szardra, Thrawn, Voss, and Zilvad.

Adventurers: Their keen mental acuity allows the Chiss to excel at nearly any occupation they choose to pursue. However, there are no known Chiss Jedi. and it is currently unknown whether Chiss society is home to any Force traditions.

Chiss

Attribute Dice: 12D
DEXTERITY 2D/4D
KNOWLEDGE 2D/4D
MECHANICAL 2D/4D
PERCEPTION 2D/4D
STRENGTH 2D/4D
TECHNICAL 2D/4D
Special Abilities:
Low Light Vision: Chiss can see twice as far as a normal human in poor lighting conditions. The Gamemaster should allow Chiss characters to make the appropriate *Perception*-based skill checks at a lower difficulty than normal human characters.
Skill Bonuses: At the time of character creation only, Chiss characters gain 2D for every one die they assign to the *tactics*, *command*, and *scholar: art* skills.
Tactics: Chiss characters receive a permanent +1D bonus to all *tactics* skill rolls.
Move: 10/12
Size: 1.6 to 2.1 meters tall.

DEFEL



Defel come from the high-gravity world of Af'El, which orbits the supergiant Ka'Dedus. The planet is unusual in that the atmosphere absorbs all light except that in the ultraviolet spectrum. The Defel, along with every other animal on the planet, have evolved to see perfectly well in ultraviolet, but they are completely blind when exposed to other wavelengths of light. Defel that leave their homeworld must wear special visors that allow them to see. This evolution also had an interesting effect on Defel fur, making the creatures effectively invisible in the normal light in which most other species operate. This near-invisibility has earned the Defel the nickname "wraiths" because in visible light, they appear as nothing more than vague shadows.

Due to the crushing gravity and harsh seasons of their homeworld, Defel bind together into close-knit communities to survive. However, they also possess a strong streak of independence in personal matters. They are tough, resilient creatures with a deep and complex sense of honor, especially toward their families and patrons. Their cities are built underground, and Defel are accomplished miners and metallurgists-one of the reasons that outsiders contacted them in the first place. Af'El is one of the few planets blessed with large quantities of meleenium, a primary component in the manufacturing of durasteel.

Most Defel are content to remain in the safety of their underground cities, and the planet's tortuous gravity and harsh conditions mean that it has few visitors. Defel that leave Af'El are drawn toward professions that take advantage of their natural stealth and invisibility, such as thief, assassin, scout, and bodyguard. Most of the galaxy's inhabitants believe that the Defel are only characters from stories-invisible demons that lurk in the shadows.

Personality: Defel love independence and freedom. They are a proud people with a strong sense of self, almost to the point of stubbornness. Defel are loyal to friends, family, and employers, but they are not always trustworthy in the conventional sense. They like to work in secrecy and rely on conniving and manipulation to get their way with other species.

Physical Description: Defel are a short, mammalian species with canine like faces and sharp white teeth. Their arms and legs are relatively long for their frames and end in sharp talons that are used for digging and scratching rather than combat. Most importantly, their special fur renders them nearly invisible in normal light, making a Defel appear to be little more than a patch of shadow. In ultraviolet light, however, Defel appear in bright, vibrant colors ranging from golden to a brilliant azure. Defel are effectively blind in normal light and must wear special visors to see when away from their planet.

Homeworld: Defel come from the planet Af'El, which orbits the supergiant Ka'Dedus in the Outer Rim. The world receives few visitors because of its high gravity and its unusual atmosphere that blocks all but ultraviolet light.

Languages: Defel speak and read Defel. Adventurous Defel that leave the homeworld learn Basic.

Example Names: Arleil, Klaar, Morr, Defeen, Thar'quan, Vox.

Adventurers: The few Defel that leave the gravity well of their home planet take advantage of their stealthy and elusive nature, and most become some kind of scoundrel or scout. Their keen intellect also means that some Defel become nobles. Defel Jedi are almost unheard of.

Defel

Attribute Dice: 12D
DEXTERITY 2D/4D
KNOWLEDGE 1D/3D
MECHANICAL 1D/3D
PERCEPTION 2D/4D
STRENGTH 3D/4D+1
TECHNICAL 1D/3D
Special Skills:
Dexterity Skills:
Blind Fighting: Time to use: one round. Defel can use this skill instead of their *brawling* or *melee combat* skills when deprived of their sight visors or otherwise rendered blind. Blind fighting teaches the Defel to use its senses of smell and hearing to overcome any blindness penalties.
Special Abilities:
Invisibility: Defel receive a +3D bonus when using the *sneak* skill.
Claws: The claws of the Defel can inflict STR+2D damage.

Light Blind: Defel eyes can only detect ultraviolet light, and the presence of any other light effectively blinds the Defel. Defel can wear special sight visors which block out all other light waves, allowing them to see, but if a Defel loses its visor, the difficulty of any task involving sight is increased by one level.

Story Factors:

Reputation: Defel are considered to be a myth by most of the galaxy — therefore, when they are encountered, they are often thought to be supernatural beings. Most Defel in the galaxy enjoy taking advantage of this perception.

Overconfidence: Most Defel are comfortable knowing that, if they wish to hide, no one will be able to spot them. They often ignore surveillance equipment and characters who might have special perception abilities when they should not.

Move: 10/13

Size: 1.1-1.5 meters tall

DEVARONIAN



Devaronians are among the first species in the galaxy to develop interstellar travel, and the males of the species have been common sights in spaceports throughout the galaxy for thousands of years. After reaching middle age, Devaronian males are driven by an urge to wander. As such, they are often found traveling the galaxy as tramp freighter captains and scouts. Female Devaronians, on the other hand, are content to remain in a single location, and as such, raise the young and run the government of Devaron. The males send as much money as they can back to their families on Devaron, but they seldom return to the homeworld. The females are content with this arrangement, as they tend to view the restless males as disruptive to home life.

Personality: Devaronian males are bold, daring, bull-headed, rash, terse, unscrupulous, and stingy with their credits. They love being the masters of their own destinies. Female Devaronians are generally bright, wise, scrupulous, and sharp-tongued.

Physical Description: Devaronian males are hairless with red-tinted skin, sharp incisors, and a pair of large horns growing from their foreheads. Their appearance is not unlike the devils of a thousand myths. Female Devaronians are covered in thick fur that ranges in color from brown to white. Females are hornless and have prominent canine teeth.

Homeworld: Devaron, a world of low mountains and deep valleys linked by thousands of rivers.

Languages: Devaronians speak and read Devaronese and Basic. Their speech is low, guttural, and full of snarling consonants.

Example Names: Dmaynel Kiph, Elassar Targon, Jubal, Kapp Dendo, Tyrn Jiton, Lak Jit, Oxbel, Saricia, Sires Vant, Trynic, Ulicx Vinaq, Vilmarh Grahrk.

Adventurers: Male Devaronian heroes tend to be scoundrels or scouts. Invariably, they are found in occupations that allow them freedom to travel whenever and wherever they wish. Due to the oppressive nature of the Empire, many Devaronian males joined the Rebellion — not because of politics, but because they were annoyed that their freedom to travel was being curtailed.

Noteworthy female Devaronians on their homeworld tend to avoid the militaristic and adventurous careers. However, any female Devaronian hero found elsewhere is already an exceptional individual who has decided to challenge the traditions of her culture.

Devaronian

Attribute Dice: 12D

DEXTERITY 2D/4D

KNOWLEDGE 2D/4D

MECHANICAL 1D/3D+2

PERCEPTION 2D/4D+2

STRENGTH 2D/4D

TECHNICAL 1D/3D

Story Factors:

Wanderlust: Devaronian males do not like to stay in one place for any extended period of time. Usually, the first opportunity that they get to move on, they take.

Move: 8/10

Size: 1.7-1.9 meters tall

DUG



Dugs are an arboreal species from the Republic world of Malastare. They are strong and agile for their size, and climb and jump exceptionally well. Dugs unwillingly share their homeworld with the Gran, who established trade colonies on Malastare in 8,000 BBY. The Dugs fought a long, intense war against the Gran. Eventually the Republic intervened and sided with the Gran, negotiating a truce that essentially demilitarized the Dugs.

In response to their marginalization, the Dugs developed a culture based, in large part, on self-pity. They are self-congratulatory to a fault, and every Dug claims at least one celebrated hero or martyr in his family tree. Beads, worn on their ear fins, represent these purported patriots and their stories of heroism. To question the legitimacy of a Dug's collection of martyr beads is a grave insult that can be retracted only by the death of the offending party.

Personality: The Dugs' reputation for violence and bullying is well-deserved. As a species, they are adversarial, preferring to solve problems through intimidation and hostile acts. They consider themselves to be beleaguered warriors, underdogs who must fight against the rest of the universe for what is rightfully theirs. Despite their best efforts, the Dugs are continually mired in defeat. They tend to be xenophobic, and this fear of outsiders often manifests as blatant bigotry.

Physical Description: Dugs are vaguely humanoid, in that they possess a torso, two legs, and two arms. The positions of their limbs are reversed, however, so that they use their upper limbs for walking and their lower limbs to manipulate objects.

They have brown skin, floppy ear flaps, and large mouths filled with broad, flat teeth. Male Dugs possess a flap of skin on their throats that can be inflated and used to produce mating calls during the appropriate season.

Homeworld: Malastare.

Languages: Dug and sometimes Basic.

Example Names: Drodwa, Flugello, Flugo, Gorlok, Langro Dis, Luvagwa, Pugwis, Reudulga, Sebulba, Sloor.

Adventurers: Dugs are drawn to occupations that involve skullduggery and violence, and they make exceptional smugglers, gamblers, scouts, and soldiers. The typical Dug does not possess the mental acuity or patience required to become a Jedi.

Dug

Attribute Dice: 12D
DEXTERITY 2D/4D+2
KNOWLEDGE 1D/3D+2
MECHANICAL 1D+2/4D+1
PERCEPTION 1D/3D+2
STRENGTH 1D+1/4D
TECHNICAL 1D/3D+2
Special Abilities:
Climbing/Jumping Bonus: Due to their physiology, Dugs gain a +1D bonus to their *climbing/jumping* skill.
Shout: Dugs can issue forth a deep bellow which can be heard up to 3 kilometers away.
Story Factors:
Reputation: Dugs are known as bullies and thugs by most other sentient species', and are almost universally disliked by non-Dugs. Many crimelords, however, employ them as assassins and henchmen.
Move: 6/8
Size: 1.2 m

DUROS



Tall, hairless humanoids from the Duro system, Duros were one of the first species to become a major influence in the Galactic Republic, and many respected scholars credited the Duros with creating the first hyperdrive. The Duros have a natural affinity for space travel, possessing an innate grasp of the mathematical underpinnings of astrogational computations. Many tales are swapped in cantinas about Duros astrogators calculating the coordinates for supposedly impossible jumps in their heads. Although not as numerous as Humans, the Duros are almost as omnipresent; all but the smallest settlements in known space feature Duros populations. The Duros species has existed on other worlds in isolation from the rest of their kind, evolving in slight different directions from the baseline species.

Personality: A Duros tends to be intense and adventurous, always seeking to learn what's at the end of the next hyperspace jump. They are a proud, self-sufficient, fun-loving people who also have a tendency toward gregariousness.

Physical Description: Duros average about 1.8 meters tall. They are hairless, with large eyes and wide, lipless mouths. Skin color ranges from blue-gray to deep azure.

Homeworld: The orbiting cities of the Duro system.

Languages: Duros speak and are literate in Durese and Basic.

Example Names: Baniss Keeg, Ellor, Kadlo, Kir Vantai, Lai Nootka, Monnda Tebbo.

Adventurers: Duros adventurers include hyperspace explorers, star charters, and spacers of all descriptions. They also tend to gravitate toward the sciences, including engineering and astrogation. Some Duros shun exploration in favor of smuggling and trading, and a small number go into diplomatic professions.

Duros

Attribute Dice: 12D
DEXTERITY 1D/4D
KNOWLEDGE 1D+1/2D+2
MECHANICAL 2D/4D+2
PERCEPTION 1D/3D
STRENGTH 1D/3D
TECHNICAL 1D+2/4D
Special Abilities:
Starship Intuition: Duros are, by their nature, extremely skilled starship pilots and navigators. When a Duros character is generated, 1D (no more) may be placed in the following skills, for which the character receives 2D of ability: *archaic starship piloting, astrogation, capital ship gunnery, capital ship shields, sensors, space transports, starfighter piloting, starship gunnery,* and *starship shields.* This bonus also applies to any specializations. If the character wishes to have more than 2D in the skill listed, then the skill costs are normal from there on.
Move: 10/12
Size: 1.8-2.2 meters tall

EWOK



Intelligent omnivores native to one of the moons orbiting Endor, Ewoks are almost uknown prior to the Battle of Endor. Ewoks live in tree-dwelling tribes with gender-based division of labor; males hunt, forage, and make weapons, while females raise young and handle other domestic tasks. Ewok culture revolves around complex animistic beliefs involving the giant trees of the forest moon.

Although technologically primitive, Ewoks are clever, inquisitive, and inventive. Skittish and wary when first introduced to machines, their curiosity soon overcomes fear.

Personality: Ewoks tend to be curious, superstitious, and courageous, though they can be fearful around things that are strange and new.

Physical Description: Ewoks average about 1 meter tall. Their fur color and pattern varies widely.

Homeworld: The forest moon of Endor.

Languages: Ewoks speak Ewokese. They have no written form of their language. They can learn to speak Basic.

Example Names: Asha, Chirpa, Deej, Kneesaa, Latara, Logray, Malani, Nippet, Paploo, Shodu, Teebo, Wicket, Wiley.

Adventurers: An Ewok adventurer may be motivated by a love of excitement, a natural inquisitiveness, or a warrior's quest. Collecting powerful "magic" items from fallen opponents is sure way to earn the respect of the tribe.

Ewok

Attribute Dice: 12D
DEXTERITY 1D+2/4D+2
KNOWLEDGE 1D/3D
MECHANICAL 1D+2/3D+2
PERCEPTION 2D/4D+2
STRENGTH 1D/3D
TECHNICAL 1D/2D+2
Special Skills:
Dexterity skills:
Thrown weapons: bow, rocks, sling, spear: Time to use: one round. The character may take the base skill and/or any of the specializations.
Mechanical skills:
Glider: Time to use: one round. The ability to pilot gliders.
Technical skills:
Primitive construction: Time to use: one hour for gliders and rope bridges; several hours for small structures, catapults and similar constructs. This is the ability to build structures out of wood, vines and other natural materials with only primitive tools. This skill is good for building study houses, vine bridges and rock-hurling catapults (2D, speeder-scale damage).
Special Abilities:
Skill bonus: At the time the character is created only, the character gets 2D for every 1D placed in the *hide*, *search* and *sneak* skills.
Skill limits: Beginning characters may not place any skill dice in any vehicle (other than *glider*) or starship operations or repair skills.
Smell: Ewoks have a highly developed sense of smell, getting a +1D to their *search* skill when tracking by scent. This ability may not be improved.
Story Factors:
Protectiveness: Most human adults will feel unusually protective of Ewoks, wanting to defend them like young children. Because of this, humans can also be very condescending to Ewoks. Ewoks, however, are mature and inquisitive — and unusually tolerant of the human attitude.
Move: 7/9
Size: 1 meter tall

FALLEEN

Of all the species to populate the galaxy, none are better known for their intoxicating appearance than the Fallen. An exotic reptilian people, they are favored for their chiseled physiques and entrancing features. These qualities alone would solidify their place among the more handsome species, but their pheromones make then irresistible to other species.

Their gifts and allure enable the Fallen to move through other cultures with ease, but despite their advantages, Falleen prefer to remain mysterious, withdrawing to their own world in their own system. They do not lack the technology or wherewithal to venture out into the stars, but their cultural predilections make such ventures undesirable. The Falleen regard themselves and their civilization to be among the greatest in the galaxy, and looking beyond their world, they find only chaos and strife — the products of crudity and backward beings. Associations with other species, therefore, are risky to the Falleen and are approached with caution.



Falleen culture reinforces the sense of superiority that pervades this species. Their rigid caste society confines them to societal roles and provides stability and a sense of purpose. Other systems are far looser, with little to no regard for quality of birth or station. Rather than contaminate themselves and endanger their social system, the Falleen are content to remain apart from the rest of the galaxy.

Personality: Falleen are notoriously sparse with words, reticent to the point of being withdrawn. Fallen believe emotional displays are unsophisticated. Therefore, they work to control their moods and expressions, deeply burying the wellspring of feelings that boil within.

Physical Description: The Falleen are a reptilian species that have a similar shape and size to Humans. Delicate blue-green scales, supple and flexible, cover their bodies, growing thicker and harder where they cover their spines. Falleen can and do grow hair, and for many, their hair is a point of pride. They wear their black tresses long, pulled up into topknots or back in elaborate braids. Some adorn their hair with combs, beads, and ornate nets made of priceless wire and gemstones.

Homeworld: The Falleen hail from a world of the same name in the Mid Rim.

Languages: Base and Falleen.

Example Names: Savan, Xad, Xist, Xizor, Xora, Zule, Zurros.

Adventurers: Falleen adventurers are privileged youth, the scions of the wealthy and powerful. It is customary on Falleen for young adults to embark on pilgrimages into the galaxy to explore and learn about other cultures. During this time, the Falleen pilgrims are expected to engage other cultures, finding their failings and successes. When the Falleen comes of age and claims her place at the head of her people, she can use her experiences to better rule her subjects.

Falleen

Attribute Dice: 13D
DEXTERITY 2D/4D
KNOWLEDGE 2D/4D+2
MECHANICAL 2D/4D
PERCEPTION 2D+1/4D+2
STRENGTH 2D+1/4D+2
TECHNICAL 2D/4D
Special Abilities:
Attraction Pheromones: Exuding special pheromones and changing skin color to affect others gives Falleen a +1D to their *persuasion* skill, with an additional +1D for each hour of continuous preparation and meditation to enhance efforts — the bonus may total no more than +3D for any one skill attempt, and the attempt must be made within one hour of completing meditation.

Amphibious: Falleen can "breathe" water for up to 12 hours. They receive a +1D to any *swimming* skill rolls.

Story Factors:

Rare: Falleen are rarely seen throughout the galaxy since the Imperial blockade in their system severely limited travel to and from their homeworld.

Move: 9/12

Size: 1.7-2.4 meters

GAMORREAN



Gamorreans are green-skinned, porcine creatures from native to Gamorr. Their tendency toward violence makes them valued as criminal enforcers; though viewed as mindless brutes, they don't care so long as they are paid to fight.

Gamorrean civilization revolves around the never-ending wars between their clans. Preferring large melee weapons in combat, many see ranged weapons as cowardly. Males live to fight; females farm, hunt, and manufacture weapons. Inter-clan hatred rarely fades, and anyone hiring Gamorreans should be aware of their clans to avoid infighting.

Personality: Gamorreans are brutish, violent, and proud. They respect physical prowess and have no problem facing death against a foe they feel they are on at least equal footing with.

Physical Description: Gamorreans average about 1.5 meters tall, with thick green skin covering powerful muscles. Close-set eyes, a thick snout, tusks, and small horns give them a distinct look.

Homeworld: The pre-industrial world of Gamorr.

Languages: Gamorreans speak Gamorrean. They have no written version of the language. They can learn to understand but not speak other languages.

Example Names: Gartogg, Jubnuk, Ortugg, Ugmush, Venorra, Warlug .

Adventurers: Some Gamorreans leave their homeworld as slaves but later escape or buyout their contracts. Others sell their contracts, finding employment as bodyguards or enforcers. A Gamorrean is constantly at war; it's only a matter of figuring out who the enemy is.

Gamorrean

Attribute Dice: 11D

DEXTERITY 2D/4D

KNOWLEDGE 1D/2D

MECHANICAL 1D/1D+2

PERCEPTION 1D/3D

STRENGTH 3D/5D

TECHNICAL 1D/1D+2

Special Abilities:

Voice Box: Due to their unusual voice apparatus, Gamorreans are unable to pronounce Basic, although they can understand it perfectly well.

Stamina: Gamorreans have great stamina — whenever asked to make a *stamina* check, if they fail the first check, they may immediately make a second check to succeed.

Skill Bonus: At the time the character is created only, the character gets 2D for every 1D placed in the *melee weapons*, *brawling* and *thrown weapons* skills.

Story Factors:

Droid Hate: Most Gamorreans hate droids and other mechanical beings. During each scene in which a Gamorrean player character needlessly demolishes a droid (provided the gamemaster and other players consider the scene amusing), the character should receive an extra Character Point.

Reputation: Gamorreans are widely regarded as primitive, brutal and mindless. Gamorreans who attempt to show intelligent thought and manners will often be disregarded and ridiculed by fellow Gamorreans.

Slavery: Most Gamorreans who left Gamorr did so by being sold into slavery by their clans.

Move: 7/10

Size: 1.3-1.8 meters tall

GAND



A strange species of insect creatures, the Gand have evolved in response to the toxic atmosphere of their homeworld. In fact, two distinct types of Gand exist. The more common has features typical of other species — lungs and the usual assortment of internal organs. The other type — rarely found outside Gand — has no lungs, and takes in the nutrients it needs though the materials it consumes.

Since the Gand cannot tolerate other atmospheres, and outsiders cannot breathe Gand's atmosphere. the species of this far-flung world developed without outside interference, resulting in a rich culture with peculiarities. The most notable aspect of the Gand is their lack of individual identity. A Gand must earn his name, his place, and his uniqueness through personal accomplishments. As such, the lowliest Gand see themselves as nothing more than aspects of the same whole.

The Gand rarely, permit non-Gand onto their world. Insular to the point of xenophobia. Gand have learned what can happen to the delicate balance of their society when they allow offworlders to pollute their people with ideas of independence and self-worth. The closest most ever come to the planet's surface are orbiting space stations, the principle hubs of Gand trade and commerce.

Personality: Gand seem humble, soft-spoken and self-deprecating. Until a Gand has achieved something of import, it refers to itself as simply "Gand." As the Gand achieves more accomplishments, it earns its identity, moving from the third person to the first person and eventually gaining a name. If a Gand missteps or fails, it will likely demote itself until it repairs the damage to its character.

Physical Description: Short. stocky, and fleshy in appearance. Gand have three lingers on each hand, and their faces

are lumpy and unsettling. Gand have large, multifaceted eyes that betray little emotion. All Gand encountered off-world use a special breathing apparatus that fits snugly into their facial orifice.

Homeworld: Gand come come from the poisonous world of Gand.

Languages: Geed lack the organs to speak any language other than Gand and, therefore, rely on transliterators to communicate in other tongues.

Example Names: Muulish, Gore, Shoolush, Vaabesh, Zaabahn, Zuckuss.

Adventurers: Gand leave their homeworld for a variety of reasons, usually as exiles, driven forth from their worlds and condemned to wander. Others occupy a singularly unique role as mystic hunters called Findsmen. Walking the path of truth, as they see it, they explore the galaxy, taking work as guardians, soldiers, and more commonly, as bounty hunters.

Gand

Attribute Dice: 12D
DEXTERITY 1D+1/4D
KNOWLEDGE 1D/4D
MECHANICAL 1D+1/4D
PECEPTION 1D/4D+2
STRENGTH 2D/5D
TECHNICAL 1D/4D+2
Special Abilities:

Ammonia Breathers: Most Gand do not respire. However, there is a small number of Gand that are of older evolutionary stock and do respire in the traditional sense. These Gand are ammonia breathers and find other gases toxic to their respiratory system — including oxygen.

Exoskeleton: The ceremonial chemical baths of some findsmen initiations promote the growth of pronounced knobby bits on a Gand's exoskeleton. The bits on a Gand's arms or legs can be used as rough, serrated weapons in close-quarter combat and will do STR+1 damage when brawling.

Eye Shielding: Most Gand have a double layer of eye shielding. The first layer is composed of a transparent keratin-like substance: the Gand suffers no adverse effects from sandstorms or conditions with other airborne debris. The Gand's second layer of eye protection is an exceptionally durable chitin that can endure substantial punishment. For calculating damage, this outer layer has the same *Strength* as the character.

Findsman Ceremonies: Gand use elaborate and arcane rituals to find prey. Whenever a Gand uses a ritual (which takes at least three hours) he gains a +2D to track a target.

Mist Vision: Having evolved on a mist-enshrouded world, Gand receive a +2D advantage to *Perception* and relevant skills in environments obscured by smoke, fog, or other gases.

Natural Armor: Gand have limited clavicle armor about their shoulders and neck, which provides +2 physical protection to that region (they are immune to nerve or pressure point strikes to the neck or shoulders.)

Regeneration: Many Gand — particularly those who have remained on their homeworld or are of one of the very traditional sects — can regenerate lost limbs. Once a day, a Gand must make a *Strength* or *stamina* roll: a Very Difficult roll results in 20 percent regeneration; a Difficult roll will result in 10 percent regeneration, a Moderate roll will not assist a Gand's accelerated healing process, and the character must wait until the next day to roll.

Reserve Sleep: Most Gand need only a fraction of the sleep most living beings require. They can "store" sleep for times when being unconscious is not desirable. As such, the Gand need not make stamina rolls with the same frequency as most characters for purposes of determining the effects of sleep-deprivation. Unless otherwise stated, this is an assumed trait in a Gand.

Ultraviolet Vision: Gand can see in the ultraviolet color spectrum.

Story Factors:

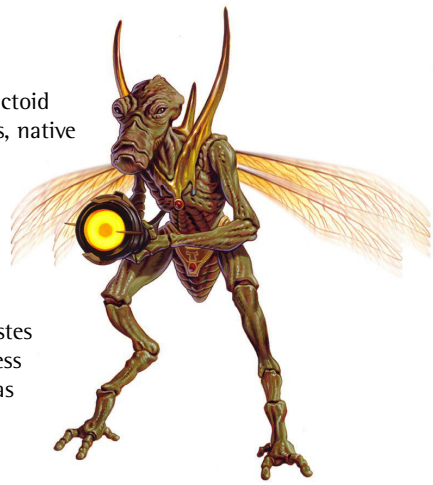
Martial Arts: Some Gand are trained in a specialized form of combat developed by a band of findsman centuries ago. The tenets of the art are complex and misunderstood, but the few that have been described. Two techniques are described below. There are believed to be many more.

"Piercing Touch" Description: The findsman can use his chitinous fist to puncture highly durable substances and materials. Difficulty: Very Difficult Effect: If the character rolls successfully (and is not parried or dodged), the strike does STR+2D damage and can penetrate bone, chitin, and assorted armors.

"Striking Mist" Description: The findsman can sneak close enough to an opponent to prevent the victim from dodging or parrying the blow. Difficulty: Difficult Effect: If the character rolls successfully, and rolls a successful sneak versus his opponent's Perception, the findsman's strike cannot be dodged or parried. The Gand must declare whether they are striking to injure or immobilize the victim prior to making the attempt.

Move: 10/12
Size: 1.6-1.9 meters

GEONOSIAN



Geonosians are an insectoid species divided into castes, native to the harsh rocky world of Geonosis. Geonosians construct immense, organic-looking spires within which reside their hive colonies.

There are two main castes of Geonosians: the wingless drones that mostly work as laborers, and the winged aristocrat, which includes royal warriors serving as scouts and providing security to the hive. Though labeled "warriors," Geonosians do not have a standing military. They instead use their droid foundries to build armies for corporate interests wealthy enough to afford them — entities such as the Trade Federation and the Techno Union. Despite relatively simple minds, the Geonosians are adept at mechanical construction, and are contractors to many of the galaxy's biggest manufacturing concerns. They are responsible for the construction of some of the largest feats of engineering ever witnessed.

Geonosian society exists for the benefit of the few in the upper caste. Ruling members think nothing of forcing thousands of workers to labor for their whims. They have overseen the creation of the spectacular architectural realm in which they all live, adapting forms they once built by instinct into more refined, spire-like structures.

Their caste system has evolved over millennia. Geonosians are born into specific castes divided along the lines of their physical attributes. Though most Geonosians are content to live within their assigned castes, a few develop ambition and aspire to ascend socially. The aristocrats are brutal in their management of the workers, forcing them to toil under harsh conditions regardless of any dangers.

Personality: The hardships of the native environment coupled with rigid structure codified in their caste society has fostered a barbaric side to the Geonosians. Their simple minds view brutal violence as entertainment, and Geonosians congregate in massive execution arenas to watch victims doomed to die by being subjected to savage creatures.

Physical Description: Geonosians are strong despite their thin builds. Their tough exoskeletons provide protection from physical impacts, and from bouts of radiation that occasionally shower their world.

Homeworld: The world of Geonosis.

Languages: Geonosians speak Geonosian, a strange clicking language. Aristocrat Geonosians often understand Basic Fluently, some even speak it.

Example Names: Gizor Dellso, Sun Fac, Karina the Great, Poggle the Lesser, Ikvizl, Bogg, Tookra, Gorgt, Hadiss the Vaulted.

Adventurers: Even those with the capacity to depart rarely leave Geonosis. The importance of the hive is strongly engrained in the Geonosian mind, and they are, as a whole, contemptuous of other species. The few that have ventured offworld usually do so as work groups that ultimately benefit their home hives. Geonosian contractors can be found at Baktoid Combat Automata plants across the Rim.

Geonosian Worker

Attribute Dice: 11D
DEXTERITY 1D+1/4D
KNOWLEDGE 1D/3D+2
MECHANICAL 1D/3D+2
PERCEPTION 1D/3D+2
STRENGTH 2D/4D+1
TECHNICAL 1D/4D
Move: 10/12
Size: 1.6 meters tall

Geonosian Aristocrat

Attribute Dice: 12D
DEXTERITY 2D/4D+2
KNOWLEDGE 1D/4D
MECHANICAL 1D/3D+2
PERCEPTION 1D+2/4D+1
STRENGTH 1D/3D+1
TECHNICAL 1D+1/4D
Special Abilities:
Flight: Geonosian aristocrats have wings, and are able to fly.
Natural Armor: Due to their thick chitinous shells, Geonosian aristocrats gain a +2 pip bonus to *Strength* rolls made to resist any form of damage.
Radiation Resistance: Geonosians gain a +2 pip bonus to *Strength* rolls made to resist the effects of harmful radiation.
Story Factors:
Caste-Driven Society: Geonosians are born into a caste-dominated society. Any Geonosian worker who wishes to leave the toils of his caste may do so by participating in gladiatorial combat, but at the very real risk of death. Geonosian aristocrats hold the power within their society, while the workers are considered more or less expendable.
Move: 10/12 (walk), 16 (flight)
Size: 1.7 meters tall

GIVIN



Even with the diversity of species in the galaxy, the Givin often manage to shock or at least cause unease in most humanoids, since they greatly resemble walking skeletons. However, Givin are universally sought after as starship builders and engineers, both for their mathematically inclined minds and for their unique physiology that allows them to survive in complete vacuum.

Mathematics permeates every aspect of Givin society, so much so that even their language is infused with such concepts. Givin children start training early, preparing their minds to handle incredibly complex equations. Rigorous competitions determine the best and the brightest students, who are sent to monasteries where they spend their lives in deep contemplation, attempting to unravel the mysteries of life through formula and mathematics.

The shipyards that circle Yag'Duhl, the Givin homeworld, produce sturdy and elegant starships and compete on a level matched only by the Duros and Verpine, the only species that receive grudging respect from the Givin. However, Givin designers do not equip their ships with navicomputers, since most Givin can calculate hyperspace jumps in their heads, and they often overlook life-support systems. Members of other species that purchase Givin-built ships must add these components.

Personality: Givin are so analytical and logical that they think and converse in mathematical terminology. They typically keep to themselves, leading other species to consider them withdrawn and somber. Givin approach most events with only vague interest. However, when presented with a mathematical puzzle, they become animated and verbose, especially with anyone that can keep up with their explanations.

Givin informally refer to members of other species as "soft" and regard most of them with a mix of pity and contempt because of their inability to survive in a vacuum unaided.

Physical Description: Givin are gaunt and skeletal, with exteriors covered in sealed carapaces. These exoskeletons act as organic vacuum suits, allowing the Givin to survive in a complete lack of atmosphere and making them immune to the effects of inhalants. Their faces are best described as forlorn, with frowning mouths and dark, triangular eyes.

Homeworld: Givin are from the planet Yag'Duhl, located in the Inner Rim. Massive tidal forces constantly tug at the water and atmosphere of the planet, exposing areas to hard vacuum. The Givin reside inside sealed cities that are able to withstand the massive crush of tidal energy.

Languages: The Givin language is thick with mathematical terms, and the written language conveys information using hundreds of mathematical symbols. Individuals without a grounding in advanced mathematics find the species' language almost incomprehensible.

Example Names: Elis Helrot, Lersia Narth, Na-Soth Larr, Nisil Alarin, Siadru Nalas.

Adventurers: Givin that leave their homeworld are likely to become nobles or scouts. Givin scoundrels are also relatively common and have a propensity for gambling, a pursuit in which their mathematical skills give them an edge. Givin soldiers are tough and make excellent troops in hard vacuum encounters. Givin Force-users are rare.

Givin

Attribute Dice: 12D
DEXTERITY 1D/3D
KNOWLEDGE 2D/4D
MECHANICAL 2D+2/4D+2
PERCEPTION 1D/3D
STRENGTH 1D+1/3D
TECHNICAL 3D/5D
Special Abilities:

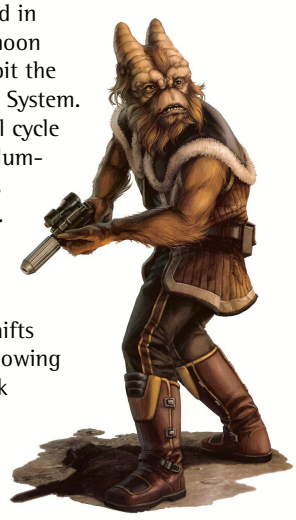
Mathematical Aptitude: Givin receive a bonus of +2D when using skills involving mathematics, including *astrogation*. They can automatically solve most "easy to moderate" equations (Gamemaster's option.)

Vacuum Protection: Every Givin has built-in vacuum suit which will protect it from a vacuum or harsh elements. Add +2D to a Givin's *Strength* or *stamina* rolls when resisting such extremes. For a Givin to survive for 24 standard hours in a complete vacuum, it must make an Easy roll, with the difficulty level increasing by one every hour thereafter.

Increased Consumption: Givin must eat at least three times the food a normal Human would consume or they lose the above protection. Roughly, a Givin must consume about nine kilograms of food over a 24 hour period to remain healthy.

Move: 8/10
Size: 1.7-2 meters tall

GOTAL



Gotals are tall beings covered in thick fur that come from the moon Antar 4, one of several that orbit the gas giant Antar in the Prindaar System. The moon has a highly unusual cycle of light and dark, sometimes illuminated brightly and other times shrouded in complete darkness. To compensate for these uncertain conditions, Gotals evolved special cones atop their heads that sense subtle shifts in the electromagnetic field, allowing them to operate in light or dark without hindrance. The cones are sensitive enough to sense not only the presence of living creatures nearby but also a creature's mood or intent.

Emotions are an important part of Gotal culture. Young Gotals live in a constant state of confusion as they are bombarded by the emotions of others. Learning to handle this input is what pushes a Gotal toward adulthood and maturity. Adult Gotals are calm, almost serene beings, but despite their outward appearance, they feel the full breadth of emotions. Because they are so sensitive to emotions, Gotals quickly form meaningful relationships with one another. Gotals prefer to be around their own kind and dislike droids, mainly because the electromagnetic fields produced by droids cause an irritating buzz perceptible to the Gotals's heightened senses.

Gotals learned long ago to keep their opinions to themselves, and thus they make excellent negotiators and diplomats. Some individuals, however, use their natural abilities for nefarious purposes and become assassins or bounty hunters, tracking their prey by the emotional trail it broadcasts. Most species appreciate the self-discipline that Gotals exhibit, but some are hesitant to associate with members of the species for fear of having their private passions and motivations revealed.

Personality: Because they can read the emotions of other beings, Gotals have learned to be extremely polite and discreet with the information that they glean. They keep their own emotions to themselves and speak to others in neutral terms to maintain civility. Indeed, Gotals are incapable of expressing emotions in words, relying on their cones to communicate their feelings to other Gotals. As a result, Gotals speak only in abstract terms, leading most other sentients to think they are emotionless beings.

Physical Description: Gotals are tall creatures with flat, elongated faces. Thick, wiry hair covers most of their bodies. A Gotal's most notable feature is a pair of short cones that rises from his or her forehead. These cones pick up subtle variations in the electromagnetic fields of other beings, providing the Gotal with the locations and emotional states of the other creatures.

Homeworld: Gotals come from the moon Antar 4, located in orbit around Antar in the Inner Rim.

Languages: Gotals speak Basic and Gotal. However, the form of Basic they speak is devoid of emotional context. The Gotal language is impossible for other species to learn, because so much of it relies on feedback relayed through their head cones.

Example Names: Abav Ghart, Glott, Kith Kark, Lishma, Mnor Nha, Pari Notgoth, Tolokai, To-yel.

Adventurers: Because Gotals can sense emotions, most adventuring members of the species become nobles, but some take advantage of their abilities and become scoundrels. When Gotals become scouts, they usually do so to escape the constant electromagnetic buzzing they experience when in close company with other species. Force-users are relatively common; combining their natural empathy with the Force to great effect.

Gotal

Attribute Dice: 12D
DEXTERITY 1D+2/4D+2
KNOWLEDGE 1D/3D
MECHANICAL 1D/2D
PERCEPTION 2D/5D
STRENGTH 2D+1/4D+1
TECHNICAL 1D/3D
Special Abilities:

Energy Sensitivity: Because Gotals are unusually sensitive to radiation emissions, they receive a +3D to their *search* skill when hunting targets in wide open areas of up to 10 kilometers around them. In crowded areas, such as towns and cities, the bonus drops to +1D, and the range drops to less than one kilometer. In areas with intense radiation, they suffer a –1D penalty to *search* because their senses are overwhelmed by radiation static.

Mood Detection: By reading the auras and moods of others, Gotals receive a positive or negative bonus when engaging in interactive skills with other characters. The Gotals makes a moderate *Perception* check and adds the following bonus to his *Perception* skills when making opposed rolls for the rest of that encounter:
Rolls Misses Difficulty By/Penalty: 6+/–3D 2-5/–2D 1/–1D
Roll Beats Difficulty By/Bonus: 0-7/1D 8-14/2D 15+/3D

Fast Initiative: Gotals who are not suffering from radiation static receive a +1D when rolling initiative against non-Gotal opponents. This is due to their ability to read the emotions and intentions of others.

Story Factors:

Droid Hate: Gotals dislike droids because the emissions produced by droids overwhelm their special senses. They receive a –1D to all *Perception*-based skill rolls when within three meters of a droid.

Reputation: Because of the Gotal's reputation as being overly sensitive to moods and feelings, other species are uncomfortable dealing with them. Assign modifiers as appropriate.

Move: 10/15

Size: 1.8-2.1 meters

GRAN



Gran originally came from the world and system of Kinyen in the Expansion Region. They are longtime members of galactic society, with numerous colonies. Although most of these colonies are peaceful, their colony on Malastare quickly became embroiled in a bitter conflict with the native Dugs, forcing the Gran to act aggressively to protect themselves.

Gran place society over self, and they receive training that complements both their personal talents and society's needs. The desire to maintain balance within society caused the Gran to establish alien-only areas of Kinyen. This was intended to restrict alien influence and avoid trouble between species, such as what happened on Malastare. During the Dark Times, the Empire has pushed the Gran leadership to grant access to all areas. When the Gran refused, Kinyen was subjected to orbital bombardment. The Kinyen Gran relented, but the incident inspired many Gran to resist the new Empire.

Personality: Gran are social and unable to stand solitude, or isolation from other Gran, for any length of time. Most are talkative, friendly, and hospitable. They are slow to anger. Gran friendships are for life. Gran from Malastare and other colonies follow looser social codes than those from the homeworld.

Physical Description: The beige-skinned Gran have three distinctive eye stalks with pitch-black eyes, ahead of small horns and large, triangular ears. Males and females have similar builds.

Homeworlds: Kinyen, with colonies on many other worlds, including Hok and Malastare.

Languages: Gran speak, read, and write Basic and Gran.

Example Names: Ainlee Teem, Aks Moe, Ask Aak, Baskol Yeesrim, Cera Vixe, Cruegar, Kea R-Lan, Mawhonic, Nadin Paal, Ree-Pees, Vee Naaq.

Adventurers: Heroic Gran are often nobles, smugglers, scouts, and bounty hunters. Prior to the Dark Times, Gran Jedi consulars were common, and it is possible that some survived the initial Jedi purge. After the bombardment of Kinyen, individualistic Gran find themselves open to other methods of serving society, looking for new ways to resist the Empire.

Gran

Attribute Dice: 12D
DEXTERITY 1D/4D
KNOWLEDGE 1D/3D
MECHANICAL 1D/3D+1
PERCEPTION 2D/4D
STRENGTH 1D/4D
TECHNICAL 1D/3D
Special Abilities:

Vision: Grans' unique combination of eyestalks gives them a larger spectrum of vision than other species. They can see well into the infrared range (no penalties in darkness), and gain a bonus of +1D to notice sudden movements.

Move: 10/12

Size: 1.1-1.8 meters tall

GUNGAN



The Gungans are omnivorous humanoids native to the swamps of Naboo. Technologically advanced, they rely on biotech, growing instead of building their homes and production facilities.

While their culture is peaceful, it evolved from a series of long, bloody clan wars, and Gungans still admire strength and cunning. Most communities are devoted to farming or manufacturing goods that are then traded to other Gungan settlements, but they will reluctantly trade with the Humans of Naboo.

Personality: Gungans tend to be inquisitive, cautious, and suspicious.

Physical Description: Gungans range from 1.6 to 2 meters tall, with two eyestalks, floppy ears, and long tongues.

Homeworld: Naboo.

Languages: Gungans speak, read, and write Gunganese and Basic.

Example Names: Fassa, Jar Jar, Rugor, Tarpals, Toba, Tobler Ceel, Yoss.

Adventurers: Many Gungans leave their underwater cities to explore. Since the treaty with the Humans of Naboo, some Gungans – perhaps driven by an impulse to regain the warrior spirit of old – have taken a larger step into galactic society.

Gungan

Attribute Dice: 12D
DEXTERITY 1D+1/4D
KNOWLEDGE 1D+1/4D
MECHANICAL 1D+1/4D
PERCEPTION 1D/3D+2
STRENGTH 2D/4D+2
TECHNICAL 1D/3D+2

Special Abilities:
Swimming: Gungans receive a permanent +1D bonus to all *swimming* skill checks.
Good Hearing: Gungans receive a +2 pip bonus to all *Perception*, and *search* checks involving their sense of hearing.
Move: 10/12
Size: 1.6-2.0 meters

HERGLIC



Herglics are hulking bipeds that evolved from water-dwelling mammals on the planet Giju. Their ancestors' fins and flukes have been replaced by arms and legs, although Herglics still breathe through blowholes on the tops of their heads.

As a whole, Herglics are great believers in fairness and honesty. They are renowned for always being upright traders and for honoring any deal or bargain they make. They assume that others behave in a similar fashion, and few things anger a Herglic more than deceit and cheating.

Herglics are risk-takers, both by nature and by ancient cultural tradition. They love meeting new beings and experiencing the sights and sounds of new places. They developed space travel independently of other species, and it is Herglic exploration that helped the Old Republic spread through the stars as quickly as it did. Giju was among the first worlds in the Old Republic, and the Herglics often established trading posts in colonies just for the excitement of visiting exotic locales.

Herglic mercantile networks were a vital part of the galactic economy for thousands of years, and these networks stood loyally with the Old Republic during its greatest challenges because the Herglics supported the fairness and justice they saw in the galactic government. However, Herglics become increasingly marginalized as decadence, corruption, and greed took hold of the galactic government at virtually every level.

Many consider the Herglics to be cowards and traitors to the people of the galaxy, and they are viewed with contempt in many quarters even after the fall of Emperor Palpatine. But the Herglics are happy to be in a position to help devastated worlds rebuild by supplying them with high quality goods at fair prices.

Personality: Herglics are so easy-going and gregarious that they drive more high-strung beings to distraction. Herglics love interacting and socializing with others, and they are often very generous when it comes to sharing wealth and good fortune. Anyone in need usually finds his or her Herglic friends among the first to offer assistance. Their helpful nature causes many Herglics to fall victim to petty con artists, but professional criminals know that when a Herglic feels betrayed, he or she will go to great lengths to take revenge. More than one small-time swindler has been stalked by top bounty hunters after taking advantage of the wrong Herglic.

Members of the species also crave excitement — in fact, many Herglics become addicted to thrill seeking. This often manifests as a tendency to gamble to excess; only a strong-willed Herglic can pass up a game of chance. Once they start to gamble, they do not stop unless forced to quit, and a Herglic can easily lose everything — including the clothes off his or her back — in a short time by betting in the wrong casinos. For this reason, all forms of gambling are outlawed or heavily regulated on worlds with large Herglic populations.

Physical Description: Adult Herglics stand between 1.7 and 2.2 meters in height, and their heavily muscled bodies are very wide for their height. In fact, Herglics are so large that they cannot fit through doorways or corridors built with less massive beings in mind. Virtually all ships piloted by Herglics are either specially constructed or extensively modified at yards operated by their species.

Herglic bodies are hairless, and their skin ranges from a deep blue-gray to a black that is darker than the depths of space. Some Herglics have white bellies or white stripes that run up the sides of their bodes and terminate at their large, heavily lidded eyes. Herglic eyes are nearly universally black in color, although some rare individuals might have blue or red eyes.

Homeworld: Herglics originate on the Colonies Region world of Giju, a planet known for its deep oceans and lush islands.

Languages: All Herglics know Basic and Herglic. Widely traveled Herglics often learn up to a dozen different languages.

Example Names: Stavros K'Hor, Udo Broxin, Fahjani Tohvar, Elbor Cruhn.

Adventurers: Adventuring Herglics tend to be merchants who deal with speculative cargo and ply out-of-the-way ports on obscure trade routes, or they are explorers who scout little-visited systems. Wealthy Herglics have been known to travel space looking for new experiences by becoming involved with unusual people or places. Some even work as spies or information brokers, using their massive bulk to hide in plain sight — surely no one that memorable could have been the source of the information that leaked from the ball hosted by the Moff last month.

Herglic

Attribute Dice: 12D
DEXTERITY 1D/3D
KNOWLEDGE 1D/3D
MECHANICAL 1D/4D
PERCEPTION 1D+2/3D+2
STRENGTH 3D/5D
TECHNICAL 1D+1/4D+1
Special Abilities:
Natural Body Armor: The thick layer of blubber beneath the outer skin of a Herglic provides +1D resistance against physical attacks. It gives no bonus to energy attacks.
Story Factors:
Gambling Frenzy: Herglics, when exposed to games of chance, find themselves irresistibly drawn to them. A Herglic who passes by a gambling game must make a Moderate *willpower* check to resist the powerful urge to play. They may be granted a bonus to their roll if it is critical or life-threatening for them to play.
Move: 6/8
Size: 1.7-2.2 meters

HUTT



The Hutts are a sentient species of large gastropods with short arms, wide cavernous mouths and huge eyes, who control a large space empire in Hutt Space. The species is said to originally hail from the planet Varl, but no planet by that name appears on any star charts. Their adopted homeworld is Nal Hutta. Members of this species are most often stereotyped as crime lords, and for good reason, as most members of the species are involved in organized crime.

Personality: Their thinking is described as not being the same as humans. In fact, it is claimed that they feel threatened on a subliminal level. This fear they experience means that they are often paranoid, which is often a trait that is exploited in their species. Typically, Huts are intelligent, selfish, and manipulative beings.

Physical Description: In appearance, a Hutt is an immense slug-like creature that has a thick body with a long muscular tail with small arms located on the upper body.

Homeworld: Nal Hutta.

Language: Huttese.

Example Names: Issulla, Grondo, Jabba, Yarella, Zordo.

Adventurers: The Hutts are known to have several hideouts in remote, scarcely populated planets of the Outer Rim Territories. The spice trade is one resource that the Hutts were known to extract and distribute throughout the galaxy, and may Hutts are involved in the sale, distribution, and trade of spice. All members of the species, however, do not engage in business and criminal enterprises. Some become respected beings in the galaxy such as doctors, scientists, and diplomats.

Hutt

Attribute Dice: 14D
DEXTERITY 0D+1/3D
KNOWLEDGE 2D/5D
MECHANICAL 1D/3D+2
PERCEPTION 2D/5D
STRENGTH 2D/5D
TECHNICAL 1D/4D
Special Abilities:
Force Resistance: Hutts have an innate defense against Force-based mind manipulation techniques and roll double their *Perception* dice to resist such attacks. However, because of this, Hutts are not believed to be able to learn Force skills.
Story Factors:
Reputation: Hutts are almost universally despised, even by those who find themselves benefiting from the Hutt's activities. Were it not for the ring of protection with which the Hutts surround themselves, they would surely be exterminated within a few years.
Self-centered: Hutts cannot look "beyond themselves" (or their offspring or parents) in their considerations. However, because they are master manipulators, they can compromise — "I'll give him what he wants to get what I want." They cannot be philanthropic without ulterior motives.
Move: 0/4
Size: 3 to 5 meters long

IKTOTCHI



Hailing from the Expansion region world of Iktotchon and its moon, Iktotch, the Iktotchi are a race of precognitive humanoids. All Iktotchi possess this precognitive ability, which manifests as vivid dreams, visions, or waking dreams. Few Iktotchi have control of how or when their precognition manifests or of what it reveals to them. As a species, they know of the Republic's coming long' before their world is visited, and they are prepared to welcome the guests that would usher them into a vast galactic society. Iktotchi are famed for their prowess as pilots, and attribute their success at the helm to nearly imperceptible precognitive inclinations.

Personality: Iktotchi are a deeply emotional species. Despite their sensitive qualities, their culture dictates that they must hide their feelings behind a veneer of quiet stoicism. Though they respect the nature of diversity in the galaxy, the Iktotchi have a hard time forming lasting friendships with members of other species because of the Iktotchi's occasional impatience with species who lack their precognitive gifts and because of other species' overt suspicion of the Iktotchi's precognition.

Physical Description: The Iktotchi are a humanoid species with large, downward-curving horns. Females have smaller horns than the males. Their skin is thick, tan, and hairless, weather beaten by Iktotchon's fierce winds. Their eye color ranges from yellow to orange.

Homeworld: Iktotchon.

Languages: Iktotchese.

Example Names: Arctan Meeso, Daedar Xicse, Liiren Baelar, Niira Karl, Sacsee Tim, Seer Varree.

Adventurers: Iktotchi who journey out into the galaxy become nobles, scouts, or soldiers. A small number excel as scoundrels by using their species' reputation for clairvoyance to run scams and rackets, despite a strong cultural prohibition against using their visions to generate a profit. Because of their precognitive talents, there have been several notable Iktotchi Jedi.

Iktotchi

Attribute Dice: 12D
DEXTERITY 1D/3D+1
KNOWLEDGE 1D+1/4D
MECHANICAL 1D+2/4D+1
PERCEPTION 1D+1/4D
STRENGTH 1D+2/4D+1
TECHNICAL 1D+1/4D
Special Abilities:
Piloting Bonus: At the time of character creation, Iktotchi characters gain a +1D bonus to *archaic starship piloting, capital ship piloting, space transports,* or *starfighter piloting* (choose one). In addition, they gain a +1D bonus to a related repair skill (*archaic starship*

repair, capital ship repair, space transports repair, or *starfighter repair*, depending on which piloting skill was chosen).

Story Factors:

Precognition: All Iktotchi have a limited form of precognition. Most Iktotchi are unable to control when these visions manifest, and generally receive them as vivid dreams or daydreams. Force sensitive Iktotchi who possess the Farseeing force power gain a +3D bonus on both *control* and *sense* rolls when using that power.

Move: 10/12

Size: 1.6 to 2 meters tall.

ITHORIANS



Ithorians are tall humanoids whose appearance leads many to refer to them colloquially as "Hammerheads." Peaceful and gentle, Ithorians are widely recognized as talented artists, brilliant agricultural engineers, and skilled diplomats.

Ithorians are perhaps the greatest ecologists in the galaxy, devoting their technology to preserving the natural beauty of their homeworld's jungles. They live in "herds," dwelling in cities that hover above the surface of their planet and striving to maintain the ecological balance in the "Mother Jungle."

Ithorians also travel the galaxy in massive "herd ships," masterpieces of environmental engineering that carry a perfect replica of their native jungle. Many look forward to trading for the exotic wares the Ithorians bring from distant planets.

Personality: Ithorians tend to be calm, peaceful, tranquil, and gentle.

Physical Description: Ithorians are humanoid, ranging in height from 1.8 to 2.3 meters tall, with long necks that curl forward and end in dome-shaped heads. They have two mouths, one on each side of their neck, producing a stereo effect when they talk.

Homeworld: Ithor, or a specific herd ship.

Language: Ithorians speak stereophonic Ithorese and Basic.

Example Names: Fandomar, Momaw, Oraltor, Tomla, Trangle, Umwaw.

Adventurers: Ithorians tend to concentrate on peaceful professions. They love to meet new beings and see new places. Often, wanderlust leads them to explore the greater galaxy for a time before they eventually return home.

Ithorian

Attribute Dice: 12D

DEXTERITY 1D/3D

KNOWLEDGE 2D+2/5D

MECHANICAL 1D/2D

PERCEPTION 1D+1/4D

STRENGTH 1D/3D

TECHNICAL 1D/2D+1

Special Skills:

Knowledge Skills:

Agriculture: Time to use: at least one standard week. The character has a good working knowledge of crops and animal herds, and can suggest appropriate crops for a type of soil, or explain why crop yields have been affected.

Ecology: Time to use: at least one standard month. The character has a good working knowledge of the interdependent nature of ecospheres, and can determine how proposed changes will affect the sphere. This skill can be used in one minute to determine the probable role of a life form within it biosphere: predator, prey, symbiote, parasite or some other quick description of its ecological niche.

Story Factors:

Herd Ships: Many Ithorians come from herd ships, which fly from planet to planet trading goods. Any character from one of these worlds is likely to meet someone that they have met before if adventuring in a civilized portion of the galaxy.

Move: 10/12

Size: 1.8-2.3 meters tall

JAWA



Jawas are short humanoids native to Tatooine. The Jawas have a poor reputation and are regarded as thieves at best, vermin at worst. Their off-putting nature is made worse by the sour smell that clings to them and their inexplicable and nonsensical language. Jawas survive by scavenging lost technology in the desert wastes. "Lost" for Jawas is ambiguous; they are likely to snatch up anything that's not bolted down. Moisture farmers and others who live far from the spaceports regularly find that their belongings have vanished in the night with only telltale Jawa tracks leading off into the wasteland.

Jawas are intelligent and have a complex society. Gathering in extended tribes, Java life revolves around trade — not for wealth, but for survival. Jawas look for guidance from their shamans. usually a female Jawa with the ability to portend the future and cast vicious hexes. Once a year. the Jawa tribes gather in the Dune Sea to exchange sons and daughters, to swap stories and news, and to mingle among their own kind.

Personality: Jawas are peaceful. Preferring flight to confrontations. They are, however, extremely cunning and capable of great treachery if given cause. A fleeing Jawa seeks out its allies and comes back in numbers to deal with threats. Even then, Jawas rarely confront their enemies directly, preferring to sabotage or steal vital equipment and let the desert do the nasty work for them. A Jawa can become fierce — even vicious — when cornered or when a shaman is threatened.

Physical Description: Jawas wear brown hooded cloaks to protect themselves frown the oppressive heat of the twin suns of Tatooine. They dip their clothing in a rancid soup to better seal in their moisture. This gives them their infamously unpleasant odor. Jawas have sensitive, glowing orange eyes and are easily blinded by bright light. Beneath their coverings, Jawas are slight rodent creatures with tiny hands and feet.

Homeworld: Jason are found almost exclusively on Tatooine.

Languages: The Jawa tongue is a complex language that involves as much gesture and smells as it does sounds. Lacking the organ to form words in Basic, and confronted with the fact that other races cannot speak Jawa, they developed a shorthand speech called Jawa Trade language. It essentially simplifies their tongue to aid trading between themselves and non-Jawas.

Example Names: Akkit, Het, Oklect, Klepti, Tikkit, Tieel.

Adventurers: Family is the heart of Jawa society and as such, they are loath to leave their extended tribal groups. A lone Jawa likely has been driven out of its tribe, or it might be a lone survivor of an attack by Sand People or other desert denizens.

Jawa

Attribute Dice: 12D
DEXTERITY 1D/4D
KNOWLEDGE 1D/3D+1
MECHANICAL 2D/4D+2
PERCEPTION 1D/3D
STRENGTH 1D/2D+2
TECHNICAL 2D/4D+2
Special Abilities:
Technical Aptitude: At the time of character creation only, Jawa characters receive 2D for every 1D they place in repair-oriented *Technical* skills.
Story Factors:
Trade Language: Jawas have developed a very flexible trade language which is more intelligible to other species — when Jawas want it to be intelligible.
Move: 8/10
Size: 0.8-1.2 meters tall

KAMINOAN



The watery planet of Kamino is home to a species of cloners known as Kaminoans. These tall aliens are the result of generations of selective breeding and genetic modification that began when their world suffered a drastic change in climate. These restrictive breeding programs have made Kaminoans an extremely adaptable species. Apart from gender, Kaminoans have little variation, and to the untrained eye they all look the same. Subtle variations have been introduced into their genetic codes, however, allowing for diversity within a strict set of parameters.

The economy of Kamino is based on cloning for profit, but not every Kaminoan is a cloner by trade. The majority of Kaminoans support their communities with various skills and specialized abilities. They strive to perform their work flawlessly, and seek perfection. Because Kaminoans are moderately xenophobic and rarely venture away from their homeworld, they are a rare sight in other parts of the galaxy.

Personality: Kaminoans set themselves as superior to other forms of life. They harbor a private intolerance for imperfection, but they are, nonetheless, polite to outsiders. To a Kaminoan, any species that seeks self improvement is worthy of respect, but those who do not are obviously inferior and deserve their inevitable decline. This attitude is reflected in their cloning processes. where entire crops of clones might be eliminated due to a single, subtle flaw.

Physical Description: Kaminoans are tall and gaunt, with pale skin, three-fingered hands, and tong necks. Their faces are small and dominated by a pair of large, black eyes. Every male Kaminoan has a fin-like crest on the top of his head, but female Kaminoans have none.

Homeworld: Kamino.

Languages: Kaminoan.

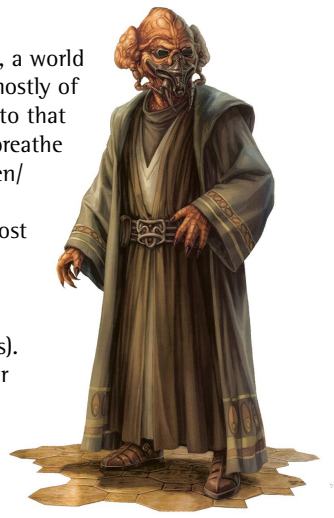
Example Names: Aya Lint Lama Su, Maru Lan, Tau Shet, Taga Sal, Seva Ke, Taun We.

Adventurers: Because they are genetically designed, Kaminoans are bred to fulfill a specific role or niche. They make excellent leaders, merchants, and soldiers. Scoundrels, though rare, are not unheard of. Kaminoans are not bred with Force sensitivity, though anomalies are possible. Kaminoan Jedi are essentially nonexistent.

Kaminoan

Attribute Dice: 12D
DEXTERITY 1D/4D
KNOWLEDGE 1D+2/4D
MECHANICAL 1D/4D
PERCEPTION 1D/3D+1
STRENGTH 1D+2/4D+1
TECHNICAL 2D/4D+1
Special Abilities:
Hardy: Due to their innate hardiness, Kaminoans gain a permanent +2 pip bonus to survival and *stamina* skill checks.
Story Factors:
Cloners: Kaminoans are known as clone technicians. Kaminoans turned to cloning early in their history, to better assist in the survival of their species.
Move: 10/12
Size: 2.3-2.6 meters

KEL-DOR



The Kel Dor evolved on Dorin, a world with an atmosphere consisting mostly of helium and a gas that is unique to that world. As such, Kel Dor cannot breathe on planets with common nitrogen/oxygen atmospheres. Conversely, Dorin's atmosphere is toxic to most nonnative life.

On other planets, Kel Dor dwellings provide their native atmosphere (stored in large tanks). When outside, Kel Dor must wear breath masks and goggles. They can neither see nor breathe without these devices. Most Kel Dor breath masks include vocoders that amplify the wearer's speech; while their vocal cords function normally in their native atmosphere, Kel Dor must shout to produce sound in other environments. Their eyesight, however, is enhanced when they are away from Dorin.

Personality: Calm and kind, the Kel Dor never turn away a being in need. Still, most believe in quick, simple justice (even engaging in vigilantism).

Physical Description: The average Kel Dor stands between 1.6 and 2 meters tall. Their skin ranges from peach to deep red, and most have black eyes.

Homeworld: The technological planet of Dorin.

Languages: The Kel Dor speak, read, and write Kel Dor and Basic.

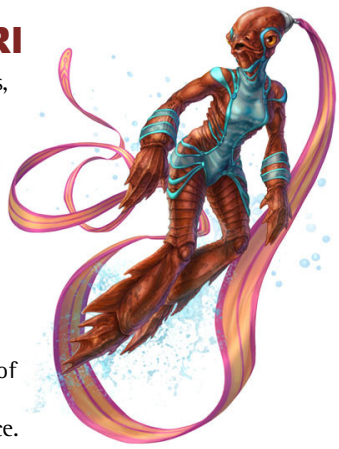
Example Names: Dorn Tlo, Plo Koon, Torin Dol.

Adventurers: Kel Dor commonly become diplomats, bounty hunters, and Jedi. Given their altruism and sense of justice, many enter law enforcement.

Kel Dor

Attribute Dice: 12D
DEXTERITY 1D+1/4D
KNOWLEDGE 1D+1/4D
MECHANICAL 1D+1/4D
PERCEPTION 1D+2/4D+1
STRENGTH 1D/3D+2
TECHNICAL 1D+1/4D
Special Abilities:
Low Light Vision: Kel Dor can see twice as far as a normal human in poor lighting conditions. The Gamemaster should allow Kel Dor characters to make the appropriate *Perception*-based skill checks at a lower difficulty than normal human characters.
Story Factors:
Atmospheric Dependence: Kel Dor cannot survive without their native atmosphere, and must wear breath masks and protective eye wear. Without a breath mask and protective goggles, a Kel Dor will be blind within 5 rounds and must make a Moderate *Strength* or *stamina* check to remain conscious. Each round thereafter, the difficulty increases by +3. Once unconscious, the Kel Dor will take one level of damage per round unless returned to his native atmosphere.
Move: 10/12
Size: 1.6 to 2 meters tall.

MON CALAMARI



Amphibious land-dwellers, the Mon Calamari share their Outer Rim homeworld with the aquatic Quarren. They tend to be soft-spoken but vigorously defend causes that inspire them. Mon Calamari suffered under great oppression under the Galactic Empire; it was one of the first worlds to declare support for the Rebel Alliance.

Mon Calamari are widely recognized for their keen analytical and organizational abilities, and they have developed a reputation as being among the foremost ship designers in the galaxy. They see everything they create as a work of art, not just as a tool or weapon.

Personality: Creative, quiet, and inquisitive, the Mon Calamari are dreamers who cherish peace but aren't afraid to fight for the causes they believe in.

Physical Description: The average Mon Calamari stands up to 1.8 meters tall. They have high-domed heads, large eyes, and smooth, mottled skin.

Homeworld: The watery world of Mon Calamari.

Languages: The Mon Calamari speak, read, and write Mon Calamarian and Basic. They tend to learn Quarrenese as well.

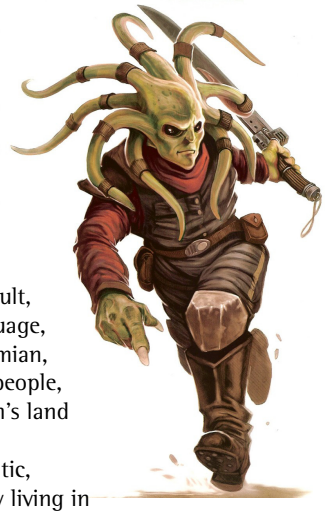
Example Names: Ackbar, Bant, Cilghal, Ibtisam, Jesmin, Oro, Perit, Rekara.

Adventurers: Mon Calamari seek their dreams among the stars. They are idealistic and daring, often attaching themselves to causes that seem hopeless or lost right from the start. They strive to prove that even thinkers and dreamers can be brave and daring when the need arises.

Mon Calamari

Attribute Dice: 12D
DEXTERITY 1D/3D+1
KNOWLEDGE 1D/4D
MECHANICAL 1D+1/3D+1
PERCEPTION 1D/3D
STRENGTH 1D/3D
TECHNICAL 1D+1/4D
Special Abilities:
Moist Environments: When in moist environments, Mon Calamari receive a +1D bonus for all *Dexterity*, *Perception*, and *Strength* attribute and skill checks. This is purely a psychological advantage.
Dry Environments: When in very dry environments, Mon Calamari seem depressed and withdrawn. They suffer a –1D penalty for all *Dexterity*, *Perception*, and *Strength* attribute and skill checks. Again, this is psychological only.
Aquatic: Mon Calamari can breathe both air and water and can withstand the extreme pressures found in ocean depths.
Story Factors:
Enslaved: Prior to the Battle of Endor, most Mon Calamari not directly allied with the Rebel Alliance were enslaved by the Empire and in labor camps. Imperial officials have placed a high priority on the capture of any "free" Mon Calamari due to their resistance against the Empire. Theirs was one of the first systems to declare their support for the Rebellion.
Move: 9/12 (walking); 8/10 (swimming)
Size: 1.3-1.8 meters tall

NAUTOLANS



Nautolans are one of the sentient species native to the planet Glee Anselm. Their language, Nautila, evolved underwater and is heavily tied to pheromones. Out of water, Nautila loses much of its meaning. As a result, Nautolans learn another language, typically either Basic or Anselmian, the language of the Anselmi people, who are native to Glee Anselm's land masses.

Even though they are aquatic, Nautolans have little difficulty living in climates that would be uncomfortable for other amphibians. They are a hardy species, due in part to the extra cartilage that supports their skeletal structures. Given their aquatic origins, they are excellent swimmers.

Personality: Nautolans are loyal and steadfast companions. They wear their moods on their proverbial sleeves, expressing both joy and despair with equal zeal. Though polite and civilized under most circumstances, Nautolans tend to reflect the moods of others around them. The tendrils on their heads sense the pheromones released by others. This can inadvertently affect a Nautolan's disposition — for better or for worse. Despite their peaceful nature, Nautolans are not above defending themselves.

Physical Description: Nautolans have thick green skin that is covered in dark, mottled spots. Their large, black eyes allow them to see well in dim light. Each Nautolan's head is crowned by long, tentacle-like tendrils, which the Nautolan decorates with leather bands, metal rings, or beaded ties.

Homeworld: Glee Anselm.

Languages: Nautila.

Example Names: Hiskar Dorset, Kit Fisto, Ross Nikios, Renko Losa, Pin Mako, Setel Yast.

Adventurers: Nautolans crave adventure and are as likely to be just about any professsion. There have also been several notable Nautolan Jedi.

Nautolan

Attribute Dice: 11D
DEXTERITY 1D+1/4D
KNOWLEDGE 1D/3D+2
MECHANICAL 1D/3D+2
PERCEPTION 1D/4D
STRENGTH 2D/4D+1
TECHNICAL 1D/3D+1
Special Abilities:
Good Swimmers: Nautolans, being amphibious, gain a permanent +1D bonus to all *swimming* skill rolls.
Low-light Vision: A Nautolan can see twice as far as a normal human in poor lighting conditions. The Gamemaster should allow Nautolan characters to make the appropriate *Perception*-based skill checks at a lower difficulty than normal human characters.
Pheromone Detection: Nautolans possess tendrils which act as their major sensory organs, and they barely function outside of water. The tendrils are so sensitive that they can sense odors and pheromones, which can allow an observant Nautolan some idea of a target's emotional state. Because of this, Nautolans gain a +1D bonus to all skills rolls involving interpersonal relations (ie, *bargain*, *command*, *con*, *intimidation*, *investigation*, or *persuasion*) when in water. When outside of water, this bonus is reduced to a mere +1 pip.
Story Factors:
Language: The Nautolan language is only fully pronounceable when the speaker is under water.
Move: 10/12 (swimming & walking)
Size: 1.8-2 meters

QUARREN

The Quarren hail from the distant Outer Rim world of Mon Calamari, sharing the world with the sentient humanoid species of the same name. The Mon Calamari live on the surface of the world, while the more isolationist Quarren dwell in oxygen-filled cities in the deep recesses of the oceans.

Offworld, Quarren generally stay clear galactic politics. Instead, they often become involved with shadowy occupations such as pirates, smugglers, and spy networks. Many Quarren blame both the Empire and the Rebels (even more than the Mon Calamari) for their homeworld's devastation during the Galactic Civil War.



Personality: Practical and conservative, Quarren tend to hate change and distrust anyone who displays overt optimism and idealism.

Physical Description: The average Quarren stands 1.8 meters tall. They have leathery skin and heads that resemble four-tentacled squids, hence the name "squid head" sometimes used by others.

Homeworld: The watery planet Mon Calamari.

Languages: Quarren speak, read, and write Quarrenese and Basic. They tend to learn Mon Calamarian as well.

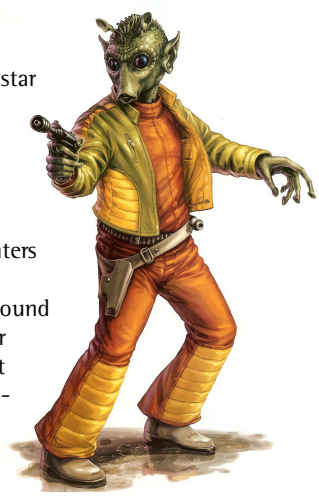
Example Names: Kelmut, Seggor, Tessek, Tsillin, Vekker, Vuhlg.

Adventurers: Quarren leave their homeworld to escape their dependency on the Mon Calamari. They tend to seek out the fringes of society, operating as scoundrels or nobles in criminal organizations.

Quarren

Attribute Dice: 12D
DEXTERITY 1D+2/4D+2
KNOWLEDGE 1D/4D
MECHANICAL 2D/4D+2
PERCEPTION 1D/3D+2
STRENGTH 1D/4D+1
TECHNICAL 1D+2/5D
Special Abilities:
Aquatic Survival: At character creation only, characters may place 1D of skill dice in *swimming* and *survival: aquatic* and receive +2D in the skill.
Aquatic: Quarren can breathe both air and water and can withstand extreme pressures found in ocean depths.
Move: 9/12
Size: 1.4-1.9 meters tall

RODIANS



Rodians hail from the Tyrius star system in the Mid Rim, their homeworld humid and choked with heavy rain forests teeming with dangerous life forms. In this hostile environment, the Rodians evolved into brutal hunters and killers to survive. As a result, Rodian culture centers around the concept of "the hunt." Their art glorifies violence and the act of stalking prey. The more intelligent and dangerous a hunter's prey, the more honorable the hunt. Rodians have numerous annual festivals that exist solely to honor such activities.

Since joining the rest of the galaxy's spacefaring species, the Rodians have come to view bounty hunting as the most honorable profession in existence, and many have found great success in this field.

Personality: Rodians tend to be violent, tenacious, and dedicated.

Physical Description: Humanoid, with multifaceted eyes, a tapered snout, and deep green skin, the average Rodian stands 1.6 meters tall.

Homeworld: The industrial world of Rodia.

Languages: Rodians speak, read, and write Rodese and Basic, but many learn to speak Huttese as well.

Example Names: Andoorni, Beedo, Chido, Doda, Greedo, Greeata, Kelko, Navik, Neela, Neesh, Wald.

Adventurers: Rodian adventurers leave their homeworld to improve their skills, hoping to one day return and claim the title of Hunt Master. To this end, they take on roles that allow them to flex their hunting skills and increase their battle prowess, most commonly working as bounty hunters or mercenaries.

Rodian

Attribute Dice: 12D
DEXTERITY 1D+2/4D+2
KNOWLEDGE 1D/3D
MECHANICAL 1D/2D+2
PERCEPTION 1D/3D+2
STRENGTH 1D/4D+1
TECHNICAL 1D/2D+1
Story Factors:
Reputation: Rodians are notorious for their tenacity and their eagerness to kill intelligent beings for the sake of a few credits. Certain factions of galactic civilization (most notably criminal organizations, authoritarian/dictatorial planetary governments and the Empire) find Rodians to be indispensable employees, despite the fact that they are almost universally distrusted by other species. Whenever an unfamiliar Rodian is encountered, most other beings assume that it is involved in a hunt, and give the alien a wide berth.
Move: 10/12
Size: 1.5-1.7 meters tall

SULLUSTANS



To survive the natural perils of their harsh, volcanic homeworld, the Sullustans evolved in the planet's numerous caves. They prefer to dwell underground, constructing highly advanced cities of such great beauty that wealthy sightseers come from allover the galaxy to visit them. Living underground helped the Sullustans to develop acute senses, and they are renowned for their navigational and piloting skills.

This friendly, gregarious species enjoys interacting with unique, unusual, and interesting beings. When Old Republic scouts first visited their homeworld, the Sullustans quickly embraced galactic civilization. The Sullustan manufacturing company SoroSuub is one of the largest non-Human-owned interstellar corporations in the galaxy. In fact, the company is so powerful that it has become the official government of Sullust, and more than half of the planet's population is on its payroll.

Personality: Sullustans tend to be pragmatic, pleasant, and fond of practical jokes.

Physical Description: Humanoid with large round eyes, big ears, and jowls, the average Sullustan stands 1.5 meters tall.

Homeworld: The volcanic, technological world Sullust.

Languages: Sullustans speak, read, and write Sullustese and Basic.

Example Names: Aril Nunb, Dllr Nep, Nien Nunb, Sian Tevv, Syub Snunb.

Adventurers: Sullustan adventurers enjoy exploring the galaxy, conducting business, and pulling pranks to see how others react. They are inquisitive and love to discover things through personal experience, sometimes being a bit reckless.

Sullustan

Attribute Dice: 12D
DEXTERITY 1D/3D
KNOWLEDGE 1D/2D+2
MECHANICAL 2D/4D+1
PERCEPTION 1D/3D+1
STRENGTH 1D/2D+2
TECHNICAL 1D/3D+2
Special Abilities:
Enhanced Senses: Sullustans have advanced senses of hearing and vision. Whenever they make *Perception* or search checks involving vision in low-light conditions or hearing, they receive a +2D bonus.
Location Sense: Once a Sullustan has visited an area, he always remembers how to return to the area — he cannot get lost in a place that he has visited before. This is automatic and requires no die roll. When using the *astrogation* skill to jump to a place a Sullustan has been, the astrogator receives a bonus of +1D to his (or her) die roll.
Move: 10/12
Size: 1-1.8 meters tall

TALZ



The Empire subjugated the Talz very early in the Dark Times. The New Order wasted no time in secretly enslaving the race and forcing them to mine the mineral wealth of Alzoc III. The Talz did not understand the motives of their new masters, but they could do little but comply. Those few Talz who escaped hid themselves among the fringes of the galaxy, lest the Imperials send them back to their homeworld. During this time, almost no one in the galaxy at large knew that the Talz even existed.

Although primitive, the Talz are quick learners and take to technology quite well. Their two sets of distinctive eyes allow them to see in bright light and the other in total darkness. Their thick fur is suited to the frigid temperatures of Alzoc III.

Personality: Talz are gentle, kindhearted, and slow to anger.

Physical Description: A Talz is completely covered in shaggy white fur. Each one has four black eyes, plus a proboscis for talking and eating, and two large hands with sharp talons.

Homeworlds: Alzoc III, a frozen world in the Outer Rim system of Alzoc.

Languages: Talz speak their own language of buzzing and chirping sounds.

Example Names: Foul Moudama, Arvor, Bama Vook, Forfur, Gar, Muftak, Rugg, Toffik, Veefa, Voruf.

Adventurers: Talz are usually fringer-based scoundrels, and they are a quick study when introduced to technology. Few Talz are Force-users.

Talz

Attribute Dice: 11D
DEXTERITY 2D/4D
KNOWLEDGE 1D/3D
MECHANICAL 1D/3D
PERCEPTION 2D+1/4D+1
STRENGTH 2D+2/4D+2
TECHNICAL 1D/3D
Story Factors:
Enslavement: One of the few subjects which will drive a Talz to anger is that of the enslavement of their people. If a Talz has a cause that drives its personality, that cause is most likely the emancipation of its people.
Move: 8/10
Size: 2-2.2 meters tall

TOGRUTA



Togruta are natives of the planet Shill, a world of dense forests, wild scrublands, and ever-growing urban areas. The most striking features of Togruta are their brightly colored horns, head, tails, and skin. These patterns serve as a sort of camouflage that helps them stalk prey through the red and white, meter-tall turu-grass of the scrublands.

Togruta are natural pack hunters and work effectively in large groups. Individualism is generally discouraged, but despite this fact, most Togruta leaders gain power and prestige through expressions of individuality.

Outsiders often believe that Togruta are venomous. Although no one knows how this rumor was started, Togruta do use their sharp incisors to kill one of their favorite meals, the small, rodent-like thimiars. Outsiders who witness this event could mistake the thimiar's death throes for the result of poisoning.

Personality: Togruta are social, outspoken, perceptive and attentive. They prefer to work in groups and are adept at complex social interaction within a known group.

Physical Description: A Togruta has an oval face flanked by striped, curved horns and a long head tail. Elaborate red and white patterns adorn the face, while a Togruta's body and limbs display red and white stripes.

Homeworld: Shill in the Expansion Region, a planet featuring small communities within dense forests and hidden valleys.

Languages: Togruta speak Basic and Togruti

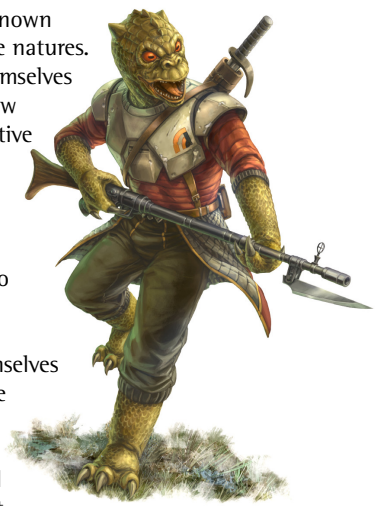
Example Names: Ashla, Raana Tey, Codi Ty, Creev Zrgaat, Dyani Zaan, Jir Taalan, Qusak Laal, Shaak Ti, Vika Saaris, Ahsoka Tano.

Adventurers: Strong-willed, highly independent Togruta leave their homeworld to "hunt among the stars." Togruta are often nobles, scouts, or soldiers, or become Force adepts, but can belong to any class.

Togruta

Attribute Dice: 13D
DEXTERITY 2D/4D+2
KNOWLEDGE 2D/4D+1
MECHANICAL1D/4D
PERCEPTION 2D/4D+1
STRENGTH 1D/3D+2
TECHNICAL 1D/4D
Special Abilities:
Camouflage: Togruta characters possess colorful skin patterns which help them blend in with natural surroundings (much like the stripes of a tiger). This provides them with a +2 pip bonus to *hide* skill checks.
Spatial Awareness: Using a form of passive echolocation, Togruta can sense their surroundings. If unable to see, a Togruta character can attempt a Moderate *search* skill check. Success allows the Togruta to perceive incoming attacks and react accordingly by making defensive rolls.
Story Factors:
Believed to be Venomous: Although they are not poisonous, it is a common misconception by other species that Togruta are venomous.
Group Oriented: Togruta work well in large groups, and individualism is seen as abnormal within their culture. When working as part of a team to accomplish a goal, Togruta characters are twice as effective as normal characters (i.e., they contribute a +2 pip bonus instead of a +1 pip bonus when aiding in a combined action; see the rules for Combined Actions.
Move: 10/12
Size: 1.7-1.9 meters

TRANDOSHANS



The reptilian Trandoshans are known for their great strength and warlike natures. Many of these beings dedicate themselves to martial training, and some follow the path of the hunter on their native world. A few have even become renowned (or infamous) bounty hunters in galactic society. Trandoshans have a long standing enmity with Wookiees, and the two species have fought often over the centuries.

Trandoshans (who refer to themselves as "T'doshok") have super-sensitive eyes that can see into the infrared range. They shed their skin several times in the span of their lives and can even regenerate lost limbs, but their clawed hands have difficulty with fine manipulation of objects.

Personality: Violent, brutal, and driven, Trandoshans love to compete but can show compassion and mercy as the situation warrants.

Physical Description: Trandoshans range from 1.9 to 2.4 meters tall. Their scaly hides offer additional defense against attacks.

Homeworld: Trandosha.

Language: Trandoshans speak, read, and write Dosh and Basic.

Example Names: Bossk, Fusset, Krussk, Ssuurg, Tusserk.

Adventurers: A Trandoshan adventurer craves the thrill of battle. Some leave Dosha to become bodyguards or mercenaries. Others set out to find new places to hunt and explore. A few use their warrior traditions to become soldiers, some even developing into bounty hunters as time goes by.

Trandoshan

Attribute Dice: 12D
DEXTERITY 1D+1/4D+1
KNOWLEDGE 1D/3D+1
MECHANICAL 1D+1/3D
PERCEPTION 2D/3D+2
STRENGTH 3D/4D+2
TECHNICAL 1D/2D+2
Special Abilities:

Vision: Trandoshans' vision includes the ability to see in the infrared spectrum. They can see in darkness with no penalty, provided there are heat sources.

Clumsy: Trandoshans have poor manual dexterity. They have considerable difficulty performing actions which require precise finger movement and they suffer a penalty of –2D whenever they attempt an action of this kind. In addition, they also have some difficulty using weaponry that requires a substantially smaller finger such as blasters and blaster rifles; most weapons used by Trandoshans have had their finger guards removed or redesigned to allow for the Trandoshan's use.

Regeneration: Younger Trandoshans can regenerate lost limbs (fingers, arms, legs and feet). This ability disappears as the Trandoshan ages. Once per day, the Trandoshan must make a Moderate *Strength* or *stamina* roll. Success means that the limb regenerates by ten percent. Failure indicates that the regeneration does not occur.

Story Factors:

Wookiee Hate: The long-standing feud between the Wookiees of Kashyyyk and the Trandoshans is deeply ingrained in both species. When encountering Wookiees or known Wookiee associates, Trandoshans must make a Moderate *willpower* check to keep from attacking.

Hostility: The Trandoshans are known as a belligerent species. They gain +1D to all *intimidation* rolls against non-Trandoshans.

Move: 8-10
Size: 1.9-2.4 meters tall

TWI'LEKS

From the dry, rocky world of Ryloth, Twi'leks have made a place for themselves along the galactic rim. These tall, thin humanoids include a variety of distinct sub-races, but are all instantly recognizable by the tentacular "head-tails" (called *lekku*) that protrude from the backs of their heads.

Sly, calculating beings, Twi'leks prefer to avoid trouble and stick to the shadows until an opportunity to act without undue danger to themselves presents itself. Their entrepreneurial spirit frequently leads them to positions of influence, and Twi'lek corporate executives and ambassadors are no less common than unscrupulous Twi'lek freighter captains and crime lords.



Personality: Twi'leks are calculating, pragmatic, and charismatic people. Generally, they try to avoid being swept up in open conflict, preferring instead to duck into the shadows where they can observe, plan, and prepare to profit from the outcome.

Physical Description: Humanoids with long head-tails, the average Twi'lek stands between 1.6 and 2 meters tall. Skin tones include white, green, blue, red, and orange, among others.

Homeworld: Twi'leks come from the planet Ryloth.

Languages: Twi'leks speak, read, and write Ryl and Basic. They can also communicate with one another using their lekku (a form of sign language). Some also learn Huttese.

Example Names: Bib Fortuna, Deel Surool, Firith Olan, Koyi Komad, Lyn Me, Oola, Tott Doneeta.

Adventurers: Twi'lek adventurers generally prefer to work behind the scenes, letting others stand in the full light of day. Many wind up in business (whether legal or illegal). performing as entertainers, or even serving as diplomats.

Twi'lek

Attribute Dice: 11D
DEXTERITY 1D/3D
KNOWLEDGE 1D/4D
MECHANICAL 1D/2D+1
PERCEPTION 2D/4D+2
STRENGTH 1D/3D
TECHNICAL 1D/3D
Special Abilities:

Tentacles: Twi'leks can use their tentacles to communicate in secret with each other, even if in a room full of individuals. The complex movement of the tentacles is, in a sense, a "secret" language that all Twi'leks are fluent in.

Move: 10/12
Size: 1.6-2.0 meters tall

UMBARAN

The Umbarans hail from a hard-to-reach world deep within the Outer Rim's Ghost Nebula. Although they have been part of galactic civilization for millennia, very few Umbarans have left their home system, and even fewer have risen to positions of power and fame in the galaxy. Umbarans are interested in alien cultures and civilizations, but they prefer to observe from a distance rather than take an active role in events.

While most of Palpatine's New Order becomes increasingly biased toward Humans, Umbarans move into more shadowy roles within his government. From deep with in the intelligence apparatus, they lead efforts to root out anyone who is not unquestionably loyal to Emperor Palpatine, and they answer only to the Emperor. They are so effective that even Emperor Palpatine's most dedicated followers grow to fear them, something that strengthens the anti-alien sentiment

among many of the Emperor's closest advisers. The Umbarans are particularly disliked by officers of Imperial Intelligence, who resent the fact that they are subject to Umbaran scrutiny — a resentment that grows every time the Umbarans unmask a Rebel double agent in their ranks.



After the death of Emperor Palpatine and the collapse of his government, the Umbarans find themselves under threat from the Rebels they had hunted and the New Order supporters they had intimidated. Even before the fall of the Empire, however, Umbarans already begin to retreat from the galaxy. As the full scope of Emperor Palpatine's evil becomes more evident and knowledge of the atrocities committed in his name more widespread, the Umbarans grow embarrassed over their association with the Emperor, and they resume their reclusive ways. In fact, they withdraw even more fully than before, fearing retribution from the many species surrounding them .

Personality: Umbarans seem aloof, distant, and cold to all but their closest friends and family members, and it is a rare observer who has the patience to wait for an Umbaran to let his or her guard down. As such, the few Umbarans active beyond their homeworld tend to be regarded by other beings as ciphers.

Because of this emotional distance, many non-Umbarans mistakenly assume that Umbarans are indifferent to those around them. Nothing could be further from the truth. Although Umbarans keep their own affairs private, they constantly and quietly try to learn as much as they can about the affairs of others. The Umbaran knack for uncovering secrets has led to rumors that all members of the species are telepaths, but the truth is that they move about unnoticed simply because of their outsider status, listening and observing all the while.

Physical Description: Umbarans are thinly built humanoids with sunken eyes and pallid skin tones that range from snowy white to pale blue. Male Umbarans stand between 1.7 and 2 meters tall; females tend to be shorter and slighter of build .

Homeworld: Umbarans originate from the isolated, dark world of Umbara on the Outer Rim.

Languages: Basic and Umbarese.

Example Names: Sly Moore, Hant Tuff, Zan Palton.

Adventurers: Most Umbaran adventurers are hard-bitten loners who come off as antisocial in their interactions with others. They often work as bounty hunters, explorers, or administrators of remote facilities that are mostly automated . A few Umbarans have been known to work for intelligence organizations and corporations as spies, usually as "deniable assets."

Umbaran

Attribute Dice: 12D
DEXTERITY 2D/4D
KNOWLEDGE 2D/4D+1
MECHANICAL 2D/4D
PERCEPTION 2D/4D+1
STRENGTH 1D+1/3D+2
TECHNICAL 2D/4D
Special Abilities:
Darkvision: Umbarans can see in the dark up to 20 meters. Darkvision is black and white only but otherwise functions as normal light.
Low-Light Vision: Umabarans gain 1D in low-light conditions, and retain the ability to distinguish color and detail under these conditions.
Light Sensitivity: Abrupt exposure to bright light (such as sunlight) blinds Umbarans for 1 round. In addition, they suffer a –1 pip penalty while operating in bright light without protective eyewear.
Perceptive: Umbaran gain a +2 bonus to *Perception* against *con* and *bargain* rolls.
Story Factors:
Influence: In situations where a character's reputation can be a factor, Umabarans gain a +2 pip bonus to *con*, *bargain*, *persuasion*, *investigation* and *intimidation* rolls.
Move: 10/12
Size: 1.5-2 meters tall

VERPINE

The Verpine have been spacefarers for all their recorded history, long before they had contact with other species. Verpine have traveled for so long that the name and location of their homeworld have been lost to antiquity. They are fascinated with technology in all its forms, and consider themselves to be experts in all technological fields. Any device that falls into Verpine hands is prone to being taken apart, reassembled, and improved with astonishing speed and skill. The asteroid field that the Verpine have transformed into a thriving colony is a testament to their mastery of technology.



Verpine society is guided by an absolute majority rule. Their natural communication ability enables the Verpine of a community to easily poll every individual Verpine within it. Each Verpine has an equal say in any governmental process, and the final decision is binding. This approach to government enables a single Verpine to speak with certainty about his or her community's stance on any given issue.

Personality: Deeply fascinated by technology, a Verpine will risk his or her life to protect valuable equipment. Verpine consider technology to be the best means for resolving a dilemma and are willing to improve existing equipment when necessary. Other species find Verpine to be personable and enthusiastic.

Physical Description: Their height and stick-like limbs give Verpine a gangly appearance. Their bodies are covered in green plates of chitin. Each Verpine has two large black eyes and dual antennae. Verpine have three digits on each hand and foot.

Homeworld: The Verpine's largest settlement is the Roche asteroid field, located in the Mid Rim. Verpine rely extensively on technology to make the asteroids habitable.

Languages: Verpine read, speak, and write Verpine, which they transmit to each other through organically generated radio waves.

Example Names: Garginoolaara, Jurfel, Kyli, Ned'lx, Suskafoo, Zix, Zraii.

Adventurers: Verpine are frequently technicians who may work with scouts, smugglers, or even pirates. They will almost always focus on creating and repairing technology.

Verpine

Attribute Dice: 12D
DEXTERITY 1D+1/3D
KNOWLEDGE 1D+1/3D
MECHANICAL 1D+2/3D+2
PERCEPTION 1D+1/4D
STRENGTH 1D+1/3D
TECHNICAL 2D/3D
Special Abilities:
Microscopic Sight: +1D to *search* for small objects, due to their highly evolved eyes.
Body Armor: The Verpine's natural chitinous plate armor gives them a +1D bonus against physical attacks.
Organic Telecommunication: Because Verpine can send and receive radio waves through their antenna, they have the ability to communicate with other members of their species with specially-tuned comlinks. The range is very limited when they are activating individually (1 km) but greatly increases when in the hive (covers the entire Roche asteroid field).
Technical Bonus: All Verpine receive a +2D bonus when using their *Technical* skills.
Move: 10/13
Size: 1.7-2.2 meters tall

WEEQUAY



The Weequay are well-known throughout the galaxy for their violent tendencies and lack of individuality. Deeply spiritual, they worship a broad pantheon of deities, the most senior of which is known as Quay. Zealous Weequay perform ritual sacrifices in Quay's honor, at times resorting to murder. Such incidents have done little to dispel their violent reputation.

Each Weequay carries a spherical totem through which Quay allegedly speaks. The totem is used in times of great need to guide the Weequay, providing spiritual answers to individual questions. In practice, the Weequay asks a question, shakes the device, and waits for the answer to appear. A Weequay treats the totem's advice seriously and becomes angry and violent if such advice is questioned or ridiculed.

Male Weequay ply the galaxy as thugs, mercenaries, and hired assassins, while female Weequay rarely, if ever, leave Sriluur. A Male Weequay who leaves Srituur grows and cultivates a long braid, which is then shorn off upon his return to the homeworld in celebration.

Weequay who are born off-world or adopted into other societies at an early age often develop more individualistic personalities than their deep-rooted cousins.

Personality: Weequay are bullying, brooding, and superstitious by nature. Their culture does not assign names to individuals, as all Weequay are considered to be a part of the same whole. They maintain a sinister silence. refusing to speak in the presence of non-Weequay, preferring instead to use trusted intermediaries to do their talking for them. Those raised apart from traditional values find their own voices and seldom integrate well back into Weequay society.

Physical Description: Weequay are humanoids with thick, leathery skin that ranges in color from tan to dark brown. Their faces are lipless. with flat noses and a well-defined frill along each of their jowls. Males grow their black hair into long braids, while females are bald.

Homeworld: The arid planet of Sriluur in the Outer Rim.

Languages: A Weequay relies on pheromones to communicate with other members of his or her tribe. Communication between tribes involves the spoken language of Sriluurian, which consists of whispers, hisses, and throaty mumbles. Written Sriluurian involves a multitude of complex hiero-glyphics and pictograms.

Example Names: Weequay do not take names within their own society, though members of other species often give individual Weequay nicknames. Examples of such monikers include Adazian Liebke, Ak-buz, Ak-rev, Diergu-Rea Duhnes'rd, Fyg, Grimorg, Labansat, Nort Toom, Plaan, Que-Mars, Redath-Gom, Solum'ke, Sora Bult and Tas Kee.

Adventurers: Weequay are so attached to their tribes that it is rare for an individual to venture into the galaxy alone. It is far more common for bands of like-minded Weequay to ply their martial skills and propensity for violence as a group. Their quiet nature and ability to work as a team make them particularly attractive to the Hutts and various criminal syndicates as guards and enforcers. Thus, Weequay scouts and soldiers are quite common.

Weequay

Attribute Dice: 12D
DEXTERITY 1D+1/4D
KNOWLEDGE 1D/3D+1
MECHANICAL 1D+1/4D
PERCEPTION 1D/4D
STRENGTH 2D/4D
TECHNICAL 1D/3D+2
Special Abilities:
Short-Range Communication: Weequays of the same clan are capable of communicating with one another through complex pheromones. Aside from Jedi sensing abilities, no other species are known to be able to sense this form of communication. This form is as complex and clear to them as speech is to other species.
Story Factors:
Houk Rivalry: Though the recent Houk-Weequay conflicts have been officially resolved, there still exists a high degree of animosity between the two species.
Move: 10/12
Size: 1.6-1.9 meters tall

WOOKIEES



Wookiees are widely recognized as one of the strongest and fiercest intelligent species in the galaxy. Wookiees have many customs and traditions that revolve around honor and loyalty, including the special bond called the honor family and the sacred pledge called the life debt. A Wookiee never uses his or her climbing claws in combat; doing this is considered dishonorable and a sign of madness.

Personality: Wookiees tend to be honorable, rash, loyal, and short-tempered.

Physical Description: Wookiees are large furry bipeds ranging in height from 2 to 2.3 meters.

Homeworld: The forest world of Kashyyyk.

Language: Wookiees speak Shyriiwook, consisting of complex grunts and growls. They understand Basic but lack the ability to speak it.

Example Names: Chewbacca, Gorwooken, Groznik, Lowbacca, Ralrra, Rorworr, Salporin.

Adventurers: Wookiee adventurers usually start out as wanderers or explorers, but some find this path by forming an honor family with (or owing a life debt to) other adventures.

Wookiee

Attribute Dice: 12D
DEXTERITY 1D/3D+2
KNOWLEDGE 1D/2D+1
MECHANICAL 1D/3D+2
PERCEPTION 1D/2D+1
STRENGTH 2D+2/6D
TECHNICAL 1D/3D+1
Special Abilities:

Berserker Rage: If a Wookiee becomes enraged (the character must believe himself of those to whom he has pledged a life debt to be in immediate, deadly danger) the character gets a +2D bonus to *Strength* for purposes of causing damage while *brawling* (the character's *brawling* skill is not increased). The character also suffers a –2D penalty to all non-*Strength* attribute and skill checks.

When trying to calm down from a *berserker rage* while enemies are still present, the Wookiee must make a Moderate *Perception* total. The Wookiee suffers a –1D penalty to *Perception* and rolls a minimum of 1D for the check (therefore, while most Wookiees are enraged, the will normally have to roll a "6" with their Wild Die to be able to calm down). Please note that this applies to *enemies.* Close friends of the Wookiee can coordinate with the Wookiee to make this easier.

After all enemies have been eliminated (knocked unconscious, captured, killed or somehow otherwise restrained or stopped), the character must only make an Easy *Perception* total (with no penalties) to calm down.

Wookiee player characters must be careful when using Force points while in a *berserker rage.* Since the rage is clearly based on anger and aggression, using Force Points will almost always lead to the character getting a Dark Side Point. The use of the Force Point must be wholly justified not to incur a Dark Side Point.

Climbing Claws: Wookiees have retractable climbing claws which are used for *climbing* only. They add +2D to their *climbing* skill while using the claws. Any Wookiee who intentionally uses his claws in hand-to-hand combat is automatically considered dishonorable by other members of his species, possibly to be hunted down — regardless of the circumstances.

Story Factors:

Reputation: Wookiees are widely regarded as fierce savages with short tempers. Most people will go out of their way not to enrage a Wookiee.

Enslaved: Prior to the defeat of the Empire, almost all Wookiees were enslaved by the Empire, and there was a substantial bounty for the capture of "free" Wookiees.

Language: Wookiees cannot speak Basic, but they all understand it. Nearly always, they have a close friend who they travel with who can interpret for them... though a Wookiee's intent is seldom misunderstood.

Honor: Wookiees are honor-bound. They are fierce warriors with a great deal of pride and they can be rage-driven, cruel and unfair — but they have a code of honor. They do not betray their species or desert a friend. They may break the "law", but never their code. The Wookiee Code of Honor is as stringent as it is ancient. Atonement for a crime against Honor is nearly impossible — it is usually only achieved posthumously. But Wookiees falsely accused can be freed of their dishonor, and there are legends of dishonored Wookiees "coming back". But those are legends...

Move: 11/15
Size: 2-2.3 meters tall

YUUZHAN VONG

The Yuuzhan Vong come from the unknown reaches of space, entering the galaxy as invaders fueled by religious conviction. They have no connection to the Force and regard mechanical technology as blasphemous. Their starships, weapons, armor, and tools are genetically engineered lifeforms or created from the byproducts of such creatures.

After laying waste to many New Republic worlds, the invading Yuuzhan Vong are eventually overcome by the Galactic Alliance. Peace is restored, even though some Yuuzhan Vong remain behind in isolated corners of the galaxy. In time, the Jedi approach these few remaining Yuuzhan Vong, hoping to harness their advanced terraforming technology to restore many of the worlds ravaged during the invasion.

Surprisingly, the Yuuzhan Vong agree to help the Jedi, but their terraforming attempts are sabotaged by the Sith. The blame for these failures falls squarely on the Yuuzhan Vong, who are hated and feared. The Yuuzhan Vong and their Jedi accomplices are hunted down, and the Galactic Alliance falls beneath the onslaught of Imperial forces.



Personality: Although the Yuuzhan Vong become a more introspective people following their defeat at the hands of the Galactic Alliance, they remain capable, spiritual warriors. A great many feel that the galactic community will never accept them. Years of hostility, coupled with propaganda, have painted the Yuuzhan Vong in a sinister light that cannot easily be dispelled. Still, they maintain a code of honor that is often lost on those who do not understand them.

Yuuzhan Vong heroes are exceptional in many ways, not the least of which is their belief that they must evolve to survive — and that entails learning how to coexist with species traditionally regarded as weak or impure and letting go of their own prejudices. These rare Yuuzhan Vong see the road ahead as difficult, but worth traveling.

Physical Description: Yuuzhan Vong are humanoids with sloped foreheads. pallid skin, and dark hair. Their skin bears ritualistic scars and tattoos that add to their sinister appearance.

Homeworld: Unknown. The Yuuzhan Vong trace their origins to a place far beyond the known galaxy. At the end of the New Jedi Order era, the surviving Yuuzhan Vong are exiled to Zonama Sekot, a living planet rumored to be the seed of the original Yuuzhan Vong homeworld. Zonama Sekot retreats into the Unknown Regions at the beginning of the Sith-Imperial War, leaving a number of Yuuzhan Vong stranded in other remote corners of the galaxy.

Languages: The language of the Yuuzhan Vong is a halting, chilling tongue. Yuuzhan Vong rarely learn other languages, relying on bioengineered translators known as tizowyrms to translate for them.

Example Names: Nom Anor, Dooje Brolo, Malik Carr, Yomin Carr, Chine-kal, Nas Choka, Da'Gara, Elan, Kae Kwaad, Mezhan Kwaad, Kahlee Lah, Qurang Lah, Tsavong Lah, Ma'Shraid, Vua Rapuung, Shedao Shai, Than, Tu Shoolb, Nen Vim.

Adventurers: Yuuzhan Vong society is divided into castes. Members of the intendant, priest, and shaper castes are often nobles and scoundrels, while members of the warrior caste are typically soldiers and scouts. The worker caste is made up of members of nearly any class, though the vast majority are Gamemaster characters. Due to their lack of connection to the Force, Yuuzhan Vong can never be Jedi.

Yuuzahn Vong

Attribute Dice: 12D
DEXTERITY 1D+1/4D
KNOWLEDGE 1D/3D+2
MECHANICAL 1D/3D+2
PERCEPTION 1D/3D+2
STRENGTH 2D+2/5D+1
TECHNICAL 1D/3D+2
Special Abilities:
Force Immunity: Yuuzahn Vong are immune to all Force powers that involve *sense* or *alter.*
Move: 10/12
Size: 1.9-2.2 meters

ZABRAK

The Zabrak are an early spacefaring race distinguished by patterns of vestigial horns on their heads. Zabrak hail from many worlds and have been spacefarers for so long that they define themselves and each other according to their colony of origin.



The harshness of Iridonia, their homeworld, forged in the Zabrak an iron will to survive. Driven to escape their world, they sought to obtain the knowledge of space flight. When Duros scouts began exploring the Mid Rim Territories, they encountered Zabrak in eight sovereign colonies in five different systems. Though subjugated under the harsh rule of the Empire, the Zabrak colonies eventually regained their independence.

Zabrak possess a great amount of confidence, and they believe that there is nothing they can't accomplish . While this innate attitude could lead to feelings of superiority, most Zabrak don't look down on others. They believe in themselves and are proud and strong, but they rarely project any negativity toward those of other species.

Personality: Zabrak tend to be dedicated, intense, and focused, sometimes appearing obsessive and single-minded to other species.

Physical Description: Humanoid, distinguished by patterns of vestigial horns atop their heads. The average Zabrak stands 1.8 meters tall.

Homeworld: Iridonia or one of eight colonies in the Mid Rim region of space.

Language: Zabrak speak, read, and write Zabrak and Basic.

Example Names: Aagh Odok, Eeth Koth, Kooth Aan.

Adventurers: Zabrak adventurers love to explore the galaxy. No challenge is too big to deter a Zabrak. They range from scoundrels on distant colony worlds, to noble diplomats and merchants, to scouts, soldiers, and even Jedi.

Zabrak

Attribute Dice: 12D
DEXTERITY 1D+1/4D
KNOWLEDGE 1D+1/4D
MECHANICAL 1D+1/4D
PERCEPTION 1D+1/4D
STRENGTH 1D+1/4D
TECHNICAL 1D+1/4D
Special Abilities:
Hardiness: Zabrak characters who are from the harsh would of Iridona gain a +1D bonus to *willpower* and *stamina* skill checks.
Move: 10/12
Size: 1.6 to 2.1 meters tall

SPECIES GENERATION

There are over a million known worlds in the galaxy, and thousands of known intelligent alien species. The players and the gamemaster can always make up new aliens to populate the *Star Wars* universe.

When inventing new alien species, an important factor is *game balance* — don't design aliens that are so powerful that they overpower all of the other species. Humans are carefully balanced to have attributes between 2D and 4D; aliens should seldom be spectacularly superior to humans, and if they are, there should be a counterbalancing limitation.

Concept

When making up new alien species, the creator has to determine the who, what, when, where, why and how of the alien species. These basic issues govern biology, culture, psychology and many other factors, which help develop the new species into an interesting element of your *Star Wars* game.

This section presents an alien generation system and reviews some of the basic factors involved in designing believable new alien species.

There are many aliens presented in this volume — many of them are fairly esoteric . Chances are, if you crave a new alien species for your campaign, you'll find one within these pages neither you nor your players have ever heard of.

However, many gamemasters like to put their own imprint on the *Star Wars* galaxy by creating new worlds, creatures and aliens. If you prefer to create your own alien species, probably the simplest solution is to base your new alien on an existing chassis: take an established alien and change its attributes and special abilities around a bit to create a new being.

If you'd like to produce detailed original aliens, try out the alien generation system in this section. This system does one thing: generate game stats and appearances for carbon-breathing species — the predominate form of sentient life in the *Star Wars* universe. You can use these rules to generate more exotic aliens — like silicon lifeforms or energy beings which thrive in ammonia seas — with a little additional work, but the system is not intended to produce such results.

We recommend using the system as a guideline in developing your own species rather than as a random alien generator (though the system is set up to produce random results if you prefer to work that way). The process of creating a new alien species should be done with great care, especially if the species will be made available to players as character templates: take the time to think most of the aspects of the species through to assure that the creature is balanced, reasonable and interesting. That all said, let's get rolling.

Don Your Thinking Cap

The first step in alien creation is sitting down and thinking about your alien. You don't need to settle on details right now — that's what the creation system is for. But you should frame in your mind the objectives you want to accomplish by asking yourself a few questions.

How prominent will the new aliens be in your campaign? The amount of time you spend in detailing your alien depends largely on how much you plan to feature it in your adventures. Again, if all you need is a walk-on, you probably don't need to generate a complete alien civilization. Simple game stats and a general description should be enough. On the other hand, if the characters are traveling to the aliens' homeworld to bring it into the Alliance, you need to know a lot more about your new species and its culture.

Do you already have any ideas about your aliens how they look, what their society is like, what environment they live in? Will your alien be a squat amphibian or a tall burly primate? Does it hail from a low-gravity world of grassy plains or from the undersea reefs of a waterworld? Is it a herbivore or scavenger? Does it honk really loud when it's scared? Does it read datapads or try to eat them?

If you are designing a new alien to play a specific role in an adventure, your adventure requirements might dictate or influence your design. For example, if you need a species of cowardly lemurs or if the big Imperial governor's hacienda is on a marshy world, you already know your aliens will be little hyper mammals or swamp-dwellers.

The more you can define your alien now, the better. As you go through the system, you'll have the opportunity to go with your original ideas, or set off in a new direction. But it is always best to have a goal in mind before you start. Of course, it can also be a fun creative exercise to randomly generate a species and come up with creative solutions to each apparent contradiction. Work the way you feel most comfortable.

ENVIRONMENT

Begin your alien generation process by selecting an environment your alien species evolved in Either roll 2D or pick one of the following as the primary species habitat:

Dice Roll(2D)	Terrain Result
2	Barren
3	Desert
4	Forest
5	Glacier
6	Jungle
7	Mountain
8	Ocean
9	Plains
10	Wetlands
11	Mixed
12	Exotic

Barren. Barren environments are typically arid ones, possibly with hostile environments. The ground is extremely hard, dry and cannot sustain most forms of life. The atmosphere is likely to be intolerable to humans. Aliens who thrive in a barren environment may not find human-standard environments hospitable without breath masks or other life-support aids.

Desert. Deserts are marked by a lack of plant cover with large stretches of bare ground. These are harsh, dry ecosystems and both the plants and animals found here will be very hardy and able to survive a long time without food or water. The ground on the desert may be rocky or sandy. Mountaintops can also be deserts due to the infertile ground and lack of rain. Temperatures in the desert are not moderated by any humidity and will be hot in the day and cold at night. Very cold deserts are called tundras; the ground stays frozen all year long, although the surface may thaw during a warm season and allow plants to grow.

Forest. Forests occur most commonly in temperate zones, but they can also occur in very cold or warm areas (see the "Jungle" entry for tropical forests). In great forest ecosystems, the trees will probably be the most prevalent forms of life — or at least the most obvious. Small plants do not survive well in large forests, though tiny ones thrive by living off the decay and the refuse of the trees. Animals flourish in forests, most of which are herbivores that subsist on the trees almost entirely. Carnivores keep the population of the herbivores under control, and they tend to be larger and stronger than carnivores in other areas.

Glacier. Glaciers are huge frozen sheets of ice that can be several kilometers thick. Some places are permanently locked into a frigid environment (such as polar regions and planets far from their stars' warming rays), while others are simply passing through an ice age. In the former case, life will have evolved to thrive in this environment, and have suitable protection against the cold. In an ice age scenario, the dominant species may not be entirely adapted to the environment, but is hardy or clever enough to survive.

Jungle. Tropical forests that receive a great deal of precipitation are called jungles or rain forests. These ecosystems support different subsystems at different heights in the trees. These may be so separated that there is no contact between the creatures in the canopy and those on the forest floor.

Mountain. Mountainous planets have been (or still are) home to a great deal of geologic activity. The mountains may range from small hills to huge alps, but if they characterize a species' main environment, they are probably fairly large. Many lifeforms live in mountainous environments. They are usually hardy, sure of foot, and accustomed to thriving in rarefied atmospheres.



Ocean. A species from an ocean environment may be a marine lifeform or live primarily on the surface (like seabirds). Oceans may be very deep or merely large and shallow, depending upon whether or not geologic activity has created great mountainous regions on the ocean floor. Ocean depths are sparsely inhabited and will have strange creatures unused to any light and living off the heat of volcanic vents. Coastal waters are the richest ecosystems with plenty of light and minerals and many forms of plant and animal life. On worlds with a large moon or those which circle a gas giant, coastal areas will be subject to tides that leave some land exposed part of the day. Such conditions often give rise to amphibious creatures.

Plains. Plains get less rainfall than forests and this keeps the plants from reaching great heights. Plains (or grasslands), may feature a tree or two, but they are few in number with a lot of space in between. Plains animals are often accustomed to traveling great distances in search of food or water. Veldts (plains located in hot climates) have more types of life forms than cool grasslands. Herbivores and insects live on the plains, and the carnivores that prey on them tend to be speed-oriented. There aren't as many places to hide in the grasslands, so the animal life must be fast, strong or both.

Wetlands. Wetlands can take the form of ponds, marshes or swamps. Most wetlands are in warm climates, but this is not a prerequisite (bogs and fens are as likely to be found on highland moors as tropical river deltas). Wetlands support a vast array of lifeforms of every type.

Mixed. The environment is a combination of two other terrain types. Roll twice on this table. You can discard contradictory results if you like, but it may be a fun challenge to invent an explanation for a desert-wetlands combination. Note that some apparently contradictory combinations are perfectly plausible. A glacier-plains combination, for example, describes a tundra perfectly.

Exotic. Exotic environments can encompass all sorts of unusual conditions, from volcano worlds riddled with underground caves, to rarefied strata of gas giant atmospheres (you can find some additional ideas in Planets Chapter 22). If you like, roll on this table again, ignoring this result. Use whatever is rolled as a "basis" for an alien ecosystem, then go from there. For example, if you roll "Forest," the forest might be made of magnesium and heavy metal "trees" and have animals that feed on these compounds in it.

SPECIES ORIGIN

With your environment in mind, it's time to select a basic origin for your species. The following categories are not all-inclusive, and to streamline things some disparate species are grouped together. Feel free to further specialize the system if you'd like to get more specific. Select one of the following or roll 2D to get the basic biological form of your species (the values are weighed in favor of species types common in the

Star Wars galaxy, namely mammals, reptiles and insects). Disregard any obvious clashes between environment and origin (unless you really want to explain aquatic aliens living in a desert).

Dice Roll(2D)	Origin Result
2	Plant
3	Soft Invertebrate
4-5	Insect
6-7	Reptile
8-9	Mammal
10	Hard Invertebrate
11	Aquatic
12	Avian

Plant. Plants synthesize energy from water, nutrients in soil, and sunlight. They are the lowest and most common niche in an ecosystem. They tend to be immobile and typically possess only passive natural defenses such as burrs.

Sentient plant species are usually immobile, but some species can move about in search of better soil, light or nutrients. They can be very difficult to communicate with since their entire existence is based upon a life where food is present every day and they lack many concepts humans and other animals find natural.

Soft Invertebrate. Soft invertebrates include species descended from soft-bodied creatures without bones, such as worms, slugs or snails, or octopus. These creatures may eat either plants or animals and can form colonies or stay independent. They can take many forms, and some species are able to change form as necessary. They usually move about using muscles, and some creatures have very unusual internal structures that give them some of the rigidity necessary to enable swift movement.

Insect. Insects are arthropods (for simplicity's sake, arachnids are lumped in with insects). Most have well-defined segmented bodies consisting of a head, thorax and abdomen. Others have evolved into other forms (there are some humanoid insect species out there). Insects may have any number of jointed legs, usually have exoskeletons, and some have wings. Sentient insects may be carnivores, omnivores, herbivores, or scavengers.

Reptile. Reptiles are cold-blooded vertebrates which usually have a bony skeleton and a body covered in scales or bony plates species like snakes, lizards, turtles, or crocodiles. Most reptile species live on land and lay eggs. These species may be carnivores, omnivores, herbivores, or scavengers.

Mammal. Mammals are warm-blooded vertebrates who nourish their young with milk secreted from mammary glands. Most mammals are covered in hair or fur (though like humans, body hair might be extremely fine). A great many sentient species in the *Star Wars* galaxy are mammals. Mammals may be carnivores, omnivores, herbivores, or scavengers.

Hard Invertebrate. Hard invertebrates have hard outer bodies and no internal skeleton. They often have jointed legs. Examples include crustaceans and some flying creatures. These species can be very diverse. Technically, insects are also hard invertebrates, but they get their own category above. Most hard invertebrates are carnivorous or scavengers, but some may be herbivores.

Aquatic. This category includes species descended from creatures that lived in marine environments. While these beings may be amphibian, mammalian, reptilian, or fish-like, they are grouped into this one category to make indexing easier. These species may be carnivores, omnivores, herbivores or scavengers. Sentient marine beings may breathe air instead of water if desired, or both.

Avian. This category includes species descended from warm-blooded, feathered, winged creatures. The species may still be able to fly, or might have evolved to live on the ground. Fliers normally have light bones or incredibly powerful muscles, so that they can stay aloft. These species may be carnivores, omnivores, herbivores, or scavengers.

ECOLOGICAL NICHE

With your species origin in mind, you can consider what role it played or continues to play in its ecology. Are your aliens herbivores or carnivores? Deciding what niche of the ecosystem your new species springs from goes a long way towards defining that species.

Determine the ecological niche of your species by either rolling 1D or picking one. Omnivores and carnivores are given a better chance of occurring because their dining habits encourage both aggression and innovation — presumably important factors in developing sentience.

Die Roll (1D)	Niche Result
1	Herbivore
2-3	Carnivore
4-5	Omnivore
6	Scavenger

If your new alien is a plant life form, you can skip this step. Only if your plant is carnivorous or otherwise unusual (aside from being mobile and sentient) do you need to worry about its ecological habits.

Herbivore. Herbivores are plant-eaters. Natural defenses can include acute senses, high movement speeds, armor, and natural weapons that can be used in combat.

Sentient herbivores may be skittish, oriented toward large groups and not as aggressive as species descended from carnivores and omnivores. Herbivores tend to have speed or passive defenses (armor or camouflage for example) to protect themselves from predators.

Carnivore. Carnivores are meat-eaters, normally preying on herbivores or smaller and weaker carnivores. They often compete with one other, although carnivores in the same ecosystem will often evolve unique abilities that differentiate them from other carnivore species.

There are few standard characteristics of carnivores: some are solitary while others are highly social and hunt in packs. Some carnivores are active only during daytime, others only at night; some are highly territorial, while others are migratory. In general, like most animals, carnivores will adopt behaviors most likely to preserve and continue the species.

Sentient carnivores are descended from hunters, and may be cunning, aggressive and violent. They may have special adaptations, such as claws, poisonous bites or other items that enable them to attack and kill prey. Since the species has evolved intelligence and has probably begun using tools, the species may have lost these adaptations. Carnivores may also move fast, though others might lie in wait for prey instead.

Omnivore. Omnivores are creatures that eat both plants and animals. They usually compete with carnivores for prey, and often hunt some of the carnivores themselves. These creatures are highly variable, adopting whatever behaviors and evolving whatever traits are most likely to enable them to survive (those that don't evolve die out).

Sentient omnivores can be competitive and aggressive, but may also be curious, eager for contact with new and unknown beings and cultures. They may have natural defensive abilities or offensive ones.

Scavenger. Scavengers are the final primary niche in ecosystems. Scavengers survive by feeding off the remains of animals or plants after they have been killed. They are seldom as strong or dangerous as the hunters that made the kill, but do often have formidable natural defenses. (We count scavengers as omnivores in the tables included later in this chapter.)

Because of the varied nature of homeworlds, there are no hard and fast characteristics of this species, except that because it is evolved from a scavenger, it is clearly not the most dangerous or powerful form of life on the planet.

APPEARANCE

The physical appearance of an alien will follow directly from the environment and evolutionary stock, so now that you have established these aspects of your alien, refine its physical appearance. Just knowing whether the alien is a reptile or insect gives you a big head-start.

Most *Star Wars* aliens are humanoids, so we can start there if we like by giving our alien two arms and two legs (or tentacles, maybe). Sentient beings need a way to manipulate their environment, so they should have hands, pincers, suction cups or something at the end of at least one of these appendages. They also have heads in the usual place, though the appearance of the head, and the number of sensory organs located in it are for you to determine.

The other features of an intelligent species are likewise open to the imagination. If a species does not have a special need for camouflage it can be any color you like. Keep in mind that most creatures evolve towards efficiency and not away from it, so there shouldn't be too many contrasting features on one creature.

You can take this opportunity to develop some of the biological and cultural details of the species. How do the aliens reproduce, for example? Are there more (or less) than two sexes?

By the way, you might want to revisit this step after assigning special abilities to your alien. Some special abilities can have a big impact on appearance. For example, if you give your species the ability to fly, it should have at least one pair of wings.

TECHNOLOGICAL DEVELOPMENT

As intelligent species begin to develop, they form societies with a distinct culture. One measure of the development is the technological level achieved by the most advanced group of the species. Most newly discovered species in the frontier region of space will have low technology levels. This is because as a species' technology improves, the species is more likely to have already contacted galactic civilization. As one ventures further into the unexplored wilderness, the probability of discovering a high technology species, while not great, does increase.

Bear in mind that not all cultures develop at the same pace, and that technological breakthroughs may come in a different order than they did on Earth (our own real-world model). For example, one society may develop computers without having first developed printing presses, or continue to use steam-powered vehicles while developing space-worthy craft.

Dice Roll (2D)	Tech Result
2-5	Stone
6-8	Feudal
9	Industrial
10	Atomic
11	Information
12	Space

By the way, the reason we're determining technological level now is so we know whether or not we need to add special skills to the alien's stats. If the culture is at a Stone or Feudal level, we'll probably have to include some specialized primitive weapons skills.

Stone. Stone-level civilizations are marked by small social groups, the use of simple tools and primitive agriculture. The tools are usually able to be made by anyone in the society and there is little need for trade. Food can be provided through hunting (if carnivorous) or gathering wild foods (if herbivorous) or through early methods of cultivation. Transportation is by foot, with no organized road network. Communication is by storytelling and pictures.

Feudal. Feudal-level civilizations are distinguished by extensive social contact on a regional basis and simple manufactured goods. The most advanced tools must be made by specialized workers and factories. Agriculture occupies most of the society and consists of herding bred animals or farming planted crops. Transportation is by harnessing animal, wind or water power; road networks do exist. Communication includes the use of a hand-written language.

Industrial. Industrial-level civilizations have the population split between agriculture and manufacturing, as society interacts at a continental level. Mass production is used to create the most advanced tools. Transportation and agriculture become motorized and electricity from burning fuels is the common source of power. Communication includes the mass production of written text and simple electrical messages like the telegraph.

Atomic. Atomic-level civilizations see more efficient mass production, and manufactured goods become available on almost all societal levels. Advanced alloys and plastics are pro-

duced, space travel begins, and transportation, communication, medicine and business fields continue to grow.

Information. Information-level civilizations have a global community, marked by rapid dispersal of information to all inhabited parts of the world. Automation dramatically increases efficiency in factories and agriculture. Atomic power and solar power are understood and used for large energy demands, while more advanced energy sources are being explored. In-system space travel is common and colony ships are possible. Early droids and energy weapons appear; repulsorlift is likely to be discovered soon.

Space. The Old Republic, Empire, New Republic, and Galactic Alliance are all Space-level civilizations. These civilizations are characterized by extra-system colonization, hyperspace travel, droids, personal energy weapons, and very efficient industry. Multiple planets may be economically interdependent.

CREATING STATS

Having established a background and appearance for your alien, we need to move into generating some game stats for it. Here's what a blank alien template looks like. To create your alien, you need to fill each of these slots:

Alien Stat Template

Attribute Dice:
DEXTERITY
KNOWLEDGE
MECHANICAL
PERCEPTION
STRENGTH
TECHNICAL
Special Skills:
Special Abilities:
Story Factors:
Move:
Size:

ATTRIBUTE DICE

Attribute dice are the building blocks of your species. The value in this slot determines how many dice and pips can be distributed among the attributes when creating a new representative of this species.

A value of 12D is considered average in the *Star Wars* game system, so most gamemaster characters should be in that range (some species will be somewhat more or less capable than the norm, of course). Add 6D to that base level for player characters and key gamemaster characters to represent their superior hero/villain status.

Use this table if you'd like to generate random results:

Roll (2D)	Attribute Dice
2	8D
3	9D
4	10D
5-6	11D
7-9	12D
10-11	13D
12	14D

ATTRIBUTE DIE RANGES

Each species has a separate listing for each attribute (*Dexterity*, *Knowledge*, *Mechanical*, *Perception*, *Strength*, and *Technical*) that looks something like this: 1D/4D+2. This value is your die range: in allocating attribute dice to attributes, you cannot go below the first number or above the second number.

Humans, representing the default average in the *Star Wars* rules, have a 2D/4D minimum/maximum in all attributes. Aliens vary more because they have particular strengths and weaknesses humans do not have; one species may be extremely strong but also poor in mechanical skills while another is highly perceptive but clumsy.

You can allocate die ranges however you like. Often, decisions you have already made about your species will guide you toward certain ranges. For example, if you have already decided that your species is fast and small, you may well assign a higher die range to *Dexterity* and a lower range to *Strength* to reflect both the alien's speed in combat and its overall weakness (in general, small beings possess less physical strength than big ones). Be reluctant to go below 1D or above 6D without good reason (in the latter case remember that players using your alien will start off with 6D in every skill under the relevant attribute *before* allocating attribute dice — a potentially game-wrecking situation).

If you haven't made these decisions, you can either make them now or roll 3D on the following table for each attribute:

Roll (3D)	Attribute
3	1D/2D
4	1D/2D+1
5	1D/2D+2
6	1D+1/3D
7	1D+1/3D
8	1D+1/3D+1
9	1D+2/3D+1
10	1D+2/3D+2
11	1D+2/3D+2
12	2D/4D
13	2D/4D
14	2D/4D
15	2D+1/4D+1
16	2D+2/4D+2
17	3D/5D
18	4D/6D

When you've finished determining your die ranges, add up your minimums to make sure they are equal to or below the attribute dice. Then add up the maximums to ensure they are *at least* 6D above the attribute dice. If something is amiss, tweak the ranges until everything squares up.

SPECIAL SKILLS

By now you should have a good idea of what sort of alien is taking shape. Here is where it starts to take on personality in terms of game stats. If your species has any unique or specialized skills, list them here.



Most special skills reflect knowledge picked up living lifestyles different from the galactic norm. Now that you know the tech level of your species, decide if new skills are warranted. In general, the closer the species is to the Space tech level, the less need there is for special skills. (An exception is a species which has developed an alternative advanced technology which has no direct counterpart in galactic society.)

Primitive cultures, on the other hand, rely on skills long discarded by more advanced societies. A member of a primitive culture may be adept at using a bow or spear, farming, crafting war chariots, or using banthas for transportation. You may either give the alien the option of taking these new skills or compel him to do so (giving an alien a beginning bonus in taking certain skills is a special ability – see below).

Other special skills reflect differences in an alien's physiology that make performing new tasks possible. *Flight* is a common special skill based on a physical attribute – that of possessing wings and a light aerodynamic body. Other possibilities include *telepathy* or a fighting style dependent on having a certain number of limbs. Particular alien species may actually be so different they must have new skills to replace the normal ones. For example, a gelatinous species may use *aversion* instead of *dodge* because they can actually change shape fast enough to avoid blaster bolts.

Note that special skills of this type merely reflect the use of a unique physiological trait. The trait itself is listed under special abilities (which we'll get to in just a moment). For example, an alien cannot have a special skill of *flight* unless he also has wings and a corresponding ability to fly a special ability. (Don't get confused if you find a few aliens published in other *Star Wars* D6 books that seem inconsistent with the instructions in this paragraph – over the years, some inconsistent applications of this rule have crept into the game. It isn't a serious problem, mind you; we just mention it so you know that there are exceptions to the rule floating around out there.)

Don't feel that you simply *must* generate special skills for your alien, by the way. If a compelling justification for including them isn't suggesting itself to you, you can probably skip this step and not lose any sleep about it. The majority of aliens in this book lack special skills, including most of those from primitive societies.

Because special skills are not often used in designing a new alien, we're not offering an exhaustive list of random solutions. If you're randomly generating an alien, either skip this step entirely or pick one of the samples listed below:

- ***Dexterity* skills:**

Thrown Weapons: bows , rocks , sling, spear: Time to use: One round. The character may take the base skill and/or any of the specializations.

- ***Knowledge* skills:**

Agriculture: Time to use: at least one standard week. The character has a good working knowledge of crops and animal herds, and can suggest appropriate crops for a type of soil, or explain why crop yields have been affected.

- ***Mechanical* skills:**

Beast riding: bantha: Beginning characters must allocate a minimum of 1D to this *beast riding* specialization.

- ***Strength* skills:**

Flight: Time to use: one round. Use this skill when the characters flies. The character begins with a flying speed of 30 and may improve his flying speed as described in the Movement and Chases chapter.

SPECIAL ABILITIES

Special abilities are species-wide traits which help the alien thrive in its natural environment. These are generally physiological traits, such as natural weapons and armor (claws, barbed tails, tough hides, and the like), but can also indicate special aptitudes such a talent for picking up alien languages.

What is true of *all* special abilities is that they are specific to the species in question; they cannot be learned by members of other species. This is the biggest difference between special skills and special abilities.

There are a couple of ways to approach this section. You can simply peruse the lists of aliens provide in various *Star Wars* D6 supplements if you like, picking and choosing whichever special abilities appeal to you. You can also obtain random results if you prefer – just be sure that the special abilities you wind up with work with your alien (desert-dwelling mammals with the ability to breathe underwater might excite some comment among your players).

Alternatively, you can buy attributes at a cost of 1D, using dice from your pool of attribute dice (you get 1D back for every penalty you buy). This method is a good one to use if you are letting your players design their own new species, since it encourages economy.

Naturally, this section just scratches the surface when it comes to special abilities. If you don't see a special ability here you'd like to use for your alien, find an alien from another *Star Wars* D6 resource who does have it and borrow it, or make up your own.

If you want help in determining how many special abilities your alien has, roll on the following table:

Roll (3D)	Number of Special Abilities
3	4
4-6	3
7-9	2
10-14	1
15-18	0

Natural Weapons

Does your alien have an natural weapons ? If so, you'll need to determine what sort it has. Remember that your alien doesn't need to be a predator in order to have weapons like claws or sharp teeth; many herbivores have defensive weapons as well.

The default damage done by natural weapons on the Weapons Table is STR+1D. To generate another value, either pick one or roll on the table below:

Roll (2D)	Result
1-3	STR damage
4-5	STR+ 1 damage
6-7	STR+2 damage
8-9	STR+1D damage
10	STR+1D+2 damage
11	STR+2D damage
12	STR+3D damage

Natural Armor

Does your alien have some sort of natural protection against his enemies? If so, you need to decide what sort of armor it is, and how much protection it affords. Armor can be anything from a thick layer of blubber to scales to chitinous armor plating.

The default armor bonus on the Natural. Armor Table is +1D (and +2D in cases where a contrast is needed). Again, replace it if you like by rolling on Default Armor Bonus table below:

Roll (1D)	Result
1	+1
2	+2
3	+1D
4	+1D+1
5	+1D+2
6	+2D

Weapons Table

Roll (2D)	Result
2	*Claws:* Alien can use his claws to inflict STR+1D damage.
3	*Tail:* Alien can use his tail as a weapon to do STR+ 1D damage.
4	*Fangs:* Alien's sharp teeth do STR+1D damage.
5	*Tusks:* The sharp tusks of the alien inflict STR+1D damage.
6	*Beak:* Alien's sharp beak inflicts STR+1D damage.
7	*Kick:* Alien's powerful kick does STR+1D damage.
8	*Talons:* Alien's powerful talons do STR+1D damage
9	*Pincers:* Alien pincers are sharp and very strong, inflicting STR+1D damage.
10	*Trampling:* Alien tramples for STR+1D damage.
11	*Body Spikes:* Alien can use these sharp weapons in combat, causing STR+1D damage.
12	*Venom:* Does STR+1D damage in stun damage only.

Natural Armor Table

Roll (1D)	Result
1-2	*Natural Body Armor:* The alien's thick hide provides + 1 D against physical attacks. It gives no bonus against energy attacks.
3-4	*Natural Body Armor:* The alien's thick hide provides + 1 D against both physical and energy attacks.
5-6	*Natural Body Armor:* The alien's thick hide provides +2D against physical and +1D against energy attacks

Other Special Abilities

Aside from weapons and natural armor, there are several other types of special abilities. These are tackled in the next few sections. You probably won't be use all of the sections for one species unless you want to decorate your alien like a Christmas tree.

Again, you can browse the lists at your leisure or let the dice decide using the table below:

Roll (1D)	Result
1-2	Skill Bonus
3-4	Constant Ability
5-6	Beginning Character Ability

Skill Bonus. Some special abilities add a bonus to a certain skill at all times. For example, Noghri have natural stealth; whenever they use *hide* and *sneak* skills, they receive a +2D bonus. You can easily modify many of these choices by substituting new skills.

Beginning Character Abilities. Still other special abilities provide a bonus at the time a character is created. New Ewok characters receive 2D for every 1D they spend on *hide*, *search*

Skill Bonus Table

Roll (3D)	Ability Result
3	*Climbing Claws:* Alien has climbing claws which are used for climbing only. They add +2D to his *climbing* skill while use the claws.
4	*Jumping:* Alien's strong legs gives him a remarkable jumping ability. He receives a +2D bonus for his *jumping* skill.
5	*Natural Camouflage:* The alien gets +2D to *sneak* in his natural terrain (insert the appropriate environment here). This advantage is negated when the alien is not in this terrain.
6	*Prehensile Tail:* The alien has a prehensile tails and can use it as an extra limb at +1D+1 to his *Dexterity*.
7	*Special Balance:* +2D to all actions involving *climbing*, *jumping*, *acrobatics*, or other actions requiring balance.
8	*Stamina:* Due to the harsh nature of his homeworld, the alien receives a +21D bonus whenever he rolls his *stamina* and *willpower* skills.
9	*Stealth:* Alien has such a natural ability to be stealthy that he receives +2D when using his *hide* or *sneak* skills.
10	*Swimming:* Swimming comes naturally to the alien, who gains + 1D to *dodge* and +3 to Move underwater.
11	*Agriculture:* Alien receive a +2D bonus to his *agriculture* (a *Knowledge* skill) rolls.
12	*Intimidation:* Alien gains +1D when using *intimidation* due to his fearsome appearance.
13	*Teaching Ability :* The alien may advance all specializations of the *scholar* skill at half the normal Character Point cost.
14	*Wilderness Survival:* Alien has an innate sense of survival in wilderness terrains and gets a +1D when making *survival* rolls regarding either mountains or plains.
15	*Enhanced Vision:* Alien adds +2D to *search* rolls based on visual acuity.
16	*Musical Aptitude:* Alien a talent for music, and gains a +1D bonus to any skill rolls that involve music (singing, playing instruments, etc.)
17	*Acute Senses:* Because of his keen eyesight and hearing, the alien receives a + 1D when using the *search* skill.
18	*Sense Vibrations:* Alien is attuned to movements and vibrations and can sense approaching objects in contact with the ground up to 60 meters away. Using this ability requires a Very Easy *Perception* roll.

Beginning Character Abilities Table

Roll (2D)	Ability Result
2	*Affinity for Business:* At the time of character creation only, the character receives 2D for every 1D of skill dice allocated to *bureaucracy*, *business*, *bargain*, or *value*.
3	*Aquatic Survival:* At the time of character creation only, the character receives 2D for very 1D allocated to the *swimming* and *survival: aquatic* skills.
4	*Climbing:* At the time of character creation only, the character receives 2D for every 1D allocated to *climbing/jumping*.
5	*Combat Finesse:* At the time of character creation only, the character receives 2D for every 1D allocated to the *melee weapons, brawling* and *thrown weapons* skills.
6	*Cultural Learning:* At the time of character creation only, character receives 2D for every 1D of skill dice allocated to *cultures*, *languages* or *value*.
7	*Dexterous:* At the time of character creation only, character gets +2D bonus skill dice to add to *Dexterity* skills.
8	*Farming:* At the time of character creation only, the character receives +2D bonus skill dice, which may only be used to improve the following skills: *agriculture*, *business*, *ecology*, *value*, *weather prediction*, *bargain*, *persuasion*, and *first aid*.
9	*Weapons Knowledge:* Because of great technical aptitude, the character receives an extra 1D at the time of character creation only which must be placed in *blaster repair, capital starship weapon repair, firearms repair, melee weapon repair, starship weapon repair* or an equivalent weapon repair skill.
10	*Mechanical Aptitude:* At the time of character creation only, the character receives 2D for every 1D allocated to any *Mechanical* skills.
11	*Stealthy:* At the time of character creation only, the character receives 2D for every 1D allocated to the *hide*, *search* and *sneak* skills.
12	*Technical Aptitude:* At the time of character creation only, character receives 2D for every 1D allocated to any *Technical* skills.

Constant Abilities Table

Roll (2D)	Ability Result
2-3	*Aquatic:* Alien can breathe both air and water and can withstand extreme pressures found in ocean depths.
4-5	*Flight:* Alien can fly at a Move of 14 and may improve flying Move as described in the Skills and Attributes chapter. The alien can use *flying* in conjunction with one other skill in the same round without the normal –1D penalty.
6-7	*Gliding:* Alien can glide. On standard-gravity worlds, he can glide up to 15 meters per round; on light-gravity worlds he can glide up to 30 meters per round; and on heavy-gravity worlds, that distance is reduced to 5 meters.
8-9	*Infrared Vision:* Alien can see in the infrared spectrum, giving him the ability to see in complete darkness if there are heat sources to navigate by.
10-11	*Night Vision:* Alien has excellent night vision and can see in darkness with no penalty.
12	*High-Temperature Tolerance:* Alien can endure hot, arid climates, and suffers no ill effects from high temperatures (until they reach 85 degrees Celsius).

Penalty Abilities Table

Roll (2D)	Ability Result
2-3	*Delicate Build:* Due to the alien's fragile bone structure, he suffers a –2 modifier to all *Strength* rolls to resist damage.
4-5	*Breath Masks:* To survive in standard atmospheres, alien must wear a breath mask. Without the mask, it suffers a –1D penalty to all skills and attributes.
6-7	*Technological Ignorance:* Alien knows almost nothing about technology and has a difficult time grasping new concepts. He suffers a –1D penalty whenever he attempts to use any item more advanced than simple stone age-era tools (until gamemaster deems he has become acclimated to them).
8-9	*Light Gravity:* Alien is native to a light-gravity world. When on standard-gravity worlds, reduce his Move by –3. Unless he's wearing a special power harness on such worlds, also reduce his Strength and *Dexterity* by –1D (minimum of +2; he can still roll, hoping to get a "Wild Die" result).
10-11	*Poor Vision:* Alien has poor vision and suffers a –1D penalty for actions involving vision at a range of greater than 50 meters.
12	*Voice Box:* Alien is unable to pronounce Basic, although he can understand it perfectly well.

Story Factors Table

Roll (1D)	Result
1	*Aggressive:* Members of this species are very aggressive and respect only power.
2	*Blood feud:* The alien species has declared a blood feud with another species due to some great disagreement. Members of this species are morally obligated to seek the death of any member of the other species they encounter.
3	*Enslaved:* The species has been enslaved en mass by the Empire. Its members are restricted to labor camps on their homeworld, and those who travel the stars are in constant danger of being captured and returned.
4	*Religious Observances:* Members of this species are forbidden to eat in the company of aliens or sleep in the same room.
5	*Pacifist:* The alien's culture is traditionally against violence in any form. Individual members may flout this taboo, but are cast out of their society if they are found out.
6	*Wealth:* The species is a very wealthy one, and most of its members have a very high standard of living.

and *sneak* skills. Sluissi receive an extra 4D for beginning skill dice which must be applied to *Technical* skills, and may also place up to 4D in a beginning *Technical* skill instead of the normal 2D limit.

Constant Abilities. Other special abilities do not directly impact the mechanics of the game; they simply allow an alien to do things other aliens can't. The bird-like Shashay can use their wings to glide through the air. Balinaka can see in the dark. Quarren can breathe both water and air with no penalties.

Penalties. Aliens are not all advantages and no disadvantages. There are downsides too. If some sort of penalty makes sense to you, either for play balance or because the alien's background demands it, you can find a good sampling of negative special abilities in the Special Abilities below.

STORY FACTORS

Story factors affect most, if not all, members of given species. Story factors include notes on the alien's culture, life cycle or beliefs other people hold about the species in general. Examples include the Wookiee's reputation for ferocity, the

fact that all Noghri are sworn to serve Darth Vader and his family, and that Rodians are often bounty hunters and therefore feared by other species.

Story factors are usually very specific to the culture and situation of the species. You should develop them to fit the alien rather than the other way around. Here, though, are a few examples you can use as a basis for your own story factors.

MOVE AND SIZE

We're almost at the bottom of the list. Just roll on the following table twice (once for Move and once for Height), and you're finished.

If your alien is not a humanoid, you might have to play around with the height a bit. Move also doesn't take into account special abilities such as swimming or flying (add 3-5 points to Move in these cases).

Roll (3D)	Move	Height (in meters)
3	4/5	0.8
4	5/6	0.9
5	7/9	1.0
6	8/10	1.2
7	9/11	1.4
8	10/12	1.6
9	10/12	1.6
10	10/13	1.8
11	10/13	1.8
12	10/14	2.0
13	10/14	2.2
14	10/14	2.4
15	12/15	2.6
16	12/16	2.8
17	13/17	3.0
18	14/18	3.2



WRAP-UP

At this point, you probably have a jumble of notes and some stats for your alien. Now you need to finish fleshing out the culture and society of your species. Use the stats and results you've gotten thus far as raw material for developing your aliens. You might need to make adjustments

What is the basic psychological profile of the species? Are they quick to anger, or are they cunning and crafty? How do these aliens behave in the face of danger?

The creator must decide how the alien species' society is structured, and how this structure has been modified by the presence of the Imperial and New Republic governments. Do the aliens still have their own government, or were they subjugated by the Empire (as an aside, the Empire very rarely toppled the native power structure — as long as the government was subservient to Emperor Palpatine, the local governors seldom saw the need to replace the existing bureaucrats). If you are playing in the New Republic setting, are the aliens allied with the New Republic, the Empire, or are they staying neutral?

What kind of government do the aliens have? Do they elect officials, or have tribal representatives, or is the whole species run by a giant corporation? Is the government answerable to the people, or does the government control the behavior of citizens? Do the aliens even have a government?

Are the aliens strictly hierarchical, or are members of the society individualistic, preferring to personally make choices about things like their career and mate?

What does the species value: wealth, family ties, exploration, scientific discovery or something else? What kinds of careers do the aliens pursue — do they like to be traders, scientists, adventurers, or a variety of things? Do the aliens pick one career and stick with it, or do they change careers, jobs, homes, and even mates with amazing swiftness?

How much contact has the species had with the galaxy? Have they traveled the starlanes for thousands of years, or were they discovered and subjugated by the Empire in the past few decades? How much technology did the species develop on its own, and how well are the people adapting to any new technology introduced by traders and explorers?

Have the aliens spread from their homeworld to other planets? Do they have a number of colonies, or have large numbers of them emigrated to other planets in search of employment, wealth, adventure or something else?

During the process, if you see a new direction you'd like to go in, go for it. Don't be afraid to go back and change things just because you've already decided an issue. Creation is a malleable and fluctuating process. Go with it ad have fun!

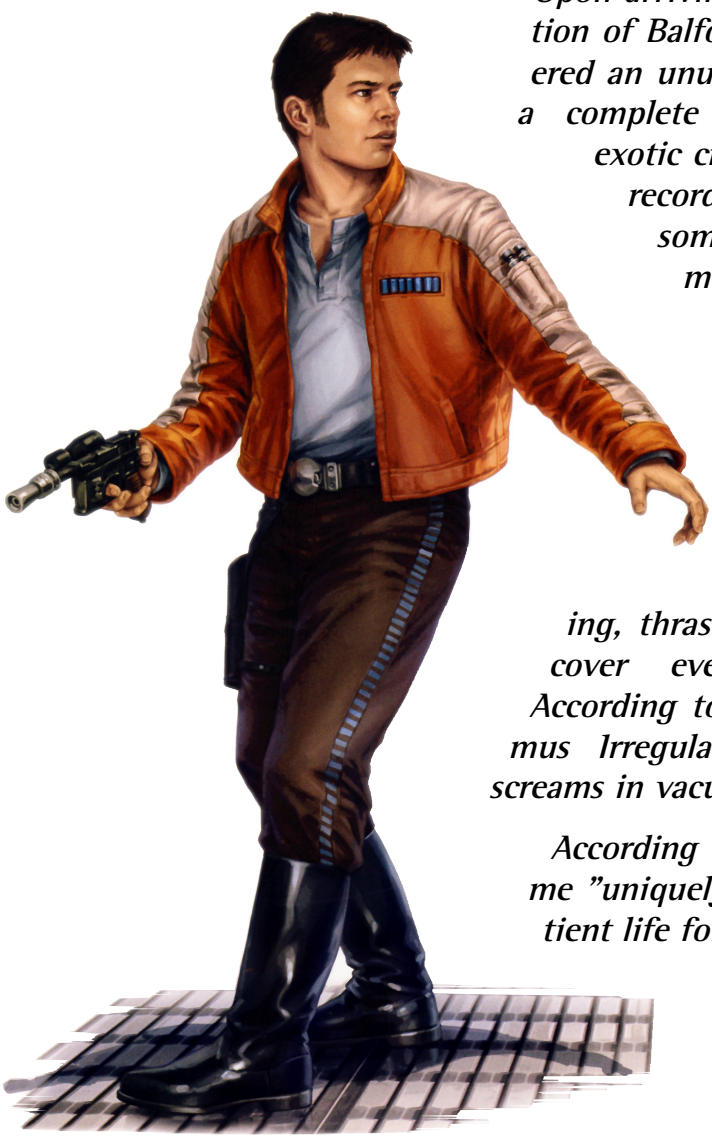
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Chapter Seventeen

CREATURES

In my time with the Rebel Alliance, I have seen many wonderful and unusual things, from vast fleets of starships engaged in fierce battle, to dens of iniquity that would make the most grizzled Corellian pirate uneasy.

One of my missions after the Battle of Endor was to examine the headquarters of an Imperial governor in Parmic sector; the "Laramus Base Irregulars" had finally succeeded in toppling Moff Abran Balfour, and my job was to sift through Imperial records captured in the battle.



Upon arriving at Spice Terminus (the location of Balfour's private fortress), I discovered an unusual feature of the Moff's lair: a complete menagerie of non-sentient, exotic creatures. As I reviewed Balfour's records, I inadvertently triggered some kind of automated defense mechanism; a trapdoor opened up beneath me and sent me spiraling into the heart of his zoo.

I found myself surrounded by a bewildering array of animals — hissing, purring, growling, thrashing, flying — that seemed to cover every evolutionary possibility. According to the report filed by the Laramus Irregulars, they could "hear Na'al's screams in vacuum."

According to General Cracken, this makes me "uniquely qualified to discuss non-sentient life forms."

I will never understand military humor.

Creatures in game terms are non-sentient living beings that do not use rational thought processes to interpret their environment; instead, creatures rely on instinct.

This does not mean that all creatures are stupid; many are quite clever, and can even learn commands and simple tricks, but they are not considered truly intelligent: they are essentially animals.

Creatures do not possess the same number of attributes as sentient species; creatures are limited to *Dexterity*, *Perception* and *Strength*.

ROLE OF CREATURES IN THE GAME

Creatures can be used in a *Star Wars* roleplaying session in a number of ways. Most often, creatures are overlooked, viewed simply as opponents in a combat situation. While this view is not without precedent (witness the fearsome Wampa from *The Empire Strikes Back*), these exotic animals can be useful in a variety of ways. At the end of this chapter are a number of common creatures that gamemasters can use to spice up a roleplaying session.

Transport and Pack Animals

One of the first (and most memorable) creatures seen in the *Star Wars* trilogy is the Bantha, a massive, horned beast of burden. Animals of this type can be extremely useful to a gamemaster trying to give a setting a more primitive feel; the players will know their characters are in a wild, untamed region if they are forced to rely on pack animals to get from place to place, instead of using more high-tech transportation.

Pet

Some animals can be kept as pets, and even trained to perform useful tasks. Perhaps a player character can train an agile creature to fetch small items that have been dropped, or to screech a warning when an unfamiliar person approaches. While the training of such a creature should not dominate a roleplaying session, a pet can add color and humor to a *Star Wars* game.

Food

One often-overlooked use for creatures in the roleplaying game is simply *food*. When stranded on an alien planet, characters may be forced to hunt to replenish dwindling food stores. These scenes can be roleplayed out to great effect, and can often lead to some exciting chases and plot twists. Animal hides and bones can also be useful in emergencies, particularly if the player characters need to fashion simple tools.

Predators

Perhaps the most common "game use" for creatures, predatory animals can be used to add some surprise and excitement to a roleplaying session. Canny gamemasters can use these encounters to complicate matters for the players. For example, as the player characters sneak through an alien forest to ambush an Imperial patrol, they are suddenly attacked by a cluster of ferocious vine snakes. The characters must deal with the situation quietly or risk alerting the Imperials to the impending ambush.

ENCOUNTERS

When characters visit new worlds they will inevitably encounter the native life forms, The reaction of these forms depends upon how familiar the characters are to the creatures: if the characters are similar to predators, herbivores are likely to flee. If the characters appear similar to the prey of a predator, they may be attacked. Particularly territorial or brutal predators might attack the characters simply for being in their territory. Some life forms will ignore the characters completely.

Gamemasters are encouraged to use creatures that steal "shiny objects," (like blaster power packs or credit vouchers), packs of running animals that storm through the characters' camp, or anything else that may surprise the player characters.

GAME STATISTICS

All creatures in the *Star Wars* roleplaying game have a number of game statistics. These are "average" stats — individual creatures can vary considerably. They are listed as follows.

Type: A quick summary and classification of the creature.

Attributes and Skills: Non-intelligent creatures have only *Dexterity*, *Perception* and *Strength* attributes. Some creatures have skills, such as *brawling*, *climbing/jumping* or *swimming*.

Creatures use their *Strength* or *brawling* skill to hit in combat, as well as their *Strength* to determine damage. (Some creatures have claws or teeth which can do extra damage; they're listed under "Special Abilities.")

Special Abilities: These listings note any special abilities or natural tools that help the creature. Special abilities may include claws, armor, the ability to breathe water or any number of other tools or abilities.

Move: The average Move for the creature. If the creature has two or more prime modes of movement, all will be listed.

Size: A common size range for adult specimens of the creature.

Scale: Normally creatures will be "creature" scale (which is the same as "character" scale). This listing will be given only if the creature is not creature scale.

Orneriness: If the creature can be ridden, an orneriness code will be listed. This die code is rolled against the rider's *beast riding* skill to see if the rider can maintain control of the creature in dangerous situations.

CREATURES OF THE GALAXY

This section contains sample beasts from the *Star Wars* feature films, the expanded *Star Wars* universe, and even some original creations. Each description includes statistics for a typical member of the species.

ACKLAY

The Acklay is a non-sentient carnivore native to Vendaxa. Acklays have sharp claws, thick skin, and average 3 meters tall. Due to these attributes, as well as the species' ferocity, Acklays are often exported from Vendaxa to be used in gladiatorial combat. The creatures can be found on Geonosis, where they

are commonly brought in to fight other creatures — and sentients — in the Petranaki arena.

Though Acklays live underwater, they can go on land to hunt, which they frequently do, as the lemnai, a creature that lives on the plains of Vendaxa, is their main source of food. As they reside in the oceans of Vendaxa, their eyes enable them to see in darkness, although they are near-sighted. Despite their crustacean-like nature, Acklays also have characteristics possessed by reptiles, such as their powerful jaws filled with sharp teeth. The Acklay has a tough, leathery skin that ranges in color from green to brown, another trait from its reptilian heritage. Its belly is more vulnerable than other parts of its body, as the flesh covering it is not as tough as it is elsewhere. Acklays have a bony crest around their neck, used for both intimidation and protection.

Acklays have small stomachs, but are capable of expanding them when necessary. They have a high metabolism, which gives them substantial amounts of energy, but also causes them to starve quickly.

Each Acklay has six deadly claws, used for both pinning an opponent in combat or slicing them. Their limbs are long, allowing them to strike at enemies from a distance. While their claws — actually fingertips covered by hardened skin — themselves have no feeling, hairs on their bodies allow the creatures the sensation of touch. These cilia also enable an Acklay to sense the neuro-electric energy of other life-forms. The Acklay's exoskeleton is strong enough to be used by some cultures as chitinous personal body armor. Although not high tech, it is occasionally used as a trophy item.

Acklays can be Force-sensitive, although this is an extremely rare mutation. Such creatures can teach themselves to use the Force and can fire *Force lightning* from their mouths.

Acklay

Type: Aquatic Predator
DEXTERITY 1D+1
PERCEPTION 2D+1
Search 6D
STRENGTH 7D
Climbing/jumping 8D
Special Abilities:
Armor: The natural armor of the Acklay grants it a +2D bonus to *Strength* when resisting physical damage.
Bite: Does *Strength*+2 damage.
Claws: Do *Strength*+1D damage.
Exceptional Reflexes: Acklays gain a +1D bonus to all *Perception* rolls made to determine initiative.
Resistant to Radiation: Acklays gain a +1D bonus to *Strength* when resisting the effects of harmful radiation.
Move: 12
Size: 6 meters long



AIWHA

A giant flying creature that lives on watery planets such as Kamino and Naboo, the aiwha uses its large wing-fins to swim underwater and to fly through the sky. Kaminoans keep large herds of aiwhas to serve as domesticated riding beasts, since the creatures can traverse the perpetually stormy seas of Kamino with relative ease. The Gungans of Naboo train the beasts to provide airborne transportation and use them in war for reconnaissance patrols and as bombers. Given the striking similarities between the two species, the aiwhas and the thrantas of Alderaan are believed to share a common ancestor, although no relation has been conclusively proven.



Aiwha

Type: Aquatic herd animal
DEXTERITY 1D+1
PERCEPTION 2D+1
STRENGTH 6D
Swimming 8D
Special Abilities:
Slamming: Aiwhas can slam against an opponent, doing STR+2D damage.
Move: 20 (swimming or flying)
Size: 20-30 meters wingspan
Orneriness: 1D

BANTHA

Banthas are large, oxygen-breathing, carbon-based herbivores adapted to plains environments. Adults stand two to three meters at the shoulder, the male being slightly larger than the female. Paired spiral horns grow from the skulls of males.

Banthas are extremely adaptable animals, surviving comfortably in climates ranging from deserts to tundra, and have been known to go weeks without either food or water.

No one knows what world banthas originally came from. They have existed since prehistoric times on at least a dozen planets in the galaxy. On the planets where banthas thrive, they have established a niche in the planetary ecology. Because banthas have existed on so many different worlds for so long, a certain amount of genetic drift is to be expected — and, indeed, it has occurred. Bantha subspecies vary considerably in size, coloration, social grouping, behavior, and metabolic specifics.

Wild bantha herds thunder across many worlds. Bantha herders raise the docile beasts for food and clothing. In many systems, travelers can find restaurants that serve bantha steaks, and bantha-skin boots and cloaks are popular accessories among the upper classes.

Because of their great size, strength and adaptability to harsh climates, banthas make excellent beasts of burden. Many inhabitants of dusty Tatooine employ the bantha as a mount and pack animal, including the elusive and dangerous Sand People.

Banthas are peaceful herbivores with few natural enemies. In the wild, they fight only in defense of their young and the herd. When attacked, banthas usually flee. When trapped, or when young banthas must be defended, male banthas form a circle around their calves and cows. They attack by lowering their heads and tossing their horns.

Some domesticated banthas have been trained as war animals. War banthas charge the enemy, trampling them underfoot. Many people will encounter domesticated banthas as beasts of burden or mounts. As mounts, they are controlled by a drover, who transmits his commands to the beast by tapping the bantha's head and flanks with a stick. A bantha can carry up to 500 kilos of cargo, or a drover plus up to four other characters. The rocking gait of the bantha has been known to cause motion sickness in riders.



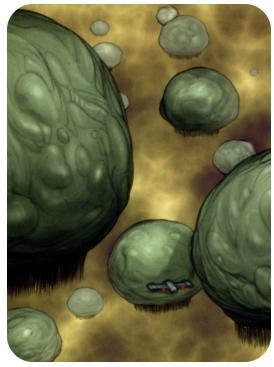
Bantha

Type: Domesticated pack animal
DEXTERITY 2D
PERCEPTION 2D
STRENGTH 8D
Special Abilities:
Horns: STR –1D damage
Trample: STR damage
Move: 5
Size: 2-3 meters at the shoulder
Orneriness: 2D

BELDON

Beldons are among the largest animals in the galaxy. These immense floaters appear as huge gas bags riding on the wind currents in the colorful Bespin sky.

Theories persist that beldons give off natural tibanna gas, and as such, these animals are protected by law. They are gentle animals, sometimes traveling in herds, feeding off the algae and nutrients that lie suspended in the clouds.



Beldon

Type: Atmospheric floater
DEXTERITY 1D
PERCEPTION 4D
STRENGTH 9D
Special Abilities:
Electrolocomotion: Beldons generate an electrical field which allows them to maneuver in the clouds of Bespin.
Electrolocation: Beldons are sensitive to disturbances in the electrical field surrounding them. They have effective scan sensors capability of 2km/1D.
Move: 70; 200 km/h
Size: 800 meters to 10 kilometers
Scale: Walker

CORELLIAN BANSHEE BIRD

The Corellian banshee bird is a dangerous avian predator that gets its name from its distinctive wail. The screech of a banshee bird can be heard from miles away, and the creature typically uses it to flush out hidden prey as it swoops down on a hunting ground. On Corellia, banshee birds are often sought after by wealthy individuals and offworld nobles as pets; like many other birds, banshee birds can be tamed by a skilled trainer and made into relatively domesticated creatures. However, unlike other birds, banshee birds cannot be kept caged for any significant amount of time; they are extremely claustrophobic creatures, and as a result those who do have them as pets usually keep them in large, open spaces (such as an aviary) in order to allow them to stretch their wings and fly. Corellian banshee birds are fast and dangerous predators but make good companions, because they are loyal to those who treat them well and vicious against anyone they perceive as a threat to them or their masters.



Corellian Banshee Bird

Type: Avian predator
DEXTERITY 4D+1
PERCEPTION 2D
Search 5D
STRENGTH 2D+1
Special Abilities:
Claws: Do *Strength*+2 damage
Low Light Vision: A banshee bird can see twice as far as a normal human in poor lighting conditions. The gamemaster should allow Corellian Banshee birds to make the appropriate *Perception*-based skill checks at a lower difficulty than normal human characters.
Wail: The banshee can emit a loud wail that disorients opponents. Nearby targets must make a Difficult *willpower* roll or suffer a cumulative –1 penalty to all actions. This is a temporary mind-affecting effect.
Move: 20 (flying)
Size: 2 meter wingspan

CRACIAN THUMPER

The cracian thumper is the galaxy's most widely used land mount. Originally a native of all five planets in the Craci System, the thumper has been exported to most civilized systems of the galaxy. It is used as a versatile mount for military operations by the Rebel Alliance, and as a racing mount by residents of more urban areas. A cracian thumper is bipedal, with powerful hind limbs, smaller forelimbs, and a thick tail it uses for balance and defense. Thick, long fur covers its body in colder climes, but is shed on warmer planets. Racing thumpers are typically shaved to reduce weight and to give the creatures a sleeker appearance.

The beast is known for its agility, intelligence, and versatility; however, above all else, thumpers are known for their stealth. Cracian thumpers have large feet that cause most observers to mistakenly anticipate that the creatures will make loud, thumping sounds as they run. On the contrary, the thumper is exceptionally quiet and makes an excellent mount for stealthy land operations.

Although they are herbivores, cracian thumpers possess potent defenses: sharply clawed front and rear limbs, and a powerful tail. Thumpers are capable of lashing out with their rear claws without breaking stride, or of knocking the heads off of unlucky stormtroopers with their muscular tails.

For animals, cracian thumpers are also fairly intelligent. They are easily trained for a variety of uses and are particularly good at recognizing simple patterns; for example, the Rebellion teaches their thumpers that humanoid shapes in hard, all-white shells are the enemy. A thumper is typically assigned one rider as a trainer in order to take advantage of the creature's naturally loyal disposition. They can carry up to 110 kilos of cargo, or a rider and up to 50 kilos.



Cracian Thumper

Type: Bipedal land mount
DEXTERITY 3D
PERCEPTION 3D+2
Sneak 4D+2
STRENGTH 3D
Special Abilities:
Claws: STR+1 damage
Tail: STR+1D+2,
Silent Movement: Thumpers can move very silently, adding 1D+2 to *sneak* attempts if they move at high speed or slower.
Move: 12
Size: 1-1.8 meters at the shoulder
Orneriness: 1D

DEWBACK

Dewbacks are large, oxygen-breathing, carbon-based lizard-like omnivores native to Tatooine. Adults stand between as high as two meters at the shoulder. They are active during the warm daylight hours and sluggish during the night. Coloration ranges from gray and brown through dull red and blue; camouflage patterns are common. Comfortable on the desert world, dewbacks are often seen digging through dunes in search of scrub, small animals (such as womp rats), or moisture.

Dewbacks are solitary animals, but once each year they gather in the Jundland Wastes to mate (they will not breed in captivity). When the frenzy ends, the females lay clutches of eggs by the thousands, then return to their lives as lone wanderers until nature calls again. Half a year later, during the womp rat migration, the eggs hatch young dewbacks, who must survive the dangers of the Wastes without aid from their elders.

Most dewbacks are wild, but some have been domesticated and are used as riding beasts. Tatooine's local authorities use them as patrol animals because they are well-suited to high temperatures and the blowing sands that can damage landspeeders. Even in the face of severe sand storms, a dewback will carry its rider to his destination with hardly a complaint or growl. A dewback is faster and more agile than the plodding bantha, giving patrols a measure of superiority over Tusken Raiders and slow-moving Jawa sandcrawlers.

Sand People hunt dewbacks as a source of food and material. The leathery protective hides are used to make boots, belts and pouches, as well as tents and other gear. They also serve as a substantial part of the krayt dragon's varied diet. During their mating season, many dewbacks fall to claws, razor-sharp teeth and blaster bolts.

Dewbacks have no parental or herd instincts, and will fight only if threatened. If confronted by violence, their usual instinct is to flee, or hide if flight is impossible.



Dewback

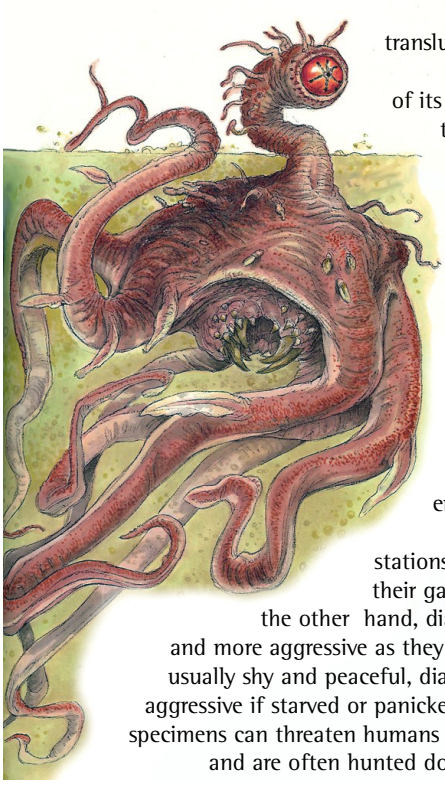
Type: Desert Lizard
DEXTERITY 3D
PERCEPTION 2D
STRENGTH 4D
Brawling 4D+1
Move: 35; 100 km/h (during day), 7; 20 km/h (at night)
Size: 1.3-2.1 meters tall at shoulder
Orneriness: 3D

DIANOGA

The dianoga is a scavenger originally from the swamp world of Vordan, where it evolved as a marine scavenger. Having escaped Vodran long ago in the hold of a space freighter, the dianoga has spread to colonize many worlds.

The dianoga, or garbage squid as it is sometimes called, thrives in the sewers and river canals of large urban centers throughout the galaxy. It feeds on all types of refuse, and can consume almost anything except pure metals.

The dianoga possesses a single eyestalk which it can extend up out of the water like a periscope and even around corners. It has seven tentacles that it uses for locomotion and to catch food. These tentacles grow back rapidly if severed. Naturally



translucent, the dianoga turns the color of its food It is difficult to see whether fed or starving. Young dianogas are a tolerated pest on many worlds – they consume vast quantities of garbage and therefore serve a valuable function for cities which generate tons of refuse a day (some space stations breed dianoga in their garbage dumps). On the other hand, dianoga grow larger and more aggressive as they grow older. While usually shy and peaceful, dianoga can become aggressive if starved or panicked. Especially large specimens can threaten humans and other species, and are often hunted down and destroyed when discovered.

Dianoga

Type: Underwater predator
DEXTERITY 2D
PERCEPTION 3D+1
STRENGTH 6D
Special Abilities:
Camouflage: Can change color to match surroundings (+4D to *sneak*)
Tentacles: Target must make opposed *Strength* roll to escape and not be dragged along.
Move: 3 (swim)
Size: Up to 3 meters long

DRAGONSNAKE

The dragonsnake is one of the deadliest predators found on Dagohah. It is a swift but patient hunter, lying motionless for hours, waiting for prey to come within range. When prey approaches, it hinges forward in the water and either engulfs the target with its large mouth or grabs it with its two clawed forelimbs and drags it underwater. Although slow-moving creatures on land, dragonsnakes move with surprising swiftness when they attack in the water. They are exceptionally silent swimmers and excel at gliding silently forward in the water until they come within striking range. Dragonsnakes can swallow whole any Small or smaller creatures, but must rend and tear larger prey in order to consume it. They are solitary hunters; each beast claims a single lake, hay, or other moderately large body of water as its territory. Because they must come ashore to lay their eggs, dragonsnakes always make their lairs fairly close to shore.

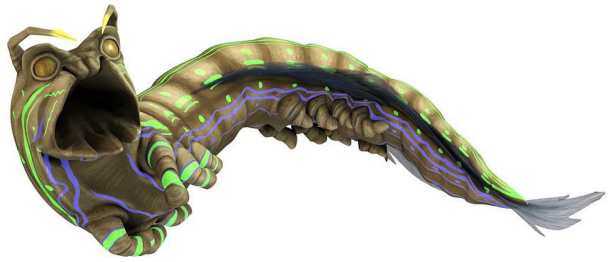


Dragonsnake

Type: Underwater predator
DEXTERITY 2D
PERCEPTION 2D
STRENGHT 5D
Special Abilities:
Bite: Does *Strength*+2D damage. If dragonsnake attack roll is double a target's parry or *swimming* attempt, target is swallowed whole. If swallowed, target receives *Strength* damage, and target must inflict non-stun damage to be spit out; stun weapons are not effective in this case.
Razor-sharp Fins: Do *Strength*+3D damage.
Constrictor Coils: if dragonsnake connects with a Moderate brawling attack, target is ensnared. Target receives *Strength* damage each round until free. Target must incapacitate dragonsnake to break free.
Move: 5 (swim)
Size: Up to 4 meters long

GHEST

Ghests, also known as swamp demons, are a large reptilian species native to the swamps of the planet Rodia. Instead of bone, the species has cartilaginous skeletons. The sentient Rodians originally believed ghests to be responsible for carrying away the souls of the dead. When mating, ghests perform a courtship ritual that proves their strength to the partner. A ghest mother guards her young after reproduction, as the sire will simply eat them on sight.



Ghests usually hunt large species of herbivore. They can walk on their hind limbs while on land but hunt and mate while submerged in water. Ghests swim slowly when hunting, keeping all but their eyes and forehead submerged below the surface until they spot prey. Upon seeing a target, a ghest springs forward, attacking with teeth and claws, and generally consume the prey in a single bite. However, it is not unknown for ghests to attack small settlements belonging to the sentient Rodian species, also native to Rodia; during some such attacks, the ghest devoured all residents within a few hours. The ghests have no natural predators on Rodia, although Rodians do sometimes hunt them.

As Rodian culture developed, the ghest population diminished both as a result of hunting, particularly by those Rodians known as ghestslayers, and the industrialization of Rodia's environment. By the time the Galactic Republic made contact with Rodia, the predators were nearly extinct. In an attempt to save the species, some wealthy Rodians attempted to introduce ghest populations onto other worlds.

Ghest

Type: Cartilaginous reptile
DEXTERITY 1D
PERCEPTION 2D
STRENGTH 7D
Special Abilities:
Teeth: STR+2D damage
Claws: STR+1D damage
Move: 15 (swimming), 8 (walking)
Size: 6 meters long

GUNDARK

Gundarks are a widespread and robust species, known as one of the most dangerous creatures in the galaxy. Gundarks have four arms, broad hands and feet with opposable digits, ears nearly as wide as their heads, and a covering of short hair that ranges from brown to gray in color. They can be found the galaxy over, but most live in temperate climates. Gundarks are considered to be semi-sentient by most galactic authorities. As such, they are protected from exploitation, even after the Empire's rise to power. This protection does little to stop black market trade in gundarks, which is little better than slavery. Because of the gundarks' reputation as fearless and aggressive combatants, they are most often sold to underground gladiatorial arenas, or to hunters who see them as the ultimate sport. The primitive society of gundarks consists of small matriarchal family units Multiple families sometimes gather together into tribes, allowing them to support one another. While the females hunt and gather food, the males construct homes and teach young gundarks how to fight. Defense of the home falls to the males, and it is a task they excel at.



Gundark

Type: Semi-sentient predator
DEXTERITY 4D+2
Melee 7D
PERCEPTION 3D+2
Hide 5D+2, search 7D
STRENGTH 6D+2
Brawling 8D+1, climbing/jumping 8D
Special Abilities:
Bite: Does Strength +1D damage.
Crushing Attack: If a gundark successfully grapples an opponent, it will crush for *Strength* +1D+1 damage on the following round.
Fearless: Gundarks gain a +1D bonus to resist Intimidation and Force powers that cause fear.
Low Light Vision: A gundark can see twice as far as a normal human in poor lighting conditions.
Track by Scent: Gundarks receive a +3D bonus to *search: tracking* if scent plays a part.
Weapons: Gundarks often wield weapons, such as clubs, which inflict *Strength* +2 damage.
Move: 12
Size: 1 to 2.5 meters tall, 1.5 meters on average.

KATARN



The katarn is a predator native to the Wookiee homeworld of Kashyyyk. It is a lizard-like quadruped with a thick hide and rows of sharp spurs along its legs. These spurs make katarn excellent tree climbers; they are able to move at their full speed when climbing up or down trees The creature has a narrow, beak-like mouth that is lined with several rows of teeth. Though the bite of a katarn is not particularly fearsome in combat, it is quite effective when used to root tree-burrowers from their arboreal homes.

Katarns mate every few years, and females that become pregnant leave their mates as soon as they are ready to give birth. The female climbs high into the forest canopy in search of a likely spot to deliver her young. Once the pups are born, she savagely protects them from predators until they are old enough to fend for themselves.

The katarn is an important part of Wookiee mythology and tradition. Wookiees believe that the katarn once hunted them, which in turn taught the Wookiees how to resist or escape the katarn in order to survive. Over time, the Wookiees became the hunters and the katarn the hunted, and things will remain that way until such time as their positions are reversed once more.

Katarn

Type: Kashyyyk predator
DEXTERITY 3D
Dodge 6D+1
PERCEPTION 4D
Search: hunting 7D, sneak 5D
STRENGTH 4D
Special Abilities:
Teeth: STR+1D
Claws: STR+1D
Horns: STR+1
Move: 15
Size: 0.6-0.8 meters long

K'LOR'SLUG

The k'lor'slug is a venomous swamp creature from the planet Noe'ha'on, feared for its innate aggressiveness as well as its keen senses of smell and vision. The k'lor'slug is fast, silent and deadly, particularly when it is near its nest. The worm-like monsters lay eggs by the hundreds, and when hatched, infant k'lor'slugs spread rapidly, devouring anything resembling food.

The k'lor'slug has pink-hued skin that closely matches the coloration of the mud-clay found in Noe'ha'on's swamps (which makes the creature devilishly difficult to detect). The slug has a long, flexible tail that it can use to attack; the small stinger on the end of the tail can administer a neurotoxin that renders the victim immobile. Once a target is paralyzed, the k'lor'slug can feed at its leisure, tearing its prey apart with its strong, sharp pincers.



K'lor'slug

Type: Swamp predator
DEXTERITY 4D
Dodge 5D
PERCEPTION 4D
Sneak 5D
STRENGTH 2D
Special Abilities:
Pincers: Do STR +1D+2 damage
Tail: Does STR +1D damage. If the K'lor'slug makes a Difficult *Dexterity* roll, the target has been stung and suffers from the effects of the creature's potent neurotoxin. Affected characters must make a Difficult *stamina* or *Strength* or be rendered immobile. The poison is effective for 1D minutes.
Camouflage: The k'lor'slug receives a +2D to *sneak* rolls when hidden in the pink clay of Noe'ha'on's swamps.
Move: 10
Size: 2–3 meters long

KNOBBY SPIDER

The knobby white spider is a large predatory arachnid native to the swamps of Dagobah. In addition to living amid the pillar–like roots of the planet's enormous gnarltrees, it is also a part of the gnarltree's bizarre life cycle. To reproduce, gnarltrees occasionally extrude mobile roots that drop off the tree when they are no larger than an astromech droid. These roots immediately begin hunting live prey so they can grow. When this "spider" reaches maturity, it locates a clear area and takes root. It shoves its eight legs deep into the ground, and these legs become the first of the new gnarltree's roots. The transformation from spider to tree is swift; within three months after rooting, the creature's skin has sufficiently darkened and thickened that it has become indistinguishable from any other young gnarltree. Unlike most other animals, knobby white spiders have complete radial symmetry. They have a stinger near the end of each leg capable of delivering their poison and a ring of eight eyes underneath their eight legs, allowing them to see in all directions at once.



Knobby Spider

Type: Large predatory arachnid/mobile plant
DEXTERITY 4D
PERCEPTION 2D+1
STRENGTH 6D
Special Abilities:
Bite: Does STR+1D damage.
Eight Legs: Due to their number of limbs, knobby spiders can perform two actions per round with no penalty; a third action in a round receives a –1D penalty, a fourth action in a round receives a –2D penalty and so forth.
Move: 11
Size: Up to 4 meters tall

KRAYT DRAGON

The terrible krayt dragon of Tatooine is a large carnivoroous reptile that dwells in the mountains and dunes surrounding Tatooine's Jundland Wastes in the evening.

Krayt dragons subsist primarily on rontos, banthas, dewbacks, and slow Sand People. They swat prey with their large claws, and then strike the stunned victim with their powerful jaws.



Because of the krayt dragon's ferocity, a number of rumors and myths are associated with the fearsome creature. One such rumor concerns "dragon pearls," valuable stones that can be found in the dragon's innards. While the krayt dragon has massive claws and teeth, it uses them only to rip and tear its prey; the creature possesses no teeth suitable for chewing. Instead, krayt dragons possess "gizzards" (quite like those of birds) which mash food into digestible form. In order to grind the food, the krayt dragon ingests small rocks and stones, which act as "teeth" inside the gizzard. However, the intense pressure of the krayt dragon's digestive system polishes and tempers the stones into valuable gems (known as "dragon pearls"). Unfortunately, the only way to obtain dragon pearls is to kill a krayt dragon — no easy feat.

Krayt Dragon

Type: Large carnivore
DEXTERITY 3D
PERCEPTION 1D+2
STRENGTH 12D
Special Abilities:
Claws: 8D damage
Teeth: 15D damage
Motion Tracking: The Krayt dragon tracks its prey by detecting motion. The dragon receives +1D to *Perception* to detect targets that are moving. Characters that make a successful Difficult *sneak* roll can stand still enough to fool the Krayt dragon.
Move: 15
Size: 10 meters tall, 15-30 meters long

MASSIFF

Massiffs are bulky, well-armored predators originally from Geonosis and now found on several worlds. They are most common on Geonosis and Tatooine. Massiffs were domesticated thousands of years ago by the Geonosians, who use them as sentries and guard beasts. Because of their usefulness, the crews of some Geonosian ships carried them to guard their vessels and sold others to off-worlders. Standing a meter high at the shoulder, these animals make fearsome guards, and their keen senses allow them to easily notice the approach of any intruders. Massiffs are voracious eaters capable of wrestling down large, slow-moving prey. However, their wild diet consists mostly of various types of small vermin as well as carrion and any smaller carrion-eaters who fail to flee when massiffs arrive at a carcass.



Massiff

Type: Armored predator
DEXTERITY 3D
Running 3D+2
PERCEPTION 2D+2
Hide 3D+2, search 3D+1, search: tracking 4D, sneak 3D+2
STRENGTH 3D+1
Climbing/jumping 5D+1
Special Abilities:
Bite: Does STR+2 damage.
Resistant to Radiation: Massiff gain a +1D bonus to *Strength* when resisting the effects of harmful radiation.
Track by Scent: Massiff can track by scent, and gain a +1D bonus to their *search: tracking* skill when doing so.
Move: 10
Size: 2 meters long

MYNOK

Mynocks are one of the few species of space-dwelling life believed to have evolved in vacuum. They cannot survive for more than a few minutes inside any sort of atmosphere. A mynock has a wingspan of a little over a meter. If attacked, it defends itself by hitting opponents with its exceedingly tough wings. These silicon-based based life forms originated in the rings of the planet Ord Mynock. Today, they are found throughout the galaxy. Their magnetically charged wings allow them to catch the stellar winds and literally fly through space. They live in asteroid fields and planetary rings and make their nests on small asteroids. Mynocks normally subsist on a mixture of stellar radiation and the charged particle fluxes put out by stars, but are often attracted to richer energy sources, such as the power plants of passing starships. They are regarded as dangerous pests by all star-travelers; ships that approach airless worlds are often inspected for mynock infestations, and those that have attracted any of the creatures are usually quarantined.



Mynok

Type: Parasite
DEXTERITY 3D
PERCEPTION 1D
STRENGTH 1D
Special Abilities:
Energy Drain: survive by draining energy from starships.
Flight: Mynocks who drain enough energy can fly. Silicon life forms: silicon-based life forms and can survive in the vacuum of space.
Move: 9, 1 (space units per turn)
Size: 1.5 meters wide, 0.5 meters tall

NEXU

Native to the jungles of Indona and Cholganna, the nexu is a fierce, stealthy predator with little fear of larger opponents, or even the weapons of sentient beings. Hunted for sport on their native planet, nexu often turn the tables on their would-be hunters and slash them to ribbons before they can fire a shot.



Nexu

Type: Stalking predator
DEXTERITY 4D+2
PERCEPTION 3D
Hide 4D+1, search 5D, sneak 4D+1
STRENGTH 4D+1
Climbing/jumping 6D+1
Special Abilities:
Bite: Does STR+2 damage.
Claws: Do STR+1 damage.
Exceptional Reflexes: Nexu gain a +1D bonus to all *Perception* rolls made to determine initiative.
Keen Hearing: Nexu have excellent hearing, and gain a +1D bonus to all *search* rolls that involve sound.
Move: 16
Size: 2 meters long (medium)

RANCOR

Rancors are one of the largest land predators that can survive in human environments. The exact location of the rancor's home planet is largely unknown; at the time of the Rebellion, only Jabba has managed to keep a rancor in captivity. Some believe that the rancor was a unique creature, possibly genetically engineered to sate the Hutt crimelord's vile appetites. (Of course, those few who have visited Dathomir know otherwise.)

The rancor is bipedal, with dripping fangs and long, sharp claws. The thick hide of the rancor makes it highly resistant to blasters and most other hand-held energy weapons, and melee weapons do not fare much better.

Rancor



Type: Gigantic predator
DEXTERITY 4D
PERCEPTION 1D
Search: tracking 3D
STRENGTH 7D
Special Abilities:
Armor: +3D protection against *physical* and *energy* attacks
Claws: STR+3D damage
Teeth: STR+5D damage
Move: 20
Size: 5 meters tall

REEK

Reeks wander the plains of Ylesia in great herds, contentedly munching on grass and lichens. Although immensely strong, they generally reserve their violent behavior for the mating season, when the sound of two bull reeks fighting for dominance rumbles like thunder across the plains.

When a reek attacks, it lowers its head, charges, and attempts to gore with its large horn. Should the initial attack miss, the reek flails its head about blindly, hoping to chase away its prey so that it can attempt another charge.



Reek

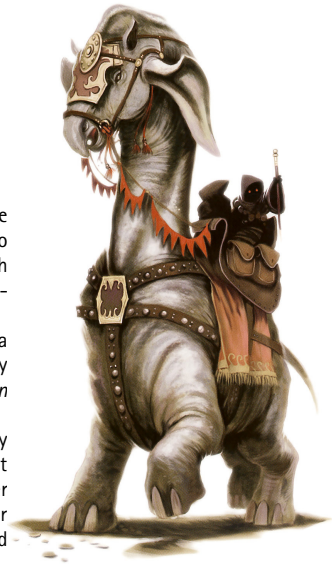
Type: Herbivorous herd animal
DEXTERITY 1D+1
PERCEPTION 1D
Hide 2D, search 2D+1
STRENGTH 6D
Special Abilities:
Enraged: When enraged, a reek gains +1D to all *Perception* rolls made to determine initiative.
Gore Attack: Can gore with its horn for STR+1D damage.
Thick Skin: Due to a reek's thick hide, it gains a +2D bonus to *Strength* rolls when resisting *physical* damage, and +1D bonus to *Strength* rolls when resisting *energy* damage.
Move: 10
Size: 6 meters long

RONTO

The huge but gentle pack animals called rontos are favorites of the Jawas of Tatooine. Known for their loyalty and strength, they can carry immense burdens and are large enough to frighten off attackers such as Tusken Raiders. However, they are also very skittish creatures, and are easily startled by urban traffic. Most owners of rontos keep them well away from Mos Eisley's bustling streets.

Rontos have an excellent sense of smell — they can detect a krayt dragon coming a kilometer away. Unfortunately, their vision is quite poor. While rontos need plenty of water, their skin easily sheds excess heat, making them well-suited to Tatooine's harsh desert environment.

Ronto



Type: Pack beast of burden
DEXTERITY 2D
Running 3D
PERCEPTION 3D
STRENGTH 5D
Stamina 6D
Special abilities:
Heat endurance: Rontos are extremely adaptable to desert conditions, though they still need water to survive.
Sense of smell: Rontos have a keen sense of smell. They add +1D to any *Perception* roll involving smell.
Skittish: Rontos are easily upset by any machines that move significantly faster than they. Add +3D to their orneriness when around fast-moving vehicles.
Move: 10
Size: 4.25 meters tall
Orneriness: 1D

SARLAAC

In addition to its burning temperatures, biting sandstorms and bantha-swallowing dunes, there are several indigenous creatures which make the dread Dune Sea the most perilous place on the face of Tatooine. Most feared among these creatures is the great Sarlacc.

Resting at the bottom of the infamous Pit of Carkoon, the Sarlacc is a massive, omnivorous creature. From the mouth of its pit, it appears as a great hooked beak, surrounded by dozens of grasping tentacles. This is only the mouth of the creature — the enormous body of the Sarlacc is buried deep beneath the sand.

The Sarlacc uses its tentacles to grab prey from the surface and drag it down to its beak. These tentacles have been known to reach a full four meters beyond the Pit, snagging those who thought they were completely safe. However, the Sarlacc seldom needs to go to such trouble — the Pit of Carkoon supplies most of its prey. The highly unstable and shifting slopes of the Pit send anyone unlucky enough to step in tumbling to a grisly death below.

Immobile, living in the center of the parched and barren Dune Sea, the Sarlacc does not feed often. Fortunately, it doesn't need to. Its highly efficient digestive system preserves food for incredibly long periods of time, digesting it slowly, and storing it until needed for sustenance. The victim remains alive for much of this time.



Sarlaac

Type: Solitary stationary carnivore
DEXTERITY 2D
PERCEPTION 1D
STRENGTH 6D
Special Abilities:
Tentacles: have a *Strength* of 6D, reach up to four meters outside pit; do not cause damage, but victims must make a successful opposed *Strength* roll to escape.
Bite: 5D damage.
Acid digestion: Any creature dragged into the sarlaac's maw suffers 5D damage from digestive acid until the victim is knocked unconscious and dragged into the sarlaac's digestive tract — at that point, the victim normally wakes up, but by then it is normally incapacitated by the sarlaac's paralyzing digestive enzymes, 7D stun damage.
Move: 2
Size: 2.5-3 meters across (mouth), 100 meters long (underground)

SPACE SLUG

Space slugs are toothed, worm-like, silicon-based lifeforms. They survive in the harsh environment of space by feeding on stellar energy emissions, though they also feed on minerals found in asteroids. Larger slugs also dine on mynocks who are drawn to their energy, though the small creatures are as likely to become parasites within their bodies as be digested.

Most slugs measure less than 10 meters, though specimens many times larger have been recorded. Slugs large enough to swallow small ships whole, though extremely rare, do exist. Most spacers discount them as tall tales, however.

Space slugs are found primarily in asteroid fields where food is plentiful. They can travel between asteroids by pushing off one and gliding to another. Space slugs have a highly developed spacial sense which allows them to calculate the trajectory and speed of every moving body in their immediate area. This sense helps them target other asteroids — and also food sources such as mynocks, small asteroids — and the occasional small ship.

Space slugs are highly prized for their various organs and body parts, which can be used in a wide variety of industrial applications. Some systems keep a few small slugs on hand to keep the mynock population under control



Space Slug

Type: Vacuum Predator
DEXTERITY 2D
PERCEPTION 1D
STRENGTH 6D (creature scale)/5D (starfighter scale)*
* For a 6-meter-long and 900-meter-long slug respectively; *Strength* varies dramatically by the length of the slug; extremely large slugs are in the starfighter or capital class.
Special Abilities:
Vacuum: Space slugs are native to the vacuum of space and can survive in this environment with no assistance.
Teeth: Do STR+1D damage.
Move: 6 (creature-scale slugs only).
Size: May be as small as 1 meter long, possibly up to 900 meters long.

TAUNTAUN

Natives of the ice planet Hoth, tauntauns were used as riding beasts by Rebel forces on the frigid world. Tauntauns were easily tamed, though they remained somewhat skittish.



Tauntauns stand roughly two meters tall, and are extremely warm-blooded (to allow them to survive Hoth's deadly cold). Tauntauns possess a muscular tail roughly one meter long, which helps the creature maintain its balance on Hoth's icy surface. Tauntauns have three-clawed feet and curved horns on the sides of their heads that they use in combat.

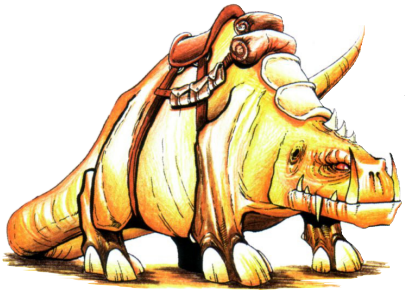
Tauntaun

Type: Arctic climate omnivore
DEXTERITY 2D
PERCEPTION 3D
STRENGTH 4D
Special Abilities:
Charge attack: Does STR+1D+1 damage.
Arctic creature: Tauntauns can withstand frigid temperatures that are deadly to most other creatures (although their stamina in the cold is not unlimited)
Move: 16
Size: Adults stand 1.3-2 meters at the shoulder
Orneriness: 1D

UKIAN TORBULL

The planet Ukio, a prominent agricultural world, is home to the "Ukian torbull." The torbull was originally an experiment; the Ukians hoped to breed a hardy pack beast that could adapt to virtually any environment (which could in turn be sold to virtually every planet in the galaxy). The experiment was only a partial success — the torbull is nearly as adaptable as the bantha, and is in fact capable of functioning in environments that the bantha can not.

While the torbull is a versatile and easy-to-tame creature, it does have one major disadvantage: its appetite. Where a bantha can go for weeks without food or water, the torbull requires massive amounts of sustenance. Because of its ravenous nature, the torbull is not a popular pack beast (simply because of the expense of hauling around vast food stores to sustain the creature).



The torbull is a large, hairless quadruped, and possesses huge teeth and eyes that appear to flash with anger. The creature has a very thick, tough hide that has a pebbly texture. Despite its somewhat fearsome appearance, the torbull is exceptionally docile and — as long as it is properly fed — extremely friendly. The torbull's main advantage over the bantha is its ability to operate in extremely moist regions. Despite its massive bulk, the creature is surprisingly buoyant and can swim with relative ease. In addition, the torbull is considerably faster than a bantha, though it is not as strong.

Ukian Torbull

Type: Docile pack beast
DEXTERITY 2D
Dodge 3D
PERCEPTION 2D
STRENGTH 4D
Special Abilities:
Tough hide: The torbull's tough hide provides +1D protection against physical attacks.
Tame: The torbull does not have an aggressive nature; when ridden, the rider receives a +1D bonus to *beast riding*.
Appetite: The torbull must be fed and watered at least four times per standard day; a minimum of 20 liters of water and 10 kilograms of grain (or other foodstuff) are required to sustain the torbull. Constant grazing is usually effective, though when operating in desert conditions ample foodstuffs must be carried. The orneriness code of a torbull that has missed a feeding increases by 3D. A torbull that misses more than two consecutive feedings dies of hunger.
Move: 10, 15 (swimming)
Size: 2 meters at the shoulder; 5 meters long
Orneriness: 1D

VARACTYL

Varactyls are a large saurian species native to the planet Utapau. They are lizard-like in appearance, with green scales that thicken into armored plates on the varactyl's head. Quills, some of which resemble feathers, sprout in a ridge that runs from the creature's head to the tip of its tail. The plumage of the female of the species tends to be more vibrant than that of the male.



As cold-blooded animals, varactyls are more active during daylight hours. They spend much of the day sunning themselves as they cling to the walls of Utapau's sinkholes. They are excellent climbers and can travel across vertical surfaces with incredible speed and agility. When they aren't warming themselves, they hunt for lichens and roots to eat. At night, varactyls retreat into burrows that they create in sinkhole walls They do so to avoid the dactillion, a birdlike predator that is also native to Utapau.

Although they are native to Utapau, varactyls have also been encountered on a handful of other worlds. For instance, Kashyyyk maintains a small population of the creatures, though the details of how they came to the Wookiee homeworld are somewhat mysterious. It is assumed that one or more varactyl eggs ended up on Kashyyyk in the possession of a smuggler, but this has yet to be proven beyond a reasonable doubt.

Varactyl

Type: Riding lizard
DEXTERITY 4D+2
Running 5D
PERCEPTION 1D+2
Search 3D, sneak 4D
STRENGTH 7D
Climbing/jumping 8D, swimming 7D+2
Special Abilities:
Cold-Blooded: During nighttime, varactyls suffer a –2D penalty to all actions.
Spined Tail: Females have a fan of rigid spines along its tail that deal STR+2 damage.
Claws: Provide +1D to *climbing*.
Move: 40
Size: 15 meters long
Orneriness: 2D+2

VORNSKR



Native to the planet Myrkr, the vornskr is a dog-like predator with an innate sensitivity to the Force and Force-users. These furred quadrupeds have long legs tipped in sharp claws, powerful jaws filled with deadly fangs, and long, whip-like tails tipped with poisonous spines. They are aggressive, fast, and incredibly strong for their size Vornskrs are nocturnal, hunting after dark in packs consisting of between three and five individuals. One of the vornskr's primary prey animals is the ysalamiri, a lizard-like creature that is also native to Myrkr. Ysalamiri project a bubble-shaped field that nullifies the use of Force powers, which makes it difficult for vornskrs to locate them. Vornskrs sometimes mistake a Force-user for a group of ysalamiri, leading them to attack. The presence of Force-users enrages vornskrs, a behavior that no amount of training can eliminate.

Vornskr

Type: Force-sensitive predator
DEXTERITY 4D
PERCEPTION 2D+2
Sneak 5D
STRENGTH 3D+2
Special Abilities:
Teeth: STR+2D damage
Force Sense: Vornskrs can detect Force-users. They are considered to have 3D in this ability. Upon sensing a Force-user, they become very agitated and aggressive: they confuse all Force-users with the ysalamiri. A Force-user within 10 meters can be detected and tracked by a vornskr with a Very Easy roll; 11-25 meters is an easy roll; 26-50 meters requires a moderate roll; and 51-100 meters requires a Difficult roll. Over 100 meters is a Heroic difficulty.
Move: 15
Size: 0.8 meters tall at the shoulder, up to 1.6 meters long(including tail)

WAMPA



Wampas are fearsome beasts that inhabit the icy planet Hoth. Wampas stand roughly three meters high and possess razor-sharp claws and fangs. Older wampas possess horns (which grow longer with age). Because of their thick white fur, wampas are almost impossible to spot amidst the blowing snow of Hoth.

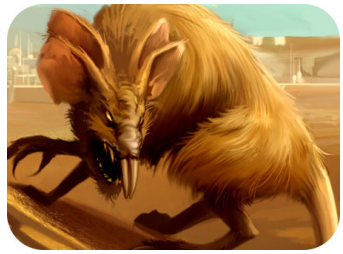
Wampas live in ice caves, and tend to be solitary hunters, exhibiting a frightening amount of cunning and intelligence for what are ostensibly non-sentient creatures.

Wampa Ice Creature

Type: Snow predator
DEXTERITY 3D
PERCEPTION 4D
Search; tracking arctic 6D, sneak: arctic 7D
STRENGTH 7D
Special Abilities:
Claws: STR+1 damage
Teeth: STR+2 damage
Camouflage: +3D to *sneak* in arctic climates, heat-diffusing body adds +2D to *sneak* versus sensors
Howling: Wampa howls are a rudimentary form of communication that allows wampas to coordinate attacks; these howls are virtually indistinguishable from the sound of Hoth's winds.
Move: 13
Size: 3 meters tall

WOMP RAT

VVomp rats are large rodents native to the deserts of Tatooine. They breed in sizable colonies and are both scavengers and hunters. Individual womp rats subsist by eating carrion or hunting small animals, often including wandering pets and, on rare occasions, small children. Groups of womp rats sometimes work together to bring down larger prey, including young banthas, as well as lone Jawas, Sand People, or other intelligent beings who find themselves poorly armed and alone. However, they are not especially dangerous except when hunting in groups, and their tactics consist largely of attacking a single target at once. If there are sufficient numbers of womp rats, they are often willing to attack Medium or Large targets. Although never acclaimed for their bravery, womp rats are often renowned for both their endurance and their determination. They are perfectly adapted for life in the deep desert and can go for days without either food or water.



Womp Rat

Type: Large rodents
DEXTERITY 2D
PERCEPTION 1D+1
STRENGTH 2D+1
Special Abilities:
Claws: 2D+2 damage
Teeth: 3D+1 damage
Pack Combat: These vicious Tatooine natives attack in packs of up to five. The hairy carnivores usually circle once, then lunge. They scatter when a total of three wounds has been inflicted on the pack as a whole or an incapacitated result has been inflicted upon any single individual.
Move: 5
Size: 2.1, meters long

YSALAMIRI



Ysalamiri are tiny creatures native to the planet Myrkr. They grow to be up to half a meter long, are covered in fur, and superficially resemble snakes with legs. The typical ysalamiri spends most of its life in a motionless state, attached by its claws to the metal-rich trees that form its primary habitat. They are difficult to remove from the trees once they have attached themselves, and they will die 1-4 days after being removed.

The most interesting aspect of the ysalamiri is its ability to push back or repel the Force in a spherical area centered on itself. It has been hypothesized that this ability evolved as a defense mechanism against the ysalamiri's primary prey animal on Myrkr, the vornskr. Since vornskrs depend on Force powers in order to locate and bring down prey, the ysalamiri's ability to push back the Force makes the small creatures much harder for these predators to locate.

Ysalamiri

Type: Force-repelling creature
DEXTERITY +2
PERCEPTION 1D+1
STRENGTH +2
Special Abilities:
Force Repulsion: Ysalamiri can create "bubbles" in which the Force cannot be manipulated. A single ysalamiri can form a defensive bubble up to 10 meters in radius. Within the bubble, characters cannot use the Force skills, Force Points, or Character Points. Force attacks directed at ysalamiri fade away as they enter the creature's "Force bubble."
Move: 0
Size: Up to 50 centimeters long

DESIGNING CREATURES

Many gamemasters will doubtless want to create their own monsters and animals for use in a *Star Wars* game. Given the vast amount of habitable planets in the *Star Wars* galaxy, gamemasters should feel free to populate their campaign environment with as many colorful, exotic animals as they wish.

When devising creatures, the gamemaster must start with a creature that is to be used in the adventure. Often, a gamemaster will only have to create one or two creatures for a given adventure and not really worry about the larger ecosystem that it fits into. The gamemaster should assign die codes that he feels are appropriate to the creature in light of its environment and role in the planetary ecosphere. Because some worlds are more hostile than others, and there are countless niches that can be selected, the gamemaster's decision regarding die codes can be fairly arbitrary.

All creatures need *Dexterity*, *Perception* and *Strength* die codes. If the creature can be ridden, an *Ornerines Code* should be assigned to the creature (riders roll their *beast riding* skill against the code). The gamemaster might also elect to give the creatures extra skill dice in areas like *brawling parry*, *brawling*, *search*, *sneak* or other skills relevant to the survival of the creature.

ADAPTATIONS

The gamemaster may also choose one of several adaptations that creatures have evolved. This should be done with careful consideration for the ecosystem that the creature is to inhabit. This is only a partial list of possible factors, presented in terms of suggestions rather than specific mechanics, enabling the gamemaster to devise creatures to fit the specific needs of the adventure.

- **Sense:** The creature has highly developed senses such as sight, smell, hearing, taste and touch (which can detect ground vibrations). The senses can be used to detect predators coming after the creature, or be used to aid it in hunting. The creature should receive bonus to *Perception* under specific conditions or with the specific sense.
- **Speed:** The creature has great speed compared to other creatures in the ecosphere. The creature might have great endurance, and be capable of sustaining the speed for a long time, or might only be able to move at this high speed in short bursts. This ability is reflected by a high Move score relative to other creatures in the area.
- **Claws:** The creature has claws, talons or other hard and sharp weapons on the end of its paws or other appendages. This should be reflected as a separate die code for damage, normally higher than the creature's *Strength*.
- **Armor:** The creature has armor that can absorb physical and/or energy attacks. The armor might be in the form of hardened skin, a hard exoskeleton, a reflective skin that helps deflect energy bolts, a flexible body structure that can absorb shocks with minimal damage, or some other unusual way of absorbing damage without inflicting injury. The armor adds extra die codes to the creature's ability to resist damage without adding to its raw *Strength*.
- **Camouflage:** The creature is colored so that it can blend into the surroundings of its natural environment. The creature might also have learned behaviors so that when it is trying to hide it is even tougher to spot than when it is going about its natural activities. Some creatures blend into the surroundings through their permanent coloration, others have coloration that changes with seasons, and still others can change color within a few seconds or minutes. Creatures with this ability receive extra dice to their *sneak* skill.
- **Poison:** The creature produces venom that helps kill prey or helps to protect the creature from hunters and predators. The poison may he delivered through a bite, claws, quills, or a stinger. The poison may also be on the outer surface of the creature (secreted by glands, or in the skin and fur of the creature) so that when a predator attempts to bite or eat the creature it receives the poison. The effects of the poison can vary, from mild illness, to nausea, to a potent neural toxin that can kill.
- **Odors:** Some creatures produce offensive odors as a defense mechanism to scare away predators. The odor is normally strong enough to overpower the senses of the predator, allowing the odor-producing creature to escape. Another adaptation is for the creature to produce an odor so strong that it masks the trail of the creature, so hunters cannot track the creature. Another common adaptation is for the creature to produce enzymes and scents so that it "tastes bad" to any creature that attempts to eat it — while an individual of the species will die, predators will learn to leave the species as a whole alone. With such attacks, victimized creatures may have to make *willpower* rolls to be able to act against the odor-producing animal, or make more difficult *search* totals to track and follow the animal.
- **Quills:** Some creatures have sharp or barbed quills on the outer surfaces of their bodies. The quills may hook themselves into another creature when it attacks the quill-bearing animal, or in rare cases, the creature may be able to hurl the quills for ranged attacks. Aside from the base damage, the quills may continue to produce damage is they aren't removed from the victim, or even be coated with poison. Some creatures might have "quill sacs" inside their mouths, so that they could "spit" the quills at distances as well. Normally the creature should have a skill relevant to throwing the quills, and the quills should have a base damage value.
- **Reproduction:** The creatures can reproduce rapidly, so that they survive not due to the strength of an individual, but through strength of numbers. The creatures may produce great numbers of young, or mate several times in a season, producing many more litters than other types of creatures. This is a common tactic for herbivores, since they tend to lack effective attacks and defenses against predators.
- **Large Communities:** Some animals are helpless in small numbers, but when in large groups, they are excellent survivors. In large groups, the creatures might have excellent combat tactics, or as with many herd members, when predators attack one member of a herd, the rest of the herd flees, assuring the continued survival of the species.
- **Homes:** Some creatures build complex and confusing home areas, such as underground burrows or warrens, tree cities, or aquatic structures. In this case, when predators attack, they

often get confused in the natural maze of the home, while the creature flees, retreats to a defensible location, or readies an attack on the invader. Such types of homes are excellent to protect helpless young.

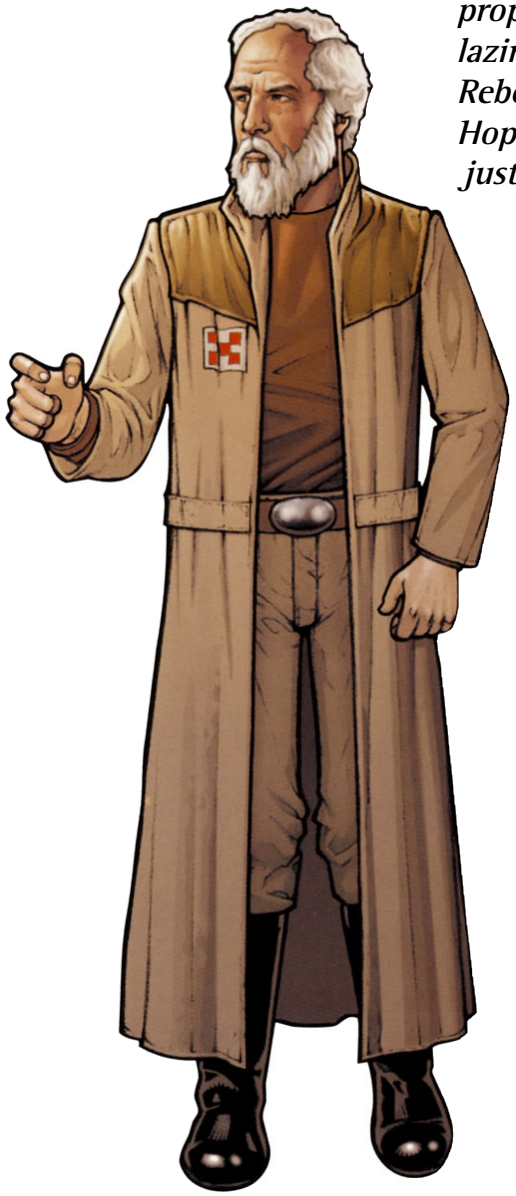


- **Energy Projection:** Some creatures may be able to absorb or produce certain types of energy, such as heat, light, sound or radiation. These can be used as an attack form, causing damage to attackers or targets. The gamemaster simply needs to determine the ranges (if any) and damage of such attack forms. The creature may need a recuperation period between uses, so that it might be helpless or unable to use the defense more than once in a certain span of time.
- **Migratory:** The creatures migrate great distances to seek food, avoid devastating climate changes, or even have a preprogrammed urge to return to traditional mating or young rearing areas.
- **Hibernation:** During times of limited food or dangerous natural conditions, such as seasonal extremes, creatures may be able to go into hibernation. During these times, the creature can survive on very limited air and gets all of its energy from stored layers of fat. Hibernation periods may last a few days, weeks, months, or even years, depending upon the nature of the planet and the metabolism of the creature.
- **Blubber:** Many creatures store excess energy as fat, able to break the fat back down into energy when food is scarce, or the creature can't take the time to hunt, such as in migrations. Likewise the creature may also have the ability to store water or other vital fluids, so that it can go a long time without stopping to drink, or can survive temperature extremes in relative comfort.
- **Play Dead:** A very bizarre form of natural defense; when confronted by a more powerful predator, the creature pretends to be dead in the hopes that the predator will pass it by. This tactic works best against creatures that eat only live prey.
- **Non-Essential Parts:** The creature can shed portions of its body when attacked. Often, the tail is one such appendage: the attacker is often content to let the creature scamper to safety because it can at least make a meal out of its tail.
- **Digging:** The creature digs quickly, so that it can build underground structures or can travel underground in relative secrecy. Some creatures tunnel under potential prey, and then burst from the ground, attacking and killing the target before it has a chance to react. To determine game effects, simply give the creature a Move for tunneling.
- **Flying:** The creature can fly or glide in atmospheres. The most common ways of doing this are through wings or air bladders. Most creatures can climb, dive and maneuver at will, but some creatures are helpless in the air, and thus glide along air currents. Many flying creatures can make nests and homes in isolated locations where ground-based predators cannot reach them. Assign a flight speed to the creature.
- **Amphibious:** The creature can survive, and probably hunt as well, on land and in water, possibly breathing both water and air.
- **Leaper:** The creature can jump or leap great distances. This can be used for high speed movement across the surface of a world, or the creature may use this ability to leap from trees in movement or during an attack. This type of movement can also conceivably hide the trail of a creature, so there is no continuous contact with a surface to hold scent.
- **Confuse Senses:** The creature has the ability to mask its presence by other than visual means. The creature can disperse its heat so that it doesn't stand out to infrared vision, can make sounds like other creatures or has some other ability so that it isn't easily detected or is mistaken for some other type of creature. Creatures with this ability often also have camouflage.
- **Dexterity:** The creature is extremely dexterous, and talented at dodging attacks using the brawling parry and dodge skills. The creature does this by jumping, moving quickly and making other feints that make it difficult to catch or hit in combat.
- **Tail:** The creature has a tail, which can be used to aid in balance, or to cause damage in combat.
- **Antlers/horns/tusks:** The creature has antlers, horns or tusks which aid it in combat, doing more damage than a simple *Strength* attack.
- **Communication:** The creature has an unusual form of communication, including echo-location, using feet to make sounds on the ground, communication by releasing scents, or by touching. The complexity, range and reliability of the communication varies by creature.
- **Cold-Blooded:** The creature is cold-blooded, and thus is very susceptible to temperature changes. When it gets too hot or cold, the creature may become lethargic or be unable to hunt or move; severe extremes may kill the creature. The advantage of this adaptation is that, in general, the creature needs to eat much less food than similarly sized warm-blooded creatures.
- **Independent Young:** Young are fully capable of taking care of themselves from birth — they can find food, defend themselves, and are in no way dependent upon the parent for care or nurturing.

After the gamemaster has devised a base creature, he should determine the creature's social habits and behaviors. Are the creatures solitary, or do they hunt in packs? Do they try to surround opponents, or simply charge when prey is spotted? Are they stealthy enough to sneak up on opponents without being spotted? Often, a creature with mediocre abilities can become a devastating foe if it is cunning enough to confuse and surprise prey.

Chapter Fifteen

18 EQUIPMENT AND WEAPONS



I've been training Rebel soldiers to survive in the field for longer than I care to remember, and today it's your turn.

Technology is something you can use... but it can use you. There are plenty of tools that can save your life when properly applied, but over-reliance on such items leads to laziness and foolish mistakes. Unfortunately, too many Rebel soldiers have learned that lesson to their cost. Hopefully the following briefing will help you understand just how useful — and how limited — technology can be. Remember, the right gear can help you in a pinch, but your best bet is to rely on yourself.

There are millions of items of high technology commercially available throughout the Known Galaxy. In the Rebel Alliance, we don't often have the option to be choosy, though; we have to take what we can get.

Most items can be procured through legal channels when needed, but if you are looking for something a little more sophisticated, you may have to sneak up a few back alleys. Just remember: make the machine do what you need it to do ... if you can't handle it — and handle it well — you can land yourself in real trouble.

GENERAL GOODS

The table to the right gives baseline prices for fairly broad categories of goods. The Gamemaster can get more specific, add or remove items depending on supply and demand in the campaign, and adjust prices to reflect such fluctuations in the market. Also, prices can vary greatly in different regions of space, different star systems, and even between different planets within the same star system.

ITEM AVAILABILITY

Item availability is a general indication of how easily the equipment can be found. These codes are general guidelines and local factors may affect an item's availability.

The four availability ratings are as follows:

1 **Readily available** throughout the known galaxy.

2 **Normally available** only in large cities and space ports, or on the item's planet of origin.

3 **Specialized item**, normally only available on item's planet of origin.

4 **Rare item**, difficult to obtain anywhere.

ITEM RESTRICTION

Some objects require licenses to own or operate, or are restricted to qualifying organizations or individuals. In such cases, a character must pay a license fee to own the object legally. A license fee is a separate expense, purchased in addition to the object to which it applies.

F **Fee** or permit often required for purchase.

R **Restricted** item on most planets and normally may not be sold without a license.

X **Illegal** on most planets. Possession and use generally violates Imperial, New Republic or local laws except for specially authorized individuals. Penalties for use of such an item are often severe.

Getting a License

To get a license, you must pay the fee required to file the application. The amount of the fee is a percentage of the object's normal cost, as listed in the Restricted Objects table. Once you've paid the fee, you must make the appropriate *bureaucracy* or *Knowledge* skill roll. If successful, your license is approved and will be available to you in a number of days as listed in the Time Required column. On a failure, you spend a number of days as listed in the Time Required column, but you are not granted the license and your application fee is lost. You may try again as often as you like if you have the time and credits to do so.

Restriction Rating	License Fee*	Difficulty Level	Time Required
Fee or Permit	5%	Moderate	1 day
Restricted	10%	Difficult	1D days
Military/Illegal	50%	Very Difficult	2D days

** The license fee is given as a percentage of the licensed object's base cost.*

Trade Goods

Commodity	Cost
Animal, common	100
Animal, exotic	2,000
Animal, livestock	500
Art, common	100
Art, quality	1,000
Art, precious	10,000
Bacta, 1 liter (1 kg)	100
Food, common (1 kg)	10
Food, quality (1 kg)	20
Food, exotic (1 kg)	50
Fuel, 1 liter (1 kg)	50
Gems, semiprecious (1 gram)	100
Gems, precious (1 gram)	1,000
Gems, exotic (1 gram)	10,000
Holovid	10
Metal, common (1 metric ton)	2,500
Metal, semi-precious (1 kg)	200
Metal, precious (1 kg)	10,000
Ore, common (1 metric ton)	1,500
Spice, common (1 kg)	1,000
Spice, exotic (1 gram)	20
Textiles, common (1 meter)	5
Textiles, quality (1 meter)	20
Textiles, exotic (1 meter)	100
Water, 1 liter (1 kg)	1

Whether you succeed or fail on your *Knowledge* or *bureaucracy* skill roll, your request is recorded in public records. The more restricted the license, the more in-depth the background check required, and this leaves an increasingly detailed electronic trail for others to follow.

You can choose to secure a license through illicit means. If you want to bribe an official, make a *persuasion* skill roll instead of a *Knowledge* or *bureaucracy* skill roll. If you want to fabricate a false identity or steal another person's identity, make a *forgery* skill roll instead of a *Knowledge* or *bureaucracy* skill roll. If either of these checks fails by 5 or more, the local authorities are alerted to your activities.

The Black Market

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

SELLING ITEMS

Sometimes you'll come into possession of an item that you don't want. We're not talking about commodities here. Commodities are valuable goods that can easily be exchanged almost like cash. We're talking about individual items from the lists presented later in this chapter. In general, a merchant will buy used equipment at half its listed price. If you have a blaster and want to upgrade to a heavy blaster pistol, you can sell the smaller blaster for half price.

COST

Costs indicated on the following reference charts represent the average cost of a piece of equipment under normal circumstances. Most prices are for "average" equipment in that category — as always, prices vary depending on an item's brand name, quality, and other factors (for example a "stripped" landspeeder would have a lower price than a similar model equipped with lots of extras or weaponry). Due to local tariffs, fluctuating availability or other such factors, prices can vary considerably.

EQUIPMENT

A sample of common equipment available during the time periods covered in this book is given on the opposite page to the left. Refer to the descriptions below for other pertinent information.

COMMUNICATIONS DEVICES

Communications devices in the *Star Wars Roleplaying Game* are assumed to use the same basic set of frequencies. The primary differences between them lie in range, size, and what kind of data (audio, visual, or holo) they can carry. If two or more communication devices are within range of one another and share a data type, they can communicate.

Comlink



A personal communications transceiver, the comlink consists of a receiver, a transmitter, and a power source. Comlinks come in a variety of shapes and styles. Comlinks can be adjusted to broadcast on countless different frequencies, and there are literally thousands of encryption modules available to ensure secure communications. (More expensive comlinks can be purchased with encrypting routines built in, see below).

There are also "Standard Clear Frequencies" (or SCFs) which can be used for any public communications, such as when a ship wishes to hail a spaceport or other ship, or when a local government needs to make a broadcast that should be picked up by all comlinks within a specified area. Most comlinks can be set to monitor one specific frequency and SCFs simultaneously; more advanced comlinks can be set to monitor several frequencies at once.

Short-range comlinks have a range of about 50 kilometers (often up to low orbit in clear weather), and they can be built into helmets and armor; for example, stormtrooper armor includes a helmet equipped with a short-range comlink.

A *long-range comlink* has a range of 200 kilometers or high orbit, and it requires with a backpack-sized com set and are often found in vehicles. For double the cost, a long-range comlink can be miniaturized to a wrist-sized unit.

Encryption: A comlink can have hardwired encryption routines for *ten times* the base cost. Encryption technology requires a Heroic *communications* roll to decrypt if intercepted. Encrypted comlinks also create a tiny field of white noise around the device and whoever holds it, making it difficult to overhear what is said into the unit (–2D *search* penalty to overhear) or sounds coming out of it (–3D *search* penalty).

Video Capability: A comlink can have video capability (two-dimensional images with audio) for *twice* the base cost.

Holo Capability: A comlink can have holo capability for *five times* the base cost. This comlink is able to receive and send holographic images (three-dimensional images in addition to audio), it can even receive (though not send) HoloNet transmissions. Another feature is the ability to match a recorded holographic image with the sender's live audio. When this feature is used, the sender's visual image is replaced by a recorded hologram (of him or another person), which moves to match the sender's speech. Detecting that the image does not exactly match the spoken message is a Difficult *search* task.

C1 Personal Comlink

Model: SoroSuub C1
Type: Personal comlink
Skill: Communications
Cost: 25
Availability: 1
Range: 50 kilometers over land and up to low orbit in good weather.

Vehicle Comlink

Model: BBC OmniNode Communications Set
Type: Vehicle/High-power multisignal comset
Skill: Communications: vehicle comset
Cost: 250
Availability: 2
Range: 200 kilometers surface range, surface-to-orbit in all weather.

Pocket Scrambler

This is a simple add-on device that can be attached to any normal communications device, such as a comlink and more advanced transceivers. The pocket scrambler automatically encodes any outgoing message so that it can be read only by a communications device equipped with a linked pocket scrambler.

Pocket Scrambler

Model: Verge Corp. PS-xqt9s Pocket Scrambler
Type: Data encryption device
Skill: Communications
Cost: 400
Availability: 4, F or R
Game Notes: An Easy *communications* roll is required for normal use. Without a similar device and the appropriate code, a Very Difficult *communications* roll is necessary to decrypt message.

Jammer Pack

A jammer pack produces communications-fouling noise that is broadcast in a 150-meter radius from the unit, completely shutting down comlink and holo communication.

Jammer Pack

Model: Modified M39 MicroThrust ComTech
Type: Communications disruption unit
Skill: Communications
Cost: 1,000
Availability: X
Game Notes: To successfully activate the jammer pack requires a Moderate *communications* roll. If successful, it produces high-gain white noise on all communications bandwidths, preventing any comlink transmission within a 150-meter radius.

Translators

Communication with aliens who don't know Bsic (or can't speak Basic, such as Wookiees), will likely use a translation device. There are myriad available on the market, some with very basic pre-programmed phrases, such as a vox-box and others which are able to translate languages in real-time. Two of the more common devices are listed below.

Altering one or more of a vox-box's pre-programmed phrases requires a Moderate *computer programming/repair roll.*

Alien Enhancer Vox-Box

Model: Whappamanga Alien Enhancer Vox-Box
Type: Audio playback unit
Cost: 200
Availability: 2 (Basic), 3 (other languages)
Game Notes: This is a simple audio playback unit with twelve pre-programmed basic phrases ("Yes", "No", "Greetings", "When?", "Where?", "How much?", "Please take me to someone with authority", "I understand", "I need medical attention", "I mean no harm", "I'm sorry", and "I don't speak Basic", each with its own button. Useful for species unable to speak Basic.

Transliterator

Model: Consolidated Learning Systems Transliterator
Type: Language interpretation unit
Skill: Communications
Cost: 1,200 (includes 500 most common languages), 500 (module with 500 additional languages)
Availability: 3
Game Notes: An Easy *communications* roll is required to properly select up to 20 different languages to be tracked. Device is effective to a range of 10 meters, but aural receptors focus on nearest sounds first. Individual displays of phrase or word translations can either remain in place until manually cleared by user or clear after a pre-set delay period of 15 seconds. This unit's database contains 500 specific "common" languages and dialects.

COMPUTERS AND STORAGE DEVICES

A computer includes any electronic device that stores and processes data. In some case, the device may add a bonus when making *computer programming/repair skill* rolls.

Code Cylinder

A compact encoded security device issued to many military, political, or corporate officials, a code cylinder accesses computer data via a droid's scomp link or provides entry into restricted facilities. Each cylinder features the user's personal security clearance data. High-ranking personnel may carry more than one cylinder, each with different access codes encrypted within them. Republic citizens, Imperial officers, and New Republic personnel use them to facilitate security measures.

Code Cylinder

Model: Standard Code Cylinder
Type: Compact encoded security device
Skill: Computer programming/repair
Cost: 500
Availability: 2
Game Notes: Code cylinders can be programmed at properly equipped computers by making an Easy *computer programming/repair* roll. Without such systems the difficulty is Very Difficult. If your *computer programming/repair* roll fails by 5 or more, the code cylinder's self-destruct programming activates and ruins the cylinder.

Credit Chip



The credit chip is a small, flat card that features a security codeout and credit algorithm memory stripes. The chip can hold a specified number of credits appropriate to the government that issued it, or it can draw from a specific account held by the user. Credit chips not only allow quick and easy transfers of funds but also protect users from theft.

Credit chips are encrypted storage devices. Accessing a credit chip in order to manipulate the credits it will dispense, requires a Very Difficult *computer programming/repair* roll. If you fail by 5 or more on your roll to access an account, the credit chip's security program detects the intrusion attempt and self-destructs.

Modifying a credit chip so that government and bank computers think that it draws on a different account or that it has a different value stored requires a Heroic *computer programming/repair* roll. You won't know if your check succeeded until after you attempt to use the modified credit chip. If you fail, the government or bank computer orders the chip's self-destruct programming to activate, ruining the chip. If you fail by 10 or more, the chip's self-destruct programming activates and the government or bank computer has traced your location, dispatching security personnel to apprehend you .

Credit Chip

Model: MerenData Credit Chip
Type: Credit chip
Cost: 100
Availability: 1
Game Notes: For a newly purchased chip, a Very Easy *computer programming/repair* roll is required to encode a password making it accessible only by the owner.

Datacard

A datacard is a simple storage device. Intended solely as external storage for a computer, it has no interface for direct display, editing, or entry of data.

Datacard

Model: Hi-Baka 2000 Datacard
Type: Datacard
Skill: Computer programming/repair
Cost: 10
Availability: 2
Memory: 1D
Game Notes: Each datacard can hold 1D of data. The information can be broken down and reassembled into a larger file later on.

Datapad

Datapads are electronic information storage devices noted for their small size and portability. Datapads can store relevant personal data, encyclopedic entries and other basic information, though the microprocessors in such units generally cannot perform higher level computing.

Datapads are available in a wide range of configurations — less expensive models are often dedicated to the storage and collation of a single type of data. Smaller, more expensive units can be customized to handle a variety of information types. Some high-priced datapads contain a small holo-projector which gives the user a "heads-up" display rather than the standard flat screen common on lower-end units.



Datapad

Model: Standard Datapad
Type: Portable computer workstation
Skill: *Computer programming/repair*
Cost: 100, (1,000 with holo-projector unit)
Availability: 1
Game Notes: Datapads may be used to access public information networks or the HoloNet if combined with a comlink or other connection device. It can be loaded with as many as 5 datacards simultaneously.

Mainframe

Mainframes are the complex computer systems and networks which are the backbone of corporations, capital ships, and governments. These systems support multiple users and generally have very complex anti-slicing systems (Requiring Very Difficult to Heroic *computer programming/repair* skill rolls just to get access to the mainframe). Most large capital starships will have a type of mainframe computer.

Mainframe

Model: Standard Mainframe
Type: Computer mainframe
Skill: Computer programming/repair
Cost: Varies (see below)
Availability: 1
Game Notes: Mainframes are data processing and information storage computers, capable of supporting multiple users simultaneously. Mainframe security varies by the kind of corporation it belongs to. Mainframes grant a computer programming/repair bonus to rolls involving information download. The bonus depends on the mainframe's power:

Bonus	Cost
+1D+1	8,500
+1D+2	17,000
2D	43,000

Portable Computer

Compact and light enough to be carried in an attache case or backpack but powerful enough to run fairly complex programs, portable computers are the information technology of choice for anyone who needs access to a lot of data while on the go. As such, they are particularly popular with traveling business executives, military commanders in the field, and slicers.

Portable Computer

Model: Standard Handheld Computer
Type: Computer
Skill: *Computer programming/repair*
Cost: Varies (see below)
Availability: 1
Game Notes: Handheld computers can be used to access public information networks, or even to slice into the HoloNet or other secure networks. It can be loaded with as many as 5 datacards simultaneously. Handheld computers grant a *computer programming /repair* bonus to rolls relating to calculation, or involving information download. The bonus depends on the computer's power:

Bonus	Cost
+1D+1	1,500
+1D+2	3,000
2D	6,000

Personal Computer

Personal computers are designed for use in homes, businesses, and small starships and transports. They are capable of performing various data searches on the HoloNet or other networked information systems, and may also assist in various calculations and data storage. Note that Nav Computers which perform astrogation calculations are specifically designed for that task. Personal computers do not generally have that kind of computation power.

Personal Computer

Model: Standard Private Computer
Type: Computer
Skill: *Computer programming/repair*
Cost: Varies (see below)
Availability: 1
Game Notes: Private computers can be used to access public information networks, or even to slice into the HoloNet or other secure networks. It can be loaded with as many as 5 datacards simultaneously. Private computers grant a *computer programming/repair* bonus to rolls relating to calculation, or involving information download. The bonus depends on the computer's power:

Bonus	Cost
+1D+1	1,200
+1D+2	2,400
2D	4,800

Holoprojector, Personal

A handheld, personal hologram transmitter can be used to view real-time or recorded three-dimensional images or to pass the information through a comlink connection.

Holoprojector

Model: Tramora Holoprojector 500A
Type: Holographic projector
Skill: Communications
Cost: 1,000
Availability: 2
Game Notes: This device has enough memory to store about 1 hour of a holo recording or 1,000 holo images. This holoprojector is able to receive and send holographic images (if connected to a comlink), it can even receive (though not send) HoloNet transmissions.

DETECTION AND SURVEILLANCE DEVICES

Some detection devices augment a character's natural ability to perceive its environment (for example, macrobinoculars) providing a bonus or reducing penalties on *Perception*-based skill rolls. Others use sensors to scan their surroundings beyond the normal visual and audible range.

Macrobinoculars

Macrobinoculars are personal image-magnification devices, often capable of enhancing vision up to one kilometer away (this is an "average" set of macrobinoculars; other models may have much longer or shorter ranges). These devices provide computer-enhanced images as well as information on range and targeting. All *search*- and *Perception*-oriented skills are increased by 3D when using these tools to view areas more than 100 meters away (normal modifiers apply).

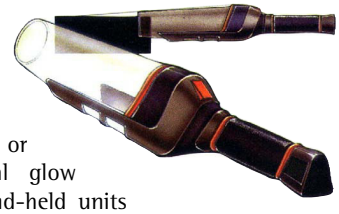
If attached to a blaster via specialized programming software, they provide a +3D bonus to all medium and long-range shots (they are ineffectual for short and point-blank range shots). Additionally, the user must be using the macrobinoculars and weapon in a "sniper" type of position, requiring a steady resting spot and at least one round of preparation.

Thousands of different models of macrobinoculars are commercially available. Lower-priced units often forgo any kind of "zoom" feature, instead providing only a fixed magnification. Higher-priced macrobinoculars can provide detailed range and targeting data and often can record a holographic representation of whatever is seen through the device's viewfinder.

Ziko 1000 Macrobinoculars

Model: Ziko 1000 Field Macrobinoculars
Type: Image-magnification sensor
Skill: Sensors
Cost: 1,000
Availability: 1
Range: 100-250/500/1,000
Game Notes: All modes have an Easy *sensors* difficulty at short range, increasing one level per range band. *Search* and other *Perception*-based rolls may be increased when using macrobinoculars by +3D when used to find something more than 100 meters away, at the gamemaster's discretion.

Glow Rod



Glow rods are portable illumination devices that derive their power from long-lasting energy cells or chemical reactants. Personal glow rods are generally small, hand-held units that project a beam of light up to 50 meters (although more expensive models can have much longer ranges).

Some higher-priced glow-rods are considerably larger and heavier, but are capable of generating a considerably brighter beam. These larger units are often equipped with sturdy legs, and a programmable swivel mount, allowing the device to act as a limited searchlight or signaling device.

Glow Rod

Type: Standard glow rod
Cost: 10
Availability: 1
Range: 50 meters

Fusion Lantern

A hand-held light source larger than a glow rod, the fusion lantern produces light and heat. The light spreads out from the lantern, producing illumination in a 50 meter radius (although more expensive models can have much longer ranges).

Some higher-priced fusion lanterns are considerably larger and heavier, but are capable of generating considerably greater heat, and a brighter beam and radius.

Fusion Lantern

Type: Standard fusion lantern
Cost: 25
Availability: 1
Range: 50 meter radius

Recording Unit

Recording rods are small, cylindrical data storage devices. Generally, recording rods are 30 centimeters long, and are capable of recording sounds or visuals within a range of 15 meters. Recording rods generally can store up to 100 standard hours worth of audio data, which can be accessed repeatedly or fed into a compatible computer system for enhancement. These devices are re-usable, though recording over existing data deletes the older information in favor of the new.

Recording rods — like most items commercially available in the galaxy — come in a variety of types. Lower-priced models allow audio recording only, while others can store audio, visual and holographic information.

Audio Recorder: An audio recorder stores 100 hours of high-quality sound.

Video Recorder: A video recorder stores 10 hours of high-quality video.

Holo Recorder: A holo recorder stores 1 hour of high-quality holos.

Recording Rod

Type: Data storage device
Cost: 25 (audio recorder), 50 (video recorder), 100 (holor ecorder)
Availability: 1
Range: 15 meters
Game Notes: Can store up to 100 standard hours worth of audio data, 10 hours of video data, or 1 hour of holo-video data.

SENSOR PACKS

Sensor packs are portable scanning devices that can detect life-forms, com signals, energy emissions, tectonic instability and any number of other phenomena. Most sensor packs are hand-held devices that are fairly bulky; more sensitive apparatus must often be handled by two or more people.

Smaller sensor packs are only capable of detecting a single phenomenon (such as a comm signal or life-form); the more functions the sensor pack is required to perform, the larger the unit tends to be. Most hand-held sensor packs are only capable of giving general information about what has been detected (such as the general direction and frequency of a comm signal, or the relative distance to a life-form) but cannot give precise data. Larger units tend to be more accurate — and more sensitive — but are also more expensive.

Sensor Pack

Model: NeuroSaav 8932/D Sensor Pack
Type: Portable scanning device
Skill: *Sensors*
Cost: 300
Availability: 2
Game Notes: The NeuroSaav 8932/D is a general-purpose sensor apparatus that can detect *either* the presence of a life form, *or* the presence of a comm signal. Characters using the unit receive a +1D bonus to *sensors*. The device can scan up to 300 meters away, and will give approximate bearings to the source of a comm transmission or to the location of a life form.

Enhanced Sensor Pack

Model: NeuroSaav 4100/Mil Enhanced Sensor Pack
Type: Portable scanning device
Skill: Sensors
Cost: 1,500
Availability: 2, R
Game Notes: Able to scan to a range of 1,000 meters (though more than 1 meter of rock or metal blocks it). It can detect movement, find life forms, monitor comlink signals, *and* give the approximate bearings to the source of a comm transmission or a life form. Device gives a +1D bonus to *sensors*, *awareness*, or *search* rolls depending on the circumstances.

LIFE SUPPORT

The *Star Wars Roleplaying Game* includes many hostile environments, ranging from deep oceans to poisonous atmospheres to the vacuum of space. These devices enable creatures to function in such environments.

Aquata Breather

While underwater, an Aquata Breather can provide up to 2 hours of breathable air through its mouthpiece. Qui-Gon Jinn and Obi-Wan Kenobi used Aquata Breathers while swimming to Otoh Gunga in *Episode I: The Phantom Menace*, and Obi-Wan Kenobi used his again when evading clone troopers on Utapau in *Episode III: Revenge of the Sith*.

Aquata Breather

Model: A99 Aquata Breather
Type: Breathing device
Cost: 350
Availability: 2
Game Notes: Provides up to 2 hours of breathable air through its mouthpiece. The A99 has advanced filters to allow it to function underwater, in a vacuum, and in certain poisonous environments.

Breath Mask

This personal atmosphere-filtering system consists of a mask that fits over the nose and mouth and a hose connecting the mask to a portable life-support system. A breath mask system can be built into a suit of armor; Darth Vader's armor contains such a system. Replacing the filter and atmosphere canister requires an easy *Mechanical* skill roll.

Breath Mask

Model: VargeCorp Easy Breathing Breath Mask
Type: Breath mask
Cost: 200 (25 for atmosphere canister/filter)
Availability: 1
Game Notes: A breath mask provides 1 hour of breathable atmosphere before the filter and atmosphere canister must be replaced. A functional breath mask grants immunity to inhaled poisons, including poisonous atmospheres. A breath mask offers no protection from extreme temperatures or hard vacuum.

Space Suits and Vacuum Suits

Space suits and vacuum suits are required equipment for starfighter pilots. Space suits allow an individual to enter the vacuum of space for limited periods of time without harm. Vacuum suits — which are favored by most "fighter jocks" — perform a similar function.

Space suits are bulky, sealed uniforms that possess an independent atmosphere supply, as well as temperature regulators and waste recyclers, allowing survival in space for periods of up to one week. Higher-priced space suits often contain interior food supplies (dispensed through a tube in the helmet) that can extend the survival period.



Vacuum suits are also self-contained environments, though they dispense with most of the "amenities" provided by space suits. Most vacuum suits do not contain suit heaters, and generally hold enough atmosphere to last a few hours. However, most starfighter pilots — particularly in the Rebel Alliance — view space suits as bulky and obstructive when worn in battle. The heavy padding and insulation in a space suit makes manipulating controls in a cramped fighter cockpit very difficult. Most military pilots are willing to trade the extra atmosphere a space suit provides for the reaction time a vacuum suit allows.

Vacuum Suit

Model: Incom Military Vacuum Suite
Type: Personal vacuum suit
Cost: 1,000
Availability: 1
Game Notes: Incom developed this version of the military flight suit decades ago; it is in common usage throughout the galaxy. The Incom vacuum suit contains 10 hours worth of atmosphere. A player character in space must make a Moderate *stamina* or *Strength* check every hour he or she is exposed to vacuum or suffer a wound caused by the freezing cold of space.

Space Suit

Model: LifeLine Technologies Model 11 Space Suit
Type: Personal space suit
Cost: 2,000
Availability: 2, F
Game Notes: The LifeLine Model 11 contains a heating unit, waste recycling and onboard food supply. The suit's power supply, atmosphere and food supply will support a character for 24 standard days. The wearer suffers a –2D to all *Dexterity* attribute and skill checks.

MEDICAL GEAR

Medical equipment by itself does not restore wounds it can only help when used with the *first aid* and *(A) medicine* skills. Several common types of medical equipment are described below.

Bacta Tank

This large, specialized tank is filled with the powerful healing agent, bacta, which promotes rapid healing. A bacta tank can be used when treating wounds, disease, poison, or radiation in a creature.

A bacta tank and a supply of bacta is expensive, so such medical equipment is usually found only in hospitals, aboard capital ships, and within major military bases. Each hour of

treatment consumes one liter of bacta, which costs 100 credits. A typical tank holds up to 300 liters of bacta, and the tank must hold at least 150 liters at all times to provide any benefit. Only one creature can be immersed in the tank at any given time.

Bacta Tank

Model: Zaltin and Xucphra Corporation Bacta Tank
Type: Bacta tank
Skill: (A) medicine
Cost: 100,000 (empty), (100 per liter of bacta, tank holds 300 liters)
Availability: 2
Game Notes: Fully heals a patient on a successful Easy *(A)medicine* or Heroic *first aid* or *Technical* roll. Healing time is 1D hours for Wounded patients, 4D hours for Incapacitated and 1D days for Mortally Wounded. If the roll fails, patient's injury worsens two levels.

Medical Kit

This backpack-sized medical kit includes almost everything a first responder needs to save a life: diagnostic scanners, antivenom, medicine to counteract the effects of contaminated water and radiation poisoning, burn treatments, defibrillators, respirator, shock blankets, pressure cuffs, a collapsible repulsorlift stretcher for patient transport (capable of hovering with 160 kg load), and even a surgical cutting tool.

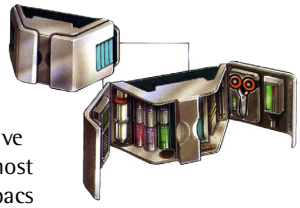
You need a medical kit to revive a dying character, treat disease, treat poison, or treat radiation.

Customized Medical Backpack

Model: Chiwab Amalgamated Pharmaceuticals Company ECM-598
Type: Advanced medical kit
Skill: First aid, (A) medicine
Cost: 600
Availability: 2
Game Notes: Treat all components as requiring a Very Easy *(A) medicine* roll or a Moderate *first aid* roll unless otherwise noted. Each kit contains the following items:

- *Medpacs:* A medical kit has six external pouches for carrying medpacs (not included in cost).
- *Hand-Held Diagnostic Scanner:* Provides readout of patient's vital signs, specifics on injury and recommended procedures. Can also be used with a Difficult *sensors* roll.
- *Medicines:* Anesthetics, blood pressure, respiration and pulse regulation compounds, as well as other essential medicines (for a number of common species).
- *Emergency Procedures Database:* Easy *computer programming/repair* roll. Based on initial scanner findings, this emergency database provides the user with a quick reference collection of treatment procedures.
- *Filtration Mask:* Supplies sufficient oxygen flow; may also be connected to one of several atmospheric compound bottles for non-oxygen breathers.
- *Heat Closure Packs:* Pressurized sealant bandages with medicines which, when exposed to air, cauterize and sterilize a wound up to 10 centimeters in diameter.
- *Laser Scalpel:* Easy *(A) medicine* or Difficult *first* aid *roll.* Precision cutting tool.
- *Medicine Dispenser:* Can be loaded with a variety of medicines.
- *Portable Repulsor-Stretcher:* Collapsible one-person operation antigrav stretcher capable of supporting up to 150 kilograms.
- *Pressure Cuffs:* Circular metal sleeves of varying diameter (5-30 centimeters) which inflate pressurized chambers around wound area.
- *Sterile Heating Cloth:* Covers an area up to 1.6 meters × 0.75 meters with a sterilized, heat-insulated covering.
- *2 Universal Plasma Fluid Sacks:* Intravenous feed provides universal plasma stabilization serums.

Medpack



Medpacs are emergency medical kits that contain the necessary medicines, stimulants, coagulants and healing drugs to save lives in crisis situations. While most commercial and military medpacs contain a wide variety of medical supplies, medpacs are not as effective as a fully-stocked medical bay. Medpacs contain supplies for on-site treatment of contusions, burns, broken limbs and other traumatic injuries; serious wounds (internal bleeding, brain damage, and so forth) must be treated in a more advanced facility.

Most medpacs are designed for use on a limited number of species; aliens that are not widespread throughout the galaxy — such as the Noghri — will find commercial medpacs of limited use. Imperial-issue medpacs contain medicines that are useful on humans only.

A character using a medpac must make a successful *first aid* check. One a medpac has been used, it is expended.

Medpac

Type: Standard medpac
Skill: First aid
Cost: 100
Availability: 1
Game Notes: Heals one wound level on a successful *first aid* roll, being expended after that.

Surgery Kit

This small kit contains the instruments a character needs to perform surgery on a wounded character using the *(A) medicine* skill. Surgery is only required if the Gamemaster deems the injury to require it (mangled appendage, internal bleeding, severe burns) and/or there is no access to a bacta tank. You must be trained in the *(A) medicine* skill to perform surgery using a surgery kit.

Surgery Kit

Type: Standard surgery kit
Skill: (A) medicine
Cost: 1,000
Availability: 2
Game Notes: Fully heals a patient on a successful *(A)medicine* roll (base difficulty is Easy modifies at Gamemaster discretion). Difficulty may be modified based on the complexity and conditions of the surgery. Healing time is 4D hours for Wounded patients, 1D days for Incapacitated and 2D days for Mortally Wounded. If the roll fails, patient's injury worsens two levels.

CYBERNETIC PROSTHETICS

Prosthetics are one of the many wonders of the *Star Wars* universe. Prosthetics generally replace badly damaged tissue, limbs, or internal organs. Other prosthetics actually enhance a person's abilities.

However, while these prosthetics are available, they are not very widely accepted. The average galactic citizen feels that the distinction between being and machine must remain definite. As machine intelligence advances, the feelings of mistrust and fear grow stronger and stronger.

This judgment extends to the use of prosthetics. People with prosthetic *replacements* are considered a little less than human (or whatever their race), and are often viewed with pity



or mistrust. Prosthetic recipients reportedly are less in tune with their natural motivations, attitudes and emotions. For these reasons, prosthetic recipients often go to great lengths to hide artificial limbs and other alterations (Luke Skywalker's artificial hand is a secret to all but his closest friends).

The use of prosthetic *enhancements* is an abomination to most people. It is widely believed that no amount of improvement is worth giving up part of oneself and one's being. Tools are available to make you a better shot or give you a better computer programming skill — why permanently mutilate yourself?

These cybernetic enhancements are not meant to be a shopping list for characters. Criminals and others who don't care what society thinks will be outfitted with this machinery, but the players' characters shouldn't be.

Replacement Prosthetics

The primary use of prosthetics in the *Star Wars* universe is to replace limbs and organs damaged beyond repair. Replacements duplicate the abilities of the natural organ or limb. They do not enhance performance in any way.

Replacement Prosthetics

Model: BioTech Repli-Limb Prosthetic Replacements
Type: Cybernetic prosthetics
Cost: The following costs include the basic prosthetic and operation:
- Hand 1,000 credits
- Arm 2,000 credits
- Leg 2,000 credits
- Knee 1,200 credits
- Eye 2,750 credits
- Ear 2,750 credits
- Heart 5,000 credits
- Kidney 4,500 credits
- Lungs 4,000 credits

Cyber Points: 1 each
Availability: 4
Game Notes: The prosthetic is almost completely lifelike — a Difficult *Perception* roll is needed to tell the part from an organic one. The replacement has no special abilities.

Cybernetic Enhancements

Cybernetic enhancements are available to the desperate of the galaxy. They represent technology at its twisted worst. The technology improves a person's abilities, but reduces their humanity. A cybernetic enhancement makes the recipient less empathic toward other beings and increases his chance to be consumed by the Dark Side of the Force.

When a person buys an enhancement package, he increases one attribute by a number of pips or die codes. Every skill based on that attribute increases by the same number of pips or die codes, but *only* if that skill is improved to a die code greater than the attribute. In other words, it is much cheaper to buy an enhancement *before* the character has built up high skill codes. Every package has a base cost. Use the following formula for the attribute and every skill under the attribute:

Base cost × pip increase × starting die code of attribute or skill (ignore pips)

Each individual skill must be paid for in addition to the attribute. For purposes of determining costs, each full die code of increase equals three pips. The operation must include all skills and the attribute — a character cannot avoid paying the full price of the operation.

Example: A pirate wishes to increase the *Strength* of a cybernetic hand from 3D+1 to 5D+1. The base cost of the hand is 1,000 credits. The desired increase is 2D, or a total of 6 pips, and the base skill code (ignoring pips) is 3D.

So increasing the *Strength* code of a replaced hand and arm that is currently *Strength* 3D+1 by 2D would cost 1,000 (base cost of the hand) x 6 pips (equivalent to the 2D increase in damage) x 3 (for the 3D+1 in base skill the hand already possesses) which equals 18,000 credits.

There are also less tangible costs. First, many people have a strong prejudice against prosthetics, even cosmetic prosthetics (Luke Skywalker's artificial hand is a closely held secret). People who have obvious cybernetics are generally met with outright fear, suspicion and hatred. Second, Dark Side Points accumulate more quickly among the partially artificial. A cybernetically enhanced character who commits evil is receives more Dark Side Points when they commit evil. A *replacement* is only considered a half-enhancement for this purpose, rounding down.

Number of Extra Enhancements	Extra Dark Side Points
1-2	+1
3-4	+2
5-6	+3

Note that these rules will not have much of an effect on non-Force-sensitive characters, since they only receive Dark Side Points when the commit evil and use a Force Point. However, for Force-sensitive characters, who receive Dark Side Points whenever they commit evil, these rules will require them to be ever-vigilant and to act with good intentions or risk going over to the dark side.

Optional Force User Penalty. The use of prosthetics is especially dangerous to those who believe in and use the Force. The unnatural combination of man and machine makes tapping the Force harder, but also opens the person to the temptations of the Dark Side once the Force has been called upon. Each prosthetic gives the character one *cyber point*.

Cyber points are penalties applied to *all* of a character's Force skill dice, at a rate of 2 pip per cyber point for *enhancements* and 1 pip for *replacements*. For example, a character who has received an *enhanced* cybernetic hand, and has an *alter* of 3D, a *sense* of 2D+1, and a *control* of 2D+2, would have his *alter* Force skill reduced to 2D+1, his *sense* to 1D+2, and his *control* to 2D.

SURVIVAL GEAR

Whether you're exploring the Dune Sea of Tatooine or scaling the volcanic mountains of Mustafar, you need the right equipment to survive. The most important considerations are food, water, shelter, and a way to signal for help. On many worlds, a lack of survival gear leads to a quick death.

All-Temperature Cloak

This wrap-around cloak protects its wearer from the elements, providing a +1 pip bonus to its wearer's *survival* skill rolls.

All-Temperature Cloak

Model: A/KT all-temperature cloak
Type: Synthcloth cloak
Cost: 100
Availability: 1
Game Notes: Adds +1 pip bonus to its wearer's *survival* skill rolls.

Chain

This 3-meter length of chain can safely support over 5 metric tons of weight.

Chain

Type: Chain
Cost: 15
Availability: 1

Field Kit

Essentially a backpack full of survival gear, the typical field kit contains various assortments of equipment (see Game Notes below). Additionally some kits will contain medpacks, fusion generators, and other various survival gear.

Field Kit

Model: Chedak Field Kit
Type: Standard survival knapsack
Cost: 1,000
Availability: 2
Game Notes: A field kit contains :

- 2 condensing canteens with built-in water purification systems. A Very Easy *survival* roll is required for normal use. Average filtration time is 5 minutes. The unit will notify the user when cleansing process is completed.
- a bed roll
- a week's worth of food rations
- two glow rods
- two breath masks, 24 filters, 12 atmosphere canisters
- and an all-temperature cloak.

Jet Packs

Jet packs are an unusual form of conveyance that more commonly see use with military forces or fringe groups (although a number of commercial jet packs are available). A jet pack is simply a propulsion system that a pilot can strap on, allowing flight over short distances. Arm and wrist controls are often employed for maneuvering, and many civilian packs have limited sound baffles to conform with local noise ordinances; while these baffles reduce noise, they also reduce the unit's speed as well.

Jet Pack

Model: Arakyd Aerodynes, Inc. Hush-About AJP-400
Type: Personal jet pack
Skill: *Jet pack operation*
Cost: 1,800, 150 (power pack recharge), 150 (portable carrying case)
Availability: 3, F or R
Game Notes: The Arakyd Hush-About AJP-400 is capable of lifting up to 300 kilograms (total). It moves vertically 200 meters per charge, horizontally up to 500 meters per charge. A fully charged unit has 10 charges and can be run on continuous charge-feed. During normal operation this unit produces very little noise. Any attempt to locate a Hush-About using auditory pickups requires a successful search roll at a +10 penalty to the difficulty.

Liquid Cable Dispenser

Cable dispensers contain a special liquid that instantly solidifies upon contact with either atmosphere or vacuum to form a tough, lightweight, flexible cable. The dispenser contains enough liquid for 15 meters of cable and is refillable at authorized outlets.

Liquid Cable Dispenser

Model: SureGrip Liquid Cable Dispenser
Type: Liquid fiber line dispenser
Cost: 10
Availability: 2
Game Notes: 15 meters. Can support 500 kilograms

Ration Pack

Ration packs are compact meals that take up little room (you can fit six in a pouch designed to carry a data pad) but have all the requirements to nourish a person for one day. Each ration pack is geared for a range of species. The food isn't appetizing, and it doesn't include water, but it does prevent malnutrition.

Ration Pack

Type: Standard dehydrated food pack
Cost: 2
Availability: 5
Game Notes: Each dehydrated food pack contains enough nourishment for a human for one meal (does not include liquids).

Rocket Packs

Rocket packs are an alternative to jet packs. Where jet packs pull outside air into an ignition chamber – mixing fuel and air internally to provide thrust – rocket packs contain combustible chemical fuel. Because of this, rocket packs do not require outside air to generate thrust, allowing the devices to operate in space as well as inside an atmosphere.

Rocket packs are heavier and louder than jet packs (due largely to the onboard chemical fuel cells). As a trade off, rocket packs are considerably faster, and provide a better "all-envi-



ronment" flight capability. The main danger in using a rocket pack in combat is the chemical fuel cell; a stray blaster shot can cause a rocket pack to explode.

Rocket Pack
Model: Zanclraman DSP-5 rocket pack
Type: Personal rocket pack
Skill: *Rocket pack operation*
Cost: 400
Availability: 2, R
Game Notes: The DSP-5 rocket pack can carry up to 60 kilograms and can move up to 70 meters vertically or 160 meters horizontally in a single charge. The unit has 12 charges.

Synthrope
Syntherope is — as the name implies — a synthetic, durable multipurpose cable. Created from high-strength polymers, syntherope is tough, lightweight and flexible, capable of supporting up to 700 kilograms of weight. Although not as compact and convenient as a liquid cable dispenser, syntherope is stronger and more durable. A coil contains 45 meters of syntherope, and unlike liquid cable it is meant to be reused.

Syntherope
Model: SureGrip Syntherope
Type: Synthetic fiber line
Cost: 20
Availability: 1
Game Notes: 45 meters. Can support 700 kilograms.

TOOLS
Any object designed to make a task easier — or take care of it entirely — is essentially a tool. Most technical jobs can be performed with a security kit or tool kit, but some devices not included in those packages don't fit under any other category, and are presented here.

Binder Cuffs
Binder cuffs are durasteel restraints designed to lock two limbs of a prisoner together, normally the wrists of ankles, but it is possible to lock one arm to one leg or use the binder cuffs to hook a prisoner to a tree.

Binder Cuffs
Model: Loris Merr-Sonn Binder Cuffs
Type: Personal restraint device
Cost: 50
Availability: 1
Game Notes: Binder cuffs have a *Strength* of 5D to hold individuals.

Energy Cell
This small battery provides power for devices, including certain types of low energy weapons. An energy cell appears as a small, flat disk. It can be recharged with a power recharger.

Energy Cell
Model: Hortex 4200 Energy Cell
Type: Energy storage cell
Cost: 10
Availability: 1

Fire Extinguisher
Fire-extinguishers use a chemical agent to inhibit a fires access to oxygen. The chemical is non-toxic to most species and is able to fight most fire classes (electrical, chemical, wood), however a fire extinguisher is useless against plasma or other unusual fire types.

A full-round blast from this tool produces a chemical cloud that provides total concealment. Those inside the cloud can't see targets outside the cloud, and those outside the cloud can't see targets inside the cloud. The cloud spreads 5 meters in all directions for every round it is activated. It dissipates after 3 rounds (no matter how large the cloud). Each round where the fire extinguisher is used depletes one-tenth of it's chemical supply.

Fire Extinguisher
Model: Themex 50-A Fire Suppressor
Type: Fire extinguisher
Cost: 50
Availability: 1
Game Notes: The extinguisher can put out a fire of up to a 50 meter in area at a rate of 5 meters per round before it is depleted. Reloading the fire extinguisher takes an entire round. Replacement chemical cartridges for the extinguisher cost 25 credits each.

Mesh Tape
The usefulness of mesh tape is limited only by a character's imagination. Mesh tape adhesive can support up to 90 kg indefinitely (and up to 180 kg for up to 5 rounds)..

Mesh Tape
Model: Standard Mesh Tape
Type: Utility adhesive
Cost: 5
Availability: 1
Game Notes: Mesh tape requires *Strength* 3D to break when used to bind another character. A roll provides 30 meters of tape, 5 centimeters wide.

Power Generator
A power generator is a small reactor that provides continuous power for weapons, vehicles, structures, and machinery.

Micro Fusion Reactor
Model: Lardanis Survival Systems MFCR-200 Power Generator
Type: Medium fusion power generator
Cost: 750
Availability: 1

Power Pack

A power pack is a compact rectangular battery that fits into the grip or barrel of an energy weapon, such as a blaster, to provide the power needed to fire it. A power pack can be recharged with a power recharger.

Blaster Power Pack

Model: Standard Blaster Power Pack
Cost: 25
Availability: 1
Damage: Per weapon
Game Notes: May be used for any blaster in its class: blaster pistol packs fit most blaster pistols, blaster rifle packs fit most blaster rifles, etc.

Power Recharger

A power recharger is used to recharge a power pack or energy cell. The recharge process takes 4 hours, and only one power pack or energy cell may be recharged at a time. A power recharger holds enough power to recharge 100 packs or cells, but is normally connected to a ship's or building's power supply, allowing it effectively unlimited recharge capacity.

Power Recharger

Model: Typical Power Recharger
Type: Portable power recharger
Cost: 100
Availability: 1

Security Kit

A security kit is a set of special tools for bypassing electronic and mechanical locks. It usually includes electronic components and dedicated sensor devices. On most worlds, possession of a security kit is illegal for anyone who doesn't have the proper permits, such as members of law enforcement agencies and professional security experts.

Security Kit

Type: Typical security kit
Skill: Security
Cost: 750, 1,500 (mastercarft)
Availability: 2, R or X
Game Notes: This item gives it user a +1D bonus on *security* rolls. It also provides a +1D bonus on any *repair* rolls relating to security systems. A mastercraft security kit provides a +2D bonus to *security* and contains a comlink that monitors frequencies typically used by silent alarms, so the user can know if such an alarm has been triggered at any point during the operation.

Tool Kit

You may use a tool kit to reprogram a droid or to repair a damaged droid or vehicle. A tool kit also makes repairing devices much simpler. The standard tool kit represents a broad collection of tools designed to take apart, analyze, modify, and rebuild almost any technological device. Some tool kits apply bonuses to repair rolls.

Tool Kit

Type: Typical tool kit
Skill: various repair skills
Cost: 250
Availability: 1
Game Notes: This toolkit gives the user a bonus for repair work ranging from +1 to +1D as decided by the Gamemaster.

- Electroshock probe (for shorting out electronic components or soldering wires). Accidental exposure causes 1D damage.
- Fusion cutter (for cutting apart durasteel and similar materials). Accidental exposure causes 5D damage.
- Hydrospanner (to tighten and loosen all forms of screws and fasteners)
- Laser welder (for connecting things). Allows for welds from 0.2-20 centimeters in diameter.
- Power calibrator (both for analyzing circuitry and to act as an emergency power cell)
- Power prybar (for forcing things open). When used to pry things up, open or apart, this tool adds +1D to +3D to the users *Strength* depending on the model.
- Probe sensors
- Various circuits and connector wires
- Vibrocutters (for things that don't call for a fusion cutter.) STR+1D damage.
- Welding goggles (so you don't burn out your eyes).

Enhanced Tool Kit

Type: Enhanced tool kit
Skill: specific repair skill
Cost: 500 (+1 pip), 750 (+2 pip), 1,000 (+1D)
Availability: 1
Game Notes: This toolkit gives the user a bonus for repair work on one specific repair skill (e.g. *starfighter repair, aquatic vehicle repair, blaster repair*) ranging from +1 to +1D based on the price.

Utility Belt

A utility belt has several pouches containing a three-day supply of food capsules, a medpac, a tool kit, a spare power pack, a spare energy cell, a glow rod, a comlink, a liquid cable dispenser with a small grappling hook, and a couple of empty pouches for whatever else the wearer wants to add (up to 0.5 kg per pouch).

Utility Belt

Model: Standard Utility Belt
Type: Utility belt
Cost: 500
Availability: 2

WEAPON AND ARMOR ACCESSORIES

A number of off-the-shelf accessories can enhance one's performance on the battlefield.

Bandolier

Since there are so many types of weapons, there are an equally large number of ammunition types. Depending upon the weapons the wearer carries, a bandolier may contain energy cells or power packs (for blasters), clips (for slugthrowers), explosive bolts (for bowcasters), magazines (for missile launchers), grenades, knives, or any number of other forms of ammunition.

Bandolier

Model: Ayelixe/Krongbing textiles Bandolier
Type: Bandolier
Scale: Character
Cost: 300
Availability: 2
Game Notes: A bandolier has 12 slots that can each hold a single small weapon (such as a grenade or a knife) or a single piece of equipment weighing up to about 0.5 kg. Any item on the bandolier can be retrieved as a non-roll action.

Helmet Package

When installed in the helmet of a suit of armor, this electronic package allows the armor to grant the wearer a bonus to *Perception* checks in low-visibility situations, and a bonus to ranged weapon skill uses against targets that move more than 10 meters per round. It also includes an integrated hands-free com link. Stormtrooper armor and its variants include such a system (MFTAS, or Multi-Frequency Target Acquisition System), already included in its statistics. Installing a helmet package takes 1 hour and a Moderate *armor repair* check.

Helmet Package

Model: Corellian Engineering HTP-40
Type: Helmet Targeting System
Scale: Character
Cost: 4,000
Availability: 2, R
Game Notes: Helmet contains tongue-activated comlink. Targeting system adds +1D to *Perception* checks in low-visibility situations, and +1D to ranged weapon skill uses against targets that move more than 10 meters per round.

Holster

Holsters are generally available for smaller weapons. (Larger weapons are carried on shoulder straps or other convalescences that cost as a hip holster.) A holster for a melee weapon is usually called a sheath.

Hip Holster: This holster holds the weapon in an easily accessed-and easily seen-location.

Concealed Holster: A concealed holster is designed to help keep a weapon out of sight. In most cases, this is a shoulder holster (the weapon fits under the wearer's armpit, presumably beneath a jacket, vest, or cloak). Small weapons and single-bladed lightsabers can be carried in concealed waistband holsters (often placed inside the wearer's waistband in the small of the back), or carried in ankle, boot, or wrist holsters.

A concealed holster requires an Easy *Dexterity* skill roll to draw the weapon, this is considered an action.

Quickdraw Holster

Type: Typical weapon holster
Scale: Character
Cost: 25 (Hip), 50 (Concealed)
Availability: 1

Targeting Scope

A targeting scope is a sighting device that makes it easier to hit distant targets. However, it affords a very limited field of view, making it difficult to use unless in a steady aiming position. Installing a targeting scope on a rifle or pistol requires 10 minutes and an Easy *weapon repair* skill roll.

Standard: A standard targeting scope adds a bonus to medium- and long-range shots from blaster and slugthrowing rifles and carbines. However, you must aim at your target to gain this benefit, and you lose the benefit if you change targets or lose line of sight to your target.

Enhanced: An enhanced targeting scope adds +3D to medium- and long-range shots from blaster and slugthrowing rifles and carbines. Requires a Moderate *sensors* roll to sight-in a target. However, you must aim at your target to gain this benefit, and you lose the benefit if you change targets or lose line of sight to your target.

Enhanced Low-Light: A low-light targeting scope functions the same as a standard targeting scope in normal light. However, after aiming at a target, it allows the wielder to ignore cover (but not complete darkness) from darkness when attacking that target.

Standard Scope

Model: SoroSuub True-Site System
Type: Electronic blaster sighting system
Skill: varies
Cost: 100 (1,000 low-light)
Availability: 2
Game Notes: Projected hologram crosshairs add 1D to *blaster* (or other ranged weapon skill) for up to long-range.

Enhanced Macroscope

Model: Merr-Sonn Targeter Ranging Scope
Type: Weapon-mounted image magnifier
Skill: *Sensors*
Cost: 750 (1,650 low-light)
Availability: 2
Game Notes: Adds +3D to medium- and long-range shots from blaster and slugthrowing rifles and carbines. Requires a Moderate *sensors* roll to sight-in a target.

WEAPONS

The galaxy is a dangerous place. Most people have access to some kind of weapon, and those who travel the space lanes often carry a blaster or some other weapon as a means of defense. A weapon's legality depends on where you are. No one would look twice at a character wearing a blaster at his side in Mos Espa or Nar Shaddaa. The same character would do well to conceal it while visiting the gleaming metropolis of Coruscant.

MELEE WEAPONS

Used in close combat, melee weapons usually deal bludgeoning, slashing, or piercing damage, depending on the weapon's design. Some combine powered components to augment the user's own strength. Many types of melee weapons are widely available and have few governmental or legal restrictions. Civilians, law enforcement agents, and military personnel alike carry these items.

Amphistaff

An amphistaff is a serpentine creature genetically engineered by the Yuuzhan Vong to serve as a weapon. The amphistaff can become as rigid as stone or as flexible as rope, and it can contract the muscles around its head and tail to form razor-sharp edges.

The amphistaff has three distinct weapon forms: quarterstaff, spear, or whip. Switching from one weapon form to another takes an action.

Amphistaff

Model: Yuuzhan Vong Amphistaff
Type: Multi-purpose melee weapon
Scale: Character
Skill: *Melee combat: Amphistaff*
Cost: Not available for sale
Availability: 4, X
Difficulty: Varies (see below)
Damage: Varies (see below)
Game Notes: The amphistaff is an organic weapon used by the

Yuuzhan Vong. If used by someone familiar with its various functions, the amphistaff can be used in the following modes:

Quarterstaff: A two-headed spear which adds +1D to all *parry* rolls.

Whip: Adds +1D to attempts to disarm or entangle an opponent; successful hits with the whip inject venom.

Whip-spear: Shares the qualities of both the whip and the spear, though the granted bonuses are only +2 pips.

In addition, the amphistaff can spit venom, or inject it with a successful whip hit that results in a damage result higher than Stunned. Either way, a victim affected by amphistaff venom must succeed at a Very Difficult *Strength* check. If injected, the poison reduces the victim's *Dexterity* score by 1D (cumulatively). If the poison is sprayed into a victim's eyes, blindness results. The effects last until the venom is treated. Statistics for amphistaff weapons are listed below:

Mode	Difficulty	Range	Damage	Max
Quarterstaff	Easy	Melee	STR+1D+1	5D
Two-Headed Spear	Moderate	Melee	STR+2D	7D
Whip	Moderate	Melee	STR+1D+2	6D
Venom Spitter	n/a	1-3/10/20	Poison	n/a

Atlatl

A Gungan weapon, the atlatl adds speed and power as an extension of a throwing arm, allowing the user to hurl energy balls farther than with just an unaided toss. If forced into close combat, the wielder can use the atlatl as a clublike melee weapon.

Atlatl

Model: Otoh Gunga Standard Issue Atlatl
Type: Melee weapon or thrown weapon (w/energy balls)
Scale: Character
Skill: *Melee combat: atlatl/Thrown weapons: atlatl*
Ammo: 1
Cost: 50
Availability: 3, R
Difficulty: Very Easy (club)
Range: 10/20/40 (energy ball)
Damage: STR+1D (maximum: 5D), 3D (stun or ionization damage, energy ball)

Bayonet

When mounted on a rifle, a bayonet allows you to use the rifle as a melee weapon much like a spear. A bayonet requires two hands to use when mounted on a rifle. A bayonet cannot be used on a rifle with a folded stock. A bayonet detached from a rifle is treated as a knife; a mounted bayonet deals more damage than the knife because of the added leverage and bulk.

Bayonet

Type: Typical bayonet
Scale: Character
Skill: *Melee combat: bayonet*
Cost: 75
Availability: 2, F
Difficulty: Easy
Damage: STR+1D+1

Cesta

Another Gungan weapon, the cesta is a flexible pole used to hurl small energy balls. It can also be used as a stafflike melee weapon.

Cesta

Model: Otoh Gunga Standard Issue Cesta
Type: Melee weapon or thrown weapon (w/energy balls)
Scale: Character
Skill: *Melee combat: cesta/Thrown weapons: cesta*
Ammo: 1
Cost: 100
Availability: 3, R
Difficulty: Easy
Range: 20/40/80 (energy ball)
Damage: STR+1D+1 (maximum: 6D), 3D (stun or ionization damage, energy ball)

Club/Baton

Powered by the wielder's brute strength, clubs break an opponent's bones, or worse. They are the favored weapons of thugs. Batons (a variety of the club) are used by police forces on relatively peaceful worlds in crowd-control situations.

Club

Type: Typical club
Scale: Character
Skill: *Melee combat: club*
Cost: 15
Availability: 1
Difficulty: Very Easy
Damage: STR+1D

Combat Gloves

A pair of padded gloves provides extra hitting power thanks to their weight and the materials used to construct them. Anyone who expects to get into a fistfight or a brawl probably wants to wear combat gloves. Because of how they are worn, combat gloves can't be disarmed or dropped.

Combat Gloves

Model: Stock Combat Gloves
Type: Brawling weapon
Scale: Character
Skill: Brawling
Cost: 200
Availability: 1, F
Difficulty: Easy
Damage: STR+2



Electrostaff

An electrostaff is a double weapon: Each end has an electromagnetic pulse generator that discharges upon impact, allowing it to deal blunt-force wounds. If desired, either electromagnetic pulse can be set to stun its target instead. An electrostaff requires two energy cells to operate. Electrostaffs are not common except during the Clone Wars.

Electrostaff

Model: Holowan mechanicals Electrostaff
Type: Double electric staff
Scale: Character
Skill: *Melee combat: electrostaff*
Cost: 5,750
Availability: 3
Difficulty: Difficult
Damage: STR+3D (max: 6D)
Game Notes: Characters with the *electrostaff* specialization gain a +5 bonus to melee parry rolls. This weapon can parry lightsabers without taking damage.

Force Pike

Force pikes are 1-meter-long poles topped with power tips. A two-setting power dial located near the bottom of the pike allows the user to set the weapon to "lethal" or "stun." Although primarily a vibro weapon, the force pike also delivers an electrical shock through its tip, dealing both piercing and energy damage. A force pike requires 2 energy cells to operate.

Force Pike

Model: SoroSuub Controller FP
Type: Personal force pike
Scale: Character
Skill: *Melee combat: force pike*
Cost: 500
Availability: 2, R
Difficulty: Moderate
Damage: STR+2D

Knife

In an age of powered, long-range energy weapons, the main advantage of a knife is that it is easy and cheap to manufacture, concealable, requires no power source beyond sheer physical strength, and possession is rarely regulated by planetary governments. Some throwing knives can also be used as short-range weapons.

Knife

Model: Standard knife
Type: Melee weapon
Scale: Character
Skill: *Melee combat: knife*
Cost: 25
Availability: 1
Difficulty: Very Easy
Damage: STR+1D (maximum: 6D)

Throwing Knife

Model: Standard throwing knife
Type: Melee weapon
Scale: Character
Skill: *Thrown weapons: knife*
Cost: 35
Availability: 1
Range: 2-3/5/10
Damage: STR+1D (maximum: 6D)
Game Notes: May be used as a normal knife in melee combat.

Lightsaber

The lightsaber, simple in design yet difficult to wield and master, features a handgrip hilt that projects a blade of pure energy. The traditional weapon of the Jedi, the lightsaber stands as a symbol of their skill, dedication, and authority.

The blade of a lightsaber is generated by an energy cell and focused through crystals within the hilt. The saber can cut through most materials (except another lightsaber blade, an energy shield, or a few exotic materials), given enough time. Because only the handgrip has any weight, unskilled users have difficulty judging the position of the blade. The lightsaber's true potential becomes apparent in the hands of a fully trained Jedi, who can defend and attack with the weapon, deflecting shots or striking opponents with the glowing blade.

A lightsaber requires a special energy cell to operate (the cost is ten times the price of an ordinary energy cell, but it lasts almost indefinitely).

The weapons are extremely rare artifacts — they are very rarely found for sale and possession of a lightsaber was highly illegal in the Empire.

Lightsaber

Type: Melee weapon
Scale: Character
Skill: *Lightsaber*
Cost: Unavailable for sale
Availability: 4, X
Difficulty: Difficult
Damage: 5D
Game Notes: in an attacking character misses the difficulty number by more than 10 points (the base difficulty; not their opponent's parry total), the character has injured himself with the lightsaber blade. Apply normal damage to the character wielding the lightsaber.

Lightsaber, Double-Bladed

The double-bladed lightsaber consists of two sabers fused at their hilts. These weapons are rare and require even greater skill to wield than single-bladed lightsabers. One or both blades can be ignited at once.

A double-bladed lightsaber requires two special energy cells to operate (the cost of each is ten times the price of an ordinary energy cell, but it lasts almost indefinitely).

Double-Bladed Lightsaber

Type: Melee weapon
Scale: Character
Skill: *Lightsaber: double-bladed lightsaber*
Cost: Not available for sale
Availability: 4, X
Difficulty: Difficult
Damage: 5D
Game Notes: Proper use of a double-bladed lightsaber requires the specialization *Lightsaber: Double-Bladed Lightsaber.* Without the proper specialization, the difficulty to use a double-bladed lightsaber is one grade higher than normal (i.e., Very Difficult), and none of the special benefits of the double-bladed lightsaber may be used. If used with only a single blade projected, a double-bladed lightsaber is treated as if it were a normal lightsaber. If properly trained, a Jedi wielding a double-bladed lightsaber gains a +5 bonus to all *parry* rolls made when both lightsaber blades are extended. If an attacking character misses the difficulty number by more than 10 points (the base difficulty; not their opponent's parry total), the character has injured himself with the lightsaber. Apply normal damage to the character wielding the lightsaber.

Lightsaber, Short

Small Jedi characters such as Master Yoda favor the short lightsaber, sometimes called a shoto. Jedi skilled at two-weapon fighting often use the shoto as their off-hand weapon of choice.

A short lightsaber requires a special energy cell to operate (the cost is ten times the price of an ordinary energy cell, but it lasts almost indefinitely.)

Short Lightsaber

Type: Melee weapon
Scale: Character
Skill: *Lightsaber*
Cost: Unavailable for sale
Availability: 4, X
Difficulty: Moderate
Damage: 4D
Game Notes: If an attacking character misses the difficulty number by more than 10 points (the base difficulty; not their opponent's parry total), the character has injured himself with the lightsaber. Apply normal damage to the character wielding the lightsaber.

Mace

The mace is a weapon made of metal, consisting of a heavy ball atop a handle.

Mace

Model: Generic Mace
Type: Melee weapon
Scale: Character
Skill: *Melee combat: mace*
Cost: 50
Availability: 2, F or R
Difficulty: Easy
Damage: STR+1D+1 (maximum: 5D+1)

Quarterstaff

A quarterstaff is made of wood, plasteel, or a metal alloy. A user can strike with either end of the quarterstaff, taking full advantage of any openings in an opponent's defenses.

Quarterstaff

Type: Typical quarterstaff
Scale: Character
Skill: *Melee combat: staff*
Cost: 15
Availability: 1
Difficulty: Very Easy
Damage: STR+1D

Spear

A common weapon used by hunters and warriors in primitive cultures, the spear is a long wooden pole with a sharp end fashioned from stone or metal. Members of more advanced cultures enjoy using spears for sport, though these weapons are usually constructed out of a durable metal alloy. Spears can be used as thrown weapons.

Spear

Type: Typical spear
Scale: Character
Skill: *Melee combat: spear/Thrown weapons: spear*
Cost: 60
Availability: 1
Difficulty: Easy
Range: 3-10/20/30
Damage: STR+1D+1, 2D+1 (if thrown)



Stun Baton

A short club with a power pack in the handle, the stun baton can be activated to produce a stunning charge when it strikes a target.

A stun baton requires an energy cell to operate.

Stun Baton

Model: Merr-Sonn Z2 Stun Baton
Type: Stun baton
Scale: Character
Skill: *Melee combat: stun baton*
Cost: 400
Availability: R
Difficulty: Easy
Damage: STR+1D or 5D stun (two settings)
Game Notes: Power pack lasts for three hours.

Vibro-Ax

This powerful vibro weapon features an energy cell that causes the blade to vibrate rapidly when activated. This gives the weapon far greater power than a standard axe, with minimal effort from the wielder.

A vibro-ax requires energy cells to operate.

Vibro-ax

Model: Standard vibroax
Type: Melee weapon
Scale: Character
Skill: *Melee combat: vibro-ax*
Cost: 500
Availability: 2, R
Difficulty: Moderate
Damage: STR+3D+1 (maximum: 7D)

Vibrobayonet

When mounted on a rifle, a vibrobayonet allows you to use a rifle as a potent melee weapon. A vibrobayonet requires two hands to use when mounted on a rifle. A vibrobayonet cannot be used when mounted on a rifle with a folded stock. A vibrobayonet detached from a rifle functions as a vibrodagger; a mounted vibrobayonet deals more damage than the vibrodagger because of the added leverage and bulk.

A vibrobayonet requires an energy cell to operate. (Its power does not drain energy from the rifle's power pack.)

Vibrobayonet

Model: Merr-Sonn Vibrobayonet
Type: Typical vibrobayonet
Scale: Character
Skill: Melee combat: vibrobayonet
Cost: 300
Availability: 2, F
Difficulty: Easy
Damage: STR+3D (maximum 6D)

Vibroblade



The vibroblade is a close-combat weapon favored by soldiers and mercenaries throughout the galaxy. It resembles a short sword with a high-tech look and feel. Vibroblades are illegal in most urban areas. A vibroblade requires an energy cell to operate.

Vibroblade

Model: Standard vibroblade
Type: Melee weapon
Scale: Character
Skill: *Melee combat: vibroblade*
Cost: 250
Availability: 2, F
Difficulty: Moderate
Damage: STR+2D+2 (maximum: 6D)

Vibrodagger

Assassins and petty thugs favor the smallest of the vibro weapons, the vibrodagger. A number of civilians carry it for defense. It alone among vibro weapons is subject to very little regulation, since it is viewed as a common tool for crafters and explorers.

A vibrodagger requires an energy cell to operate.

Vibrodagger

Model: LaserHone Talon Vibrodagger
Type: Personal combat vibroblade
Skill: *Melee combat: vibrodagger*
Cost: 50
Availability: 2, R
Difficulty: Easy
Damage: STR+2D (maximum: 6D)

RANGED WEAPONS

At any given time, hundreds of manufacturers are creating and marketing a wide array of ranged weapons. These weapons run the gamut from small, concealable hand-held weapons to tripod-mounted cannons that require a small crew to operate.



Blasters are the most common types of weapons used throughout the Known Galaxy. Ranging from small, easily-concealed hand weapons to the huge destructive superlaser of the Death Star, blasters are designed for every conceivable role.

Blasters utilize a variety of so-called blaster gases, which are excited by the energy provided from power packs. The charge released takes the form of coherent light which delivers killing energy to the target. All hand blasters can be set to "stun" unless otherwise indicated.

Blaster, Carbine

This small blaster rifle has a short barrel and compact two-handed grip, making it look more like a long pistol than a rifle. However, they are rugged and reliable and malfunctions are very rare. These weapons are less advanced than blaster rifles, and older models can often be found at greatly discounted prices.

Blaster, Carbine

Model: SoroSuub QuickSnap 36T
Type: Blaster carbine
Scale: Character
Skill: *Blaster: blaster carbine*
Ammo: 100
Cost: 850 (power packs: 25)
Availability: 2, F, R or X
Fire Rate: 1
Range: 3-25/50/250
Damage: 5D
Game Notes: At long range, increase difficulty by +5.

Blaster, E-Web Repeating

The E-Web is at the limit of "portable" blaster weapon technology — troops can carry it, but they certainly can't fire it without tripod mounting. It is normally allotted as an infantry support weapon, and the crew is expected to keep the weapon moving with the troops for backup when needed. Imperial snowtroopers on Hoth used E-Webs.



Normally, the E-Web repeating blaster requires a second crewman to regulate the weapon's power generator; this second crewman must make an Easy *blaster: repeating blaster* skill rill while adjacent to the weapon to regulate its power. After you regulate the E-Web repeating blaster's power, it will function normally until the beginning of your next turn. If the weapon's power is not regulated (that is, if a second crewman has not done so or failed his skill roll), apply a –1D penalty on all attack rolls made with the weapon.

E-Web Repeating Blaster

Model: BlasTech E-Web Repeating Blaster
Type: Two-man heavy repeating blaster
Scale: Character
Skill: *Blaster: repeating blaster*
Ammo: Power generator only
Cost: 5,000
Availability: 2, X
Range: 3-75/200/500
Damage: 8D

Blaster, Heavy Repeating

The heavy repeating blaster is a fearsome weapon typically operated from a bunker emplacement or mounted on a combat vehicle . The heavy repeating blaster operates only in autofire mode. If you use a heavy repeating blaster without a tripod or other mount, you cannot brace the weapon before making an autofire attack.

A heavy repeating blaster requires a power pack to operate. After 20 shots, the power pack must be replaced. This weapon can also be attached to a power generator for longer use. (see E-Web power generator rules above).

Heavy Repeating Blaster

Model: Merr-Sonn Mark II Heavy Repeating Blaster
Type: Heavy repeating blaster
Scale: Character
Skill: Blaster: repeating blaster
Ammo: 20 or Power generator only
Cost: 3,500
Availability: 2, X
Range: 3-50/200/400
Damage: 7D+2

Blaster Pistol

The word "blaster" is a blanket term for literally thousands of different designs from hundreds of manufacturers, such as the popular BlasTech DL-18. Blasters are popular with urban police forces, traders, and anyone who needs to pack respectable firepower in an easily carried package. Ownership of these weapons is restricted in many systems.

Blaster Pistol

Model: Bias Tech DL-18 Blaster Pistol
Type: Blaster pistol
Scale: Character
Skill: *Blaster: blaster pistol*
Ammo: 100
Cost: 500 (power packs: 25)
Availability: 1, F, R or X
Fire Rate: 1
Range: 3-10/30/120
Damage: 4D

Blaster Pistol, Heavy

A blaster pistol is a compromise: it gives the user a lot more firepower, but with a very limited range — this is accomplished by draining a lot of energy from the power pack, at the expense of ammo. A heavy blaster pistol is crammed into a standard pistol frame, making it easy to disguise if necessary. These weapons are illegal or heavily restricted in many systems. Han Solo's favorite weapon is a modified BlasTech DL-44 heavy blaster pistol.

Heavy Blaster Pistol

Model: BlasTech DL-44 Heavy Blaster Pistol
Type: Heavy blaster pistol
Scale: Character
Skill: *Blaster: heavy blaster pistol*
Ammo: 25
Cost: 750 (power packs: 25)
Availability: 1, F, R or X
Range: 3-7/25/50
Damage: 5D

Blaster Pistol, Hold-Out

Small enough to be hidden in the hand of a human, hold-out blasters are common in urban areas with strict weapon controls and among undercover agents.

Hold-out blasters require custom designed power packs and only hold enough blaster gas for a few shots. They are illegal or closely regulated in most systems. Many systems, however, look on them as a "self-defense" alternative to the more powerful types of personal weapons available.

Hold-Out Blaster

Model: Merr-Sonn Munitions Q2 Hold-Out Blaster
Type: Concealable blaster
Scale: Character
Skill: *Blaster: hold-out blaster*
Ammo: 6
Cost: 275 (power packs: 25)
Availability: 2, R or X
Fire Rate: 1
Range: 3-4/8/12
Damage: 3D

Blaster Pistol, Sporting

A small, short blaster, often used for small-game hunting or personal defense. Sometimes used for dueling. This is the smallest weapon to use standard power packs. (Princess Leia used a sporting blaster in *Star Wars: A New Hope*).

Sporting Blaster
Model: Drearian Defense Conglomerate Defender
Type: Sporting blaster
Scale: Character
Skill: *Blaster: sporting blaster*
Ammo: 50
Cost: 350 (power packs: 25)
Availability: 1, F
Fire Rate: 1
Range: 3-10/30/60
Damage: 3D+1

Blaster Rifle
The basic blaster rifle is standard issue to soldiers across the galaxy. Some blaster rifles, such as the BlasTech E-11 (or its "clone," the SoroSuub Stormtrooper One) have a retractable stock. A blaster rifle without a retractable stock costs 900 credits (instead of 1,000 credits).

Blaster Rifle
Model: SoroSuub Stormtrooper One Blaster Rifle
Type: Blaster rifle
Scale: Character
Skill: *Blaster: blaster rifle*
Ammo: 100
Cost: 1,000 (power packs: 25)
Availability: 2,X
Fire Rate: 1
Range: 3-30/100/300
Damage: 5D
Game Notes: If the retractable stock and scope are used for one round of aiming, the character receives an additional +1D to *blaster.*

Blaster Rifle, Heavy
The heavy blaster rifle is a larger, more powerful version of the blaster rifle (see above) often used by clone troopers, stormtroopers, and other troops during battles on open terrain. Because of its size, it is not well suited to close-quarters fighting.

Heavy Blaster Rifle
Model: BlasTech DC-15 Clone Rifle
Type: Heavy blaster rifle
Scale: Character
Skill: *Blaster: blaster rifle*
Ammo: 100
Cost: 1,500
Availability: 3, R or X
Fire Rate: 1
Range: 10-40/130/350
Damage: 5D+1

Blaster Rifle, Light Repeating
Longer and more powerful than blaster rifles, these weapons are for large-scale actions, often supplementing ground squads and providing cover for artillery gunners while their weapons are being set up. These weapons are normally about one to one-and-a-half meters long, and can be run off power packs or attached to generators for unlimited firepower (see E-Web power generator rules above). They are normally available only to the military, but sometimes the odd smuggler, pirate, or bounty hunter manages to "acquire" one through less than legal means.



Light Repeating Blaster
Model: BlasTech T-21
Type: Light repeating blaster
Scale: Character
Skill: *Blaster: repeating blaster*
Ammo: 25
Cost: 2,000 (power packs: 25)
Availability: 2, X
Fire Rate: 1
Range: 3-50/120/300
Damage: 6D

Blaster Rifle, Sporting
Built in an attempt to circumvent standard restrictions on the blaster rifle, the "sport rifle" is merely a smaller version of its more lethal cousin. It was introduced early in the days of the Empire by groups that worried over the new centralization of power. In general, it is just as restricted in use as the blaster rifle.

Sporting Blaster Rifle
Model: Drearian Defense Conglomerate "Light Sport" Hunter
Type: Sporting blaster rifle
Scale: Character
Skill: *Blaster: blaster rifle*
Ammo: 100
Cost: 900 (power packs: 25)
Availability: 1, F
Fire Rate: 1
Range: 3-40/120/350
Damage: 4D+1
Game Notes: If the retractable stock and scope are used for 1 round of aiming, the character receives an additional +1D to *blaster.*

Bow
The bow is a typical hunter's weapon on low-tech worlds, but it is also used for sport on high-tech planets. A primitive bow and its arrows are made of wood and augmented with metal or stone, while more advanced versions tend to be made from durable, lightweight composite materials.

Bow
Type: Typical bow
Scale: Character
Skill: *Bows*
Ammo: 1
Cost: 200 (10 arrows: 20 credits)
Availability: 1, F
Range: 3-10/30/100
Damage: 2D+2



Bowcaster

A weapon unique to the arboreal Wookiees of Kashyyyk, the bowcaster (also called a laser crossbow) is an ancient and curious combination of energy and projectile weapon.

The weapon requires great physical strength to cock and load. The weapon fires explosive quarrels wrapped in an energy cocoon, giving the explosive the appearance of an elongated blaster bolt. The weapons are only available on Kashyyyk.

Bowcaster

Model: Wookiee Bowcaster
Type: Energy/projectile weapon hybrid
Scale: Character
Skill: *Bowcaster*
Ammo: 6 (quarrels; power packs fire 50 shots before being replaced)
Cost: Not sold to non-Wookiees
Availability: 3, R
Fire Rate: 1
Range: 3-10/30/50
Damage: 4D
Game Notes: If a character wants to fire the weapon more than once in a round, he must make an Easy *Strength* roll to be able to aim the weapon (this is a "free action"). Reloading the weapon with new quarrels requires a Moderate *Strength* roll.

Flamethrower

The flamethrower is a ranged weapon that shoots a cone of burning chemicals. Reloading the flamethrower takes an entire round. Replacement chemical cartridges for the flame-thrower cost 200 credits.

Flamethrower

Model: Merr-Sonn CR-24 Flamethrower
Type: Flame projector
Scale: Character
Skill: *Flamethrower*
Ammo: 25
Cost: 700
Availability: 4, X
Fire Rate: 1/2
Range: 3-5/7/10
Damage: 5D+1 (1st round), 4D (each additional round)

Grenade, Frag

Grenades come in a variety of sizes and forms, and can be simple explosives, or may eject noxious gases or smoke or any other number of payloads, depending upon the specific needs of the purchaser.

Fragmentation Grenade

Model: Merr-Sonn C-16 Fragmentation Grenade
Type: Explosive
Scale: Character
Skill: *Grenade*
Cost: 200
Availability: 1, R
Range: 3-7/20/40
Blast Radius: 0-2/4/6/10

Grenade, Ion

When the object of a mission is to capture droids or vehicles, mercenary units, military personnel, and local law enforcement agencies use ion grenades. The standard ion grenade unleashes a brief electrostatic pulse that disables droids, electronic devices, and vehicles within its burst radius. It is designed to explode on contact after it is thrown, effectively dealing damage in the same round it is hurled.

Ion Grenade

Model: Standard ion grenade
Type: Ion grenade
Scale: Character
Skill: *Grenade*
Cost: 250
Availability: 2, R
Range: 3-7/20/40
Blast Radius: 0-2/4/6/10
Damage: 7D/5D/3D/2D ionization

Grenade, Stun

When the object of a mission is to detain or subdue rather than kill, mercenary units, military personnel, and local law enforcement agencies use stun grenades. The standard stun grenade unleashes concussive energy that knocks out creatures within its burst radius. Droids, vehicles, and objects are immune to stun damage.

Stun Grenade

Model: Merr-Sonn C-14A Stun Grenade
Type: Stun grenade
Scale: Character
Skill: *Grenade*
Cost: 450
Availability: 2, R or X
Range: 0-8/16/25
Blast Radius: 0-2/4/6/8
Damage: 6D/5D/3D/2D (stun)
Game Notes: Stun grenades are rechargeable

Grenade Launcher

Grenade launchers are military weapons that greatly improve the range of grenades. Grenades fired by grenade launchers always explode on impact, regardless of timers or other considerations. The type of grenade used determines the damage, type, and burst radius. Grenade launchers cannot be used to hurl thermal detonators because these devices are simply too big and heavy (although some larger grenade mortars can hurl thermal detonators as well).

Grenade Launcher

Model: Merr-Sonn GL-11 hand-held Grenade Launcher
Type: Grenade launcher
Scale: Character
Skill: *Missile weapons: grenade launcher*

Ammo: 4
Cost: 2,000
Availability: 2, X
Range: 3-20/60/210
Blast Radius: By grenade type
Damage: By grenade type
Game Notes: The GL-11 fires C-16 grenades

Ion Pistol

Ion pistols fire streams of energy that wreak havoc on electrical systems, and they are usually employed against droids, light vehicles, and some types of equipment. When used normally, an ion pistol fries a droid's circuits and internal components, inflicting lethal damage. If set to "stun," it works much the same as a blaster set on stun works against organic opponents. A droid stunned in such a way is out of commission for 2D minutes. An ion pistol's blast has no effect on organic targets, unless such targets have cybernetic replacements.

Ion Pistol

Model: Generic Ion Pistol
Type: Ion gun
Scale: Character
Skill: *Blaster: ion pistol*
Ammo: 30 (power packs: 25)
Cost: 250
Availability: 2, R
Fire Rate: 1
Range: 3-8/16/24
Damage: 4D ionization damage

Ion Rifle

Aside from somewhat higher damage and increased range, an ion rifle works in much the same was as an ion pistol (see above).

Ion Rifle

Model: Generic Ion Rifle
Type: Ion gun
Scale: Character
Skill: *Blaster: ion rifle*
Ammo: 30 (power packs: 25)
Cost: 800
Availability: 2, R
Fire Rate: 1
Range: 3-30/60/90
Damage: 4D+2 ionization damage

Missile Launcher

A missile launcher fires a high-speed projectile with an explosive warhead. The standard missile unleashes metal shrapnel with explosive force, shredding targets within the missile's blast radius.

Missile Launcher

Model: Baktoid Armor Workshop
Type: Portable missile launcher
Scale: Character
Skill: *Missile weapons: missile launcher*
Ammo: 4
Cost: 2,000
Availability: 2, X
Range: 5-50/150/400
Blast Radius: Varies by missile
Damage: Varies by missile (typically 6D)

Net

Nets are used for hunting and fishing in primitive cultures and for nonlethal crowd control in more advanced ones.

Net

Model: Net
Type: Primitive missile weapon
Scale: Character
Skill: *Thrown weapons: Net*
Cost: 20
Availability: 3
Range: 1-3/5/10
Damage: Entangles with a *Strength* of 4D
Game Notes: Any character successfully entangled by a net suffers a –2D penalty to all actions, including initiative rolls. Untangling oneself from a net can be accomplished in one of two ways: either the entangled character must succeed at a Moderate *Dexterity* check and take 1D turns to free himself (failure indicates he may try again, but at one difficulty level lower), or he must make an opposed *Strength* check against the net's *Strength* score.

Sling

A primitive weapon, the sling hurls metal bullets or stones.

Sling

Model: Sling
Type: Primitive missile weapon
Scale: Character
Skill: *Thrown weapons: sling*
Ammo: 1 (stone)
Cost: Not available for sale
Availability: 3, F
Fire Rate: 1
Range: 3-7/15/30
Damage: 2D+1

Slugthrower Pistol

These primitive projectile weapons are almost never used by most military forces due to their ineffectiveness against modern armor, and their tendency to run out of ammunition quickly. Slugthrowers are most often found on primitive settlements or in pre-spaceflight cultures; occasionally a Rebel unit will find them useful for shock value (they are extremely loud). Conversely, some Rebel units prefer the use of slugthrowers; it is possible to silence a projectile weapon, not a blaster.

Slugthrower Pistol

Model: Coruschal WeaponsWorks "Dagger" Combat Pistol
Type: Slugthrower pistol
Skill: *Firearms: Slugthrower pistol*
Ammo: 16
Cost: 300 (ammo clip: 8)
Availability: 2, F
Range: 3-10/30/60
Damage: 3D
Game Notes: –1D damage when used on a target with body armor

Slugthrower Rifle

A slugthrower rifle is the larger cousin of the slugthrower pistol (see above). It also doesn't need a power pack.

Slugthrower Pistol

Model: Czerka Adventurer
Type: Slugthrower rifle
Scale: Character
Skill: *Firearms: Slugthrower rifle*
Ammo: 15

Cost: 360 (ammo clip: 10)
Availability: 1, F
Range: 3-30/100/300
Damage: 4D
Game Notes: –1D damage when used on a target with body armor

Thermal Detonator

The thermal detonator is a highly effective weapon of terror and destruction. It is fist-sized, yet packs enough explosive to destroy everything within a small building.

Thermal Detonator

Model: Standard thermal detonator
Type: Explosive
Scale: Character
Skill: *Grenade*
Cost: 2,000
Availability: 2, X
Range: 3-4/7/12
Blast Radius: 0-2/8/12/20
Damage: 10D/8D/5D/2D

EXPLOSIVES

Sometimes a mission calls for the use of more powerful explosives than either grenades or thermal detonators. Set explosives aren't ranged weapons and can't be used like grenades.

When set and activated, the charge's timer begins counting down. Standard timers can be set with as much as an hour delay. Longer delays require specialized timers.

Explosive charges are highly restricted, usually only available to military or law enforcement specialists or specialized construction units. Han Solo and his strike team used proton grenade explosive charges to take out the shield generator on Endor in *Episode VI: Return of the Jedi*.

An explosive charge delivers a lot of destructive energy to a specific point, making it perfect for demolishing structures or clearing rubble. It causes negligible damage beyond its burst radius. Of course, collateral damage and subsequent explosions usually accompany the use of an explosive charge.

Proton Grenade

Model: Merr-Sonn Munitions 7-PrG
Type: Proton-based demolition charge
Scale: Speeder
Skill: *Demolitions*
Cost: 750
Availability: 2, F, R
Blast Radius: 2/5/10
Damage: 5D/4D/3D/2D
Game Notes: An EM pulse is also given off when grenade explodes. All computers, droids, blasters, etc. within 20 meters suffer a stunned/lightly ionized result.



Detonite

Detonite is a contact explosive that comes in tiny clay-like blocks. It can be shaped or molded around a target and crammed into small cracks. Detonite is very stable in its normal forms and requires a timer to be set off.

Detonite

Type: Common detonite
Scale: Speeder
Skill: *Demolitions*
Cost: 500 per cube
Availability: 2, R
Damage: 1D

Mines

Mines are used to eliminate incoming troops and vehicles. Most are triggered by physical pressure (such as moving ground troops) or the presence of repulsor fields (generated by incoming vehicles). The *demolitions* skill roll of the character setting the mine is equal to the *hide* value of the mine (in case someone is searching for it) *and* the "to hit" roll of the weapon. When the mine is triggered, the character must use his normal *dodge* to get out of the immediate blast radius of the explosion – if his normal *dodge* is higher than the *demolitions* roll, then he gets to the next higher range of the radius. A successful full *dodge* will get the character out of the entire blast radius.

Mine

Model: Standard anti-vehicle mine
Type: Explosive
Scale: Speeder
Skill: *Demolitions*
Cost: 750
Availability: 2, X
Blast Radius: 0-2/4/6/10
Damage: 5D/4D/3D/2D

BLASTER ARTILLERY EMPLACEMENTS

Blaster artillery covers a bewildering array of weapons and their uses, from anti-troop weapons to permanent low-orbit anti-starship weapons.

Anti-Infantry Laser Battery

This is a very basic, effective anti-infantry weapon. A gun Crew sits inside the armored shell of the weapon, protected from incidental fire and the elements of even the most hostile environments. On particularly unforgiving worlds, the tower can be installed so that the gun crew can access it without leaving the safety of the base's enclosure.

Anti-Infantry Laser Battery

Model: Golan Arms DF .9
Type: Medium anti-infantry battery
Scale: Speeder
Skill: *Blaster artillery: anti-infantry*
Crew: 3
Cover: Full
Ammo: Unlimited (power generator)
Cost: 15,000 (new), 9,500 (used)
Availability: 3, R or X
Body: 3D

Fire Rate: 2
Fire Control: 2D
Range: 20-600/3/16 km
Blast Radius: 0-8 meters
Damage: 4D

Anti-Vehicle Laser Cannon

The Atgar 1.4 FD P-Tower is one of the most common anti-vehicle field artillery weapons. The weapons are underpowered and difficult to move, but they are readily available. The Atgar P-Tower is resistant to many extremes in temperature and environment. Unfortunately, its power-grid dish is configured in such a way that it is very easy to target. The weapon requires a crew of four: one chief gunner, and three support personnel to regulate energy flow and recharge its power cells.

Anti-Vehicle Laser Cannon

Model: Atgar 1.4 FD P-Tower
Type: Light anti-vehicle laser cannon
Scale: Speeder
Skill: *Blaster artillery: anti-vehicle*
Crew: 4, skeleton: 2/+10
Cost: 10,000 (new), 2,000 (used)
Availability: 2, R or X
Body: 2D
Fire Rate: 1/2
Fire Control: 1D
Range: 10-500/2 /10 km
Damage: 2D+2

Anti-Infantry Missile Launchers

Rocket launchers are not widely used weapons, given that the same amount of punch can be delivered with a turbolaser. Missiles provide one excellent advantage over blaster artillery, however: When a blaster bolt is fired, the weapon firing it becomes an easy target for the enemy-just follow the beam back to its source. If fired carefully, a missile can destroy a target while its launcher is still hidden.

The MerrSonn LX-80 has the additional advantage that it can use missiles designed for MerrSonn's popular PLX or "Plex" series of portable launch systems, These missiles are readily available through any arms dealer.

This type of emplacement has a rack of 80 missile tubes (4 high and 20 Wide). An automatic loader holds a reserve of 80 more missiles, but will not reload until all of the tubes are empty, A misfire in a single tube can hold up the entire system while it is being cleared (2D rounds).

Anti-Infantry Missile Launchers

Model: MerrSann LX-SO
Type: Anti-infantry missile emplacement
Scale: Character
Skill: *Missile weapons: missiles*
Ammo: 80 (permanent missile rack)
Cost: 75.000 (launcher, new), 20,000 (launcher, used). 200 ("dumb" rocket), 600 ("smart" GAM rocket), 1,000 ("savant" rocket).
Availability: R
Body: 3D
Range: 100-500m/3/10 km
Damage: 6D

Anti-Vehicle Missile Launchers

Another system from MerrSonn, this launcher can let loose a rack of 10 medium missiles (ideal for taking out speeders, AT-STs and armored repulsorlift vehicles). An attractive feature of this product is its concealability. A collapsible panel measuring roughly 40 centimeters wide completely conceal the missile tubes from scrutiny. In combat, the panel can be dropped with the pull of a cord. In addition, the system doesn't draw energy when placed in "standby" mode, so scanners cannot pick anything up until the missiles are in the air.

Anti-Vehicle Missile Launchers

Model: MerrSonn MX-10
Type: Anti-vehicle missile emplacement
Scale: Speeder
Skill: *Missile weapons: missiles*
Ammo: 10 (permanent missile rack)
Cost: 20,000 (launcher, new), 8,000 (launcher, used). 500 ("dumb" rocket), 1000 ("smart" GAM rocket), 2,000 ("savant" rocket).
Availability: R, X
Body: 3D
Range: 100-500m/3/10 km
Damage: 6D

Missile Types

Dumb Rockets: These are the simplest missiles available. They fly in the direction they are fired until they make impact or run out of fuel.

Smart Missiles: These missiles have an onboard tracking system that allows them to follow a target. To fire a smart missile, you must first "lock-on" to the target. For this purpose, smart missiles have a Fire Control of 2D. It is possible to fire a smart missile without acquiring the target first; this is called "orphaning." An orphaned missile can then attempt to lock onto a target using its 2D targeting system. However it is fired, a smart missile will track and follow its target until it detonates, runs out of fuel, or the target lock is lost. The difficulty required for a target to shake a smart missile loose is the weapon's target lock roll +5.

Savant Missiles: Savant missiles are classified as "surprise weapons." Designed to fire just like a "dumb" rocket, they fly for one round before actually locking on to a target. This fools some pilots into thinking they are safe when the missile has been evaded; since the weapon appears to be a "dumb" rocket, the pilot may not realize the danger it poses. Once active, the savant locks on to the target and homes in for the kill. Because of the computer system necessary to fire the savant rockets, one round and a Moderate missile weapons: missiles roll is required to "tag" a target. If this roll is failed, it means that the "tag" system has not locked on the target and the weapon acts as a "dumb" rocket, relying entirely on the missile weapons roll in the next round. If the roll is successful, the savant missile is considered to have 4D to hit the target (normally the rocket activates at point-blank range). The attacker must make a second missile weapons roll at normal difficulty for the straight-line rocket attack.

Anti-Orbital Ion Cannon

Ion cannons are idea for use against heavily mechanized enemies. Listed here are three popular cannons from the KDY v-series, including the KDY v-150 that saw distinguished service during the Battle of Hoth.

Light Ion Cannon

Model: KDY v-35 Spoiler
Type: Medium surface-to-air cannon
Scale: Starfighter
Skill: *Blaster artillery: surface-to-air*
Crew: 4
Cover: Full
Ammo: Unlimited (power generator)
Cost: 25,000 (new), 4,000 (used)
Availability: 2, X
Body: 2D
Fire Rate: 2
Fire Control: 1D
Range: 100-1000m/2.5/5 km
Damage: 4D (ionization)

Medium Ion Cannon

Model: KDY v-90 Protector
Type: Medium ion surface-to-space cannon
Scale: Capital
Skill: *Blaster artillery: surface-to-space*
Crew: 10, skeleton: 4/+10
Cover: Full
Ammo: Unlimited (power generator)
Cost: 100,000 (new), 30,000 (used)
Availability: 3, X
Body: 2D
Fire Rate: 1
Fire Control: 3D
Range: 3-20 km/Atmosphere/Low Orbit (1*)
Damage: 6D (ionization)
*This refers to the number of "units" from the planet if conducting a space battle.

Heavy Ion Cannon

Model: KDY v-150 Planet Defender
Type: Heavy ion surface-to-space cannon
Scale: Capital
Skill: *Blaster artillery: surface-to-space*
Crew: 27, skeleton: 12/+10
Cover: Full
Ammo: Unlimited (power generator)
Cost: 500,000 (new), 100,000 (used)
Availability: 3, X
Body: 5D
Fire Rate: 1
Fire Control: 5D
Range: Atmosphere/Low Orbit (1*)/High Orbit (3*)
Damage: 12D (ionization)
* This refers to the number of "units" from the planet if conducting a space battle

Turbolaser Battery

Excellent for installation defense — especially on space stations or asteroids — turbolasers require enormous amounts of energy. However, with adequate power supplies, turbolaser are excellent anti-starfighter starfighter weapons.

Turbolaser Battery

Model: Loronar Turbolaser System 1
Type: Heavy fixed turbolaser emplacement
Scale: Starfighter
Skill: Blaster artillery
Crew: 5
Cover: Full
Ammo: Unlimited (power generator)
Cost: 250,000 (new), 125,000 (used)
Availability: 3, X
Body: 4D
Fire Rate: 2
Fire Control: 1D
Range: 50-600/5/25 km
Blast Radius: 10 meters
Damage: 6D

Heavy Turbolaser Cannon

A heavy turbolaser cannon is capable of doing horrifying amounts of damage, both to the enemy (and its owner's credit balance). This particular model is very similar to the KDY w-165. (So similar, in fact, that cries of "industrial espionage" accompanied its release.) The Loronar Planetary Defense Cannon uses four times as much energy as the KDY v-150, and is capable of completely obliterating a Star Destroyer.

Heavy Turbolaser Cannon

Model: Loronar Planetary Defense Cannon
Type: Heavy turbolaser surface-to-space cannon
Scale: Capital
Skill: Blaster artillery: surface-to-space
Crew: 46, skeleton 21/+12
Ammo: Unlimited (reactor)
Cost: 13,000,000 (new) 6,000,000 (used)
Availability: 4, X
Body: 7F (capital scale)
Fire Rate: 1/2
Fire Control: 1D
Range: Atmosphere/Low Orbit (1*)/High Orbit (3*)
Damage: 15D
* This refers to the number of "units" from the planet if conducting a space battle.

Ground-to-Orbit Proton Torpedo Launchers

Arakyd's PY-6 Proton Torpedo Site is an anti-capital ship weapons cluster designed to destroy enemy craft that have entered orbit; the primary strategy behind such weapons is to deny attacking craft a position from which to launch an orbital bombardment. The PY-6 is a bulky, difficult-to-conceal array of torpedo tubes, but is capable of inflicting massive damage.

Ground-to-Orbit Proton Torpedo Launcher

Model: Arakyd PY-6 Proton Torpedo Site
Type: Anti-orbital proton torpedo site
Scale: Capital
Skill: *Blaster Artillery*
Crew: 3
Ammo: 4
Cost: 200,000 (new), 75,000 (used)
Availability: 3, R
Body: 2D
Fire Rate: 1
Fire Control: 2D
Range: Atmosphere/Low Orbit (*1)/High Orbit (*3)
Damage: 9D
* This refers to the number of "units" from the planet if conducting a space battle.

ARMOR

With the advance of blaster weapons, armor has become less and less popular: most soldiers in the field soon realized that their armor would be ineffectual in stopping those bolts of energy, and their speed and quickness would be of prime importance. Armor is more useful against many slugthrowing weapons, so it is common on very primitive worlds.

Armor protects a specific portion of a person's body. If an attack hits that area, the wearer may add the die code of the armor to his *Strength* roll to resist damage.

Armor may cover one of six locations: head, torso, left arm, right arm, left leg, and right leg. Head and torso armor may provide different protection to the front and back, and if so, the distinction is indicated.

Armored Spacesuit

This bulky coverall contains a sealed life support system that provides everything the wearer needs to survive for 25 hours in the vacuum of space or any other hostile environment.

Armored Spacesuit

Model: Merr-Sonn Weapons Superior Boarding Armor
Type: Armored space suit
Cost: 10,000
Availability: 2, X
Game Notes: *Armor:* Provides +2D versus energy, +1D versus physical damage; –1D from *Dexterity* and related skills. Holds 25 hours of atmosphere.
Rocket Pack: Suit includes a rocket pack; Space Move: 1, uses *rocket pack operation.*

Battle Armor, Medium

Battle armor combines protective metal or composite plates with a padded jumpsuit to form a layer of protection. While off-the-rack battle armor is available, most users cobble together their gear from various sources.

Medium Battle Armor

Model: Drolan Plasteel TYI Flex-Armor
Type: Personal armor
Scale: Character
Cost: 2,000
Availability: 3
Game Notes: Head, torso, arms, legs: +1D to all physical and energy attacks; –1D penalty to all *Dexterity* and *Perception* attribute and skill checks.

Battle Armor, Heavy

Similar to regular battle armor, heavy battle armor features more plating than padding, including various pieces molded to fit the user, such as breastplates and armor covering the arms and legs.

Heavy Battle Armor

Model: Core World Arms Dura-Armor
Type: Impact-resistant molded armor
Scale: Character
Cost: 8,000
Availability: 3
Game Notes: Head, torso, arms, legs: +2D to all physical (non-energy) attacks; +2D to all energy attacks; –2D penalty to all *Dexterity* and *Perception* attribute and skill checks.

Blast Helmet and Vest



This armor consists of a lightweight helmet and a composite vest that, when worn together, offer limited protection against incoming attacks.

Blast Helmet

Model: Typical blast helmet
Type: Personal armor
Scale: Character
Cost: 200
Availability: 1
Game Notes: +1D physical, +1 energy (head only).

Blast Vest

Model: Typical blast vest
Type: Personal armor
Scale: Character
Cost: 300
Availability: 1
Game Notes: +1D physical, +1 energy (torso).

Ceremonial Armor

Ceremonial armor blends practicality with ornate design. Republic Guards and Imperial Royal Guards wear different styles of ceremonial armor. A typical suit of ceremonial armor consists of a helmet, durable breast guard, shoulder guards, and articulated greaves for the arms and legs.

Royal Guard Armor

Model: Standard Royal Guard Armor
Type: Military armor
Scale: Character
Cost: Not available for sale
Availability: 3, X
Game Notes:
Armor Protection: +2D physical, +1D energy, –1D *Dexterity* and related skills.
Comlink: Tongue-activated top-security scrambler helmet comlink.
Sealed Body Glove: Climate controlled body glove and breath mask allows operation in extremely cold or warm climates and toxic-air environments.
MFTAS: Multi-Frequency Targeting Acquisition System; adds +3D to *Perception* and search checks in low-visibility situations, +2D to ranged weapon skill uses against targets moving more than 10 meters per round; polarized lenses prevent flash-blinding.
Utility Belt: High-tension wire, grappling hooks, spare blaster power packs, ion flares, concentrated rations, spare comlink, water packs, 2 medpacs.

Combat Jumpsuit

This heavily padded jumpsuit is designed to provide limited protection against physical and energy trauma without overly restricting the wearer's movement.

Combat Jumpsuit

Model: A/KT Tuff1 Combat Jumpsuit
Type: Light combat armor
Cost: 1,000
Availability: 2
Game Notes: Provides +1D physical, +2 energy protection.

Corellian Powersuit

This suit of body armor contains an energized exoskeleton and a series of servomotors that boosts the wearer's physical strength. Used by professional soldiers, mercenaries, and bounty hunters, the powersuit requires skill and training to use effectively.

Corellian Powersuit

Model: Corellian powersuit
Type: Powersuit body armor
Scale: Character
Skill: *Powersuit operation*
Cost: 10,000
Availability: 2, R
Game Notes: +1D+2 physical, +1D energy, –1D *Dexterity* and related attributes. Servos in the armor provide +1D *Strength* bonus for *lifting* skill rolls and melee and brawling damage. If the wearer can't make an Easy *powersuit operation* roll, or if the armor is disabled or out of power, this bonus doesn't apply and the wearer suffers a further –1D penalty to *Strength* and *Dexterity.*

Flight Suit, Armored

A combat-ready flight suit that provides additional protection against vacuum for limited periods, this armor comes in various models, including the Corellian TX-3 (favored by various pirate gangs) and the Imperial TIE flight suit (worn by TIE fighter pilots throughout the Empire).

Armored Flight Suit

Model: Corellian TX-3
Type: Armored flight suit
Scale: Character
Cost: 4,000
Availability: 2
Game Notes: Provides +2 to *Strength* to resist damage and additional protection against vacuum for limited periods. It grants a +1D+1 bonus to *stamina* to resist cold temperatures. An armored flight suit provides up to 10 hours of life support, allowing its wearer to survive in the vacuum of space or any other hostile environment.
Utility Belt: Ion flares, one week concentrated rations, spare comlink, water packs, 1 medpac.

Flight Suit, Padded

Favored by starfighter pilots allover the galaxy, the one-piece padded flight suit protects against decompression, g-forces, and harmful environments. It provides limited protection against attacks as well.

Padded Flight Suit

Type: Typical padded flight suit
Scale: Character
Cost: 2,000
Availability: 1
Game Notes: Provides +1 to *Strength* to resist physical damage and additional protection against decompression, g-forces and harmful environments. Comes with a matching helmet and gloves that seal around the wearer and provide up to 10 hours of life support in a hostile environment. It grants a +2 bonus to *stamina* to resist cold temperatures.

Stormtrooper/Clone Trooper Armor

Stormtroopers are the elite shock troops of the Empire, and their stark white protective armor is unmistakable. The armor is an 18-piece cocoon which surrounds the soldier. Ownership of Stormtrooper armor by non-stormtroopers is a serious offense in all Empire systems — and inherently dangerous in non-Empire systems.

Variants of this armor also exist, including snowtrooper armor, sandtrooper armor, and clone trooper armor. Each has slightly different details, but all include the basic characteristics common to all stormtrooper armor. Though unavailable on the open market, these suits can occasionally be found on the black market (or sometimes much higher).

The Clone Troopers wore a very similar armor, although not quite as technologically advanced as the stormtrooper variant.

Clone Trooper Armor

Model: Republic Clone Trooper Armor, Mark I
Type: Military armor
Scale: Character
Cost: Not available for sale
Availability: 3, X
Game Notes:
Armor Protection: +2D physical, +1D energy, –1D penalty *Dexterity* and related skills.
Comlink: Tongue-activated helmet comlink.
Body Glove: Climate controlled body glove allows operation in uncomfortably cold or warm climates.
MFTAS: Multi-Frequency Targeting Acquisition System; adds +1 to *Perception* checks in low-visibility situations, +1 to ranged weapon skill uses against targets moving more than 10 meters per round.
Utility Belt: High-tension wire, grappling hooks, spare blaster power packs, ion fl ares, concentrated rations, spare comlink, water packs, 2 medpacs.

Stormtrooper Armor

Model: Standard Stormtrooper armor
Type: Military armor
Scale: Character
Cost: Not available for sale
Availability: 3, X
Game Notes:
Armor Protection: +2D physical, +1D energy. –1D penalty to all *Dexterity* attribute and skill checks.
Comlink: Helmet contains tongue-activated comlink.
MFTAS: Multi-Frequency Targeting and Acquisition System (MFTAS), +2D to *Perception* checks in low-visibility situations, +2D to ranged weapon skill uses against targets that move more than 10 meters per round; polarized lenses prevent flashblinding.
Body Glove: Climate controlled body glove (allows operation in moderately warm or cold climates).
Utility Belt: High-tension wire, grappling hooks, spare blaster power packs, ion fl ares, concentrated rations, spare comlink, water packs, 2 medpacs.

Vonduun Crabshell Armor

Yuuzhan Vong warriors wear this bioengineered "living armor" into battle. The armor clings to its wearer's body like a parasite until its wearer dies or decides to remove it. It is not found anywhere except in the hands of the Yuuzhan Vong.

Vonduun Crabshell Armor

Model: Warrior's Vonduun Crab Armor
Type: Yuuzhan Vong personal armor
Scale: Character
Cost: Not available for sale
Availability: 4, X
Game Notes: Grants a +1D+1 bonus to *Strength* rolls to resist all forms of damage, but reduces the wearer's *Dexterity* score by –1D.

SERVICES AND EXPENSES

A brief listing of common services and expenses is given on the table below. The cost figures on the table are guidelines only; the cost of certain services and expenses may be higher in isolated or primitive areas.

Service	Cost
Dining (meal): Luxurious	150
Dining (meal): Upscale	50
Dining (meal): Average	10
Dining (meal): Budget	2
Lodging (day): Luxurious	200
Lodging (day): Upscale	100
Lodging (day): Average	50
Lodging (day): Budget	20
Bacta tank treatment (per hour)	300
Long-term medical care (per day)	300
Medpac treatment	300
Surgery (per hour)	500
Treat disease (per day)	500
Treat poison (per hour)	100
Treat radiation (per day)	1,000
Taxi, local	10
Passage, steerage (up to 5 days)	500
Passage, average (up to 5 days)	1,000
Passage, upscale (up to 5 days)	2,000
Passage, luxurious (up to 5 days)	5,000
Chartered space transport (up to 5 days)	10,000
Upkeep (month):Luxurious	10,000
Upkeep (month): Wealthy	5,000
Upkeep (month): Comfortable	2,000
Upkeep (month): Average	1,000
Upkeep (month): Struggling	500
Upkeep (month): Impoverished	200
Upkeep (month): Self-sufficient	100
Vehicle Rental (day): Speeder bike	20
Vehicle Rental (day): Landspeeder, average	50
Vehicle Rental (day): Landspeeder, luxury	100
Vehicle Rental (day): Airspeeder	500
Vehicle Rental (day): Shuttle, interplanetary	1,000
Vehicle Rental (day): Shuttle, interstellar	2,000

GAMEMASTER NOTES

The *Star Wars* universe is full of interesting, useful and exotic technology. Compared to present day Earth, the technology available "A long time ago, in a galaxy far, far away..." is clearly superior. From the elegant lightsaber to the astromech droid, nothing is more useful in capturing your players' interest than a nifty piece of hardware.

There are three basic types of items that characters can come across: equipment, artifacts and super technology. All items are important in that they affect how a character deals with his environment. Some items add extra dice to a character's skills or special abilities, some make it easier to perform certain actions, and others allow characters to perform tasks that they otherwise couldn't do.

Equipment is any commonly available item that characters are likely to encounter on a regular basis. Common devices in the *Star Wars* universe are items such as blasters, macrobinoculars, medpacs, comlinks and most of the items in this equipment section. These items can be found virtually everywhere in the galaxy, and are easily recognized.

Artifacts are devices that are uncommon, rare, or even unique. In some cases, they are items of ancient, primitive technology, or historical curiosities that are still in use by some people (example: Wookiee bowcasters, which only Wookiees use). Often these devices are ancient, possess seemingly "mystic" qualities, have some historical significance, or are very powerful. A fine example is a Jedi lightsaber: it is an ancient and respected weapon, no longer in common use, and is normally not for sale at any price. Few people have ever seen a lightsaber up close. Another artifact would be the Jedi Holocron from the *Dark Empire* comic book series: it is a unique, priceless artifact, and contains ancient and powerful knowledge.

Super technology items are unique and very powerful items which represent remarkable advances in technology and are far beyond the reach of all but powerful organizations like the Galactic Empire. They will be immensely expensive or not available at any price. Good examples of super technology include the superlaser on the Death Star, the World Devastators in the *Dark Empire* comic book series, or the Imperial cloaking devices and Spaarti cloning cylinders used in the trilogy of Timothy Zahn's *Star Wars* novels.

Depending upon circumstances, the definition of each classification could become blurred. Most characters might consider a certain type of weapon an artifact, but if they visit a world where they are hand-forged and are found in common usage, the characters might find them affordable, readily accessible, or even receive them as gifts.

CREATING NEW ARTIFACTS AND DEVICES

Since the fantastic devices of the *Star Wars* universe were part of the essential charm of the movies, gamemasters will want to create new equipment, artifacts and possibly super technology items. This chapter can serve as a guide for creating balanced, interesting and exciting items for your games.

Introducing New Items

The *Star Wars* movies are full of gadgets that are mysterious and unique to us, but to the inhabitants of the *Star Wars* universe are very common items. Just as everybody on Earth knows what a hammer is and what it's for, in the Star Wars universe, everyone is somewhat familiar with a "hydrospanner." The introduction of new equipment should be a relatively mundane affair – the characters purchase or find or are given the item and they are told how it operates or have to figure it out for themselves. Any character with a decent *Mechanical* or *Technical* attribute and experience with "modern" *Star Wars* technology should be able to figure out common equipment.

Artifacts are not familiar to most characters. Therefore, when such a device is introduced to the game, it is suggested that the device not be fully explained. Instead, the gamemaster should try to create a sense of mystery, allowing its powers and abilities to be discovered over time. The characters should be understandably curious and even awed by some artifacts.

The introduction of super technology is almost always the focus of a major, dramatic story. The superlaser technology of the Death Star was vitally important in *Star Wars: A New Hope* and *Return of the Jedi*. The Empire's cloaking device prototypes and Spaarti cloning cylinders were central plot elements in the Timothy Zahn novels, and the World Devastators were essential to the plot of the *Dark Empire* comic book series.

Don't Make the Devices Too Advanced

Beginning gamemasters are often tempted to introduce too many devices that are too powerful and lack any appropriate play balances. The biggest question you have to ask yourself is, "Why didn't we see this in the movies?"

For example, you are tempted to create a new warship that is bigger, tougher, faster and more deadly than any other battle cruiser. Then, your players all ask the same question: "If this ship is so tough, why didn't the Empire have a fleet of them in the movies (or the books or comics)?" This is easily solved by making the ship a new prototype that wasn't widely available, or perhaps it has a few design flaws that make it vulnerable to certain types of attacks, and thus it is only used when absolutely necessary. Possibly, the ship was busy suppressing disorder on other worlds during the movies (it is a *big* galaxy, after all). Another option is to set your adventures after the movies, novels and comics and simply explain that the ship was introduced after the events in those stories.

Gamemasters have to think about the long-term implications of their new technological advances. If the gamemaster wants to introduce a way of easily tracking ships in hyperspace, this *fundamentally* changes the nature of the *Star Wars* universe. The whole plot of *The Empire Strikes Back* was that if the *Millennium Falcon* could jump to hyperspace it could escape the Imperial fleet. If it becomes easy to track ships in hyperspace, then there is no escape — the Empire can simply follow the *Falcon* until it is captured.

Another pitfall of this stage is the potential to over-inflate the characters' abilities. If the device makes them invincible, then what's the point of playing? If they can waltz through encounters unscathed with minimal resistance, the game just isn't very exciting, and therefore isn't *Star Wars*. So how can a gamemaster combat these problems? The following are some hints to help you.

To maintain that *Star Wars* "feel" in terms of equipment is relatively simple. Chances are, the statistics you create for your devices should be equal to or lower than the statistics given for existing equipment.

If you do decide to give a device higher statistics or radically new abilities, the device should have a corresponding "play balance" — something that makes it less desirable. There are a few easy play balances:

- The new technology is very expensive.
- The new technology is secret. Only by capturing plans will people be able to replicate it. This is even better if the new technology relies on experimental parts that aren't available, and thus anyone attempting to use the new technology will have to spend a long time tracking down new parts or trying to duplicate the experimental ones.
- The new technology is bulky and unwieldy.
- The new technology consumes a lot of energy (like planetary shields) and therefore is very difficult to move.
- The new technology is unreliable.
- The new technology is only "better" under very specific kinds of circumstances, but is average or even below average in most other respects.

For example, if you create a hyperdrive even faster than the *Millennium Falcon's*, a good balance is that there is the danger of a reactor core melt-down with *each* jump. The negative balances the positive and will make your players think very hard about using, or *overusing* the artifact or device.

When it comes to the hyperspace tracking system, it could be very expensive, bulky and consume a lot of power. It could be difficult to move and have a very limited range. Therefore, it would only be useful on a planet or a very large space station, and would be better for tracking incoming and outgoing ships at close range. This way, it's not possible to be *sure* where a ship is going, and the idea of being able to escape by jumping into hyperspace is still possible.

Incremental "Leaps" in Technology

Another method of maintaining game balance is the use of *incremental* "leaps" in technology. These minor advances in technology are easy to believe. For example, instead of a blaster that can get 50 shots out of a power pack, how about a more efficient blaster that gets 55? Or *slightly* more efficient hyperdrives?

These seemingly minor benefits could really aid the characters in a tight spot. The new blaster could help the characters outlast an enemy in a firefight, and a more efficient drive means fewer refueling stops, more available cargo space, and more power for shields, weapons or sensor equipment.

Even if the enhancement is by a single "pip" or a slight increase in efficiency, it could have far reaching benefits that the players might not appreciate right away, but will wind up being thankful for later on.

Eric is the gamemaster, Bill and Dan are both brash pilots, confronted with some opposition.

Eric: "The bounty hunters appear to have the drop on you. They have you pinned down behind some shipping crates and are blasting away. Obviously, they don't want to take you alive. Now what?"

Dan: "I shoot back, using those new blaster pistols of ours, the Blastech Eliminator-7's. They have that new, more efficient power pack, right? That's what the salesman said."

Bill: "Hey, yeah, that's right! Maybe we can blast these guys when they exhaust their weapons. We should have 5 extra shots that they don't. Eric, we keep shooting at them and try to get them to drain their guns. OK?"

Eric: "Sounds like a plan ..."

Remember Your Character's Abilities

If you are planning on creating a piece of equipment for a specific character, keep in mind that character's abilities. If you create a device that enhances Force skills for your young Jedi,



who is relatively unskilled, keep in mind that he or she will probably not be this unskilled for long.

Keep the bonuses to the character fairly low, because as they advance in power due to normal adventuring, the device can lead to that character becoming virtually *unstoppable*. Trying to create opposition for an invincible character is terribly difficult. It is best to avoid this situation entirely rather than try to "fix" it later on.

You're not really being stingy with the benefits; no matter what bonus they receive for using this equipment, the characters will still be slightly better off than they were before they received the equipment.

"Disposable" technology

Finally, a terrific way to alleviate both the problem of maintaining a *Star Wars* feel and keeping the game balanced in terms of equipment is to make the item in question fairly temporary.

A thermal detonator or grenade can only be used once and then it is gone. Why not use the same principle for really powerful equipment so its usage will be strongly curtailed? If you create a new hyperdrive that moves twice as fast as the *Millennium Falcon's*, but burns out the control circuitry and self-destructs when it is used more than once, that answers the question of "Why isn't it in widespread use?"

The answer is pretty simple: it's *impractical*. It can bail the characters out of a jam once. After that, you won't have to worry about the characters overusing the device.

Restricting Access

Using and giving out equipment, both new and old, requires careful consideration. If not properly rationed out, equipment can seriously unbalance an adventure.

One problem is that novice players want everything in existence. Your players may request to be equipped with anything from a thermal detonator to a Mon Calamari Star Cruiser. As a new gamemaster, you may feel the need to give the players everything they want to keep them happy. *Don't give in to this temptation*. Here's why:

Eric: "Ok gang! You see four black-cloaked bounty hunters leveling their blaster rifles at you and yelling at you to surrender. What do you do?"

Bill: "I guess I'll use that surface-to-orbit comlink and call in a turbolaser strike from the star cruiser."

Eric: (*Rolling dice.*) "FOOM! Got 'em."

Dan: (*Stifling yawn.*) "This is boring..."

The problem with giving the characters too much equipment is that it leaves them without any challenges. If the outcome is never in doubt, there is no suspense, and consequently very little entertainment value.

Don't Skimp on the Villain's Equipment

Give your characters a real fight! If they have a case of thermal detonators, give the bad guys some kind of defense against explosives. If the characters have a Mon Calamari Star Cruiser at their disposal, give their enemies a Star Destroyer.

Nothing will catch your players' attention more than a really tough villain. In terms of equipment, if the characters are well-equipped, their enemies should be better equipped. This isn't so much robbing the players of victory as it is making them *earn* victory. As long as the story itself is served, and the characters are forced to rely on their wits and skills rather than their equipment, then your game is more likely to be regarded as a success.

Eric: "You see four bounty hunters, all wearing heavy black cloaks and hoods. They are leveling their blaster rifles at you and yelling at you to surrender. What do you do?"

Bill: (*To Dan.*) "Urn ... well, how about that last thermal detonator?"

Dan: "Sure. (*Rolls dice.*) I activate the thermal detonator, count to three and heave it!"

Eric: (*Rolling dice*) "Good shot! It lands right in between the group of them and explodes as you dive for cover. Now what?"

Dan: "Well, I'll walk up to the bodies ..."

Eric: "Not so fast. The bounty hunters look pretty annoyed. The are brushing off the burning remains of those black cloaks, revealing the plasma-hardened blast armor that covers them from head to toe. The armor itself is glowing faintly as it radiates the thermal detonator's blast heat. A couple of the bounty hunters are chuckling evilly and taking steady aim again with their rifles. Now what?"

Dan: "We could try to shoot our way out ..."

Bill: "I've got a *bad* feeling about this..."

As illustrated, the characters are being forced to rely on their brains rather than their hardware. Now there is challenge in the game and the story can proceed.

Make the Characters Really Work for Their Equipment

If the characters require (or desire) a particularly powerful piece of technology, don't just let them pop into the *Star Wars* equivalent of the local convenience store and purchase, steal or otherwise obtain it. Make it difficult for them.

The quest to obtain what they want, instead of having it handed to them, can lead to all sorts of interesting encounters. Of course, as gamemaster, you have to make sure that restricting equipment is logical. You can't arbitrarily refuse the characters a blaster if everyone else can get one easily. But, if the equipment would logically be difficult to get, then you have every right to make the characters struggle to get what they want.

For example, if the characters in your game happen to be allied with the Rebel Alliance or New Republic, they may believe that if they requisition the equipment from their quartermaster they will automatically receive the hardware they want. Right? *Wrong*. If the characters' requests are too much for you to maintain game balance, don't let them have the equipment!

Fortunately, the Empire restricts the most interesting equipment, like weapons, so there is a logical reason to restrict the characters' access to weapons. In fact, many adventures could be written about characters having to go steal or secretly purchase restricted equipment. Why give the characters thermal detonators when you can have the Alliance send the characters to steal a bunch of thermal detonators from an Imperial ammo dump on a distant world?

Also, situations in a specific adventure may allow the gamemaster to restrict equipment. If the characters' ship crash lands on a frontier world, it's entirely believable that some equipment will have been destroyed and the characters will probably have to do without until they reach "civilization" again.

There are a number of ways to get around the problem of denying the characters equipment and still keep the players happy. The Alliance is in a state of war, so supplies are severely limited. If the characters are asking for major weaponry, they should be made aware that ordnance is needed elsewhere for another unit or military mission. Or that the quartermaster hasn't received his shipment this month. Or that the Alliance ran out.

In the time of the New Republic, the new government has not yet established shipping routes and connections, and has gone so far as to offer cargo runs to smugglers to get the shipping of materials flowing again. The Empire has seriously curtailed shipping, both by confiscating vessels and blowing them right out of space.

There are shortages and rationing everywhere, so this is an easy way for you as gamemaster to overcome outrageous requests for equipment. If the players *still* want the equipment, then you can have the Alliance or New Republic assign the player characters the task of locating a source for the equipment as a subplot or even a major portion of your game.

If, on the other hand, your players are not allied with the New Republic or Rebel Alliance, and are instead smugglers or bounty hunters, specialized equipment will probably be much more difficult to come by. Heavy weapons, personal firearms, explosives and such are all heavily regulated and licensed by everyone from the New Republic and the Empire to individual planetary governments. If your players have planned some kind of mischief with heavy ordnance, they may wind up hunted fugitives (if they aren't already). Of course, your players will probably want the stuff *anyway* ... so how can they get it?

There is always an outlet for equipment and other merchandise. The manufacturers, often large industrial juggernauts like Sienar Fleet Systems or Blastech, all have distribution and retail centers in major spaceports and cities to sell their standard *legal* equipment. For example, the characters may seek starship engine components at a Sienar outlet, though they would have difficulty buying a blaster there.

Independent merchants can be found *everywhere*, hawking everything from comlinks to starship engines, but they sometimes charge impressive mark-ups from the list prices.

If your players are looking for something *really* illegal, there's always the Black Market (also known in galactic slang as "the Invisible Market.") Powerful gangsters and petty thieves alike all need an outlet for their goods and services, and more often than not, they cannot just set up shop and start retailing. Instead, a rather extensive network of fences, corrupt government officials, and rumors exists. The marketeers use this network to sell whatever is available to whoever is willing to pay the Invisible Market's astronomically inflated prices.

If your players have their hearts (or other appropriate internal organs...) set on finding a "hyperwave emissions enhancement filter" and the only way currently available to obtain the device is to enter into a smuggling contract with Ploovo Two-For-One, then you've got a fantastic subplot for your current game or even a starting point for an entire campaign. And all motivated by a solitary piece of equipment...

Eric: (*As an alien merchant*) "As you can see, noble sentients. Goods and services, have I! What seek you here, eh?"

Bill: "Well, we need some specialized navigation software for our navicomputer. You were, uh... recommended to us."

Eric: (*Suspiciously*) "Recommended? By who?"

Dan: "Uh... look, we'd rather not go into that. I'm sick of being shot at. Do you have the software or not?"

Eric: "Ah, but of course... and you have the 5,000 credits it will cost, am I correct?"

Dan and Bill: (*In unison*) "FIVE THOUSAND?! Our whole computer system didn't cost that much!"

Eric: "As you wish, gentle-beings. Plot your next hyperspace jump on an abacus. Good day..."

Bill: "Uh, wait a minute, can't we deal here?"

Eric: "A favor you could do for me? Give you your software, I will, after you deliver package for me."

Dan: "I guess so... what's the cargo?"

Eric: "Trivial cargo of spice from Kessel. Nothing really important."

Bill: "I have a *really* bad feeling about this..."

Limit the Number of Devices that the Characters Can Have

It's common sense: the characters can only carry so much. Don't give them such an abundance of equipment that it would take a fleet of Corellian bulk cruisers and a legion of Wookiees to move around.

There's no way a Human can carry around a case of grenades and still draw and fire his blaster accurately. If you give the characters a case of thermal detonators, give some major die code penalties to the character carrying them.

Another method of limiting the devices is to *not* give them everything they ask for. If your players ask for a case of thermal detonators, tell them that there's only two or three available. That way, they will be pleased to have some new "toys" but they will also have to be extremely judicious in their use. You will be satisfying the players' hunger for new equipment while maintaining game balance.

THE CREATION PROCESS

Now that some of the basic concerns with device creation and use have been discussed, the following four step process can be used to create new equipment, artifacts and items of super technology.

STEP ONE:

What Does the Device Do and How Does it Work?

This is the first logical step in developing a particular piece of hardware. When the characters come across a new piece of equipment, or an artifact, they are going to want to know exactly what the device is and how it works.

Equipment

If the device is a piece of equipment it is probably pretty mundane to the characters. While the players may find the idea of a restraining bolt for droids interesting, their characters have known it every day of their lives.

In creating new equipment, you must first know what function the item performs. Most pieces of equipment will be a futuristic version of an existing Earth device or will be practical extensions of the unique technology of the *Star Wars* universe. If you want to create new items of technology, look through an Earth equivalent catalog and extrapolate the technology. For example, if you want to run a game with an espionage theme, some kinds of equipment you may want to create for your characters could be listening devices, computer probes, remote detection gear, and stealth-enhancing equipment.

If the piece of equipment is similar to a real world piece of equipment, it is normally enough to tell the players what it does. If you tell your players that they have a jet pack, they will just assume they can strap it on and fly. Of course, since the technology is *Star Wars*, it will be more advanced, smaller and more easily used than Earth technology.

When using equipment that doesn't translate to Earth terms, consider similar fields and think of novel ways of addressing the same problems. For example droids are a combination of self-aware computer, industrial machine and servant or worker. For suggestions on coming up with new types of droids, think of a type of job a specific droid could be built to accomplish.

For attachments, see what types of parts are available in that field (for example, medical droids have laser scalpels, anesthesia and medicine dispensers and all sorts of neat tools).

If the piece of equipment is something that doesn't have a real world analogy, it may take a little more explanation.

> **Fusion Welder:** The gamemaster, Eric, wants to give the player characters a torch for the adventure. Since this is a very common type of device in the real world and the *Star Wars* universe, he thinks of it as an advanced propane torch. However, instead of ignited pressurized gas, the new device will create a fusion reaction internally, focusing the energy out of the nozzle. It requires a small bit of blaster gas and uses small power cells only a couple of centimeters across.

Artifacts

Artifacts should provide abilities that the characters don't normally have access to or do a common task in a unique way. They can have any type of function, ranging from those similar to tools (such as causing damage like a weapon, or adding a few dice to a certain skill, such as macrobinoculars adding to *search*). They can also provide capabilities and powers that no technological equivalent can — perhaps an artifact gives the characters the ability to read minds, or gives the character instant mental access to the equivalent of a galactic encyclopedia.

An artifact doesn't need to be explained. If technologically based, it might run on power cells. However, if the device is truly alien, it might run on mental power or emanations in the Force. In fact, no one may know "how" it works, *it just does*.

> **The Codex:** Eric wants to create a device for a young Jedi named Pann. Eric decides that this artifact will play an important role in his next adventure. Eric determines that the device is totally alien in origin, a mysterious and powerful artifact from a lost species. He decides to call it "The Codex."
>
> Since Pann the Jedi must be drawn to the device for storytelling purposes, it stands to reason that it is somehow linked to the Force. Eric brainstorms a bit and decides that the device is extremely powerful, and has a variety of functions in the hands of a Jedi. While he won't determine all of the Codex's abilities right now, he'll settle on the basic functions a Jedi will be able to determine immediately:
>
> • The device locates disturbances in the Force, leading (or possibly luring) the characters to trouble spots.
>
> • The device can increase Force Skill die codes substantially, making a Jedi even more powerful.
>
> The unit can be activated with a Very Easy control roll on the part of the user. As previously stated, the device has numerous other functions, but to make sure Pann doesn't become too powerful right away, Eric decides that it will take much study for Pann to learn what other abilities the unit has.

Super Technology

Super technology is simply a really interesting or advanced technological development. The superlaser and World Devastators show how powerful weapons can be; the Spaarti cloning cylinders allows the controller to make countless clones. Super technology should provide a completely new ability or be a very, *very* powerful version of an existing item.

Remember that super technology is not intended to fall into the hands of the characters. More often than not, super technology is more of a plot device than something that will actually be used. The *threat* of the Death Star was more than enough to make it effective.

> **Nanogene Droids:** The gamemaster wants to give the villain of his adventure a powerful and unique weapon. He decides on nanogene droids highly experimental microscopic machines that affect the cells of living organisms. When the droids are injected into a being, they can somehow rewrite the genetic code of the being, causing it to change to whatever pattern was programmed into the nano-

gene droids. With this device the villain plans on converting the population of a planet into an army of zombie-like mutated warriors. This certainly has the horrific punch of other super technology weapons.

STEP TWO:

What Does the Device Look Like?

Visual details are extremely important in the *Star Wars* universe. The items of technology are memorable and distinct: X-wings, TIE fighters, AT-AT Walkers, Star Destroyers, stormtroopers and droids created a lasting impression. In short, everything is *instantly* recognizable.

When determining what your particular piece of equipment looks like, not only are you making it easily identifiable to your players, you will personally have a better "feel" for the device and what it does.

When determining appearance, don't forget the other senses. Part of the unique charm of a lightsaber is the hum its blade gives off. Don't forget to make notes regarding sound or touch (does it pulse, or does it feel warm or cold or slimy?). When the device is used, is there a unique odor (for example, when using a plasma torch, the odor of the charred metal should be prominent). Using all of this sensory data enhances the "realness" of the device.

Equipment

The appearance of equipment is important. Everyone knows what a blaster or a comlink looks like. When introducing very common, mass produced items of technology, they should fit into the cohesive "look" of the *Star Wars* universe.

Also, *Star Wars* is a lived-in universe, so items of technology are often dirty, scratched, banged up and coated in several layers of paint. By adding these details, you give every item and location a sense of "real worldness" because it implies that the device existed before the present adventure and probably will exist after the adventure is finished.

Fusion Welder: The fusion welder will look a lot like an Earth propane torch. He decides that the device is a metal cylinder, with a small curved nozzle at one end, where the fusion welder's energy beam is emitted. The device has a small "on-off" switch on its base. An adjustment knob that controls the strength of the beam is located at the top of the cylinder, near the emitter nozzle. The top of the cylinder also has a valve where blaster gas is added to the fuel chamber, as well as a compartment for the very small power cells. Overall, it is about the size of a large blaster pistol. It weighs about four kilograms. bulky but not heavy.

Artifacts

Artifacts are supposed to suggest mystery and alien qualities, so most artifacts should appear distinctly different from common equipment. Lightsabers and Wookiee bowcasters do look something like other forms of equipment, but they don't quite fit in — they suggest a different time or a different society.

Artifacts that are designed by aliens will clearly look alien and novel. They might look more organic, or have ornate, gothic-style curves. The artifacts might have exposed internal parts, so the device appears more like a superstructure with parts randomly added on. The artifacts might be elaborately decorated or colored in unusual ways. It might give off an unusual "aura" so that anyone near it feels inexplicably uncomfortable.

The Codex: After some thought Eric decides that the device is a small, metallic pyramid, no larger than a grapefruit. He adds that the Codex is muted gold in color and covered with strange engravings in flowing, alien script. Tiny crystals dot its surface in strange patterns. It can easily be held in one hand, and glows and hums when in use.

Super Technology

Super technology is often large and dramatic. What makes the Death Star intimidating is its size. Normally, super technology should look exotic. Super technology will still clearly be recognizable as *Star Wars*, but it still must look different enough to be distinguishable from ordinary items.

Nanogene Droids: Nanogene droids are only visible under a microscope. However, how they affect someone is noticeable people who are being altered will seem to become more and more distracted from the world around them. After a few days of carrying the droids, they will slip into a coma and no known medicine will bring them out of it. Anyone who does a medical scan of the victim will be able to determine that their body functions and genetic code are changing, but why isn't known. The final stage of the victim can be whatever is programmed into the droids, but for horrific effect we'll decide that the person slowly changes into a horrible, slobbering monster, hideous to behold.

STEP THREE:

What is the Device's Background or History?

This is probably the easiest step in the process, and in many cases is really very brief. Some devices are going to have very plain histories that aren't pertinent to the game. For example, chances are your players won't *care* who invented bacta tanks.

However, if the device's history is important to the story, then the background does matter. A sense of mystery is good for unfamiliar alien devices and artifacts and will help you keep the players on their toes. If you invent a very powerful artifact and describe its history as "No one knows where it came from," the mystery of the device increases.

Equipment

Most of the time, the history of equipment won't really matter to the game. Of course, some items will be of interest. For example, in *Dark Force Rising*, it is learned that the *Katana* fleet was slave-rigged (all of the ships were rigged into a single huge computer operating system). This greatly reduced the number of support crew on this vessels, making slave-rigged ships much more practical than non-slave-rigged ships *in theory*. However, the crew of the *Katana*, infected with a hive virus, went crazy and the whole fleet jumped into hyperspace, never to be seen again. This explains why droids and large crews are used on starships in the *Star Wars* universe rather than using super computers.

Fusion Welder: This can be as simple as "common technology, available almost everywhere. It has been around for a long time."

Artifacts

Artifacts are more interesting when they are mysterious. The Jedi Holocron is intriguing because we don't know its history. If the character doesn't know all the answers, he might be inclined to investigate further and find out the real story. Or, the history of the device might come back to haunt the character — what if the ancestor of the creator of the artifact comes looking for the artifact and is willing to kill for it?

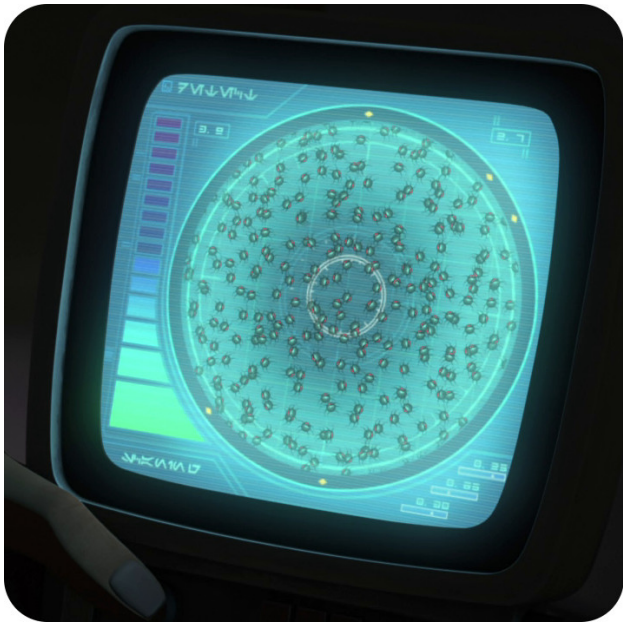
Sometimes artifacts are tied into prophecies, great myths from history and other lore of the St*ar Wars* universe. A lightsaber is interesting in its own right, but if the character receives the lightsaber wielded by one of the original Jedi Knights during the founding of the Old Republic, the artifact becomes much more valuable and interesting.

The Codex: Eric decides the Codex was created by a long extinct species called the Cthol. The Cthol were extremely interested in the sciences, and had managed to develop an instrument capable of quantifying and measuring the Force, and even, in the right hands, of manipulating it. It was built mainly out of scientific curiosity, as the Cthol had few ambitions to use the Force for gain; they simply wanted to understand it.

Unfortunately, the device's activation didn't escape the notice of Halbret, a Dark Jedi who destroyed the Cthol and stole the device, using it to enslave a number of worlds. Halbret was himself destroyed by the Jedi Knights in a fierce space battle, and the device was lost in space, where the characters will unwittingly stumble across it.

Super Technology

Super technology is normally "invented" by a person or group of people working in secret. The background of a piece of super technology can be mysterious and filled with rumor or well documented, depending upon the needs of the story. For example, we didn't need to know a lot about the history of the Death Star for *Star Wars: A New Hope*. However, as we learned more about the *Star Wars* universe, it was revealed that Admiral Ackbar had served as Grand Moff Tarkin's slave while Tarkin was overseeing construction of the Death Star. Ackbar helped the Rebel Alliance learn of this fearsome super weapon and steal the plans to it. These plans, in turn, were given to Princess Leia, who had to stop at Tatooine to get General Obi-Wan Kenobi...



Nanogene Droids: The nanogene droid concept was first invented long ago, but it had never been used to much effect. The villain in the adventure, Uris, took an interest in the subject, and gathered a team of talented but unscrupulous nanogene droid scientists. Bankrolling experiments, the scientists took nearly a year to perfect the nanogene droid technology, and several more years were required to get the droids to alter genetic codes with any reasonable amount of control. However by that time, Uris' delusions of grandeur had blossomed, and he convinced himself that he would be able to assemble an army and carve out his own empire. He is ready to release the first batch of nanogenes on the unsuspecting population of Voorsbain.

STEP FOUR:

Determining the Device's Game Statistics

This is arguably the most difficult and challenging part of developing new equipment. The pitfalls are numerous and difficult to avoid. By using the hints presented in the earlier section of this chapter, you should be able to consider the factors involved in these stats and design balanced devices.

By making a device bigger, more expensive, more difficult to use or harder to get, you can still introduce a better piece of technology while not destroying play balance or fundamentally altering the technology of the universe.

Equipment

Performance should be comparable to other types of equipment. You must also determine how effective the device is. For weapons, aside from basic damage, you need to determine weapon ranges, weight or size (is it bulky and difficult to use?), ammo, any special settings and all of the other factors the make one piece of equipment different from others.

You must also set a price for the equipment. Equipment will normally be priced near comparable types of equipment. A new blaster pistol, if it's better than a standard pistol, will cost more. An new type of medpac that is mediocre will probably cost about the same as the standard ones.

Of course, the laws of economics will figure into the cost as well. There are millions of different factors that can alter the price of a product, such as local supply and demand, whether the company is intentionally pricing its products low in order to get a share of the market, if the local government adds any taxes onto the price of goods and so forth. In other words, "standard" prices are mere benchmarks, and can change dramatically from location to location.

Fusion Welder: Eric must determine basically what the device can do in game terms. Eric decides that his "fusion welder" is powered by an internal power cell that can be used for two hours, requiring six hours of recharging from a standard power terminal.

If used in combat, (which would be highly awkward, as the device is heavy and unwieldy) the fusion welder does 4D damage. Its plasma beam can be up to 3 meters long, but since it's not supposed to be a weapon, it is Difficult to hit with. It also is more like a melee weapon, so it would use the melee combat skill, if any weapon other than another fusion welder or lightsaber (or a force field) is used to parry it, the fusion welder automatically does damage to the other weapon.

Any minor details can be added later or fleshed out as Eric sees fit in the course of his game, but otherwise, he has created a fairly easy-to-define common device that a character would be likely to encounter in the course of his game.

Artifacts

Artifacts normally have elaborate or unusual game statistics. Also, a lot of abilities can remain undiscovered for a long time, so that the gamemaster doesn't have to completely detail the device when it is created.

The Codex: Eric has decided to assign the device the following special abilities:

- +2D to all Force skills the Jedi character knows while the Jedi possesses the Codex The Codex strongly enhances the Jedi's abilities, but the character does not receive extra Force powers. If the Jedi isn't in contact with the Codex, the added skill dice are lost.
- "Force Detection." The Codex will automatically locate galactic-scale disturbances in the Force, such as the destruction of Alderaan or the death of Darth Vader. The possessor of the Codex will know what has happened, but will not know the circumstances of the event. For example, the character would know that Alderaan had been destroyed, but not how. The character would know that Darth Vader had died somewhere near Endor, but not how or why or by whom. More minor disturbances can be actively sought using the adjusted *sense* Force skill.

Basically, the device has statistics now, but there is a problem with game balance. The device makes Pann too powerful, too quickly. Eric decides to add some limitations:

- Characters who use the Codex more than three rounds in a day are far more sensitive to the Force, and are thus more susceptible to the Dark Side of the Force. A Jedi character who commits any kind of violence while using the Codex beyond these three rounds gains *two* Dark Side points. In this case, violence is not defined in purely physical terms; mental cruelty and verbal abuse are also considered "tainted" actions for a Jedi using the Codex. The Jedi character must be very cautious when using the Codex. If his words, thoughts, deeds or emotions are at all negative, the Jedi is in real danger.
- The device sends large "shock waves" through the Force when used. When using Codex-enhanced Force skills, other characters with the *sense* skill can locate a user of the Codex as far away as 100 light years (possibly more).
- The device is very old and easily broken. If dropped, shot, or otherwise handled roughly, the Codex has a *Strength* of 1D to resist damage. If damaged in anyway, the Codex will shatter and be beyond repair.

Eric has created a balanced artifact for his *Star Wars* game. The Codex has major advantages, but it also has limitations, allowing the device to be useful, but not omnipotent. Pann will now have to think twice about using the device frequently.

Super Technology

Super technology will normally have super game attributes. The devices are typically very powerful, but will practically have to have limitations.

Nanogene Droids: When a nanogene droid comes into contact with a person, it tries to inject itself into their internal system. The character must make a Difficult *stamina* roll: if successful, the character's immune system has eliminated the nanogenes. If the roll fails, the character is infected. An infected character will infect any other individual he or she is in contact with, or within two meters of, for more than five minutes.

For the first three days, the character feels no effects. After that, the character must make a Moderate *willpower* roll when asked to perform any mental activity that requires a Difficult total. If the character fails the roll, the character is too distracted to concentrate. The nanogene's effects are being felt. If examined by a doctor, the doctor needs to make a Difficult *medicine* roll to realize that the character's genetic code is being rewritten.

For the fourth through the tenth day, the character suffers a –2D penalty to all actions except rolling *Strength* to resist damage in combat. The same penalty applies to mental activity.

At the end of the tenth day, the character must make a Moderate *stamina* roll not to fall into a coma each day until the character succumbs to the nanogene. At this time, a doctor needs to only make an Easy *medicine* total to realize that the character's genetic code is being rewritten.

If the nanogene's effects are detected, a Heroic *medicine* total is necessary to cure the character unless specially designed medicines are created (gamemaster will have to determine specific rules).

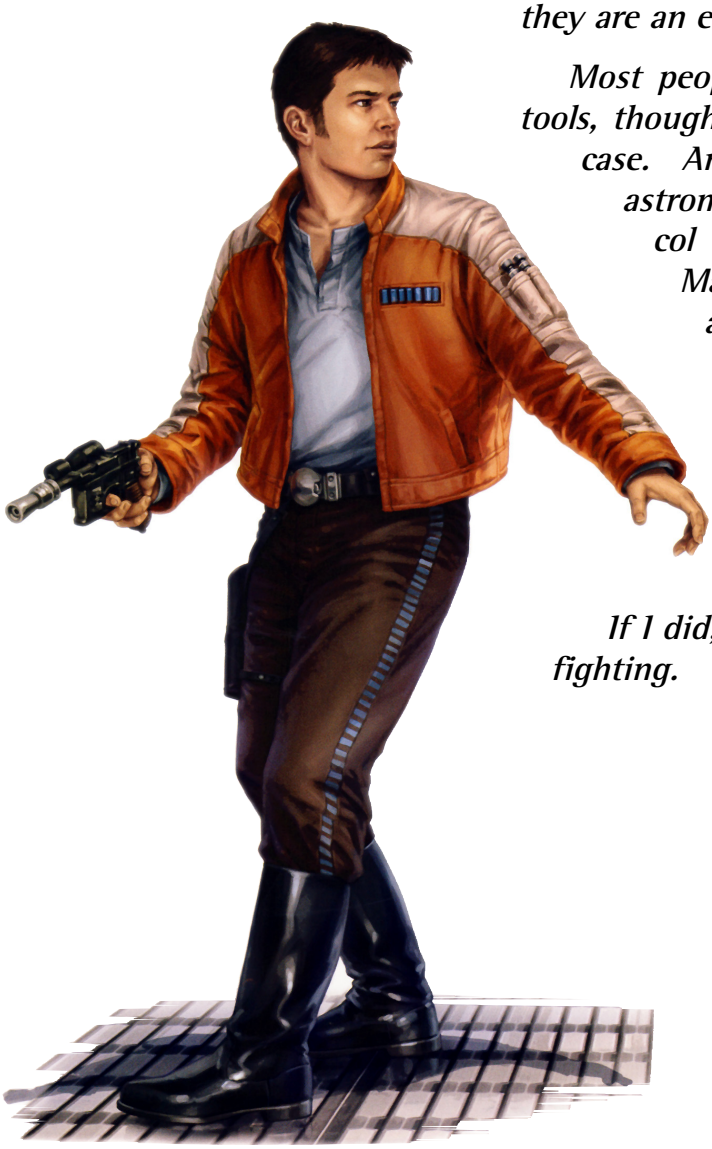
After 15 days in a coma, the character is transformed into a mindless zombie. At this point, there is no known cure for the nanogene.

Chapter Nineteen

19 DROIDS

Droids are mechanical devices, often capable of intelligent and creative thought. Droid-types range from simple units that can only follow basic commands, to highly developed units capable of translating millions of languages or assisting in the piloting of a starship.

Higher function droids are programmed with personalities, are capable of acting independently and making decisions; some droids even seem to have emotions. In short, they are an electronic form of life.



Most people consider droids as little more than tools, though I'm not entirely convinced that is the case. Anyone who's met Luke Skywalker's astromech droid or Rogue Squadron's protocol droid would probably agree with me. Many droids — if treated with a little care and respect — can seem as alive as you or me. Whether or not these constructs can truly be called "alive" is not for me to say... I simply refuse to treat them as inferior, as something less than me, just because they're different.

If I did, I'd be no better than the Imperials I'm fighting.

DROIDS IN THE GALAXY

Droids are one of the fundamental technologies of the galaxy. They are intelligent automatons programmed to perform very specific functions. Droids are often used for tasks which are too complex, dangerous or even dull for organic beings. Droids may be programmed to excel at one or two specific types of functions at the expense of having the versatility of organics. Due to their highly-developed logic circuits, droids lack the intuitive and associative capabilities of many organic species. Droids, in addition to high intelligence and the capacity for learning, are normally programmed to exhibit a specific personality in order to make them more palatable to organics.

Droids take a variety of forms, from aesthetically pleasing humanoid shapes to the stark functionality of an astromech or probe droid. Many droids have normal speech capabilities for easy communication with other beings, although some are limited to high-density electronic languages that only other droids can interpret with any ease.

Droids are often classified by function:

- **First Degree Droids:** Usually utilitarian in disposition, droids of this class are programmed with the physical sciences, medical sciences, or mathematics in mind. First degree droids are usually teamed up with organic counterparts to facilitate the completion of any specific task. The 2-1B surgical droid is an example of a first degree droid.
- **Second Degree Droids:** This type of droid is frequently designed for functionality over aesthetics. A second degree unit's ability is often overlooked by the uninformed, simply because of the droid's physical appearance. The lack of advanced personality programming on many models adds to this common misconception. Second degree droids are programmed for environmental, engineering, and technical duties as well as applied sciences. Astromech droids — such as the famed R2-series — are second degree droids.
- **Third Degree Droids:** The most common models to be seen with organic beings are third degree droids. They are designed and programmed with the social sciences in mind, specializing in protocol, translation, organic relations, teaching, diplomatic, and other functions that put them in regular contact with organics. As such, these droids tend to be physically designed in the mold of their makers, or the manufacturer's intended customer base. Protocol units like the 3PO and Siak-series are classified as third degree droids.
- **Fourth Degree Droids:** Such units are illegal in most systems. Fourth degree droids are designed for military and security operations. After several accidents involving the design and manufacture of these "mechanical soldiers," the use of fourth degree droids was prohibited, except for certain models designed for legitimate military use. Although publicly denouncing the use of lethal droids for any operation, the Empire (as well as several underworld organizations) use fourth degree droids in an assassin capacity. Defense droids, like the G-2RD, are fourth degree droids.
- **Fifth Degree Droids:** Similar to primitive robotic units, fifth degree droids are typically programmed for menial duties such as simple lifting, mining, salvage, transportation, sanitation and waste control. Fifth degree droids generally perform tasks deemed unfit or impossible for organic life. This class of droid is seldom equipped with any advanced knowledge processors, save for those that are required to perform an intended task. Fifth degree droids are the most common (and most affordable) found throughout the galaxy. The BLX-series labor unit is but one of the many fifth degree droids found throughout the galaxy.

ROLEPLAYING DROIDS

Generating a droid player character in *The Star Wars Roleplaying Game* differs greatly from creating an "organic," or "normal" player character. In addition to using a completely different set of character generation rules, players who decide to portray a droid have to take into account a different form of "living" in the *Star Wars* universe.

Creating a Template for a New Droid Model

Like all player characters, starting droid characters begin with a total of 25D. The major difference is that organic characters divide these dice between attributes and skills, whereas a droid character breaks these dice down between attributes, skills, and attachments. Organic characters generally have 18D for their attributes, leaving 7D for allocation to skills. Droids do not have this limitation. They are not subject to species' minimums and maximums like organics (though they are subject to the current state of technology). In the Classic *Star Wars* time frame, technology allows a droid no more than 13D in any particular attribute, with a minimum of 0D.

Because of this, it becomes amazingly simple to create a new droid type to use as a character template. Simply divide the 25D between the droid's attributes, skills, and attachments (equipment that provides the droid with a permanent skill bonus). Consult with your gamemaster during this process, as creating a character in this manner is much more collaborative than during the generation of an organic character. Talk with the gamemaster about what your droid's Move rating should be, what equipment it has installed and other such considerations. When a consensus is reached, the droid is effectively created.

Alternately, your gamemaster may allot you a credit limit and have you use the droid creation/modification rules from the previous chapter. Usually, the cost of creating a droid suitable for a player character is between 3,000 and 5,000 credits.

Optional Rule: Basing a Character Template Off an Existing Droid

When modifying an existing droid for use as a player character, character generation becomes more complex. There are some droids that are simply not suited for use as a player character (large units like logging droids or the construction droids from Coruscant, for example). The first thing you should do if you choose to play an existing droid type is to select a "stock" droid you like. (These droids can come from the listings in this volume, or any other source.) All of the droids listed in this book are considered "stock" — they have not been modified in any way and are listed as they would be if purchased new. Count up the dice the new droid has allocated to attributes, skills, and attachments. Make sure to ignore any dice the droid receives from special abilities or story factors, as these usually only come into play at character creation, and are not counted in the characters standard 25D. For instance, the droid might have a special ability granting it any one *Mechanical* skill at

3D. Extra dice given in this manner *do not count towards the droid's 25D*.

If the droid has exactly 25D in its attributes, skills and attachments, it is ready to be run as a player character; just copy down the droid on apiece of paper and (as far as game rules are concerned) that character is ready to go.

If the droid model you wish to play has less than 25D total, you can add the difference with "Build Dice." Figure out what your "build dice" are by subtracting the total dice from the droid you want to play from 25. The value you come up with is your build dice, which can be allocated to skills, and attachments, not at tributes.

> **Example:** Dave wants to play a Rim Securities' K4-series security droid. The droid has a total of 20D in attributes, skills, and attachments. In this case the Dave's droid has 5D of "build dice." (25D minus the 20D listed in the template = 5D still available for skills and attachments.) Dave can add these 5D of "build dice" to the skills and attachments to his character. Remember, Dave can't spend these "build dice" on improving attributes.

Adding Skills

Unlike a "normal" character, droids can spend more than 2D on improving a skill during character creation. In fact, a new droid character can begin play with a skill that is up to 4D above the governing attribute. In addition, droid characters taken from existing models start with skills already integrated into the droid type. Many droids already have at least 4D above a specific attribute in some skills and *such skills can not be improved at the time of character creation*.

> **Example:** Dave's K4 droid has a *Dexterity* of 3D and comes off the assembly line with *blaster* 7D, *dodge* 8D, and *running* 4D. Because both *blaster* and *dodge* are already 4D or more above the ruling attribute (in this case *Dexterity*), Dave may not allocate any of his 5D of "build dice" to those skills. Because running is only 1D above *Dexterity*, Dave may add up to 3D to improve that skill.

At the time of *character creation only* the player may use his build dice to give the droid skills that it didn't receive when it was constructed without shelling out credits. Like an organic character, these skills start at the same die code as the governing attribute. However the player may allocate up to 4D in any one skill. The player should consider what skills the droid should have in addition to what it comes with. Is the droid designed for a specific application? Does its current skill package serve that purpose? The player should also select skills appropriate to what he or she intends to use the droid for; just because the droid is designed as an accounting unit doesn't mean the owner will use it for its intended purpose. Is the droid destined for industrial intrigue or sabotage? Will it assist a smuggler during a sophisticated confidence scam? Or will it wind up providing maintenance assistance or astrogation backup aboard a freighter?

During this process, the gamemaster should be kept apprised of the droid's development. Gamemasters may wish to veto the use of certain skills on new droids unless the player can come up with an *extremely* good reason for having the skill. For example, there are very few astromech droids that can accurately fire a blaster, and fewer still that would actually want to. Without an adequate reason for the droid to possess such a skill (it has been specially commissioned with illegal software by a Black Sun Vigo, for example) the gamemaster may disallow it.

DROID CHARACTER DEVELOPMENT

Unlike an organic character, droids come off the assembly line prefabricated to be identical in almost every way. They possess the same skills and knowledge, the same equipment and attachments, and look exactly alike (save for their paint jobs). Each droid of the same model comes pre-equipped with an identical personality matrix, though these can change over time, with experience and programming. Where an organic character has learned her skills through schooling and life experience, a droid is programmed with necessary knowledge. Consider the following topics when determining a droid character's background and behavior:

Name/Designation

The first thing you'll want to do after creating the "rules" portion of your character is to come up with a name for it. Droid names are generally made up of a combination of numbers and letters (C-3PO, FX-7, EV99, and so forth). These designations are not unlike serial numbers, and they often include the droid's model number as well as defining characters that separate the droid from others of its class.

Most droid names include the unit's model number; R2-D2 is an Industrial Automaton R2 astromech unit. Most other R2 units have the characters "R2" somewhere in their names, as well though they are not always pronounced. There are some companies that use words or symbols as a model designation, though these cases are rare (the Verpine Siak-series is one such example). Often, owners will spell out the droid's designation phonetically, giving the droid a more "organic" name ("MD-18" becomes "Emdee-Oneight," for example). Other owners



have ignored the droid's name altogether, opting for a nickname of some sort. "Whistler" and "Mynock" are examples of this.

When choosing a name for your droid, take these things into account. There is no limit to the number of digits in a droid's designation; there could very well be a 3PO unit with a designation of Q32H-3PO-9ST somewhere in the galaxy. Usually, organics shorten longer names for ease of reference (so the example above could simply be referred to as "Kyu-three" or "Ohnine").

Manufacture/Design

Of course, most of a droid character's traits will come straight from the mold from which it was formed. Whether the droid was of a type depicted in this book or was created from scratch, *someone* built it. (In general, the droid's manufacturer is found in the unit's game stats.) Consider the manufacturing company's policies regarding politics, society, the military, and so forth. How do those views affect the character's basic programming? While the very nature of a personality matrix allows for learning and expansion on many levels, the beings who built the player character droid would instinctively leave traces of their personalities behind in the programming.

Remember to consider the reason it was built in the first place. No matter how old the droid is, or how much the droid's experiences and adventures may have affected its development, there will always be at least *traces* of the primary programming left over. An agricultural droid may, during the course of its existence, learn to fire a blaster, fly a speeder, or speak several languages. But the fact remains that it is still an agricultural droid. Keep this in mind when developing a droid player character. A battered and adventurous cook-droid may act like a brash pilot (but it will still talk about food preparation a great deal).

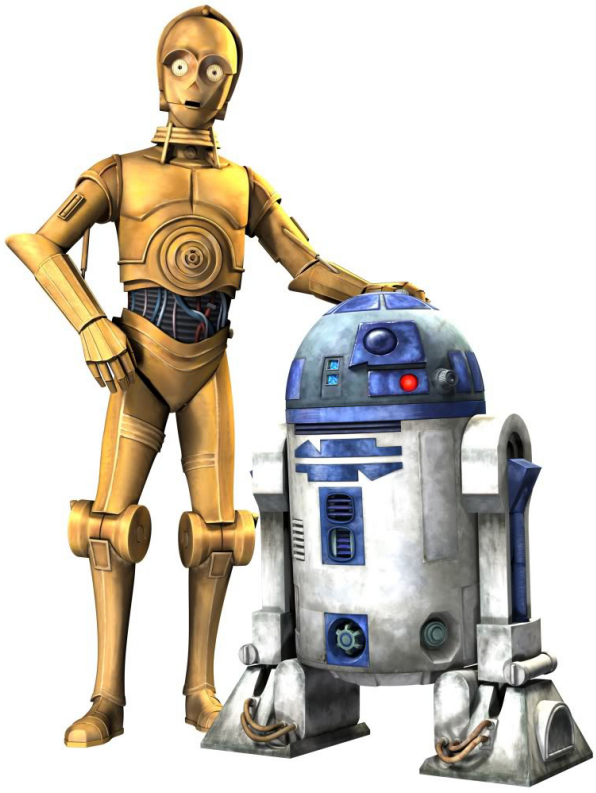
Activation

Droids aren't "born," per se; they are "activated." When activation occurs, the droid's knowledge and personality are also activated. However, an older droid will have either been modified by a previous owner (or, in some cases, actually modified itself) over a long enough period of time. The time a droid player character has been activated can dramatically affect the droid's behavior.

Simulated Emotions

Droids are often programmed to react in very specific ways to their environment. Often, this programming is extremely sophisticated, resembling actual emotions a great deal. The emotional response programming a droid receives is related directly to its intended function. For instance, it is sometimes beneficial for an assassin droid to display aggression (or even outright anger), whereas a medical unit would most likely display compassion to facilitate interaction with organics under its care. These feelings are programmed into the unit at the factory, though the droid may develop and expand on the core emotional programming.

It is up to the player to determine what emotional responses a droid character possesses. Base this on the unit's primary design, and take into account responses the droid may have learned since it was activated. If, for example, you are playing a protocol droid who has somehow developed a very aggressive attitude and carries a big gun, decide where it learned to



respond to situations in that manner. Was it intentionally programmed that way by someone? Or has its previous experiences molded the droids reactions? Perhaps the central programming core from an assassin droid was placed into the chassis of a protocol droid to avoid detection. Was this done by the owner, or was it the act of a free-thinking droid that wanted to avoid destruction? Thinking about the reasons why a droid character reacts the way it does helps make that character more convincing (and more fun to play).

Droid Character Traits

The following is a list of sample traits that a droid character may possess. They are intended only to spark some of the questions suggested in this chapter: why would a droid exhibit these behaviors? Players and gamemasters are encouraged to use this list as a starting point for creating more entertaining droid characters, though this list is by no means exhaustive.

- **Argumentative:** No matter what is being discussed, the droid will constantly offer an "alternative viewpoint." Typically, these "alternatives" are little more than an excuse to argue.
- **Backup personality:** A previous owner hardwired a "backup" personality into the droid's "brain." When subjected to specific stimuli (such as damage, a code phrase, a transmission on a particular comm frequency) the droid's alternate personality becomes evident. This personality can be very similar to (or completely different than) the droid's main behavioral matrix.
- **Center of conversation:** The droid always tries to work its way into a conversation, dominating the exchange with pointless anecdotes or stories.
- **Curious:** The droid has a strong sense of curiosity, constantly seeking answers to any questions that may puzzle it.

- **Exaggerates:** When asked to describe something that it witnessed, the droid invariably inflates the specifics of the account (or its role in the event).
- **Glitch:** The droid has a minor malfunction that has stubbornly resisted all diagnostic and repair attempts. (This trait would be more common to older droids.) For example, a protocol droid's vocabulator has somehow been damaged and the droid's voice sounds peculiar (a drawl, a strange accent, a "nasal" quality to its speech).
- **Low self-esteem:** The droid is convinced that it has somehow failed its primary function. Perhaps the droid strives harder to serve an organic master (in order to "atone" for the perceived failure); conversely, the droid feels that it no longer has worth and does not really try and operate at peak efficiency any longer (by not using Character Points during skill rolls).
- **No self-confidence:** The droid is convinced that its abilities are not equal to a given task.
- **Obnoxious:** The droid has a tendency to say "the wrong thing at the wrong time" and is generally regarded as unpleasant.
- **Obsequious:** The droid fawns over those it deems its "betters" (typically organic owners), constantly seeking their favor and approval.
- **Obsessive tendencies:** The droid has an annoying, obsessive quirk (such as a need to clean its surroundings, or sort fairly unimportant files or datawork). Sometimes this obsession with minor tasks prevents the droid from adequately performing more important ones.
- **Paranoia:** The droid is convinced that it has some sort of enemy, and is constantly worried that it is in danger.
- **Pompous:** The droid believes it is "better" than other mechanicals (or organics; player's choice) and constantly makes disparaging remarks when such beings are encountered.
- **Sullen:** The droid is very reluctant to speak or interact with other organics. Questions to such a droid must be very specific, as the unit typically responds with as vague an answer as possible.
- **Talkative:** The droid simply can not stop speaking at inappropriate times.

History

The past is as important to a droid character as it is to an organic one — even more so in some cases. Because many droids are several decades old, it may have been through many events that other characters have never experienced. By the time Artoo and Threepio came to be in the employ of the Lars family, they had already been through many adventures with other owners. The following guidelines can also help to "flesh out" a droid character:

Previous Owners

Depending on the age of the droid, it is quite possible that it has served a number of masters, all with their own personalities and agendas. Deciding who these owners were can round out the gaming experience by giving the droid a history from which it has learned (and modified its personality). Depending on the occupation of a previous owner (and how the owner used the droid's services) the droid may have had many adventures prior to the events of its current campaign. Remember when coming up with previous owners that they didn't necessarily purchase the droid, or use it for what it was specifically programmed for.

(Even a protocol droid can get a job working on a moisture farm simply because it speaks Bocce.) You can use the following character hooks as they are or as a groundwork from which to create your own ideas:

- A former owner was a government official of some sort: Imperial, Old Republic, or possibly a smaller system or planetary official. Under his ownership, you learned many things about dealing with politics and bureaucracies. Your master used you for a variety of tasks, including delivering private messages, light repairs on his star yacht, and watching over his children (who were prone to causing all manner of trouble).
- One of your owners had taken the time to train you how to lie. (He was a smuggler after all, and "a little backup with a con never hurt," he claimed.) You enjoyed the heroic nature of some of your more dangerous missions, even though you were the one forced to keep his ship's faulty hyperdrive motivator operational....
- A young bounty hunter took you as pay for a job. She never really needed a droid hanging around, but still you wanted to please your new master. While fulfilling your primary function (protocol, food-preparation, or other such task) you learned the basics of first aid, weapon repair and maintenance, and minor shipboard operations.
- A small store owner bought you to help around the shop. While you were there, you met many "regulars" who came to know you on a personal level. The owner was a kind old man, and kept you well oiled, until you were stolen by one of the "regulars." Your existence has been a whirlwind of Black Market droid auctions, smuggling runs and menial labor ever since. You've seen a great deal, but you still want to find your kindly old master.
- Pirates stole you from one of your owners when they captured him as a slave. They used you for administrative duties and when you weren't pushing Imperial slaver datawork around, the crew used you for target practice. During this period you lost a lot of vital circuitry but the ruffians always managed to put you back together again, albeit haphazardly. (You *still* can't manage to get rid of that fluctuation in your neck servos, though.)
- After your last employment with an accounting agency, you were auctioned off to the head of a mercenary group. He let you keep all of your programming and knowledge, following his philosophy that "you never know when it'll come in handy." After some time with the group, they began installing new software and hardware on you. Now you can sneak into an enemy stronghold, plot an escape route for a personnel carrier, and figure out what the boss will save in salary, all at the same time.

Memory Wipes

Many droid owners make it a practice to memory wipe a new droid, and continue to do so as a part of the droid's regular maintenance. Has your droid player character ever had its memory erased? If so, how long ago? Was the technician competent? Remember that when a droid is memory wiped, its personality matrix resets to the factory standard. In some cases (depending on the technician's ability) remnants of the former personality are left intact, as well as memory fragments.

Memory Wipes and Character Development

From the time a droid is activated its personality matrix begins learning and developing. When a droid is mindwiped, the personality matrix and memory default to the factory settings. The droid no longer remembers its former owners or its experiences and is essentially "new" (save for any modifications or hardwired skills it has acquired over time). Nevertheless, many droid technicians don't do a complete job when erasing a droid's memory, and some personality quirks can be left over. This can make the droid more entertaining to play.

Though the droid's memory has been erased, it will still know how long it has been since it was activated. It will also know that it had been mindwiped. In most cases, a droid understands that a memory wipe is simply part of existence, though some droids often wonder what they were formerly like, who their owners were, and so on. In certain cases, a droid's longing to understand its own existence has become obsessive.

Remember that a mindwiped droid considers its history to be much shorter than it actually is. This can be used by gamemasters to alarming effect. Perhaps the character was a power droid refitted to process a cheater chip routine for its former master who was a sabacc gambler. Some of the victims who lost to the droid and his master might show up and remember the droid (even if the droid doesn't recall ever meeting the being in question). Perhaps the droid was reprogrammed for surveillance duty for CorSec and some of its law enforcement protocols are still in place; if the droid sees a crime being committed, it immediately signals for the local constabulary (which would be extremely embarrassing to smugglers at a shadowport).

GAME STATISTICS

All droids have a listing for game information. Droids can be listed as individuals (such as R2-D2 and C-3PO) or as a "stock" model of a droid (such as for the Industrial Automaton R2 Astromech droid).

Type: The manufacturer, make and type of droid.
Attributes and Skills: For individual droids, these are listed in the same manner as normal characters. For stock droids, these listings can be considered "minimum" skills for all droids of that type. Of course, some individual droids will have been altered or reprogrammed and thus will not meet the minimums, while other individuals can greatly exceed those minimums.
Equipped With: Many droids are equipped with specialized tools. These tools are listed here.
Special Skills: Some droids have specialized skills which are otherwise not commonly available. If that is the case, the skill (and its governing attribute) is listed and explained.
Special Abilities: Some droids have unique special abilities.
Story Factors: Some droids have very specific types of story factors. Story factors are things which can govern a droid's behavior or how other beings interact with the droid, but are not "game rules" in the traditional sense.
Move: For an individual droid, its movement rate. For a type of droid, it may have two listings: the first number is the droid's basic Move, while the second number represents the droid's maximum Move.
Size: The droid's size.
Cost: The cost of the droid, sometimes with "new" and "used" listings.
Equipment: Some droids carry equipment (just like characters). If this is the case, the droid's equipment will be listed here.

SAMPLE DROIDS

The following droids are presented as basic models, in their factory preset state. The skills possessed by a basic model represent the droid's core programming – characteristics the droid maintains even after being subjected to a memory wipe.

FIRST DEGREE DROIDS

2-1B Medical Droid

Programmed by some of the finest medical minds in the galaxy, Industrial Automaton's 2-1B Series was the first commercially successful surgical droid. Each 2-1B is equipped with a computer interface socket and tether; what it doesn't know about a patient's species or medical history, it can download from any medical mainframe.



The 2-1B's surgical pincer hand attachments are precision-engineered for smooth, steady action. The core programming of 2-1B surgical droids includes the "physician's code." This prevents the droid from refusing medical aid to any being (unless specifically ordered otherwise by an authorized operator). As well as preventing it from deliberately inflicting harm on an organic creature (except as defined by extensive guidelines for saving a life). This includes a stricture against engaging in combat.

2-1B Medical Droid

Type: Geentech/Industrial Automaton 2-1B Surgical Droid
DEXTERITY 1D
KNOWLEDGE 2D
Alien Species 5D
MECHANICAL 2D
(A) Bacta tank operation 5D
PERCEPTION 3D
(A) Injury/ailment diagnosis 6D
STRENGTH 1D
TECHNICAL 3D
First Aid 6D, (A) medicine 9D
Equipped With:
- Computer interface tether (5 meters long). When connected to medical mainframe, adds +2D to all medical skills)
- Medical diagnostic computer
- Analytical computer
- Surgical attachments
- Hypodermic injectors (4D stun damage)
- Medicine dispensers

Move: 4
Size: 1.5 meters tall
Availability: 2, R
Cost: 4,300

FX-6 Medical Droid

The FX-6 medical droid was built during the Clone Wars as a mobile, autonomous, skilled medical assistant to field medics fighting on the front line. The Grand Army of the Republic even dropped FX-6 droids into areas where fighting was planned (or already going on) to grant additional medical aid to clone trooper forces. Of course, this also means that numerous battlefields were littered with FX-6s in various states of repair, and more than one scavenger took the opportunity to add a few to his inventory.

The FX-6 is able to move over many different terrains with its three casters, a trick not available to many FX models. Many FX droids are immobile, but the FX-6 has a strong sense of balance and good movement ability over any reasonably even terrain. This additional capacity comes at the price of not including a personality package or even a vocoder, leaving the droid able to communicate only through readout panels. Although this limitation gives it a sinister bedside manner, it has no impact on the droid's ability and desire to render medical assistance. Equipped with a ring of sensors, numerous surgical tools, and multiple appendages, an FX-6 can be equipped to deal with most medical problems and to treat any species.

Produced in vast numbers and seeded on dozens of battlefields, the FX-6 is a common sight in the years after the Clone Wars. Designed as an assistant, the model is capable of performing as a full doctor when necessary, though patients often complain about its apparent lack of compassion. The model was eventually replaced by the more advanced FX-7, and later the 2-1B.



FX-6 Medical Droid

Type: Medtech Industries FX-series Medical Assistant Droid
DEXTERITY 1D
KNOWLEDGE 1D
Alien Species 3D
MECHANICAL 1D
(A) Bacta tank operation 3D+1
PERCEPTION 2D
(A) Injury/ailment diagnostics 3D+2
STRENGTH 1D
TECHNICAL 2D
First aid 3D+1, (A) medicine 4D
Equipped With:
- Medical computer scomp link: interface to adequate medical computer or surgeon droid adds +1D to all *medical* skills.
- Readout screen
- Medical diagnostic computer and sensor
- Analytical computer and sensors
- 14 light manipulator arms
- 6 main manipulator arms
- Various surgical attachments
- Hypodermic injectors (4D stun damage)
- Medicine dispensers
- Mobility caster trio

Move: 4
Size: 1.83 meters tall
Availability: 2, R
Cost: 4,300

SECOND DEGREE DROIDS

IT-0 Interrogator



With much the same programming as a medical droid, an IT-0 droid seems harmless enough in technological terms. Its sinister appearance, however, gives away its true function. A floating ball of black durasteel, an IT-0 interrogator droid bristles with instruments of torture and recording devices. Its claw, shock devices, and twisted versions of medical gear are designed to give it an aura of menace. Indeed, its reputation has spread far enough that many prisoners begin reciting their sins as soon as one floats into their cell.

The IT-0 Interrogator is the product of Imperial military research and the ISB, and it is manufactured solely by Imperial factories. Use of the IT-0 is carefully controlled by the ISB, though models dc get into the hands of senior Moffs, military intelligence, and even CompForce. The Inquisition has begun manufacturing the model on its own, a fact the ISB is not aware of and won't be pleased by. Stormtrooper garrison commanders are also known to employ them, though generally only under the guidance of a senior officer.

The droid can interrogate a prisoner by itself, or in conjunction with living questioners. It is designed with an emotionless personality and asks questions in a flat monotone. When working with a living assistant, the IT-0 often says nothing at all, allowing the prisoner to come to fear and hate the droid, while seeing the living interrogator as a source of potential mercy. An IT-0 is well equipped to bring a victim to the brink of physical damage without doing permanent harm, though it also has medical supplies and training in case a session goes too far before valuable information can be obtained.

IT-0 Interrogator Droid

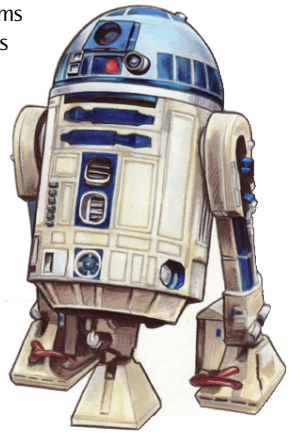
Type: Imperial IT-0 Interrogator Droid
DEXTERITY 1D
Dodge 3D, melee combat 3D, melee combat: interrogation tools 4D+1
KNOWLEDGE 3D
Alien species 4D, humanoid biology 5D, intimidation 6D, intimidation: interrogation 7D
MECHANICAL 2D
Sensors 3D
PERCEPTION 4D
Investigation 5D, search 5D
STRENGTH 3D
TECHNICAL 2D
First aid 5D, (A) medicine 5D, security 4D
Equipped With:
- Repulsorlift engine
- Visual/sound sensor package
- Vocabulator speech/sound system
- Laser scalpel (2D damage)
- Hypodermic injectors (4D stun damage)
- Power shears (5D damage)
- Grasping claw (+1D to *lifting*)

Move: 3
Size: 1 meter
Availability: 4, X
Cost: 10,000

R2 Series Astromech Droid

The R2 astromech is Industrial Automaton's most successful series of diagnostic and repair droids, largely due to the compact design that enables it (unlike its predecessors) to fit precisely into the astromech sockets of starfighters. An R2 unit performs all of the most complex astrogation, flight data, technical diagnosis, and power management tasks, freeing fighter pilots to concentrate on staying alive.

The R2 astromech droid is surprisingly versatile for its size. R2s boast an overwhelming array of tools and sensors, all tucked away behind various access panels, keeping the housing largely free of obstructions. Industrial Automaton's designers even found a way to include "wasted space" in the chassis, allowing internal storage, easy upgrades, and modifications. Even the four standard appendages (two manipulator arms, an electric arc welder, and a circular saw) can be quickly and easily switched out with a number of specialty arms available. The two empty slots are typically filled with a fire extinguisher and a computer interface probe (for an additional cost).



Because these droids are quick-witted, sincere, and often insightful, many owners are reluctant to have their memories wiped, resulting in headstrong, independent astromech droids.

R2 Astromech Droid

Type: Industrial Automaton R2 Astromech Droid
DEXTERITY 1D
KNOWLEDGE 1D
MECHANICAL 2D
Astrogation 5D, starfighter piloting 3D, space transports 3D
PERCEPTION 1D
STRENGTH 1D
TECHNICAL 2D
*Computer programming/repair 4D, starfighter repair 5D**
* Astromech droids, if acting in co-pilot capacity, may attempt starship repair while in flight.
Equipped With:
- Three wheeled legs (center leg retractable)
- Retractable heavy grasping arm (*lifting* at 2D)
- Retractable fine work heavy grasper arm
- Extendable 0.3 meter long video sensor (360 degree rotation)
- Small electric arc welder (1D to 5D, as fitting situation, 0.3 meters range)
- Small circular saw (4D, 0.3 meter range)
- Video display screen
- Holographic projector/recorder
- Fire extinguisher
- Small (20 cm by 8 cm) internal "cargo" area
- Some additional small tools and equipment

Move: 5
Size: One meter tall
Availability: 2, F
Cost: 4,500

R4-Series Agromech Droid



With the massive success of the R2 astromech droid and the 2-1B medical droid in the last years of the Old Republic, Industrial Automaton needed to find new markets. The company decided to create a droid for casual users who were more likely to need a hand with a swoop than with a starfighter. The R4 agromech was designed to appeal to fringe world owners who needed a skilled hand around the garage, Core World designers who wanted help building prototypes, and farmers of any world who could use a droid that was reliable and loyal.

The R4 is based on the basic design of the older R2, although its design includes cost-saving measures to make it more accessible and less specialized. The R4 droid uses fewer miniaturized parts, resulting in a taller profile but a sturdier overall design. Internal components are spaced farther apart, reducing the droid's computing power (and making it unsuitable as an astromech unless modified), but enhancing its stability and decreasing the number of elements prone to malfunctions. The result is a droid that can survive in harsh conditions and remain operational even after taking damage that might wreck a more delicate model.

The R4 is very popular with repair crews, who often prefer it to repair droids specifically designed for reconstruction tasks. The R4 can also monitor crops, medical equipment, and nearly any type of sensor. Like the R2 on which it is based, the R4 is seen as friendly and helpful. The Empire, the Rebellion, and thousands of other organizations and individuals employ R4s across the galaxy, and it is easy to obtain spare parts and instructions for common modifications for R4 droids.

R4 Agromech Droid

Type: Industrial Automaton R4 Astromech Droid
DEXTERITY 2D
KNOWLEDGE 2D
Languages 3D
MECHANICAL 3D
Repulsorlift operation 4D
PERCEPTION 2D
Search 3D
STRENGTH 2D
TECHNICAL 3D
Computer programming/repair 4D+2, droid repair 4D, repulsorlift repair 5D, security 4D
Equipped With:
- Three wheeled legs (one retractable)
- Internal comlink
- Photoreceptor with infrared vision (can see in the dark up to 30 meters)
- Internal storage (extra space available for 8 kilograms of storage or upgrades)
- 4 tool mounts (has four appendages that have tools attached to them)
- Acoustic signaler

Move: 8
Size: 1 meter
Availability: 2, F
Cost: 2,500

WED Treadwell

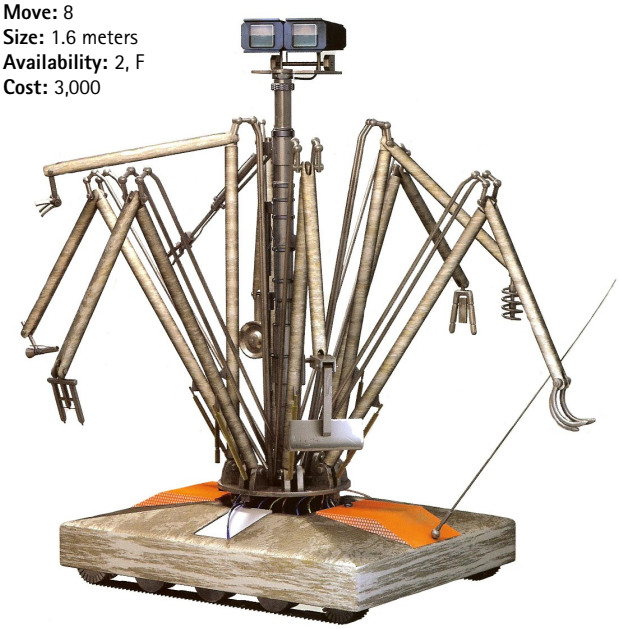
The WED Treadwell is not the most famous or most successful repair droid, but a large number of them have been manufactured and sold throughout the galaxy. Because the droid has a simple appearance — that of a rolling platform with a viewer on a stalk and four or more tool arms — raiders and pirates often overlook it when plundering. As a result, the Treadwell is one of the least often stolen droids. In fact, Treadwells are sometimes mistaken for tool racks, which is unsurprising since they essentially act as rolling tool racks for their owners. Treadwells are not particularly bright and don't have much drive, but these factors make them obedient and reliable, and they are especially popular on fringe worlds where residents are suspicious of droids.

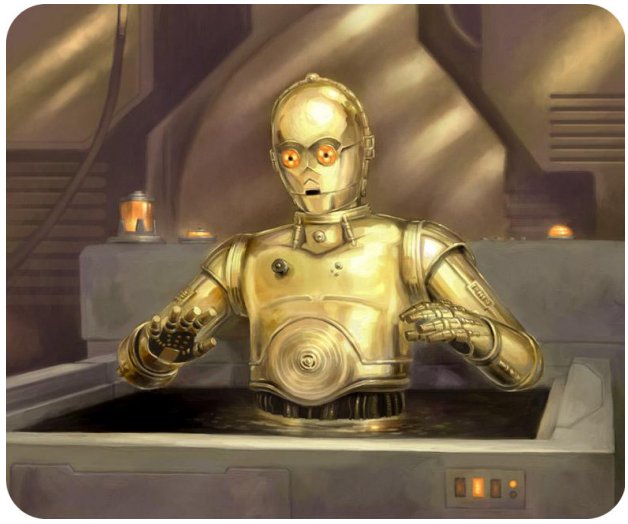
Although WED Treadwells are fragile, requiring regular maintenance and environments that contain few hazards, they have a reputation for being adaptable and alert. The arms of a Treadwell can be swapped out quickly and easily, and many owners keep a stockpile of specialty arms for specific jobs. The droids are also single-minded, doing what they are told until they complete the task or receive new instructions.

WED 15 Treadwell Droid

Type: Cybot Galactica WED 15 Treadwell Droid
DEXTERITY 2D
KNOWLEDGE 1D
Languages: droid languages 4D
MECHANICAL 1D
PERCEPTION 3D
Search 3D+1
STRENGTH 1D
TECHNICAL 2D
Computer programming/repair 4D+2, machinery repair 6D, repulsorlift repair 4D, space transports repair 4D+1, starfighter repair 5D+1
Equipped With:
- Video sensor
- Dual-tread locomotion
- Fine manipulator arms (+1D to *repair* skills)
- Extensible video microbinoculars (+2D to *search* for microscale work)
- Various tools
- Cybot acoustic signaler (droid languages)

Move: 8
Size: 1.6 meters
Availability: 2, F
Cost: 3,000





THIRD DEGREE DROIDS

3PO Protocol Droid

Supplied with a SyntheTech AA-1 Verbobrain, the 3PO protocol droid is capable of storing huge amounts of information, enabling it to understand over six million forms of communication and respond in nearly all of them. It also has a tremendous capacity for analyzing previously unknown languages and translating them into whatever language its master desires. The 3PO even includes an olfactory sensor for translating pheromonal communication. The 3PO's additional memory storage is generally used to keep specific communication modes in active memory, avoiding lengthy delays while searching for linguistic information in mid-translation.

Each 3PO comes with a factory-installed restraining bolt mount. They are also programmed for passive behavior — a typical 3PO droid never attacks under any circumstances. If the droid becomes a problem, the 3PO's shutdown switch is conveniently located at the back of its neck.

Built to resemble humanoids, 3POs come in a wide variety of colors.

3PO Protocol Droid

Type: Cybot Galactica 3PO Human-Cyborg Relations Droid
DEXTERITY 1D
KNOWLEDGE 3D
*Cultures 6D, languages 10D**
MECHANICAL 1D
PERCEPTION 1D
STRENGTH 1D
TECHNICAL 1D
* The droid's vocabulator speech/sound system makes the droid capable of reproducing virtually any sound it hears or is programmed to reproduce.
Equipped With:
- Humanoid body (two arms, two legs, head)
- Two visual and audial sensors – human range
- Vocabulator speech/sound system
- AA-1 VerboBrain
- TransLang III Communications module with over seven million languages

Move: 8
Size: 1.7 meters tall
Availability: 2, F
Cost: 3,000 (new)

CZ-Series Secretary Droid



Designed to serve as a communications assistant for bureaucrats, corporate executives, and military administrators, the CZ-Series secretary droid specializes in managing, organizing, and directing all forms of communications through a particular office or organization. The droid handles audio signals from comlinks, text and data messages through planetary computer networks, and holographic messages from the HoloNet. The droid has internal systems capable of acting as a switchboard, receiving, analyzing, and routing many communications simultaneously. Furthermore, it is programmed to receive instructions from its owner on how to prioritize incoming communications, ensuring that during the work day, only the most urgent messages and comlink requests are passed on. The CZ-Series secretary droid serves as a buffer between its owner and those who want to contact him or her, and it comes loaded with the most common languages spoken by its owner's associates.

Once the owner links his or her comlink, data pads, portable computers, and other communications devices to the droid, its programming takes over, and the droid receives, sorts, and routes all messages.

CZ Secretary Droid

Type: Serv-O-Droid CZ Series Secretary Droid
DEXTERITY 1D+1
KNOWLEDGE 2D
Business 5D, languages 5D
MECHANICAL 1D
PERCEPTION 2D
Con 3D+1, persuasion 3D+2
STRENGTH 1D
TECHNICAL 2D
Computer programming/repair 4D+2
Equipped With:
- Humanoid body (two legs, two arms, head)
- Locked access (The droid's shut-down switch is secured or internally located)
- Multinode communications link
- Internalized datapad
- TransLang I Communications module with over 500,000 languages.

Move: 10
Size: 1.7 meters tall
Availability: 2, F
Cost: 8,280

EV-Series Supervisor Droid

MerenData designed the EV-Series supervisor droid to manage other droids. The idea of a droid supervising a company's droid pool appealed to many organizations, and the humanoid-shaped unit sold reasonably well. When MerenData discovered shortly after the line's release that the motivators originally planned for the EV-Series were accidentally swapped with ones meant to be installed in torture droids, they decided to wait and see how the droids performed. Much to their surprise, the droids with the swapped motivators actually outperformed the unaltered droids when it came to managing the droids under their care. However, the discovery that the EV-Series droids were using sadistic methods to accomplish their tasks, such as melting a droid's feet to the floor to prevent it from leaving a station or treating it to an oil bath set afire, forced MerenData to issue a massive recall to exchange the motivators. Although most of the droids were brought in and repaired, some customers, such as crime lord Ploovo Two-for-One, preferred the flawed model.



EV Series Supervisor Droid

Type: MerenData EV Supervisor Droid
DEXTERITY 1D
KNOWLEDGE 3D
Intimidation: droids 4D, languages 4D, value: droids 5D
MECHANICAL 1D
PERCEPTION 2D
Command: droids 5D
STRENGTH 1D
TECHNICAL 3D
Computer programming/repair 4D, droid programming 5D, droid repair 4D+1
Equipped With:
- Humanoid body (two arms, two legs, head)
- High frequency binary comlink
- Broad band broadcast antenna/receiver system
- Two visual and audio sensors – Human range
- Vocabulator speech/sound system

Move: 7
Size: 1.8 meters tall
Availability: 2, F
Cost: 11,380
Equipment: Arc welder (6D), datapad

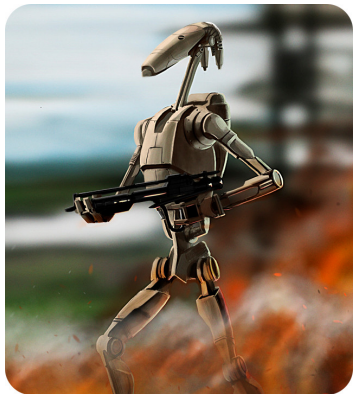
FOURTH DEGREE DROIDS

B1 Series Battle Droid

Frail in appearance but deadly in intent, Baktoid Combat Automata's battle droid is a metal skeleton with a blaster. Built by the Geonosians to the Trade Federation's specifications, battle droids are designed to resemble Geonosians, or perhaps desiccated Neimoidian corpses. Most intelligent beings regard them as startling, but Neimoidians see battle droids as positively ghoulish.

Battle droids are drones controlled by a remote processor, taking their commands from a Central Control Computer that operates several thousand battle droids, destroyer droids, and droid starfighters simultaneously. A battle droid communicates with its fellow drones via comlinks, transmission antennae, and encryption computers, making for a control signal that is nearly impossible to jam (Heroic *communications* skill roll).

Battle Droid

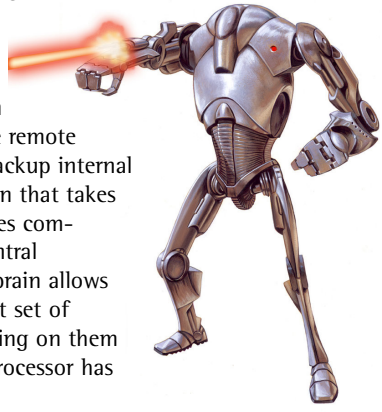


Type: Baktoid Combat Automata B1 Series Battle Droid
DEXTERITY 1D
Blaster: blaster rifle 3D
KNOWLEDGE 1D
MECHANICAL 1D
PERCEPTION 1D
STRENGTH 2D
Brawling 3D
TECHNICAL 1D
Equipped With:
- Integrated comlink
- Remote receiver (5,000 km range)
- Body armor (+1D to *Strength* to resist damage)
- Vocabulator (the droid can replicate organic speech)

Equipment: Blaster carbine (5D damage, range: 3-30/100/300)
Move: 10
Size: 1.8 meters tall
Availability: 3, X
Cost: 1,800 credits

B2 Series Super Battle Droid

The B2 Series Super Battle Droid is a marked improvement in the original B1 Series Battle Droid design. Larger and armored, the Super Battle Droid relies on a central control computer for guidance, but it doesn't deactivate when it loses contact with the remote processor thanks to a backup internal processor — a droid brain that takes over when the droid loses communication with the central computer. This second brain allows the droid to store its last set of orders and continue acting on them even after the remote processor has shut down.



Super Battle Droid

Type: Baktoid Combat Automata B2 Series Battle Droid
DEXTERITY 2D
Blaster 3D, blaster: blaster rifle 4D, dodge 3D, melee combat 3D, vehicle blasters 3D
KNOWLEDGE 1D
MECHANICAL 1D
PERCEPTION 1D
STRENGTH 2D
Brawling 3D
TECHNICAL 1D
Equipped With:
- Mounted blaster rifle (5D damage, range: 3-30/100/300)
- Remote receiver (5,000 km range, with local back-up processor)
- Light armor (+1D to Strength to resist damage)
- Vocabulator (the droid can replicate organic speech)

Move: 10
Size: 1.8 meters tall
Cost: 3,300 credits

Droideka Series Destroyer Droid

Designed and built by the Geonosians of Geonosis and the Collicoids of Colla IV, the Droideka Series destroyer droids reflect the savage ferocity of their makers.

The main propulsion method of destroyer droids is a microrepulsor-assisted wheel mode that allows a destroyer droid to fold itself into a roughly wheel-shaped package and roll along at high speeds. Though lightning-swift in this mode, destroyer droids are considerably more ponderous when unfolded for combat.

Destroyer droids have two heavy repeating blasters that can lay down a devastating barrage. To augment its bronzium armor shell, a destroyer droid also comes equipped with a deflector shield generator. The tremendous energy drain of the blasters and shields necessitates that the destroyer droid be equipped with a minireactor.

Destroyer droids can't be played as droid heroes.

Droideka Destroyer Droid

Type: Droideka Series Destroyer Droid
DEXTERITY 3D
Blaster: heavy repeating blaster 8D+2
KNOWLEDGE 1D
MECHANICAL 1D
PERCEPTION 1D
Search 3D+2
STRENGTH 3D
Brawling 7D+1
TECHNICAL 1D
Equipped With:
- Two mounted heavy repeating blasters (8D damage, range: 3-75/200/500)
- Body armor (+1D to *Strength* to resist damage)
- Defensive shields (+3D to *Strength* to resist damage)
- Remote processor (500 Km range)

Move: 4 walking, 25 in "wheel mode"
Size: 1.5 meters tall
Availability: 3, X
Cost: 21,000 credits





Dwarf Spider Droid

In the Battle of Geonosis, the Commerce Guild deployed forces of dwarf spider droids. Larger than a standard battle droid and armed with a powerful blaster cannon, the dwarf spider droid gives mobile heavy weapon support to advancing infantry.

The original function of dwarf spider droids was to root out hidden mining operations. The Commerce Guild requires a tribute payment for all commercial operations within its borders; however, small independent operations often dig within Commerce Guild borders and attempt to smuggle the precious ore into a neutral region, avoiding tribute payments. Dwarf spider droids are equipped to descend down rocky crags like those found inside rough-hewn mine shafts, to catch offenders red-handed before they can reach the safety of the Commerce Guild border. Commerce Guild star cruisers also carry compliments of dwarf spider droids for security and tribute enforcement.

Dwarf Spider droids can't be played as droid heroes.

Dwarf Spider Droid

Type: Commerce Guild Dwarf Spider Droid
DEXTERITY 3D
Blaster artillery: blaster cannon 4D
KNOWLEDGE 1D
MECHANICAL 1D
PERCEPTION 2D
Search 3D
STRENGTH 3D+1
Climbing 4D+1
TECHNICAL 1D
Equipped With:
- Blaster cannon (9D)
- Light armor (+2 to *Strength* to resist damage)
- Comlink
- Digging claws
- Locked access (the droid's shut-down switch is internally located)
- Magnetic feet
- Restraining bolt
- Improved sensor package (+2 to all *search* skill rolls)
- Infrared vision (can see in the dark up to 30 meters)
- Self-destruct system

Move: 10, 4 (burrowing)
Size: 1.6 meters tall
Availability: 3, X
Cost: 3,500

Crab Droid

Introduced late in the Clone Wars, the crab droids used by the Confederacy of Independent Systems were designed to function as advanced scouts and trailblazers in harsh environments. Nicknamed "muckrakers" by the clone trooper legions they faced, crab droids were often used on wet, swampy worlds where they could use their powerful vacuum system to clear a path for battle droids to follow.

Crab droids range in size from 2 meters tall for the scout models to 6 meters tall for the assault models. They have metal armor plating on the outside and multiple jointed legs that grant them great stability and flexibility. Though they are well protected from incoming fire, they do have weak spots atop their central bodies that, while difficult to reach, leave vital equipment and computer systems exposed to anyone brave enough to get that close.



Crab Droid

Type: Confederacy of Independent Systems LM-432 Crab Droid
DEXTERITY 3D
Blasters 4D+1
KNOWLEDGE 1D
MECHANICAL 1D
PERCEPTION 1D
Search 3D
STRENGTH 3D
Climbing/jumping 5D
TECHNICAL 1D
Equipped With:
- Twin blasters (6D damage)
- Water/mud jet sprayer
- Armorplast shielding (+1D to resist damage)
- Six legs (2 tipped with heavy duranium stabilizers, granting +3D to *climbing/jumping*)

Move: 9
Size: 1.49 meters tall
Availability: 3, X
Cost: 20,000

DRK-1 Probe Droid

Excelling at espionage, probe droids can move about unnoticed, record information, and report to their masters without anyone being the wiser. The DRK-1 probe droid, also known as the Dark Eye, is a stealthy and observant droid developed by Arakyd Industries and used by the Sith apprentice Darth Maul. Like all probe droids, the DRK-1 is designed for passive observation as opposed to more overt espionage, and as such most of its systems are dedicated to sensors and data transmission. However, unlike most other probe droids (which are usually armed only with small blaster pistols), the Dark Eye can create a swath of destruction with its grenade launcher. Though using this feature calls a bit more attention to the droid than most owners would care for, such havoc can often cover the droid's escape, allowing it to slip away and return to its master amid the chaos of a battle.

Dark Eye Probe Droid



Type: Arakyd Industries DRK-1 "Dark Eye" Probe Droid
DEXTERITY 3D
Blaster 4D, dodge 5D
KNOWLEDGE 3D
Scholar: Jedi lore 6D, survival 7D
MECHANICAL 1D
PERCEPTION 3D
Hide 7D, search 10D, sneak 6D
STRENGTH 1D
TECHNICAL 1D
Equipped With:
- Anti-scan shell (scan-absorbing shell provides a +1D+1 bonus to *hide* skill rolls)
- Comlink
- Improved sensor package (+2 bonus to all *search* skill rolls)
- Infrared vision (the droid can see in the dark up to 30 meters)
- Laser cannon (5D damage, range: 3-30/100/300)
- Low light vision (the droid can see twice as far as a human in dim light)
- Motion sensors (+2 bonus to *search* checks against moving targets)
- Recording unit (the droid can record and play back up to 5 minutes of footage)
- Self-destruct system (the droid will self-destruct/explode under predetermined circumstances)
- Sonic sensors (+2 bonus to search checks that involve sound)
- Stun blaster (4D stun damage, range: 3-10/30/120)
- Poison dart needler (range 3-10/30/60, see below for other details)
- Telescopic vision (the droid's visual sensors include a long-range capability)
- Mounts. The droid has three appendages that have weapons or equipment attached to them. They generally mount a holoprojector, grenade launcher, and a magazine of 6 frag grenades.

Equipment Notes:
Poison Dart Needler: This needler gun is loaded with darts that contain a paralytic poison. The darts inflict no damage, but if used against an unarmored target (or an unarmored portion of a target, see the rules for called shots, they inject their poison. The target of such an attack must succeed at a Difficult *Strength* check or be paralyzed and unable to move for 1D x 40 minute. The needler gun carries enough darts for ten shots.
Move: 16
Size: Tiny
Availability: 4, X
Cost: Not available for sale.

IG-100 Series Bodyguard Droid

Manufactured by Holowan Mechanicals, the first IG-100 Series MagnaGuard droids were custom-built to General Grievous's specifications. Quick and deadly, the MagnaGuards are designed to protect their charge to their own destruction. MagnaGuard droids have thick metal plating covering a wiry endoskeleton and have specially designed arms that are adept at wielding melee weapons.



IG-100 MagnaGuard

Type: Holowan Mechanicals IG-series bodyguard droid
DEXTERITY 5D
Blaster 7D, brawling parry 6D+2, dodge 7D, melee combat, 9D, melee parry 8D+2, missile weapons 7D
KNOWLEDGE 2D
MECHANICAL 2D
PERCEPTION 3D
Search 6D, search: tracking 8D, sneak 4D
STRENGTH 4D+2
Brawling 6D, climbing/jumping 6D, lifting 5D+1
TECHNICAL 1D+2
Computer programming/repair 3D, droid programming 3D, droid repair 3D
Equipped With:
- Humanoid body (two arms, two legs, head)
- Body armor (+1D to resist damage)
- Long-range sensor (+2D to *search* for objects 50-750 meters away)
- Motion sensor (+2D to *search* for moving objects up to 400 meters away)

Move: 13
Size: 1.95 meters tall
Availability: 4, X
Cost: 19,000 credits
Equipment: Electrostaff (STR+2D, deflects lightsaber)

T-Series Tactical Droid



Designed for tactical leadership among the droid forces of the Confederacy, T-Series tactical droids from Baktoid Combat Automata are originally deployed along side 00M-Series battle droids. Tactical droids boast advanced combat-analysis software that helps them determine exactly when and where to attack for the greatest effect. Tactical droids serve as combat consultants subordinate to droid commanders, but all too often, the tactical droid's superior knowledge of combat strategies gives it a heightened sense of self-worth, leading T-Series tactical droids to exert their influence over the command structure. Unfortunately, the tactical droid's commands override those of 00M-Series battle droid commanders, causing droid troops to receive conflicting commands. Consequently, Confederacy leaders learn to avoid posting tactical droids among droid forces with 00M-Series battle droids.

T-Series Tactical Droid

Type: Baktoid Combat Automata T-Series Tactical Droid
DEXTERITY 2D
Blaster 2D+1, vehicle blasters 2D+1
KNOWLEDGE 3D
Tactics 4D+1
MECHANICAL 3D
Capital ship piloting 3D+2, capital ship shields 3D+2
PERCEPTION 3D
Command 3D+1, search 4D+2
STRENGTH 2D
Brawling 2D+1
TECHNICAL 2D
Computer programming/repair 3D+1
Equipped With:
- Humanoid body (two arms, two legs, head)
- Internal comlink
- Synchronized fire circuits (+2D to *command* remotely linked droid)

- Durasteel plating (+2D physical, +1D energy)
- Vocabulator

Move: 10
Size: 1.8 meters tall
Availability: 4, X
Cost: 14,000 credits
Equipment: Electrobinoculars, blaster carbine (5D, range: 3-20/60/210).

Viper Series Probe Droid

Before the rise of the Empire, probe droids — often referred to as probots — were used primarily to map space lanes, survey planets, and perform search-and-rescue operations. However, such friendly purposes fell by the wayside as the Emperor conquered more and more systems. Probots became tools for rooting out traitors on far-flung worlds. Arakyd Industries manufactures the Empire's favored model, the Arakyd Viper, for this very purpose.

Equipped with an extensive sensor system, the Viper is either deployed directly from the ground or fitted with an optional delivery system that guides the probot from a ship to the designated planet. The delivery system possesses only rudimentary breaking capabilities, so it includes buffers to prevent damage to the droid on impact. These are especially important, since the Imperial Viper's self-destruct system is designed to destroy the droid if it takes significant damage (to prevent it from falling into enemy hands). The sublight delivery system costs an additional 5,000 credits; a hyperspace-capable version sells for 15,000 credits.

Viper Series Probe Droid

Type: Arakyd Viper Probe Droid
DEXTERITY 3D
Blaster 4D
KNOWLEDGE 2D+2
Planetary systems 4D
MECHANICAL 3D
Sensors 6D
PERCEPTION 3D
Search 4D, search: tracking 7D+1
STRENGTH 4D
TECHNICAL 2D+1



Equipped With:
- Long-range sensor (+1D to *search* for objects between 200 meters and five kilometers away)
- Movement sensor (+2D to *search* for moving objects up to 100 meters away)
- Atmosphere sensor – can determine atmosphere class (Type I, Type II, Type HI, Type IV) within one half-hour
- Blaster cannon (4D+2)
- Self-destruct mechanism
- Repulsor generator for movement over any terrain
- Several retractable manipulator arms
- Several retractable sensor arms for gathering samples

Move: 14
Size: 1.6 meters tall
Availability: 3, X
Cost: 18,500

FIFTH DEGREE DROIDS

8D Smelter Droid



With all the industries in the galaxy that rely on metals, several mining companies that also smelt their ores became quite successful in their fields. However, the smelting process proved to be extremely hazardous for organic workers who labored inside the blast furnaces. Roche, hoping to step up its presence in the droid market, designed the 8D smelter droid to work in incredibly hot smelting plants in pl ace of more vulnerable organic employees. Much to the delight of the Verpines that run Roche, the 8D was well accepted by the major smelting companies.

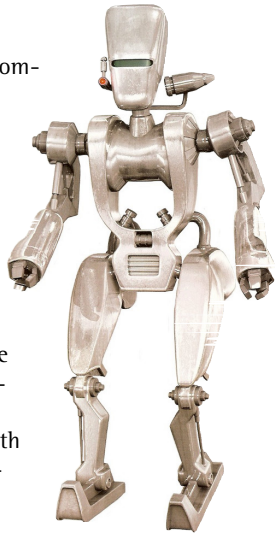
The feature of the 8D smelter droid that makes it better at working in higher temperatures than the typical droid is the proprietary ore from which it is made. By molecularly combining high-grade durasteel with kevlex, Roche created a metal with a melting point of over 1,650 degrees Centigrade and used it to create the 8D, which can work in areas that would turn other droids into slag.

8D Smelter Droid

Type: Roche 8D Smelting Operator
DEXTERITY 1D
KNOWLEDGE 1D
MECHANICAL 2D
Machinery operation 4D
PERCEPTION 2D
STRENGTH 4D
Stamina 6D
TECHNICAL 1D
Equipped With:
- Humanoid body (two arms, two legs, head)
- Vocabulator
- Heat-resistant durasteel molecular bonded with kevlex chassis (+1D against physical and energy damage, 4,000 degrees resistance)
- Protected photoreceptors (–1D to *search* plus infrared vision)

Move: 7
Size: 1.65 meters tall
Availability: 2, F
Cost: 7,200

ASP Labor Droid



ASP Series labor droids are common throughout the galaxy. They perform a variety of simple tasks, including maintenance, repair, sanitation, delivery, and simple hard labor. Cheap and effective, they are designed as "entry-level" droids for first-time buyers. Many ASP owners modify the droids heavily instead of actually replacing them.

ASPs are built for strength and sturdiness, not intelligence. Since the main virtue of the ASP is versatility, it's programmed with only the most basic functions-leaving the owner to instruct the droid in its specific duties.

ASP-7 Worker Droid

Type: Industrial Automaton ASP-7 Droid
DEXTERITY 1D
KNOWLEDGE 1D
MECHANICAL 1D
PERCEPTION 1D
Search 2D
STRENGTH 1D
Lifting 2D
TECHNICAL 1D
Equipped With:
- Humanoid body (two arms, two legs, head)
- One photoreceptor
- Two auditory receptors

Story Factors:
Basic Programming: basic ASP-7 droids are programmed only for the most menial of tasks. They are often out of place in other settings where more specialized droids would be used, such as starship engineering bays, medical suites and battlefields. They can be upgraded with improved programming and more attachments and equipment at an additional cost.
Restricted Vocabulary: The basic ASP-7 unit can only reply with the words "affirmative" or "negative", despite any question asked or situation encountered.
Move: 6
Size: 1.6 meters tall
Availability: 2, F
Cost: 1,000 credits (stock, new), 300 to 3,000 credits (used/modified)

MSE-6 Repair Droid

The MSE-6, or "mouse droid," is a wheeled droid used for basic tasks such as maintenance of a single mechanical system, message delivery, cleaning, and even testing dangerous areas of a damaged starship or station to make sure it is safe for living creatures (and more expensive droids). The MSE-6 is the result of a long line of small, dedicated, cheap droids used by the Old Republic and other governments. The MSE-6, however, is almost exclusively in use by the Empire, which bought nearly the whole run (at a steep discount). The droids are used for Imperial installations that have high crew requirements, such as Star Destroyers, to cut down on the need for larger droids and Human work crews as much as possible.

MSE-6 Utility Droid



Type: Rebaxan Columni MSE-6 General Purpose Droid
DEXTERITY 2D
KNOWLEDGE 1D
MECHANICAL 1D
PERCEPTION 1D
STRENGTH 1D
TECHNICAL 1D
Equipped With:
- Electro-photoreceptor
- Auditory sensors
- Holocam
- Treads
- Retractable heavy manipulator (+2D to *lifting*)
- Retractable fine manipulator (+1D to *lifting*)
- One skill matrix programmed with one of the following skills: *bureaucracy 3D, sensors 3D, hide 3D, search 3D, armor repair 3D, blaster repair 3D, capital ship repair 3D, capital ship weapon repair 3D, computer programming/repair 3D, droid programming 3D, droid repair 3D, security 3D, starfighter repair 3D*

Move: 5
Size: 0.3 meters
Availability: 3, R
Cost: 2,000 credits

DESIGNING, CUSTOMIZING, AND MAINTAINING DROIDS

Droids in the *Star Wars* universe can be built and modified the same as any vehicle or piece of equipment. In most cases however, the internal mechanics of a droid are so complicated that only the most learned and experienced of beings can adequately do the work required.

DROID-RELATED SKILLS

There are three primary skills a character can possess with the express purpose of working on droids. These are *droid programming*, *droid repair*, and the advanced skill; *(A) droid engineering*.

Droid Programming: Whenever a character wishes to modify a droid's basic programming, she must make a droid programming roll to accomplish her task. For more information on *droid programming*, refer to the Attributes & Skills chapter.

Droid Repair: Characters use this skill to repair or modify droids. See below for more information on *droid repair*, as well as the Attributes & Skills chapter.

(A) Droid Engineering: The *(A) droid engineering* skill encompasses the various facets of layout, design, and implementation of producing a droid from scratch. (While it is possible for a character to construct a droid using the normal *droid repair* skill, the process is extremely difficult; hence the advantage to using *(A) droid engineering*.)

As an advanced skill, *(A) droid engineering* requires double the amount of Character Points to advance, as well as a *droid repair* or *droid programming* die code of at least 5D. If a character has 5D in *droid repair* but not *droid programming*, that character may still purchase *(A) droid engineering* (however the

Note to Gamemasters

It should be stressed that the following material presents *optional* rules for designing and improving droid characters. If you feel the bookkeeping involved takes away from the flavor of your game, modify the rules to suit your campaign.

bonus effects from the advanced skill will only apply to attempts that normally fall under the *droid repair* skill). The same is true of characters that possess *droid programming* and not *droid repair*, the advanced skill can be used in situations where *droid programming* skill rolls would also be allowed.

If both prerequisite skills are at 5D or greater, *(A) droid engineering* can be used to both repair and program a droid. Refer to Chapter 3 for more information on advanced skills.

DESIGNING A DROID

Owning a droid can be an interesting challenge for a character. The player has the ability to maintain, upgrade, and, with the gamemaster's assistance, even create a droid. When a character wishes to build a droid, the first thing that must be decided upon is the intended function of the droid. What is the droid's primary purpose, and what will it be used for? Remember that droids are *always* created with a specific purpose in mind, and the skills and components that the unit possesses should reflect that purpose.

Other things to keep in mind are the droid's appearance, how it interacts with other characters, and where the droid will see service. Does the droid appear humanoid? Will it work in a human-compatible surroundings or will it see service in zero-gravity or other such harsh environment? Is the droid a player character? Or will the droid be the tool of various characters? By answering questions like this — subject to gamemaster approval — the new droid will be more interesting in the course of the roleplaying campaign.

Time Taken

Much of the information in this chapter will refer the reader to a difficulty number. Except where noted, these skill checks will require a certain amount of time to complete as well. In addition, certain modifications require more time than others: SkillWare (the programming a droid carries) is easier to modify than TraitWare (the actual physical components that make up a droid). Use the following chart to determine the length of time any particular task will take.

Installation Time

Difficulty	SkillWare	TraitWare
Very Easy	1 hour	2 hours
Easy	2 hours	12 hours
Moderate	5 hours	24 hours
Difficult	24 hours	72 hours
Very Difficult	72 hours	1 week
Heroic	1 week	2weeks

Gamemaster Note: The above estimates are fairly general; if a character rolls particularly well (or very badly), vary the Time Taken as appropriate.

THE DROID CHASSIS

TraitWare

After deciding upon the droid's intended function, it must be fit into one of the primary five degrees. (For example, a protocol unit would use a third degree chassis, an astromech droid would use a second degree chassis, and so on.)

Once the droid's degree has been determined, the engineer must purchase TraitWare for the droid; this is called "outfitting the chassis." Trait Ware purchased in this fashion (the creation of a new droid type) is considered to be "hardwired" into the droid, and is the basic framework for all droids of this type. Note that TraitWare may be purchased either by full die, or by pips. Current technology limits any attribute to 10D (though it is possible — not recommended, but possible — that the droid character may have attributes with a die code of 0D).

Example: Jeff's character, Dug, wants to build an astromech unit similar to R2-D2. Dug wants his droid — PR6-3 — to have the following attributes: *Knowledge* 2D, *Mechanical* 2D+1, and *Technical* 3D. (All other attributes will have 1D each.)

Jeff cross-references the degree of his droid (in this case, a second degree droid), with the specific attribute he is purchasing. (See Chapter 3).

According to the TraitWare Cost Chart, edge dice cost 300 credits apiece. Since Jeff wants his droid to have 2D in *Knowledge*, he multiplies the 300 credits by 2 for a total of 600 credits.

Mechanical dice for a second degree droid cost 150 credits; *Mechanical* "pips" for such droids cost 50 credits apiece. Jeff wants PR6-3 to have *Mechanical* 2D+1 so he must multiply the base cost for *Mechanical* dice (150) by 2, for a total of 300 credits; the "+1" costs an additional 50 credits, bringing the total for the droid's *Mechanical* die code to 350 credits.

Technical dice for a second degree droid are also 150 credits apiece. Jeff want his droid to have a *Technical* die code of 3D; he multiplies the base cost of the die (150 credits) by the number of dice desired (3D) for a total of 450 credits.

Finally, Jeff wants his droid to have 1D in all other attributes. According to the chart, it costs 300 credits for 1D in *Dexterity*, 300 credits for 1D in *Perception*, and 350 credits for 1D in *Strength*. The total cost of these attributes is 950 credits.

Note to Gamemasters

The process of selecting a droid chassis and purchasing SkillWare and TraitWare is a fairly "quick and dirty" system. The prices on the accompanying SkillWare and TraitWare tables reflect the cost of any programming modules as well as physical components of the droid. These are still general guidelines, however; if the gamemaster does not want the characters to construct the droid, it is possible that parts are not available, or are so scarce that the price of constructing the new unit is prohibitive.

TraitWare Cost Chart (Per Die)

Attribute	First Degree	Second Degree	Third Degree	Fourth Degree	Fifth Degree
Dexterity	300	300	300	150	250
Knowledge	150	300	150	350	400
Mechanical	300	150	325	300	250
Perception	225	300	200	250	350
Strength	350	350	400	200	150
Technical	150	150	325	400	200

TraitWare Cost Chart (Per Pip)

Attribute	First Degree	Second Degree	Third Degree	Fourth Degree	Fifth Degree
Dexterity	100	100	100	50	85
Knowledge	50	100	50	150	135
Mechanical	100	50	110	100	85
Perception	75	100	65	85	150
Strength	150	150	135	65	50
Technical	50	50	110	135	65

TraitWare Installation Difficulties

Attribute	First Degree	Second Degree	Third Degree	Fourth Degree	Fifth Degree
Dexterity	Heroic	Heroic	Very Difficult	Moderate	Difficult
Knowledge	Difficult	Very Difficult	Moderate	Heroic	Heroic
Mechanical	Very Difficult	Moderate	Difficult	Very Difficult	Very Difficult
Perception	Moderate	Difficult	Moderate	Difficult	Moderate
Strength	Very Difficult	Very Difficult	Heroic	Moderate	Moderate
Technical	Moderate	Moderate	Very Difficult	Very Difficult	Very Difficult

The total cost for Jeff's droid design is fairly steep: 600 credits for *Knowledge* dice, 350 credits for *Mechanical* dice, 150 credits for *Technical* dice, and 950 credits for the remaining attributes, bringing PR6-3's total cost to 2,350 credits!

Because Dug is purchasing this TraitWare for the creation of a completely new droid, Jeff does not have to roll to install it.

Optional Rule: The above rules assume that the character is ordering a chassis from a manufacturer of some type. If the player and gamemaster agree, you may wish to follow the installation rules in "Upgrading TraitWare" to build a droid from scratch. Note that attributes are hardwired to a droid and the installation will take double the "normal" installation time.

Upgrading TraitWare

Once a droid chassis has been created, the hardwired attributes are unchangeable. Through great difficulty an owner may choose to attempt to improve a droid's attributes by purchasing and installing additional TraitWare. TraitWare used in this manner is considered "soft installed" and is therefore subject to erasure during memory wipes.

TraitWare is purchased on datacards that contain TraitWare information. Each card holds enough information to boost the droid's attribute by one pip, and is the same cost as purchasing an additional pip for chassis construction (as shown above). It is necessary to install the datacard using *(A) droid engineering*. If a character attempts to install a TraitWare datacard with *droid repair* (rather than *(A) droid engineering*) the difficulty for the attempt is increased by two levels. One *(A) droid engineering* roll must be made for each datacard the character is attempting to install onto the droid.

When a character attempts to install information from a datacard, the information is erased from the card as it is transferred to the droid. Once installed, the datacard is useless and should be discarded. If the roll is successful, the pip is added to the attribute. If the roll fails, no pip is added and a new datacard must be purchased to attempt the installation process again. There have been rumors that some technicians have been able to copy the datacard's TraitWare to a computer before installation, insuring that the information will not be lost. However, many manufacturers have incredibly complex copy-protection measures for such datacards, so any would-be droid slicer should be exceedingly cautious about such attempts.

OUTFITTING THE CHASSIS

SkillWare

Once the chassis is designed, the character can now purchase and install SkillWare. These programs are readily available in most portions of the galaxy and (for the most part) are fairly easy to install. SkillWare allows a character — and in some cases the droid itself — to upgrade old systems and install new ones. (In game terms, this means that the droid's skill die codes are increased.)

SkillWare may or may not require the added installation of external hardware to fully utilize the programming. For instance, if a program is installed which the droid does not

have the physical capacity for, only those elements that can function without the hardware will come into play.

> **Example:** Jeni installs the *languages* skill into her R2 unit. Because the R2 unit does not have a vocabulator, it may only understand many different languages, not speak them. Jeni solves this problem by adding Industrial Automaton's Rseries Voice Box Adapter

Use the SkillWare Catalog (found on the next few pages) when purchasing skills for a droid. Find the degree of droid and cross-reference it with the base attribute on the SkillWare Degree Multiplier Chart. Note that SkillWare is not available in pips, only by "D." The total cost of the SkillWare is the base cost from the SkillWare Catalog times the number found on the multiplier chart.

At the time of creation, a droid chassis is able to accept 4D worth of SkillWare for a specific skill.

Note: Current technology limits a droid's skills to a maximum of die code of 13D.

SKILLWARE CATALOG

Dexterity SkillWare

Skill	Availability	Cost (per D)
Archaic guns	4, R	300
Blaster	3, R	225
Blaster artillery	3, X	250
Bowcaster	4, X	400
Bows	4, X	250
Brawling parry	2, F	200
Dodge	1	150
Firearms	4, X	300
Grenade	4, X	250
Lightsaber	4, X	550
Melee combat	3, R	225
Melee parry	3, R	175
Missile weapons	3,R	250
Pick pocket	3, X	400
Running	2	75
Thrown weapons	4, R	275
Vehicle blasters	3, R	250

Knowledge SkillWare

Skill	Availability	Cost (per D)
Alien species	2	75
Bureaucracy	1	100
Business	1	75
Cultures	2	200
Intimidation	3, F	300
Languages	1	75
Law enforcement	2	250
Planetary systems	1	75
Streetwise	3	350
Survival	2	200
Value	1	175
Willpower	4	300

Mechanical SkillWare

Skill	Availability	Cost (per D)
Archaic starship piloting	4	250
Astrogation	2	200
Beast riding	3	300
Capital ship gunnery	3, R	350
Capital ship piloting	2, F	150
Capital ship shields	2	200
Communications	2	75
Ground vehicle operation	2	75
Hover vehicle operation	2	100
Powersuit operation	4	200
Repulsorlift operation	2	100
Sensors	2	75
Space transports	2	150
Starfighter piloting	2, F	200
Starship gunnery	2, R	350
Starship shields	2, F	200
Swoop operation	3	250
Walker operation	4	175

Perception SkillWare

Skill	Availability	Cost (per D)
Bargain	2	150
Command	3, F	300
Con	3, R	300
Forgery	4, X	300
Gambling	2, F	150
Hide	3	175
Investigation	2	100
Persuasion	3	125
Search	2	150
Sneak	3	200



Strength SkillWare

Skill	Availability	Cost (per D)
Brawling	3, R	250
Climbing/jumping	3	75
Lifting	2	50
Stamina	3	150
Swimming	2	200

Technical SkillWare

Skill	Availability	Cost (per D)
Armor repair	3	175
Blaster repair	2	150
Capital ship repair	2	100
Capital ship weapon repair	2, F	125
Computer prog/repair	2	50
Demolitions	3, R	250
Droid programming	2	75
Droid repair	2	125
First aid	2, F	200
Ground vehicle repair	2	100
Hover vehicle repair	2	125
(A) Medicine	2, F	250
Repulsorlift repair	2	150
Security	3, F	250
Space transports repair	2	150
Starfighter repair	2	150
Starship weapon repair	3, F	175
Walker repair	3	175

Installation

Once the price is decided upon, the character constructing/upgrading the droid must make a *droid programming* roll to install the SkillWare. Use the Time Taken table and the information from the SkillWare Installation Difficulties chart to install the SkillWare.

Example: Dug wants to install the *sensors* SkillWare onto his PR6 unit. The droid is an astromech (a second degree droid) and *sensors* is a *Mechanical* skill. The sensors SkillWare is listed at 75 credits per D in the SkillWare Catalog. PR6 has a ×1.5 multiplier for *Mechanical* skills, so sensors costs 113 credits per die (75 × 1.5=112.5, rounded up to 113 credits). Dug purchases 2D worth of sensors to bring PR6's sensors skill to 4D+1; a total cost of 226 credits.

Like TraitWare, SkillWare datacards are erased after installation. If the *droid programming* roll is failed, the information on the datacard is lost and a new datacard must be purchased.

Example: When Dug attempts to install 2D *sensors* SkillWare on his astromech, he rolls his *droid programming* skill twice (one roll per D) against an Easy difficulty. (Installing a *Mechanical* skill on a second degree droid is an Easy task.) Dug's first roll is a "7," allowing 1D of *sensors* to be installed. His second roll isn't as good; he gets a "1" on his Wild Die, ending up with a total of "4." The second D of *sensors* doesn't install properly and Dug must purchase another D to attempt to install it again.

Upgrading SkillWare

Droids, during the course of a gaming session, are given Character Points by the gamemaster in much the same way an organic player character is. A droid can improve its own skills through the use of Character Points provided the following criteria are met:

The droid must have at least 1D of SkillWare installed over the governing attribute. For example, a droid with *Dexterity* 3D and *blaster* 4D can improve its *blaster* skill with Character Points. If the droid has *Knowledge* 2D and has added no skill dice to *cultures*, 1D of *cultures* must be purchased and installed before the droid is allowed to improve the skill using Character Points.

Example: After a time, PR6 has gained several Character Points and wants to improve its SkillWare. Its *sensors* skill is currently at 4D+1, 2D over the *Mechanical* attribute. PR6 is able to spend Character Points normally, increasing its sensors skill to 5D+1.

However, PR6-3 has not added any dice to *blaster*, the droid cannot spend Character Points to upgrade its *blaster* die code. Instead, 1D of *blaster* SkillWare must be purchased and installed, after which PR6-3 may spend Character Points towards skill improvement.

EQUIPMENT AND ATTACHMENTS

Once the droid has had SkillWare installed, it is often necessary to purchase and install equipment and attachments. The items that follow allow a droid to better perform its primary function, (and some less-than-primary functions).

Equipment

Many droids, like organic creatures, have the ability to pick up and use any piece of equipment they encounter (though they will not necessarily have the programming to use the equipment effectively). Most droids come with standard equipment to facilitate their primary programming. Equipment can be purchased for a droid in the same manner that it can be purchased for a character.

If the droid has any manipulator limbs (hands, graspers, and so forth), the droid may simply pick up and use most types of equipment, provided the droid has the necessary programming. There are times, however, when the droid's owner will wish to make a piece of equipment an integrated part of the droid. When attempting to install a piece of equipment, purchase it as you would for any other character. The price of the equipment is increased by 25% for "droid-ready" equipment (equipment that has been constructed with droid installation in mind).

Characters may install the equipment using *droid repair*. The difficulty for installation is based on the availability of the equipment that is to be installed.

If the equipment availability contains two codes (i.e., 3,X), two *droid repair* rolls must be made to install the equipment. If the character attempting to install the equipment rolls a "1" result on the Wild Die, the installation attempt fails catastrophically, destroying the equipment. Any subsequent attempts are one difficulty level higher, and these penalties are cumulative.

SkillWare Degree Multipliers

Attribute	First Degree	Second Degree	Third Degree	Fourth Degree	Fifth Degree
Dexterity	×2.5	×3	×3	×1	×2
Knowledge	×1.5	×2.5	×1	×3	×3
Mechanical	×3	×1.5	×2.5	×2.5	×1.5
Perception	×2	×2	×1.5	×2	×3
Strength	×3	×3	×3	×1.5	×1
Technical	×1	×1	×2	×3	×2.5

SkillWare Installation Difficulties

Attribute	First Degree	Second Degree	Third Degree	Fourth Degree	Fifth Degree
Dexterity	Very Difficult	Very Difficult	Difficult	Easy	Moderate
Knowledge	Moderate	Difficult	Easy	Very Difficult	Very Difficult
Mechanical	Difficult	Easy	Moderate	Difficult	Difficult
Perception	Easy	Moderate	Easy	Moderate	Easy
Strength	Difficult	Difficult	Very Difficult	Easy	Easy
Technical	Easy	Easy	Difficult	Difficult	Moderate

Equipment installed: The piece of equipment is installed and functions normally.

Installation attempt fails: The installation failed, but may be attempted again, though subsequent attempts are increased one difficulty level; penalties are cumulative.

Equipment takes 2D damage: Roll 2D damage against the equipment's *Strength* rating. (Normally standard character-scale equipment has *Strength* of 2D to resist such damage.)

Equipment destroyed: The character thoroughly botched the installation attempt and the equipment is damaged beyond repair. If this result is obtained after a character rolls a "1" on the Wild Die, the failure is doubly catastrophic; a short circuit or other malfunction inflicts 4D damage on the droid as well.

Equipment Installation Difficulties

Availability	Base Difficulty
1	Easy
2	Moderate
3	Difficult
4	Very Difficult
F	Difficult
R	Very Difficult
X	Heroic

Optional Installation Success Chart

Skill roll versus Difficulty	Result
Skill roll ≥ Difficulty	Equipment installed
Skill roll < Difficulty	Installation attempt fails
Skill roll+10 < Difficulty	Equipment takes 2D damage
Skill roll ×2 < Difficulty	Equipment destroyed

Optional Installation Guidelines: If greater detail is desired, the gamemaster can use the above difficulty guidelines to determine the success or failure of attempt to install new equipment on a droid.

Attachments

When a piece of equipment is modified or comes with resident SkillWare (giving the droid a bonus to a skill roll), it is considered an *attachment*. Essentially, equipment is considered to be an attachment if it meets any of the following qualifications:

- The equipment has resident SkillWare (i.e. it boosts a droid's skill).
- The equipment provides a special ability or function (such as giving the droid a Move rating or a special skill of some sort).

Most attachments are simply improved or modified equipment, however some attachments are specialized and have classifications to themselves. These are described below.

Databases

Databases give droids bonus dice to *Knowledge* and *Technical* skills. Like SkillWare, databases are purchased by 1D at a time and must be installed. Unlike SkillWare, the price per die of a database is constant for all degree of droids. Once a database is installed, it cannot be modified. A droid's behavioral circuitry matrix allows for one database at a time. Attempting to install a second database of any type will cause a programming conflict and void the effects of both.

Database Installation

Database Die Code	Base Difficulty
+1D	Very Easy
+2D	Easy
+3D	Moderate
+4D	Difficult
+5D	Very Difficult

Only *Knowledge* and *Technical* skills may be given bonuses in this fashion; however, since databases are attachments, they do not have a "degree multiplier" to the price. (In effect, attachments are less expensive than upgrading SkillWare and TraitWare.)

Databases may boost a droid's skill from +1D to +5D. The cost of the database is the base price for the SkillWare per D, as found in the SkillWare catalog. Installing the database requires a single droid programming roll, using the following difficulties.

Example: Dug decides to install a *Knowledge: planetary systems* database to his second degree droid, PR6-3. The database he chooses will give PR6 +2D to all *planetary systems* rolls. The SkillWare for *planetary systems* costs 75 credits per die. Because this is an attachment, there is no degree multiplier for the price. So the database total is 150 credits. Dug must now install the database. Because Dug is installing a +2D database, the difficulty for his *droid programming* roll is Easy.

Locomotion

Most droids move under their own power. A variety of locomotive attachments are available to provide a droid with a higher Move rating (wheels, legs, treads, and repulsorlifts, for example). Each come in a variety of models and Move ratings. Legs and wheels are the most common, largely because they are relatively inexpensive.

- **Wheels:** Wheels are less-expensive attachments than legs simply because they have a more difficult time moving over terrain. Any motion that requires a movement roll is one difficulty level higher; Moderate terrain becomes Difficult, Difficult terrain becomes Very Difficult, and so forth.)
- **Legs:** Droid legs react to terrain difficulties in the same way any organic's legs would.
- **Treads:** Treads make movement over terrain easier (terrain difficulties are decreased by one level).
- **Repulsorlifts:** Droids equipped with repulsorlifts have no difficulty over any terrain, though they may need to make movement rolls to maneuver around objects.

Locomotive Type

Move	Wheels	Legs	Treads	Repulsorlift(s)
1	50	100	150	200
2	100	200	300	400
3	150	300	450	600
4	200	400	600	800
5	250	500	750	1,000
6	300	600	900	1,200
7	350	700	1,050	1,400
8	400	800	1,300	1,600
9	450	900	1,450	1,800
10	500	1,000	1,600	2,000
11	550	1,100	1,750	2,200
12	600	1,200	1,900	2,400
13	650	1,300	2,150	2,600
14	700	1,400	2,300	2,800
15	750	1,500	2,450	3,000

Many droid designers use a combination of systems to give the droid a larger range of movement. In these cases, the droid will usually have two move ratings. If there are two types of locomotion on a droid (such as a typical R2 unit, for example), and the Move ratings are identical, only one Move will be given.

The installation difficulty for locomotion depends solely on the mode purchased. Wheels are Easy to install, legs are Moderate, treads are Difficult, and repulsorlifts are Very Difficult.

Note: Gamemasters may wish to allow their players bonuses for having multiple locomotive attachments. For example, multiple legs may provide the droid with a Move bonus.

Use the table to the lower left to determine the base cost of a particular locomotive attachment; all prices are given in standard credits.

Example: Dug decides that PR6 should have wheels as its primary mode of locomotion. He spends 350 credits to give PR6 a Move of 7. Because PR6 doesn't have a very high *Dexterity*, Dug doesn't want the droid to have difficulty moving across rough terrain, so he also purchases a repulsorlift with a Move of 3 for 600 credits. The droid will have an easier time traveling over rougher terrain, though at a slower speed. PR6's Move rating is 7 (wheels); 3 (repulsorlift).

Sensors

Sensors are detection devices that can absorb outside stimuli and feed the data to a droid's main processor for interpretation. The term "sensors" encompasses standard photoreceptors (or droid "eyes") and auditory sensors ("ears") to long range movement and combat sensors. Most droids are equipped with sensors of some kind, visual and auditory being the most common. Generally these sensors can detect stimuli within normal human range, though many droids have upgraded sensing apparatus.

Other sensors will add dice to a droid's *search* skill for specified target (such as moving targets, organic targets, and so on). When purchasing and installing sensors, the character must take into account how the specific sensor will aid the droid in performing its duties. A protocol droid has little use for combat motion sensors, though a guard droid or scouting droid may find such sensitivity necessary. Ocular, olfactory, and audio sensors with a standard human range may be purchased for approximately 100 credits.

Enhanced sensors increase the cost of the attachment. General purpose sensors, or sensors that track five or more types of targets are considerably more expensive than standard sensing apparatus. Multiply the base cost of such equipment by 10; It is usually a better (and cheaper) idea to install secondary or tertiary sensors systems.

A sensor's price is based on the amount of dice it adds to the droid's *search* skill. In addition, the number of target types available to the sensing apparatus increases the price. For example, a sensor that can only detect one type of target (such as a moving target, or a heat source) has no effect on the sensor's base price. A sensor that can track two target profiles doubles the unit's cost. Three or more target profiles triples the base cost, and so on. Use the chart on the next page to determine the cost of the sensor to be installed:

Sensor Base Costs

Sensor increases *search* skill by:	Cost
+1D	150
+2D	300
+3D	450
+4D	600
+5D	750

Sensor Cost Modifiers

# of Target Types Available	Cost is increased by:
1	—
2	×2
3	×3
4	×4
5	×5
6	×6

Note: Droid sensors cannot track more than six kinds of targets.

> **Example:** Dug chooses to purchase a sensor package that adds +2D to PR6's *search* when looking for objects at a distance (25 to 50 meters away), and sources of heat. He multiplies the cost of the 2D (300 credits) with the number of targets (in this case two), to arrive at a final cost of 600 credits.

Not all sensors enhance the droid's *search* skill. There are some motion sensors which provide a bonus to other skills such as *blaster*, *dodge*, and so on. "Search" sensors are by far the most common however, and providing an extensive list of sensors a droid will possess is far beyond the range of this system. Gamemasters can decide on pricing and availability for other types of sensors that a character may wish to install on a droid.

DROID EQUIPMENT AND ATTACHMENTS

The following is a listing of optional attachments and additional equipment plausibly available for upgrade. Note that this is entirely subject to Gamemaster discretion. This is not meant to be a cumulative list, nor a controlling rule. Rather it is meant to give the droid creature guidelines as to the types of upgrades and attachments available.

ARMOR

Chrystadurium Plating

Model: Techno Union Chrystadurium Armor
Type: Droid armor plating
Scale: Character
Cost: 50,000
Availability: 3, R
Game Notes: +1D physical, +3D energy, –1D+2 to *Dexterity* and related skills. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed.

Duranium Battle Armor

Model: Arakyd Industries Heavy Duranium Armor
Type: Heavy armor plating upgrade
Cost: 10,000
Availability: 4, X
Game Notes: Adds +2D+2 physical and +1D+2 energy protection. If the armor is added as an aftermarket upgrade the droid incurs a –1D+2 to *Dexterity*. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed before or after battle.

Duranium Plating

Model: Baktoid Combat Automata Duranium D-65 package
Type: Medium armor plating upgrade
Cost: 6,400
Availability: 3, X
Game Notes: Adds +2D+1 physical and +1D energy protection. If the armor is added as an aftermarket upgrade the droid incurs a –1D to *Dexterity*. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed before or after battle.

Durasteel Battle Armor

Model: Colicoid Creation Nest Battlesteel c-16
Type: Medium armor plating upgrade
Cost: 9,600
Availability: 3, X
Game Notes: Adds +2D+1 physical and +1D+1 energy protection. If the armor is added as an aftermarket upgrade the droid incurs a –1D to *Dexterity*. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed before or after battle.

Durasteel Plating

Model: Baktoid Combat Automata Durasteel P-53 package
Type: Light armor plating upgrade
Cost: 3,600
Availability: 2, R
Game Notes: Adds +2D physical and +1D+1 energy protection. If the armor is added as an aftermarket upgrade the droid incurs a –1D to *Dexterity*. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed before or after battle.

Durasteel Shell Armor

Model: Baktoid Combat Automata Durasteel D-21 package
Type: Light armor plating upgrade
Cost: 1,600
Availability: 2, R
Game Notes: Adds +1D+1 physical and +2 energy protection. If the armor is added as an aftermarket upgrade the droid incurs a –2 to *Dexterity*. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed before or after battle.

Duravlex Shell

Model: Roche Durasteel-Kevlex Alloy Armor
Type: Droid armor plating
Scale: Character
Cost: 1,000
Availability: 2
Game Notes: +1D physical and energy, +3D against fire and extreme heat, –1D to *Dexterity* and related skills. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed.

Laminanium Plating
Model: Tendrandro Arms Laminanium Armor
Type: Droid armor plating
Scale: Character
Cost: 3,000
Availability: 2, R
Game Notes: +1D physical and energy, +2D against corrosive acids and similar environmental hazards, –1D to *Dexterity* and related skills. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed.

Laminanium Heavy Plating
Model: Tendrandro Arms Laminanium Armor
Type: Droid armor plating
Scale: Character
Cost: 20,000
Availability: 3, R
Game Notes: +3D physical and energy, +4D against corrosive acids and similar environmental hazards, –1D+2 to *Dexterity* and related skills. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed.

Mandalorian Shell Armor
Model: Custom Mandalorian shell plating
Type: Heavy armor plating upgrade
Cost: 8,100
Availability: 4, X
Game Notes: Adds +2D+2 physical and +1D+1 energy protection. If the armor is added as an aftermarket upgrade the droid incurs a –1D+1 to *Dexterity*. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed before or after battle.

Neutronium Plating Armor
Model: Custom Heavy Neutronium Armor Coating
Type: Heavy armor plating upgrade
Cost: 12,100
Availability: 4, X
Game Notes: Adds +3D physical and +2D energy protection. If the armor is added as an aftermarket upgrade the droid incurs a –2D to *Dexterity*. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed before or after battle.



Plasteel Shell Armor
Model: Baktoid Combat Automata Plast 3c
Type: Light armor plating upgrade
Cost: 400
Availability: 2, F
Game Notes: Adds +1D physical and +1 energy. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed before or after battle.

Quadanium Battle Armor
Model: Colicoid Creation Nest Battlesteel c-16
Type: Medium armor plating upgrade
Cost: 4,900
Availability: 3, X
Game Notes: Adds +2D+1 physical and +1D energy protection. If the armor is added as an aftermarket upgrade the droid incurs a –1D+1 to *Dexterity*. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed before or after battle.

Quadanium Plating Armor
Model: Baktoid Combat Automata Quad 7a
Type: Light armor plating upgrade
Cost: 2,500
Availability: 2, R
Game Notes: Adds +2D physical and +1D energy protection. If the armor is added as an aftermarket upgrade the droid incurs a –1D to *Dexterity*. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed before or after battle.

Quadanium Shell Armor
Model: Baktoid Combat Automata Quad 7a
Type: Light armor plating upgrade
Cost: 900
Availability: 2, F
Game Notes: Adds +1D physical and +2 energy. If the armor is added as an aftermarket upgrade the droid incurs a –1 to *Dexterity*. Droid armor is installed and integrated into the droid's chassis, and thus cannot be easily donned or removed before or after battle.

COMMUNICATIONS & SENSORS

Antitheft Comlink Locator
Type: Traceable distress signaler
Cost: 100
Availability: 1
Game Notes: A droid equipped with an antitheft comlink locator can send a distress signal to its master's comlink with no apparent activity by the droid. The distress signal broadcasts no information, but it can it be tracked. The signal continues to broadcast if the droid is deactivated, but it shuts down if the droid is destroyed.

Astromech Voice Box
Model: Industrial Automaton R-Series Voice Box Adaptor
Type: Astromech verbal attachment
Cost: 250
Game Notes: Allows and R-series droid to speak a specific language (language programs run from 25 to 100 credits), with adjustable pitch, intonation and accent. Installation requires a Moderate droid repair rolls and takes 15 minutes. Removal requires an Easy droid repair roll and 15 minutes; failure causes 3D stun damage to the droid and randomly eliminates one skill.

Audio Enhancers
Type: Aural boosters
Scale: Character
Skill: *Perception*
Cost: 2,000
Availability: 1

Game Notes: Audio enhancers increase the sensitivity of a droid's aural sensors, enabling it to pick up sounds not normally perceived by standard sensors. When eavesdropping or listening for distant and ambient sounds, a droid equipped with audio enhancers can reroll *Perception* checks, taking the better of the two results. All other *Perception* modifiers still apply.

Communications Countermeasure System

Type: Anti-jamming device
Scale: Character
Skill: *Communications*
Cost: 1,000
Availability: 3, R
Game Notes: A communications countermeasure system prevents jamming of a droid's communications. The system broadcasts signals on multiple frequencies to counteract interference, granting the droid a +2D *communications* bonus to overcome communications jamming.

Communications Jammer

Type: Communications jamming device
Scale: Character
Skill: *Communications*
Cost: 5,000
Availability: 3, X
Game Notes: The signal jammer emits signals at multiple frequencies to interfere with any comlink signals within a 1-kilometer radius of the droid. The droid must make Very Difficult *communications* roll to successfully jam any incoming or outgoing comlink signals. The device also grants the droid a +2D *computer programming/repair* bonus to slice into a computer system and shut it down. The droid also gets the +2D bonus to maintain that status if any slicers attempt to stop the jamming.

Interference Generator

Type: Droid eavesdropping deterrent
Cost: 2,500 (deluxe version: 6,000)
Availability: 2, R
Game Notes: A droid with an interference generator emits a 3-meter wide bubble of low-frequency sound that interferes with any listening equipment such as bugs, microphones, or other audio recording devices. The deluxe version also interferes with video and holographic recording devices. Anyone eavesdropping or reviewing recordings of targets protected by an interference generator must make a Heroic search or *communications* roll to pick up even scattered words and phrases.

Internal Comlink

Model: Fabritech "VoxLink" Internal Comlink
Type: Basic droid internal comlink
Scale: Character
Skill: *Communications*
Cost: 100
Availability: 2
Game Notes: The VoxLink has a broadcast and reception range of 50 kilometers in clear weather. It can monitor up to 10 frequencies simultaneously.

Scomp-Link

Model: Cybot Galactica Nexus Scomp-link
Type: Computer interface
Scale: Character
Skill: *Computer programming/repair*
Cost: 800
Availability: 2
Game Notes: The scomp-link allows information transfer from a droid to virtually any type of data-storage device (such as a computer, dataplaque or datapad). In addition, the scomplink allows a droid to search computer networks for information (adding +1D to *computer programming/repair* rolls).

Sensor Booster

Type: Sensor range booster
Skill: *Sensors*
Cost: 200
Availability: 1
Game Notes: A sensor booster is a droid enhancement that extends the range of its sensors to a maximum of 2 kilometers, if the droid has a sensor pack installed.

Sensor Countermeasure Package

Type: Droid sensor mask
Scale: Character
Skill: *Sensors*
Cost: 1,000
Availability: 3, F or X
Game Notes: A sensor countermeasure package broadcasts signals that interfere with incoming sensor signals. It allows a droid to make an opposed *sensors* roll to avoid detection from scanners.

Space-Beacon Launcher

Type: Space beacon deployment mechanism
Cost: 5,000 (beacons 300)
Availability: 2
Game Notes: Space beacons are 25-cm long broadcast devices used to mark specific locations or to help navigate through hazardous areas of space. A beacon's signal can be picked up throughout an entire star system with an Easy *sensors* roll. The space beacon launcher enables a droid to quickly position space beacons while in flight. The system can carry 12 beacons. Additional storage can be added, increasing the cost of the launcher by 10% for each additional beacon (up to a maximum of 24 beacons).

Weapon Detector

Type: On-board weapon detection scanner
Skill: *Search*
Cost: 1,500
Availability: 2
Game Notes: Adds +2D to any *search* roll to detect tell-tale high-frequency, energy and chemical signatures of weapons/explosives.

YV Sensor Package

Model: Tendrando Arms YV Sensor Package
Type: Yuuzhan Vong detecting sensor
Scale: Character
Skill: *Sensors*
Cost: 1,000
Availability: 3
Game Notes: Grants a +5D sensors *bonus* against a Yuuzhan Vong's *sneak* or *con: disguise* to detect within a 20-meter radius, even if utilizing an ooglith masquer.

LOCOMOTION

Climbing Claws

Model: Aro droid climbing claws
Type: Droid friction-coated hands
Skill: *Climbing/jumping*
Cost: 200
Availability: 2
Game Notes: Adds +1D to all *climbing* rolls.

Digging Claws

Type: Droid digging claws
Skill: *Strength: digging*
Cost: 500
Availability: 2
Game Notes: A droid with digging claws gains a burrow speed equal to one-half its Move (rounded down). It can move at full burrow speed through solid stone and half this rate through transparisteel.

Gyroscopic Stabilizers
Type: Droid stabilizers
Cost: Move × 100
Availability: 2
Game Notes: Droid stabilizing packages are series of gyros and hydraulics that provide greater stability to the droid. They provide a +2D bonus to *Dexterity* when making any roll to resist being knocked or falling prone.

Jump Servos
Model: Arakyd Industries servo upgrade
Type: Enhanced locomotion system
Skill: *Climbing/jumping*
Cost: 550
Availability: 2
Game Notes: Adds +1D+2 to all *jumping* rolls.
Locked Access
Model: Kalibac Industries Secure Shut Down
Type: Protected droid deactivation system
Cost: 50
Availability: 1
Game Notes: Locked access circuits prevent the droids shut-down switch from being accessed by just anyone. The locked access systems move the activation and deactivation switches to inside the droid's chassis. Thus, one must disable or subdue hostile droids before shutting them down.

Magnetic Feet
Model: Cybot Galactica a-550 Magnas
Type: Magnetic locomotion appendages
Cost: 185
Availability: 1
Game Notes: Allows droids to move normally across unstable or slanted metallic surfaces, like a ship's exterior. Only droids with wheel, legs, or tread locomotion systems may be fitted with this kind of appendage.

Magnetic Hands
Type: Magnetic droid appendage
Cost: 100
Availability: 2
Game Notes: When used in conjunction with magnetic feet, magnetic hands provide a +1D bonus to any *climbing/jumping* roll when scaling portions of a starship's hull. Also, the combination of magnetic hands and feet adds +5 to the difficulty of any attempt to knock the droid off a ship's hull.

Underwater Drive
Type: Droid aquatic propulsion
Scale: Character
Skill: *Strength: swimming*
Cost: Desired underwater move speed × 215
Availability: 3
Game Notes: The underwater drive allows a droid to move easily underwater. The cost is dependent on the speed of the drive purchased, the cost is 215 times the movement speed when swimming. For example, a drive with a speed of 5 would cost 1075 credits. Models are only available in a Move between 1 and 15.

NAVIGATION

Astrogation Buffer
Model: Cybot Galactica "Lifeline" Astrogation Buffer
Type: Nav data backup system
Scale: Character
Skill: *Computer programming/repair*
Cost: 1,300
Availability: 2, F
Game Notes: An astrogation buffer can store one set of nav coordinates indefinitely; note that any attempts to load more than one set of coordinates into the buffer will fail, the newest data overwriting the older information. A scomp-link (and a Moderate *computer programming/ repair roll*) allows this data to be downloaded into a nav computer, after which the information is deleted.

Automap
Type: Terrain scanner
Skill: Search
Cost: 1,000
Availability: 1
Game Notes: An automap system actively scans the area within a 20-meter radius of a droid in which it is installed, granting a +2D *search* bonus. The scan reveals terrain, atmospheric conditions, electromagnetic signatures, and lifeforms. However, an automap scan cannot penetrate solid objects such as walls and closed doors. The scan also includes navigational information, such as the droid's direction and speed when readings were taken as well as global coordinates if the droid can establish a link to an orbiting satellite or starship.

Internal Reference System
Model: SoroSuub "AutoTracker" Droid GPS Module
Type: Global positioning system
Scale: Character
Cost: 4,000 credits
Skill: *Computer programming/repair*
Availability: 2
Game Notes: It is virtually impossible for a character using an Internal Reference System to get lost. As long as the device is linked to an orbiting source of data (such as a ship's sensors or a weather satellite) the device relays accurate data regarding the user's location, local weather conditions, other moving objects and navigational hazards. The link requires a Moderate *computer programming/repair* roll once per hour to maintain. The droid using the automap link can automatically display this information on a datapad (with a scomp-link) or project it on any on-board imaging systems it possesses.

TOOLS

Cargo Winch
Model: Utilitech AR5G Cargo Winch
Type: Small cargo-lifting device
Scale: Character
Skill: *Lifting*
Cost: 400 (for basic unit), 800 (for heavy lifting winch)
Availability: 2
Game Notes: A cargo winch typically comes equipped with 50 meters of durasteel cable, and is capable of supporting 80 kilograms (though the droid must anchor itself; factors such as unstable or uneven ground can increase the *lifting* difficulty by one level). A heavy cargo winch is also available; it performs much like a standard winch but gives the droid +1D to *lifting* attempts.

Circular Saw
Model: Industrial Automaton Type 10 Cutting Saw
Type: Circular saw
Scale: Character
Skill: Any appropriate repair skill; use *melee combat: circular saw* in combat
Cost: 500 (for external model), 1,200 (for retractable internal model; droid must be a minimum of 0.3 meters long/tall)
Availability: 2
Game Notes: The type 10 cutting saw does 4D damage and has a range of 0.3 meters. It can be used in combat, though the device's limited range and damage make it an impractical weapon at best.

Fine Work Grasper Arm
Model: Varies widely
Type: Droid appendage
Scale: Character
Skill: *Lifting*
Cost: 350 credits
Availability: 2
Game Notes: Fine work grasper arms are retractable, folding into a small compartment in the droid's chassis. The arm extends up to 0.5 meters and has servo-boosted mechanisms in the joints and "fingers" (which allow the droid to type or manipulate small objects). There are a number of types available, some tipped with claws or pincers, others with three- or five-fingered "hands."

Heavy Grasper Arm
Model: Varies widely
Type: Droid appendage
Scale: Character
Skill: *Lifting*
Cost: 550 credits
Availability: 2
Game Notes: Heavy grasper arms are retractable, folding into a small compartment in the droid's chassis. The arm extends up to 0.5 meters and has servo-boosted mechanisms in the joints and "fingers" (which allow the droid to type or manipulate small objects and add +2D to lifting attempts). There are a number of types available, some tipped with claws or pincers, others with three- or five-fingered "hands."

Internal Grapple Gun
Type: Magnetic grappling hook thrower
Scale: Character
Skill: *Missile weapons*
Cost: 200
Availability: 2
Range: 2-15/35/100
Game Notes: The internal grappling gun allows a droid to fire a magnetic grappling hook with 15 meters of ultra-thin cord. An external magazine allows the droid to carry an additional 100 meters of cord. The cord can be detached from the droid as a free action.

Multifunction Apparatus
Type: Multiple tool droid appendage
Cost: 80
Availability: 1
Game Notes: This appendage can incorporate up to 3 tools or weapons. Only one can be used at a time, but switching between them is a free action.

Quick-Release Coupling
Type: Detachable appendage-tool interface
Cost: 50 (appendage), 10 (for each tool)
Availability: 1
Game Notes: By installing a quick-release coupling to both a droid's appendage and to any tools it may use, the droid or its owner can easily and quickly replace installed tools. Attaching a specialized tool and detaching a tool each count as an action, but require no rolls.

Welding Laser
Model: Drever Corporation HLAutomata-Assisted Welding Laser
Type: Welding tool
Scale: Character
Skill: Any appropriate repair skill; use *blaster: welding laser* in combat
Cost: 1,200 credits
Availability: 2
Game Notes: The HL welding laser is a small, versatile tool designed for ship-based repair efforts. The laser is small (5 cm long), attached to an external blaster power cell that can be strapped to a droid. The laser has a short range (3 centimeters) but is extremely powerful (5D+2 damage); the welding beam lasts for 10 rounds. If there is no power cell available, the laser can be powered for short periods of time by the droid's own energy source; such a hook-up requires 1D rounds and a Moderate *droid repair* roll. The beam will last for 5 rounds if powered by the droid. If the droid attempts to run the beam for longer periods of time, it must make a Moderate *stamina* or *Strength* roll (whichever is higher); if the droid fails the roll, it takes 2D damage each round until the beam is deactivated. (Regardless, the beam will only last for a maximum of 10 rounds.)

DEFENSIVE ACCESSORIES & WEAPONS

Blaster Recharge Interface
Type: Power pack coupler
Scale: Character
Cost: 300
Availability: 1, F
Game Notes: This hand accessory enables a droid to recharge a standard blaster pack. The droid can plug in and transfer energy to the power pack in three rounds. Recharging a power pack drains energy from the droid, depleting it in 1 to 10 recharges, depending on the droid model.

Concealed Vibroblade
Model: Varies widely
Type: Concealed melee weapon
Scale: Character
Skill: Melee combat
Cost: 500 credits (basic version), 800 credits (sensor-resistant)
Availability: 2, X
Difficulty: Moderate
Damage: *Strength*+3D (Max: 6D+2)
Game Notes: A concealed vibroblade is typically housed in the wrist or finger on humanoid droids. The basic version is not undetectable (an Easy sensors roll reveals the weapon), though a more-expensive, sensor-masked version is available (requires a Difficult *sensors* roll to detect the weapon).

Droid Shields
Type: Protective shield upgrade
Cost: See chart below *
Availability: 3, X
Game Notes: Once a droid has taken damage level of *Damaged* (the droid equivalent of *Wounded*) or greater, the energy shield are blown. The shield may be activated again with a moderate *droid programming* roll.
* The *Strength* bonus to resist physical and energy damage determines the cost of the shield.

Bonus	Cost
+2	2,500
1D+2	5,000
2D+1	7,500
3D	10,000

Electric Defense Grid
Type: Exterior droid defense mechanism
Scale: Character
Cost: 3,000
Availability: 2, R or X
Game Notes: The electric defense grid is installed into the droid's armor or outer casing. Whenever a physical melee weapon or a *brawling* attack makes contact with the droid, the attacker takes 3D energy damage.

Hidden Holster

Type: Concealed blaster holster
Scale: Character
Skill: Blaster
Cost: 500
Availability: 2, X
Game Notes: Installed in a droid's leg, the hidden holster can hold a small weapon. As a free action, the droid can activate the holster, which opens up, providing access to the weapon. It adds +2 to the droid's *blaster* skill when attempting to quickdraw.

Internal Defenses

Type: Unauthorized access protection system
Scale: Character
Cost: 1,500
Availability: 2, R
Game Notes: The internal defenses activate when a character attempts to access any of the droid's maintenance panels without the droid's permission. It discharges and electric shock that does 3D damage to the invader, but leaves the droid unharmed. The system remains active until it is disabled (Very Difficult *security* or *droid repair* roll, 1 hour of work), or until its power is depleted after 10 attacks.

Micro Shield

Type: Collapsible mini energy shield
Scale: Character
Skill: Melee parry
Cost: 600
Availability: 3, F
Game Notes: If the droid makes a *melee parry* roll higher than the attacker's *blaster* roll, the droid has placed the force shield in the way and gains +1D to resist the energy damage. The shield is designed to be installed on a droid's arm, but a hand-held version is available for 400 credits, which can run continuously for 1 hour on a single energy cell.

Onboard Blaster

Model: Varies widely
Type: Concealed energy weapon
Scale: Character
Skill: *Blaster*
Ammo: 100
Cost: 1,200 (basic), 1,600 (sensor-resistant), 25 credits (power pack)
Availability: 3, X
Range: 3-10/30/120
Damage: 4D
Game Notes: Onboard blasters vary widely; the above stats are average. A basic version is visibly mounted on the droid and can be easily detected. A basic version possesses no sensor-masking or camouflage of any kind (an Easy *sensors* roll will detect the weapon). A sensor-resistant version is also available, making the weapon much harder to detect; a Very Difficult *sensors* roll or a Heroic *search* or *Perception* roll is needed to find the blaster. (Mounting a blaster on a droid's exterior is also possible, though the weapon can easily be detected by the naked eye; base cost for such a blaster is 800 credits.) The damage code of the weapon can be increased +1D for every 400 credits the owner spends (maximum of 6D).

Onboard Flame Projector

Model: Varies widely
Type: Droid-operated flame projector
Scale: Character
Skill: *Missile weapons*
Ammo: 10
Cost: 600 credits (basic), 1,000 credits (sensor-resistant), 200 credits (additional ammo canisters)
Availability: 3, X
Fire Rate: 1/2
Range: 3-4/5/7
Fire Rate: 5D (first round, 3D for next five rounds unless extinguished)
Game Notes: The basic version of the flame projector is detectable with an Easy *sensors* roll or a Moderate *search* or *Perception* total. The sensor-resistant version can be detected with a Difficult *sensors* roll or a Very Difficult *search* or *Perception* roll. A droid equipped with this type of weapon is susceptible to corrosion damage if the chemical tank that fuels the flame projector is damaged. (The chemical does 3D damage each round until it is washed off.) Internal tanks can be damaged if the droid is *incapacitated*. External tanks can be ruptured by stray blaster shots or physical blows; treat them as if they have *Strength* 3D to resist damage.

Onboard Grenade Launcher

Model: Varies widely
Type: Concealed grenade launcher
Scale: Character
Skill: *Missile weapons*
Ammo: 3
Cost: 800 (standard), 1,200 (sensor-resistant)
Availability: 3, X
Fire Rate: 1/2
Range: 5-25/100/250
Damage: Varies by grenade type
Game Notes: The droid grenade launcher cannot be equipped on droids smaller than 1 meter; targeting circuitry and the size of the weapon make such installation impossible. The basic version of the weapon can be detected with a Moderate *sensors* roll or a Difficult *search* or *Perception* roll. The sensor-resistant version requires a Difficult *sensors* roll or a Very Difficult *search* or *Perception* roll to detect.

Projectile Hands

Type: Launching projectile droid appendage
Scale: Character
Skill: *Missile weapons: projectile hand*
Cost: 200 (installation: 250)
Availability: 2, F
Range: 2/7/12
Damage: 3D+2
Game Notes: Projectile hands can be used to attack a target or to knock a blaster away.

Rocket Arm

Model: Custom missile arm
Type: Concealed missile launcher
Scale: Character
Skill: *Missile weapons: rocket arm*
Cost: 2,000
Range: 3-30/120/350
Blast Radius: 0-1/2
Damage: 5D/3D
Availability: 2, X
Game Notes: A rocket arm is a hollowed-out droid arm with servo controls replaced by a short-range rocket engine and fuel. The arm suffers a –3D penalty for any actions that require fine manipulation, but it can be aimed and fired at a target, acting like a dumb missile. Installation of the rocket arm requires a Difficult *droid programming/repair* roll. If the roll fails by 5 or more, the detach system is faulty and, when fired, the rocket will remain attached, detonating the following round.

Shield Expansion Module

Type: Shield range extension upgrade
Skill: *Shields*
Cost: see chart below
Availability: 3, X
Game Notes: A shield expansion module allows a droid to extend the radius of its shields to provide protection to adjacent characters. The droid must make a Moderate *shields* roll to extend its shield to

a single fire arc. Human-sized droids can only extend their shield to one arc at a time, though larger droids can install a second module. The cost of the module is dependent on the shield generator it has installed. Consult the chart below:

Installed shield	Expansion Module Cost
+2	250
1D+2	500
2D+1	750
3D	1,000

Taser

Type: Droid stun weapon
Scale: Character
Skill: *Firearms: taser / melee combat*
Cost: 250
Availability: 2, F
Range: 0-2/4/7
Damage: 4D stun/ion damage
Game Notes: A droid taser fires two small projectiles attached to long, thin wires that deliver an electric charge that incapacitates an organic target's nervous and muscular systems, or interferes with a droid's systems like an ion gun. Additionally, a taser can be used as a melee weapon like an electroshock probe.

GENERAL ACCESSORIES

Collapsible Construction

Type: Collapsing droid modification
Cost: 2,000
Availability: 2
Game Notes: This structural modification allows a droid to fold and collapse in order to be stored in places where it would not normally fit. The collapsed state decreases the droid's size up to 45%, and it enters a standby mode while collapsed.

Concealed Item

Type: Hidden droid item modification
Scale: Character
Cost: Item cost + compartment cost x2
Availability: 2, X
Game Notes: Concealed items are functioning items installed into a droid, but are either hidden or disguised to appear as something else. For example, a blaster may be hidden inside an arm or disguised as a beam cutter. Discovering a concealed item requires a Very Difficult search roll.

Courier Compartment

Type: Hidden cargo space
Cost: 200 (plus 200 for optional toaster system)
Availability: 2, X
Game Notes: Courier compartments are hidden storage spaces which can be installed in the droid's torso, head or limbs. The cargo space varies with the size of the droid. Detecting a courier compartment requires a Very Difficult *search* roll. A common accessory in a courier compartment is a toaster, which destroys the contents of the compartment with a brief blast of plasma energy triggered by the droid.

Credit Reader

Type: Droid credit analyser
Skill: *Business*
Cost: 50
Availability: 2, F
Game Notes: Whether a line of credit or hard currency, a credit reader determines whether a target's credits are real or if a line of credit exists for that being. The credit reader gives the droid a +2D bonus against any *forgery* rolls made to forge credit accounts or financial documents. The droid can also instantly count any sum of hard credits presented to it as a free action.

Earphone Binary-to-Basic Translator

Type: Droid language translator
Cost: 20 (headphone), 100 (earbud)
Availability: 2
Game Notes: This translator unit is installed on a droid's Basic-output jack, and converts audible Binary into audible Basic, transmitting the spoken words to an earphone receiver. The less expensive version requires a large headphone set, while the more expensive version transmits to an earbud receiver that can only be detected with a Difficult *search* roll.

Emergency Oxygen Supply

Type: Emergency respiration system
Cost: 200
Availability: 2
Game Notes: Occasionally installed on rescue or medical droids, an emergency oxygen tank carries enough breathable air for 30 minutes. The oxygen may be attached to a character via a breath mask, or may be used to recharge a vac suit.

Hidden Core

Type: Core function backup system
Cost: 200
Availability: 2, R
Game Notes: A hidden core allows a droid to retain all of its programming, skill improvements, and personality after a memory wipe. 1D days after the memory wipe, the droid can try to make a Difficult *droid programming/repair roll* in order to restore its backup. If the roll fails, the droid may attempt it again every 1D days. In order to discover a hidden core, a character must be actively searching for something suspicious in the droid and succeed in a *droid programming repair* roll against the droid's *willpower*, or against a Heroic difficulty if the droid has spent an extra 200 credits for the deluxe installation.

Holocam

Model: Neuro-Saav TL3 Holo-Imaging Package
Type: Droid recording device
Scale: Character
Skill: *Sensors*
Cost: 2,500 (basic unit)
Availability: 2
Game Notes: The TL3 holocam is designed specifically for droids; it is a small processing device that can be tied into the droid's existing optical modules, allowing a complete first-person view from the droid's perspective (up to 20 meters, limited by droid's line-of-sight). Images can be downloaded to datacards, dataplaques or holoprojectors, allowing playback and storage of the recording. The basic TL3 ties into the droid's existing optics, though only human-range recordings are possible. For an additional 200 credits per upgrade, the TL3 can be adapted to record with the following improvements: macrobinocular hookup (improves range of recording to 100 meters), all-environment (360 degree recording, in a 10-meter radius; playback appears as if the viewer is "with" the droid and can look in any direction to see what else is nearby), thermal, motion sensor, and UV hookup (records in "night-vision" mode with thermal/UV hookups; focuses on moving objects with motion sensor option).

Holographic Game System

Type: Holographic entertainment system
Cost: 300
Availability: 1
Game Notes: The system provides fifteen of the galaxy's more popular games, including dejarik and sabacc. The game uses the droid's holoprojector (sold separately) and does not require a solid surface. The game-system processor allows a player to interact with the board as if he is actually picking up the holographic playing pieces. The system allows ten additional games to be added to its database with a Moderate *computer programming/repair* roll.

Holographic Image Disguiser

Type: Holographic disguise system
Scale: Character
Cost: 20,000
Availability: 3, R or X
Game Notes: Holographic imagers are a series of holographic projectors installed at various points of the droid's exterior. The projectors allow the droid to disguise itself by projecting a series of images capable of matching the droid's movements and even synchronizing itself with the droid's vocabulator. It takes a Very Difficult *search* roll to detect the illusion, though sensors, cameras and droids get a +2D bonus to detect it. An advanced model, for double the price, includes sensor nodes that track a number of other factors, such as ambient temperature and weather conditions, making the image react to those variables. This increases the *search* difficulty to Heroic, and lowers to +1D the bonus to electronic examiners.

Holoprojector

Model: SoroSuub G-series Holoprojection Unit
Type: Holoprojector
Scale: Character
Skill: *Computer programming/repair*
Cost: 300-8,000 credits
Availability: 2
Game Notes: Basic holoprojectors – like those that are standard equipment on most R-series astromechs – can project a prerecorded hologram up to 1.5 meters away, with an image size ranging from 0.5 to 10 meters.

ID Dodge

Type: Biometric security countermeasure
Scale: Character
Skill: *Security*
Cost: 5,000
Availability: 3, X
Game Notes: Some automated security systems check biometric data before granting access to an area. Droids cannot provide retinal scans, fingerprints, or other unique biological features. The ID dodge simulates such information, granting a +2D+2 *security* bonus to defeat biometric security systems.

Improved Coordination Circuitry

Type: Biometric security countermeasure
Skill: Varies
Cost: 1,000
Availability: 2
Game Notes: Droid brains work well in concert with each other, and improved coordination circuitry enhances this ability. This accessory links droids' skill routines, allowing them to aid in tasks more effectively. Each circuit is keyed to a specific skill. When a droid with improved coordination circuitry aids another droid with the circuitry, they gain a +1D+1 bonus to that particular skill.

Multispectrum Searchlight

Type: Multiple spectrum spotlight
Cost: 100
Availability: 2
Game Notes: This spotlight shines visible, infrared, or ultraviolet light, negating 1D of low-lighting penalty, with a 6-km range. The light may also be used to blind targets within a 10-meter cone. The droid makes a *Dexterity* roll against the targets' *Perception*. If the droid succeeds, the target stared into the light and is blinded for one full round (characters with specialized eye protection are not affected).

Personality Downloader

Type: Custom-built droid personality override device
Cost: 5,000
Availability: 3, X
Game Notes: This highly illegal device must be plugged into a droid's dataport in order to suppress its original personality, replacing it with a pre-programmed one. The attacker must then make a *droid programming/repair* roll against the droid's *willpower*. If the droid loses, the personality copies itself to the droid's processor and suppresses the existing personality in 5 minutes. The process is imperfect, however, and every 10 minutes the original personality can make an opposed *droid programming/ repair* roll against the attacker to regain control over the invasive programming.

Radiant Heat Element

Type: Droid heater
Cost: 200
Availability: 1
Game Notes: This enables a droid to radiate heat from its torso, providing ambient warmth for a living being's survival in extreme cold conditions. The heat can be adjusted to boil water or cook food on the droid's exterior. On its highest setting, it does 2D+1 damage to anyone standing next to the droid, or 3D+1 if in contact with the heater.

Remote Limb Control

Type: Independent appendage system
Scale: Character
Cost: 1,500 (basic) 6,000 (deluxe)
Availability: 3
Game Notes: Limbs with the remote control package installed allow the droid to remove them while still retaining full control over their functions. The limb is fitted with a repulsor unit which gives it a flight ceiling of 10 meters and a maximum range of 40 meters from the controlling droid. While the basic package only allows the droid control over a single detached limb, the deluxe package enables multiple limbs to be active at once.

Remote Processor

Model: Baktoid Combat Automata Remote Processor
Type: Remote control processing unit
Cost: See chart below
Availability: 2, R
Game Notes: Remote processors allow all droid functions to be controlled from another location. Droids controlled by a remote processor cannot think or act independently unless equipped with a backup processor. Any stock droid that is modified to be controlled by remote processor cannot react as quickly as their internal processor and takes a –1D penalty to *Perception* to determine initiative and –1D to all reaction skills due to communication lag and transmission relay time.

Range	Cost
5km	1000
50km	10,000
500km	100,000
5,000km	1,000,000

Remote Processor (Backup)

Model: Baktoid Combat Automata TD-12C
Type: Droid control processing receiver
Cost: 100
Availability: 2, R
Game Notes: Should a remote processor fail, be destroyed, or have its signal interrupted, a backup processor allows remote controlled droids to carry through on their last transmitted set of instructions.

Remote Reciever

Model: Baktoid Combat Automata TX-191 Receiver
Type: Droid control processing receiver
Cost: 70
Availability: 2, R
Game Notes: Remote receivers allow a droid to receive instructions from a remote processor.

Remote Receiver Jammer
Type: Remote processing disruptor
Skill: Communications
Cost: 2,000
Availability: 2, X
Game Notes: The jammer incorporates a backpack transmitter and a hand-held computer controller. Once activated, the jammer affects all droids that rely on a remote processor for operation, within a 100-meter radius. The operator makes a communications roll against the targets' *Perception*. A droid that fails the roll is rendered useless, unless it has a backup processor. The jammer operator must make the opposed roll every round to maintain the disruption as the droid's subroutines attempt to evade it.

Remote Receiver Signal Booster
Type: Remote processor receiver booster
Cost: 500
Availability: 3
Game Notes: A droid that relies on a remote processor for operation can have its receiving range increased by 50% with the use of a signal booster. With a Heroic *communications* roll, the droid may extend that range to 100% farther than the normal range for one hour.

Remote Starship Starter
Type: Remote vehicle controller
Cost: 2,800
Availability: 2, R
Game Notes: Range is 2 kilometers. Allows a droid to perform basic diagnostics and remote pre-flight start-up routines within 5 minutes. This allows for immediate takeoff once a character returns to his or her ship.

Sensor-Shielded Storage Compartment
Model: Illegally-modified Utilitech Droid Storage Module
Type: Sensor-shielded storage compartment
Scale: Character
Cost: 500 credits (external compartment), 8,000 (internal compartment)
Availability: 3, X
Game Notes: Utilitech storage compartments can hold small amounts of "cargo." External "storage packs" are generally magnetically sealed to a droid, and require a Difficult *droid repair* roll to remove. These packs are small (20 centimeters long, 10 centimeters, 8 centimeters deep) and can hold objects (such as a comlink, small blaster, datapad or medpac) that an owner may wish to retrieve later. External compartments are immediately visible but sensor-absorbent material makes it virtually impossible to detect what is inside (requires a Very Difficult *sensors* roll). Internal compartments can be detected with a Very Difficult *search* or *Perception* roll (or a Difficult *sensors* roll). Most droids of moderate size (1 meter or taller can be equipped with a maximum of two compartments).

Silence-Bubble Generator
Type: Sound barrier generator
Cost: 3,500
Availability: 2, R
Game Notes: Silence-bubble generators produce a sound dampening barrier around the droid with a 5-meter radius. Someone outside the bubble trying to listen into the bubble, and vice-versa, takes a –3D penalty to their *search* roll.

Specialized Subprocessor
Type: Multitasking secondary processor
Scale: Character
Skill: Varies
Cost: 1,000
Availability: 2
Game Notes: A specialized subprocessor enables a droid to carry out a specific calculation or analysis more quickly or simultaneously with other tasks. It grants the droid a single extra action each round that can only be used to perform an action related to a single skill, chosen at the time the subprocessor is created. This extra action does not count when calculation Multiple Action Penalties. A droid can only have one specialized subprocessor.

Storage Compartment
Model: Utilitech Droid Storage Module
Type: Storage compartment
Scale: Character
Cost: 200 credits (external compartment), 4,000 (internal compartment)
Availability: 2
Game Notes: Utilitech storage compartments can hold small amounts of "cargo." External "storage packs" are generally magnetically sealed to a droid, and require a Difficult *droid repair* roll to remove. These packs are small (20 centimeters long, 10 centimeters, 8 centimeters deep) and can hold objects (such as a comlink, small blaster, datapad or medpac) that an owner may wish to retrieve later. External compartments are immediately visible; internal compartments can be detected with a Moderate *search* or *Perception* roll (or an Easy *sensors* roll). Most droids of moderate size (1 meter or taller) can be equipped with a maximum of two compartments); smaller droids can be equipped with a single compartment (Utilitech custom-manufactures smaller compartments for the price of an internal compartment).

Storage Compartment (Spring Loaded)
Model: Rim Securities F-9 ejection system
Type: Storage compartment ejection device
Cost: 150
Availability: 2
Game Notes: Droids with a storage compartment (or a shielded storage compartment) may also have the compartment spring loaded. A spring loaded compartment allows the droid to eject a small object (no more than 4kg), hurling it up to 8 meters. In order to aim the object at a desired location, the droid rolls its *thrown weapons* skill.

Survival Kit
Type: Droid survival assistance kit
Cost: 100
Availability: 2
Game Notes: Contains a small refrigeration unit, a water recycler and dispenser, a rechargeable glow rod, and a fire sparker. Grants +1D to the droid master's *survival* rolls.

Tactician Battle Computer
Type: Battle Computer
Cost: 5,000 (transceiver set: 20)
Availability: 2, R
Game Notes: This software package and transmitter can be installed on any droid. Additionally, small transceivers must also be installed on the ranged weapons used with the package. If the equipped droid picks up a weapon not equipped with the associated transceiver, the tactician battle computer shuts down and requires a Very Difficult *droid programming/repair* roll to be restarted. The droid must spend an action to analyze the current battle conditions, transmitting its findings to the sensors installed on the weapons of its allies. This grants a +1D bonus to the next ranged attack roll made until the following round by a number of allies equal to the droid's number of dice in the *tactics* skill.

Video Screen
Type: Built-in video display
Cost: 10 credits per square centimeter of screen size
Availability: 1
Game Notes: Built-in video screen displays text, translations, diagnostics, programming, pictures, and other information. Screen sizes vary from 5 to 50 centimeters.

Voice-Print Command Lock

Type: Voice recognition security system
Cost: 400
Availability: 1
Game Notes: With a voice-print command lock installed, a droid analysis the voice of its master and ignores commands from anyone else. Getting the droid to obey a recorded command by its master requires a *droid programming* roll against the droid's *willpower* +5.

Personalty Matrices

Type	Cost	*(A) Droid Engineering* Difficulty	*Droid Programming* Difficulty
None	None	—	—
Simple	150	Easy	Very Easy
Elementary	300	Moderate	Easy
Advanced	600	Difficult	Moderate
Complex	900	Very Difficult	Difficult

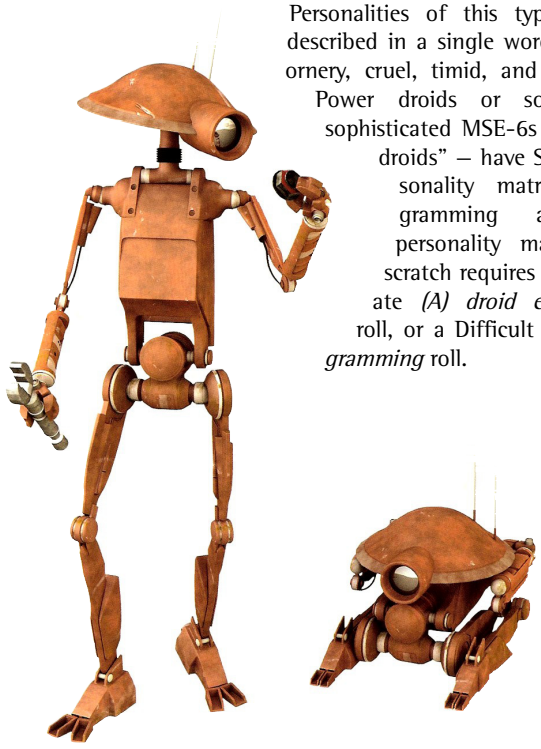
PERSONALITY

At the time of activation, some droids are programmed with basic personality matrices. A droid personality matrix begins with a primary personality archetype which acts as the basis for a droid's personality. Over time (and without memory wipes) a droid's personality will mature and grow, customizing itself to its surroundings. Matrices come in a variety of types, much too many to list in this volume, so when a player is designing a droid, the gamemaster must judge the price and installation difficulty based on how complex of a personality is intended.

Personality Complexities

There are five basic categories of droid personalities: none, simple, elementary, advanced, and complex:

- **None:** The droid has no need for a personality; it will seldom interact with organics. A droid without a personality matrix may still communicate with both mechanicals and organics; it will simply tend to be cold and mechanical. Many fifth degree droids do not come with standard personality matrices.
- **Simple:** Droids that come off the assembly line with simple personalities are required to be around organic beings only on rare occasion. Personalities of this type can be described in a single word (friendly, ornery, cruel, timid, and so forth). Power droids or some more sophisticated MSE-6s — "mouse droids" — have Simple personality matrices. Programming a simple personality matrix from scratch requires an Moderate *(A) droid engineering* roll, or a Difficult *droid programming* roll.



- **Elementary:** Droids with occasional contact with organics are usually programmed with Elementary matrices. (Astromech droids are usually required only to assist a pilot, hence, they typically possess an Elementary matrix.) Programming an Elementary personality matrix from scratch requires a Moderate *(A) droid engineering* roll or a Difficult *droid programming* roll.
- **Advanced:** Advanced personalities are installed on droids that need to interact with organics fairly often. The matrix used usually provides for limited intelligent conversation with organics, sometimes limited to simple information transfers and other pleasantries. Only after the droid has aged for some time will the unit display any "depth" of personality. (Medical droids, for example, typically have an Advanced matrix). Programming an Advanced personality matrix from scratch requires a Very Difficult *(A) droid engineering roll*, or a Heroic *droid programming* roll.
- **Complex:** The droid's primary function is to interact with organics regularly. Units that come with this matrix generally seem to be completely sentient. (Protocol droids have Complex matrices, allowing them to engage in dialogue with organics in a manner not unlike another organic being.) Programming a Complex personality matrix from scratch requires a Very Difficult *(A) droid engineering* roll, or a Heroic *droid programming* roll.

Personality Installation

If the designer is programming the matrix from scratch (using the difficulty guidelines included in the above descriptions), there is no additional cost to installing the matrix. However, since more-sophisticated personality matrices are extremely difficult to program, the designer may opt to purchase a "ready-made" droid personality. Use the chart above to determine both cost and droid programming installation difficulty (note that the designer may use either the *(A) droid engineering* skill or the *droid programming* skill; only one skill roll is required).

MAINTENANCE SERVICES

Once a droid has been built, purchased, or otherwise acquired, it is up to the owner to make sure her mechanical stays in functional condition. The upkeep of mechanical intelligence is not half as daunting as one might think. "The occasional oil bath, memory wipe, and actuator adjustment makes for a long, happy life for your new droid!" reads the New Users Manual that comes with Industrial Automaton's droids.

While standard maintenance is possible by the common droid owner, it is often much easier and less expensive to simply take the droid into an authorized center and have the droid serviced.

Droid Repair Costs

Damage Level	Difficulty	Cost (Parts)	Cost (Service)
Lightly Damaged	Easy (*droid repair*)	15% of Retail	30% of Retail
Heavily Damaged	Moderate (*droid repair*)	25% of Retail	40% of Retail
Severely Damaged	Difficult (*droid repair*)	35% of Retail	60% of Retail
Nearly Obliterated	Difficult ((A) *droid engineering*)	65% of Retail	95% of Retail

Repairs

Droids will inevitably need repairs; like any tool that is used heavily, a droid is subject to wear. Owners may attempt such repairs themselves or take the unit to a service center. Use the following table to determine the difficulty and cost of repairing a droid unit.

When repairing a droid, it is not necessary to pay for both service and parts. The service costs listed above include any parts needed.

Oil Baths

Contrary to popular belief, an oil bath does not actually clean the droid. Rather, it simply lubricates the droid, allowing for more fluid and accurate movement. This is especially important on worlds that have harsh climates such as extreme heat or bitter cold. The droid is dipped into a tub or vat of lubricating oil, which loosens any debris and coats the droid with a layer of oil.

Most droid service centers, as well as many starports, have facilities for oil bathing droids. The price of such a service depends greatly on the size of the droid in question; prices range from 50 credits for a small droid (such as an astromech) to 1,000 credits for a larger droid that is over two or three meters (a standard binary load lifter, for example). Beings and companies who own several droids often find it more economical to purchase a permanent oil bath to house in their workspaces. It should be noted, however, that it is unheard of for an oil bath large enough to be able to house a droid any larger than speeder scale. Droids larger than this usually require a maintenance team to manually oil and clean the droid. Often, the maintenance team itself is made up of droids.

It is recommended that a droid be given an oil bath twice a season, if not more depending on the surrounding environment. If in fact a droid does spend a great deal in a harsh environment, eventually grit and corrosion will begin to effect its physical abilities. The gamemaster may choose to penalize the droid –1 pip from *Dexterity* for each month a droid spends in a harsh environment without receiving an oil bath.

Droid Oil Bath

Model: Fryil Industries TD series bath
Type: Droid oil bath
Skill: N/A
Cost: 50-1,000 credits (service), 1,500 credits (new, character scale), 5,000 credits (new, speeder scale)
Availability: 1
Game Notes: Oil baths are used to assist in the cleansing of droid movement control actuators. Giving a droid an oil bath negates all negative modifiers it had possibly acquired from existing in harsh environment for an extended period of time.

Memory Wipes

Erasing a droid's memory (referred to as "memory wipes" or "mindwipes") has become common practice among many droid owners throughout the galaxy. Since many droids are purchased used, new owners often decide they don't want the droid carrying internal baggage from a previous owner. A memory wipe will strip the droid's memory banks of all previous knowledge, save for that hardwired into the droid. Once its memory has been erased the unit has no recollection of existing before the point that erasure took place.

Widespread paranoia over rogue droids has brought the practice of memory wiping to the forefront over the past several centuries. Many local and system wide governments require all new or used droids to be memory-wiped. The theory is that a droid without an extensive memory will be easier to control. This assumption is true, to a point. If the droid came off the assembly line with a predisposed negative personality, a memory wipe will not change this nature. That particular problem can only be addressed by an experienced droid engineer with a background in personality programming. Likewise, a previous owner could have hardwired skills deemed illegal into the droid, which would not be erased by a memory wipe.



On the opposite end of the spectrum, many owners enjoy the companionship that can come from owning a droid who has had time to develop a complex personality. These droids often haven't had a memory wipe for many years. Depending on the physical age of the unit, some droids have over a hundred years of

experience to share. Many of the organic owners who would subscribe to this philosophy are criticized by their peers for endangering themselves and others. This is a societal conflict that seems to have no conclusion in sight.

Droid Memory Wipe

Skill: Droid programming
Cost: 50-500 (depending on local fees)
Availability: 1
Difficulty: Difficult
Game Notes: A successful memory wipe returns a droid's personality matrix to its basic configuration, removing any personality development that has occurred since activation or its last memory wipe. Also, any pips that were added by way of "tinkering" will be lost. Only those skills hardwired (by either the factory, a previous owner, or the droid itself) will remain intact.

Restraining Bolts

The use of restraint technology is often specified in most local criminal codes. Long ago, the Old Republic attempted to quell anti-droid sentiment by requiring droid owners to fit "restraining bolts" to their droids. These bolts are small receivers that are attached to the droid, allowing an owner to bypass the droid's motivational programming. By using a signaling device, the owner can force the droid to perform certain simple actions. Typically, the restraining bolt forces a droid to activate or deactivate itself on command.

Restraining Bolt

Skill: Droid repair
Cost: 50 credits
Availability: 1
Game Notes: A droid fitted with a restraining bolt must obey commands sent by a "Caller." The droid cannot resist the effects of the restraining bolt.

Caller

Skill: Droid programming
Cost: 100-500 credits
Availability: 1
Game Notes: A caller is a compact, short-range signaling device that broadcasts directly into a droid's motivational processor (via a restraining bolt). Simple callers can only broadcast simple commands (such as ordering a droid to activate or deactivate). More sophisticated callers can transmit commands of greater complexity. The average range of a caller is 20 meters.

Rental Restraining Bolt

Type: Credit-activated restraining bolt
Cost: 10
Availability: 2
Game Notes: The rental restraining bolt works like a standard bolt, except it also has a credit reader. The user must deposit a specific number of credits to the credit reader in order to control the droid for a specified time. At the end of that time, the droid deactivates and does not reactivate until sufficent credits are again deposited.

Droid Remote Control

Type: Navigation override system
Cost: 500
Availability: 2
Game Notes: An advanced version of the restraining bolt system, the remote control allows the owner to use a droid caller to move the droid using its own locomotion system. The droid cannot be compelled to use any of its other systems or possessions. It simply moves as directed at Cautious speed.

OVERRIDING LIFE PRESERVATION PROGRAMMING

In the *Star Wars* universe, droids (with the exception of some fourth degree models) are required by Imperial law to be equipped with life preservation programming (LPP).

LPP subroutines prevent a droid from experiencing the compulsion to do harm to an organic being. The fact that these programming measures are installed is not necessarily a complete safeguard against rogue droids, but due to the sophistication of programming technology, the likelihood of a droid going rogue is lessened a great deal.

Even fourth degree droids, who are by their nature aggressive, are given LPP routines defining when action against organic life may be taken. Still, there are those who would attempt to override the LPP, allowing a droid to participate in combat. This is not a simple task by any means.

In game terms, if a character wishes to override a droid's life preservation programming, she must make two successful skill rolls, a *droid programming* roll and a *command* roll. The *droid programming* roll is based on the degree of the droid, while the *command* roll is an opposed roll versus the droid's *willpower* skill or *Knowledge* attribute (whichever is higher).

Gamemasters may decide for themselves if the two rolls should be made in the same round (causing a multiple skill use penalty of –1D), or if the character may take two rounds to perform the action.

Droid Programming Override Difficulties

First Degree	Very Difficult
Second Degree	Difficult
Third Degree	Heroic
Fourth Degree	Moderate
Fifth Degree	Difficult

Note that not all droids have LPP subroutines. While the Empire mandates this programming be installed in all civilian droids, it does not enforce this law outside of the Core Worlds. In the somewhat lawless Outer Rim Territories, for example, many outlaw techs and droid slicers have overridden this programming; characters should be made aware that it is possible that any droid they encounter could have had its LPP protocols erased.

Anyone attempting to determine if a droid has had its LPP subroutine overridden must make a successful *droid programming roll* using the difficulties listed above. The attempt takes 1D minutes.

ADDITIONAL DROID ACCESSORIES

Droid Command Station

Type: Droid command station
Cost: 10,000
Availability: 1, F
Game Notes: A droid command station can be set up in major work areas with a large droid labor pool, in large starships, and sometimes in major starports. The command station is generally password protected, either through manual entry or through a code cylinder. It allows an overseer to perform a number of functions provided that all of the droids have a comlink or remote receiver. The command station can:



- Maintain active communication with droids, giving them instructions for specific tasks.
- Coordinate actions between the droids, grants a +2D bonus to the droid overseer's *command* skill.
- Locate any specific droid within the pool within the droid's normal operational ranges; provided the droid has a tracking device or restraining bolt installed.
- Receive detailed information about a droid's status within the labor pool.
- Perform basic reprogramming of a droid within the system.
- Automatically translate between Binary and common languages.

Droid Battle Station

Type: Droid combat station
Cost: 50,000 per 100 droids
Availability: 1, R
Game Notes: Droid battle stations provide the same functionality of regular droid command stations, but are used to direct droids in combat. They are typically large installations, capable of coordinating hundreds or thousands of droids of all types. Some droid battle stations emulate droid commanders. Typical stats for this droid brain are *tactics* 4D+2 and *command* 6D, but these vary.

Droid Recharge Station

Type: Droid charging and analysis device
Cost: 4,000
Availability: 1
Game Notes: Droid recharge stations allow a droid to be brought up to a full charge in one hour. Many starports and other public locations have droid recharge stations and allow them for public use for a fee of 20 credits. Most recharge stations provide a basic diagnostic (Easy droid *repair* roll) of the droid including its current status in terms of damage, and an operational status of all appendages, systems, and tools.

Droid Socket

Type: Starfighter/droid interface socket
Cost: 10,000 (usually included in the cost of the starship)
Availability: 3, R
Game Notes: Droid sockets allow astromechs to combine copilot, systems monitoring, astrogation, and damage control operations for minimally crewed craft. The sockets are mostly found on starfighters, but can be found on shuttles, and a select few airspeeders. Usually they come pre-installed, but occasionally techs have managed to salvage or remove sockets from one craft and install them on another ship that does not normally make use of them. Installing a droid socket on a ship that was not designed with one requires a Very Difficult *starfighter repair*, *space transport repair*, or other related repair roll.

Standard droid sockets generally allow droids to perform the following actions:

- Pilot or copilot the ship with the pilot's permission, or pilot the ship without it if the pilot is rendered unconscious.
- Raise, lower, recharge, or angle deflector shields.
- Reroute power to different systems.
- Make related repair rolls as determined by the gamemaster.
- Operate communications and sensor systems.
- Input hyperspace coordinates and engage the hyperdrive.
- Operate droid and pilot ejection systems, with the pilot's permission.

The following actions are generally prohibited, but can be overridden by the pilot:

- Weapons activation and firing.
- Jumping to hypserpsace without approval.

Chapter Twenty

20

VEHICLES

Before I give you the lowdown on starfighters and space transports, I'm gonna show you the basics: subatmospheric craft. (You gotta crawl before you walk, right?)

There are vehicles everywhere, from the glittering airspeeders of the Core Worlds to the greel wood-covered groundcoaches of the Tion Hegemony. If there's a job that needs doing, there's

probably a crate that's designed for the job. Hey, even a fighter jock like me still likes to tinker with an old airspeeder now and again.

Chances are you'll be flying a cloud car or zippin' around in a landspeeder long before the Rebel Alliance gives you clearance in an X-wing, so we'll start there.



VEHICLE STATISTICS

Each vehicle in this section has a variety of statistics that are useful in gameplay. Most of these vehicle codes are not necessary all of the time, but they provide valuable background data on the vehicle. Most of the time, it is sufficient to know the vehicle's scale, skill, move, maneuverability, body strength and relevant weapon codes. The stats are presented in the following order:

(Vehicle's model or nickname)

Craft: The vehicle's manufacturer, model name and number; also indicates whether vehicle is "stock" or "modified."

Type: The vehicle's general classification.

Scale: The vehicle's scale (used for the "scale" rules in Chapter Six, "Combat and Injuries").

Skill: The skill that is used to pilot the vehicle, followed by specialization. Example: *Repulsorlift operation: airspeeder.*

Unskilled: Some very specialized vehicles will have an "unskilled penalty" indicated: anyone piloting the vehicle without the correct specialization suffers the penalty indicated. Example: *Repulsorlift operations: heavy equipment* (unskilled: –2D)

Crew: The standard crew complement of the vehicle, followed by the gunners (in addition to the crew). The "skeleton" lists the *minimum* number needed to fly the vehicle, as well as the penalty added to all piloting difficulty numbers because of the skeleton crew.

Crew Skill: Typical die codes for crew members.

Passengers: The number of passengers the vehicle can carry.

Cargo Capacity: The maximum mass of cargo that can be carried.
Cover: The amount of cover provided by the vehicle for passengers. This is listed as Full, 3/4, 1/2, 1/4 or none — relevant modifiers are discussed in Chapter Six, "Combat And Injuries."
Altitude Range: For repulsorlift and flying vehicles only. The minimum and maximum operating altitude for the vehicle (Standard gravity and Standard atmosphere density worlds).
Cost: The cost for a new vehicle of this type. Used vehicle prices will vary, depending upon the vehicle's condition and equipment.
Maneuverability: This die code is added to the pilot's roll whenever he makes an operation total, including for movement and *vehicle dodges*.
Move: The distance, in meters, covered by each move; the vehicle's maximum speed in kilometers per standard hour.
Body Strength: The vehicle rolls this die code to resist damage in combat.
Shields: Some vehicles have shields. See the rules for shields in Chapter Eight, "Space Travel and Combat."
Weapons:
Weapon Type: This list the number and type of weapon the vehicle has mounted. If a vehicle is listed as "fire-linked" it means that the stats given below are for all of the weapons linked to fire simultaneously.
Fire Arc: Front, back, left, or right. Turret-mounted weapons can fire in all arcs.
Crew: The number of crew necessary to operate the weapon. If there is no crew listing, the weapon can be fired by the pilot.
Scale: The weapon's scale (if different than that of the vehicle).
Skill: The skill used when operating the weapon.
Fire Control: This die code is added to the gunner's skill total when firing the weapon.
Range: The weapon's short, medium and long ranges. If a weapon has four listings, it is for point-blank, short, medium and long ranges; for these weapons, anything shorter than pointblank range requires a Very Difficult weapon total to hit in combat.
Damage: The weapon's damage.

WALKERS

Most walkers are used as armored assault vehicles. Their sheer size and strength enable them to carry more armor and weapons than a similarly sized repulsorlift vehicle, and they can step over smaller obstacles.

AT-AT (All Terrain Armored Transport)

Created as a ground-assault vehicle and troop transport, the Imperial AT-AT, or walker, is a formidable weapon of war. Over 15 meters tall, a walker moves quickly on its four massive legs. A pilot, gunner, and combat coordinator (commander) operate the vehicle. AT-ATs are heavily armed quadrupedal armored vehicles with articulated control cabins at the anterior. To beings from worlds with quadrupedal native life, AT-ATs often appear to be giant beasts of war; their control cabins like lolling heads; their chin-mounted lasers suggest fanged monsters of legend. These associations are intentional, an attempt by the AT-AT's designers to inspire fear in their opponents.

Many companies contribute components to construction of AT-ATs, but the entire vehicle is assembled at the Kuat Drive Yards under strict Imperial supervision. Kuat designers and developers worked from the original Imperial design concepts to create the all-terrain weapon that the Empire uses today.

Walkers can operate in many different terrain types. Varying gravitational fields, climates, and land types do little to hamper its performance. It makes an effective urban assault vehicle since its height gives its crew a good line of sight over small buildings and low-lying structures. Anything it can't see over, a



walker can knock down or crash through without much trouble. Its thick armor can absorb heavy blaster fire with little or no damage, and is virtually impervious to harm from close-quarter fighting. Rugged hills and mountainous terrain, including cliffs and sheer slopes of up to eight meters in height, are easily navigated by the giant AT-ATs. Uneven ground such as that found in marshes and jungles slow them somewhat, but they are still more effective than many other ground transports over similar terrain.

The "head" houses the command crew in a compact, crowded cockpit. The walker's weapon emplacements are also located in this section, presenting the crew with a wide field of vision through a viewport of armored transparisteel. The head can elevate and depress up to 30 degrees and turn as much as 90 degrees. Two forward firing heavy laser cannons — mounted under the chin — and two medium blasters — one to each side of the head — constitute the walker's personal arsenal. Electro-rangefinders, targeting computers, sensor arrays, and holographic projectors give the crew a 360 degree computer-painted line of sight whenever necessary. The head is connected to the passenger compartment by a semi-flexible and less-armored "neck/tunnel." Attacks on a walker usually concentrate on this weak point, making it necessary to regularly overhaul or replace these sections.

A walker's body section can carry 40 fully-armed and battle-ready stormtroopers. To load and disembark troops, the AT-AT kneels by bending its tri-jointed legs and lowering its body to within three meters of the ground. A landing ramp drops from the rear of the vehicle to deploy passengers. In addition, hatches on the flanks are used when docked at Imperial boarding platforms.

AT-ATs are dropped into a combat zone from huge, specially-designed shuttle barges or drop ships which transport walkers from Star Destroyers or nearby garrisons for deployment in a battle area.

Walkers were designed for blatant "shock" attacks: they are visible from great distances as they methodically plod toward the enemy, and the ground actually trembles as these monsters approach. Anything in their way is casually crushed beneath massive metal hooves.

Their approach, however, is deceptively fast; they only appear to be plodding forward. Actually, a great distance is covered by each stride, and Rebels who have faced them report that they are on you before you know it.

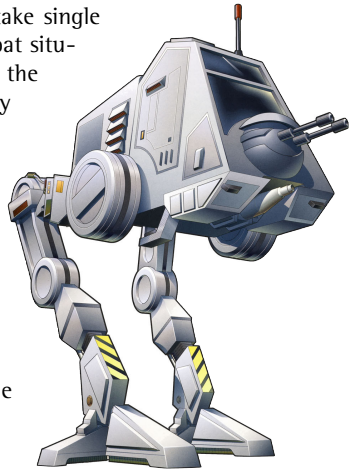
Walkers are front-line assault vehicles without equal. Only carefully prepared defenses, a direct attack to knock out the gun emplacements, or concentrated fire on the neck have even the slightest chance of success.

AT-AT

Craft: All Terrain Armored Transport
Type: Assault walker
Scale: Walker
Length: 20.6 meters long, 15.5 meters tall
Skill: Walker operation: AT-AT
Crew: 5, skeleton: 3/+10
Crew Skill: vehicle blasters 5D, walker operation 5D
Passengers: 40 (troops) or 2 AT-STs
Cargo Capacity: 1 metric ton
Cover: Full
Cost: Not available for sale
Move: 21; 60 kmh
Body Strength: 6D
Weapons:
2 Heavy Laser Cannons (fire-linked)
Fire Arc: Front
Crew: 1 (co-pilot or commander)
Skill: Vehicle blasters
Fire Control: 2D
Range: 50-500/1.5/3 Km
Damage: 6D
2 Medium Blasters (fire-linked)
Fire Arc: Front
Crew: 1 (co-pilot or commander)
Skill: Vehicle blasters
Fire Control: 2D
Range: 50-200/500/1 Km
Damage: 3D
Note: The AT-AT walker's head is mounted on a pivoting neck, which can turn to face left, front and right fire arcs. An AT-AT may move its head one fire arc per turn (from left to front, right to front, front to right, or front to left).

AT-PT (All Terrain Personal Transport)

The forerunner of the AT-ST, the All Terrain Personal Transport (AT-PT) was a light anti-infantry walker used by the Galactic Republic and, later, the Galactic Empire. It was manufactured by Rothana Heavy Engineering, a subsidiary of Kuat Drive Yards.



AT-PTs were made to take single troopers into intense combat situations on their own, with the firepower of a squad. They stood only three meters tall, and were driven by AT-PT pilots.

The walkers were capable of speeds of up to 60 kilometers per hour and climb a 45-degree angle, with hydraulic adjusters keeping the unit balanced. The vehicles carried a long-range comm antenna for patrols. The main drive unit provided power and hydraulic pressure for the two legs, and featured cooling vents. The cockpit entry hatch was on the side, while the emergency flare launcher was just above the viewport.

The AT-PT was — compared to its intended threat, enemy soldiers — heavily armored, enough so that most small-arms fire could not penetrate the craft's armor. The walker was armed with twin blaster cannons and one concussion grenade launcher, which were only effective against infantry. The walker's superior agility made up for its light armor (in comparison to most other cavalry units).

The units often traveled in packs for increased firepower.

AT-PT

Craft: All-Terrain Personal Transport
Type: Light walker
Scale: Walker
Length: 2.1 meters long, 3.1 meters tall
Skill: Walker operation: AT-PT
Crew: 1
Crew Skill: Missile weapons 4D, vehicle blasters 4D, walker operation 4D
Cargo Capacity: 25 kilograms
Cover: Full
Cost: 15,000 (used)
Maneuverability: 2D
Move: 21; 60 kmh
Body Strength: 2D
Weapons:
Twin Blaster Cannon
Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 1D
Range: 10-50/200/500
Damage: 4D
Concussion Grenade Launcher
Fire Arc: Front
Skill: Missile weapons: grenade launcher
Fire Control: 1D
Range: 10-50/100/200
Damage: 2D

AT-ST (All Terrain Scout Transport)

Imperial AT-STs, or scout walkers. were designed for reconnaissance and support for front line forces. Slightly more than six meters tall, these two-legged scouts can travel fast across open terrain. They are faster and more maneuverable than AT-ATs, but less heavily armed and armored.

In combat, they are used primarily to provide covering fire when escorting Imperial stormtroopers on foot. When accompanying AT-ATs, they cover the flanks and mop up foot soldiers who evade the larger walker's weapons or attempt to attack from underneath. They are often dropped from shuttle barges or drop ships, or sent directly from Imperial garrisons. Because of their speed and maneuverability on open ground, scouts can be deadly in combat against infantry. Twin swivel-mounted blaster cannons protrude from an AT-AT's chin section. Twin light blaster cannons are swivel-mounted on its port-side sensor pod, and a concussion grenade launcher juts from the starboard pod. In addition, each metal foot is equipped with steel claws that can cut through trip wires or slice the ground troops that close to engage. Only heavy blaster cannon or laser cannon fire can pierce a scout's thick hide, but even then many direct hits are required to cause substantial damage.



However, the lighter scout walkers are susceptible to fixed defenses such as trip wires, deadfalls, pits, and explosive charges. Balance is a serious problem for these bipedal vehicles. After several unsuccessful actions in which unsupported AT-STs were easily foiled, imperial tacticians dictated that scout actions were to be preceded by infantry to detect, clear, or mark such traps; in addition, the crew now uses sensors to locate defensive traps in an area, and advanced targeting scopes give them firepower superiority against most ground targets. The fact remains that in open, relatively level terrain, scout walkers can be very potent light-assault vehicles.

AT-ST

Craft: All Terrain Scout Transport
Type: Medium walker
Scale: Walker
Length: 6.4 meters long, 8.6 meters tall
Skill: Walker operation: AT-ST
Crew: 2, skeleton: 1/+15
Crew Skill: Missile weapons 4D, vehicle blasters 4D+2, walker operation 5D
Cargo Capacity: 200 kilograms
Cover: Full
Cost: Not available for sale
Maneuverability: 1D
Move: 30; 90 kmh
Body Strength: 3D
Weapons:
Twin Blaster Cannon
Fire Arc: Front
Crew: 1 (pilot)
Skill: Vehicle blasters
Fire Control: 1D
Range: 50-200/1/2 Km
Damage: 4D
Twin Light Blaster Cannon
Fire Arc: Front
Crew: 1 (co-pilot)
Skill: Vehicle blasters
Fire Control: 1D
Range: 50-300/500/1 Km
Damage: 2D
Concussion Grenade Launcher
Fire Arc: Front
Crew: 1 (co-pilot)
Skill: Missile weapons: grenade launcher
Fire Control: 1D
Range: 10-50/100/200
Damage: 3D

AT-TE (All Terrain Tactical Enforcer)

Adapted from industrial security vehicles built by Rothana Heavy Engineering. the All-Terrain Tactical Enforcer, or AT-TE, is a formidable weapons platform capable of delivering an entire platoon of clone troopers to strategic points on the battlefield, then prov ding them with covering fire while they take up positions. A dorsal rail cannon enables the AT-TE to serve as mobile artillery, and an array of missile payloads allow it to be custom-armed to fit whatever purpose is necessary on the battlefield.

The AT-TE's six massive walker legs and low profile provide great stability, but this design also makes the vehicle vulnerable to land mines and infantry equipped with explosives, as none of the AT-TE's seven weapons covers the vehicle's underside.

An unusual feature of the AT-TE is its magnetic grapplers, which enable it to scale even sheer cliffs. The rear passenger compartment is also equipped with a medical droid for stabilizing wounded troopers until they can be safely transported to the nearest Republic Mobile Surgical Unit.

AT-TE

Craft: Rothana Heavy Engineering All-Terrain Tactical Enforcer
Type: Walker
Scale: Walker
Length: 12.4 meters long
Skill: Walker operation: AT-TE
Crew: 1, gunners 6
Crew Skill: All skills typically at 8D
Passengers: 20 (troops) or cargo
Cargo Capacity: 60 tons
Cover: Full
Cost: Not available for sale
Maneuverability: 0D+1
Move: 21; 60 kmh
Body Strength: 5D+1



Weapons:
Heavy Projectile Cannon
Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 2D
Range: 50-300/1/3 Km
Damage: 5D
6 Light Blaster Cannons (fire separately)
Fire Arc: 4 front, 2 rear
Scale: Speeder
Crew: 1
Skill: Vehicle blasters
Fire Control: 3D
Range: 10-250/500/1 Km
Damage: 4D

REPULSORLIFT TECHNOLOGY

The predominant vehicle technology is called *repulsorlift*. Repulsorlift is preferred over more primitive thrust methods because it is quieter, cleaner and more efficient than other propulsion systems. By producing antigravity *repulsor fields*, these drives allow exacting control and high speeds or incredible cargo hauling capacity. The versatile repulsor power plant can be adjusted to run on a variety of easily found power sources, such as minerals, solar power and fusion, although power cells and energy generators are preferred because they produce the most power for the least mass.

Repulsorlift vehicles are also popular because they are not restricted to roads and other smooth pathways — a boon to frontier and poor planets that can't afford funding for highway construction. Almost all atmospheric vehicles, and a majority of "ground" vehicles in the Known Galaxy, rely upon repulsor technology; primitive wheeled, hover and hydrocarbon burning engines are normally found only on the most primitive worlds, or on planets where repulsorlift isn't feasible due to random gravity and radiation fluctuations.

Many high speed repulsorcraft, such as airspeeders and cloud cars, use ion engine afterburners to boost performance and speed, making them superior to many spacecraft in atmospheric performance.

LANDSPEEDERS

Landspeeders are ground-based repulsorlift vehicles, common on planets around the galaxy. Most families and individuals own their own landspeeder, especially on non-urban worlds where there is very little public transportation.

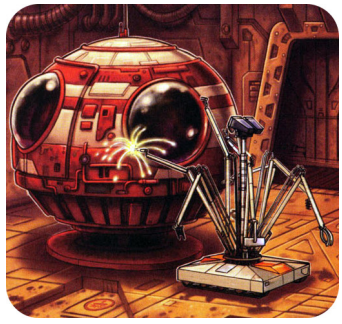
Landspeeders are normally dependent only upon repulsorlift, although some competition and military models use ion engines for greater top-end speed. An average speeder flies around 200 kilometers per hour, although the fastest models can reach speeds in excess of 350 kilometers per hour. Speeders normally have a flight ceiling of less than five meters, so they are dependent upon smooth, well-groomed surfaces for smooth flight, such as natural flats, calm water or roads.

Landspeeders are built for many uses, including personal sport speeders, which are normally two-seater affairs, family speeders, with room for up to six passengers, and massive cargo or public transport speeders, which can carry hundreds of individuals and move several tons of cargo. They retain a significant sales edge over airspeeders due to their affordability.

Ubrikkian 9000 Z004

The Ubrikkian Industries 9000 Z004 landspeeder is an all-species adaptation of its Z001 model, which was designed for Ugors. It has the same spherical design and small frame of the Z001 but features greater interior comfort and more powerful engines, appealing to a much larger audience. Among young joyriders and fans of speed, the model has become known simply as the "Zeefour," and it sometimes appears in racing competitions that normally host only swoops and speeder bikes. The Zeefour focuses on speed and stability over altitude or carrying capacity. It has a maximum ceiling of 1.5 meters off the ground and can manage speeds of up to 300 kilometers per hour with little chance of tipping. Not only is its design compact and stable, but its computer-enhanced navigational and steering systems also aid the pilot in making difficult maneuvers.

Although the Zeefour is a major departure from traditional speeder design, it has proven successful enough to be imitated, and some scratch-modified Z001 speeders have been created to match its capabilities. All official models of the Zeefour-type speeder are civilian, but the enclosed capsule and high-powered engine lend themselves to paramilitary modifications, which typically include a layer of armor plating and a heavy blaster rifle.



Ubrikkian 9000 Z004
Craft: Ubrikkian 9000 Z004
Type: Sport speeder
Scale: Speeder
Length: 2.46 meters
Skill: Repulsorlift operation: landspeeder
Crew: 1
Crew Skill: Varies widely
Passengers: 1
Cargo Capacity: 30 kilograms
Cover: Full
Altitude Range: Ground level-1.5 meters
Cost: 8,000 (new), 2,500 (used)
Maneuverability: 2D+1
Move: 105; 300 kmh
Body Strength: 1D+2

V-36 Courier

The V-35 courier is an extremely common, cheap, durable landspeeder designed for families and small businesses. Built by SoroSuub decades before the Clone Wars, the V-35 is a top seller until midway through the Galactic Civil War, when newer models finally end its long and successful run. Even then, the V-35 turns up regularly on fringe worlds (Luke Skywalker's Uncle Owen kept a V-35 for family business on his Tatooine moisture farm).

In addition to being durable and having a good cargo capacity for a private speeder, the courier is popular because it offers total cover to those inside. Although it lacks the armor for this feature to be of much military value, it does allow those who would rather not be seen coming and going an



excuse to travel incognito. Though no one normally bothers, it is possible to mount a small weapon turret on the vehicle's roof, tied to its scanner scope.

V-35 Courier

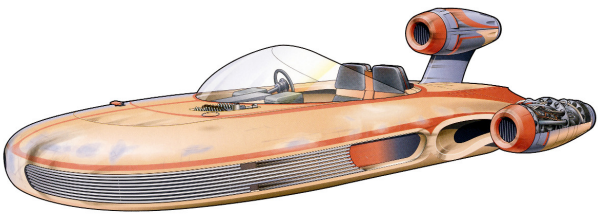
Craft: SoroSuub V-35 Courier
Type: Landspeeder
Scale: Speeder
Length: 3.8 meters
Skill: Repulsorlift operation: landspeeder
Crew: 1
Passengers: 2
Cargo Capacity: 120 kilograms
Cover: 1/4 (top pilot), 3/4 (passengers)
Altitude Range: Ground level-1.5 meters
Cost: 8,500 (new), 1,500 (used)
Maneuverability: 1D+2
Move: 40; 120 kmh
Body Strength: 2D

X-34 Landspeeder

One of the most popular models of civilian speeders is the SoroSuub X-series, which can attain a maximum altitude of 1.5 meters. It is a durable two-person craft that features holographic displays, computer-assisted navigation, and counterbalances for a stable ride over rough terrain. (Luke Skywalker used an X-34 landspeeder on Tatooine in Episode IV.)

X-34 Landspeeder

Craft: SoroSuub X-34 Landspeeder Ground Vehicle
Type: Landspeeder
Scale: Speeder
Length: 3.4 meters
Skill: Repulsorlift operation: landspeeder
Crew: 1
Passengers: 1
Cargo Capacity: 10 kilograms
Cover: 1/2
Altitude Range: Ground level-2 meters
Cost: 10,550 (new), 2,500 (used)
Maneuverability: 2D
Move: 115; 330 kmh
Body Strength: 2D



SPEEDER BIKES

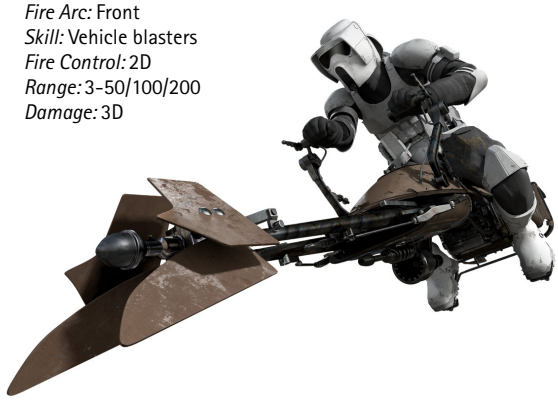
These vehicles fill the need for small, fast personal transportation, and appeal both to youngsters around the galaxy and the military. They are normally single or two person craft, emphasizing speed and maneuverability over safety and protection.

Aratech 74-Z Speeder Bike

The 74-Z is a basic speeder bike designed for military scouting and urban patrol missions. It consists of a powerful repulsorlift engine with two small thrust engines, a long forward control vane, and a small blaster cannon in a rotating forward mount. It is designed for a single pilot but has room for a passenger as well-both straddling the engine block of the vehicle.

Aratech 74-Z Military Speeder Bike

Craft: Aratech 74-Z Military Speeder Bike
Type: Speeder bike
Scale: Speeder
Length: 3 meters
Skill: Repulsorlift operation: speeder bike
Crew: 1
Cargo Capacity: 3 kilograms
Cover: 1/4
Altitude Range: Ground level-25 meters
Cost: 6,750 (new), 1,200 (used)
Maneuverability: 3D+2
Move: 175; 500 kmh
Body Strength: 2D
Weapons:
Laser Cannon
Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 2D
Range: 3-50/100/200
Damage: 3D

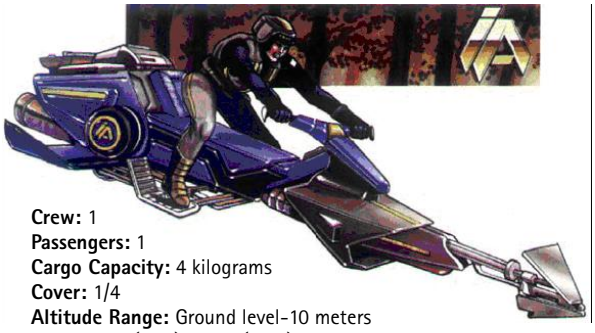


Nightfalcon Speeder Bike

Appealing to civilians, racers, and the military, one of Ikas-Adno's most popular vehicles is the 22-B Nightfalcon speeder bike. Marketed as a fast and sturdy bike, the Nightfalcon can be seen throughout the galaxy in a wide variety of roles, including personal transport, racing bike, and scouting speeder. Although not faster or stronger than Aratech's 74-Y or 74-Z speeder bikes, the 22-B Nightfalcon offers a combination of speed and strength that attracts the attention of both civilians and the military.

Ikas-Adno Nightfalcon

Craft: Ikas-Adno 22-B Nightfalcon
Type: Speeder bike
Scale: Speeder
Length: 4.87 meters
Skill: Repulsorlift operation: speeder bike



Crew: 1
Passengers: 1
Cargo Capacity: 4 kilograms
Cover: 1/4
Altitude Range: Ground level-10 meters
Cost: 6,250 (new), 1,000 (used)
Maneuverability: 3D+1
Move: 160; 400 kmh
Body Strength: 1D+2
Weapons:
Laser Cannon
Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 2D
Range: 30-50/100/200
Damage: 4D

Razalon FC-20

One device the Sith apprentice Darth Maul relied on was a Razalon Speeder Bike, a small, lightweight vehicle noted for its quiet operation. Its distinctive U-shape design made the vehicle a comfortable ride and easy to operate.

Razalon FC-20

Craft: Razalon FC-20 Speeder Bike
Type: Speeder bike
Scale: Speeder
Length: 1.5 meters
Skill: Repulsorlift operation: speeder bike
Crew: 1
Cargo Capacity: 2 kilograms
Cover: 1/4
Altitude Range: Ground level-0.8 meters
Cost: 4,000 (new), 1,000 (used)
Maneuverability: 2D+2
Move: 60; 180 kmh
Body Strength: 2D
Note: Passive sound dampers dramatically reduce noise, adding +2D to the difficulty to detect the speeder bike by sound.



Single Trooper Aerial Platform (STAP)

Designed specifically for 00M-Series and B1-Series battle droids by Baktoid Armor Workshop, the Single Trooper Aerial Platform (or STAP) s a swift, agile weapons platform held aloft on repulsorlifts. The STAP is really little more than a variant of the speeder bike, built to accommodate a battle droid rider. The Trade Federation employs entire squadrons of STAPs for scouting, patrols, and light anti-personnel support, though several of them working in concert can wreak havoc on entrenched opponents or deliver battle droid troops behind enemy lines, where they can dismount and attack enemies from the rear.



STAP

Craft: Baktoid Armor Workshop STAP-1
Type: Single trooper aerial platform
Scale: Speeder
Length: 1.9 meters
Skill: Repulsorlift operation: STAP
Crew: 1
Crew Skill: Repulsorlift operation 4D; vehicle blasters 4D
Passengers: None
Cargo Capacity: None
Cover: 1/4
Altitude Range: Ground level-20 meters
Cost: Not available for sale
Maneuverability: 3D
Move: 105; 300 kmh
Body Strength: 1D
Weapons:
2 Blaster Cannons (fire-linked)
Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 1D
Range: 50-400/900/3 Km
Damage: 5D

SWOOPS

Swoops are a very advanced development in repulsorlift vehicles — they achieve incredibly high speeds through a combination of repulsorlift and ion engine power, while completely sacrificing any protection.

They are much more difficult to pilot than speeder bikes, but in the hands of an expert, are much more effective, especially in high speed chase situations. Swoop racing is popular in the Core systems, where they are viewed as more refined than the extremely dangerous Podraces.

Air-2 Racing Swoop

A design of swoop first introduced by TaggeCo during the Clone Wars, the Air-2 racing swoop saw huge sales in its first few decades of production because Podracing had recently been outlawed, replaced on many worlds by swoop racing. Balanced to have just enough power and mass for sport flying, the Air-2 has an impressive top speed of 700 kilometers per



hour and a 1-kilometer flight ceiling. The swoop quickly became popular with racers, joyriders, and gang members, but it suffered from an image problem due to its relatively short frame and stubby appearance. When longer, sleeker swoops were introduced as competition, sales of the Air-2 declined.

The Air-2 requires skilled piloting. It has controls for both hands and both feet, and the pilot must shift his weight to perform many maneuvers. This coordination can be difficult for an unskilled pilot. However, the lack of complex computer controls or droid ports simplifies repairs, making the swoop popular on harsh planets where more delicate speeders suffer regular breakdowns.

The basic design of the Air-2 racing swoop has been copied and modified by dozen of companies; SoroSuub even has a model also called the Air-2. As a result, it's not unusual to find similar swoops with minor differences, such as a second seat for passengers, slightly decreased speed coupled with extra cargo capacity, or heavier armor and a lower flight ceiling. Unlike many other swoop and speeder designs, the Air-2 is almost never armed. Its small size, tricky handling, and lack of spare power make it impossible to mount weapons heavier than pilots can carry on their persons.

Air-2 Racing Swoop

Craft: TaggeCo Air-2 Racing Swoop
Type: Swoop
Scale: Speeder
Length: 2.35 meters
Skill: Swoop operation: Air-2
Crew: 1
Crew Skill: Varies
Passengers: None
Cargo Capacity: 1.75 kilograms
Cover: 1/4
Altitude Range: Ground level-1 km
Cost: 7,000 (new), 2,500 (used)
Maneuverability: 2D+1
Move: 242; 700 kmh
Body Strength: 1D+1

Flare-S Swoop

The Mobquet Flare-S is considered by many to be the perfect swoop bike. After the New Order outlawed Podracing, those who wanted to engage in high-speed, high-risk sports turned to swoop racing, and the Flare-S quickly became the most common swoop bike on the race circuit. The Flare-S is extremely powerful, has a maximum altitude of 350 meters (it can be modified with a Moderate to Difficult *repulsorlift repair* check to reach an altitude of several kilometers), and is much faster than standard speeder bikes. It is also extremely dangerous to fly, with few safety systems. Professional swoop racers sometimes add deflectors to their bikes, but doing so is an expensive modification, running 20,000 credits, and rarely saves lives.

The Flare-S is also popular with gangs, mercenaries and bounty hunters. A "swoop culture" of high-risk, stunt-oriented behavior exists on many worlds, and the dividing line between



amateur swoop racers and criminally minded swoop gangs is often fuzzy. The Flare-S has sufficient power to mount heavy weapons (though not in addition to deflectors) and is sturdy enough that many survive longer than their riders.

Flare-S

Craft: Mobquet Flare-S Swoop
Type: Swoop
Scale: Speeder
Length: 2.5 meters
Skill: Swoop operation
Crew: 1
Cargo Capacity: 2 kilograms
Cover: 1/4
Altitude Range: Ground level-350 meters
Cost: 5,750 (new), 1,500 (used)
Maneuverability: 4D+2
Move: 225; 650 kmh
Body Strength: 1D+1

ARMORED ASSAULT VEHICLES

These heavily armored vehicles use repulsorlifts to move about the battlefield. Although not maneuverable, they pack incredible firepower and can safely transport teams of troops into hostile territory.

AAT-1

The Trade Federation uses AAT-1s propelled by heavy repulsorlifts on the front lines of a battlefield to soften up the enemy before deploying waves of battle droids.

AAT-1

Craft: Baktoid Armor Workshop Armored Assault Tank-1
Type: Armored assault tank
Scale: Walker
Length: 9.75 meters
Skill: Repulsorlift operation: AAT-1
Crew: 1 pilot droid, 2 gunner droids, 1 commander droid
Crew Skill: 4D in all applicable skills
Passengers: 6 battle droids (using handholds on the exterior of the tank)
Cargo Capacity: 500 kilograms



Cover: Full (None for exterior passengers)
Altitude Range: Ground level-4 meters
Maneuverability: 1D
Move: 42; 120 kmh
Body Strength: 6D
Weapons:
Heavy Laser Cannon
Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 2D
Range: 50-500/1/2 Km
Damage: 6D
8 Light Repeating Laser Cannons (fire separately)
Fire Arc: Front
Scale: Speeder
Skill: Vehicle blasters
Fire Control: 1D
Range: 3-50/120/300
Damage: 4D
6 Shell Launchers
Fire Arc: Front
Skill: Missile weapons
Fire Control: 0D
Range: 100/200/400
Damage: 3D
Game Notes: If attacked from the rear, the AAT only has an effective Body Strength of 2D due to the thinness of the rear armor (to allow for ventilation of the power plant). If the AAT suffers a damage result of Heavy or higher from a rear attack, the power plant will explode within 2D turns.

Secondly, the AAT's electrical systems are poorly shielded. If damage from ion weapons (or Gungan energy balls) exceeds the AAT's Body roll by more than 9 points, the electrical system shorts out. As a result, the AAT shuts down and will not function again until the electrical system is completely replaced.

Multi-Troop Transport

Baktoid Armor Workshop designs and manufactures the Multi-Troop Transport (MTT) for the Trade Federation's battle droid security forces long before the Clone Wars. Although equipped with only minimal weaponry, the MTT is heavily armored, allowing it to plow through troops or light vehicles to reach its deployment point. To facilitate rapid deployment, the engineers at Baktoid Armor Workshop developed a hydraulic storage rack that could not only stack 112 B1-Series battle droids (compressed into a convenient boxlike shape) in the MTT's cargo bay, but also deploy them directly onto the battlefield in less than one minute. A variant of the MTT. the Multi-Utility Transport, lacks the Mr's weaponry and has a top speed of only 25 km/h, but carries up to 20 tons of cargo.



Multi-Troop Transport

Craft: Baktoid Armor Workshop Multi Troop Transport
Type: Heavy armored troop transport
Scale: Walker
Length: 31 meters
Skill: Repulsorlift operation: MTT
Crew: 1 pilot droid, 1 gunner droid
Crew Skill: 4D in all applicable skills
Passengers: 100 Infantry Battle Droids, 10 Security Battle Droids, 2 Commander Battle Droids
Cargo Capacity: 10 kilograms
Cover: Full (None for exterior passengers)
Altitude Range: Ground level-4 meters
Maneuverability: 0D
Move: 12; 35 kmh
Body Strength: 4D
Weapons:
2 Dual Blaster cannons (fire-linked)
Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 2D
Range: 50-400/900/3 Km
Damage: 4D+1
Game Notes: If attacked from the rear, the MTT only has an effective Body Strength of 1D due to the thinness of the rear armor (to allow for ventilation of the power plant). If the MTT suffers a damage result of Heavy or higher from a rear attack, the power plant will explode within 2D turns. The explosion will destroy any droids and/or characters on board and completely gut the MTT.

AIRSPEEDERS

Airspeeders are personal transport vehicles designed for speed and maneuverability. While specific models have different capabilities, airspeeders as a general class range from low-level vehicles to high-altitude vehicles that can travel up to 25 kilometers above ground level; most airspeeders have a flight ceiling of less than 250 meters, deriving maximum lift from the atmosphere and without the need for pressurized pilot's compartments.

Airspeeders are superb "hit-and-run" combat vehicles, with top-end speeds exceeding 900 kilometers per hour. Airspeeders are sleek and aerodynamic, and use mechanical control flaps for high-speed turns without loss of speed. Because of these capabilities, they are fairly difficult to track with targeting computers, and while not as sturdy as cloud cars, they are far more difficult to hit, especially with slow-response artillery weapons.

Airspeeders are considered sport and speed vehicles, and so have a notoriously low cargo capacity, and are only capable of carrying one to two people. Civilian airspeeders are often carefully regulated, except on frontier worlds, simply because these vehicles are very dangerous in the hands of untrained novices (there are many horror stories of these vehicles getting away from a new pilot and plunging into a crowd of spectators or houses). Local governments, law enforcement agencies, and even the Rebel Alliance/New Republic forces use many modi-

fied varieties of airspeeders, because they are cheap and reliable defense craft, and can easily carry a number of powerful weapons. Although the conversion process for demanding environments can be tricky, once the vehicles are flight-worthy, they require much less maintenance than cloud cars.

Incom T-47I Airspeeder

The T-47I is an old, but popular, model of airspeeder based on Incom's popular basic T-47 model. It's noted for both speed and maneuverability. While it has been out of production for nearly a decade at the time of the rebellion, it remains a favorite of adolescents and young adults because it is easy to maintain, spare parts are readily available and it can easily be modified for greater speed.

Incom T-47I Airspeeder

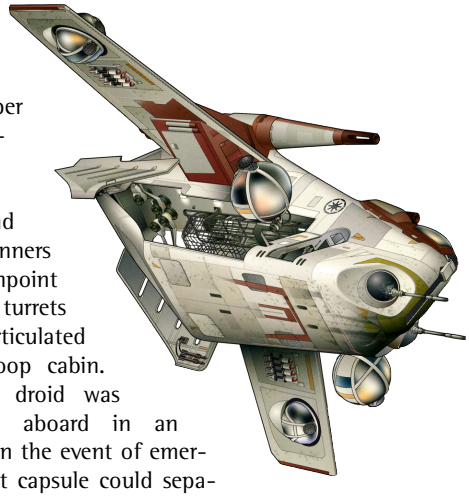
Craft: Incom T-47I Airspeeder (civilian)
Type: Airspeeder
Scale: Speeder
Length: 4.5 meters
Skill: Repulsorlift operation: airspeeder
Crew: 1
Crew Skill: Varies widely
Cargo Capacity: 10 kilograms
Cover: Full
Altitude Range: Ground level-250 meters
Cost: 38,000 (new), 10,000 (used)
Maneuverability: 3D
Move: 225; 650 kmh
Body Strength: 2D



LAAT/i Gunship

The LAAT/i was a repulsorlift infantry transport capable of carrying up to thirty troopers. Secondary functions included reconnaissance, direct fire support, search-and-recovery, and low-altitude air-to-ground and air-to-air strikes against vehicles ranging from airspeeders to starfighters.

In addition to its trooper complement, housed on a deckplate protected by drooping wings and a sliding side door, the LAAT/i could carry four military speeder bikes in an aft-deployable rack. The crew complement comprised a clone trooper pilot and co-pilot/forward gunner in the hunch-backed cockpit, and two auxiliary gunners stationed in pinpoint composite-beam turrets extending on articulated arms from the troop cabin. An IM-6 medical droid was commonly carried aboard in an emergency locker. In the event of emergencies, the cockpit capsule could separate from the main craft to act as an escape pod.



The LAAT/i was a fully armed gun platform, with a complete arsenal of weaponry that consisted of three anti-personnel laser turrets, two forward-facing, one covering the stern hatch; two top-mounted mass-driver missile launchers fed by rear-mounted ordnance belts and commonly loaded with short-range homing missiles, HE (high explosive), HEAP (high explosive armor-piercing), and APF (anti-personnel fragmentation) rounds; four composite-beam, pin-point laser turrets, (on some models, the slot for these Balls were inter-changeable with floodlights) two of which were automated bubble-turrets located on either wing; and eight light air-to-air rockets stowed on the underside of each wing.

Infantry gunships were equipped with atmospheric containment shielding and could be deployed from space, yet could not reach orbit altitude without a carrier vessel. The LAAT/i's optimal fighting range was in the lower atmosphere, where they could reach speeds in excess of six hundred kilometers per hour. A single *Acclamator*-class assault ship could carry up to eighty LAAT-series gunships, while a *Venator*-class Star Destroyer had space for half that complement. The LAAT/i was highly effective but lacked large amounts of armor making it a vulnerable target.

LAAT/i Gunship

Craft: Rothana Heavy Engineering LAAT/i Attack Gunship
Type: Airspeeder
Scale: Speeder
Length: 17.4 meters
Skill: Repulsorlift operation: LAAT/i Attack Gunship
Crew: 6
Crew Skill: All skills typically at 6D
Passengers: 30 (troops)
Cargo Capacity: 2 tons
Cover: Full
Altitude Range: Up to near orbit
Cost: 65,000 (new), 40,000 (used)
Maneuverability: 2D+1
Move: 216; 620 kmh
Body Strength: 4D
Weapons:
2 Mass Driver Missile Launchers (fire-linked)
Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 1D
Range: 50-250/1/3 Km
Damage: 6D

3 Anti-Personnel Laser Cannons (fire separately)
Fire Arc: Partial Turret (1 front/right/left, 1 front / right / rear, 1 front / left / rear)
Skill: Vehicle blasters
Scale: Character
Fire Control: 0D
Range: 3-50/200/400 m
Damage: 8D
4 Composite Beam Pinpoint Laser Turrets (fire separately)
Fire Arc: Turret
Skill: Vehicle blasters
Fire Control: 2D
Range: 10-75/150/300 m
Damage: 4D
2 Rocket Launchers (4 missiles each)
Fire Arc: Front
Skill: Missile weapons
Fire Control: 1D
Range: 2 Km
Damage: 5D

Rebel Alliance Combat Airspeeder

The Rebel Alliance combat airspeeder has seen extensive use throughout the military forces of the Alliance — they were cheap to manufacture, reliable and sturdy, and produced excellent speed and firepower. The Alliance often modified their speeders for specific terrain — speeders for cold environments were "snowspeeders," those for hot, dry planets were "sandspeeders," and those for jungle and other moist worlds are called "swampspeeders."

The infamous Battle of Hoth pitted Alliance snowspeeders against Imperial AT-AT walkers, and amazingly enough, a crafty tactic devised by Commander Luke Skywalker allowed the speeders to topple several of the fearsome Imperial battle vehicles, despite not having blasters powerful enough to penetrate the walkers' armor.

The two person cockpit has the pilot facing forward, while the co-pilot faces backward and is responsible for the operation of the power harpoon, in addition to normal co-piloting responsibilities.

Rebel Alliance Combat Snowspeeder

Craft: Rebel Alliance Combat Snowspeeder (custom-designed frame and powerplant)
Type: Modified combat airspeeder
Scale: Speeder
Length: 5.5 meters
Skill: Repulsorlift operation: airspeeder
Crew: 1, gunners: 1 (can coordinate)
Crew Skill: Varies widely
Cargo Capacity: 10 kilograms
Cover: Full
Altitude Range: Ground level-250 meters
Cost: 50,000 (used only; black market only)
Maneuverability: 3D
Move: 350; 1,000 kmh
Body Strength: 3D
Weapons:
Double Laser Cannon (fire-linked)
Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 2D
Range: 50-300/800/1.5 km
Damage: 4D+2
Power Harpoon
Fire Arc: Rear
Crew: 1 (co-pilot)
Skill: Missile weapons
Fire Control: 2D
Range: 25-50/100/200
Damage: 3D (none if tow cable and fusion disk are used)

CLOUD CARS

Cloud cars are medium and high-atmosphere vehicles which utilize a combination of repulsorlift and ion engine propulsion for speed. They are capable of achieving speeds in excess of 1,500 kilometers per hour, with cruising heights ranging from a few kilometers up to near-space heights of over 100 kilometers.

On standard worlds, they are used as high-altitude patrol and defense craft, keeping incoming ships and super-atmospheric transports in appropriate landing corridors. There are few private owners of cloud cars because of their expense and limited utility.

The major manufacturer of cloud cars is Bespin Motors. Due to Cloud City's unusual location, in the heart of a gas giant, cloud cars are common transportation there, since standard repulsor vehicles don't have the appropriate altitude range to be of use on the planet. Bespin Motors has designed a large number of pleasure craft, air taxis, and other personal vehicles for use on Bespin, although they are of very limited popularity on other worlds.

Storm IV Twin-Pod Cloud Car

The Storm IV twin-pod cloud car is typical of the capabilities of most cloud cars, though its double-cockpit arrangement is unusual. Bespin Motors first developed the model as a patrol vehicle for Cloud City security forces. When the Storm IV proved successful, the company began producing models for export, and others have since designed their own versions of cloud cars.



Bespin Motors Storm IV

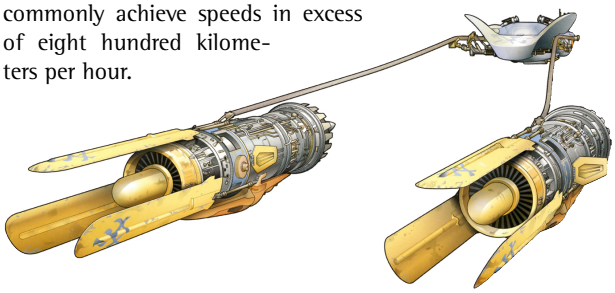
Craft: Bespin Motors Storm IV
Type: Twin-Pod Cloud Car
Scale: Speeder
Length: 7 meters
Skill: Repulsorlift operation: cloud car
Crew: 1, gunners: 1 (can combine)
Crew Skill: Varies widely
Cargo Capacity: 10 kilograms
Cover: Full
Altitude Range: 50-100 km



Cost: 75,000 (new), 28,000 (used)
Maneuverability: 2D+2
Move: 520; 1,500 kmh
Body Strength: 4D
Weapons:
Double Blaster Cannon (fire-linked)
Fire Arc: Front
Crew: 1 (co-pilot)
Skill: Vehicle blasters
Fire Control: 1D
Range: 50-400/900/3 km
Damage: 5D

PODRACERS

A Podracer, or "pod," is essentially a one-pilot cockpit attached to two racing engines via strong cables. The special engines for these craft traditionally come in one of two varieties of mechanical action: internal combustion engine types or rocket motor types. At a distance, one can differentiate engines from motors by noting if there are rotating fan/turbines at the front of the craft (engines had large rotating fans, motors lacked them). Energy binders projected from each engine connected both turbines together, forming a loose triangular configuration with the pod itself, dragged behind the engines, at the highest point. A racer can commonly achieve speeds in excess of eight hundred kilometers per hour.



Radon-Ulzer Podracer

Craft: Radon-Ulzer 620C
Type: Pod racer
Scale: Speeder
Length: 7 meters
Skill: Pod race operation
Crew: 1
Passengers: None
Cargo Capacity: 5 kilograms
Cover: 1/2
Altitude Range: Ground level-105 meters
Cost: 8,000 (new), 6,000 (used)
Maneuverability: 1D
Move: 325; 945 kmh
Body Strength: 2D

SAIL BARGES

Sail barges are massive vehicles that are long on luxury and short on practicality. They feature massive sails, as a throwback to the legendary days of early planetary explorers, and are covered with gaudy ornamentation. They are normally used as pleasure craft, vacation vessels and touring vehicles, able to cross any smooth, rolling, or flat surface. They are slow (they seldom travel faster than 100 kilometers per hour, and most have to struggle to reach that speed), and have a low flight ceiling (normally less than 10 meters).

Ubrikkian Luxury Sail Barge

The Ubrikkian sail barge is a luxury vessel primarily used as a touring craft, for entertaining, or as vacation complexes. They regularly traverse sand, water, and ice seas, providing passengers with the comforts of an expensive hotel while moving across exotic terrain. One company known for its sail barge vacation packages is Galaxy Tours (a subsidiary of Star Tours). Sail barge cruises are expensive, usually undertaken only by wealthy businessmen, planetary royalty, or high-ranking officials. Of course, Jabba the Hutt owned a Ubrikkian Sail Barge, which he used has his personal pleasure craft.

Sail Barge

Craft: Ubrikkian Luxury Sail Barge
Type: Sail barge
Scale: Walker
Length: 30 meters
Skill: Repulsorlift operation: sail barge
Crew: 26, gunners: 1, skeleton: 10/+10
Crew Skill: Varies widely
Passengers: 500
Cargo Capacity: 2,000 metric tons
Cover: Full
Altitude Range: Ground level-10 meters
Cost: 285,000 (new), 150,000 (used)
Move: 35; 100 kmh
Body Strength: 2D
Weapons:
Heavy Blaster Cannon
Fire Arc: Turret
Crew: 1
Scale: Speeder
Skill: Vehicle blasters
Fire Control: 1D
Range: 50-100/500/1 Km
Damage: 3D



SKIFFS

Skiffs are used for any large cargo and relatively lowspeed and low-altitude transportation. They tend to be slow and clumsy, and can be easily operated, even by low intelligence labor droids.

Bantha-II Cargo Skiff

The Bantha-II is a typical heavy cargo speeder, little more than a platform with a railing around it. Though slow by the standards of most speeders, its simple controls and heavy lifting capacity make it effective as a cargo carrier and mid-range transport. The skiff's open deck makes it easy to load, and its long, lean frame allows it to move into tight spaces and close to loading docks. However, the skiff's large maneuvering vanes, which are easy to damage, make the Bantha-II unpopular for use in crowded cities and on industrialized planets.

Although the skiffs lack the armor and durability to serve as true military vehicles, they can be used as troop carriers, moving infantry close to a battle without coming directly under fire. Some crime lords and gangs mount defensive plates and heavy weapons on skiffs for intimidation purposes (reducing the top speed to 200 kilometers per hour), but these modified skiffs are effective only in nonmilitary conflicts, such as providing cover for smuggler operations or threatening lightly armed civilians. More creative crime lords sometimes add theatrical enhancements, such as extending planks for executions and imposing mastheads of mythological creatures.

Modified versions of the Bantha-II adapt the skiff to the environments of specific worlds. On planets with toxic fumes or dangerous plant life, the skiffs might have enclosed pilothouses and decks to grant life support to passengers. Aquatic skiffs can float on the surface of a lake or river even when unpowered and feature spray-screens to keep passengers dry in a downpour or in whitewater rapids. Skiffs used on desert worlds are equipped with screens and cooling vents to keep them operational during sandstorms.

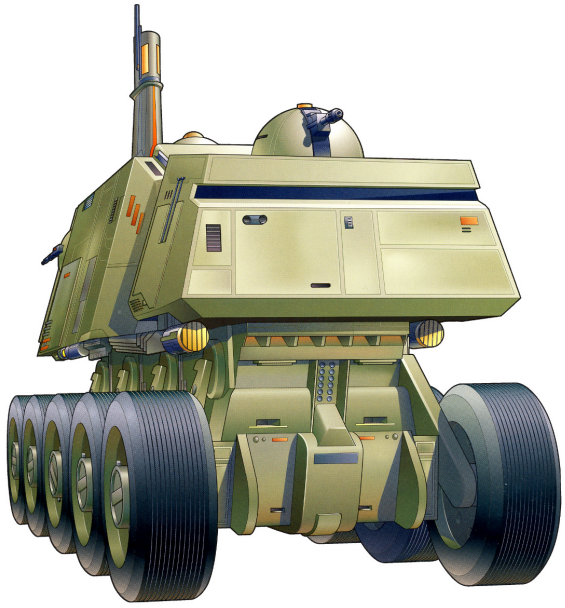
Cargo Skiff

Craft: Ubrikkian Bantha II Cargo SKiff
Type: Cargo skiff
Scale: Speeder
Length: 9 meters
Skill: Repulsorlift operation: cargo skiff
Crew: 1
Passengers: 16
Cargo Capacity: 120 metric tons
Cover: 1/2
Altitude Range: Ground level-50 meters
Cost: 8,000 (new), 3,000 (used)
Move: 70; 200 kmh
Body Strength: 1D



GROUND VEHICLES

The Republic found walkers to be more useful than repulsor vehicles in many engagements, and the Empire took to them as their primary heavy land units. As the New Order first started transitioning from the Grand Army of the Republic to the Imperial Army, numerous new walker designs were tried, many of which proved too expensive for long-term use. In order to fill the need for heavy assault ground vehicles, the Empire often used wheeled and tracked (relics of the Clone Wars) to supplement their forces.



A5 Juggernaut

Smaller and older than the A6 Juggernaut that dominated the battlefields of closing days of the Clone Wars, the A5 Juggernaut is a 10-wheeled, heavily armored assault vehicle that continues to see use in many Imperial forces despite its age. Wherever an AT-AT or similar heavy walker isn't available, an A5 is used as a replacement. Though faster than an AT-AT, the A5 is less maneuverable (especially in rough terrain), slightly less resistant to damage, and requires a larger crew. It also mounts slightly lighter weapons, and it lacks the power generation to upgrade to lasers as powerful as those on an AT-AT. Despite these shortcomings, an A5 is a dangerous and versatile combat vehicle. It can effectively spearhead a ground assault, act as a mobile command center, engage in hit-and-run raids, and even act as an antiaircraft battery when engaging airspeeders or low-flying starfighters.

Though the Empire owns more A5s than anyone else, as the years pass and the Empire retires and replaces them, other groups begin picking them up. Many Imperial A5s are left as smoking wrecks on battlefields, and while it's not worth the Empire's time or money to recover and repair them, crime cartels, major corporations, and insurgent groups are willing to go to much greater lengths to acquire such a powerful ground unit.

A5 Juggernaut

Craft: Kuat Drive Yards' HAVw A5 Juggernaut
Type: Heavy assault vehicle
Scale: Walker
Length: 21.8 meters
Skill: Ground vehicle operation: Juggernaut
Crew: 2; gunners: 6
Crew Skill: Ground vehicle operation 4D+2, missile weapons 4D, vehicle blasters 4D+1
Passengers: 50 (troops)
Cargo Capacity: 1 metric ton
Cover: Full
Cost: Not available for sale
Maneuverability: 0D
Move: 70; 200 kmh, slows to 8; 25 kmh when turning
Body Strength: 5D
Weapons:
3 heavy Laser Cannons
Fire Arc: 1 turret*, 1 left, 1 right
Crew: 2
Skill: Vehicle blasters
Fire Control: 2D
Range: 50-50/1/2 Km
Damage: 6D
* **Note:** The Juggernaut's heavy laser cannon turret can turn to face the left, front and right fire arcs only. It may move the turret one fire arc per turn (from left to front, right to front, front to right or front to left).
Medium Blaster Cannon
Fire Arc: Turret
Crew: 1
Skill: Vehicle blasters
Fire Control: 1D
Range: 50-250/750/1.5 Km
Damage: 4D
1 Concussion Grenade Launchers
Fire Arc: Turret
Crew: 1
Skill: Missile weapons
Fire Control: 1D
Range: 50-100/250/500
Damage: 8D+1

HOVER VEHICLES

Hover vehicles generate a cushion of air below the craft for travel over various types of terrain. Hovercraft are generally unwieldy, but they are used on many primitive worlds and are sometimes used for specific military applications. They are also used on planets with unusual gravitational fluctuations or other quirks which interfere with repulsorlift operation.

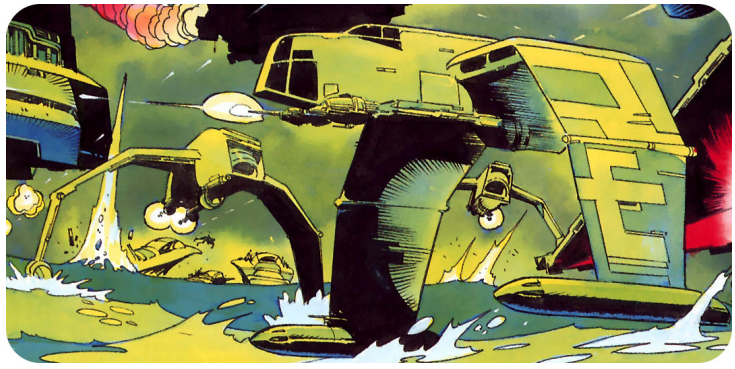
Waveskimmer

The Waveskimmer is an effective dedicated aquatic combat hover vehicle. While not intended to replace the AT-AT swimmer, the Waveskimmer, or "Wave Walker", is most useful for augmenting an existing Imperial presence. The Waveskimmer is a surface craft allowing great speed and mobility, The vehicle is based on an augmented AT-AT walker frame, although specially modified for water combat. The biggest difference is the propulsion system — the Waveskimmer is not a walker at all. The vehicle rests on two pontoon-like stabilizers on the ends of flattened booms. These booms are based on the same variable geometry servo-motors used in some snubfighters and the Lambda-class shuttle. The booms are equipped with micro-repulsorlift generators for stability, drive and maneuvering. In the flattened position, the whole body floats on the surface of the water and troops can either drop directly through the bottom hatch to evade notice, or depart or unload equipment through a back cargo door.

When the Waveskimmer begins to move forward, the surface tension of the water creates a virtual solid surface, eliminating the instability suffered by traditional boats. The repulsor units keep it a few centimeters above the surface of the water. As it gains speed, the support booms lock into position, lifting the whole body out of the water until only the pontoons are near the surface. This allows a great rate of speed. The vehicle has proven remarkably effective in assault duty.

Waveskimmer

Craft: Waveskimmer
Type: Attack hydrofoil
Scale: Walker
Length: 14 meters
Skill: Hover vehicle operation: Waveskimmer
Crew: 3, gunners: 2
Crew Skill: Vehicle blasters 5D, hover vehicle operation 4D
Passengers: 28 (troops)
Cargo Capacity: 1 metric ton
Cover: Full
Cost: Not available for sale (285,000 credits on the invisible market)
Maneuverability: 1D
Move: 55; 160 kmh
Body Strength: 3D
Weapons:
2 Medium Blaster Cannons
Fire Arc: 1 front/left*, 1 front/right*
*The blaster cannon can only be turned to one facing per round.
Crew: 1 (co-pilot)
Skill: Vehicle blasters
Fire Control: 1D+1
Range: 50-350/1/1.5 Km
Damage: 4D
2 Light Blaster Cannons
Fire Arc: 1 front, 1 back
Crew: 1
Skill: Vehicle blasters
Fire Control: 1D
Range: 50-300/500/1 Km
Damage: 2D
2 Concussion Torpedo Launchers (fire-linked)
Fire Arc: Front
Crew: 1 (co-pilot)
Skill: Missile weapons
Fire Control: 1D
Range: 10-500/1/2 Km
Damage: 3D



Chapter Twenty-One

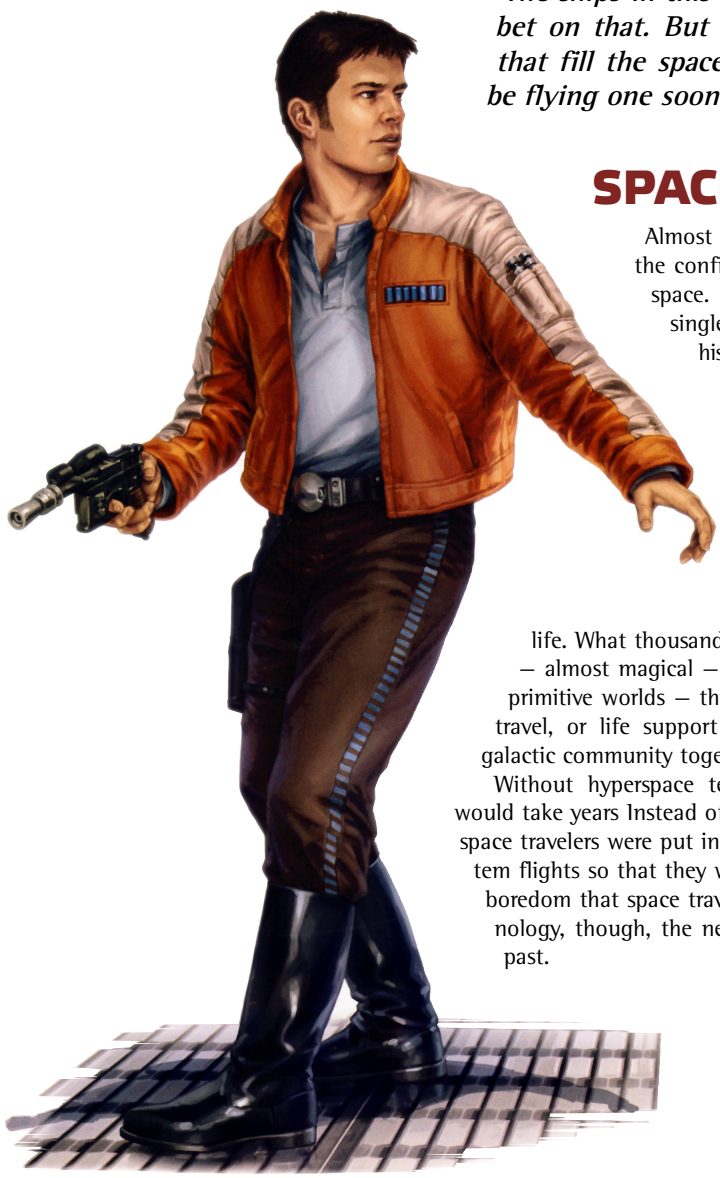
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STARSHIPS

A starship's a lot more than a collection of nuts and bolts and wires. When you're soaring past some dead moon and all of a sudden a swarm of pirates is on your tail, suddenly it's your mother, your brother and your best friend. In fact, it's better than that... a good ship will go where you want it to, do what you ask of it, and best of all, never ask to borrow money.

Like any other piece of hardware, treat your ship right and it'll treat you right. And don't be surprised if it almost shows off a "personality" of its own one day. Pretty soon, you'll know how much it can give, when to baby it, and when it needs a good, solid whack to coax that last extra burst of speed out of it.

The ships in this section aren't all that's out there, you can bet on that. But they're a pretty good sample of the sort that fill the spaceways . and, if you're lucky, maybe you'll be flying one soon.



SPACECRAFT SYSTEMS

Almost without exception, every species has yearned to leave the confines of its tiny planet and explore the vast reaches of space. On these planets, achieving this dream has been the single most important advancement in the civilization's history, often spelling the difference between survival and extinction, between boundless growth and eternal stagnation.

Though many species had achieved sublight flight and explored the confines of their own planetary systems, the development of hyperdrive (or other faster-than-light technologies) made the first steps toward a galactic community possible.

Today, however, space travel is part of everyday life. What thousands of years ago seemed startlingly new and fascinating — almost magical — now seems routine. Few beings — except those from primitive worlds — think twice about hyperdrives, sensors, faster-than-light travel, or life support systems. But these "commonplace" items hold the galactic community together.

Without hyperspace technology, travel from one star system to another would take years Instead of a few hours or days. In fact, in ancient days the first space travelers were put into cybernetic hibernation to make even short intrasystem flights so that they would not have to face the years — even decades — of boredom that space travel entailed. With the development of hyperdrive technology, though, the need for cybernetic hibernation became a thing of the past.

But it was not only hyperdrive which opened the galaxy: other inventions were needed to safely get from place to place. Without the sensors aboard even the smallest starships, travel at sublight speeds would be dangerous to the point of suicidal, and of course, hyperspace travel would be impossible. In addition, the development of a galaxy-wide industrial-based economy would have been impossible without advanced sensing technology: sensors allowed the exploration of the galaxy and expedient isolation of valuable raw materials.

Life support systems that allow space travelers to survive the vacuum of space are indispensable. When crossing the void, one is plying an environment that is totally hostile to all but the most primitive life forms. Fortunately, life support systems are now so reliable and efficient that travelers seldom consider the consequence of system failure.

To a space traveler from another, less developed galaxy, the Empire's weapons of war would probably appear to be miracles as well. The standard blaster or laser cannon would be devastating, powerful magic. Again, the people of the Empire have lived with these wonders for so long that they are now commonplace.

In the final analysis, the fabric of the galactic community is bound together by cords of high technology.

HYPERDRIVES

The hyperdrive is a miracle of technology. For over a thousand generations, it has bound the galaxy together. Powered by incredibly efficient fusion generators, hyperdrive engines hurl ships into hyperspace, a dimension of space-time that allows faster-than-light travel. The theories and realities of hyperspace t ravel are understood by few but highly-trained hyperspace technicians in the astrophysics communities, and even they admit that certain aspects remain a mystery.

Certain things are clear, through. Hyperspace is coterminous with realspace: each point in realspace is associated with a unique point in hyperspace, and adjacent points in realspace are adjacent in hyperspace. In other words, if you travel "north" in realspace then jump to hyperspace, you'll be heading "north" in hyperspace as well. Objects in realspace have a "shadow" in hyperspace. That is, there is a star (or star-like object) in hyperspace at the same location as it occupies in realspace, and this is a danger to those traveling in hyperspace. Colliding with even the smallest objects at hyperspace velocities is often deadly.

This is why astrogation and astrogation computers are so important, and why they are standard aboard most hyperdrive-equipped ships. Careful calculations must be made to assure that a hyperspace-traveling ship doesn't smash into a planet or star while hurtling through this dimension; only the desperate — or foolhardy — attempt hyperspace jumps without up-to-date astrogation charts and astrogation droids or computers.

Many droids and astrogation computers used on starfighters are capable of containing data for only one hyperspace jump at a time; others, such as the Rebel Alliance Y-wing, can hold up to ten jumps without being reprogrammed.

Larger starships, such as Imperial Star Destroyers and similar models, have large on-board astrogation computers capable of virtually unlimited jump calculations and actually store jump coordinates for almost every foreseeable destination the ship may wish to reach.

Even with sophisticated astrogation machines, mistakes are not uncommon. There are millions of stars in the galaxy, and billions of planets (not to mention asteroids and other debris), and space is not static — what was a safe course a few days ago may now be filled with debris from an exploded starship or collision between larger bodies. Authorities estimate that the locations of more than 90 percent of all large bodies in the galaxy are *unknown*! With all these variables, even the largest, most sophisticated computers, operated by the most experienced astrogators can plot a fatal path through hyperspace — even along well-traveled routes. While it is possible to change course while in hyperspace, this tactic is especially dangerous — the most minor error can send a ship careening thousands of light years off course.

Still, space is largely empty. Millions of jumps are made daily — only a small fraction fail.

SUBLIGHT DRIVES

Sublight drives move spacecraft through realspace. These engines provide more energy output than repulsorlift engines — which, since they require a large mass such as a planet for their antigrav engines to operate, are inappropriate for flights into deep space — and work much differently than their hyperdrive counterparts.

Though many varieties of sublight drives exist throughout the galaxy — solid chemical booster rockets, atomic drives, light sails, ramjets — by far the most popular in the Empire is the Hoersch-Kessel ion engine. Originally brought into this part of the galaxy countless millennia ago by alien merchants, today almost all of the major ship manufactures put Hoersch-Kessel-style motors into their vessels.

The Hoersch-Kessel is extremely efficient and extremely powerful. For most efficient use, the engine draws energy from power cells or generators. However, it can be converted to break down and draw power from uranium, other heavy metals, or virtually any substance. Liquid reactants, energy conversion cells, and even ion-collector pods are regularly employed for power.

Another point in the Hoersch-Kessel's favor is its versatility. The basic technology is simple, making it easy to construct drives for specific performance standards. A small version is used in starfighters and other high-performance vessels; larger engines can be produced for bigger ships. Not all H-K drives are identical: while each engine relies upon the same technological theory, different manufacturers all have their own variations, each attempting to produce the most efficient design.

Because of its widespread use throughout the galaxy, most ship mechanics know the H-K well; it is easy to find someone to fix it when it breaks down. It's also easy to find replacement parts for most small and mid-size Hoersch-Kessels, though larger or specialized ships may have to have parts manufactured. The H-K doesn't break down often — it has few moving parts: however, for maximum efficiency, the engine's intake and firing cells require precise adjustment and alignment, and must be "tuned up" periodically. If this maintenance is ignored for too long, the engine can be severely damaged or even ruined.

Unlike hyperdrive engines, which propel vessels through hyperspace, the H-K moves ships in realspace via a fusion reaction which breaks down fuel into charged particles. The resulting energy hurls from the vessel, providing thrust. The ship's

direction is controlled by changing the exhaust's direction with baffles or so-called "vectrals," or by smaller H-K engines employed as lateral thrusters.

While the H-K's thrust is mildly radioactive and dangerous at extremely close ranges, it is safe enough to use in an atmosphere. The H-K's most dangerous emissions are normally stopped by a series of collector coils, which are "scrubbed" and replaced during regular maintenance. Maintenance personnel routinely wear radiation-proof clothing (and smart ones have periodic anti-radiation inoculations as well). For situations where the H-K cannot be used, a ship relies on its repulsorlift engines.

ARMAMENT

There are other dangers inherent in space travel besides the natural phenomena already mentioned. Pirates, smugglers, and hostile aliens abound along the routes of space. Weaponry — both offensive and defensive — has developed in direct proportion to star travel capabilities.

Following are descriptions of the most common offensive and defensive armaments in the Alliance and Imperial arsenals. Many are known by different names in different sectors, and there may be subtle variations from system to system. However, the names and descriptions given follow standard Imperial Navy usage, which is also used by the Rebellion forces.

While other weapons exist — nuclear warheads, particle beams, nova generators, and other more primitive technologies — they are usually found in common usage only in the frontier or isolated regions.

Laser and Blaster Cannon. The terms "laser" and "blaster" are synonymous, except that "blaster" usually implies a smaller, lighter weapon. Ship-mounted lasers and weapons vary greatly in power.

Most smaller ships, such as light freighters and starfighters, have some form of weaponry. In addition to weapons built specifically for starships, some weapons are converted and redesigned from ground-forces armament. To do so, most such weapons are given advanced focusing systems to keep their beams coherent over greater distances. Still other ships use downgraded versions of the heavier weapons in common use on capital ships.

Laser and blaster cannons are usually mounted on lightly armed vessels, such as starfighters and licensed commercial vessels. They are capable of rapid fire, but are prone to overheating. They usually output their power in the visual-light spectrum, so that the gunner can see where his shots are going.

Some lasers can be altered to change their beam color to any wavelength in the electromagnetic spectrum. This allows such vessels to attack "invisibly" (by firing in the non-visible spectrum) to gain initial surprise, but because such attacks can be detected by sophisticated electronic defense systems, this tactic is only of limited effectiveness.

Turbolasers. Heavy shipboard laser weapons require immense amounts of power to cut through the shields and armor of large military craft and to penetrate planetary defenses. To generate this power. turbolasers are equipped with turbine generators and banks of capacitors to build up and store the energy necessary to make a very powerful laser pulse.

Because of the time needed to build up energy, turbolasers usually have a lower rate of fire than normal lasers, but deliver a bigger punch. Turbolasers are strictly regulated; in theory only the Empire, sector or local governments can construct or mount such weapons.

Ion Cannon. When a commander wishes to render an enemy harmless, rather than destroy him outright, ion weapons are employed. High-energy ionized particles, when fired in sufficient strength, can wreak havoc with the sophisticated electronics and controls of starships. These weapons are used primarily by planetary and system defense forces (who are often more concerned with driving off or deterring an enemy than destroying him).

Ships use ion cannons to disable an enemy, then use their other more lethal weapons to finish him off. Ion weapons also allow pickets and fleet vessels to capture enemy vessels with relatively minor damage. Pirates also use these weapons to disable choice targets and then board them.

Proton and Concussion Weapons. Proton torpedoes, concussion missiles, and bombs have become one of the primary surface-attack weapons of light space forces. This is because even small vessels, such as the Z-95 Headhunter and the TIE bomber, can carry these weapons and deliver them accurately from low altitudes flying at great speeds, allowing little time for point-defense systems to react.

Unlike heavier space bombardments by turbolasers mounted in immense Star Destroyers, these weapons are effective against ray- and energy-shielded targets. Complete particle shielding will deflect proton torpedoes, however.

Proton torpedoes carry a proton-scattering energy warhead. Concussion weapons (both missiles and bombs) carry an armor-piercing warhead containing a compact energy pack.



When they explode, such weapons give off powerful concussive blasts which disrupt delicate instruments and equipment, and cause shock and blast damage to more durable targets.

Tractor Beams. Over the millennia, the tractor beam has been altered from a commercial cargo-moving tool to a potent offensive weapon. Today, military tractor beams are powerful enough to capture and arrest even an immense vessel in mid-flight.

The power of the tractor depends upon the size of generator driving it. and it usually follows that the larger the ship, the more powerful the pull of the tractor (however, some small and mid-sized commercial space tugs. which guide immense vehicles into orbiting dock facilities, have extremely powerful tractors).

According to current military doctrine, tractor beams are employed to arrest the maneuverability of the target vessel, thus allowing the attacking ship's weapons to bear upon the targets with greater accuracy. However, it is extremely difficult for the tractor to lock on to fast-moving targets, and ships can break the tractor's grip if they can maneuver beyond the beam's covering arc.

SHIELDS

There are two types of shields: particle shields and ray/energy shields. Both are needed for complete protection, and generally all military ships are equipped with shields of both types.

Particle shielding protects against missiles and space debris. but it must be temporarily turned off if the vessel wishes to fire missiles of its own or launch or receive shuttlecraft. Aside from those exceptions, particle shields are on at all times. For game purposes, any time a ship has to lower its particle shields. it is considered to have a hull code –2D lower than the listed code.

Ray/energy shielding protects strictly against lasers or other energy beams, it does not stop matter. Ray shields require large amounts of energy to maintain; most vessels only employ them when going into combat. Since this shielding is useful only in combat, its application is somewhat restricted. Non-Imperial vessels must apply for permits to carry ray/energy shielding and show just cause for why they need it. Fear of piracy is usually enough to secure standard permission.)

SENSORS

The term "sensor" describes a whole range of complex devices that detect and analyze many forms of data — light, radio and other electromagnetic emissions; sound. motion and vibration; gravitational, nuclear and magnetic fields; heat, pressure. and t race chemicals; and even other sensors. Essentially, anything that enhances a person's ability to receive data about his environment — from macrobinoculars to radiation counters to radar to long-range electromagnetic flux detectors — is a sensor.

While the majority of ships use sensors for peaceful purposes — navigation, collision avoidance, research, and exploration — the current Rebellion and the rise of piracy in many outlying systems is forcing many ships to purchase new sensors or reconfigure their existing ones to be combat-quality.

The most important task by far for military sensors is ship detection. Considering the massive punch warships pack, quite often the first shot in a battle decides the winner. To find each other, ships use sensors which scan for heat, electromagnetic energy, gravitational disturbance, motion, radio waves, light refraction, and more.

Many sensors analyze a broad spectrum of data from several sensing inputs. others focus on particular types of energy, fields or objects. Sensor ranges vary from short (a few kilometers) to extremely long (up to one million kilometers), with specialized sensors usually having greater range. Because of size and computer limitations, smaller starfighters must usually rely upon the broad-range sensors; larger ships have many different specialized sensors.

While this usually gives the sensing edge to larger vessels, it's not all that simple. Large vessels are bigger targets: they radiate more energy, they reflect more light, they cause more gravitational disturbances. As an analogy, while a rancor may have a better sense of hearing than you do. you are as likely to hear it crashing through the woods as it is you.

Common Military Sensor Types

Thousands of different sensors exist. Naturally, some are more sensitive than others. None are perfect; even the best sensors can fail to detect when they should, or can detect "ghost" images that don't really exist. Solar radiation, hydrogen clouds, asteroid fields, strong gravity wells, and other natural phenomena can interfere or even block sensors. Of course, deliberate jamming or concealment can also hide things from sensors. Below is a list of some of the more common sensor types.

Electro Photo Receptors (EPRs). These are the simplest sensing devices. They combine data from sophisticated normal light, ultraviolet (UV), and infrared OR) telescopes to form a composite holo or two-dimensional picture. Useful only at shorter ranges. Most targeting sensors use EPRs.

Full-Spectrum Transceivers (FSTs). FSTs are frequently called "universal sensors" because they use a variety of scanners to detect all types of objects, energies and fields — but they are not very sensitive. The size of their receptor determines their effectiveness; receptor dishes must be quite large to detect accurately or at long range. Most non-combat ships are equipped only with FSTs.

Dedicated Energy Receptors (DERs). DERs detect any electromagnetic emission within range of the sensor array, including comlink transmissions, navigational beacons, heat, laser light, and similar emissions. The DER's accuracy is determined by the skill of the operator, whether person or computer: as DERs collect all energy emissions, sorting out the important information from useless data is crucial. A poor operator could mistakenly identify a stray cosmic ray as a brief enemy communication signal; an expert operator may filter through a screen of static to uncover the signature of a ship trying to sneak by. DERs are the primary passive sensor device in military sensor arrays.

Crystal Gravfieid Traps (CGTs). These expensive sensors utilize a synthetic crystal grid to detect gravitic field fluctuations. High quality CGTs can detect and identify any fluctuations in the gravity field for hundreds of thousands of kilometers around.

CGTs can be blocked by the presence of mass. For example, a CGT will strongly register a nearby planet's presence, but may miss a ship in orbit on the other side of the planet.

Hyperwave Signal Interceptors (HSIs). These sensors detect fluctuations in hyperspace. Whenever a ship enters or exits hyperspace, the local hyperspace field Is disturbed — the mass and speed of the vessel determining the size of the disturbance. Ships nearby carrying HSIs can detect the disturbance. HSIs cannot determine a ship's origin or destination, but they can record the entry to or exit from hyperspace.

In addition to detecting ships moving in and out of hyperspace, HSIs can detect and sometimes tap into hyperradio transmissions (such as those sent by HoloNet or subspace radio). This is important since most hyperradio communications are broadcast on very narrow bandwidths and are normally very difficult to detect. Decoding such messages is another matter entirely.

Life Form Indicators (LFIs). LFI's aren't actually sensors; they are sophisticated computer programs which examine the output of other sensors to determine if a life form is present, and, if so, what life form it is. For example, an FST sensor might determine that there is a mobile heat-source (outputting heat at 30 degrees Celsius) on that space ship, the source masses at 80 kilograms, the ship's atmosphere contains large amounts of sulfur, and the ship's gravity is set at .96 Standard; an LFI program would examine that data and decide that the ship probably contained a Sullustan.

The quality of a ship's LFI is determined by the sensitivity of the ship's sensors and the intelligence of its computer.

Sensor Countermeasures

Jamming Sensors. Jamming is the most common active countermeasure. Powerful generators can flood large areas with static and random signals, confusing and "blinding" sensors. One drawback to jamming is that while the exact position of the jamming vessel may be concealed by the jamming, the jammer is broadcasting his general location to everybody in the area. In addition, jamming affects everyone — friend as well as foe.

Sensor Decoys. Ships can fool enemy sensors by sending out small pods or shuttles which broadcast the same signals a large ship emits naturally. Only exceptionally sensitive sensors can tell the difference between a good decoy and a real ship.

Sensor Stealth. By purposefully reducing all emissions, ships can greatly reduce the chance of discovery. Turning off the engines and drifting is often the first and most effective evasion technique. Ships drifting on battery or power capacitors are far less likely to be detected, but of course can't operate long without turning on power generators for life support.

Ships trying to evade detection can also shut down their active sensors. Although this makes them much harder to detect, it also leaves them blind.

"Running silent" is a standard technique; while on patrol or otherwise attempting to remain undetected, ships send no transmissions. Communication blackouts are difficult to maintain when several ships are operating together, since course, timing, and mission changes must be transmitted between the vessels.

Sensor Modes

Passive: Passive sensors examine energy emitted by other sources (heat detectors, or simple telescopes, for example). They don't project any energies to detect information. Less effective than active sensors, passive sensors use less energy and don't increase the sensing unit's "visibility."

Sensor Sweeps: These sensors are active and emit pulses of energy and examine the reflected or "bounced" energy (radar. for example). Extremely effective at short and medium range, less so at long range. Because the sensor is giving off controlled bursts of energy, the sensing vessel is relatively easy to spot by other sensors. There are three prime modes of sensor sweep: *scan*, *search* and *focus*.

Scan: Look at everything around the entire vessel. These sensors search the entire area around the vessel, but cannot provide the range or detailed information of sensors in search mode.

Search: Only look for a specific type of target, such as a ship or a particular radio frequency. The operator must specify what to search for. Search modes function in one direction, for example, to the front, left, right or back (sensor modes "warp" so while scanning "left," the sensor also searches to the top and bottom of the left portion of the ship). When several ships fly in formation, pilots often "search" their sensors on overlapping areas. For example, the lead pilot may focus his sensors directly ahead, while other pilots in his wing focus to each side and behind.

Focus: Concentrate the sensors on a particular area selected by the pilot. This makes for much better information about the area on which sensors are focused, but provides little or no information about other areas. This mode is often used once something "unusual" has been detected by more general sensors sweeps.

Cloaking Device. The ultimate sensor countermeasure, a cloaking device is an experimental shield which creates a subtle warp in the fabric of space surrounding the vessel, causing all forms of energy to slip around the ship as if it weren't there, making the ship practically invisible. Exact specifications and technical data of cloaking devices are among the most highly-classified in the Empire.

Cloaking devices are extremely rare. They are among the most sophisticated and complicated devices known; only a few highly skilled engineers can operate and maintain them. They are not in general production: each must be custom built for a specific ship. In addition, cloaking devices are enormously expensive; reportedly over one billion credits apiece!

The Empire has declared cloaking devices illegal —class one contraband. Unauthorized manufacture. sale, purchase or use of a cloaking device are crimes punishable by death.

Because of the expense and difficulty of maintenance, very few Imperial ships are equipped with cloaking devices. It is rumored that the Emperor's personal shuttle has one, and possibly a new experimental Star Destroyer.

No Rebel ships are known to be equipped with cloaking devices.

LIFE SUPPORT



Every starship has a life support system that allows the ship's occupants to survive the harsh environment of space in relative comfort. The type of environment the system produces depends upon the type of occupant it must accommodate. All life support systems must provide a breathable atmosphere, and most also provide a comfortable gravitational environment.

The most common atmosphere-generating life support systems are built around chemical converters. Either biological or synthetic converters take the pilot's and passengers' waste elements, such as carbon dioxide, and convert them into usable form. In starfighters, converters are simply miniature recycling plants; but in large starships, converters may be gigantic systems, able to support many different living organisms.

Some starfighters — notably the Imperial TIE series — do not have atmospheric converters built into them; instead each pilot's space suit contains a converter.

Many starships come equipped with converters that can be set to provide comfortable environs for many different species. Of course, this capability is limited by the physical characteristics of the ship's interior: the design of life support systems mush take into account the ship's probable occupants.

Aside from providing an atmosphere, life support systems must also provide a gravitational environment for the pilots and passengers. In most starfighters, modified repulsorlift technology is used to create an antigravity field within the cockpit which negates most or all gee force effects that come into play as a result of the ship's maneuvers. The overall effect upon the pilot is a constant low or zero-gravity environment, regardless of acceleration, deceleration, turning, and so on.

In larger starships, the situation is vastly different. Huge gravity generators, powered from the ship's main engines or auxiliary power cells, create constant gravitational fields that can be tailored and adjusted to fit ships occupants. On luxury liners, for example, certain areas of the ship maintain lighter fields than others to provide for elderly passengers for whom locomotion has become difficult; other areas maintain zero-g fields for sports competitions; other areas such as cargo bays may maintain strong fields to ensure stability. Of course, a luxury liner is also compartmentalized with respect to the various species which journey aboard, and each compartment's gravitational field must be adjusted for the passengers It contains. Other mid-sized and larger starships, such as light freighters, have gravity generators as well, but they are usually not as flexible.

Probably the most impressive life support systems are found aboard Ithorian vessels. These were modeled after the "herds" in which the Ithorians live on their planet's surface. These ships maintain an atmosphere and gravity field so much like the planet itself that the Ithorians have brought a bit of their home planet to the stars with them. Miniature jungles, complete with vegetation and small animal life in natural habitats, thrive aboard these ships.

ESCAPE EQUIPMENT

Imperial directives require every spacefaring vessel to include some form of emergence escape system. Operating licenses are denied to vessels that fail to meet these directives, but some ships slip through the bureaucratic net. In theory, each ship must have an escape system capable of handling every passenger on board. In practice, Imperial observers grant licenses if vessels have systems that can handle at least one-fourth of a ship's standard complement.

Ejection Seats. Small one- and two-man transport vehicles and starfighter-class vessels use a standard ejection seat escape system. The ejection seat system relies greatly on a passenger's use of a full environmental flight suit, and even then survival in deep space is unlikely without immediate rescue. Ideally, ejection systems work best when the craft is in a planet's atmospheric field. "Crashworthy" seats contain built-in oxygen recirculators and heating elements that lower ejected seats to the ground.

Only crew members wearing environmental flight suits with their helmets sealed can hope to survive ejection into space. The seats generally contain a 29-hour oxygen recirculator and heating element, but even so, few pilots survive if they aren't picked up within a few hours. Most survivable ejections occur outside ship hangars or in atmospheres near a base (when pilots "ditch" fighters that are too damaged to land safely, for example). In such cases. an antigrav unit powered by a Belanti repulsorlift engine lowers the seat onto the strongest nearby gravity source, whether it's a ship or planet surface.

Escape Pods. Larger vessels are equipped with emergency escape pods. Ranging from one or two in light freighters to several hundred stored in giant lifeboat bays aboard Star Destroyers, escape pods are basically emergency space capsules capable of limited flight and maneuverability located at key positions in a ship's hull to provide quick access in case of an emergency. Once loaded, an escape pod is released via explosive separator charges and pneumatically or ballistically propelled from the ship.

If the pod is used in deep space, the crew must point the pod in the general direction of the nearest occupied planet or space lane, fire the rockets, and hope that someone hears the distress beacon.

Though equipped to land on a planet, escape pods usually carry no repulsorlift engines. Instead. they rely on inflatable flotation devices. parachutes and their directional rockets to land safely. Minimal fuel capacity allows only enough power for minute directional adjustments and some breaking once in a planet's atmosphere.

Pods are stocked with limited amounts of emergency food and water rations (usually two- to three-weeks' worth), survival gear, flares, and medpacs. Larger escape pods, called "life boats" are also common among the larger space vessels. These boats can carry from 10 to 50 people, depending on their size, and are actually small space ships in their own right. They are better stocked than the small pods and can support passengers for a longer duration. Some are equipped with sublight engines: a few even contain small hyperdrives.

STARSHIP STATISTICS

In the *Star Wars* roleplaying game, starships have a number of important game statistics. All starships provide *full cover* for their occupants. In addition, each ship's statistics include:

Craft: The ship's manufacturer, name, and model number.
Type: The ship's general classification.
Scale: The ship's scale — starfighter or capital.
Length: How long the ship is.
Skill: The skill used to operate the ship, followed by the specialization for its use.
Crew: The first listing is the total crew for the ship under normal conditions.(A listing for "can combine" is the number of people who can combine to perform an action. Each ship has one prime person responsible for keeping control, running sensors, calculating hyperspace jumps and the like. On smaller ships, one person may be responsible for all of these duties, while on larger ships, one person may be in charge of *each* of these functions. While there might be hundreds of support crew manning the machinery, whether the action succeeds comes down to one character's skill roll — hence the crew skill listing. The "can combine" is the number of extra crew members who may be able to assist, such as when Chewbacca acts as co-pilot for the *Millennium Falcon*. Use the "Combined Action" rules in the chapter on "The Rules.")

The second number is the number of gunners; gunners are listed in *addition* to the normal crew complement.

The final number is the "skeleton crew" listing: the first part of the listing is the *absolute minimum* number of crewmembers necessary to fly the ship, while the number behind the slash is the increase in difficulty for any actions with a skeleton crew. For example, if a listing is "skeleton: 130/+10," that indicates that there must be a minimum of 130 crew aboard to operate the vessel, and all crew must add +10 to the difficulty number for all maneuvering, movement and shielding actions. *This modifier does not apply to gunnery difficulties.*
Crew Skill: Typical skill codes for crewmembers trained for that job: starfighter pilots will have all the skills; capital ship crewmen will have just the skill for the job that they have been trained in. Co-pilots and assistants typically have –1D to each skill code.
Passengers: The number of passengers and troops that may be carried (beyond the crew complement).
Cargo Capacity: This indicates — either in metric tons or kilograms — the amount of cargo a ship can carry. This refers to the cargo's mass only, not volume.
Consumables: A measure of the ship's air, food, water and fuel and how long it can travel before having to stop for refueling and resupply.
Hyperdrive Multiplier: This measures how quickly the ship travels in hyperspace.
Hyperdrive Backup: Some ships have a backup hyperdrive for emergencies. This is the backup's hyperdrive multiplier.
Nav Computer: "Yes" or "No." Ships with nav computers may calculate hyperspace journeys with their on-board computers. Ships without nav computers require astromech droids to calculate hyperspace journeys.
Maneuverability: The ship's maneuverability die code when in outer space. Normally, the ship's maneuverability is the same in an atmosphere. If the ship has a different maneuverability for atmospheric travel, it will be listed in parentheses.
Space: How fast the ship travels at sublight speeds in space. This speed is used in ship-to-ship combat.
Atmosphere: How fast the ship travels in an atmosphere. The first number is its Move, the second number is its all-out speed in kilometers per hour. If there is no "atmosphere" listing, the ship cannot enter an atmosphere.
Hull: This is how tough the hull of the ship is and how well the ship can withstand damage in combat.
Shields: The ship's combat shields.
Sensors: The different sensor types and their abilities (see the *sensors* skill for more details).
Weapon: The number and type of weapon on the ship. *Fire-linked* means the weapons are linked and fire as one group. Otherwise, each weapon may be fired separately.
Fire Arc: Front, left, right, back or turret. Turret weapons may fire in all four arcs.
Crew: The crew necessary to man the weapon. If there is no crew listing, the weapon may be fired by the pilot. The variable numbers are treated the same as ship's crew.
Scale: The scale, if different than the ship's scale.
Skill: The skill used to fire the weapon.
Fire Control: Add these dice whenever the gunner shoots to hit.
Space Range: Short, medium and long ranges in units.
Atmosphere Range: Short, medium and long ranges in an atmosphere or firing into an atmosphere from orbit.
Damage: This is the weapon's damage.

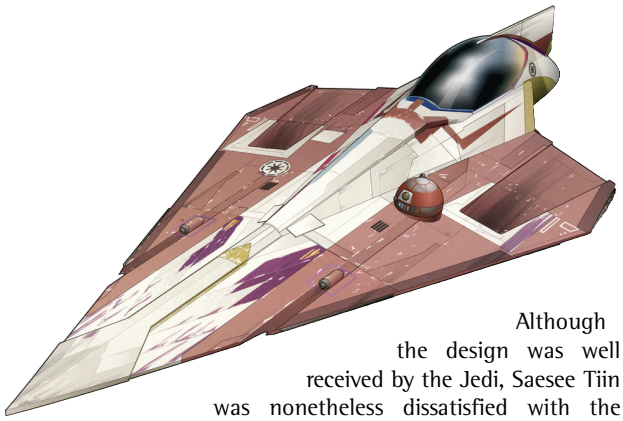
Note: Not all of these stats will be necessary in the course of the game. In combat, only the ship's scale, speed, maneuverability, hull code, weapons, shields, and in the case of capital ships, crew codes are of immediate value. Other stats (such as cargo capacity) are provided to help the gamemaster maintain consistency in the course of an ongoing campaign.

STARFIGHTERS

Starfighters are short-range combat vessels with a small crew complement (usually limited to a pilot and co-pilot). These ships emphasize speed and maneuverability over durability, and normally are heavily-armed. These ships are normally designed for very short (but intense) duty periods, and thus are very effective in battle, but only for limited amounts of time. Starfighters are rather expensive, and serve only one role: the destruction of enemy ships. Starfighter technology advances very quickly, and most fleets must expend a huge portion of their budgets to train pilots and keep them equipped with cutting-edge ships. Some of the most famous Starfighters include the New Republic's X-wing, the Empire's TIE fighter, and the legendary (but outdated) Z-95 Headhunter; pilots use the *starfighter piloting* skill to fly these versatile combat vessels.

Aethersprite Interceptor

Kuat Systems Engineering developed the Delta-7 Aethersprite when Jedi Master Saesee Tiin suggested that the Jedi form its own corps of starfighter pilots. In the time prior to the Clone Wars, these fighters provided an economical — and combat-effective — means for Jedi to get from place to place. Despite its utility the Delta-7 was distinctly Jedi in nature. For this reason, it was rarely used by Jedi during covert operations.



Although the design was well received by the Jedi, Saesee Tiin was nonetheless dissatisfied with the Aethersprite light interceptor's performance. He insisted on modifying two Aethersprites to his own specifications, adding additional weaponry, a hyperdrive of his own design, and a meditation chair in place of the pilot's seat.

The Delta-7 is available only to Jedi through the Supreme Chancellor's office, and is not legally available on the open market. The prices given are for a Delta-7 found on the black market, which is rare but not unheard of.

The Delta-7 was conceived primarily as a light reconnaissance starfighter, and its relatively light armament reflects this. Though not designed for extended combat operations, the Aethersprite is a capable weapons platform when flown by a Jedi pilot.

Like its successor, the Eta-2 *Actis*-class Interceptor, the Jedi Starfighter is not hyperdrive capable, and it requires a separate hyperdrive module to travel long distances.

Delta-7 Aethersprite Starfighter

Craft: Kuat Systems Engineering Delta-7 Aethersprite-class Starfighter
Type: Starfighter
Scale: Starfighter
Length: 8 meters
Skill: Starfighter piloting: Delta-7
Crew: 1 and modified astromech droid (can coordinate)
Crew Skill: All skills typically at 4D
Cargo Capacity: 60 kilograms
Consumables: 1 week
Cost: 180,000 (new), 145,000 (used), both prices are black market value
Hyperdrive Multiplier: x1 (with booster ring, see below)
Nav Computer: Uses a modified astromech droid programmed with 10 jumps
Maneuverability: 3D
Space: 8
Atmosphere: 365; 1,050 kmh
Hull: 2D
Shields: 1D
Sensors:
Passive: 25/1D
Scan: 45/2D
Search: 65/2D+2
Focus: 3/3D+1
Weapons:
2 Dual Lasers (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 6D
Notes: The Delta-7 requires a separate hyperdrive module in the form of a booster ring (the TransGalMeg Industries hyperdrive booster ring). Docking with the ring takes 3 rounds to accomplish, and requires a Difficult *starfighter piloting* skill check (the fighter's maneuverability counts for this roll).

Additionally, the Delta-7 incorporates a specially-designed astromech droid (R4-P series), which is hardwired into the starfighter. Without the proper droid, the pilot suffers a –1D penalty to his *astrogation* skill checks. The droid suffers the same penalty to both its *astrogation* and *starfighter repair* skill checks.

ARC-170 Starfighter

The Aggressive ReConnaissance fighter, or ARC-170 – developed as a joint venture by the Incom and Subpro Corporations – serves as both a long-range scout and a heavy assault fighter. The ACR-170 is part of a line of starfighters, including the Z-95 Headhunter, that eventually led to the development of the X-wing. The narrow frame, flanked by powerful twin engines and S-foils, was innovative at the time of the ARC-170's introduction. Though it served with distinction during the later days of the Clone Wars, the fighter was never built in the vast numbers of many other designs.

The ARC-170's ultimate failing was not lack of firepower or ability, but the high supply cost to keep it in combat. The starfighter needs regular maintenance and requires a three-person crew making it expensive in terms of training, personnel, and upkeep. As a result, once the TIE fighter replaced it in Imperial squadrons, there was very little demand for the ARC-170. Though some were liberated by the Rebellion most were mothballed or scrapped simply because the Rebels lacked the flight crews and repair bays necessary to keep the older ARC-170s ready for combat.

The ARC-170 is a heavy-hitting fighter, with long-range capabilities and enough stowage to operate for 5 days without resupply. Though taxing, it was possible for the crew to sleep in shifts, allowing the starfighter to be alert and ready for action for days at a time. This made it popular as a scout and a picket ship, keeping an eye on likely targets, enemy forces, or even friendly planets until larger ships could arrive for permanent duty. An ARC-170 could be sent deep into enemy territory, and its shield generator gave it a good chance of surviving even if it ran into a larger force of fighters when performing such missions.

The durability and range of the vessel came at a cost, however. The ARC-170 has slow acceleration and poor maneuverability compared to smaller fighters.



ARC-170

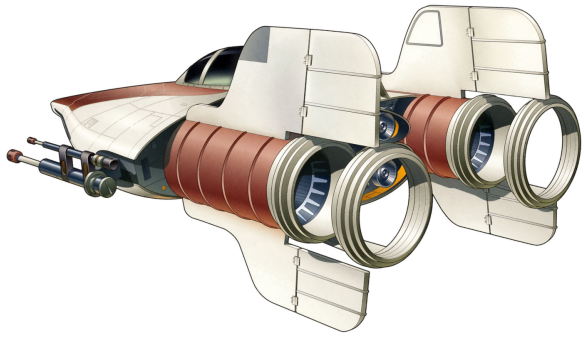
Craft: Incom/Subpro ARC-170 (Aggressive ReConn)
Type: Space superiority fighter
Scale: Starfighter
Length: 14.5 meters
Skill: Starfighter piloting: ARC-170
Crew: 2 and astromech droid (can coordinate), gunners: 1, skeleton: 1/+10
Cargo Capacity: 110 kilograms

Consumables: 5 days
Cost: 155,000 (new), 70,000 (used)
Hyperdrive Multiplier: x1.5
Nav Computer: No (uses astromech with 10 jumps)
Maneuverability: 3D
Space: 8
Atmosphere: 365; 1,050 kmh
Hull: 5D
Shields: 1D+2
Sensors:
Passive: 25/0D
Scan: 50/1D
Search: 70/2D
Focus: 3/3D+1
Weapons:
2 Medium Laser Cannons (fire linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 6D
2 Laser Cannons (fire linked)
Fire Arc: Rear turret
Crew: 1
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/10/20
Atmosphere Range: 100-300/12/2 km
Damage: 5D
Proton Torpedo Launcher (6 torpedoes)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1/3/7
Atmosphere Range: 30-100/300/700
Damage: 9D

A-Wing

Development of the A-wing began in secret shortly after the Battle of Yavin. General Dodonna realized that the speed of Imperial fighters had nearly cost the Alliance its victory, and he intended to remedy the situation by designing a newer, faster starfighter. With the aid of starship engineer Walex Blissex, the A-wing was born. Although not as durable as other Alliance starfighters, the A-wing is often considered to be the fastest starfighter to see service during the Galactic Civil War.

Though the A-wing is a finicky spacecraft that is often difficult to maintain in the field, it has proven itself to be a capable strike fighter and reconnaissance craft. Due to its speed and maneuverability, it excels at "hit and fade" operations and surgical strikes carried out behind enemy lines. Despite its relatively light armament, the A-wing is deadly in the hands of a skilled pilot. During the Battle of Endor, A-wings were responsible for the destruction of the Super Star Destroyer Executor.



A-wings are phenomenally fast and agile spacecraft, making them capable dogfighters. A-wing pilots quickly learn to use this fact to their advantage in battle, for even a single hit from an enemy weapon can mean a quick and fiery death. During its earliest months in service, the A-wing was armed only with laser cannons and a sophisticated suite of electronic jammers. In time, many A-wings were modified to carry concussion missile launchers, adding to the nimble ship's versatility. (This configuration was standard by the time of the New Republic.)

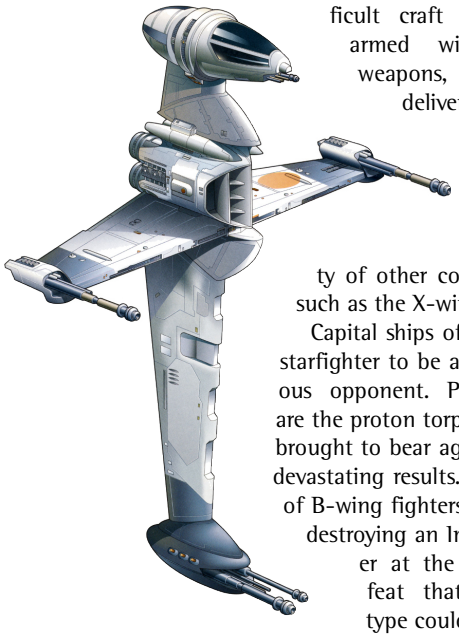
The A-wing's jamming system is capable of blinding enemy sensors and fire-control computers, making it an even more elusive target. The effectiveness of the jamming suite is limited to small craft and space transports, and does little more than make the A-wing a more tempting target for capital-scale ships.

A-Wing

Craft: Alliance A-wing Starfighter
Type: Interceptor and multi-purpose starfighter
Scale: Starfighter
Length: 9.6 meters
Skill: Starfighter Piloting: A-wing
Crew Skill: Starfighter piloting 5D, starship gunnery 4D+2, starship shields 3D+1
Crew: 1
Cargo Capacity: 40 kilograms
Consumables: 1 week
Cost: 175,000 (new) 70,000 (used)
Hyperdrive Multiplier: x1
Nav Computer: Yes (limited to 2 jumps)
Maneuverability: 4D
Space: 12
Atmosphere: 450; 1,300 kmh
Hull: 2D+2
Shields: 1D
Sensors:
Passive: 30/0D
Scan: 50/1D
Search: 75/2D
Focus: 4/4D+1
Weapons:
2 Laser Cannons (fire linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 5D
2 Medium Concussion Missile Launchers (6 missiles each)
Fire Arc: Front
Skill: Starship gunnery
Space Range: 1/3/7
Atmosphere Range: 30-100/300/700
Damage: 8D
Enemy Targeting Jammer
Fire Arc: All
Skill: Sensors
Space Range: 1-3/7/15
Atmosphere Range: 100-300/700/1.5 km
Damage: –2D from Fire Control

B-Wing

Designed by Admiral Ackbar the B-wing starfighter is a mobile weapons platform designed to provide heavy assault support to the Rebel fleet. Possessing a unique design that includes folding S-foils and a cockpit that rotates within its housing in the starfighter's superstructure, the B-wing is a dif-



ficult craft to master. Heavily armed with a variety of weapons, the B-wing can deliver a punishing blow to slower targets (particularly capital ships), though it lacks the maneuverability of other contemporary fighters, such as the X-wing or the A-wing.

Capital ships often find the B-wing starfighter to be an extremely dangerous opponent. Particularly fearsome are the proton torpedoes, which can be brought to bear against a starship with devastating results. In fact, a squadron of B-wing fighters was responsible for destroying an Imperial Star Destroyer at the Battle of Endor, a feat that no other fighter type could claim at the battle. With a gunner aboard, a B-wing fighter can unleash its weapons in deadly pairs, giving the fighter a slight advantage even in dogfighting.

Despite its durability and exceptional armament, the B-wing starfighter is still slow, sluggish, and difficult to operate. As a result, most B-wing attack groups usually have an escort of faster and more maneuverable starfighters, protecting the B-wing until it can slip past the first line of enemy defenses and strike at a vulnerable target.

B-wings also feature exceptionally modular weapon systems, allowing them to be modified as per the needs of the mission. When swapping out one of the B-wing's weapon systems for another weapon system, reduce the time taken to make the modification by half.

Running the B-wing. The B-wing features a very sophisticated but fragile gyroscopically-stabilized command pod, as well as a ranging mode for the laser cannon. If, for some reason, the laser is not operational, reduce all fire control codes by –1D.

The B-wing's stabilization system fails when it suffers heavy damage. In game terms, when the fighter is heavily damaged, a roll of 1-2 (used to determine which system is damaged) means the stabilization system has failed. Reduce all fire control codes by –1D (since the craft is no longer a stable weapons platform). Sublight speed falls from 6 to 2 (atmosphere speed goes from 330; 950 kmh to 225; 650 kmh). These penalties are cumulative.

B-Wing

Craft: Slayn & Korpil B-Wing
Type: Heavy assault starfighter
Scale: Starfighter
Length: 16.9 meters
Skill: Starfighter piloting: B-wing
Crew: 1
Crew Skill: Starfighter piloting 5D, starship gunnery 4D+2, starship shields 3D+1
Cargo Capacity: 45 kilograms
Consumables: 1 week
Cost: 220,000 (new) 120,000 (used_
Hyperdrive Multiplier: x2
Nav Computer: Yes (limited to 2 jumps)
Maneuverability: 1D+1
Space: 6
Atmosphere: 330; 950 kmh
Hull: 3D
Shields: 2D
Sensors:
Passive: 30/0D
Scan: 50/1D
Search: 75/2D
Focus: 4/4D+1
Weapons:
Laser Cannon
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 1D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 7D
2 Proton Torpedo Launchers (8 torpedoes each)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1/3/7
Atmosphere Range: 50-100/300/700
Damage: 9D
3 Medium Ion Cannons
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 4D
Space Range: 1-3/7/15
Atmosphere Range: 100-300/700/3.6 km
Damage: 4D
2 Auto Blasters
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-8/25/40
Atmosphere Range: 100-800/2.5/4 km
Damage: 3D

Droid Starfighters

A favored weapon of the Confederacy of Independent Systems during the Clone Wars, the droid starfighter is a marvel of engineering and artificial intelligence. Combining the deadly technology of a starfighter with the advanced brains of a battle droid, droid starfighters provide the Separatists with an endless supply of combat-worthy vessels without the need to recruit and train living pilots.

Droid starfighters are small, cheap, and expendable, just the way the Trade Federation likes them. Mostly manufactured by companies supporting the Confederacy, droid starfighters are churned out of factories nearly as quickly as Republic forces can destroy them. The only limits on the number of droid starfighters that can appear on the battlefront lie within the command and control computers or a Droid Control Ship. Though the automated nature of droid starfighters makes them more prone to large-scale difficulties (a single computer virus can scramble the programming of thousands of droid starfighters at a time), it also makes them easier to coordinate and command as a group.

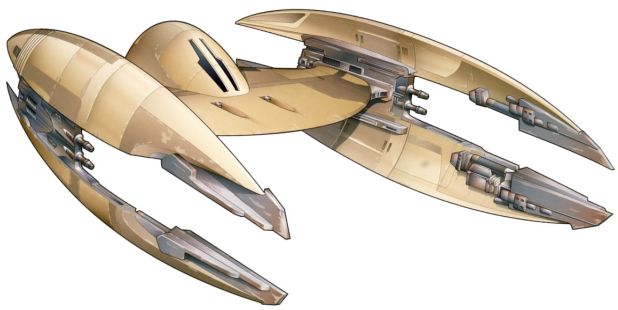
The most common droid starfighter, the *Vulture*-class starfighter, operates in both a flight mode and a walker mode and was used as early as the Battle of Naboo. These fighters are common throughout the duration of the Clone Wars, but when the Separatist fleet was deactivated, many of these

starfighters were lost or destroyed. Also used during the Clone Wars was the droid tri-fighter. This craft, while not nearly as popular as the *Vulture*-class starfighter, served throughout the Confederate fleet and is seen on almost all fronts of the war.

Droid starfighters usually receive their commands from a Droid Control Ship, which coordinates their attacks for maximum efficiency. Though the failure of a single Droid Control Ship can have devastating results on the starfighters under its control (as seen at the Battle of Naboo), few squadrons are refitted with independent droid brains due to cost issues. For the most part, the Confederacy combats this problem by having redundant control vessels present at any battle, ensuring that if one such ship is destroyed, the droid starfighters will continue to operate.

Given the computerized nature of its piloting system, a droid starfighter can attack with all weapons as though each had its own gunner, despite the fact that the ship has no actual crew. This allows the ship to use each of its formidable weapon systems in a single round, without the need to coordinate multiple crewmembers.

Droid starfighters also have the added benefit of not being affected by the Force or other effects to which living pilots would be susceptible. They cannot be bargained with; they cannot be reasoned with; they do not feel pity, remorse, or fear. Droid starfighters have all droid immunities, including immunity to mind-affecting effects, and will not willfully communicate with enemy starships. They cannot be demoralized and will never contradict their orders; in essence, they are the most disciplined starfighter corps in the galaxy.



Vulture-Class Droid Starfighter

Craft: Baktoid Armor Worlshop *Vulture*-class Starfighter
Type: Autonomous starfighter
Scale: Starfighter
Length: 3.5 meters
Skill: Starfighter piloting
Crew: 0 (droid brain)
Crew Skill: Starfighter piloting 4D+1, starship gunnery 4D+1
Cargo Capacity: None
Consumables: None
Cost: 19,000 (new), 5000 (used)
Maneuverability: 3D
Space: 10
Atmosphere: 419; 1,180 kmh
Hull: 3D
Sensors:
Passive: 20/0D
Scan: 40/1D
Search: 60/2D
Focus: 3/3D
Weapons:
2 Blaster Cannons (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 1D
Space Range: 1-5/10/17
Atmosphere Range: 100-500/1/1.7 km
Damage: 4D
2 Medium Concussion Missile Launchers (4 torpedoes each)
Fire Arc: Front
Skill: Starship gunnery
Space Range: 1/3/7
Atmosphere Range: 30-100/300/700
Damage: 8D

Tri-Fighter

Craft: Colla Designs/Phlac-Arphocc Automata Industries Tri-Fighter
Type: Droid starfighter
Scale: Starfighter
Length: 5.4 meters
Skill: Starfighter piloting: Tri-fighter
Crew: None (droid brain)
Crew Skill: Starfighter piloting 4D+1, starship gunnery 4D+1
Cost: 20,000 (new), 8,000 (used)
Maneuverability: 2D+1
Space: 8
Atmosphere: 365; 1,050 kmh
Hull: 4D
Sensors:
Passive: 20/0D
Scan: 45/1D
Search: 60/2D+1
Focus: 3/3D
Weapons:
Medium Laser Cannon
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-5/12/20
Atmosphere Range: 100-500/1.2/2 km
Damage: 5D



3 Light Laser Cannons (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-5/10/17
Atmosphere Range: 100-500/1/1.7 km
Damage: 4D
2 Medium Concussion Missile Launchers (4 torpedoes each)
Fire Arc: Front
Skill: Starship gunnery
Space Range: 1/3/7
Atmosphere Range: 30-100/300/700
Damage: 8D

Eta-2 Actis Interceptor

A light and fast starship designed for use during the Clone Wars, the Eta-2 Actis interceptor is a predecessor to the TIE fighter and one of the fastest and smallest ships in the Republic fleet. Popularized by the Jedi during the waning days of the Clone Wars (and often referred to colloquially as the "Jedi Interceptor"), the Eta-2 is a marvel of compact engineering. Featuring twin S-foils designed to diffuse engine heat and a more impressive armament than other contemporary starfighters, the Eta-2 is a dangerous, if fragile, starfighter that helped turn the tide against the onslaught of the Confederacy's droid starfighter corps.

The Eta-2 Actis interceptor packs a lot of firepower into a very small package. Though stripped of any shielding (and possessing only a very limited amount of hull strength), the Eta-2 is designed to take advantage of the incredible reflexes exhibited by both Jedi as well as expert pilots. Though the ship is likely to be destroyed by a solid hit, the Eta-2 is fast and maneuverable, allowing it to avoid attacks altogether rather than be able to absorb and deflect incoming damage.

Unlike its predecessor (the Delta-7 Aethersprite fighter) and its successor (the TIE fighter), the Eta-2 features a complement of ion cannons that allows it to disable foes in combat, adding to the versatility of the ship. Though not as heavily armed as other fighters active during the Clone Wars, the Eta-2 uses its speed and maneuverability to slip past enemy lines and deliver a concentrated attack on both starfighters as well as small transports and frigates.

A limited number of Eta-2 fighters were outfitted with concussion missiles during the Clone Wars. Though such a modification was usually made only for special missions, some Jedi and other pilots found the increased armament to be a boon when fighting against droid enemies (since there was no concern for taking lives). Such a modification was rare, and usually required the removal of the ion cannons to compensate for the concussion missile launcher and its payload (usually only four missiles).



Eta-2 Actis Interceptor

Craft: Kuat Systems Engineering Eta-2 Actis-class Interceptor
Type: Interceptor
Scale: Starfighter
Length: 5.47 meters
Skill: Starfighter piloting: Eta-2
Crew: 1 and astromech droid (can coordinate)
Crew Skill: All skills typically at 4D
Cargo Capacity: 60 kilograms
Consumables: 2 days (1 week with booster ring)
Cost: 290,000 (new), 140,000 (used)
Hyperdrive Multiplier: x1 (with booster ring, see below)
Nav Computer: Uses an astromech droid programmed with 10 jumps
Maneuverability: 4D+2
Space: 13
Atmosphere: 515; 1,500 kmh
Hull: 2D+1
Sensors:
Passive: 10/0D
Scan: 15/1D
Search: 20/2D
Focus: 2/2D+1
Weapons:
2 Laser Cannons (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 5D
2 Light Ion Cannons (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/10/20
Atmosphere Range: 100-300/1/2 km
Damage: 4D
Notes: The Eta-7 requires a separate hyperdrive module in the form of a booster ring (the TransGalMeg Industries hyperdrive booster ring). Docking with the ring takes 3 rounds to accomplish, and requires a Difficult *starfighter piloting* skill check (the fighter's maneuverability counts for this roll).

Naboo Royal N-1 Starfighter

An example of the beauty and artistry of the Naboo people, the N-1 starfighter is the premier space combat vessel for the security volunteers of that tranquil world. Designed to be aesthetically appealing as well as ecologically friendly, the N-1 starfighter was a moderately armed space combat vessel created to protect Naboo and the space around it from pirates and raiders. Despite the pleasing appearance of the N-1, the vessel is a capable defense fighter that sees a surprising amount of action while protecting the peaceful world of Naboo.

Each N-1 starfighter is embellished with a chromium coating on the nose and forward sections of the engines, a sign that it is a part of the Naboo Royal House. Primarily used for defensive missions, the N-1 fighter also serves as part of the monarchy's honor guard when traveling abroad, escorting the Royal Transport ships throughout the galaxy. N-1 starfighters are sometimes loaned to VIPs and other important visitors to escort their starships while in the Naboo system, though this is a relatively rare occurrence.



Unlike many other planetary defense fighters, the N-1 starfighter is equipped with powerful weapon systems. Despite its outward appearance as a piece of art, the N-1 carries laser cannons and proton torpedoes that rival those used by strictly military vessels. The mere presence of proton torpedoes puts the vessel in a higher class of combat starships, allowing it to drive off raiders that have competitive weaponry. Though N-1 pilots are not always the most experienced, the weapons aboard the ship can usually make up for the discrepancy.

At first glance, the N-1's offensive capabilities seem out of place for a world where war and violence are eschewed. However, the N-1 is used as a vehicle of deterrence, responding to attacks by pirates and raiders with enough force to encourage enemies to seek out other star systems to prey upon. Additionally, the N-1 starfighter's shields and other defense systems are robust enough that even persistent attackers will suffer heavy casualties in the time it takes to penetrate Naboo's defenses.

N-1 Royal Starfighter

Craft: Theed Palace Space Vessel Engineering N-1 Royal Starfighter
Type: Space superiority starfighter
Scale: Starfighter
Length: 11 meters
Skill: Starfighter piloting: N-1
Crew: 1 (plus astromech droid)
Crew Skill: Starfighter piloting 4D+1, starship gunnery 4D+1, starship shields 4D+1
Cargo Capacity: 65 kilograms
Consumables: 1 week
Cost: Not available for sale
Hyperdrive Multiplier: x1
Nav Computer: Uses Astromech with 10 jumps
Maneuverability: 2D
Space: 9
Atmosphere: 380; 1,100 kmh
Hull: 2D
Shields: 1D
Sensors:
Passive: 20/0D
Scan: 35/1D
Search: 40/2D
Focus: 2/3D
Weapons:
2 Laser Cannons (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 5D

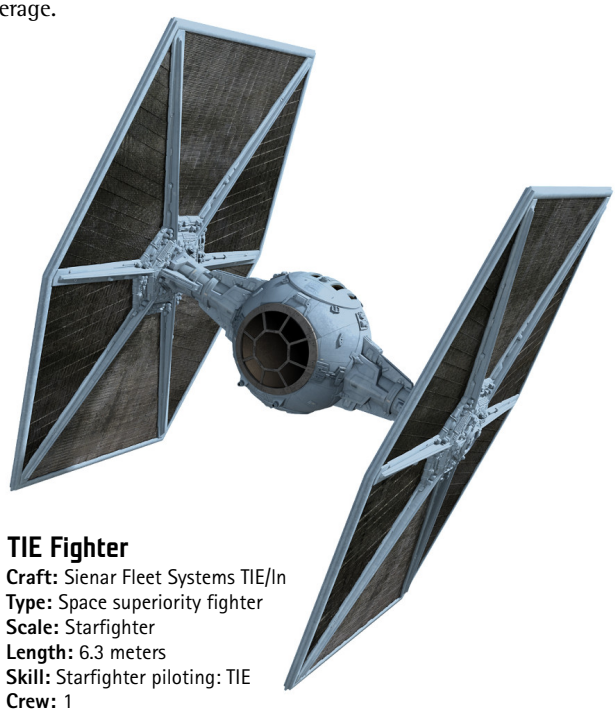
Proton Torpedo Magazine (10 torpedoes)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1/3/7
Atmosphere Range: 50-100/300/700
Damage: 10D

TIE Fighter

The Empire, wanting to standardize its starfighter fleet with smaller ships, selected the TIE to replace a number of disparate models that were currently in use. In time, and with continual upgrades to the design, the TIE/In became the standard Imperial starfighter craft. It is relatively inexpensive to produce, and though often maligned by both Imperial and Alliance pilots, it is nonetheless effective.

In order to save on production costs, the TIE/In lacks many of the features that are considered to be standard on other starfighters. The relatively fragile craft is not equipped with deflector shields, a hyperdrive, or a life support system. In order to survive the rigors of space when piloting their fighters, TIE pilots must don distinctive, fully sealed flight suits. Without the proper supports or docking scaffolds, TIE fighters are also unable to land in any sort of conventional manner.

Although the TIE's versatility is somewhat limited by these deficiencies, it does have several points in its favor. Its agility, combined with its small size and speed, makes it a difficult target for all but the most talented or well-trained gunners. TIE fighters, being inexpensive and easy to produce, are deployed in large quantities. Imperial starfighter tactics stress that enemies must be overwhelmed by sheer force of numbers, and casualty rates among TIE pilots are much higher than average.



TIE Fighter

Craft: Sienar Fleet Systems TIE/In
Type: Space superiority fighter
Scale: Starfighter
Length: 6.3 meters
Skill: Starfighter piloting: TIE
Crew: 1
Crew Skill: Starfighter piloting 4D+1, starship gunnery 4D
Cargo Capacity: 65 kilograms
Consumables: 2 days
Cost: 60,000 (new), 25,000 (used)
Maneuverability: 2D
Space: 10

Atmosphere: 415; 1,200 kmh
Hull: 2D
Sensors:
Passive: 20/0D
Scan: 40/1D
Search: 60/2D
Focus: 3/3D
Weapons:
2 Laser Cannons (fire linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 5D

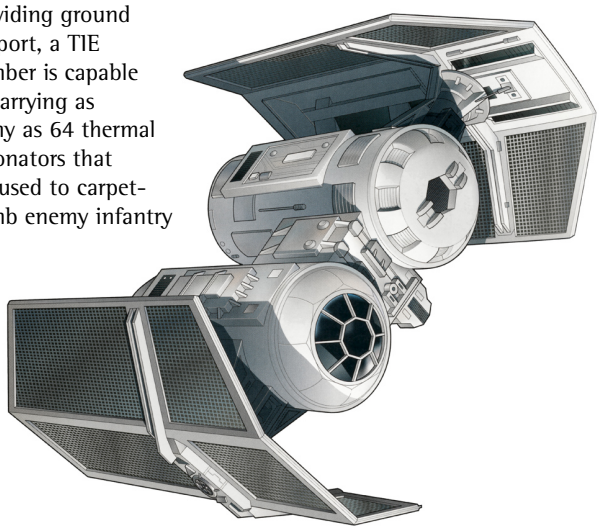
TIE Bomber

Designated the TIE/sa, the TIE bomber is one of the few TIE craft that does not incorporate its sister craft's distinctive hull shape. Instead, it employs a distinctive double hull design, with two cylindrical pods mounted side by side between two bent solar array panels. The starboard pod houses the cockpit and flight controls, while the portside pod stores the bomber's payload. Rebel pilots commonly referred to TIE bombers as "dupes."

During the Battle of Hoth, these formidable bombers were tasked with destroying Rebel transports but were largely foiled by Alliance X-wings. Following the Rebel evacuation of the icy planet, a squadron of TIE bombers razed what little remained of Echo Base before joining in the search for the *Millennium Falcon* amid Hoth's asteroid belt. Several squadrons were also used against Alliance capital ships during the Battle of Endor.

TIE bombers form the backbone of the Imperial Navy's strike capability. They are commonly deployed against enemy capital ships, space stations, and ground targets. They are able to employ heavy weapons, delivering payloads with uncanny precision. TIE bombers are most often equipped with a rack of sixteen medium concussion missiles. Two forward-mounted laser cannons, used primarily for strafing runs and self-defense, are also standard armament.

Several other payload configurations are used, depending on specific mission parameters. Instead of missiles, as many as eight proton torpedoes can be loaded into the ship's ordnance pod. By decreasing the missile or torpedo payload by half, up to eight proton bombs or six orbital mines can also be deployed. When providing ground support, a TIE bomber is capable of carrying as many as 64 thermal detonators that are used to carpet-bomb enemy infantry formations. Non-conventional payloads include leaflets filled with demoralizing Imperial propaganda, as well as supply canisters for isolated Imperial infantry units.



TIE Bomber

Craft: Sienar Fleet Systems TIE Bomber
Type: Dedicated light space bomber
Scale: Starfighter
Length: 7.8 meters
Skill: Starfighter piloting: TIE
Crew: 1
Crew Skill: Missile weapons 4D+1, starfighter piloting 4D, starship gunnery 5D
Cargo Capacity: 15 metric tons (bomb bay)
Consumables: 2 days
Cost: 150,000 (new), 75,000 (used)
Space: 6
Atmosphere: 295; 850 kmh
Hull: 4D+1
Sensors:
Passive: 20/0D
Scan: 35/1D
Search: 50/2D
Focus: 3/2D+2
Weapons:
2 Laser Cannons (fire linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 3D
Concussion Missiles Launcher (16 carried)
Fire Arc: Front
Skill: Missile weapons: concussion missiles
Fire Control: 3D+2
Space Range: 1/3/7
Atmosphere Range: 50-100/1/5 km
Damage: 9D

TIE Interceptor

After the Battle of Yavin, Imperial Naval commanders demanded a starfighter that could counter the speed and firepower of the X-wing fighters that the Rebel Alliance had employed. The TIE interceptor, which incorporated several of the TIE advanced prototype's features, was the ultimate result. Prototypes similar to the initial interceptor design had undergone testing prior to the Battle of Yavin, but these had seen little action outside Sienar's test yards.

It was only a short time later that the final TIE interceptor design was integrated into existing starfighter squadrons. The Imperial Navy's eventual plan was to replace all standard TIE fighters with TIE interceptors. This lofty goal was never quite met, with interceptors representing only twenty percent of all TIE fighters by the time the Battle of Endor took place. As the number of interceptors in the Imperial Navy increased, it became standard procedure to include at least one squadron of TIE/In starfighters aboard each Star Destroyer.

The TIE interceptor is a consummate dogfighter, possessed of increased speed and maneuverability when compared to the standard TIE fighter. Not only is the interceptor faster and more agile than the TIE fighter it also incorporates four fire-linked laser cannons mounted on the tips of its bent, dagger-shaped solar arrays. The solar arrays themselves featured a horizontal notch that improves pilot visibility to both sides. Although it lacks shields, armor, and life support, the TIE inter-



ceptor has proven to be more than a match for the X-wing fighter. Interceptor tactics are nearly identical to those utilized by standard TIE fighters.

TIE Interceptor

Craft: Sienar Fleet Systems TIE Interceptor
Type: Space superiority starfighter
Scale: Starfighter
Length: 6.6 meters
Skill: Starfighter piloting: TIE
Crew: 1
Crew Skill: Starfighter piloting 5D, starship gunnery 4D+2
Cargo Capacity: 75 kilograms
Consumables: 2 days
Cost: 120,000 (new), 75,000 (used)
Maneuverability: 3D+2
Space: 11
Atmosphere: 435; 1,250 kmh
Hull: 3D
Sensors:
Passive: 25/1D
Scan: 40/2D
Search: 60/2D
Focus: 4/3D+2
Weapons:
4 Laser Cannons (fire linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 6D

X-Wing

The X-wing was designed following the formation of the Empire. Incom Corporation, suspected by the Empire of harboring Rebel sympathizers, was forced to halt production of non-Navy combat craft during an Imperial Security Bureau investigation into allegations of treason within the company. Members of the X-wing design team were placed under arrest while they were interrogated by Imperial agents. As the Imperial investigation intensified, a group of Rebel commandos infiltrated the facility and rescued the X-wing's senior design team, taking all T-65 plans and prototypes with them.

Following the acquisition of the X-wing's schematics, the Alliance began to produce and test small numbers of the new starfighter. Most of the initial trials were done under combat conditions. With its efficacy proven beyond a doubt, Rebel factories ramped up production of the T-65B. The craft soon became a favorite of Rebel fighter pilots, and it has been a staple of Rebel strategy ever since.

The T-65B is an excellent all-around starfighter, capable of filling a number of roles with little or no modification. Not only is it maneuverable and easy to fly, it is equipped with modest shields, heavy weaponry, and an integrated hyperdrive. It is also a durable craft, capable of sustaining heavy damage while remaining operational. Were it not for this inherent sturdiness of design, the Rebel Alliance could never hope to match the sheer number of Imperial fighters that are thrown against it.

Each X-wing is equipped with a socket that is capable of carrying an astromech droid. The astromech droid is an integral component of the X-wing, and only adds to the starfighter's versatility. Not only can the diminutive droid see to minor repairs, it also uses its systems to help compute and store hyperspace coordinates.



X-Wing

Craft: Incom T-65B X-Wing
Type: Space superiority fighter
Scale: Starfighter
Length: 12.5 meters
Skill: Starfighter piloting: X-wing
Crew: 1 and astromech droid (can coordinate)
Crew Skill: Starfighter piloting 5D, starship gunnery 4D+2, starship shields 3D
Cargo Capacity: 110 kilograms
Consumables: 1 week
Cost: 150,000 (new), 65,000 (used)
Hyperdrive Multiplier: x1
Nav Computer: No (astromech droid programmed with 10 jumps)
Maneuverability: 3D
Space: 8
Atmosphere: 365; 1,050 kmh
Hull: 4D
Shields: 1D
Sensors:
Passive: 25/0D
Scan: 50/1D
Search: 75/2D
Focus: 3/4D
Weapons:
4 Laser Cannons (fire linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 6D

2 Proton Torpedo Launchers (3 torpedoes each)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1/3/7
Atmosphere Range: 30-100/300/700
Damage: 9D

Y-Wing-S3

Built by Koensayr Manufacturing, the Y-wing was designed to be used in the Clone Wars, but wasn't in production until after that conflict ended. Having already spent the money to retool shipyards to produce the ships, and unable to interest the Empire in the design, Koensayr began selling the ships to anyone who had credits to spare. Officially all such purchases were to legitimate planetary or business concerns, but Koensayr was happy to look the other way if a Hutt or a Rebel managed to produce even halfway realistic documents supporting a sale.

As a result, the Y-wing fighter, lovingly called the "wishbone" by Rebel Alliance pilots, was the workhorse and backbone of the early Rebellion. As the X-wing became increasingly available to the Rebellion, Y-wings became second-line starfighters used only because so many were available. Plans to decommission all Y-wings are periodically drawn up, but some of the ships continue to serve through the Yuuzhan Vong invasion and the conflicts that follow it.

Although not as swift as an X-wing or as powerful as a B-wing, the Y-wing was a sturdy, well-shielded craft with a powerful attack in the form of two ion cannons and proton torpedo tubes. Ungainly for a snubfighter, the Y-wing served as a joint fighter/bomber, able to both enter dogfights with TIE fighters and take out armored targets, such as enemy freighters and planetary bunkers. Few ships its size mounted ion cannons. and the success of the Y-wing is one reason that the B-wing was similarly armed.

Y-Wing-S3

Craft: Koensayr BTL-S3 Y-wing
Type: Attack starfighter
Scale: Starfighter
Length: 16 meters
Skill: Starfighter piloting: Y-wing
Crew: 2; 1 pilot; 1 gunner, 1 astromech droid (can coordinate)
Crew Skill: Astrogation 3D+2, starfighter piloting 4D+2, starship gunnery 4D+1, starship shields 3D
Cargo Capacity: 110 kilograms
Consumables: 1 week
Cost: 135,000 (new), 60,000 (used)
Hyperdrive Multiplier: x1
Nav Computer: No (uses astromech droid programmed with 10 jumps)
Maneuverability: 2D
Space: 7
Atmosphere: 350; 1,000 kmh
Hull: 4D
Shields: 1D+2
Sensors:
Passive: 20/0D
Scan: 35/1D
Search: 40/2D
Focus: 2/3D
Weapons:
2 Laser Cannons (fire linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 5D
2 Proton Torpedo Launchers (4 torpedoes each)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1/3/7
Atmosphere Range: 50-100/300/700 m
Damage: 9D
2 Light Ion Cannons (fire linked)
Fire Arc: Turret (may be fixed to forward to be fired by pilot at only 1D fire control)
Crew: 1
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1/3/7
Atmosphere Range: 100-300/700/3.6 km
Damage: 4D

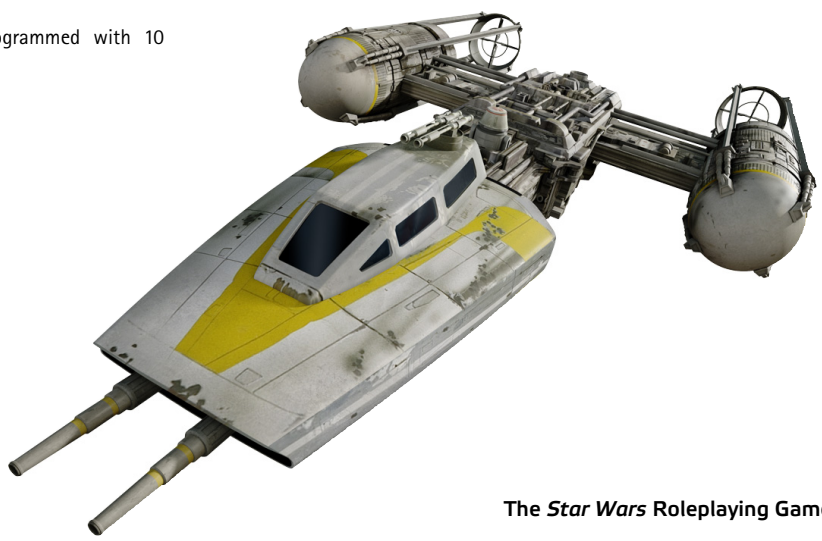
Y-Wing-A4

The BTL-A4 was a one-man version of the S3, which removed the gunner position and locked down the overhead ion cannon.

It was used commonly by pirate, mercenary, and private defense forces, and therefore was also used by the early Rebel Alliance as the primary starfighter for bombing and disabling roles. As the BTL-S3 became the primary Y-wing variant of the Rebel forces, the A4 was still kept in many units as a supplementary craft. However, Red and Gold Squadrons favored the A4 variant of the Y-wing and used it with distinction in several climactic battles, such as the Battle of Yavin, the capture of the Death Star II plans from the Imperial freighter Suprosa, and the subsequent Battle of Endor.

Y-Wing-A4

Craft: Koensayr BTL-A4
Type: Attack starfighter
Scale: Starfighter
Length: 16 meters
Skill: Starfighter piloting: Y-wing
Crew: 1, 1 Astromech droid (can coordinate)
Crew Skill: Astrogation 3D+2, sensors 4D, starfighter piloting 4D+1, starship gunnery 4D+1, starship shields 3D
Cargo Capacity: 110 kilograms
Consumables: 1 week
Cost: 145,000 (new), 70,500 (used)
Hyperdrive Multiplier: x1
Nav Computer: No (uses astromech droid programmed with 10 jumps)



Maneuverability: 2D
Space: 7
Atmosphere: 350; 1,000 kmh
Hull: 4D
Shields: 1D+2
Sensors:
Passive: 20/0D
Scan: 35/1D
Search: 40/2D
Focus: 2/3D
Weapons:
2 Laser Cannons (fire linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 5D
2 Proton Torpedo Launchers (4 torpedoes each)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1/3/7
Atmosphere Range: 50-100/300/700 m
Damage: 9D
2 Light Ion Cannons (fire linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 1D
Space Range: 1/3/7
Atmosphere Range: 100-300/700/3.6 km
Damage: 4D

Z-95 Headhunter

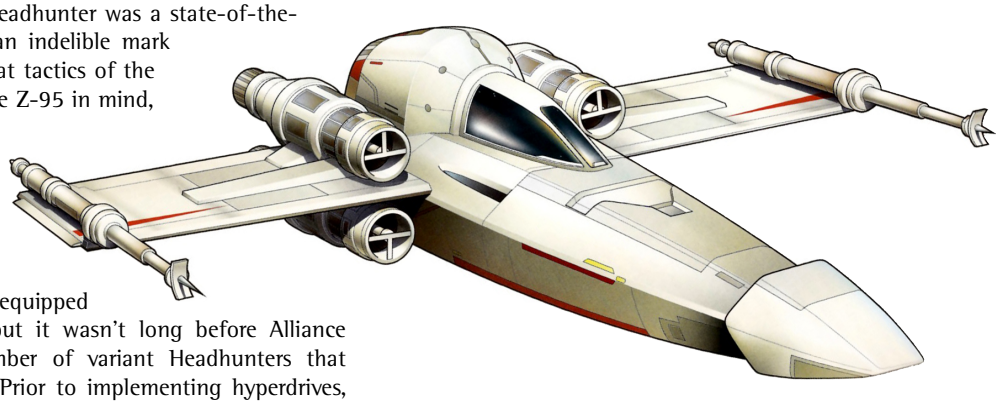
The Z-95 Headhunter is a venerable starfighter design that still sees use throughout the galaxy. Even though it is no longer produced, either by Incom Industries or Subpro Corporation, unlicensed copies and variants can be found throughout the Outer Rim territories. Without taking into account the number of knock-offs in circulation, there are still more Headhunters in service with planetary fleets, customs personnel, paramilitary organizations, and law enforcement agencies than any other starfighter.

The original Headhunters were more akin to atmospheric fighters than starships. After several generations of continued development, the Z-95 was close to the form and function that it would become famous for. The T-65 X-wing owes much of its success to the Z-95, and the two craft are obvious cousins when placed side by side. It should come as little surprise that many of the galaxy's heroes have flown the Headhunter on more than one occasion.

For its time, the Z-95 Headhunter was a state-of-the-art starfighter that made an indelible mark on the galaxy. Space combat tactics of the time were designed with the Z-95 in mind, and many modern maneuvers are based on those originally flown in the Headhunter by the starfighter aces of yesteryear.

The stock Z-95 is not equipped with hyperdrive engines, but it wasn't long before Alliance technicians created a number of variant Headhunters that could traverse hyperspace. Prior to implementing hyperdrives, the Rebel Alliance was reluctant to assign the craft to its fleet, instead keeping a handful of Headhunters for short-range defense in remote sectors. Though still a relative rarity in the Alliance fleet, they are ubiquitous enough to be utilized for sensitive operations in areas where their discovery will not immediately reveal the Alliance's presence the same way that an A-wing or X-wing would.

Another point in favor of the Z-95 is its durability and ease of repair. It is a rugged craft that can take a beating and keep flying. Use of the craft is so widespread. and so many have been manufactured over the years, that it is a simple matter to find spare parts, even on most backwater worlds.



Z-95 Headhunter

Craft: Incom/Subpro Z-95 I3 (Improved Model 3) Headhunter
Type: Multi-purpose starfighter
Scale: Starfighter
Length: 11.8 meters
Skill: Starfighter piloting: Z-95
Crew: 1
Crew Skill: Starfighter piloting 3D+2, starship gunnery 3D+2, starship shields 3D+1
Cargo Capacity: 85 kilograms
Consumables: 1 day
Cost: 80,000 (new), 45,000 (used)
Maneuverability: 1D
Space: 7
Atmosphere: 400; 1,150 kmh
Hull: 4D
Shields: 1D
Sensors:
Passive: 15/0D
Scan: 25/1D
Search: 40/2D
Focus: 1/2D
Weapons:
2 Triple Blasters (fire linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 1D
Space Range: 1-5/10/17
Atmosphere Range: 100-500/1/1.7 km
Damage: 3D
Concussion Missiles
Fire Arc: Front
Skill: Missile weapons: concussion missiles
Fire Control: 1D
Space Range: 1/3/7
Atmosphere Range: 30-100/300/700
Damage: 7D

CAPITAL SHIPS

*Capital combat starship*s (often referred to simply as "capital ships") are huge vessels built for deep-space warfare. With crews numbering in the thousands, these vessels sport scores of heavy weapons and often carry several squadrons of starfighters. These ships can operate for months or years without having to stop for resupply, and are designed to take an unbelievable amount of punishment before losing any fighting capacity. These tremendously expensive starships are at the core of most starfleets, and can be in service for decades. Some of the most famous capital ships include Imperial Star Destroyers, Corellian Corvettes, Mon Cal Star Cruisers and Imperial Dreadnaughts. These ships use the *capital ship piloting* skill.

Acclamator-class Assault Ship

The Acclamator-class assault ship, produced by Rothana Heavy Engineering for Kamino's cloners, quickly became a staple of the Old Republic's clone legions. Produced on a scale to match that of the clone troopers it was designed to carry, dozens of the ships were crewed and ready to depart when Jedi Master Yoda arrived to mobilize an invasion force. Though formidable in appearance, the ships had never been tested in battle. Given the Acclamator's role as the primary delivery system for ground forces, the entire conflict hinged on its ability to survive under combat conditions.

The Acclamator saw its baptism of fire during the invasion of Geonosis. A small number of the assault ships were lost to ground fire following the deployment of troops to the planet surface, but the casualties were deemed acceptable. Those that remained pulled back to provide orbital fire support. By the end of the first day, the Separatist forces were scattered and in complete retreat. The Acclamator had proved its worth and stood as a chilling omen of the Star Destroyers that would eventually take its place.

Following the Clone Wars, the Acclamator was replaced in service by newer, larger, and more powerful ships, such as the Victory- and Imperial-class Star Destroyers. The Acclamators that remained in Imperial service were relegated to duty in rear-echelon areas. Scattered reports reveal that Acclamators were used as transports for prisoners and slaves following the beginning of the rebellion against the Empire, but these rumors are difficult to confirm. Many of the venerable assault ships were eventually decommissioned and stripped, their hulls broken down and recycled by Kuat Drive Yards in order to produce newer and more terrifying weapons.

The Acclamator is designed as a legion-level troop transport. Using exceptionally efficient hyperdrive engines, an assault ship is capable of traversing the vastness of space in a short amount of time. In addition to 16,000 clone troopers, a typical Acclamator carries 48 AT-TE walkers. 80 LAAT gunships, 36 self-propelled heavy artillery units, and 320 speeder bikes. Once a force is deployed, the assault ship has the capacity to function as an orbital command center.

In dire situations, several Acclamators could join forces to perform an orbital bombardment designed to eradicate all factors of production (including all sentients). Code-named Base Delta Zero by Old Republic, Confederacy, and (later) Imperial forces, such a technique was sparingly used against systems that were too rebellious to be conquered.



If the Acclamator has one weakness, it is its overspecialization as a ground attack platform. Though it can certainly defend itself from small spaceborne threats, it doesn't have the staying power or flexibility to stand against a concerted attack by capital ships. It is for this reason, more than any other, that the Acclamator design was eventually abandoned by the Empire in favor of larger, less specialized vessels.

Acclamator Assault Ship

Craft: Rothana Heavy Engineering Acclamator-class Military Assault Ship
Type: Assault ship
Scale: Capital
Length: 752 meters
Skill: Capital ship piloting: Acclamator-class
Crew: 20,141
Crew Skill: All skills typically at 4D
Passengers: 16,000 (troops)
Cargo Capacity: 11,250 metric tons
Consumables: 2 years
Cost: 29 million (new), 19 million (used)
Hyperdrive Multiplier: x.75
Hyperdrive Backup: x10
Nav Computer: Yes
Space: 7
Atmosphere: 350; 1,000 kmh
Hull: 3D+1
Shields: 2D+1
Sensors:
Passive: 40/1D
Scan: 70/2D
Search: 150/3D
Focus: 4/3D+2
Weapons:
12 Turbo Quadlasers
Fire Arc: Partial Turret (6 front/left, 6 front/right)
Skill: Capital ship gunnery
Fire Control: 1D+1
Space Range: 3-15/35/75
Atmosphere Range: 6-30/70/15 0km
Damage: 6D
4 Proton Torpedo Tubes (100 torpedoes)
Fire Arc: Front
Skill: Capital ship gunnery
Fire Control: +2
Space Range: 2-12/30/60
Atmosphere Range: 4-24/60/120 km
Damage: 9D

24 Point Laser Cannons
Fire Arc: 2 batteries front, 2 batteries left, 2 batteries right
Scale: Starfighter
Skill: Starship gunnery
Fire Control: 1D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 4D+1
Ground/Air Complement: 320 speeder bikes, 48 AT-TE walkers, 80 LAAT gunships, 36 self-propelled heavy artillery units.

Banking Clan Frigate

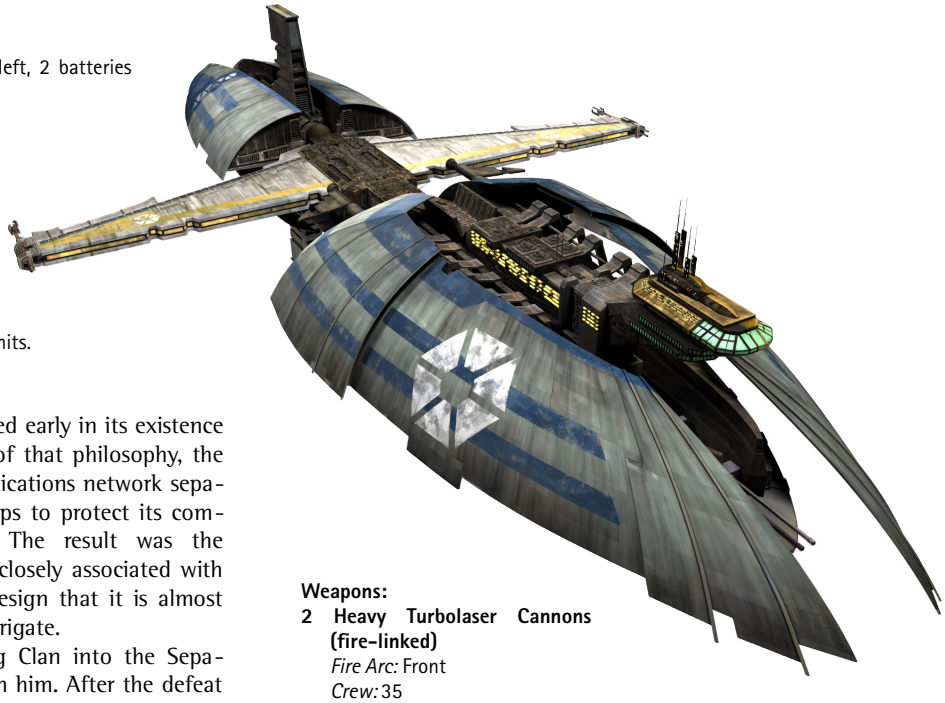
The InterGalactic Banking Clan learned early in its existence that security meant profit. As a result of that philosophy, the clan decided it needed its own communications network separate from the HoloNet, and military ships to protect its communications and other investments. The result was the Munificent-class star frigate, a ship so closely associated with the business that custom-ordered its design that it is almost always referred to as the Banking Clan Frigate.

When San Hill brought the Banking Clan into the Separatists' fold, he brought the frigates with him. After the defeat of the Confederacy, most of the remaining frigates were scuttled. A few escaped with their crews, becoming pirates or (eventually) members of the Rebellion. In many cases, the ships were extensively rebuilt by Rebels, radically changing the ships' appearance.

Banking Clan Frigates serve as communication ships, troop transports, and front-line ships. In an ideal situation, a star frigate could focus on protecting larger capital ships and eliminating smaller, more weakly armed ships. Its prow-mounted heavy turbolasers could punch through the shielding and armor of smaller capital ships, allowing the Munificent-class ship to take on military-grade targets. In practice, however, the Banking Clan vessels often had to contend with Star Destroyers – conflicts that rarely went well for the frigates.

Banking Clan Frigate

Craft: Hoersch-Kessel Drive/Gwori Revolutionary Industries Munificent-class Star Frigate
Type: Frigate
Scale: Capital
Length: 825 meters
Skill: Capital ship piloting
Crew: 200, gunners: 114, skeleton: 75/+15
Passengers: 150,000 (deactivated battle droids, no more than 2,000 can be activated on-board at once)
Cargo Capacity: 40,000 metric tons
Consumables: 2 years
Cost: Not available for sale (valued at 57 millions)
Hyperdrive Multiplier: x1
Hyperdrive Backup: x10
Nav Computer: Yes
Maneuverability: 2D
Space: 6
Hull: 3D+2
Shields: 3D+1
Sensors:
Passive: 40/1D
Scan: 70/2D
Search: 100/3D
Focus: 4/3D+2



Weapons:
2 Heavy Turbolaser Cannons (fire-linked)
Fire Arc: Front
Crew: 35
Skill: Capital ship gunnery
Fire Control: 2D
Space Range: 3-15/35/75
Damage: 11D
2 Heavy Ion Cannons (fire-linked)
Fire Arc: Front
Crew: 20
Skill: Capital ship gunnery
Fire Control: 3D
Space Range: 3-15/35/75
Damage: 9D
26 Twin Turbolaser Cannons
Fire Arc: 5 batteries left, 5 batteries right, 3 batteries rear
Crew: 2
Skill: Capital ship gunnery
Fire Control: 4D
Space Range: 3-15/35/75
Damage: 4D
20 Light Turbolasers
Fire Arc: 2 batteries front/left, 2 batteries front/right (partial turrets)
Crew: 1
Skill: Capital ship gunnery
Fire Control: 4D
Space Range: 3-15/35/75
Damage: 2D
38 Point-Defense Laser Cannons
Fire Arc: 4 batteries front, 5 batteries left, 5 batteries right, 5 batteries rear
Crew: 1
Scale: Starfighter
Skill: Starship gunnery
Fire Control: 4D
Space Range: 1-3/10/20
Damage: 2D
Hyperwave Jammer
Fire Arc: All
Crew: 10
Skill: Communications
Space Range: 3-15/35/75
Damage: The powerful communications arrays can also be used to jam enemy craft in nearby space, causing a penalty on *sensors* and *communications* rolls (–2D for starfighters, –1D+1 for space transports, –2 for capital ships). The same penalty is applied to the fire

control of any weapon fired at the frigate (although fire control can't be reduced to less than 0D). The jammer is selective enough not to affect friendly ships, but it isn't powerful enough to affect space stations.

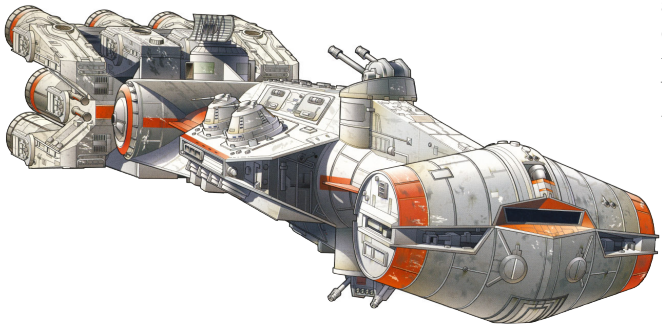
Starfighter Complement: 12 landing craft/shuttles

Corellian Corvette

One of the most common and popular vessels produced by the Corellian Engineering Corporation, the CR90 Corvette serves multiple purposes in fleets of all types throughout the galaxy. A smaller capital ship that is just a step up from a space transport, the Corellian Corvette is large enough to carry a significant complement of passengers or troops while requiring a relatively small crew to operate. Durable vessels that complement any battle group (and, indeed, they are often seen in Rebel and pirate fleets), many Corellian Corvettes are owned by individuals and private organizations. Often referred to as blockade runners, these ships boast a distinctive "hammerhead" design that is recognizable almost anywhere in the galaxy.

Though excellent as consulars or transport ships, Corellian Corvettes also see extensive use as military and pirate vessels. Most Corellian Corvettes are easily modified (a common trait among many of the ships produced by the Corellian Engineering Corporation), and as such they can be tailored to a specific owner's needs. The ease with which CR90 Corvettes are modified makes adding weaponry, shielding, and even secondary hull plating a simple matter, meaning that aftermarket modifications that boost the ship's offensive capability are among the most common upgrades made to the vessel. Pirates, gunrunners, shipjackers, and smugglers favor the CR90 Corvette because even a heavily modified ship can appear innocuous at first glance, making it easy to launch surprise attacks on unsuspecting targets (or sneak past the watchful eyes of the authorities).

Corellian Corvettes often see use in small-scale naval skirmishes, such as breaking planetary blockades. In fact, many planetary defense fleets use Corellian Corvettes to breach enemy lines and set up flanking maneuvers. Since the ship's configuration can be changed to suit a variety of roles (including naval combat, escort, troop carrier, and cargo hauler), these ships are often considered dynamic assets, allowing their owners to get greater use out of the ship when compared to more static vessels. As such, they are highly valued in both military and civilian roles (and can often shift between the two over the course of a single ship's lifetime).



Corellian Corvette

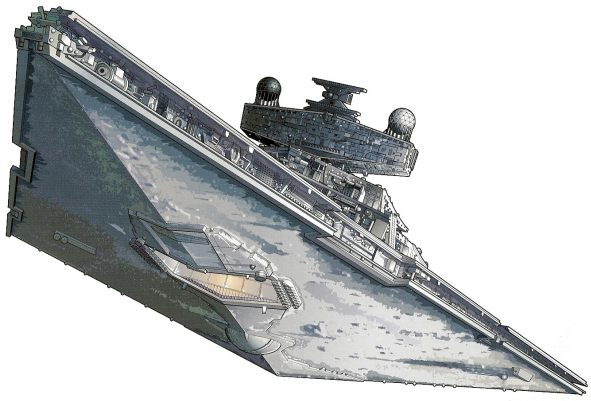
Craft: Corellian Engineering Corporation CR90 Corvette
Type: Mid-sized multi-purpose vessel
Scale: Capital
Length: 150 meters
Skill: Capital ship piloting: Corellian Corvette
Crew: 30 to 165, depending upon configuration
Crew Skill: Astrogation 3D, capital ship gunnery 4D+1, capital ship piloting 3D+2, capital ship shields 3D, sensors 3D+1
Passengers: Up to 600, depending upon configuration
Cargo Capacity: 3,000 metric tons
Consumables: 1 year
Cost: 3.5 million (new), 1.5 million (used)
Hyperdrive Multiplier: x2
Nav Computer: Yes
Maneuverability: 2D
Space: 6
Atmosphere: 330; 950 kmh
Hull: 4D
Shields: 2D
Sensors:
Passive: 40/1D
Scan: 80/2D
Search: 100/3D
Focus: 5/4D
Weapons:
6 Double Turbolaser Cannons
Fire Arc: 3 front, 1 left, 1 right, 1 back
Crew: 1 (3), 3 (3)
Skill: Capital ship gunnery
Fire Control: 3D
Space Range: 3-15/35/75
Atmosphere Range: 6-30/70/150 km
Damage: 4D+2

Imperial Star Destroyer

Few starships inspire terror the way an Imperial Star Destroyer can. A symbol of the Empire's might and an instrument of its tyranny, the Imperial Star Destroyer is a dagger-shaped vessel of pure destruction. Armed with powerful weapons and nearly impregnable defenses, the Imperial Star Destroyer is a one-ship command platform that can be used to fill a variety of roles. Star Destroyers act as assault warships. planetary defenders, and even escort vessels for extremely important ships. An Imperial Star Destroyer carries enough troops and assault vehicles to stage an invasion on a lightly defended planet, and acts as a mobile fortress from which the Empire can engage in entire military campaigns.

During the height of the Empire, Star Destroyers were deployed in every sector, and some planets even have their own Star Destroyers assigned to them. The Imperial fortress worlds of the Deep Core often had multiple Star Destroyers assigned to the planet. and important planets such as Coruscant might have as many as a dozen Star Destroyers, if not more. in orbit at any given time. Unlike the Old Republic, the Empire built enough ships to extend its reach all the way to the Outer Rim, and multiple Star Destroyers patrolled the space lanes on a regular basis.

Star Destroyers are among the few vessels used for orbital bombardment, a favorite tactic of the ruthless Empire. Entire planets have been frightened into submission by the mere presence of an Imperial Star Destroyer in orbit. Imperial Star Destroyers are capable of delivering precise orbital strikes — destroying only a small section of a planet — as well as delivering bombardments that wipe out all life and industry on a world (a tactic known as Base Delta



Zero). Only those planets that have powerful shields can withstand the turbolasers of an Imperial Star Destroyer. and some worlds (including Caamas) have been devastated by such tactics.

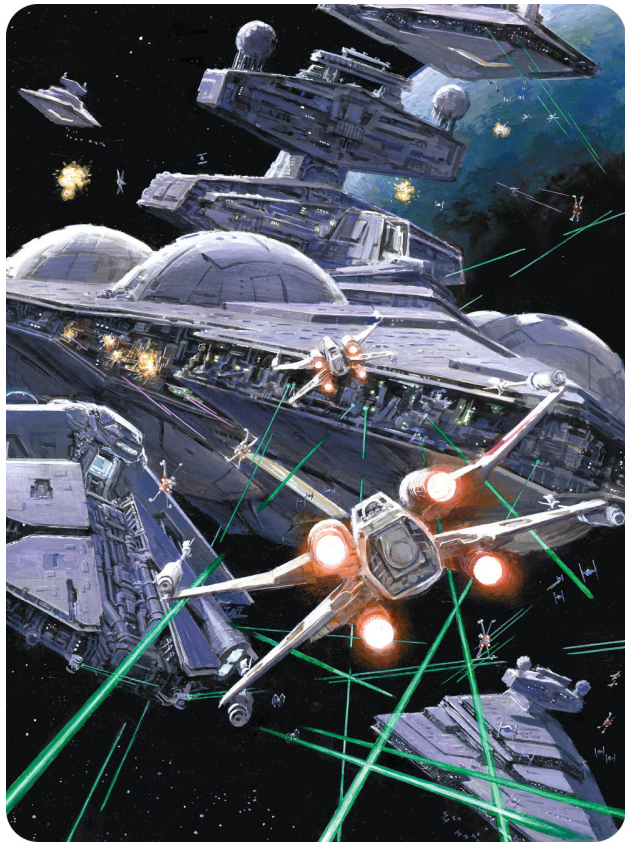
An Imperial Star Destroyer bristles with weapons, and for good reason. With twenty turbolaser batteries, a Star Destroyer can pound on other capital ships, reducing their shields in a matter of minutes. Likewise, its ion cannons can quickly disable ships, allowing the Empire to tear the ship apart and take the prisoners alive. Another ten tractor beam generators ensure that few ships will escape its grasp, especially smaller capital ships. Though less effective against starfighters, a Star Destroyer is not to be trifled with. Even the best starfighter corps fears the armament of an Imperial Star Destroyer, since a lucky shot from a turbolaser will turn even the most nimble starfighter into a smoldering cloud of debris in an instant.

Imperial Star Destroyer

Craft: Kuat Drive Yards' Imperial I Star Destroyer
Type: Star Destroyer
Scale: Capital
Length: 1,600 meters
Skill: Capital ship piloting: Star Destroyer
Crew: 36,810, gunners: 275, skeleton: 5,000/+20
Crew Skill: Astrogation 4D, capital ship gunnery 4D+2, capital ship piloting 5D+1, capital ship shields 4D+1, sensors 4D
Passengers: 9,700(troops)
Cargo Capacity: 36,000 metric tons
Consumables: 6 years
Hyperdrive Multiplier: x2
Hyperdrive Backup: x8
Nav Computer: Yes
Maneuverability: 1D
Space: 6
Hull: 7D
Shields: 3D
Sensors:
Passive: 50/1D
Scan: 100/3D
Search: 200/4D
Focus: 6/4D+2
Weapons:
60 Turbolaser Batteries
Fire Arc: 20 front, 20 left, 20 right
Crew: 1 (20), 2 (40)
Skill: Capital ship gunnery
Fire Control: 4D
Space Range: 3-15/35/75
Atmosphere Range: 6-30/70/150 km
Damage: 5D
60 Ion Cannons
Fire Arc: 20 front, 15 left, 15 right, 10 back
Crew: 1 (15), 2 (45)
Skill: Capital ship gunnery
Fire Control: 2D+2
Space Range: 1-10/25/50
Atmosphere Range: 2-20/50/100 km
Damage: 3D
10 Tractor Beam Projectors
Fire Arc: 6 front, 2 left, 2 right
Crew: 1 (2), 4 (2), 10 (6)
Skill: Capital ship gunnery
Fire Control: 4D
Space Range: 1-5/15/30
Atmosphere Range: 2-10/30/60 km
Damage: 6D
Starfighter Complement: 72 TIE starfighters (any variant), 8 Lambda-class shuttles.
Ground/Air Complement: 20 AT-ATs and 30 AT-STs, various support vehicles.

Interdictor Cruiser

The Immobilizer 418 Interdictor-class heavy cruiser is a capital starship used to pull ships out of hyperspace and prevent them from reentering, trapping them in realspace and keeping them from escaping. The Immobilizer 418 uses four massive gravity well generators that produce a gravity shadow in hyperspace (similar to that projected by a planet or a star) that makes hyperspace travel through that area impossible. When an Immobilizer 418 h as its gravity well projectors fired up, any ships traveling through hyperspace in the vicinity immediately revert to realspace, and no ship within a hyper-space interdiction area can make the jump to lightspeed until the gravity well generators are shut down.



The Immobilizer 418 was developed in response to the hit-and-run tactics of the Rebel Alliance. The success of the Immobilizer 418 once again gave the Empire an advantage over Rebel tacticians, though fortunately for the Alliance, only a relatively small number of Interdictor-class heavy cruisers were converted for use during the Galactic Civil War. However, the ships were so successful that some Star Destroyers were retrofitted with gravity well generators in order to provide a more powerful platform for interdiction technology.

The Immobilizer 418 is typically accompanied by a contingent of more heavily armed vessels, not only to lie in ambush but also to protect the Interdictor-class heavy cruiser from the ships they are trapping. Pulling a Rebel fleet out of hyperspace typically makes the Immobilizer 418 the primary target of the trapped fleet, and as a result the ship needs protection in order to keep from being destroyed.

Once the Immobilizer 418 has pulled the targets from hyperspace, the ship's crew must keep the gravity wells focused on the trapped fleet; otherwise their prey will escape into hyperspace simply by outrunning the Immobilizer and its fellow ships. Directing a gravity well is no simple matter, requiring the same kind of precision and expertise as is required to operate a tractor beam, and the Immobilizer 418's crew is specially trained to maintain gravity wells in the heat of combat.

Interdictor Cruiser

Craft: Sienar Fleet Systems' Immobilizer 418
Type: Interdictor-class heavy cruiser
Scale: Capital
Length: 600 meters
Skill: Capital ship piloting: Interdictor Cruiser
Crew: 2,783, gunners: 24, skeleton: 1,500/+10
Crew Skill: Astrogation 5D, capital ship gunnery 5D, capital ship piloting 5D, capital ship shields 4D
Passengers: 80 (troops)
Cargo Capacity: 5,500 metric tons
Consumables: 1.2 years
Cost: Not available for sale
Hyperdrive Multiplier: x2
Hyperdrive Backup: x8
Nav Computer: Yes
Maneuverability: 1D
Space: 6
Hull: 5D
Shields: 3D
Sensors:
Passive: 30/1D
Scan: 75/2D
Search: 150/3D
Focus: 5/4D
Weapons:
20 Laser Cannons
Fire Arc: 10 front, 5 left, 5 right
Crew: 1
Skill: Capital ship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 2-6/24/50 km
Damage: 4D
4 Gravity Well Projector
Fire Arc: Turret
Crew: 1
Skill: Capital ship gunnery
Fire Control: 6D
Space Range: 1-5/75/150
Damage: Blocks hyperspace travel
Starfighter Complement: 24 starfighters (any variant)

Operating Gravity Well Projectors

To Prevent Escape Into Hyperspace. This is done by simply placing gravity wells close enough to a ship that it is virtually impossible to make the jump to hyperspace.

Firing Gravity Well Projectors. This is done in the same manner as firing weapons. The gunner picks a specific location where the gravity well will be centered. The difficulty is based on the range of the gravity well projectors (Very Easy at point blank range, Easy at short range. Moderate at medium range, and Difficult at long range). There is no die cap for scale.

If the roll is successful, the gravity well is placed exactly where the gunner wanted. If the roll misses, the gravity well is centered somewhere else. Roll on the "Grenade Scatter Diagram" to determine the direction (see Combat & Injuries), and to determine the distance roll on the chart below.

Range Of Attack	Distance (In units)
Point-blank	1D
Short	2D
Medium	4D
Long	8D

Effects. The effect of the gravity well depends upon how far it is from an enemy starship. First, determine the distance from the ship to the center of the gravity well. Then, add the number below to the difficulty to jump into hyperspace (the astrogation difficulty).

Range	Difficulty Add
0-6	Ship cannot Jump to hyperspace
7-12	+30 or more to difficulty
13-18	+21-29 to difficulty
19-24	+11-20 to difficulty
25-36	+6-10 to difficulty
37-48	+1-5 to difficulty

Gravity Well Projector Limitations. While gravity well projectors are impressive weapons under the correct circumstances, they have their limitations.

Powering up a gravity well projector takes six rounds (30 seconds). A gravity projector can be turned off with no delay, but the capacitors take eight rounds to shunt the power and completely recycle, meaning that the gravity well operator must wait eight rounds before placing another gravity well without risking damaging the generator. If the gravity well operator wants to risk blowing up the generator, he can do so sooner. To do so, add the following difficulty modifier, depending upon how many rounds the operator waits.

Rounds	Difficulty Modifier
1	+50
2	+40
3	+30
4	+20
5	+15
6	+10
7	+5

If the roll to place the new gravity well is missed by more than five points, the gravity well generator blows out.

Moving Gravity Wells. Gravity wells, once placed, are difficult to move. To move a gravity well, the operator must make a capital ship gunnery roll, with the difficulty based on how far he wants to move the gravity well.

Movement (In Units)	Difficulty
1-2	Moderate
3-4	Difficult
5-6	Very Difficult
7+	Heroic (add +10 for every additional two units)

Affecting The Interdictor Cruiser. The great energy output of the gravity well projectors also affects the movement and handling of Interdictor cruisers. For every gravity well projector being operated, apply the following modifiers: –1D to maneuverability, –1 to move. These modifiers are cumulative, so an Interdictor cruiser with all four gravity well projectors operating would have –4D to its maneuverability and –4 to its move.

To Force Ships From Hyperspace. Tracking a ship's hyperspace vector isn't easy, and often the Interdictor cruiser's captain has to make an educated guess about where and when a target ship is going to be passing. If the information is simply wrong, for example, saying that the target ship is going to be flying to Coruscant when it is really going to Tatooine, there is nothing the Interdictor can do. However, if some of the facts are known, it is possible to bring a ship out of hyperspace.

If the captain has exact information on the ship's speed, route and destination, it is assumed that he will be able to place the gravity wells where they need to be at the appropriate time. However, if the captain doesn't have exact information, placing the gravity wells is a hit-or-miss situation – if the target ship stops and makes several layovers, or changes routes, or goes slower or faster than whoever tracked it thought it would, there is nothing the Interdictor can do. In other words, this must be left up to the gamemaster's discretion.

However, if the trap is correctly placed, the Interdictor should have several other ships to assist it once a ship is brought out of hyperspace. When the ship is forced into realspace, the crew will in all likelihood be startled for a few moments, and it is in this period of confusion that the other ships must strike. Some ships will use blasters to render the ship helpless, while others will use tractor beams to latch onto it and prevent its escape. The Interdictor can still be of assistance by using its gravity well projectors to prevent the ship from escaping into hyperspace, as outlined in the previous entry.

Mon Calamari MC80 Cruiser

Of the dozens of Mon Calamari warships that joined the Rebel fleet, the MC80 is the most powerful. As equipped, the MC80 is the largest ship in the Rebel arsenal. Even though the MC80 is a full 400 meters shorter than an Imperial-class Star Destroyer, it is more than capable of giving its larger opponent a sound beating. The recklessness of Imperial commanders, combined with the skill of the Mon Calamari gun crews, cost the Empire several of their most powerful warships. Following these losses. the Empire began to take the Mon Calamari threat more seriously.



No two MC80s are the same, despite the fact that they have identical alphanumeric designations. Their capabilities are roughly the same, but their external appearance and internal structure are quite different. When placed side by side, the variations between these enormous ships can be noticed by beings that are attentive enough to see them.

The crew complements of Alliance MC80s feature a large cross-section of galactic species, but the command crews of these vessels are made up exclusively of Mon Calamari volunteers. The reasons for this are practical rather than elitist, since the controls and other ship systems were created with Mon Calamari physiology in mind. Although a human might be able to contribute to the control of such a warship. he would never be as adept at doing so as his Mon Calamari counterparts.

It is often said by galactic historians that the Rebel Alliance would never have gained victory over the Galactic Empire if not for the generosity and sacrifice of the Mon Calamari. No one knows this more than the Mon Calamari themselves. Regardless, the Mon Calamari are a humble species, and they have never sought glory for their role in the conflict.

Despite the superior engineering that went into their construction, the fact remains that Mon Calamari ships are smaller and less well armed than Imperial Star Destroyers. In order to make up for these deficiencies, the Mon Calamari have developed several tactics that take advantage of their ships' exceptional speed and maneuverability. Although the Imperial Navy's initial contact with Mon Calamari cruisers resulted in the destruction of several Star Destroyers, this was a result of the recklessness and audacity of Imperial Commanders. The Empire has learned its lesson, and such careless behavior on the part of its naval crews can no longer be assumed.

It is rare for a Mon Calamari cruiser to directly engage an Imperial Star Destroyer. There are so few MC80s that such tactics would quickly decimate the Rebel fleet. Even if losses were equal on either side, the Empire would still have a vast numerical advantage over the Alliance. The one thing that often makes all the difference are the small, well-equipped starfighters that are so commonly employed by the Alliance. A single MC80 is equipped with as many as 36 fighter craft, and this number can include any ratio of A-, B-, X-, or Y-wing starfighters. More often than not, an MC80 will sit at a safe distance and provide covering fire for its fighter wing and support ships.

Aside from its agility and the superior starfighters in its launch bay, the MC80 has one other benefit over the Imperial Star Destroyer: a series of highly advanced backup shield generators. These generators allow an MC80's deflector shields to recharge at twice the normal rate, adding to the ship's overall durability. For every three swift actions taken to recharge its shields, an MCOO will regain 10 shield points instead of the normal S. This benefit has made all the difference in a number of battles.

Mon Calamari MC80 Star Cruiser

Craft: Mon Calamari MC80 Star Cruiser
Type: Star cruiser
Scale: Capital
Length: 1,200 meters
Skill: Capital ship piloting: Mon Calamari cruiser
Crew: 5,156, gunners 246, skeleton: 1,230/+10
Crew Skill: Capital ship piloting 5D+2, capital ship shields 5D, sensors 3D+1, astrogation 4D, capital ship gunnery 5D
Passengers: 1,200 (troops)
Cargo Capacity: 20,000 metric tons; 5,000 cubic meters
Consumables: 2 years
Hyperdrive Multiplier: x1
Hyperdrive Backup: x9
Nav Computer: Yes
Maneuverability: 2D
Space: 6
Hull: 6D
Shields: 3D *
* Mon Cal star cruisers have 6D of back-up shields. When a die of shields is lost, if the shield operators can make an Easy *capital ship shields* total, one of the backup die codes of shields can be brought up to increase the shield back to 3D.
Sensors:
Passive: 40/1D
Scan: 60/2D
Search: 120/3D
Focus: 5/4D
Weapons:
48 Turbolaser Batteries (fire separately)
Fire Arc: 12 front, 12 left, 12 right, 12 back
Crew: 1 to 3
Skill: Capital ship gunnery
Fire Control: 2D
Space Range: 3-15/35/75
Atmosphere Range: 6-30/70/150 km
Damage: 4D
20 Ion Cannons (fire separately)
Fire Arc: 8 front, 4 left, 4 right, 4 back
Crew: 1 to 7
Skill: Capital ship gunnery
Fire Control: 3D
Space Range: 1-10/25/50
Atmosphere Range: 2-20/50/100 km
Damage: 3D
6 Tractor Beam Projectors (fire separately)
Fire Arc: 4 front, 1 left, 1 right
Crew: 1 to 10
Skill: Capital ship gunnery
Fire Control: 2D+2
Space Range: 1-5/15/30
Atmosphere Range: 2-10/30/60 km
Damage: 4D
Starfighter Complement: 36 A-, B-, X-, and/or Y-wing fighters, two light freighters or shuttles

Nebulon-B Frigate

In the earliest days of the Rebellion, the Alliance was hugely successful in its attacks against Imperial shipping and supply convoys. Much of the reason behind these successes was the Empire's reluctance to assign its valuable Star Destroyers to something as menial as escort duty. What the Empire required was a less expensive capital ship with the capacity to carry TIE fighters.

Well armed and able to carry two dozen TIE fighters, the Nebulon-B quickly stymied the majority of Alliance raids on Imperial shipping. Rebel pilots were dismayed to discover that raids on convoys, which were once considered to be veritable cakewalks, had become much more dangerous.

Despite the Empires dominance in regard to the Nebulon-B, the Alliance has managed to acquire several of the ships for its own use. A number of these ships were captured by daring attacks on Imperial dockyards. while others were placed under Alliance control by their sympathetic captains. These Nebulon-B frigates functioned as the Alliance's primary assault ships during the early stages of the Galactic Civil War, until the Mon Calamari joined the cause against the Empire.

Several of the Alliance's Nebulon-B frigates, such as the Redemption, are modified to function as medical frigates. Up to 700 wounded can be tended aboard a single cruiser, and the most technically advanced medical equipment available is used to treat them. In addition to organic doctors, these ships employ numerous medical droids.

The Nebulon-B escort frigate was incredibly well suited to a number of tasks, such as anti-starfighter screening and suppression of mid-sized warships. Aside from performing escort duty, the Nebulon-B was easily adapted to other purposes. It was well suited to long-range patrols, able to go up to two years before its stores ran dry. Search and rescue duties were second nature for the Nebulon-B, and several such frigates were employed as deterrents to space pirates and smugglers. Because the Nebulon-B was equipped with sophisticated scanners and deep-space antenna arrays, it performed exceptionally well as a command center during space battles and planetary assaults.



Nebulon-B Frigate

Craft: Kuat Drive Yards' Nebulon-B Frigate
Type: Escort starship
Scale: Capital
Length: 300 meters
Skill: Capital ship piloting: Nebulon-B
Crew: 854, gunners: 66, skeleton: 307/+10
Crew Skill: Astrogation 3D, capital ship gunnery 4D+1, capital ship piloting 3D+2, capital ship shields 3D, sensors 3D+1, starship gunnery 4D+1
Passengers: 75 (troops)
Cargo Capacity: 6,000 metric tons
Consumables: 2 years
Cost: Not available for sale
Hyperdrive Multiplier: x2
Hyperdrive Backup: x12
Nav Computer: Yes
Maneuverability: 1D
Space: 4
Atmosphere: 280; 850 kmh
Hull: 3D+2
Shields: 2D
Sensors:
Passive: 40/1D
Scan: 75/2D
Search: 150/3D
Focus: 4/4D+2
Weapons:
12 Turbolaser Batteries
Fire Arc: 6 front, 3 left, 3 right
Crew: 1 (2), 2 (8), 4 (2)
Skill: Capital ship gunnery
Fire Control: 3D
Space Range: 3-15/35/75
Atmosphere Range: 6-30/70/150 km
Damage: 4D
12 Laser Cannons
Fire Arc: 6 front, 2 left, 2 right, 2 back
Crew: 1 (8), 2 (4)
Scale: Starfighter
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 2-6/24/50 km
Damage: 2D
2 Tractor Beam Projectors
Fire Arc: Front
Crew: 12
Skill: Capital ship gunnery
Fire Control: 2D
Space Range: 1-5/15/30
Atmosphere Range: 2-10/30/60 km
Damage: 4D
Starfighter Complement: 24 fighters

Republic Cruiser

Corellian Engineering Corporation's Consular-class cruiser is in service toward the end of the Old Republic, though decades before the Clone Wars. It is an economic and simple starship, a change from the more grandiose vessels the Republic built before budgets got tight. This simple and utilitarian design does not sit well with all Republic diplomats, but it does make the ships appealing to Jedi negotiators who seek to draw as little attention to themselves as possible.

Though they were built to be unarmed diplomatic vessels, the ease of changing out the salon pod (as well as the highly modifiable nature of all CEC vessels) naturally led to the addition of weapons on Consular-class cruisers when times got hard. Modified vessels served in the Judicial Forces and made up part of a war fleet during the Stark Hyperspace War. Several of the cruisers, including the flagship Invincible, were heavily modified into Republic light assault cruisers (over the course of months in a major shipyard), while others were given more modest battle pods to replace their typical salon pods.

During the Clone Wars, Consular-class ships with specialized salon pods served as fighter carriers, missile cruisers, medical ships, long-range scouts, and point-defense escorts. After the war, ships of this type were often left for junk, scrapped, or sold to private enterprises. Many ended up as pirate craft, planetary patrol ships, and Rebel Alliance cruisers. Smugglers also valued modified Consular-class ships, but could rarely afford them. (Those who succeeded in acquiring one, such as Rebel sympathizer Rif Taranu and his Dead Reckoning, were generally very successful.)

A Consular-class cruiser is designed to be a utilitarian ship, able to perform multiple types of missions. One major component of the Consular-class is the salon pod, an easily swapped-



out section of the lower front of the ship. Each pod was an area of luxury accommodations and secure communications equipment. Different salon pods catered to different species, allowing a single Consular with a dozen or so pods kept in spacedock to serve as a diplomatic vessel for multiple Senatorial groups as they needed it. Salon pods can also be ejected from the starship to act as lifeboat escape pods.

Other kinds of pods can be swapped out as well, including pods with concussion missiles, bacta tanks, or sensor and jamming suites. Such pods might have as many as 20 emplacement points' worth of systems and can be swapped out in a matter of minutes. Combined with the 5 unused emplacement points common to most CEC starships, the ability of a Consular-class to adapt to new missions is only as limited as the mechanics who are modifying it.

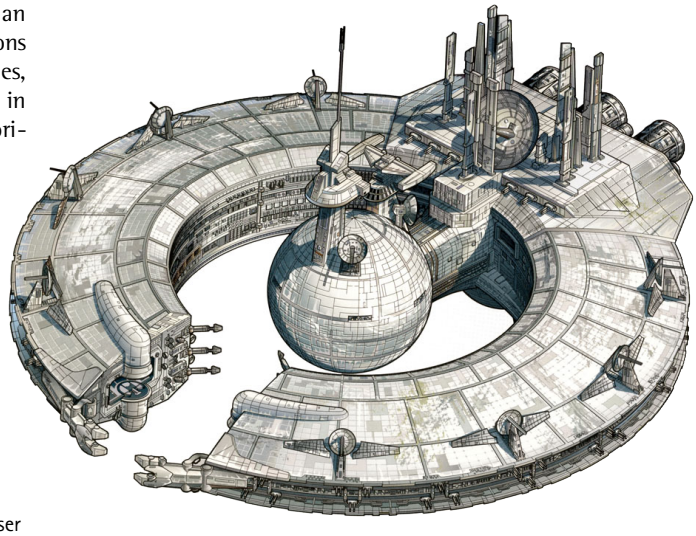
Republic Cruiser

Craft: Corellian Engineering Corporation Consular-class Space Cruiser
Type: Diplomatic transport
Scale: Capital
Length: 115 meters
Skill: Capital ship piloting: Corellian space cruiser
Crew: 8
Crew Skill: Typically 6D in applicable skills
Passengers: 16
Cargo Capacity: 1,000 metric tons
Consumables: 6 months
Cost: 1.25 million
Hyperdrive Multiplier: x2
Nav Computer: Yes
Maneuverability: 0D+2
Space: 6
Atmosphere: 330; 950 kmh
Hull: 4D+2
Shields: 2D
Sensors:
Passive: 40/1D
Scan: 80/2D
Search: 100/3D
Focus: 5/4D

Trade Federation Battleship

The mainstay of the Trade Federation space fleet, the Lucrehulk-class battleship is a dangerous and heavily armed vessel that can be a threat to any ship that gets too close. These battleships come in two varieties: normal battleships, and Droid Control Ships. The Droid Control Ships are far more rare, and usually were nestled behind a defensive screen where they could organize the droid starfighters and ground troops accordingly. Each Droid Control Ship houses massive command and control computers which broadcast control signals to all nearby droid troops and starfighters, coordinating their actions and issuing commands. Without the Droid Control Ships the droid members of the Confederacy could not function.

Originally designed as freighters but retrofitted with weapons, the Lucrehulk-class battleship was further upgraded at the start of the Clone Wars to be a more formidable combat vessel in comparison to the Republic space fleet. Since the ships are usually not engaged in direct combat with enemy starships, the Droid Control Ships were given a lower priority than other Lucrehulk-class battleships, and as such retain the same armament that they had around the time of the Battle of Naboo.



Trade Federation battleships operate much like any other capital ship. They use turbolasers and heavy laser cannons to pound opposing capital ships into submission, while the point-defense quad lasers remain effective against starfighter assaults. Since the Lucrehulk-class battleships are converted freighters they carry no special systems designed specifically for combat, and have a number of design flaws that make them vulnerable to attack. These ships have extremely volatile reactors positioned near the cargo bays, and (as at least one Droid Control Ship at the Battle of Naboo discovered) an attack from within a cargo bay can destroy an entire ship.

Trade Federation Battleship

Craft: Hoersch-Kessel Drive, Inc., Lucrehulk-class Battleship
Type: Battleship
Scale: Capital
Length: 3,170 meters
Skill: Capital ship piloting: Lucrehulk-class
Crew: 150 droids, 25 Neimoidian command staff
Crew Skill: Capital sip piloting 4D+1, capital ship gunnery 4D+1, capital ship shields 4D+1
Passengers: 329,600 battle droids
Cargo Capacity: 5 million metric tons
Consumables: 500 days
Cost: Not available for sale
Hyperdrive Multiplier: x2
Hyperdrive Backup: x10
Nav Computer: Yes
Maneuverability: 1D
Space: 4
Hull: 6D
Shields: 3D
Sensors:
Passive: 30/1D
Scan: 60/2D
Search: 90/3D+2
Focus: 6/4D
Weapons pre Clone Wars:
42 Quadlasers
Fire Arc: 14 front, 14 rear, 7 right, 7 left.
Scale: Starfighter
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-5/10/20
Atmosphere Range: 100-500/1/2 km
Damage: 5D

Weapons during Clone Wars:
51 Turbolasers
Fire Arc: 13 front, 13 right, 13 left, 12 rear
Skill: Capital ship gunnery
Fire Control: 2D
Space Range: 3-15/35/75
Atmosphere Range: 6-30/70/150 km
Damage: 5D
520 Assault Laser Cannons
Fire Arc: 92 front, 184 right, 184 left, 60 rear
Scale: Starfighter
Skill: Starship gunnery
Fire Control: 1D+1
Space Range: 2-10/20/40
Atmosphere Range: 0.2-1/2/4 km
Damage: 7D
185 Quadlaser Batteries
Fire Arc: 51 front, 55 right, 55 left, 24 rear
Scale: Starfighter
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-5/10/20
Atmosphere Range: 100-500/1/2 km
Damage: 4D
Starship Complement: 50 landing ships, 1500 droid starfighters
Ground Assault Complement: 550 MTTs, 1500 troop carriers, 6250 AATs

Venator-class Star Destroyer

The Venator-class Star Destroyer was the brainchild of designer Lire Blissex, who created it to serve as a multipurpose warship during the Clone Wars. Also called a Republic attack cruiser, the ship was very successful as an escort and a battle-group leader and often served as a flagship for Jedi commanders.

An able warship and among the most dangerous ships of its era, eventually the Venator serves best as part of a massive fleet, acting as both a primary fighting ship and a starfighter carrier while supporting numerous more specialized capital ships. By itself, or as part of a group with smaller ships, the Venator lacks the ability to carry out long-range missions. Its relatively small capacity for supplies, coupled with its need for constant influx of dozens of new fighters and fighter parts, forces a Venator to either stay near Core worlds or support a long supply line of large freighters.

Intended to be in the thick of the fighting beside its own starfighter complement, the Venator carries several point-defense laser cannon batteries. These are thickest around its massive flight deck, to ensure that enough firepower exists to prevent enemy fighters from entering the ship.



To allow its hundreds of fighters to quickly launch and be recovered, a Venator has a dorsal flight deck with sliding armored doors. When a Venator's dorsal flight deck is opened, the ship's hull rating is reduced by 1D to 4D+1 . After too many ships of the class were lost to hits into the open flight deck, the feature was abandoned for future Star Destroyer designs.

Venator Star Destroyer

Craft: Kuat Drive Yards Venator-class Star Destroyer
Type: Star destroyer
Scale: Capital
Length: 1,137 meters
Skill: Capital ship piloting: Star Destroyer
Crew: 7,400, gunners: 124, skeleton 3,025/+15
Crew Skill: Astrogation 3D+2, capital ship gunnery 4D+2, capital ship piloting 5D, capital ship shields 4D, sensors 3D+2
Passengers: 2,000 (troops)
Cargo Capacity: 20,000 metric tons, 40 LAAT/I gunships, and 24 heavy walkers of various makes
Consumables: 2 years
Cost: Not available for sale (valued at 59 millions)
Hyperdrive Multiplier: x1
Hyperdrive Backup: x15
Nav Computer: Yes
Maneuverability: 1D+1
Space: 6
Atmosphere: 340; 975 kmh
Hull: 5D+1 (4D+1 if dorsal flight deck doors are open)
Shields: 3D+1
Sensors:
Passive: 40/1D
Scan: 70/2D
Search: 150/3D
Focus: 4/3D+2
Weapons:
8 Heavy Turbolasers
Fire Arc: 1 battery front/right, 1 battery front/left (partial turrets)
Crew: 5
Skill: Capital ship gunnery
Fire Control: 3D
Space Range: 3-15/35/75
Atmosphere Range: 6-30/70/150 km
Damage: 6D+1
2 Medium Dual Turbolasers
Fire Arc: 1 front/left, 1 front/right (partial turrets)
Crew: 3
Skill: Capital ship gunnery
Fire Control: 4D
Space Range: 3-15/35/75
Atmosphere Range: 6-30/70/150 km
Damage: 5D
26 Point-Defense Laser Cannons
Fire Arc: 12 front, 6 left, 6 right, 2 rear
Crew: 3
Scale: Starfighter
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/10/20
Atmosphere Range: 400-1/5/10 km
Damage: 3D
6 Tractor Beam Projectors
Fire Arc: 4 front, 1 left, 1 right
Crew: 3
Skill: Capital ship gunnery
Fire Control: 2D
Space Range: 1-5/15/30
Atmosphere Range: 2-10/30/60 km
Damage: 5D

4 Proton Torpedo Tubes (18 torpedoes each)
Fire Arc: Front
Crew: 3
Skill: Capital ship gunnery
Fire Control: 2D
Space Range: 2-12/30/60
Atmosphere Range: 4-24/60/120 km
Damage: 9D
Starfighter Complement: 192 V-wings, 192 Eta-2 Actis interceptors, 36 ARC-170s.
Ground Assault Complement: 40 heavy airspeeders, 24 heavy walkers, various support craft

SPACE TRANSPORTS

Space transports cover the entire range of non-combat starships, small transports (like the YT-1300 freighter), bulk cruisers with millions of cubic meters of cargo space, shuttles, luxury cruise liners, and any other ship of civilian use. All of these vessels use the *space transports* skill.

Firespray-31 Patrol Craft

Designed to function as a prisoner transport and system patrol ship, the Firespray-31 patrol craft is a highly customizable vessel that is favored by law enforcement officials and bounty hunters alike. With an unorthodox design and a moderate stock armament, the Firespray-31 is a tough and durable vessel that can withstand the rigors of patrol and escort duty and deliver a punishing counterattack against any assailants.

The Firespray-31 boasts an unusual design that keeps the cockpit facing the sky while landing, but facing forward while in flight. Though such an unusual configuration requires some getting used to by the pilot, most owners of this system patrol craft insist that the design keeps the engines from being damaged when the vessel lands and allows for very rapid vertical takeoffs

Though most of the original Firespray-31 prototypes were destroyed some time before the Clone Wars, a few of the ships (such as *Slave I*) made their way into the hands of private citizens. Most were constructed from blueprints sold by Kuat Systems Engineering to buyers who had the means of constructing the ships themselves, since Jango Fett destroyed all of the officially manufactured prototype models. Following the rise of the Empire, Kuat Systems Engineering began to produce the ship in large numbers, advertising the vessels as highly customizable starships that could be used for a number of roles, including patrol, pursuit, and escort. Kuat Systems Engineering also sold a large number of the craft to Mandalorian mercenaries, including the Mandalorian Protectors, who continued to use the ships up through the Yuuzhan Vong War.

The stock Firespray-31 patrol craft boasts a pair of potent blaster cannons, allowing buyers who purchase the ship right off the assembly line to put the vessel into service with minimal modifications. The ship is modestly armored and has a hull integrity that few similar ships can claim; likewise, the Firespray-31 comes standard with shielding, giving it an edge over cheaper transport ships such as the YT-1300. The combination of a strong hull. and moderately powerful shields allows the Firespray-31 to take a beating while continuing to fight on.

The ease with which the Firespray-31 is modified makes it a favorite ship for bounty hunters, the most famous example being Jango and Boba Fett and their ship, Slave I.



Firespray Patrol/Attack Craft

Craft: Kuat Systems Engineering Firespray-class Patrol Vessel
Scale: Starfighter
Length: 21.5 meters
Skill: Space transports: Firespray patrol/attack craft
Crew: 1; gunners: 2
Passengers: 4
Cargo Capacity: 70 metric tons
Consumables: 1 month
Cost: 120,000 (new); 45,000 (used)
Hyperdrive Multiplier: x3
Hyperdrive Backup: x15
Nav Computer: Yes
Maneuverability: 1D
Space: 5
Atmosphere: 295; 850 kmh
Hull: 4D
Shields: 1D
Sensors:
Passive: 10/0D
Scan: 25/1D
Search: 50/1D+1
Focus: 2/2D
Weapons:
2 Twin-Mounted Blaster Cannons (fire separately)
Fire Arc: Turret
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/10/20
Atmosphere Range: 100-300/1/2 km
Damage: 4D

Ghtroc 720 Freighter

Ghtroc Industries produced the class 720 freighter in an effort to compete with Corellian Engineering's YT-1300. Despite an ingenious marketing campaign, factory incentives, and positive reviews, the 720 failed to match the popularity of the YT-1300 within the Core Worlds and Inner Rim systems. It did manage to gain a foothold among traders within the Outer Rim colonies, though this modest success wasn't enough to push Corellian Engineering out of its position as industry leader.



Although Ghtroc Industries eventually fell by the wayside, wallowing in the throes of bankruptcy, tens of thousands of class 720 freighters are still in operation throughout the galaxy. Many veteran traders, smugglers. and pilots consider the 720 to be just as good as, if not better than, the YT-1300. ' The freighters are affordable, easily configured, and user-friendly, making them popular with both old hands and rookies.

Many of the galaxy's pilots have flown a 720 at one time or another. When he was investigating Poderis's possible use as an Imperial transfer point, Luke Skywalker employed a heavily modified Ghtroc 720 to secretly ferry his X-wing fighter. The Ghtroc's cargo bay was gutted by Alliance techs and retrofitted with a modified hull section that could break away, allowing the X-wing to depart the 720 while in flight.

When compared to the stock YT-1300, the Ghtroc 720 has several compelling standard features. It comes equipped with a small shield generator, which is probably its most attractive benefit. It is also much more maneuverable than the YT-1300, and it includes a cargo area that is more than a third larger than the YT-1300's. Given the ubiquitous nature of the 720, spare parts are easy to find, even in remote or far-flung settlements.

On the other hand, the Ghtroc is slightly slower than the YT-1300. Although it is armed with a double laser cannon emplacement, the weapon is in a fixed-forward firing position instead of in a turret mount. Starship techs often complain that the Ghtroc's ion drives and hyperdrive are spread out between the craft's fore and aft instead of being centrally located. This configuration requires that engineers share time between two locations, which can be inconvenient under combat conditions.

Ghtroc 720 Freighter

Craft: Ghtroc Industries class 720 Freighter
Type: Light freighter
Scale: Starfighter
Length: 35 meters
Skill: Space transports: Ghtroc freighter
Crew: 1, gunners: 1
Crew Skill: Varies widely
Passengers: 10
Cargo Capacity: 135 metric tons
Consumables: 2 months
Cost: 98,500 (new), 23,000 (used)
Hyperdrive Multiplier: x2
Hyperdrive Backup: x15
Nav Computer: Yes
Maneuverability: 1D
Space: 3
Atmosphere: 260; 750 kmh
Hull: 3D+2
Shields: 1D
Sensors:
Passive: 15/0D
Scan: 30/1D
Search: 50/3D
Focus: 2/4D
Weapons:
Double Laser Cannon
Fire Arc: Front
Crew: 1
Skill: Starship gunnery
Fire Control: 1D+2
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 4D

J-Type Star Skiff

As the Clone Wars raged and numerous Senators became increasingly uncomfortable with the political climate of the republic, even the most peaceful of traditions had to be reexamined. The J-Type star skiff was the first diplomatic vessel of Naboo to be armed (with a modest pair of linked lasers) and the first to have a gunners console. Its design also sacrificed the sleek, all-chromium hull to place more practical (and sturdy) access grills and powerful sublight engines. Still a thing of beauty, the star skiff was clearly designed with potential combat, escape, and repair in mind.

Though Queen Apailana of Naboo herself never used the armed star skiff, it was loaned out to Senator Amidala, a sign of the Senator's great popularity with her homeworld and her monarch. After Amidala died, the star skiff was retired, because it had become a painful reminder of the Senators last days in service to her people. However, other Senators, seeking to increase their own standing and political power, began purchasing similar vessels (often with faux chromium, to save on costs).

Lovingly and skillfully hand-crafted, as are all royal vessels built by the Theed Palace Space Vessel Engineering Corps, the star skiff is superior in design and construction to any mass-produced vessel. A class .5 hyperdrive allows it to carry out diplomatic missions with alacrity, its interior reflects the full comfort of an advanced luxury upgrade, and its considerable storage space allows any number of diplomatic gifts to be transported in style (and could even double as small cabins for a few guests). However, it also has laser cannons that are augmented to the edge of laser technology, two medical beds, and a shield generator as powerful as those on most gunships.



Though far too expensive to be practical as a warship. a star skiff could fly next to Naboo starfighters as a flag vessel if the situation called for it.

J-Type Star Skiff

Craft: Theed Palace Space Vessel Engineering Corps J-Type Star Skiff
Scale: Personal Starship
Length: 29.2 meters
Skill: Space transports: J-type starship
Crew: 3, skeleton: 1/+5
Passengers: 3
Cargo Capacity: 10 metric tons
Consumables: 1 month
Cost: not for sale (5,000,000 used on black market)
Hyperdrive Multiplier: x0.5
Hyperdrive Backup: x5
Nav Computer: Yes
Maneuverability: 3D+1
Space: 7
Atmosphere: 350; 1,050 kmh
Hull: 5D
Shields: 3D
Sensors:
Passive: 30/1D
Scan: 70/2D
Search: 80/3D+1
Focus: 5/3D+2
Weapons:
2 Laser Cannons (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D+2
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 7D

Lambda-class Shuttle

One of the most recognizable Imperial spacecraft is the Lambda-class shuttle. A workhorse of the Imperial fleet, Lambda-class shuttles have transported Imperial luminaries such as Lord Darth Vader, as well as Emperor Palpatine himself. It is perhaps ironic that one particular Lambda, the *Tydirium*, was employed by the Rebel Alliance to deliver a strike force to the forest moon of Endor. It was this strike team that ultimately brought the second Death Star's defensive shields down, allowing the Rebel fleet to converge and subsequently destroy the space station.

The Lambda design was developed as the direct successor to the Theta-class shuttle by a group of former Cygnus Spaceworks engineers. These engineers had been enticed into defecting to Sienar, lured by promises of high pay and tangible benefits. Even though Sienar was responsible for the ship's design and initial production run, Cygnus Spaceworks was later subcontracted to produce a heavily armed military version that was equipped with ten laser cannons.

The Lambda was not used solely by the Empire. Even though upward of ninety percent of all Lambdas were in Imperial possession. the nonmilitary version, produced by Sienar, was available for sale on the open market for a short time, and numerous craft were sold to different sector governments, corporate fleets, and other private parties. Similarly, the Rebel Alliance kept a small fleet of the shuttles on hand for the transportation of sensitive personnel between different fleet elements. These shuttles were identical to the standard model, but lacked the code transponders of those utilized by the Empire.



Following the collapse of the Empire, Cygnus Spaceworks continued to produce Lambda shuttles. Many of these shuttles were put to use by both the New Republic and the Galactic Federation of Free Alliances.

The Lambda shuttle is best known as a multi-use transport, capable of ferrying both troops and dignitaries. When used as a troop transport, it excels at high-profile missions that require a significant amount of discretion. When the ship is used as a personal transport for Imperial dignitaries and officers, the cargo space is often converted into a comfortable living area with many of the amenities of a star yacht. Those Lambdas used to ferry troops are much less comfortable, and are equipped with bench seating and a limited number of bucket seats.

Though the ship was designed primarily for space flight, the tri-wing construction of the Lambda gives it excellent stability when flown in an atmosphere. It is a fast ship when compared to others of its class, yet it is especially vulnerable to enemy fire when landing or taking off. Though it is equipped with a number of effective weapon systems, the Lambda is unable to outmaneuver most starfighters. Because the Lambda is well armed, it does not technically require a fighter escort. Regardless, few of the shuttles traveled alone, depending on the sensitivity of their individual missions.

Lambda Shuttle

Craft: Sienar Fleet Systems Shuttle
Type: Lambda-class Shuttle
Scale: Starfighter
Length: 20 meters
Skill: Space transports: Lambda Shuttle
Crew: 2 (2 can coordinate), gunners: 4, Skeleton: 1/+10
Crew skill: Space transports 5D, starship gunnery 5D, starship shields 4D
Passengers: 10 (modifiable to hold up to 20)
Cargo capacity: 80 metric tons
Consumables: 2 months
Cost: No available for sale (valued at 240,000 credits)
Hyperdrive multiplier: x1
Hyperdrive backup: x10
Nav Computer: Yes
Maneuverability: 1D

Space: 5
Atmosphere: 295; 850 kmh
Hull: 4D
Shields: 1D+2
Sensors:
Passive: 20/0D
Scan: 40/1D
Search: 80/2D
Focus: 4/2D+2
Weapons:
3 Double Blaster Cannons
Fire arc: 2 front, 1 back
Crew: 3
Skill: Starship gunnery
Fire control: 2D
Space range: 1-3/12/25
Atmosphere range: 100-300/1.2/2.5 km
Damage: 4D
2 Double Laser Cannons (Fire-linked)
Fire arc: Front
Crew: 1
Skill: Starship gunnery
Fire control: 3D+1
Space range: 1-4/12/25
Atmosphere range: 100-400/1.2/2.5 km
Damage: 4D

Medium Transport

Though numerous transport ships are employed across the galaxy, the Gallofree Yards transport is one of the most ubiquitous and often-used. It is a sleek-looking vessel, especially considering its size, but its outward appearance belies its slow and ponderous nature. The ships can be used as freighters, but due to their low speed are most often used as short-range transports, moving goods and passengers from planet to planet, planet to station, or star system to star system.

During the Clone Wars, the Gallofree was popular with the Republic Navy as a resupply craft. Large numbers of the transports were used to supplement the Old Republic's extensive supply lines, enabling those lines to be stretched thin without significant interruption to the flow of goods to the front. A scant few were modified with improved shields and heavy weaponry and used to lure unwary pirates to their doom.

As the Clone Wars wound down and the Dark Times began, many of these venerable transports found themselves in the employ of the Rebel Alliance. Following the Battle of Endor, many Gallofrees were modified into salvage ships. They became integral to the New Republic's initial campaigns against the Imperial Remnant, because parts and equipment salvaged from long-dead ships were valuable commodities.

In its stock configuration, the Gallofree GR-75 is utilitarian and unexciting. Equipped with a large cargo hold and precious little in the way of defensive systems, it is a sitting duck on the space lanes unless accompanied by an escort. Its sublight engines and hyperdrive are slow, and it maneuvers like a sick bantha. The ship is relatively easy to modify, however, given the appropriate parts and mechanical expertise.

The GR-75s used by the Alliance are often equipped with upgraded weaponry, shields, and engines. Internal systems are often rearranged, giving each Gallofree a unique floor plan depending on its specific function. Most often, the GR-75 is utilized to move troops and material. Others are modified to serve as hospital ships, landing craft, or salvage vessels. Regardless of its specific function, the GR-75 rarely looks different from the outside.



Gallofree Medium Transport

Craft: Gallofree Yards Transport
Type: Medium transport
Scale: Capital
Length: 90 meters
Skill: Space transports: Gallofree Yards transport
Crew: 6, gunners: 1, skeleton: 3/+10
Crew Skill: Astrogation 4D, space transports 4D, starship gunnery 3D+1, starship shields 3D
Cargo Capacity: 19,000 metric tons
Consumables: 6 months
Cost: 350,000 (new), 125,000 (used)
Hyperdrive Multiplier: x4
Space: 2
Atmosphere: 225; 650 kmh
Hull: 2D
Shields: 1D
Sensors:
Passive: 10/0D
Scan: 25/1D
Search: 40/2D
Focus: 2/3D
Weapons:
4 Twin Laser Cannons (fire-linked)
Fire Arc: Turret
Crew: 1
Scale: Starfighter
Skill: Starship gunnery
Fire Control: 1D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 4D

Guardian-Class Light Cruiser

A customs and inspection vessel designed by Sienar Fleet Systems, the Guardian-class light cruiser is a fast and durable ship capable of patrolling remote systems without the need for backup or support. The Guardian-class light cruiser was designed to be relatively autonomous, though of course it was not expected to fend off large-scale assaults. For the most part, the Guardian-class light cruiser handles smuggler and pirate traffic in remote systems, acting as both a command post and enforcement vessel. Though considered a light cruiser, the ship is actually just a heavily armed space transport designed to let small crews patrol a star system with few amenities. Despite the fact that the ship has a hyperdrive, the Empire typically limits the Guardian-class light cruiser to mis-



sions within a single star system. Any exercises that would normally force a Guardian-class light cruiser away from its home system usually warrant the assistance of larger ships, typically corvettes or smaller frigates.

Guardian Light Cruiser

Craft: Sienar Fleet Systems Guardian-class light cruiser
Type: Inter-system customs vessel
Scale: Starfighter
Length: 42 meters
Skill: Space transports: Guardian cruiser
Crew: 16 (3 can coordinate), gunners: 4, skeleton: 8/+10
Crew Skill: Space transports 5D, starship gunnery 5D+2, starship shields 5D+1
Passengers: 6 (prisoners in brig)
Cargo Capacity: 200 metric tons
Consumables: 3 months
Cost: Not available for sale
Hyperdrive Multiplier: x1
Hyperdrive Backup: x10
Nav Computer: Yes
Maneuverability: 1D
Space: 9
Atmosphere: 400; 1,150 kmh
Hull: 5D
Shields: 2D
Sensors:
Passive: 30/1D
Scan: 60/2D
Search: 90/4D
Focus: 4/4D+1
Weapons:
4 Laser Cannons
Fire Arc: 2 front, 2 turret
Crew: 1
Skill: Starship gunnery
Fire Control: 2D+2
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 5D

YT-Series Transports

The YT series is a popular line of light freighters built by the Corellian Engineering Corporation that includes the YT-1300, the model of vessel that includes the Millennium Falcon. The first YT freighters were built during the height of the Old Republic, and new models continue to be produced in every era since. The core design of the YT series is built around two basic components — a disc-shaped main body and a large external cockpit area with extensive windows. Although some models moved away from these core design elements, they would return in later designs. Indeed, CEC made a point of reusing as many of the same parts as possible between designs, which had the advantage of allowing many different YT lines to be produced at one time without retooling the CEC shipyards. As a side effect, this helped make all YT ships extremely modular and easily modified, a fact that went far to explain the line's ongoing popularity with independent traders, smugglers, and pirates.

By far the most successful YT designers are the YT-1300, YT-2000, and YT-2400. However, all YT ships have at least small dedicated followings and in some cases are the subject of collector's clubs and vintage ship shows. Further, because the YT ships are so easily modified, it's not always easily to tell what stock ship is at the core of a particular customized YT vessel.

All YT-series ships are solid light freighters, renowned for being sturdy and reliable. Their greatest asset is their easily modified nature. With less effort than for nearly any other ship line, a YT-series vessel can be fine-tuned to act as a smuggler, bulk hauler, luxury transport, or even a gunship or patrol craft. Every YT-series ship has 10 unused emplacement points as a stock ship (see page 38 for more information on emplacement points), and new captains are quick to use them to add more guns, better shields, or whatever else their minds can conjure up. This adaptability is intentional, and has often led to authorities claiming that CC designs the ships for use by smugglers and pirates. The CC points out that thousands of YT ships are being used by law-abiding free traders and small companies. Of course, how many of those "law-abiding" customers are actually smugglers or spies is unknown and, more important, not provable in court.

YT-1300. Perhaps the most adaptable light cargo transport in the galaxy, the YT-1300 design is built on a modular design to suit the needs of a wide variety of clients, many of whom aren't Human, let alone bipedal. The YT-1300 is an excellent all-purpose cargo transport, with powerful engines and a sturdy hull. The Corellian Engineering Corporation was quick to realize that it had a winner on its hands and made almost as many credits selling conversion kits as it did selling the transports themselves.

YT-1300 Transport

Craft: Corellian Engineering Corp. YT-1300 Transport
Scale: Starfighter
Length: 26.7 meters
Skill: Space transports: YT-1300
Crew: 1 (1 can coordinate), gunners: 1
Crew Skill: Varies widely
Passengers: 6; 9 (YT-1300p); None (YT-1300f)
Cargo Capacity: 100 metric tons; 50 (YT-1300p); 150 (YT-1300f)
Consumables: 2 months
Cost: 100,000 (new), 25,000 (used)



Hyperdrive Multiplier: x2
Hyperdrive Backup: x12
Nav Computer: Yes
Maneuverability: 1D
Space: 4
Atmosphere: 480; 800 kmh
Hull: 4D
Sensors:
Passive: 10/0D
Scan: 25/1D
Search: 40/2D
Focus: 2/3D
Weapons:
Double Laser Cannons
Fire Arc: Turret
Crew: 1
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 3D+1

YT-2000. The YT-2000 was designed to be a straight improvement of the YT-1300, borrowing successful concepts from other YT designs as well (such as the YT-1930's symmetrical layout). Because it was produced in a more turbulent era, the YT-2000 boasted heavier standard shields and weapons than most civilian freighters, a fact that caused many Imperial officials to view its "civilian" market with suspicion. Extensive corporate espionage leaked the early design specifications to competing shipyards, leading to CC putting the YT-2000 into production before all its potential drawbacks had been worked out. As a result, the ship is somewhat touchier than most of the extremely reliable YT designs (a character making a *space transport repair* check to modify or repair a YT-2000 takes a –2 penalty). However, its extensive cargo capacity, good defenses, and amazing maneuverability for a ship its size, coupled with plenty of spare space and power to make custom modifications, catapulted the YT-2000 in popularity among its owners. The line was discontinued early not because of poor sales, but so CEC could push the new YT-2400 design, which had not been compromised by espionage or rushed design work.

YT-2000 Transport

Craft: Corellian Engineering Corp. YT-2000 Transport
Type: Light Freighter
Scale: Starfighter
Length: 29 meters
Skill: Space transports: YT-2000
Crew: 1-4 (can coordinate)
Passengers: 7



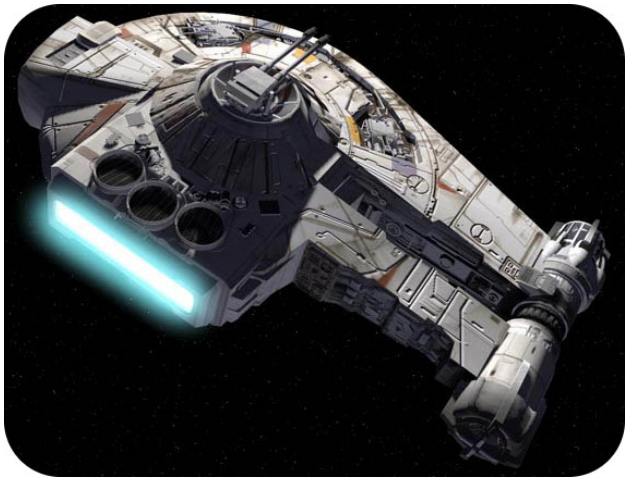
Cargo Capacity: 115 metric tons
Consumables: 3 months
Cost: 150,000 (new), 45,000 (used
Hyderdrive Multiplier: x2
Hyderdrive Backup: x12
Nav Computer: Yes
Maneuverability: 1D+1
Space: 4
Atmosphere: 480; 800 kmh
Hull: 4D
Shields: 1D
Sensors:
Passive: 10/0D
Scan: 25/1D
Search: 40/2D
Focus: 2/3D
Weapons:
Double Laser Cannons
Fire Arc: Turret
Crew: 1
Skill: Starship gunnery
Fire Control: 1D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 4D

YT-2400. The YT-2400 is CEC's bid to produce a "perfect" light freighter. An upgrade of the YT-2000 design, it incorporates everything learned during the run of the long and successful YT line. Though it uses many of the same technology upgrades as the short-run YT-2000, the YT-2400 returned to the off-center cockpit arrangement. Though for both smaller and larger craft a center-mounted cockpit makes sense, it turned out that many pilots preferred an offset cockpit so they could easily dock their ships with the cockpit side directly against a wall or similar obstruction.

Though the YT-2400 isn't as sturdy as the YT-2000, it has thirty percent more cargo capacity, an escape pod built into the cockpit section, and better maneuverability. Since most owners end up adding additional weapons and defenses after purchase anyway, the slightly reduced martial capability of the YT-2400 does little to discourage sales.

YT-2400 Transport

Craft: Corellian YT-2400 Transport
Type: Stock light freighter
Scale: Starfighter
Length: 21 meters
Skill: Space transports: YT-2400
Crew: 2, gunners: 1, skeleton: 1/+10
Crew Skill: Varies widely
Passengers: 6
Cargo Capacity: 150 metric tons
Consumables: 2 months
Cost: 130,000 (new), 32,000 (used)
Hyperdrive Multiplier: x2
Hyperdrive Backup: x12
Nav Computer: Yes
Maneuverability: 1D+2
Space: 4
Atmosphere: 480; 800 kmh
Hull: 3D
Shields: 2D
Sensors:
Passive: 10/0D
Scan: 25/1D
Search: 40/2D
Focus: 2/3D



Weapons:
Double Laser Cannons
Fire Arc: Turret
Crew: 1
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 4D

REPLACEMENT SYSTEMS

In time, the characters may decide to completely replace a starship's systems. After they've spent enough time patching together that modified hyperdrive, they may decide to get rid of it and upgrade to a more modern hyperdrive system. What follows are some possible replacement systems they may wish to install aboard their starships.

Note that these parts are designed to be used in a freighter or space transport type vessel. Capital ships will rarely have modified components. If they do, they are likely custom-built by the ships engineer, corporation, or government which operates the vessel. Starfighters generally operate at the envelope of their capabilities already. It is very difficult to find the space, available power, and integrate new systems into a compact starfighter. Thus, modifications – beyond a few tweaks – are rare among starfighters

Weight and Cargo Space

All the replacement systems weigh *something*, and that weight is subtracted from the amount of cargo the ship can carry. As the ship is refitted, players must keep track of how much cargo capacity remains. This will dramatically affect how profitable each run can be: ships with high cargo capacity can carry a lot more and make a lot more money. On the other hand, these ships are probably slow and/or lightly armed and armored, with all the risks that entails.

During the campaign, when replacing one device with a new one, adjust the ship's cargo capacity accordingly (subtract the weight of the first device and then add the weight of the second).

REPLACEMENT DRIVES

The following is a selection of some of the possible replacement drives that starship (generally space transports) captains can select.

Starscream-9 Ion Drive

Model: Sienar Fleet Systems' Starscream-9 Ion Drive
Type: Military ion engine
Cost: 500,000 credits plus installation costs
Weight: 24 metric tons
Availability: X
Game Notes: The Starscream-9 is a military ion drive, originally designed for use in starfighters. They are available (for monstrous costs) on the black market.

They have a Space rating of 12 (atmosphere of 450; 1,300 kmh). Possession of such a drive is a serious infraction in Imperial space. Because of the cutting edge technology in this drive, double all difficulties for modifying this drive and double all modifiers when rolling for mishaps.

SoroSuub Boav Ion Drive

Model: SoroSuub Boav Ion Drive
Type: Commercial propulsion system
Cost: 10,000 plus installation costs
Weight: 10 metric tons
Availability: 2
Game Notes: Space rating of 4. Technicians installing a Boav unit will face an increase of one difficulty level in their *space transports repair* roll.

Incom Starslinger Ion Drive

Model: Incom Starslinger Ion Drive
Type: Commercial propulsion system
Cost: 20,000 plus installation costs
Weight: 12 metric tons
Availability: F
Game Notes: Space rating of 6. Requires a 500 credits Imperial permit. Double all difficulties for modifying this drive and double all modifiers when rolling for mishaps beyond a +1 modification.

Corellian Evader-GT Ion Drive

Model: Corellian Evader-GT Ion Drive
Type: Commercial propulsion system
Cost: 50,000 plus installation costs
Weight: 16 metric tons
Availability: F
Game Notes: The Evader-GT Ion Drive is a scaled-down version of a military ion drive. They are available on the open market, but require a 5,000 credit Imperial permit to legally possess. They give a vessel a Space rating of 8. Double all difficulties for modifying this drive and double ail modifiers when rolling for mishaps beyond a +1 modification.

Boshaa-C'hi Ion Drive

Model: Kuat Drive Yards' Boshaa-C'hi Ion Drive
Type: Military ion engine
Cost: 100,000 plus installation costs
Weight: 18 metric tons
Availability: X
Game Notes: The Boshaa is an older model of a military ion drive. originally designed for use in starfighters. They are available on the black market. They give a vessel a Space rating of 10. Possession of such a drive is a serious infraction in Imperial space. Double ail difficulties for modifying this drive and double all modifiers when rolling for mishaps.

Our Worries Are Over ...

When characters install replacement systems, they'll probably breathe a sigh of relief (especially if they're used to modified systems giving them problems). And, in general, they'll have nothing to worry about.

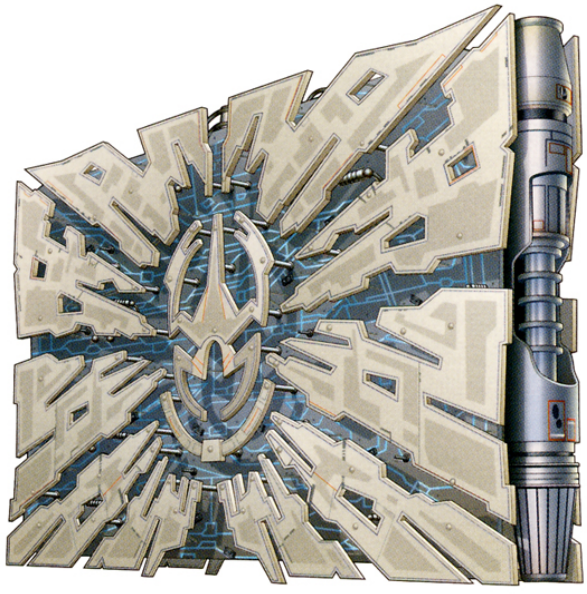
But... Technology isn't perfect. And there is always the chance that when a new system is put into a ship, maybe the mechanics didn't quite get everything right. Or the characters bought a faulty system. Machines break, computers have glitches, and parts from one manufacturer (or model line) may not be compatible with parts from another. As a gamemaster, don't rely on this possibility to make your adventures more interesting, but don't neglect it either.

Baffled Drive

Model: Rendili StarDrive WhisperThrust
Type: Baffled realspace drive
Scale: Starfighter
Cost: 100,000 minimum on the black market
Weight: 20 metric tons; extra tank: 2 metric tons
Availability: 4, X
Game Notes: The Whisper is a highly illegal baffled realspace drive used on stealthy military starships. The Whisper allows a ship to move in space while running silent at a base speed of 2. Cautious movement is no more detectable than drifting; Cruise movement adds +5 to the sensor operator's roll; High Speed adds +10; All-Out movement adds +15. A WhisperThrust engine has a limited storage capacity for the necessary gases to move: enough to move 100 spacial units. An extra or replacement tank costs 7,000 credits. Synthesizing the necessary fuel requires 120 liters of spin-sealed tibanna gas and 2 kilos of high-grade hyperbarides and a standard power generator. The fuel refining process takes roughly three standard days.

REPLACEMENT HYPERDRIVES

There are many different brands and types of hyperdrives that characters can choose to install in their vessels. Here are some examples.



In game terms, the differences between hyperdrives are the hyperdrive multipliers, and their compatibility; any hyperdrive can be installed in any freighter with the room for the upgrade, but depending on brand and type, it may be more difficult to install.

It is possible to remove the back-up hyperdrive from a space transport and sell it, thereby gaining additional cargo capacity and a bit of extra cash (however, any hyperdrive with a multiplier of ×5 or more isn't worth that much). Of course, the passengers and crew of the freighter are in a very bad situation if the main drive conks out in transit...

×1/2 Hyperdrives

This type of drive is not commercially available for freighters — they must be custom built (and are extremely prone to failure). Some stolen models cost as much as 90,000 credits on the black market — if they can be found at all. These hyperdrives are very illegal.

The installation cost is around 15,000 credits, with the average unit weighing in around 20 tons. A typical custom hyperdrive job can cost between 50,000 and 90,000 credits, depending on the quality of the parts, the cost of the hyperdrive being modified, and the quality of work. Finding a mechanic who's willing to build such a drive is another matter entirely.

×1 Hyperdrives

This level of hyperdrive is probably the fastest type of star drive that the average ship will have, unless the owner is fortunate enough to locate a military hyperdrive (and can afford the enormous cost of installing it). They are legal, but customs officials will probably make life difficult on anyone with a ship that fast ("Why do you need something that fast... if I didn't know better, I'd say you were probably a smuggler...").

Operating a vessel rated for this speed without the proper documentation (and the 5,000 credit permit) is punishable under law, and penalties include stiff fines and possible suspension of the operator's flight license.

×1 Hyperdrive

Model: SoroSuub Griffyn-XTG Lightspeed Unit
Type: Commercial hyperdrive
Cost: 15,000 plus installation costs
Weight: 18 metric tons
Availability: F
Game Notes: Any non-SoroSuub vessels attempting to install this type of drive suffer an increase of one difficulty level during the attempt.

×2 Hyperdrives

This is arguably the most common speed hyperdrive found aboard starships. It is reliable, cheap (comparative1y)and is fast enough to get a ship from point A to point B within a reasonable time.

×2 Hyperdrive

Model: Corellian Avatar-10
Type: Commercial propulsion system
Cost: 10,000 plus installation costs
Weight: 15 metric tons
Availability: 2
Game Notes: *Space transports repair* rolls to install an Avatar-10 receive a +1D bonus.

×3, ×4, and ×5 Hyperdrives

At this level, the costs for hyperdrives decrease drastically; generally. those who can afford it use this class of drive for a backup rather than a main drive. Any ship that relies on a ×3 or slower hyperdrive for main propulsion is risking great delays in traveling their shipping routes.

×3 Hyperdrive

Model: Incom Horizon-Hopper Light Stardrive
Type: Commercial propulsion system
Cost: 7,000 plus installation costs
Weight: 12 metric tons
Availability: 2

×4 Hyperdrive

Model: Rendili StarDrive's ATX-5
Type: Commercial propulsion system
Cost: 4,000 plus installation costs
Weight: 10 metric tons
Availability: 1

×5 Hyperdrive

Model: Sienar Fleet Systems Lifesaver 1000 Reserve Hyperdrive
Type: Commercial propulsion system
Cost: 2,500 plus installation costs
Weight: 8 metric tons
Availability: 1
Game Notes: The Lifesaver 100 is only recommended as a backup hyperdrive and must be overhauled after each use.

SHIELDS

Shields are essential to protect your ship's integrity in a fight. The shields listed below combine the powers of both particle and ray/energy shields, and thus are equally effective against both lasers and missiles. Shields are almost impossible to improve beyond their initial strength.

Deflector Shields

Model: Standard Deflector Shields
Type: Particle & ray/energy shields
Scale: Starfighter

Shield Code	Cost	Weight (in tons)
1D	4,000	6
2D	10,000	8
3D	20,000	10

WEAPONRY

Most of the weapons below require a fee and an Imperial or Republic permit to operate legally. The usual cost of the fee is 30 percent of the purchase price.

To get a permit through normal channels, the player character must apply at an Imperial or Republic Space Control office. He makes an opposed *con* or *bureaucracy* roll, his skill against the damage code of the weapon (modified by local circumstances and the character's clean record — or lack thereof).

Success indicates that the captain has been granted permission to equip the ship with the indicated weapon type. A separate roll must be made for each weapon mounted on his ship. Bribery can, of course, modify the difficulty of acquiring the permit.

Blaster cannon: A relatively weak blaster, usually mounted on lightly armed vessels.

Laser cannon and heavy laser cannon: A stronger version of the blaster cannon.

Turbolaser: A heavy ship-mounted laser, usually mounted only on larger ships. A turbolaser can fire only every other combat round (simply because it has been jury-rigged to ship). It is usually illegal to have a turbolaser mounted on a private vessel.

Ion cannon: An ion cannon does not destroy an enemy vessel; rather it temporarily disables its electronics. Make a normal attack roll, but instead of inflicting damage, the opponent's equipment is ionized.

Proton torpedoes: A missile containing a proton-scattering energy warhead. Torpedoes have no appreciable weight.

Concussion missiles: These missiles contain an armor-piercing warhead and a compact energy pack that detonates upon impact. Missiles have no appreciable weight.

The "Weapon Summary" chart has some sample starship weapons.

Linked Weapons

Most weapons are designed to be fired individually, from the captain's or weapons officer's station. Up to three identical weapons can be linked to fire at the same target simultaneous-

Weapon Summary

Weapon	Fire Control	Damage	Cost	Weight (in tons)
Taim & Bak Kd-3 Light Blaster Cannon	1D	1D	1.000	1
Kuat Vonak Light Laser Cannon	2D	2D	1,500	2
Arakyd Tomral Heavy Laser Cannon	2D	5D	3,000	4
Incom W-34t Turbolaser*	3D	7D	9,000	5
Comar f-2 Light Ion Cannon**	1D	2D	1,000	0.5
Comar f-4 Medium Ion Cannon**	2D	3D	1,500	1
Comar f-9 Heavy Ion Cannon**	4D	4D	3,000	2
Arakyd Hi-fex Proton Torpedo Launcher (includes 12-torpedo rack)	2D	9D	2,500	2
Replacement Torpedo	—	—	800	—
Arakyd Morne-3 Concussion Missile Launcher (includes 10-missile rack)	1D	8D	3,500	3
Replacement Missile	—	—	500	—

* *This weapon is illegal.*
** *This weapon disables an enemy ship's electronics*

ly. The computer linkage for this operation costs around 100 credits per weapon.

For a weapon link to have any useful value, the weapons must have identical damage codes. Linking two weapons adds +1D to the damage code, while linking three weapons adds +2D to the damage code.

> **Example:** The owner of a tramp freighter wishes to link two light laser cannons, each with a damage code of 2D. By linking them together, their new damage is 3D. If he linked a third light laser cannon to the pair, the weapon's new damage would be 4D.

Similarly, if a weapon can be fired from two different locations, say, the weapon mount and the pilot's station, the additional linkage costs 100 credits per weapon. This is considered a +1 modification on the mishap charts.

COMPUTERS AND SENSORS

The necessity of sensor apparatus is obvious to most starpilots; without proper navigational data, it is easy to wind up smashing into an asteroid, sun, other spaceship, and so on. Space may be big, but in a number of areas, space is extremely crowded.

The various sensors listed below are all described earlier in this chapter. Note that many of the sensors below have no appreciable weight.

Electro-Photo Receptors (EPR's): 300 credits.

Full Spectrum Transceivers (FST's): 500 credits.

Dedicated Energy Receptors (DER's): 600 credits.

Life-Form Indicators (LFI's): 800 credits

Sensor Jammer

A special signal generator that floods an area with static which blinds all sensors, but broadcasts the general location of the ship doing the jamming. Costs begin at 1,500 credits and the systems weigh at least 1 ton. They normally add to the difficulty to identify a ship, but make it easier to detect a ship (see the sensors rules).

Sensor Jamming Hardware

Model: Fabritech NightBlind 472
Type: Sensor jamming device
Cost: 4,000 credits plus installation costs
Weight: I metric ton
Availability: X
Game Notes: +1D to identify, but –2D to detect.

Sensor Decoys

A sensor decoy sends out electromagnetic and holo signals exactly identical to the ship. They can be ejected with a preprogrammed course and normally have a maximum sublight speed of 5. They are relatively effective at distance, but easily seen through when enemy sensors are set on focus mode. Sensor decoys can only be used once (their engines burn out after use).

In game terms, sensor decoys are easily detectable. However, they add a die modifier (+1D, +2D, etc.) to the difficulty of the enemy sensor operator to determine which is the decoy and which is the real ship.

Sensor Decoys

Model: Corellian Trickster Decoys
Type: Starship countermeasures system
Cost: 2,000 credits plus installation costs
Weight: 2 metric tons
Availability: F
Game Notes: Trickster Drones add +2D to the difficulty to determine which sensor reading is the ship and which is the decoy. Possession of this type of countermeasure requires official certification.

Cloaking Device

To date, there is no working cloaking device known in Imperial space. The discovery of a working cloaking shield would be worth hundreds of millions of credits for the sentient lucky enough to find or construct one. Of course, for that kind of money, just about every major crimelord, smuggler, bounty hunter, government and scientist would kill to obtain it.

MISCELLANEOUS

Equipping the cargo hold to hold an X-wing fighter, self-destruct mechanisms, space-mine ejectors, false beacons or transponders, detachable sections... there is always a chance that players will come up with modifications that have not been anticipated by the gamemaster. Gamemasters should decide the costs and the weight of such modifications, using the examples below as a guide. A simple rule of thumb: if it is technically complex, it costs a bundle.

What follows are some unusual systems characters can purchase.

Fuel Converters

Fuel converters allow the captain to avoid the expense of paying refueling or power cell replacement fees. Instead, the captain can buy certain materials (normally waste material) in bulk and put it into the fuel converter.



Solid Fuel Converter

Converts virtually any matter into fuel cell power. A ship can refuel on bulky, low energy materials — oxygen, water, plastics, cellulose (wood), waste — or heavy metals and other high energy materials. The ship will be able to halve its "restocking" fee at starports, but the captain will have to personally arrange for fuel supplies elsewhere.

Cost: 8,000 credits. **Weight:** 5 tons.

Scoops

Some ships (scouts, especially) are equipped with scoops, allowing them to dip into a planet's atmosphere or seas to steal natural resources with which to recharge their power cells.

Cost: 15,000 credits. **Weight:** 15 tons.

Solar Converters

Ships may also be equipped with solar converters: huge, molecule-thick solar-absorbent sails.

In-system, these will recharge a ship's systems in about 15 days, while out-system it takes about 60 days to fully recharge the ship's power cells.

Cost: 12,000 credits. **Weight:** 10 tons.

Tractor Beam

A beam capable of pulling a smaller vessel closer to the freighter (if the freighter is smaller, it is drawn toward the other ship instead). See page Space Travel & Combat for details. Fire control is 2D, damage is 2D.

Cost: 8,000 credits. **Weight:** 15 tons.

Secret Cargo Compartments

Up to three people can fit in each ton of space in a secret compartment (secret compartments require a lot of space to even attempt to conceal).

If more than 20 percent of a ship's cargo space is taken up by secret compartments, customs officials are likely to become suspicious merely on grounds of simple mathematics: "You're trying to tell me that a ship this size has capacity for only 60 tons of cargo? What kind of fool do you take me for, smuggler?"

The cost for secret compartments depends upon how secret they are. There are three different grades of compartments:

Concealed. Requires a Difficult *Perception/search* roll to locate, but a scanner will detect it immediately.

Cost: 200 credits per ton of cargo to be hidden. **Weight:** 5 tons from cargo capacity for 1 ton of cargo space.

Hidden. Requires a Very Difficult *Perception/search* roll to locate with the naked eye; a scanner will find it on a Moderate *Perception/search* roll.

Cost: 400credits per ton of cargo to be hidden. **Weight:** 5 tons of cargo capacity for 1 ton of cargo space.

Scanner Resistant. Requires a Very Difficult *Perception/ search* roll to locate, does not show up on scanners at all.

Cost: 1,000 credits per ton of cargo to be hidden. **Weight:** 5 tons of cargo capacity for 1 ton of cargo space.

Automatic Cargo Jettisoning

A wonderful way to avoid an official fine, as well as a quick way to get in trouble with your loanshark. This device will jettison whatever portion of your cargo you wish, whether it be in the secret compartment or in the main bay. Can be triggered by either a dead-man switch or by command from the ship's computer.

Cost: 1,000 credits. **Weight:** 1 ton.

Passenger Conversion

To carry additional passengers, cargo hold space must be converted to passenger space.

Cost: 400 credits per additional passenger capacity. **Weight:** 10 tons per person.

A cheaper way to go is to put in a primitive life support system and have the passengers sleep on the floor. This costs 30 credits per person and weighs only one ton per person. It is, however, quite illegal.

Refrigeration Equipment

Certain special cargoes require precise temperature control.

Cost: 100 credits per ton converted. **Weight:** 1 ton per 20 tons converted.

Replacement Navigation Computer

Cost: 2,000 credits.

Escape Equipment

Enough escape pods for each crewmember and passenger on board a ship is required by Imperial law (military vessels are, of course, exempt from this rule). A standard freighter-sized escape pod seats eight passengers and has food and oxygen for two weeks.

Cost: 1,200 credits. **Weight:** 5 tons.

Environmental Converters

With this device installed, the captain is able to provide comfortable environs for many different species throughout the ship, or in one cabin or the cargo hold.

Cost: 4,000 credits. **Weight:** 4 tons.



Chapter Twenty-Two

22

PLANETS

Many are the worlds on which drama and danger can be found ... here you'll learn about a handful, but your journeys will lead to many other strange and exotic places.

PLANETS THE *STAR WARS* WAY

The *Star Wars* universe is an exciting place to live and work. Sure, there are places where nothing much happens, but players aren't going to tarry in them! No, the name of the game is adventure, and the worlds that you are going to want to emphasize in your adventures are the vibrant, exotic ones where something interesting and dangerous is bound to happen.

World design is an important part of establishing setting, because most adventures take place on planetary locations — from sprawling urban jungles and wild badlands to deep underwater canyons. Taking some time to make your worlds interesting and unique can yield great rewards in gameplay.

It isn't necessary to get all of the exact scientific details down when you are designing your worlds, by the way. Sure, make sure water flows downhill, and that gravity works, but don't worry too much about getting the geology, biology, and astronomy just so. Under the right circumstances, almost anything can conceivably exist. You should focus on creating the world — and let someone else worry about exactly how everything works.



MAKING YOUR WORLDS MEMORABLE

In world design, it is important to give your worlds individuality and a character all their own. If you do not give the players a unique "handle" on each world (a way for them to categorize a world in their minds, e.g. the place where people harvest giant mushrooms and ride around on giant bugs), the worlds will gradually blend together into a hazy morass of basic types: the desert world, the Imperial city world, the big polluted CSA factory world, and so on.

Worlds are sort of like gamemaster characters that way. Just as you give your supporting characters some distinguishing characteristics which separate them from the other gamemaster characters, try to make each world a distinct place with its own feel and flavor.

A simple way you can give each world a unique character is to give it some exotic attributes. Exotic planets appeal to the players' sense of escapism and curiosity — and remind them that the *Star Wars* universe isn't like the one they know.

Look to the movies for your models. Tatooine, meant to be a backwater world where nothing much happens, is still an exotic location to us, filled with interesting alien societies, a water-based economy, and a futuristic yet run-down city. Bespin is a gas giant which features a great majestic city floating in the upper levels of its vibrant and beautiful atmosphere.

EXOTIC ELEMENTS

Making a world exotic can be as simple as tweaking some geological features. Place a world in a binary or trinary star system, or give it an atmosphere so dangerous that humans have to wear filter masks to walk outside. You might set an adventure on a young world subject to constant earthquakes and volcanic activity, or on an ancient, arid planet orbiting a huge red star. But you can get more fancy than that if you like.

Often, you can get away with establishing a single interesting focus to a world, and spin everything else off from that. There isn't anything particularly special about the forests of Endor, after all. But the dramatic focal points — the stark Imperial landing pad and shield generator dish, and the partially completed Death Star hanging in the sky — effectively establish Endor as a unique location.

You can focus on culture, society, and people to establish character. Maybe the locals wear many layers of scarves and feathers, and only those dressed likewise may conduct business. Or perhaps the citizens are language purists, and treat everyone who does not use their peculiar inverted word order like uneducated idiots.

Some more examples:

- Those who do not cover their faces are shunned and regarded with disgust.
- All non-citizens must wear caps to distinguish themselves from the privileged locals, who are accorded more privileges.
- Only females (of all species) can speak in public.
- Wearing the color orange is reserved for the exalted class (this one is fun to pull on Rebel pilots).
- No one may openly display a weapon.

Obviously, these examples will impact the characters' lives in some major or minor way. This isn't all bad. The players are sure to remember the world where only females can speak in public if their characters landed there for badly needed repairs — and there are no female crew members! And making each world memorable and distinct is, after all, the whole point.

But there is no need to get into the characters' faces to establish world character. Societal and cultural examples tend to do that, but you can get more into physical aspects of places and things, which provide atmosphere without impacting the characters' lives unduly. And remember to hit that "wow" button occasionally!

Some "place" examples:

- Structures that are out of the ordinary — maybe people live and work in the discarded shells of giant insects, or in great hollowed-out cacti, or in living buildings.
- Settings unique to the world, like the dramatic singing spires of the Cathedral of Winds on Vortex, or the great Ithorian ships which cruise over the jungles of Ithor.
- Underwater cities.

Some "thing" examples:

- Doors dilate open and shut.
- Droids are plated with strong ceramics instead of metals and plastics.
- Flowers are prominently displayed everywhere imaginable.
- People preserve their dead relatives in a clear resin, and place them in the yard to ward off evil.

As you can see, some examples are more far out than others. But all of them help establish the character and uniqueness of the world.

THUMBNAIL WORLD CREATION

You won't always need a fully fleshed out world for the characters to visit. Sometimes, you only need a world to serve as a backdrop for a scene or two, and then the characters are off on other adventures. Maybe you need a setting where the characters can pick up their contact, or maybe the characters need a place to get their spaceship repaired. In cases like these, you can use the "thumbnail" method of creating planets.

The thumbnail method is a "quick and dirty" way of creating planets — use it when you won't be spending a lot of time on a world. There aren't any particular stats or rules associated with the thumbnail method. Your basic goal is to develop the world just enough to serve the demands of your adventure, and flesh it out just enough to give the characters a taste of the character of the world. The thumbnail method is more an extension of adventure design than campaign design, since you are using it to serve the needs of a specific adventure rather than the needs of the overall campaign.

There are only a few steps in thumbnail world creation:

- **Determine the function of the planet:** Not necessarily what role the planet has in intergalactic trade, but what role it plays in your plot. Is it where the characters are to meet someone? Witness something? Get into a fight? Pick up a hard-to-find engine part? Analyzing what the planet needs to provide to advance the plot gives you the information you need to move to the next step.
- **Develop adventure locations:** You don't need to develop an entire global economy and political system if the characters are only going to land in a provincial border town, spend the night, and leave the next morning. Develop the areas you know the characters will visit, and focus on developing a unique feel for those locations. Good visual images are important here.
- **Establish first impressions:** What characters might notice right away: that the spaceport is on a giant seashell; that the air smells of sulfur (or can't be breathed without a mask); that the star bathes the entire landscape in a blue light; that there are lots of palm trees and dusky brown penguin-like animals about; and so on. Again, these aspects of the world will likely be local to the specific area the characters are visiting; the penguins, for example, might not live in other areas of their world.
- **Develop global aspects:** Summarize a few exotic elements which apply to the world in general. You can use this step to include interesting ideas you haven't yet developed, such as cultural mores and traditions, and unique geological features.



CAPSULE WORLD CREATION

You won't always just want a world for a walk-on appearance. Often, the world you intend to create will be visited many times, or serve as a base of operations. If you are running a campaign, you will likely want to develop a number of detailed planets that the characters will frequent.

The capsule world creation method is more structured and formal than the thumbnail method, and focuses more on the statistics of the world (we call it the capsule method because it conforms to the capsule format the roleplaying game uses to portray planets). You are, essentially, starting with the thumbnail method, and taking it a few steps further.

The gamemaster can use the die charts found in this chapter to randomly generate worlds from scratch. Alternately, the gamemaster can use this rules section as a merely inspirational tool, using the descriptions and ideas herein as a baseline from which a comprehensive, detailed world emerges. The second method takes more time and consideration, but is also more satisfying.

If randomly generating the world, the Gamemaster will need several six-sided dice, a pencil, and some paper to keep a log for the planet. It is also advisable to have a notebook set aside to record the ideas that come to mind.

Keeping it Space Opera

When dealing with a science fiction roleplaying game, it's very easy to spend too much time designing one planet. Alter all, from our own experience, our home world is incredibly intricate and immensely interesting and the *Star Wars* galaxy has millions of stars with worlds equally diverse and fantastic.

However, the nature of *Star Wars* necessitates hopping to two, three, four or even more new planets in the course of an adventure. This system is designed to help gamemasters generate the most important and interesting details of a new planet, and makes a number of assumptions:

- The gamemaster will only want to send players to interesting planets and systems. The odds of this game system are heavily weighted toward generating advanced or colonized planets. The civilizations of the *Star Wars* universe have been spacefaring for so many centuries that most advanced civilizations (and a lot of primitive ones as well) have been discovered and assimilated into galactic culture.
- There are isolated sections of the galaxy that offer undiscovered civilizations and other challenges, and they can also be generated with this system. They can exist for whatever reason: they are far out on the end of a spiral arm; or, they are difficult to get to because they are surrounded by gas clouds, near rogue planets or subjected to huge ion storms.
- Only the system's planet of prime importance is fleshed out here. Other worlds can be developed independently, but virtually everything of interest and value is on the prime world.
- This system results in "finished concept" worlds, and doesn't spend much time explaining how a particular planet got a certain way; it just is. An explanation of the culture and history takes a few minutes to formulate, but the results are worth it.
- Completely random rolls on these charts may generate seemingly contradictory results. The gamemaster always has the option of ignoring results that are unsuitable. However, knowing the diversity to be found in the *Star Wars* galaxy, virtually any result is explainable.
- This system generalizes the type of terrain found on the planets. While few worlds have uniform terrain everywhere, this system gives one or two dominant terrain types so the gamemaster can quickly sum up the planet.
- Optional modifiers listed after some results are just that: optional. The gamemaster has every right to fudge die rolls (or just arbitrarily decide upon a result). This system is only a tool for the gamemaster to create fun worlds; the gamemaster need not be subservient to a series of charts. All modifiers are cumulative.
- If an incompatible condition result is rolled, discard it and select a compatible result.

PLANET FUNCTION

Since *Star Wars* is space opera, and leans heavily toward action and strong story telling, the most important aspect to players is what can be found or explored on the planet. The following results give some indication as to what types of industries and activities are common on a particular planet. For greater diversity, the gamemaster may roll on this chart multiple times.

To determine the planet function, roll two six sided dice. Read each number separately (this is a six-sided percentile system; do not add them together for a total). This generates totals between 11 and 66. It is best to use two different color dice (say, red and blue), reading one color die before the other. For example, if you're reading the red die first, and you roll a "3" on the red die and a "2" on the blue die, your roll is a "32" (Homeworld planet).

D6%	Result
11	**Abandoned Colony**
12	**Academic** *Optional Modifiers:* +1 Starport, +1 Tech Level
13	**Administrative/Government** *Optional Modifiers:* +1 Starport, +1 Tech Level
14-21	**Agriculture** *Incompatible Conditions:* Asteroid Belt, Artificial Planet Type; Barren Terrain
22	**Colony**
23	**Disaster** *Optional Modifiers:* –3 Starport (if recent calamity), –2 Tech Level; +3 Atmosphere
24	**Entertainment**
25-26	**Exploration** *Optional Modifiers:* –2 Starport, –2 Tech Level
31	**Hidden** Base
32-33	**Homeworld**
34	**Luxury Goods**
35-41	**Manufacturing/Processing** *Optional Modifiers:* Mid Tech Planets: +2 Starport; +2 Tech Level. High Tech Planets: +3 Starport; +4 Tech Level
42	**Military** *Optional Modifiers:* +3 Starport; +2 Tech Level
43-46	**Mining** *Optional Modifiers:* +2 Starport; +1 Tech Level
51-55	**Natural Resources**
56	**Research**
61	**Service** *Optional Modifiers:* + 1 Starport; +2 Tech Level
62-63	**Subsistence**
64-66	**Trade** *Optional Modifiers:* +3 Starport; +2 Tech Level

11: Abandoned Colony. This is a planet that was settled by another planet, a company or some other wealthy institution. Then, for some reason, the colony was left behind: the homeworld could have been struck by plague or war, or the company could have run out of money. The planet might have been evacuated (only leaving ruins), or supply ships just never arrived, in which case the colonists were on their own: they may have devolved into barbarism and anarchy.

12: Academic. Educational institutions are what is most important to the economy of this planet. Academic worlds typically have many universities and colleges, which may be private, corporate or state run.

Options for low tech level worlds are varied: the university was purposefully established to remove students from the temptations of modern comforts. Or, the natives may have had some contact with free-traders, and have committed all of their efforts to unlocking the secrets of modern technology.

This result doesn't necessarily mean academic work towards a degree. Trade schools, institutions dedicated to unlocking the secrets of the Force (these will always be well hidden since the Emperor has made it a priority to kill Force users), and survival schools are possible options.

13: Administrative/Government. This world is bureaucracy at its largest. The main industry is the orderly (or at least managed) operation of a government, business, or other large institution. Imperial sector capitals often qualify for this designation, but the homeworlds of major, galaxy-spanning corporations and institutions such as BoSS (Bureaus of Ships and Services) may also be considered administrative in nature. Low tech level planets could also be administrative, especially if the economy is directed entirely by the government.

Optional Modifiers: + 1 Starport; +1 Tech Level

14-21: Agriculture. This planet is dedicated to the production of food. The types of products can include grains, vegetables, fruits, meats, vitamins, dietary supplements, and water. Many ocean planets also rely on agriculture, through fishing or algae and vitamin farms.

Incompatible Conditions: Asteroid Belt, Artificial Planet Type; Barren Terrain

22: Colony. This planet has been established and sponsored by another, more developed planet or corporation. Colonies are generally dependent upon the sponsor for supplies, and typically are subservient to its dictates. Colony worlds aren't independent entities, although there may be a separatist movement. Colony planets generally produce goods only for consumption by the sponsor, and thus are often prevented from developing a self-sufficient economy or acquiring significant wealth. Many colonies are devoted to agriculture and mining.

23: Disaster. Disaster planets have gone through cataclysmic changes that have dramatically altered the world's history. The event could have been a war that used atomic weapons, a plague, an industrial accident, a collision with a large stellar body (such as an asteroid) or a dramatic change in the nature of the system's star (such as when stars balloon into red giants, incinerating all of the inner planets and drastically changing the climate of the surviving worlds).

The disaster could have occurred just a few years ago (generally making the world very dangerous), or it could have happened decades or eons ago (in which case the danger from the actual disaster may have passed, but the aftermath could be devastating).

Optional Modifiers: (If recent calamity) –3 Starport; –2 Tech Level; +3 Atmosphere

24: Entertainment. This planet's business is show business. Holovids, musical groups and the businesses that distribute their works to the general public are dominant here. Some planets specialize in sporting events (such as swoop races), amusement parks, gambling or tourism.

25-26: Exploration. This planet, and the whole system for that matter, has seldom been visited, until now, when the characters have arrived. Exploration planets tend to have primitive technology levels (if there are even sentient species). There are few urban areas, with the emphasis on dangerous wilderness. Lost artifacts from past ages may be on these planets, or there may simply be wandering tribes of aliens who are eager to trade. These planets may be rich in natural resources.

There may be some hint of galactic civilization in these systems, or on the planet in question perhaps a secretive trader has retired here, or fugitives may be hiding from the Empire. These locales are excellent for hidden bases, or if near important trade routes, may be a convenient stopover for independent traders.

Optional Modifiers: –2 Starport; –2 Tech Level

31: Hidden Base. There is a base on this planet that someone wants to keep a secret. This immediately sets up a conflict for the characters, since that someone will probably hunt them down to prevent anyone else from finding out about the base.

Alliance and pirate bases are logical choices. Other options may include the Imperial military or corporate interests (possibly a weapons or biological engineering research facility). Wealthy individuals may have a private hideaway.

32-33: Homeworld. This result means the planet is a homeworld for an established alien species. It could be Calamari (home of the Mon Calamari and the Quarren), Sullust (home of the Sullustans), or one of thousands of other homeworlds throughout the galaxy. Most of these planets have modern starports, a sophisticated trader network and a high level of technology. Almost all homeworlds of atomic tech level or higher have already been subdued by the Empire unless the characters are in unexplored regions of space.

34: Luxury Goods. The planet produces luxury goods, such as liquor, finished gemstones (such as the Garnib crystals), spices, art or other goods. This planet may be self-sufficient, or may be devoted exclusively to producing the luxury good (which would requiring importing everything else).

35-41: Manufacturing/Processing. The inhabitants of this planet devote most of their time to manufacturing goods. The goods generally fit into three distinct categories: low tech, mid tech, and high tech. These goods may be for consumption by the planet's own residents, or they may be for export to other planets. They may be finished items, which are shipped directly to markets, or the planet may be an intermediary step, whereby the planet takes in raw materials from one planet, and then processes the material so that it can be used in the production of a finished good, which is manufactured someplace else.

Low Tech: Low tech items are simple manufactured goods, such as handiwork, native crafts, furniture, basic medicines and woven cloth. The goods may be mass produced in factories, or may be made individually by skilled craftsmen.

Mid Tech: More complex items are produced on this planet. Textiles, mechanical weaponry (projectile weapons), pharmaceuticals, paper goods, vehicles, and primitive versions of high



tech goods, such as computers and plastics, can be manufactured on these planets. Assembly line factories are frequently necessary to produce these goods.

High Tech: Modern computers, blaster weapons, super-hard plastics and alloys like transparisteel, polymers, chemicals, bio-engineered life forms, advanced bio-immune medicines, cybernetics, medical equipment, droids, vehicles and starships are all considered high tech goods. High tech goods almost always require advanced manufacturing methods.

Optional Modifiers: *Mid tech Planets:* +2 Starport; +2 Tech Level. *High tech Planets:* +3 Starport; +4 Tech Level

42: Military. This planet is an important Imperial military facility. It has one or several large bases. Sector capitals, planets near strategic trade routes, Imperial ship yards, and weapons manufacturing planets have huge military bases.

Optional Modifiers: +3 Starport; +2 Tech Level

43-46: Mining. Mining planets depend upon the minerals and metals locked beneath the ground. These planets truly drive the Imperial economy, because without the raw materials there would be no starships or vehicles. Blaster gases are also mined, but are taken from gas giants (such as the Tibanna gas mine on Bespin).

Optional Modifiers: +2 Starport; +1 Tech Level

51-55: Natural Resources. These planets utilize naturally occurring resources such as wood (for logging), animal skins, and glaciers ("harvested" for fresh water). Other products that could be harvested are raw materials for medicines and pharmaceuticals, and may be either plant or animal derived. This category differs from agriculture because the products aren't food.

56: Research. These planets are used for scientific and academic research. The world may have abundant resources, but the particular company or university may have an exclusive charter and is allowed to decide who develops the planet. Research may be for purely scientific or academic knowledge, but other planets are studied for new chemical compounds with practical applications.

61: Service. Service planets tend to have a multi-classed social system and great wealth. The exclusive higher classes have control over the wealth and resources, and the lower classes provide services and goods to the wealthier individuals. Service planets tend toward direct sale to consumers, or may be devoted to banking, legal services, medical services, or financial markets.

Optional Modifiers: +1 Starport; +2 Tech Level

62-63: Subsistence. A planet with a subsistence economy is working hard just to survive. There is little to send to other worlds to generate income, and if the planet has to import many goods, the debt could be staggering. Another option is a planet that depended upon one product which has lost a great deal of Its value, and as a result, unemployment and poverty have grown dramatically in recent times.

64-66: Trade. Trade planets tend to be the most active and exciting planets in the *Star Wars* galaxy. They are blessed with being on a good trade route, and as a result, everyone stops here to sell goods, make deals and purchase goods for resale at other locations. Sector capitals, planets that produce many different products and planets with wealthy populations are often trade planets.

Optional Modifiers: +3 Starport; +2 Tech Level

GOVERNMENT

Government is the means by which a society determines what is permissible and what is forbidden. Governments can regulate business or corporate behavior, or even eliminate entities such as businesses. They can severely curb a citizen's rights, or be very permissive.

The following results determine what type of government has been established on this planet, but it is up to the gamemaster to determine what the government in question believes in — these categories simply detail by what means the government operates. If the gamemaster wishes to generate more variety, roll on this chart multiple times to determine secondary governments or to determine a strong influence within the prime system of government.

One thing to remember is that most planets in the galaxy during the Rebellion Era are under the firm control of the Empire. This chart assumes that the planet is under Imperial control (with the notable exception of the Rebel Alliance result), although many primitive planets (feudal or stone tech levels) have been left alone simply because they offer too few resources or tax revenues to be worth the effort.

Most Imperial planets have been allowed to retain their traditional form of government, but all Imperial worlds have troops and equipment deployed to help the local population remember who is in control of the situation. Many, but not all, planets have Imperial governors who act as liaison between the Empire and the planetary government. On some worlds, the governor has assumed control (an action well within his or her authority). Particularly troublesome worlds are often subdued by Imperial military crackdowns.

To determine the government type, use the six-sided percentile system. This generates totals between 11 and 66. It is best to use two different color dice, reading one color die before the other. For example, if you're reading the red die

D6%	Result
11	Alliance/Federation
12	Anarchy
13-16	Competing States
21-22	Corporate Owned
23-24	Dictatorship
25	Family
26-31	Feudalism
32	Guild/Professional Organizations
33-42	Imperial Governor
43-45	Military
46-52	Monarchy
53	Organized Crime
54	Participatory Democracy
55	Rebel Alliance
56	Representative Democracy
61	Ruler by Selection/Rite
62	Theocracy
63-66	Tribal

first, and you roll a "5" on the red die and a "6" on the blue die, your roll is a "56" (Representative Democracy).

11: Alliance/Federation. Several different groups (tribes, nation-states, corporations or whatever else — you decide) have formed an alliance. The degree of cooperation and the vitality of the alliance differs from situation to situation. Typical purposes for alliance include an improved economy, mutual defense, or the arrival of a situation so compelling that the different groups can put aside their problems to accomplish "a greater good." Betrayal is always a possibility, especially if there are other competing alliances.

12: Anarchy. Anarchists stand for the individual and his or her rights above all else, including government. Anarchist governments could conceivably be quite elaborate, but would exist only to insure that each individual has complete freedom.

Anarchism is commonly perceived as a lack of law and order, and on many planets, that is indeed the truth.

13-16: Competing States. Several nation-states, tribes or corporations are actively competing for control of the planet. The intensity and type of competition varies, and can range from economic competition to open war.

21-22: Corporate Owned. This planet is owned by a corporation, trade guild or other large business interest. Most of these planets produce goods for use or resale by the parent corporation. Other corporate planets are for the pleasure and relaxation of the executives and employees — in essence, giant recreation planets. Residents are almost always employees of the corporation, and have strict guidelines and rules to follow, such as having to pay rent on corporate housing, or being required to purchase goods only from corporate retailers.

The corporation is allowed to do whatever it likes (with the agreement of the Empire, of course). Conditions on planets are widely variable, from harsh and repressive to agreeable and comfortable.

Optional Modifiers: +3 Spaceport; +2 Tech Level

23-24: Dictatorship. Dictatorships are commanded by a single individual, such as a charismatic military officer, or an insane politician who will execute anyone. Dictatorships are almost always repressive and intolerant of divergent political, philosophical and social views.

25: Family. The most important social organization on the planet is the family. There are a variety of possible scenarios, including a pre-tribal state, where families have little or no technology and constantly engage in warfare with each other. At higher tech levels, a small group of elite families could control the government, either overtly or through behind the scenes manipulation of the government in power.

26-31: Feudalism. A multi-structured social system, in which important officials (nobles or royalty) are entrusted with a specific area of land. They must manage the territory, provide tax revenues to higher-level officials and make sure that the commands of these higher-level officials are carried out.

32: Guild/Professional Organizations. The planet is controlled by a guild dedicated to the advancement of a particular occupation or philosophy. Many trade planets are run by trade guilds. These guilds may also control certain portions of the government, and subtly direct the kind of legislation and decisions that are made.

33-42: Imperial Governor. This is a planet where the designated Imperial governor has taken control, either due to civil unrest, sheer ego, or belief that the previous government was inept, disloyal or unresponsive.

43-45: Military. Military planets are controlled by either the Imperial military or a local military organization. They tend to have governments which perpetuate only the military structure, ignoring the needs and desires of the civilian populations — martial law is a way of life. Harsh, brutal crackdowns can occur with only minor provocation. Civil rights take a low priority when compared to accomplishing government goals.

46-52: Monarchy. A type of government where absolute authority is granted to one individual, often called a king or queen. The leadership position is normally granted by heredity. Planets may have patriarchal (only male rulers) or matriarchal (only female rulers) societies.

53: Organized Crime. A planetary or galaxy-wide criminal organization has established a government loyal to the criminal leaders. Organized crime planets are typically run so that only those who are unswervingly loyal to the criminal organization receive advancement and promotions; opponents are simply eliminated.

Organized crime may also covertly control a government by bribing or blackmailing officials, or threatening their families. These governments are typically oppressive.

54: Participatory Democracy. Citizens vote directly on Important issues (some advanced planets have citizens vote on virtually every proposed bill).

55: Rebel Alliance. A government that supports the Rebel Alliance and its objectives. Few planets can risk openly supporting the Alliance (Alderaan is a painful example of what happens to openly rebellious worlds), but several planets secretly shuttle funds to Rebellion coffers, or offer safe passage for Rebel agents, supplies and weaponry. Hidden Rebel safe worlds also qualify for this designation.

56: Representative Democracy. Planets with a representative democracy have citizens choose officials, who are then charged with representing the "public interest." These type of governments can experience radical shifts in goals and policy if the population is unsatisfied with performance and threatens to remove the representatives from office.

61: Ruler by Selection/Rite. The ruler is chosen by a series of trials, physical, mental or both. While these governments are often found on more primitive planets, advanced civilizations may use complex testing methods to determine who is most fit to govern a planet, nation or locality.

62: Theocracy. A government run by a religious organization. Typically, the citizens are required to participate in certain religious rites and profess faith in the tenets of the religion. Theocracies may be highly tolerant of divergent views, but some are also quite repressive.

63-66: Tribal. Tribal governments seldom control more than a small portion of the planet. Tribes are groups of many families who have banded together for mutual survival, or who share common beliefs. Tribes are often precursors to city-states and nation-state governments, but many highly advanced and sophisticated tribal governments are found on planets throughout the *Star Wars* universe. Tribes can be nomadic, depending almost entirely upon hunting and foraging for food, or they can settle, which indicates the development of agriculture.

PLANET TYPE

The following table determines the basic type of world that the civilization in question has developed on. Roll 2D and find the results below.

2D	Result
2-9	**Terrestrial**
10	**Satellite** (Normally gas giant)
11	**Asteroid Belt** *Optional Modifiers:* –2 Population (initial roll only) *Incompatible Conditions:* Agriculture, Homeworld Planet Function
12	**Artificial** *Optional Modifiers:* –2 Population (initial roll only)

2-9: Terrestrial. The planet is a typical ball of rock and metals orbiting a sun. Most terrestrial planets have atmospheres, and many have developed life. Move on to the "Terrain" section below.

10: Satellite (Normally Gas Giant). This world is a moon orbiting a gas giant (much like Yavin IV as seen in *Star War: A New Hope*). Since there is a civilization here, it probably has a breathable atmosphere and supports life, or there were important resources too valuable to pass up. Move on to the "Terrain" section below. Satellites are almost always tide-locked to the gas giants they orbit.

11 : Asteroid Belt. Asteroid belts are either the remnants of planets shattered by collisions with large stellar bodies or merely portions of stellar material that never coalesced into a planet. Settled asteroid belts are often rich in minerals and metals, and their small size prevents them from supporting an atmosphere. Most asteroid belt civilizations are either subterranean or have sealed and probably domed buildings built on the surface. Since asteroids are naturally airless, civilizations require regulated environments. Read the sidebar labeled "Regulated Environments" and then move ahead to the section labeled "Starport." Asteroid belt settlements required a tech level of atomic, information or space to be established (if the settlement was abandoned, the civilization may have devolved and lost tech levels).

Optional Modifiers: –2 Population (initial roll only)

Incompatible Conditions: Agriculture, Homeworld Planet Function

12: Artificial. Artificial results indicate orbiting space stations domed cities built on planets with toxic atmospheres,and great floating complexes built in gas giants (such as Cloud City). All artificial settlements need some means of sustaining themselves (such as huge repulsor engines to keep Cloud City aloft, or sealed domes to keep the toxins out of the city). Since artificial planets require a regulated environment, read the "Regulated Environments" sidebar and then skip to the section labeled "Starport." Artificial settlements require a tech level of information or space.

Optional Modifiers: –2 Population (initial roll only)

Seasonal Changes

The seasons on a planet are caused by the amount of axial tilt. If the planet's axis of rotation is perfectly "vertical" (perpendicular to the plane of its orbit) there are no seasons, and the temperature is constant year round. However, there will still be temperature changes due to weather.

However, if the axial tilt isn't "vertical," the planet experiences seasons. The greater the degree of tilt, the more extreme the seasonal change. Planets with a high degree of tilt experience extreme seasons. One side of the planet will have brutally cold winters, with continual darkness. At the same time, the opposite side of the planet will experience a sweltering summer and continual sunlight, with temperatures well above boiling. As the planet circles the sun, there will be a brief period of moderation, and then the side of the world that was previously locked in the grip of winter is now exposed to searing sunlight and the side that was experiencing a deadly summer is now exposed to the cold and dark of space. As the planet swings back around the sun, there again is a brief moderate period, before the planet returns to the seasons originally described.

Tide lock

Tide locked planets are trapped with one half of the planet continuously facing the sun and the other facing out into space. They cannot rotate, and thus there is no day/night cycle. These planets are *almost* always uninhabitable, but there are exceptions (some planets have a habitable zone on the boundary of the night and day sides). If a planet is tide locked, ignore the effects of axial tilt.

TERRAIN

The gamemaster must determine the dominant terrain for the planet. There can be many different types of terrain on a planet, but the dominant terrain is the one that the characters will interact with most often. Diverse planets may have several major terrain types. Additionally, the planet's terrain may be a combination of types (such as mountainous forest).

While these classifications provide basic information as to the terrain types, the gamemaster must customize them to match the unique nature of the planet. Each terrain entry has a listing of compatible conditions, which is where these terrain types are most likely to be found. Some terrain types also have incompatible conditions, where they will seldom be found. If a quality isn't listed (such as a Moderate Hydrosphere, for example), the conditions are neither particularly favorable for the terrain, nor do they preclude the existence of the terrain type. If the gamemaster rolls incompatible terrain results, he may opt to discard the results, or reason through a really unusual

situation that allows this result (this is the most entertaining option). To determine the terrain type, roll on the six-sided percentile system.

D6%	Result
11	**Barren** *Compatible Conditions:* Arid, Dry Hydrosphere *Incompatible Conditions:* Moist, Saturated Hydrosphere *Optional Modifiers:* –2 Population (initial roll only); +3 Atmosphere
12-13	**Cave** *Optional Modifiers:* +2 Atmosphere; –2 Population (initial roll only)
14	Crater Field
15-16	**Desert** *Compatible Conditions:* Arid, Dry Hydrosphere *Incompatible Conditions:* Moist, Saturated Hydrosphere
21-24	**Forest** *Compatible Conditions:* Moderate, Moist Hydrosphere; Hot, Temperate, Cool Temperature *Incompatible Conditions:* Arid Hydrosphere; Frigid, Searing Temperature
25-26	**Glacier** *Compatible Conditions:* Moist, Saturated Hydrosphere; Cool, Frigid Temperature *Incompatible Conditions:* Arid, Dry Hydrosphere; Searing, Hot, Temperate Temperature
31-32	**Jungle** *Compatible Conditions:* Moderate, Moist, Saturated Hydrosphere; Searing, Hot, Temperate Temperature *Incompatible Conditions:* Arid, Dry Hydrosphere; Cool, Frigid Temperature
33-34	**Mountain** *Incompatible Conditions:* Saturated Hydrosphere
35-41	**Ocean** *Compatible Conditions:* Moderate, Moist, Saturated Hydrosphere *Incompatible Conditions:* Arid, Dry Hydrosphere *Optional Modifiers:* –1 Population (initial roll only)
42-44	**Plain** *Compatible Conditions:* Dry, Moderate, Moist Hydrosphere; Hot, Temperate, Cool Temperature *Incompatible Conditions:* Arid, Saturated Hydrosphere; Searing, Frigid Temperature
45-46	**Plateau** *Incompatible Conditions:* Saturated Hydrosphere
51-52	**Urban** *Optional Modifiers:* +1 Population (initial roll only)
53-61	**Wetlands** *Incompatible Conditions:* Arid, Dry Hydrosphere; Frigid, Searing Temperature
62-63	**Volcanic** *Incompatible Conditions:* Type I atmospheres *Optional Modifiers:* –2 Population (initial roll only); +3 Atmosphere
64-66	**Special Terrain**

Elliptical Orbits

Some planets orbit their star in unusual orbits, with one part of the orbit coming much closer to the sun than the rest of the orbit. These elliptic orbits account for huge seasonal variations, and the lengths of seasons are not equal. In extreme situations, the planet is locked in a deadly cold winter for years at a time, but as it swoops in close to the star, the planet quickly thaws and life returns, all within the span of a few weeks.

Planetary Weather

Meteorology is one of the most difficult of the sciences to understand, simply because there are so many factors involved in determining the weather of a plane. Weather is defined as any type of wind or precipitation, whether is in the form of rain, sleet, ice, ice shards, or something even more exotic.

In general, weather fronts are created by the spin of the planet and the mixture of different temperature air masses (such as when cool air from a great water body collides with warm air from the interior of a continent). Weather can be amplified by the presence of satellites, an unusual planetary orbit (such as elliptical), local geographic conditions (there tends to be more rain when a weather front hits a mountain chain, since the clouds must lose moisture in order to rise above them) and the effects of galactic civilization (climate control is used on many advanced planets).

Precipitation might be measured in centimeters per year, or even meters per day, depending upon the amount of moisture in the air and climate. The strength of winds might be barely noticeable, or so strong that buildings must be securely anchored or they will be blown over.

The scope of this work doesn't allow for detailed weather mechanics, but with all of the options available to gamemasters, the sky's the limit.

Regulated Environments

Space stations, asteroid belt cities, domed cities and other artificial environments are called regulated environments. It is assumed that these environments are set for the most comfortable conditions for the species that built the environment, or in the case of Humans, a temperate temperature, Standard gravity, and a day/night cycle hovering abound 20-25 standard hours.

However, should there be a catastrophic disaster, the natural environment may come rushing into the facility, or things such as oxygen re-processors or repulsor grav generators may fail. If the regulated environment is a domed city or a construct within a gas giant, the immense gravitational forces and atmospheric pressures may cause the facility to collapse. Filters could fail, releasing all kinds of toxins into the environment. While accidents should be rare, the potential for disaster is enormous.

11: Barren. Barren planets are typically Arid, possibly with hostile atmospheres. The ground is extremely hard, dry and is hostile to most forms of life. There may be large rocks on the surface or embedded in the rock hard ground. Minerals and metals may be found. Barren planets are predisposed to unbreathable atmospheres.

Compatible Conditions: Arid, Dry Hydrosphere

Incompatible Conditions: Moist, Saturated Hydrosphere

Optional Modifiers: –2 Population (initial roll only); +3 Atmosphere

12-13: Cave. The planet is dominated by an immense network of caves running throughout the crust. These caves are often caused by volcanic activity, and if the activity is ongoing, areas can quickly become dangerous as lava and toxic gases return to fill the caves they created. Cave planets almost always have Type 11 atmospheres.

Optional Modifiers: +2 Atmosphere; –2 Population (initial roll only)

14: Crater Field. Crater fields can occur in virtually any other type of terrain, and they are the result of continuous impacts from meteorites, resulting in huge cratered areas on the planet. The impacts could have ended millions of years ago, or they may still be ongoing. Large enough meteors could cause significant climate changes on a planet by throwing huge clouds of soil into the air or causing earthquakes. Planets with light gravities are favorable for crater fields.

Incompatible Conditions: Thick atmospheres

15-16: Desert. Deserts are typically found on dry and arid planets, and support only a minimum of life due to a lack of moisture. Deserts can be found in any temperature zone. Warm desert areas can be very dangerous because travelers can easily become dehydrated (an exposure suit will prevent dehydration).

Compatible Conditions: Arid, Dry Hydrosphere

Incompatible Conditions: Moist, Saturated Hydrosphere

21-24: Forest. Forests occur most commonly in temperate zones, but they can also occur in very cold or warm areas. If they receive a great deal of precipitation in tropical areas, they are called rain forests. Forests may be active year round, or may be seasonal (most of the plants go into hibernation during cooler seasons). They generally receive ample rainfall.

Compatible Conditions: Moderate, Moist Hydrosphere; Hot, Temperate, Cool Temperature

Incompatible Conditions: Arid Hydrosphere; Frigid, Searing Temperature

25-26: Glacier. Glaciers are huge, frozen sheets of ice that can be several kilometers thick. Icebergs are chunks of glaciers that have been broken off and now float in oceans. Glaciers grind the land beneath them, constantly reforming it. Glaciers can occur on land, or above ocean.

Compatible Conditions: Moist, Saturated Hydrosphere; Cool, Frigid Temperature

Incompatible Conditions: Arid, Dry Hydrosphere; Searing, Hot, Temperate Temperature

31-32: Jungle. Jungles are any area overgrown by plant life, and often include low-lying wetlands that support many forms of plant and animal life. They are often warm at least a substantial portion of the local year. The ground can be moist or dry. They are excellent incubators for life, from plants to insects and animals. They require ample water, but can be warm or cool.

Compatible Conditions: Moderate, Moist, Saturated Hydrosphere; Searing, Hot, Temperate Temperature

Incompatible Conditions: Arid, Dry Hydrosphere; Cool, Frigid Temperature.

33-34: Mountain. Mountainous planets have been (or still are) home to a great deal of geologic activity. The mountains can range from small hills (under a kilometer tall) to huge peaks several kilometers tall. Depending upon the planet's atmosphere, plant life, and soil, mountain areas can support a variety of plant forms from trees to grasses. Peaks of mountains on temperate and cold planets may be snow capped. Snow capped mountains can be quite dangerous because of avalanches.

Incompatible Conditions: Saturated Hydrosphere

35-41: Ocean. Ocean planets are dominated by huge bodies of water or other liquid. The oceans can be very deep, or merely large and shallow, depending upon whether or not geologic activity has created great mountainous regions (islands are often the peaks of small mountains that emanate from the ocean's floor). These planets may be searing to frigid, although frigid oceans will often be covered by huge glacial sheets of ice.

Compatible Conditions: Moderate, Moist, Saturated Hydrosphere

Incompatible Conditions: Arid, Dry Hydrosphere

Optional Modifiers: –1 Population (initial roll only)

42-44: Plain. Plains areas are simply huge, flat expanses of life, typically supporting grasses and bushes as primary forms of plant life. Grasslands can be found in virtually any hydrosphere and temperature range, but they are most common in tropical and temperate dry regions. Very cold, dry grasslands are often called tundra, and very warm, dry grasslands are often called savannahs.

Compatible Conditions: Dry, Moderate, Moist Hydrosphere; Hot, Temperate, Cool Temperature

Incompatible Conditions: Arid, Saturated Hydrosphere; Searing, Frigid Temperature

45-46: Plateau. Plateaus are large sections of mostly flatland that are elevated above other portions of nearby land. They typically occur in the interior of continents. On a plateau, virtually any type of terrain can be found.

Incompatible Conditions: Saturated Hydrosphere

51-52: Urban. This result means that most of the planet is covered by artificial constructions, typically huge city sprawls. This is indicative of a very high population, and most so-called urban planets concentrate on trade, manufacturing or administration. Agriculture can sometimes be conducted in huge hydroponics factories, or beneath the surface if the plants don't require sunlight (typical of mosses and fungi). Urban terrains can be layered on top of most other terrain conditions, such as plateaus, mountains, and plains. In addition to habitable cities, urban results may indicate huge factories and relining facilities.

Aside from buildings, many urban settings will have extensive cultivated areas for agriculture. This classification can include any developed area that isn't wilderness.

Optional Modifiers: +1 Population (initial roll only)

53-61 Wetlands. Wetlands are moist low-lying wet areas, and play a vital role in most ecosystems. They can take the form of ponds, marshes, or swamps, and support bushes, trees, grasses and many different forms of life.

Incompatible Conditions: Arid, Dry Hyrdosphere; Frigid, Searing Temperature

62-63: Volcanic. Volcanoes and lava pools cover the planet, indicating a very high level of geologic activity. Volcanic planets often have high levels of ash and toxic gases in the atmosphere, and the lava, of course, is very dangerous. However, these planets often have high quality metals in their crust. Volcanic planets often have hazardous atmospheres.

Incompatible Conditions: Type I atmospheres

Optional Modifiers: –2 Population (initial roll only); +3 Atmosphere

64-66: Special Terrain. These are unusual terrains that demonstrate the incredible versatility of the *Star Wars* universe. These terrain types can also explain seemingly contradictory terrain rolls. What follows are some examples:

- Crystal forests and fields. The crystals may be immensely valuable, or merely scenic. They may also be a hazard if they magnify incoming sunlight, possibly blinding careless travelers.
- Planets with ammonia oceans, where the land masses are actually rock-solid ice fields. This type of condition requires very low temperatures and often has a Type IV atmosphere.
- Underground forests, found in great subterranean caverns. The trees and bushes derive most of their energy from the geothermal energy released by the interior of the planet.
- Huge canyons cover the planet.
- A planet where most of the water is trapped on high plateaus, and the lowest sections of the planet are actually parched deserts.
- Planets like Kashyyyk, with several distinct "bio-levels," where the type of creature and its behaviors is distinctly different based on the altitude. This can be accomplished through use of mountains, huge trees, or even planets where there are many lighter than air gases and many flying and gliding creatures have internal bladders for constant lift.
- Planets that are covered with toxic and radioactive pools. They may have been mining planets that were just tapped out and converted to waste dumps. Whole new lifeforms (and hardy ones at that) could evolve in these conditions.
- A planet with an unusual substance that mixes with water, turning into a jellied goo at temperatures up to 80 degrees Celsius. In warmer seasons, there are huge flowing oceans of the muck, while in winter, the goo hardens, expands and covers much of the planet (much like a hot-weather glacier).

TEMPERATURE

This classification represents the average temperature on the planet's surface. Most planets have several varying temperature bands, from the coldest (polar regions) to warmest (equatorial region). The "true" temperature of an area can be altered by local geographic features. Seasonal changes also greatly alter temperature (see "Seasonal Changes" sidebar). Some planets are trapped in what is called tide lock (see "Tide Lock" sidebar). Still other planets have elliptical orbits (see "Elliptical Orbits" sidebar).

All of these possible combinations give the gamemaster a great deal of diversity and choice when designing the planet. These special results are not incorporated into the random tables so that the gamemaster can choose exactly which effects are most useful. Roll 2D to determine the average temperature.

2D	Result
2	Searing
3-4	Hot
5-9	Temperate
10-11	Cool
12	Frigid

2: Searing. Searing planets average 60 degrees Celsius or more, and are hostile to most life forms, although standing bodies of water are possible as long as the average temperature isn't near the boiling point (100 degrees Celsius). Most civilizations will tend to cluster near the more moderate polar regions or underground.

3-4: Hot. Hot planets average between 30 and 56 degrees Celsius, and while generally uncomfortable, are not nearly as hostile as searing planets.

5-9: Temperate. Temperate planets average between –5 and 29 degrees Celsius, and are in the most comfortable temperature bands for Humans and other life forms.

10-11: Cool. Cool planets average between –20 and –4 degrees Celsius. Most cool planets do not support a huge number of life forms, but life can still adapt to planetary conditions. Plant life may be common if it contains compounds that prevents vital water-based fluids from freezing.

12: Frigid. Frigid planets average –21 degrees Celsius or less, and are often inhospitable. If the hydrosphere is Temperate, Moist, or Saturated, the planet may be covered with ice glaciers.

GRAVITY

Star Wars: The Roleplaying Game uses four classifications to indicate the gravity of a world. As indicated before, most regulated environments will have a gravity of Standard.

2D	Result
2	**Zero Gravity**
3-4	**Light** *Optional Modifiers:* +2 Atmosphere
5-11	**Standard**
12	**Heavy** *Optional Modifiers:* +2 Atmosphere

2: Zero Gravity. Asteroids, comets and other very small stellar bodies have effectively zero gravity, which also eliminates the possibility of an atmosphere (barring the use of technology,



such as energy screens). Space stations that lose power may also lose their repulsorgrav generators, effectively throwing the whole station into a zero gravity situation.

In zero gravity, things and beings float unless thrust is somehow provided. On the other hand, once something begins moving, it doesn't stop until something else stops it (such as a collision with a wall). The applies for vertical, horizontal and even twisting movement since there truly is no "up" or "down."

Characters in zero gravity can float up to five meters per round and have no control over direction unless they have something to push off against, in which case they float 10 meters. Increase the difficulty of all *Dexterity* or *Strength* checks by 2 (excluding checks to resist damage). Combined actions are not possible. Characters attempting full *dodges* will smash into any object in their path (taking 3D stun damage). Each *dodge* counts as two actions. Characters will be able to control their direction of flight by firing blasters or projectile weapons as a means of propulsion, but this requires a Moderate *Mechanical* roll to control direction. Similarly, characters who fire weapons in combat will be pushed away unless they are braced against a wall.

3-4: Light. Planets with light gravity allow characters to lift heavier objects, but also throws off physical coordination. They also allow easier movement. There are few inhabited planets with light gravity.

In very light gravities, the gamemaster may want to use the following optional modifiers: +1D bonus to all *Strength* actions (except for resisting damage); –1D penalty for all *Dexterity* actions.

Optional Modifiers: +2 Atmosphere

5-11: Standard. Standard gravity is that which is most common on Imperial worlds, and therefore most comfortable for most species. Standard gravity includes several gradients of true gravitational pull, but is placed within this convenient grouping.

12: Heavy. Heavy gravity planets have a much stronger pull than normal, the effects of which can be merely inconvenient or crippling. Planets with very heavy gravity may make a person's body so heavy that they cannot move. There are few planets with heavy gravity, and most of them are just barely beyond the Standard gravity classification. On these "barely heavy" gravity planets, even walking counts as an action (it is not "free movement").

Gamemasters can use the following optional modifiers for slightly heavier gravity planets: –1D to all *Strength* and *Dexterity* actions (except for resisting damage). Characters must make a minimum of a Moderate *stamina* check after every minute of heavy exertion, although checks may be made more difficult or frequent at the gamemaster's discretion. Characters who fail these *stamina* checks must rest for a double the amount of time they were active or suffer a –3D penalty to all actions except resisting damage in combat. Additionally, when the character suffers damage from collisions or falling, increase the damage by a minimum of 1D.

Optional Modifiers: +2 Atmosphere

ATMOSPHERE

Most stellar bodies of significant size have atmospheres (some planets have had their atmospheres ripped away by a near pass with a rogue planet or some similar cataclysm). Gas giant atmospheres are often composed of methane, ammonia, and various hydrocarbons (Type IV), although a very small number of gas giants have been discovered with a breathable atmosphere within a limited biozone (Bespin being the prime example). Imperial bureaucrats use a very simple classification system for atmospheres. Most ship sensors can determine the type of atmosphere with sensors. However, sensors are not perfect, and may miss trace elements that can be harmful to the ship's inhabitants, so the results of a sensor scan should never be taken at face value.

To randomly determine a planet's atmosphere, roll 2D and check the result below.

2D	Result
2	None
3-9	Type I (breathable)
10	Type II (breath mask suggested)
11	Type III (breath mask required)
12	Type IV (environment suit required)

2: None. This planet has no appreciable atmosphere and a space suit is required simply to survive on the world. Planets without an atmosphere typically have much greater temperature variations because there is no atmosphere to disperse solar energy (on the sun side) or retain heat (on the night side). Characters exposed to the vacuum of space suffer 4D damage the first round of exposure, and increase the damage by +2D for each additional round in the vacuum.

3-9: Type I (Breathable). A Type I atmosphere has a proper mixture of oxygen, nitrogen and other gases so that Humans and comparable species can breath it unassisted. These atmospheres may have contaminants that over the long term have a detrimental effect. Planets with a Type I atmosphere will have life or at least had life recently.

10: Type II (Breath Mask Suggested). Type II atmospheres can support life without use of a breath mask, but either due to too much or too little atmospheric pressure or oxygen, or unusual gases or contaminants, it is recommended that a breath mask be worn. Without a breath mask, detrimental effects, such as slowed reactions, reduced brain activity, poisoning, or a myriad of other effects can begin to occur within just a few hours of exposure. Many alien species can comfortably breathe Type II atmospheres without having to resort to breath masks.

Planets with a Type II atmosphere will have life or at least had life recently.

11: Type III (Breath Mask Required). Type III atmospheres are unbreathable without a breath mask, again due to a number of possible characteristics. The atmosphere could be highly poisonous, or simply not have enough oxygen to breathe. Characters without breath masks can begin to suffer detrimental effects immediately. A small number of alien species (and certainly native creatures) will be able to breath these atmospheres unaided.

Type III atmosphere planets frequently support life.

12: Type IV (Environment Suit Required). Type IV atmospheres are not only poisonous, but they are so reactive that they will cause injury to persons who are exposed to it. Environment suits, space suits or life-support equipment is required to venture through the atmosphere, or characters will suffer burns and other grievous injuries. If the planet is Frigid, a thermal suit may be necessary. These atmospheres may also be flammable or highly explosive. The gamemaster must customize the effects of the hostile atmosphere.

HYDROSPHERE

The hydrosphere represents the amount of moisture on or near the surface of the planet. Water is not necessarily the only liquid that can be found. The water may have a high concentration of another substance that makes it unfit for consumption, or the liquid might merely be water-based, but have other components that make it a different compound. More exotic options include huge lava lakes (on planets with plenty of geologic activity), or deadly ammonia seas (on extremely cold planets). Roll 2D.

2D	Result
2	Arid
3-4	Dry
5-9	Moderate
10-11	Moist
12	Saturated

2: Arid. The planet is 85-100 percent covered by land. The planet has very little or no standing liquid, and there probably is very little moisture in the atmosphere. There may be large lakes and seas, but there are no great oceans. Much of the planet will probably be desert.

3-4: Dry. The planet is 50-84 percent covered by land. The planet has some standing liquid, and the land is probably a mixture of desert, dry plains, tundra, or other terrain types not requiring a great deal of water.

5-9: Moderate. The planet is 15-49 percent covered by land. The planet has large oceans and probably a well developed river network, especially if the planet has large hills and mountains. There are probably many different terrain types.

10-11: Moist. The planet is only 5-14 percent covered by land. Most of the planet is covered by water or another liquid, and the few land masses that do exist are wet. Bogs and swamps are common.

12: Saturated. The planet is only 0-4 percent covered by land. Land only takes the form of islands, which may again be bogs, or swamps. Oceans dominate the terrain.

LENGTH OF DAY

The length of day for most terrestrial planets not subjected to tide lock or another extreme condition is in the range of 18 to 36 standard hours. Even though tide-locked planets do not have days, it is useful to determine what a likely day length would be so that the length of the local year can be determined. To determine this total, roll 1D:

1D	Result (in standard hours)
1-2	Roll 2D and add 10
3-4	Roll 1D and add 20
5	Roll 1D and add 25
6	Roll 1D and add 30

Satellite planets may have days several dozen hours long (as long as it takes the satellite to orbit the gas giant). The local year depends upon the orbit of the gas giant and may be several standard years long.

LENGTH OF YEAR

A simple die roll will generate a suitable total since so many different factors are responsible for the determining the orbital radius and speed of the planet. The total can be increased or

decreased by a few days to make the total unique compared to other planets. To determine this total, roll 2D of different colors. Read the results below and the total of the two numbers equals the length of year in local days:

First Die (1D)	
Multiply the number ×15	
Second Die (1D)	
1	75 local days
2	150 local days
3-4	225 local days
5	300 local days
6	375 local days

SENTIENT SPECIES

The gamemaster should determine what alien species are on the planet in large quantities. Humans are among the most diverse species in the galaxy and can be found almost everywhere, but other species such as Devaronians, Duros, Gamorreans, Ithorians, Rodians, Sullustans, and Twi'leks are also known to colonize and reside on many different planets. If the planet is similar to a species's preferred climate, or there is plenty of work to be found, other species may be encountered as well. The planet may have a native sentient species, designated by an (N) on this line of the planet log.

Gamemasters must take a few moments to design the native sentient species, bearing in mind the kind of environment the species evolved in. He should decide their biology, culture, history, how galactic civilization changed their society, what common occupations they have and what their personalities are like.

STARPORT

The Imperial Space Ministry has five different classifications for starports. For random determination of the starport, roll 2D and find the result on the chart below.

2D	Result
2	Landing field
3-5	Limited services
6-8	Standard class
9-11	Stellar class
12	Imperial/Republic class

2: Landing Field. There may be a flat space on the ground for ships to land. There is no control tower (there may not even be other starships on the planet). Fueling and repair services are probably unavailable at any price.

3-5: Limited Services. This is typically a simple landing field, but there is at least a control tower to prevent collisions between ships in the planet's airspace. There may be maintenance sheds for rent. There may be fuel for sale, but other important supplies are unavailable.

6-8: Standard Class. The starport is fully-staffed and equipped. Restocking services are available, and there is a small shipyard for minor repairs and modifications. Prices for repairs and modifications can be up to double normal prices, and take twice as long to accomplish.

9-11: Stellar Class. This type of starport can dock and service almost any class of ship. There are probably several shipyards in the immediate area, and they can handle major repairs and modifications. There is almost always an Imperial Customs office on site.

12: Imperial/Republic Class. Modern and luxurious ports with complete storage and maintenance facilities, and a large number of landing fields and docks. A complete menu of services and luxuries are available for the ship and its crew. Important merchants have offices at the starport. The shipyards are capable of rapid repairs and modifications. The Imperial Customs office is well staffed.

POPULATION

This figure represents the total sentient population on a particular planet. For random determination, roll 1D and use the chart below.

1D	Basic Population Range
1	Population is 1-999
2-3	Population is in the thousands
4-5	Population is in the millions
6	Population is in the billions

(Now, roll for within that range if the population is in single numbers, tens, or hundreds for that category.)

1D	Result
1-2	Population is in singles (1-9)
3-4	Population is in tens (10-90)
5-6	Population is in hundreds (100-900)

(For exact numbers, roll 1D to determine if number is between 1-5 or 6-9. Determine to two significant figures.)

1D	Result
1-3	Number is between 1-5 (roll 1D, ignoring 6)
4-6	Number is between 6-9 (roll 1D, ignoring 5 and 6, and add five)

It is recommended that the gamemaster not allow populations over 100 billion. Any population over 10 billion is very likely to be an urban terrain planet, with a standard class or better starport and an industrial level or higher tech level.

Example: The gamemaster wants to randomly determine the population of a planet. He rolls 1D getting a result of "3" (the population will be in the thousands).

A second die roll yields a result of "5" (the population is in the hundreds of thousands).

To determine the exact number, the gamemaster must first roll the first significant figure. A roll of "1" tells him the number is between 1 and 5, and a second roll of "3" tells him the first number is 3, for a first number of 300,000.

To determine the second significant figure, a roll of "5" tells him the number is between 6 and 10. To get the specific number, he rolls 1D and adds five, ignoring a 5 or 6. He rolls a "1", and by adding 5, gets a total of 6.

This makes the planet's population 360,000.

TECH LEVEL

The level of technological achievement is important in determining what goods the planet can manufacture, as well as what they are likely to be interested in purchasing. Few planets fit directly into one of these classifications.

This classification system, utilized by Imperial bureaucrats, represents the typical level of technology to be found on the planet, but there may be areas where individuals have developed or somehow acquired more advanced technology. Planets with no sentient inhabitants are considered Stone level by default. Roll 2D.

2D	Result
2	Stone
3	Feudal
4	Industrial
5	Atomic
6-7	Information
8-12	Hyperspace

2: Stone. Stone level civilizations have loosely-knit cultures and the basic social unit is likely to be the tribe. The society makes and uses stone tools and may have developed primitive agriculture. These people do not understand the concept of money, so trade will be by barter. There is no transportation network.

3: Feudal. Feudal planets have a more complex social structure and have begun to produce primitive manufactured goods. They have learned primitive mining and ore-processing techniques. Transportation is normally by ship or caravan.

4: Industrial. Industrial planets are beginning to understand mass production, and have established more complex political and social structures. Windmills, waterwheels, wood or coal furnaces will be used to generate energy. These planets typically want to acquire knowledge to help improve their technology. Motorized transportation, projectile weapons and the beginnings of mass communication are common.

5: Atomic. Atomic planets have advanced,large-scale production of goods. They will be very interested in new technologies. More advanced alloys and plastics become available. Space travel is in its infancy. Established industries, such as transportation, communications, medicine, and business, quickly progress and grow.

6-7: Information. Sophisticated communications, such as computers and satellites, become readily available. Industry becomes more efficient, mechanization is very common, and the precursors of droids appear. Energy weapons are beginning to be discovered, in-system space travel is common and colony ships to other planets are a distinct possibility. Repulsorlift may be developed. Natural resources may become scarce.

8-12: Space. This is the stage of most planets within galactic civilization, and is characterized by hyperspace travel, droids, blasters, and highly efficient industry. Planets at this level are often integrated into the galactic economy, and produce many goods for export, but also import many goods.

MAJOR IMPORTS AND EXPORTS

This should be chosen by the gamemaster only after considering the government, tech level and planet function as a whole. The gamemaster must decide what the planet produces for its own consumption, what it ships to other planets and what it must purchase from other planets. The whole galactic economy is built upon the fact that most planets specialize in producing certain goods and must import goods from other planets for survival.

Imperial bureaucrats group goods within eight general categories. Within these categories, planets may export or import only a few products. The categories are: low, mid, or high technology, metals, minerals, luxury goods, foodstuffs and medicinal goods

SYSTEM/STAR NAME

Generally, the system and the star are named after the most important planet of the system.

STAR TYPE

The gamemaster should determine the type of star for the system. White, yellow-white, yellow, orange, and red stars could conceivably support habitable planets (yellow and orange are most likely). White dwarfs (which were once red giants) may have once supported habitable planets, but they were burned when the star became a red giant. Binary stars can support habitable planets, and although rare, this is not impossible, as Tatooine shows. This is possible if the stars are close enough to each other so that the planet orbits both stars, or the stars are so far apart that the planet can orbit around only one of the stars (this will almost always be the case). Trinary stars could also support habitable planets, but this is even less likely.

OTHER PLANETS

The gamemaster, at his option, can elect to detail the rest of the system. This is a matter of choosing the types of planets and their names, and provided you don't start explaining the detailed astrophysics of the system, odds are likely no one will complain. In general, terrestrial planets will occupy the inner orbits of the system. Next will be the gas giants, possibly followed by frozen rock planets.

Gas giants will be the only planets capable of supporting habitable satellites. Most satellites for terrestrial planets will be little more than hunks of frozen rock and ice, although they could be a large "companion" satellite. Gamemasters can list other planets on the Planet Log. Moons of particular importance can be listed after the planet they orbit (in the text, listed moons are italicized.).

DESIGNING LIFEFORMS

One of the final steps in designing a planet is deciding the lifeforms that inhabit it. However, for game purposes the gamemaster will never need to completely define the biosphere. When designing lifeforms, it is most important to remember the relationship the lifeform will have with other organisms in its environment. The following general concepts should help you develop interesting and unusual lifeforms.

Life

Animals are life forms that must secure food already organized into organic (carbon-based) substances. In other words, they generally cannot derive their sustenance from sunlight or soil, but rather must hunt down plants and other animals.

Plants are lifeforms that manufacture their own food from inorganic substances. Often they draw energy from sunlight and nutrients from soil; in nutrient poor environments they may consume other plants and animals.

Bacteria are single-celled life forms. They can be both useful and harmful to other life forms.

Viruses are pure genetic material wrapped in a protein coating. When a virus is introduced to a new life form, it replaces the host's genetic material and starts replicating itself, spreading throughout the host.

Relationships

Commensal relationships are ones in which one organism coexists with another. The first organism derives some benefit from its coexistence, while the second organism is neither harmed nor benefits from the relationship.

Parasitic relationships are ones in which one organism coexists with another. The first organism derives some benefit from the relationship, while the second organism is harmed, but not killed, by the relationship.

Predator relationships are ones where the first organism benefits from the second organism, but also kills it, meaning that the predator must continually hunt down new forms of prey.

Symbiotic relationships are ones in which two organisms coexist, and both of them benefit from their association with the other organism.

Intelligence

Non-intelligent organisms are controlled by their genetic code and the nature of their environment. They are merely reactive.

Physical reflex organisms respond to external stimuli in variable ways. This is not a cognitive process, however, but a pattern of innate and learned response to external stimuli. For example, these creatures back away from hot objects after they are burned. They cannot learn in advance that "hot is bad," for example.

Emotional reflex organisms can feel content, sad, and other emotions on a rudimentary level. They do not literally think "I am sad," but instead respond with behavior modification when things are going well or poorly. These creatures can challenge for a mate, battle for territory, "feel" hungry, or get angry when they haven't eaten.

Associative thought organisms can associate one occurrence or action with another one. This allows for learned behaviors. For example, a hungry animal can chose to wait to hunt until nightfall because it has learned to associate nightfall with better chances of success when hunting. These creatures can feel loyalty, hurt, angry, loss, remorse, or happiness to the same levels as more intelligent creatures, but cannot grasp ephemeral ideas like love and war. There is no "good versus evil" for such creatures; they only understand "beneficial to me" and "harmful to me."

Sentient organisms are the highest state of intelligence known in the *Star Wars* galaxy. The organism has the ability to imagine, dream, divine the consequences of events based on past experiences and gauge the probability of future success given previously acquired knowledge. Emotions can be tempered, instilled, altered. The culture of such beings can define things like good and evil in esoteric ways. These creatures can invent new things, create and test theories, or develop artificial worlds with no basis in real experience. True sentience is a rare development.

The Details

Within this framework, virtually every social relationship between any form of life can be defined. Once the situations are defined, the gamemaster can define how the lifeform moves, any unusual attacks or defenses, the lifeform's social structure and needs, and other factors.

SAMPLE PLANETS

Here are some sample worlds to get you started. These planets represent a variety of world types.

Alderaan

The peaceful, idyllic world of Alderaan was destroyed in an instant by the planet-shattering laser of the Death Star, the greatest atrocity of a Galactic Civil War that offered no shortage. The demonstration was meant to cow the Empire's restive worlds and keep them in line, but the Death Star was destroyed just days later, and Alderaan became a rallying cry for individuals, systems, and species now determined to resist the New Order.

Human colonists came to Alderaan before the founding of the Republic and discovered a verdant world abandoned by an insect species, the Killiks. A founding member of the Republic, Alderaan became a symbol of human culture at its best, with cities built to coexist with nature, and renowned universities. People across the galaxy enjoyed Alderaanian cuisine, spiced wines, and exhibitions of Alderaanian dance, theater, music, and poetry. Three useful Alderaanian animal species — thrantas, grazers, and nerfs — also spread throughout the galaxy.

Alderaan formally adopted pacifism after the horrors of the Clone Wars, ridding itself of all major weaponry. Cynics noted



that this seemingly idealistic move made it easier for the planet and its respected leader, Bail Organa, to actively oppose the New Order in the Senate — all in the name of the finest traditions of the Republic, of course. Alderaan finally crossed the line between opposition and treason when Bail's successor, his adopted daughter Leia Organa, was caught receiving secret transmissions from Rebels above the planet Toprawa. Leia was interrogated and her homeworld destroyed by the Death Star before her eyes.

The Death Star's superlaser left behind an asteroid field called the Graveyard, orbited by the remains of Alderaan's moon. Many Alderaanian exiles now visit the Graveyard to pay their respects to those murdered by the Empire, a ritual known as the Returning. The planet's sister world, Delaya, survived the destruction and is the system's sole inhabited world Delaya is an agricultural planet with light industry and no particular claim on galactic importance.

Alderaan

Type: Gas giant
Temperature: Temperate
Atmosphere: Type I (breathable)
Hydrosphere: Moderate
Gravity: Standard
Terrain: Forrests, planes, grasslands
Length of Day: 24 standard hours
Length of Year: 364 local days
Sapient Species: Human, others
Starport: Imperial/Republic class
Population: 2 billion
Planet Function: Homeworld, academic
Government: Democracy
Tech Level: Space
Major Exports: Wine, art, luxury goods
Major Imports: Manufactured goods, electronics

Bespin

Gas giants are rarely worth the expense of colonization, but Bespin is an exception: Its rose-colored clouds contain a fortune in valuable Tibanna gas. That's led to the creation of many floating communities in the "Life Zone," a band of breathable atmosphere thirty kilometers deep. Bizarre floating, flying, and drifting creatures native to the planet now share this area with repulsorlift cities that arc home to humans, Lutrillians, and Ugnaughts, as well as numerous tourists. The most famous such settlement is Cloud City, a floating pleasure palace and Tibanna mine.

Cloud City was built by Ecclessis Figg, the eccentric "Master Trader of the Outer Javin," purportedly as a facility to collect Tibanna for hyperdrive coolant. In reality, Figg was spin-sealing this gas for use in blasters — an operation that would attract the attention of the powerful Mining Guild and imperil Figg's profits. To deflect the guild's attention, Figg turned his mining colony into a graceful, cosmopolitan resort, with the Tibanna operations hidden away. Soon the lie became the truth: Tourism alone made Cloud City profitable. The city's gambit failed when Boba Fett followed the *Millennium Falcon* there, leading to a visit from Darth Vader. Vader left behind a garrison, and stability wasn't restored until after the Battle of Endor. Under the New Republic, control of the city was given to local Ugnaught leaders, fulfilling a deal made by Lando Calrissian during his days as administrator.

Bespin's Life Zone is home to clouds of phosphorescent algae and colossal invertebrates known as beldons, which some scientists chink produce Tibanna gas. The beldons are preyed upon by sharp-toothed predators called velkers. Rawwks are bat-like scavengers that have claimed abandoned prospecting stations for their roosts. Finally, a herd of Alderaanian thrantas calls Bespin home; their riders perform vertiginous "sky rodeos" for tourists. Besides Cloud City, visitors sometimes tour Tibannopolis, a repulsorlift city abandoned during the Clone Wars, and the Ugnaught Surface, a floating platform designed to mimic conditions on the Ugnaughts' homeworld of Gentes.

Bespin

Type: Gas giant
Temperature: Temperate (in the Life Zone)
Atmosphere: Type I (breathable) in the Life Zone)
Hydrosphere: Moist (in the Life Zone)
Gravity: Standard (in the Life Zone)
Terrain: Gas giant
Length of Day: 12 standard hours
Length of Year: 10,220 local days
Sapient Species: Human, Ugnaughts
Starport: Standard
Population: 6 billion
Planet Function: Tibanna gas mining, gambling resort
Government: Guild
Tech Level: Space
Major Exports: Tibanna gas, tourism, cloud cars
Major Imports: Foodstuffs, mid tech, high tech

Corellia

Corellia has given rise to a people famous for their sentimentality and notorious for their recklessness. "Corellia for Corellians" is their philosophy, and the system has a history of attempted secession.

The enigmatic Celestials are believed to have assembled the Corellian system from preexisting planets, using a combination of buried repulsors and the hyperspace engine Centerpoint Station. Around the star Corell, their arrangement took shape — first Corellia, then Drall, then the double worlds of Talus and Tralus (orbiting each other with Centerpoint Station suspended between them), and finally Selonia. Drall and Selonia appear to have had native species of their own, while Corellia's Humans may have been transplanted there by the Celestials.

By 30,000 BBY, the Corellian system had become part of the Rakatan Infinite Empire. The Corellians later built hyperspace cannons to link their system to Coruscant and Duro, and by 25,000 BBY they had perfected the modern hyperdrive.



Corellia kept its surface largely rural by moving starship construction facilities into space. The capital city of Coronet became an eclectic bazaar for off-duty spacers and bargain hunters, while other cities traded on the natural beauty of Corellia's beaches, mountain peaks, and crystal swamps.

In 312 BBY, King Berethron e Solo abolished Corellia's monarchy. In time, control of Corellia fell to a Diktat, whose duties included maximizing Corellia's footprint in shipbuilding and interstellar trade During the Emperor's reign Corellia answered to an Imperial Moff, but local power remained concentrated in the Diktat. After the Battle of Endor, the rival Grand Admirals Pitta and Grunger each claimed the Corellian system and annihilated each other in their war.

Corellia eventually became a nominal member of the New Republic, though its (Coruscant-appointed) governor-general held little real power. By 16 ABY, anti–New Republic sentiment swelled sufficiently to trigger the Corellian Insurrection, an act of secession orchestrated by Thrackan Sal-Solo and the Triad government of Sacorria. Sal-Solo used Centerpoint Station as his pocket superweapon, destroying distant stars with its repulsor blasts.

The crisis ended with Sal-Solo in custody, but the shrewd leader climbed back to power by the time of the Yuuzhan Vong invasion. Discredited for collaborating with the invader-friendly Peace Brigade, Sal-Solo reinvented himself a third time. In 40 ABY he acted as Corellia's Head of State during the second Corellian Insurrection, pushing the system into a civil war with the Galactic Alliance.

Corellia

Type: Terrestrial
Temperature: Temperate
Atmosphere: Type I (Breathable)
Hydrosphere: Moderate
Gravity: Standard
Terrain: Urban, Oceans, Plains, Hills
Length of Day: 25 standard hours
Length of Year: 329 local days
Sapient Species: Human, Selonian, Drall, others
Starport: 1 Imperial Class, 3 Stellar Class, 4 Standard Class
Population: 3 billion
Planet Function: Trade & Administrative/Government
Government: Governor-General
Tech Level: Space
Major Exports: Foodstuffs, Medicinal Goods & Starships
Major Imports: High Technology

Coruscant

Although Coruscant is not the literal center of the galaxy, in terms of its political, economic, and cultural influence (not to mention its galactic coordinates of 0-0-0), it might as well be.

In prehistory, Coruscant served as a battleground between the Taungs and the human tribes of the Battalions of Zhell. The withdrawal of the Taungs to Roon left humans in sole possession of the world, and urbanization soon followed. The megalopolis that would one day become Galactic City is said to have already stood layer upon layer as early as 90,000 BBY.

The Rakata of the Infinite Empire assumed ownership of Coruscant circa 30,000 BBY, providing technical clues that allowed the Coruscantis to build sleeper ships and colonize habitable worlds over the course of decades. Eventually the Infinite Empire crumbled. Due to Coruscant's position at the head of several hyperspace routes, it became the capital of the emerging Galactic Republic.

Urbanization continued at a furious pace. Soon, no point on the surface remained free from construction, save for the peaks of the Manarai Mountains. High above, weather satellites and orbital mirrors simulated a springtime climate; deep below, the dark undercity became a haven for cannibalistic mutants. Unique districts emerged, from the shops of Glitannai Esplanade to the smoky factories of The Works. The Legislative District housed senators from across the galaxy, with its nexus the mushroom dome of the Galactic Senate Chamber.

Coruscant's high profile made it a target. Over the millennia, Coruscant became a focal point for the Tionese Wars, the Alsakan Conflicts, the Duinuogwuin Contention, the Great Droid Revolution, and the Great Sith War. The Jedi Order relocated to Coruscant following Ossus's devastation in 3,996 BBY, while the Treaty of Coruscant in 3653 BBY forged a peace between the Republic and a revived Sith Empire.

By the time of the Clone Wars, Coruscant had become a symbol of excess and decay, and Dooku's assault on the planet led to an all-out clash between the Separatist and Republic navies. Coruscant became the Imperial throneworld after the inauguration of Emperor Palpatine, even receiving an official name change to Imperial Center.

The New Republic captured Coruscant after the Battle of Endor, their reign interrupted by a brief seizure of the world by the reborn Palpatine in 10 ABY. When the Yuuzhan Vong took Coruscant in 27 ABY, they blanketed the cityscape in vines and moss in an attempt to terraform the planet into the image of their ancestral homeworld Yuuzhan'tar.

Coruscant

Type: Terrestrial
Temperature: Temperate
Atmosphere: Type I (breathable)
Hydrosphere: Moderate
Gravity: Standard
Terrain: Urban
Length of Day: 24 standard hours
Length of Year: 368 local days
Sapient Species: Humans (N), various aliens
Starport: Imperial class
Population: 650 billion
Planet Function: Government, administrative
Government: Imperial bureaucracy
Tech Level: Space
Major Exports: None
Major Imports: Foodstuffs, medicinal goods

Dagobah

It has been described as a "slimy mudhole," and indeed Dagobah's most notable features — steamy humidity, stinging insects, and boot-sucking sogginess — are qualities that most humans hate. It is fortunate for humans that so few of them have ever been there.

Dagobah sits in the Sluis sector not far from the Rimma Trade Route, but the planet is reachable only via obscure hyperspace traces. In fact, for much of its history Dagobah didn't appear on star charts at all. This curious lack of cartographic permanence caused Dagobah to be scouted on more than one occasion, often ending with unpleasant consequences for the explorers. One Alderaanian expedition saw all its members eaten by local wildlife; another failed mission prior to the Clone Wars found its stranded scouts forced to resort to cannibalism.



Permanent settlements have never taken root on Dagobah, but the planet is rich in living things. Its swampy surface is perpetually pitched in shadow beneath a dense tree canopy. Its eat-or-be-eaten ecosystem ranges between microscopic schools of silverfish and colossal, vacuum-feeding swamp slugs. The planet's more notable life-forms include sharp-clawed dragonsnakes, airborne bogwings, and gnarltrees — spider-like hunters that calcify into immobile root systems as they enter the second phase of their lives.

Dagobah is perhaps best known as the place of exile for Jedi Master Yoda following his failure to kill Emperor Palpatine in 19 BBY. Yoda chose the location after noting it was one of thirty-eight systems apparently dropped from the Jedi Archives. For over two decades the Jedi Master lived in a simple mud hut, shielded from the Emperor's attention by a dark side cave — the residual energy left by a Dark Jedi from nearby Bpfassh — that counterbalanced Yoda's light-side signature. Yoda trained Luke Skywalker in 3 ABY, but the Jedi Master died less than a year later at the age of nine hundred.

An effort to use Dagobah's isolated yet strategic location to shelter a military intelligence outpost after the Battle of Endor met a swift end, and no attempts at settlement have been made since. Instead, Dagobah has become a place of pilgrimage for students of the new Jedi Order, who use the dark side cave to trigger Force-inspired vision quests.

Dagobah

Type: Terrestrial
Temperature: Hot
Atmosphere: Type I (Breathable)
Hydrosphere: Moist
Gravity: Standard
Terrain: Swamp, Bogs, Jungles
Length of Day: 23 standard hours
Length of Year: 341 local days
Sapient Species: none
Starport: none
Population: none
Planet Function: Unexplored
Government: none
Tech Level: none
Major Exports: none
Major Imports: none

Endor (Forrest Moon)

The Forest Moon of Endor is a small green sphere, the second of nine moons orbiting a silver-banded gas giant known to its native Ewoks as Tana. (Reports that the gas giant vanished in a cataclysm are false, and have become known as the "Endor Moon Hoax.") The Forest Moon has lighter-than-standard gravity and an ecosystem bursting with life, including three native sentient species. The Forest Moon is also home to castaways: Local space is plagued by hyperspace anomalies that have wrecked starships from nearby Sanyassa and Zorbia, as well as transports belonging to starhoppers hailing from far-off ports.

The Ewoks, the Forest Moon's most famous residents, are meter-high, ursine omnivores who dwell in giant trees. Their technology is primitive, but the Ewoks are sound engineers and cunning warriors, as a legion of Imperial troops discovered during the Battle of Endor. In the time of the New Republic, a few Ewoks have sought their fortunes elsewhere in the galaxy, serving as starship gunners and learning (somewhat squeaky) Basic. The peaceable Yuzzum dwell on the plains and the forest floor, and are known for their long legs, highly developed vocal cords, and keen ears. They make superb singers, and some — including the Max Rebo Band's Joh Yowza — have made careers for themselves with bands. The Gorax are often considered legends, but they exist. Fortunately, these vicious, semi-sentient giants are quite rare.

Visited only by castaways, fugitives, and pilgrims before the Battle of Endor, the Forest Moon was home to Alliance forces for a time: after Emperor Palpatine died on the second Death Star overhead. Nagai invaders chased the Rebels off the moon, but they were followed by traders, intelligence agents, miners, souvenir hunters, and even tour groups. Endor was so remote, however, that interest proved fleeting; fifteen years after the Alliance's great victory, only one small trading post connected the Forest Moon with the rest of the galaxy.

Endor's Moon

Type: Terrestrial
Temperature: Temperate
Atmosphere: Type I (Breathable)
Hydrosphere: Moderate
Gravity: 85% Standard
Terrain: Forests, Savannas, Mountains
Length of Day: 18 standard hours
Length of Year: 402 local days
Sapient Species: Ewoks, Yuzzum, Dulok, and others
Starport: Limited Services (Landing port, seasonally staffed)
Population: 10 million
Planet Function: Homeworld, Trade
Government: Tribal (New Republic allied, non-participating member)
Tech Level: Stone
Major Exports: Foodstuffs, Medicinal Goods
Major Imports: none

Geonosis

A hellish world scoured by radiation, Geonosis was first explored when its nearest neighbor, Tatooine, was settled by miners some four millennia before the Battle of Yavin. The Geonosians were fascinated by the outsiders' technology, and

the hives proved adept at solving problems and finding efficiencies in devices' function and production. The Geonosians began making labor droids In their own image, and these droids became known as cheap, simple, and reliable models.

But contacts between the Republic and Arkanis sector proved fleeting, Tatooine was abandoned and the Geonosians' advances copied by corporations closer to the Core. And contact with outsiders caused a deep rift among the hives, a rift that soon exploded into savage warfare.

As Geonosis dissolved into conflict, it was abandoned and all but forgotten until the Republic's final centuries. The hive wars had finally ebbed, and scouts and traders once again made tentative contact with the Geonosians. The hives eventually struck a distribution deal with the Baktoid Armor Workshop, returning their droids to the galactic market.

The Sith Lord Darth Sidious thought the Geonosians' skills were wasted on labor droids. He engineered the rise of the Geonosian rebel Poggle the Lesser, then used the planet's Trade Federation connections to create an army of battle droids for his own schemes — as well as early plans for what would become the Death Star. In 22 BBY Geonosis was the site of a fateful meeting between Count Dooku and the leaders of the nascent Confederacy of Independent Systems. That was soon followed by the opening battle of the Clone Wars, joined when the Jedi Master Yoda led a clone army from Kamino to Geonosis in time to rescue Obi-Wan Kenobi, Anakin Skywalker, Padmé Amidala — and the Jedi Knights who'd been sent to rescue them.

The Republic occupied Geonosis, loath to let its droid foundries fall back into Separatist hands. The Empire kept a tight grip on e system, nationalizing its output and forbidding corporate contacts with the hives. (Geonosian scientists continued to assist with the Death Star project and other Imperial war efforts.) The New Republic allowed the Geonosians to work as subcontractors once again, but maintained a right of refusal on all projects.

Geonosis

Type: Terrestrial
Temperature: Hot
Hydrosphere: Arid
Atmosphere: Type I (breathable)
Gravity: 90% standard
Terrain: Rocks, desert, mountains
Length of Day: 30 standard hours
Length of Year: 256 standard days
Sapient Species: Geonosian
Spaceport: Limited services
Population: 390 Million
Tech Level: Space
Planet Function: Homeworld / Manufacturing
Government: Hive Council
Major imports: Raw materials (Metals, Minerals)
Major exports: Droids, High-Tech Weapons, Starfighters



Kamino

Given Kamino's role in starting the Clone Wars and aiding the rise of Emperor Palpatine, it's safe to say that no planet with such a low profile has ever wielded such massive influence.

Technically, Kamino isn't part of the galaxy. It circles a star high above the galactic disk, loosely grouped with other fringe stars at the lower periphery of the Ri-shi Maze. Kamino was once largely landlocked, with eels and cetaceans choking its narrow oceans and sleek-skinned mammals inhabiting the marshes of the low-lying continents. From this stock arose the Kaminoans, long-necked humanoids exhibiting effortless grace on land and in water. The Kaminoans developed their planet's coasts, their triumph being the parapet city of Derem.

Circa 19,000 BBY abrupt climatic change melted Kamino's glacial reserves. Within two centuries every landmass sat beneath hundreds of meters of seawater, including Derem and architectural treasures such as the Clock Spires of Harai Nova.

The Kaminoans lived on. Technology allowed them to move into water-shedding stilt cities, and the science of genetics permitted the preservation of many drowned species through controlled cloning. Genetic engineering soon shaped the Kaminoans themselves, as their pursuit of perfection resulted in near uniformity of thought, appearance, and mannerism.

Ambitious parties from the Republic sought out Kamino as early as 4500 BBY. Kaminoan cloning proved far superior to the common Lurrian techniques, and the laboratories of Tipoca City soon filled orders both local (the shovel-handed miners of Subterrel) and distant (the blind berserkers of the Unknown Regions' Leech Legion). The Kaminoans also stocked their own pond, modifying Naboo's soaring aiwhas to withstand Kamino's crashing surf

In 32 BBY Jedi Master Sifo-Dyas hired the Kaminoans to build a clone army for the Republic, though Darth Sidious guided the project to completion. Sidious even arranged the planet's deletion from stellar databases to ensure the project's secrecy. The vat-grown army lent its name to the Clone Wars from 22 to 19 BBY, during which time Kamino came under attack from both the Separatists and the Mandalorians.

The end of the war saw Kamino transformed into a fortified Imperial possession, dedicated to expanding the stormtrooper corps. In 12 BBY a clone uprising — orchestrated by disgruntled Kaminoan clonemasters — met a swift end at the hands of the 501st Legion.

The collapse of the Empire in 4 ABY triggered an economic collapse on Kamino, as more than two decades of clone production came to an end. The world continues to survive on smaller contracts, often for warlords and gangsters.

Kamino

Type: Terrestrial
Temperature: Temperate
Atmosphere: Type I (Breathable)
Hydrosphere: 100% Saturated
Gravity: Standard
Terrain: Aquatic (saturated hydrosphere)
Length of Day: 27 Standard Hours
Length of Year: 463 Local Days
Sapient Species: Kaminoan, Aiwha, Human & Sullustan
Starport: Imperial Class
Population: 1 Billion
Planet Function: Homeworld
Government: Ruling Council
Tech Level: Space
Major Exports: Clones, Covert technology, Military weapons and hardware & Fish
Major Imports: Droids & Foodstuffs

Naboo

Naboo, in the heart of the Mid Rim's Chommell sector, was the site of a pivotal battle to shape galactic rule, as well as the homeworld of such diverse personages as Emperor Palpatine and Jar Jar Binks.

The planet is a world of peculiar geology. It lacks a molten core, instead possessing a honeycombed interior surging with luminous locap plasma. Wide, shallow seas (the domain of sando aqua monsters and other giants) and soggy swamps separate flat plains of nola grass and scattered points of elevation, including the Gallo Mountains.

The amphibious Gungans evolved on Naboo, creating a tribal, militaristic society to defend against bursa, a species of semi-sentient quadrupeds. The Gungans are also believed to have clashed with Naboo's first colonists — mysterious visitors who vacated the world more than five millennia ago and left only stone statues to mark their passing.

Humans arrived next, aboard a trio of colony ships from Grizmallt. After some initial hostility, the humans and Gungans entered an uneasy truce, with the Gungans retreating to their underwater bubble cities and the newcomers (thereafter known as the Naboo) colonizing the green continental hearts. Though separated by geography, the two societies had their own internal wars — a clash between Gungan bosses in 3000 BBY led to the establishment of the ruling city of Otoh Gunga, while Naboo's "Time of Suffering" circa 1000-800 BBY ended with the inauguration of the planetary capital, Theed.

The planet governed its own affairs with an elected monarch, and spoke for the Chommell sector with a representative to the Galactic. Senate. In 32 BBY Queen Padmé Amidala (who succeeded King Veruna) and Senator Palpatine held the respective positions. Palpatine, in his guise as the Sith Lord Darth Sidious, arranged for a Trade Federation blockade and invasion of Naboo. The Jedi quelled the threat, but the incident vaulted Palpatine to the office of Supreme Chancellor, allowing him to orchestrate the Clone Wars and the rise of the Empire.

Amidala became Naboo's Senator in 24 BBY, with the throne filled by Queen Jamillia, then Queen Apailana. Suspected of harboring Jedi fugitives after the Clone Wars, Apailana became a martyr for the local resistance when the 501st Stormtrooper Legion assassinated her. Naboo also housed Emperor Palpatine's private retreat, and Amidala's former chief of security, Panaka, became Moff of the Chommell sector. But underground resistance to the Empire remained lively, and the planet erupted in celebration following the news of Palpatine's death.

Naboo

Type: Terrestrial
Temperature: Temperate
Atmosphere: Type I (breathable)
Hydrosphere: Moderate
Gravity: Standard
Terrain: Forest, plain, swamp
Length of day: 26 standard hours
Length of year: 312 local days
Sapient Species: Humans, Gungans
Starport: Stellar
Population: 1.2 billion humans, Unknown number of Gungans
Planet Function: Cultural Center, Homeworld
Government: Democracy/Monarchy(humans), tribal (Gungans)
Tech Level: Space
Major Exports: Art
Major Imports: High technology



Tatooine

Avast yellow globe baking in the heat of its twin suns, Tatooine was mistaken for a star by early explorers of the Outer Rim — and in the scorching heat of high noon, locals joke that those explorers weren't so wrong. Life on Tatooine is a study in perseverance, but despite the inhospitable conditions, there is life here. Jawas, hooded rodent-like scavengers, scour Tatooine's wastes for scrap they can salvage. Primitive desert warriors called Tusken Raiders wander the desert, abiding by ancient tribal traditions. Herds of eopies root for buried lichen, rock warts hunt for prey, and an unlucky traveler may hear the booming cries of the semi-legendary krayt dragon. And there are more recent arrivals: humans, Hutts, and all manner of spacefaring species.

Despite what bored young moisture farmers might tell you, Tatooine is fairly well known in the galaxy. The system sits at a juncture of hyperspace routes: The Triellus Trade Route connects Hutt Space with a sizable chunk of the Outer Rim, while a loop of the Corellian Run sees traffic running to and from the Core Worlds. Space battles were common over Tatooine long before the planet's settlement, and today Tatooine's spaceports continue to thrive.

Settlers have tried to make Tatooine their home numerous times, with the first recorded settlements dating to 4200 BBY. That attempt and many others failed; current civilization on Tatooine dates back to 700 BBY, when the B'omarr monks made a home in the planet's desolation. Around 100 BBY miners arrived Their efforts failed; most of the few who remained became moisture farmers. Around 65 BBY the Hutts — who'd long been a presence on the planet — took over Tatooine, seeing it as a useful point for transferring smuggled goods between the Corellian Run and the Triellus. The Hutts ruled the planet (in fact if not in name on those rare occasions when the Empire decided to assert itself) until the death of Jabba the Hutt shortly before the Battle of Endor. Various crime lords squabbled over Tatooine for a generation after Jabba's demise, but their ambitions were scuttled when the Hutts returned after the Yuuzhan Vong devastated parts of Hutt Space.

Tatooine

Type: Terrestrial
Temperature: Hot
Atmosphere: Type I (breathable)
Hydrosphere: Dry
Gravity: Standard
Terrain: Desert
Length of Day: 23 standard hours
Length of Year: 304 local days
Sapient Species: Humans, Jawas, Tusken Raiders
Starport: Standard class
Population: 80,000 (Estimated)
Planet Function: Smuggling, trade, subsistence
Government: Imperial Governor
Tech Level: Space
Major Exports: Various smuggled cargoes (munitions, security devices, spice), minerals (salt, sand products)
Major Imports: Mid-technology, high-technology: metals, foodstuffs, chemicals

Yavin 4

Yavin 4 is a jungle moon in an unremarkable system far from busy space lanes. Yet if the Force has a will, Yavin 4 must be one of its favorite fulcrums. Several events on or near Yavin 4 have shaken the galaxy: a climactic battle between the Jedi and the Sith; the Rebel raid that destroyed the first Death Star; the birthplace of a new Jedi Order to support the reborn Republic; and the founding of a heresy that would one day help derail the Yuuzhan Vong invasion.

If not for its history, Yavin 4 would be of interest chiefly for its abundance of life. The moon is covered with Massassi trees, which feature huge crowns and upsweeping branches. These great trees support climbing ferns and nebula orchids, and their bark and leaves create thick mulch that nourishes blueleaf shrubs. Woolamanders, whisper birds, suntan's, anglers, piranha-beetles, and runyips live here, along with strange creatures descended from ancient Sith experiments.

Yavin 4 was first settled by the Sith Lord Naga Sadow and his minions, among them the Sith warriors known as the Massassi. At the end of the Sith War, the Jedi chased the renegade Exar Kun to Yavin 4 and burned off much of its jungle cover in an orbital bombardment, later reversing some of the damage by establishing a subterranean terraforming station. The Jedi also expunged all record of the moon — then beyond the galactic frontier — in an effort to end its evil legacy. Hyperspace scouts from the Hydian Way rediscovered the system, which was the site of a brief rush on Corusca stones found in the depths of the gas giant Yavin. During the Galactic Civil War, Rebels abandoning Dantooine established a new base in the abandoned Great Temple of the Massassi. They were tracked there by the Death Star, but Luke Skywalker destroyed the battle station with a well-placed shot from his X-wing starfighter.

Yavin 4 was soon abandoned It remained little-visited for more than a decade, until Skywalker returned to establish a Jedi academy on the jungle moon. The academy endured for more than ten years. Then the Yuuzhan Vong established it as a colony for their Shaper caste. While trapped on Yavin 4, the Jedi Anakin Solo helped redeem a Yuuzhan Vong Shamed One, inadvertently giving rise to a *Jeedai* cult that would one day undermine the invaders' beliefs.

Yavin 4

Type: Terrestrial Satellite (Moon)
Temperature: Hot
Atmosphere: Type I (breathable)
Hydrosphere: Moist
Gravity: Standard
Terrain: Jungle, mountain, swamp
Length of Day: 24 standard hours
Length of Year: 13.2 standard years
Starport: Landing Field
Planet Function: Abandoned hidden base (formerly Headquarter of the Rebels year 0 BBY)
Government: None
Sapient Species: Massassi (extinct millenias ago)
Population: no permanent population
Tech Level: none
Major Exports: none
Major Imports: none

STAR WARS

Character Name:

Type: Alien Student of the Force

Gender/Species:

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	2D+1
Brawling parry	
Dodge	
Melee parry	
Running	

PERCEPTION	2D+1
Bargain	
Command	
Investigation	
Persuasion	
Search	
Sneak	

KNOWLEDGE	3D+1
Alien species	
Cultures	
Languages	
Survival	
Willpower	

STRENGTH	3D
Climbing/jumping	
Lifting	
Stamina	
Swimming	

MECHANICAL	2D
Beast riding	
Space transports	

TECHNICAL	2D
First aid	
Security	

SPECIAL ABILITIES:

Control 1D, sense 1D, alter 1D. You may select three Force powers.

Move:	10
Force Sensitive?	Yes
Force Points:	2
Dark Side Points:	
Character Points	

WOUND STATUS

Stunned ☐
Wounded ☐ ☐
Incapacitated ☐
Mortally Wounded ☐

Equipment: One statuette, amulet or other trinket of obscure mystical import, 250 credits

Background: In its long and peaceful history, your species has learned much about the universe and the nature of existence. You yourself have contributed but little to this knowledge, but you have meditated long and hard on reality, and especially on that quality that some call the Force. You have some small degree of what humans call Jedi powers.

Your species prefers its solitary existence, and has never seen reason to have commerce with the rest of the galaxy. But you have decided to leave your native planet.

Perhaps you seek the true Jedi, hoping to learn more about the Force from them. Perhaps you are simply curious. Perhaps the Empire has committed atrocities on your planet.

Choose any of these motivations, or invent another, but clear your motivation with your gamemaster if you make up your own.

Note: You may choose whatever appearance you wish. Your species is rarely encountered in the galaxy, so your appearance is not commonly known or identified. However, strange-looking aliens are common enough that your appearance is rarely remarked upon.

Personality: Think of yourself as a mystic, one of a tradition different from that followed by the Jedi, but of a similar nature. Like Yoda, Obi-Wan Kenobi or the fully-trained Luke Skywalker, you are calm, a little humble, and treat every living being with respect.

Objectives: To further your knowledge of the Force and to find a great teacher to further enlighten you.

A Quote: "I am a servant of the light and of the life which infuses it."

Connection With Characters: You might agree to accept a brash pilot or another character as a student. You might be eager to learn from a failed Jedi, minor Jedi or young Jedi. You might have befriended a laconic scout, smuggler, or gambler in your travels.

STAR WARS

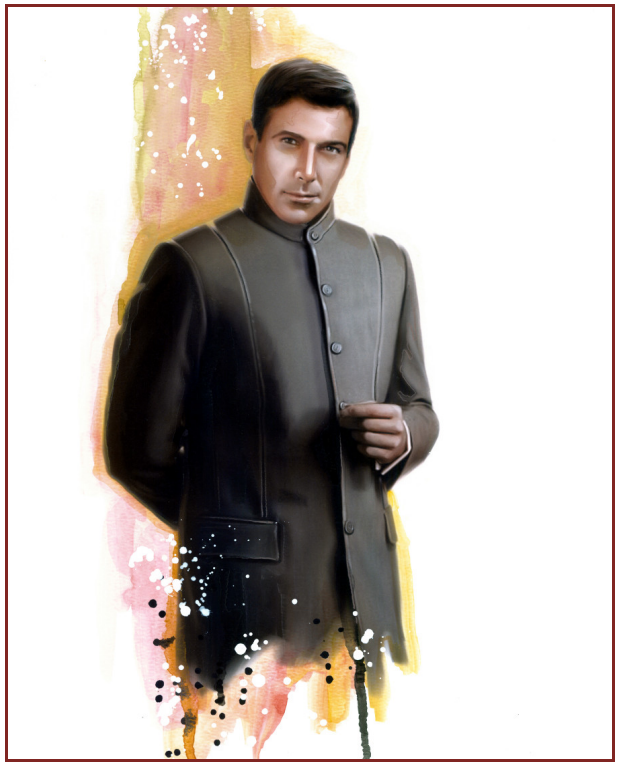
Character Name:

Type: Armchair Historian

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D
Dodge	
Running	

PERCEPTION	3D+2
Command	
Investigation	
Persuasion	
Search	

KNOWLEDGE	4D
Bureaucracy	
Intimidation	
Law enforcement	
Planetary systems	
Scholar	
Tactics	

STRENGTH	2D+2
Stamina	
Swimming	

MECHANICAL	2D+2
Astrogation	
Repulsorlift operation	
Space transports	

TECHNICAL	2D
Computer prgm./ repair	
Droid prgm.	
Droid repair	
First aid	
Security	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Rebel uniform, blaster pistol (4D), comlink, 1,000 credits.

Background: You were a petty bureaucrat in a minor department of your planet's government until the planet was occupied by Imperial (or Separatist) forces, a typical post might have been the Repulsor Vehicles Department. The Imperials purged the planetary government of anyone whose loyalty was tainted — including you, although you can't imagine why. You barely got warning in time to flee.

You're a military hobbyist. You've never seen action, but you've read everything on military history you could get your hands on, you've viewed all the popular holos on military affairs, and you've followed naval procurement policies closely. In your daydreams, you've always seen yourself as a leader of soldiers — a major contrast to the mundane dreariness of life in an overgrown bureaucracy. You're not particularly excited about the Rebellion — it doesn't look to you like they've got much of a chance — but, well, any port in a storm.

Personality: Dry, a little dull. Although deficient in weapons skills, you're likely to keep your head under fire, and may eventually become a useful soldier.

Objectives: You are floundering, wavering between your desire to be a leader and your fear of failure. You want to earn a place of leadership in the Alliance.

A Quote: "If Kreuge had only swept farther with the right wing at Salvara instead of turning when he did, the whole history of the Tenuutta Skirmishes would be different!"

Connection With Characters: You might have been a citizen of any noble's or senatorial's planet. You might have suspended a brash pilot's landspeeder license. You might have known an outlaw's family. You have a real love/hate relationship with any military individual, such as a merc or retired captain: you admire the person for his or her expertise, but you are convinced you know more about military strategy and can do better.

Character Name:

Type: Arrogant Noble

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D+1
Blaster	
Dodge	
Melee combat	
Melee parry	

PERCEPTION	4D
Command	
Gambling	
Hide	
Investigation	
Persuasion	
Search	

KNOWLEDGE	3D+1
Bureaucracy	
Cultures	
Intimidation	
Languages	
Planetary systems	

STRENGTH	2D+2
Brawling	
Climbing/jumping	
Swimming	

MECHANICAL	2D+2
Beast riding	
Repulsorlift operation	

TECHNICAL	2D
Computer prgm./ repair	
Droid prgrm.	
Droid repair	
First aid	
Security	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Several changes of clothing in the latest styles, hold-out blaster (3D), one melee weapon of choice, personal landspeeder, 2,000 credits

Background: That scum Palpatine. How he became Emperor is beyond you. Why, the man's an upstart! The idea that *Palpatine* should be *your* sovereign is completely intolerable. Everyone in your family shares your loathing for the power-hungry swine. You joined the Rebellion as soon as you had the chance.

There are some drawbacks to the Rebellion, of course. All this "democracy" chit-chat is quite tiresome. It's really rather annoying to have all these aliens and members of the lower orders as your equals in the Rebellion's military hierarchy. Still, you must steel yourself to the task — it is the duty of your lineage and all that. It is unfortunate, though, that you'll miss out on this year's social season in the Core Worlds.

Personality: Gracious with those who acknowledge themselves as your inferiors; slightly to insufferably arrogant with anyone else. You follow a strict moral code — always to honor debts; always to fight fair; never to let anyone impugn your honor. You have no patience with commercial motives and cannot, yourself, be bothered to keep track of money or expenditures.

Objectives: To restore yourself to your rightful place of honor and respect. There is all that blather about the fight for democracy, but it will pass in good time.

A Quote: "My good man — I realize that cloaks of that cut are fashionable this season, but there is such a thing as too much."

Connection With Characters: Another senatorial — a relation, a long-time political ally (or enemy) — now united in hostility to the Empire. A loyal retainer might be your servant. You might know a retired captain by reputation.

STAR WARS

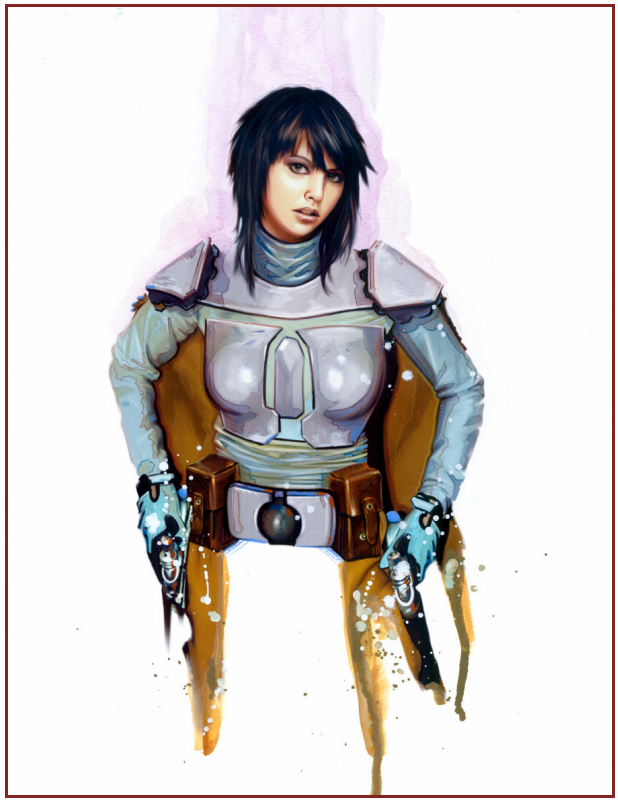
Character Name:

Type: Bounty Hunter

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	4D
Blaster	
Dodge	
Melee combat	
Melee parry	
Thrown weapons	
Vehicle blasters	

PERCEPTION	3D
Bargain	
Con	
Forgery	
Hide	
Persuasion	
Search	
Sneak	

KNOWLEDGE	2D+2
Intimidation	
Law enforcement	
Planetary systems	
Streetwise	
Survival	

STRENGTH	3D+2
Brawling	
Climbing/jumping	
Lifting	
Stamina	
Swimming	

MECHANICAL	2D+2
Beast riding	
Jet pack operation	
Repulsorlift operation	
Sensors	
Space transports	
Swoop operation	

TECHNICAL	2D
Armor repair	
Blaster repair	
Demolitions	
First aid	
Security	

SPECIAL ABILITIES:
None.

Move:	10
Force Sensitive?	No
Force Points:	
Dark Side Points:	
Character Points	

WOUND STATUS

Stunned ☐
Wounded ☐ ☐
Incapacitated ☐
Mortally Wounded ☐

Equipment: Heavy blaster pistol (5D), hold-out blaster (3D), blaster pistol (4D), thermal detonator (10D), 2 knives (STR+1D), protective vest (+2 energy, +1D physical to torso), jet pack, two medpacs, 1,000 credits

Background: Blaster for hire. That's you. You're still young at this game, but you've killed 23 people. The galaxy stinks but you've gotta make a living.

Some say you've got no morals at all. That's not true. You live by a strict code. A contract is a contract, that's all. You do your job. When someone hires you, you keep up your side of the bargain — no matter what it takes. Sometimes what it takes isn't pretty — but if you were squeamish, you wouldn't be in this line of work.

The Empire hired you. You did the job. A good man died. You fulfilled your side of the deal.

The Empire didn't. You could have taken them to court — but they own the courts. They laughed at you.

But not for long. Usually you work for a thousand a day. Plus expenses. But this time, it's personal.

You've got a contract. With the Rebellion. For the duration. Your pay is a credit a day.

And you fulfill your contracts.

Personality: You don't talk much. When you do, you mean what you say. You're dangerous. You're dependable. You're smart. You don't like being conned. If people play straight with you, you play straight with them.

Objectives: To get even with the Empire. You don't care much for the Rebellion... at least you say you don't care. But now you have a cause worth fighting for.

A Quote: "Don't try it buddy. I'm only going to tell you once."

Connection With Characters: Anyone could have hired you in the past — or perhaps you're employed by another character at the moment. You could have met any of the other "fringe" characters — smuggler, gambler, or pirate, for example — while attempting to apprehend them at one point.

STAR WARS

Character Name:

Type: Brash Pilot

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:

DEXTERITY	3D
Blaster	
Brawling parry	
Dodge	
Melee combat	
Vehicle blasters	

PERCEPTION	3D
Command	
Con	
Gambling	
Persuasion	
Search	
Sneak	

KNOWLEDGE	2D
Intimidation	
Planetary systems	
Streetwise	
Survival	
Value	
Willpower	

STRENGTH	3D
Brawling	
Stamina	
Swimming	

MECHANICAL	4D
Astrogation	
Communications	
Repulsorlift operation	
Sensors	
Space transports	
Starfighter piloting	
Starship gunnery	

TECHNICAL	3D
Blaster repair	
Droid repair	
Repulsorlift repair	
Starfighter repair	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐



Equipment: Blaster pistol (4D), Rebel uniform, medpac, vacuum suit, 1,000 credits

Background: You thought you'd never get off that hick planet! Ever since you were a kid, you've read about starships and generals and heroic battles. Ever since you can remember, you've wanted to be a fighter pilot. Your parents wanted you to be a farmer (or a lawyer, or a doctor, or a miner — who cares which?). But the Imperial Naval Academy has been your goal since the first time you heard of it!

Well, with this war on, it doesn't look like you'll ever get to the Academy — nor do you want to. When the Empire occupied your planet, everything fell to pieces. Friends and neighbors are dead. But you've got your chance to be a pilot! Sometimes things look pretty grim for the Rebellion — but you've got a hunch that your story is just beginning!

Personality: Enthusiastic, loyal, energetic and committed. You tend to get overly-excited on a regular basis. You also tend to brag when sometimes you'd be better off keeping your opinions to yourself.

Objectives: You want to be the best pilot in the Alliance! You dream about someday topping that Skywalker kid — all he did was get a lucky shot! You know you could have made that shot without a targeting computer ... blindfolded!

A Quote: "Heck, that flying wasn't so fancy! Back home, I used to outmaneuver XP-38s with my old Mobquet landspeeder!"

Connection With Characters: A senatorial or retired Imperial captain might have sponsored you for the Naval Academy. Almost anyone might be a brother or sister.

STAR WARS

Character Name:

Type: Ewok

Gender/Species: /Ewok

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D+2
Bows	
Brawling parry	
Dodge	
Melee combat	
Melee parry	
Thrown weapons	

PERCEPTION	4D
Bargain	
Con	
Hide	
Search	
Sneak	

KNOWLEDGE	2D
Languages	
Survival	
Willpower	

STRENGTH	3D
Climbing/jumping	
Stamina	
Swimming	

MECHANICAL	2D+2
Beast riding	
Glider	

TECHNICAL	2D+2
Demolition	
First aid	
Primitive construction	

SPECIAL ABILITIES:

Skill Bonus: +2D for every 1D placed in *hide*, *search*, *sneak*.

Skill Limits: May not place skill dice in vehicle, starship or repair skills.

Smell: +1D to *search* when tracking by scent.

Move: 7

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Spear (STR+1D), leather backpack, a collection of shiny objects.

Background: You used to live on Endor, the "Forest Moon." Then, one day, a big shiny spaceship landed. You investigated. It was filled with fascinating, shiny things and good things to eat. All of a sudden, everything shook. You didn't realize it then, but the ship had taken off, and you couldn't go home.

At first, you were frightened. When you learned you couldn't go home, you were sad. But then you made friends with the humans on the ship. They were from something called the Rebellion, and they fight bad people called the Empire. Humans seem to find Ewoks cute. This is very useful; you've never had any problems finding food or shelter.

You've picked up a little bit of the human language. You don't really understand the strange machines they use, but you've become a little more comfortable with them. Life out here in the galaxy is endlessly fascinating and fun. You've decided to stay with your Rebel friends and help them out.

Personality: You like humans. You like good things to eat. You like playing with shiny things. You're cheerful, inquisitive and have a habit of getting yourself — and sometimes your companions — into more trouble than you (or they) can handle.

Objectives: To find an endless supply of fun things to play with. To help your human friends even though they seem to be a bit odd.

A Quote: "Kaiya! Gyeesh?"

Connection With Characters: Choose any other player character you like; you've adopted him or her as your mentor. You follow that person around and try to get them to play with you. If your mentor consistently ignores you, you can switch to another character later on.

STAR WARS

Character Name:

Type: Failed Jedi

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	2D+1
Blaster	
Dodge	
Lightsaber	
Running	

PERCEPTION	3D+1
Bargain	
Command	
Investigation	
Persuasion	
Search	
Sneak	

KNOWLEDGE	3D+1
Alien species	
Intimidation	
Languages	
Planetary systems	
Survival	
Willpower	

STRENGTH	2D+2
Brawling	
Climbing/jumping	
Stamina	
Swimming	

MECHANICAL	2D
Astrogation	
Beast riding	
Repulsorlift operation	
Space transports	
Starship shields	

TECHNICAL	2D
Computer prgm./ repair	
Droid prgm.	
Droid repair	
First aid	

SPECIAL ABILITIES:

Control 1D, *sense* 1D. You may select two Force powers.

Move:	10
Force Sensitive?	Yes
Force Points:	2
Dark Side Points:	1
Character Points	

WOUND STATUS

Stunned ☐
Wounded ☐ ☐
Incapacitated ☐
Mortally Wounded ☐

Equipment: Lightsaber (5D), robes, bottle of liquor, 250 credits.

Background: A long, long time ago, back in the days of the Old Republic, you were an aspiring Jedi. Sure, you remember Skywalker and Kenobi and all that crew. But you failed. You couldn't hack it. The dark side kept calling, and things never worked quite the way you wanted them to. You turned to drink, and things went downhill from there. Then, the Empire came, and suddenly it wasn't healthy to be a Jedi, or even to know anything about them.

You spent a lot of years drinking heavily. It's not very pleasant to remember.

Now, you've got one more chance. You've got a kid who wants to learn about the Force. You're not sure you can teach him much, but you can try... try to do something worthwhile before you die.

Personality: Cynical, foul-mouthed and pessimistic — but with a heart of gold.

Objectives: To make up for your past mistakes by teaching a kid about the Force... and perhaps somehow redeem yourself in the process.

A Quote: "Kids. Gah. Kids. You wanna learn how to use the Force? Listen when I talk to you. (Wheeze). Blasted kids. Where's the whiskey?"

Connection With Characters: Choose another player character as your student (by mutual agreement).

STAR WARS

Character Name:
Type: Gambler
Gender/Species: /Human
Age: **Height:** **Weight:**
Physical Description:



DEXTERITY	3D+2
Blaster	
Brawling parry	
Dodge	
Melee combat	
Melee parry	

PERCEPTION	4D
Bargain	
Con	
Forgery	
Gambling	
Persuasion	

KNOWLEDGE	3D
Alien species	
Bureaucracy	
Business	
Languages	
Streetwise	
Value	

STRENGTH	2D+2
Brawling	
Lifting	
Stamina	

MECHANICAL	2D+1
Astrogation	
Repulsorlift operation	
Space transports	
Starship gunnery	

TECHNICAL	2D+1
Droid prgm.	
Droid Repair	
First Aid	
Repulsorlift repair	

SPECIAL ABILITIES:
None.

Move: 10
Force Sensitive?
Force Points:
Dark Side Points:
Character Points

WOUND STATUS
Stunned ☐
Wounded ☐ ☐
Incapacitated ☐
Mortally Wounded ☐

Equipment: Deck of sabacc cards, hold-out blaster(3D), one week's worth of expensive clothes, 1,000 credits, datapad with rules for over 2,000 games of chance.

Background: The galaxy is your oyster. You can go anywhere, do anything. You're never down and out permanently — all you have to do is find a (fairly) honest game of chance,, and there's gambling everywhere. Money comes and money goes, but the game goes on.

Love 'em and leave 'em, that's your philosophy. You've never seen any point in settling down... not when there's a starship leaving in an hour, a gambling table in the lounge and new worlds to explore at the other end of the journey.

It's a good life. There's always something new to do, always another game, always a fine meal or a top-notch wine. You've seen the cream of society and the dregs of the galaxy, and you're comfortable with both.

How'd you get mixed up with the Rebellion? Well, it's more that you got mixed up with the Empire. A little misunderstanding and presto! You're wanted on a few planets. (Okay, okay... more than a few.) It's tough to handle.

The Rebellion looks pretty hopeless right now, but it's always got a chance... hey, you're a gambler, right? Sometimes it pays to play the long odds.

Personality: Charming, unfailingly polite, insouciant, and insecure. You do extremely well with members of the opposite sex. Everybody either loves you or hates you ... but absolutely no one trusts you.

Objectives: To have a really good time wherever you're going. To set up someone for the big score, the con of a lifetime. And if your schemes inconvenience the Empire, well, so much the better.

A Quote: "It's a sure thing. Can't lose. Trust me. Hey, why are you all looking at me like that?"

Connection With Characters: You've kicked around the galaxy a lot, and could have become friends with — or swindled — any one of the other characters.

STAR WARS

Character Name:

Type: Kid

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D+2
Blaster	
Dodge	
Melee Combat	
Melee parry	
Missile weapons	
Pick pocket	

PERCEPTION	3D+2
Bargain	
Con	
Hide	
Search	
Sneak	

KNOWLEDGE	2D+2
Languages	
Streetwise	
Survival	

STRENGTH	2D+1
Climbing/jumping	
Stamina	
Swimming	

MECHANICAL	3D
Beast riding	
Ground vehicle operation	
Repulsorlift operation	

TECHNICAL	2D+2
Droid prgm.	
Droid repair	
First aid	
Repulsorlift repair	

SPECIAL ABILITIES:

None.

Move: 8

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Two bottles of fizzyglug, one packet of candy, a small stone, length of string, a small animal (dead or alive — your choice), 25 credits, a smile that people can't refuse.

Background: You're a youngster, anywhere from eight to 16 years old. You've got a big brother or sister in the Rebellion, or maybe you're an orphan who's been semi-adopted by another character. You never let anyone leave you behind. Whenever danger is greatest, you charge the enemy and butt them with your head, or bite them in the leg, or beat them with your arms. Your a regular little hellion whom no one can discipline. The bad guys never take you seriously, which is why you get away with so much.

Somehow you ended up in space, tromping around with the Rebellion or some smuggler with a heart of gold. It is certainly a fun life, and you couldn't ask for anything more — fighting stormtroopers, saving people from the Empire, putting crawly insects inside some bounty hunter's armor... you know, some of these folks have absolutely no sense of humor!

Personality: You can be constantly cheerful, always siding with the underdog. You're completely loyal to one other character (you choose which) and tag along with him.

Objectives: To find cool things to do and to stop the Empire... and whatever else crosses your mind as fun, interesting and more than a little likely to get you into trouble.

A Quote: "Oh, boy! A fight! Let's get 'em, guys!"

Connection With Characters: Choose another player character as your older sibling/adopted parent/idol/whatever. You don't have to get the other player's permission. In fact, if he or she is annoyed, that's entirely appropriate.

STAR WARS

Character Name:

Type: Laconic Scout

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	2D+2
Blaster	
Brawling parry	
Dodge	
Melee combat	
Melee parry	

PERCEPTION	2D
Bargain	
Con	
Hide	
Search	
Sneak	

KNOWLEDGE	4D
Alien species	
Bureaucracy	
Cultures	
Languages	
Planetary systems	
Survival	
Value	

STRENGTH	3D
Brawling	
Climbing/jumping	
Stamina	
Swimming	

MECHANICAL	3D
Astrogation	
Beast riding	
Repulsorlift operation	
Space transports	
Starship gunnery	
Starship shields	

TECHNICAL	3D+1
Computer prgm./ repair	
First aid	
Repulsorlift repair	
Security	
Space transports repair	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Two medpacs, blaster pistol (4D), backpack, one week's concentrated rations, knife (STR+1D), 1000 credits

Background: Never talked much. Never seen much reason to. Fact is, most of the time you don't have anyone to talk to. You're out under the high, wide skies of a virgin planet, pitting yourself against the wilderness. After you come the settlers, the big corporations and the traders — civilization. But you're the one to open planets. You find out what the dangers are and deal with them. You find out how to survive the strange weather, the dangerous beasts and the rugged terrain of a whole new world.

You'd be doing that still. But they won't let you. The Empire has cut back on exploration; says it's too expensive. You know the truth, though; freedom is part of the frontier. You can't control people when they can always up and move. If, say, one wanted to impose tyranny on a galaxy, there's only one way to do it; stop them from upping and moving. Close the frontier.

The Emperor wants to destroy your livelihood. He doesn't leave you with any alternative but joining the Rebellion, does he? You'll be an asset, you hand, and you know how to survive — in comfort — anywhere. Need to set up a base on, say, an ice planet? You know how.

Personality: You're laconic. Close-mouthed. You have a strong sense of humor, which shows through frequently. You're tough. Proud of your abilities. You take a perverse delight in tormenting "greenies."

Objectives: To blaze trails and open worlds from here to the end of space.

A Quote: "You call these bugs? Back on Danos V, they got sting-insects the size of a house."

Connection With Characters: Anyone from a recently-settled planet (like a brash pilot) might know you as the scout who opened his or her world for settlement. You might have met and made friends with any of the fringe characters — gambler, merc, smuggler, pirate, or bounty hunter, for example.

STAR WARS

Character Name:

Type: Loyal Retainer

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D
Blaster	
Brawling parry	
Dodge	
Melee combat	
Melee parry	

PERCEPTION	3D
Bargain	
Con	
Hide	
Search	
Sneak	

KNOWLEDGE	2D+2
Bureaucracy	
Cultures	
Languages	
Planetary systems	
Streetwise	
Value	

STRENGTH	3D+1
Brawling	
Climbing/jumping	
Lifting	
Stamina	
Swimming	

MECHANICAL	3D
Astrogation	
Repulsorlift operation	
Space transports	
Starship gunnery	
Starship shields	

TECHNICAL	3D
Computer prgm./ repair	
Droid prgm.	
First aid	
Repulsorlift repair	
Security	
Space transports repair	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Several changes of clothing for just about any occasion, hold-out blaster (3D), comlink, 1000 credits.

Background: For centuries, your family has served the royal house of your planet. The royal family has been good to your people. The planet has achieved prosperity, peace and plenty under their wise and beneficent rule.

Yet evil has fallen upon the galaxy; an evil man has usurped the throne of the once mighty Republic, and both peace and the nobility are endangered. Your liege has chosen to join the Rebellion. Your whole planet may suffer for that choice, yet you know it is the correct one — and you know your planet's citizines will loyally stand with their leaders when the shooting begins.

Personality: Hard-headed, sensible about money matters, loyal unto death, and sometimes a bit overprotective. Your loyalty is to your lord, not to the Rebellion. Your part valet, part bodyguard; if your lord asks, you obey.

Objectives: To serve your lord to the best of your abilities, no matter what demands may be put upon you.

A Quote: "Certainly, m'lord. Yes, m'lord. As you say, m'lord.

Connection With Characters: Ask the gamemaster for the name of the family to which you are loyal and their title ("Demesne" and "Lord" are just examples). If another player character is a noble, you may be his or her personal servant. Otherwise you are on detached duty, under orders from your lord to serve the Rebellion.

STAR WARS

Character Name:

Type: Merc

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D+2
Blaster	
Brawling parry	
Dodge	
Grenade	
Melee combat	
Melee parry	
Vehicle blasters	

PERCEPTION	2D+1
Command	
Con	
Gambling	
Hide	
Search	
Sneak	

KNOWLEDGE	2D+2
Alien species	
Languages	
Planetary systems	
Streetwise	
Survival	

STRENGTH	3D+2
Brawling	
Climbing/jumping	
Stamina	
Swimming	

MECHANICAL	2D+2
Beast riding	
Ground vehicle operation	
Repulsorlift operation	
Starship gunnery	
Walker operation	

TECHNICAL	3D
Computer prgm./ repair	
Demolitions	
First aid	
Security	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Uniform of your unit, blaster rifle (5D), melee weapon of your choice, comlink, backpack, protective helmet (+1D physical, +1 energy), 2000 credits

Background: The Company meant everything to you. You joined up as a kid, raw off the farm, eager to find the camaraderie you'd only known from vidshows. It was everything you'd thought it would be. Some called them mercenaries, but they were your only friends.

You fought with the Company through two grueling battles, surviving more by luck than by skill. You became a full-fledged member of the finest body of men and women in the galaxy. Someday, you hoped to be everything that they were.

Then came the battle. The Empire hired you to defend a base and told you there'd be reinforcements if there was trouble.

Then the Rebels came. You fought desperately. Again and again the call went out for reinforcements. They never came.

Later, you learned you'd been betrayed. The Imperials never planned to rescue you. Mercenaries were expendable. Your unit was considered too dangerous to run around loose. So they told you that another company of mercs was a group of Rebels. They gave the same orders to the other squad — that your company was a Rebel unit. And you cut each other to ribbons.

So many friends gone. So much lost forever. Your whole future — destroyed. This time, you won't fight for pay. This time, you'll fight for revenge.

Personality: Inclined to depression and nostalgia for lost comrades. You're an individualist (the Company taught you that), but you work smoothly as part of an organization (the Company taught you that, too).

Objectives: You're too busy dwelling on getting even with the Empire to think about what you want out of life.

A Quote: "Sergeant Harbon told me something about a time like this on Ferton."

Connection With Characters: You might have been hired by the family of any senatorial or noble. You might have helped occupy any other character's homeworld or been hired by a smuggler or bounty hunter.

STAR WARS

Character Name:

Type: Minor Jedi

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D
Blaster	
Brawling parry	
Dodge	
Grenade	
Melee combat	
Melee parry	

PERCEPTION	3D+1
Bargain	
Con	
Gambling	
Hide	
Sneak	

KNOWLEDGE	3D+2
Cultures	
Languages	
Planetary systems	
Streetwise	
Survival	

STRENGTH	2D+2
Brawling	
Climbing/jumping	
Stamina	

MECHANICAL	2D
Astrogation	
Repulsorlift operation	
Space transports	
Starship gunnery	
Starship shields	

TECHNICAL	2D+1
Computer prgm./ repair	
Droid prgm.	
Droid repair	
First aid	

SPECIAL ABILITIES:

Control 1D. You may select one Force power.

Move:	10
Force Sensitive?	Yes
Force Points:	2
Dark Side Points:	
Character Points	

WOUND STATUS

Stunned ☐
Wounded ☐ ☐
Incapacitated ☐
Mortally Wounded ☐

Equipment: Lightsaber (5D), 1,000 credits.

Background: You'd like to call yourself a Jedi Knight, but you're not. The flame of that great order has gone out of the galaxy. You received a little training at the hands of one of the last of the Jedi, one of the less powerful of that order, before he was betrayed and executed by the Empire.

Since then, you've lived the life of a fugitive. At times, you are convinced the Empire, and Darth Vader in particular, is hunting you fiercely. At other times, you're convinced the Empire's decided you aren't worth the trouble. In a way, not being hunted would be as bad as being hunted — because that would mean the Empire has such contempt for your abilities that it doesn't think finding you is important.

Still, you have the fondest memories of your master. And there's still a chance, no matter how slim, that the Rebellion can overthrow the Emperor and his minion Vader. You'll work to help that happen, and you hope that one day you can help reestablish the Jedi Knights and pass on the little knowledge you possess.

Personality: Tired, a little cynical, but still completely faithful to the Jedi Code. You're a little paranoid about being pursued by the Empire.

Objectives: To help re-establish the Jedi Knights and defeat Vader and the Emperor.

A Quote: "Scoff if you like, but it's true. The Force surrounds us, holds us, and binds everything together."

Connection With Characters: You're happy to serve the Rebellion in any capacity. You'd gladly accept a brash pilot or another character as a student. You'd be eager to learn from the failed Jedi. You could easily have become friends with any of the player characters.

STAR WARS

Character Name:

Type: Mon Calamari

Gender/Species: /Mon Calamari

Age: **Height:** **Weight:**

Physical Description:



Equipment: Blaster pistol (4D), comlink, uniform, 1,000 credits

Background: It was the Empire that taught your people, the Mon Calamari, the meaning of war. Your people are peaceful and gentle; you shared your homeworld of Calamari with the Quarren for millennia. Over the centuries, you gradually built a technological civilization and a high culture. Exploration of nearby stars was well underway — and then the Empire came.

The Imperials saw only an undefended prize — an advanced world that could be forced to feed the Imperial war machine. They invaded and enslaved your people. At first, you did not understand what had been done. The idea of slavery was incomprehensible. You tried to appease the invaders, but nothing worked. Eventually, the Mon Calamari began to fight back — and when they did, the Empire reacted with incredible ferocity. Whole cities were obliterated.

Then, virtually the whole Mon Calamari people rose as one and destroyed the occupiers. The war industries the Empire had forced its slave laborers to build are now used for another purpose — to fuel the Rebellion.

You were on Calamari when the Empire came; you helped when the uprising succeeded. Now, you are part of the Calamarian armed forces, a part of the Rebel Alliance against the Empire. You work well with aliens (including humans), and are frequently assigned to fight with small, irregular groups of freedom-fighters.

Personality: Generally, Calamari are gentle, reasonable, and soft-spoken, but there is much variety among them.

Objectives: To free other enslaved worlds from the grip of the Empire and to help prove that all species and peoples can live together in peace.

A Quote: "Our people have a saying: do not dive before testing the depths."

Connection With Characters: You could have seen action with any of the other characters. A gambler, smuggler or other marginal operator might have visited your planet before or during the Imperial occupation.

DEXTERITY	3D+1
Blaster	
Brawling parry	
Dodge	
Grenade	
Melee combat	
Melee parry	
Vehicle blasters	

KNOWLEDGE	3D+1
Alien species	
Bureaucracy	
Cultures	
Languages	
Planetary systems	
Streetwise	
Survival	
Value	

MECHANICAL	2D+1
Astrogation	
Beast riding	
Repulsorlift operation	
Space transports	
Starship gunnery	
Starship shields	

PERCEPTION	2D+1
Bargain	
Command	
Con	
Gambling	
Hide	
Search	
Sneak	

STRENGTH	3D
Brawling	
Climbing/jumping	
Lifting	
Stamina	
Swimming	

TECHNICAL	3D+2
Computer prgm./ repair	
Demolitions	
Droid prgm.	
Droid repair	
Repulsorlift repair	
Security	
Space transports repair	

Move: 9

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

SPECIAL ABILITIES:

Moist Environments: In moist environments, +1D to all *Dexterity*, *Perception* and *Strength* attribute and skill checks.

Dry Environments: In dry environments, Mon Calamari seem depressed and withdrawn. They suffer a –1D penalty to all *Dexterity*, *Perception* and *Strength* attribute and skill checks.

Aquatic: Mon Calamari can breath both air and water.

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

STAR WARS

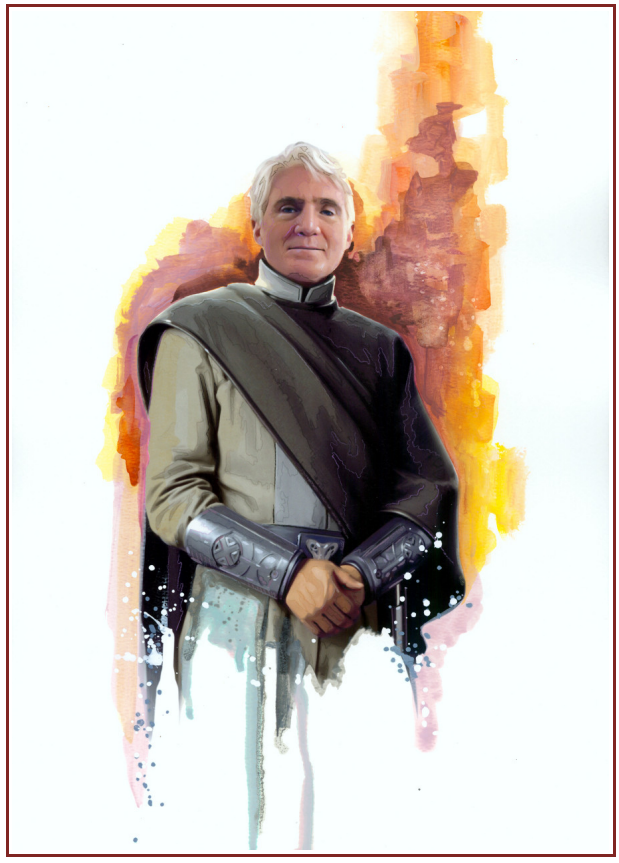
Character Name:

Type: Old Senatorial

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D
Blaster	
Dodge	
Melee combat	
Melee parry	

PERCEPTION	4D
Bargain	
Command	
Gambling	
Search	

KNOWLEDGE	4D
Alien species	
Bureaucracy	
Cultures	
Languages	
Planetary systems	
Value	

STRENGTH	2D
Brawling	
Climbing/jumping	
Stamina	

MECHANICAL	3D
Astrogation	
Beast riding	
Repulsorlift operation	
Space transports	
Starship shields	

TECHNICAL	2D
Computer prgm./ repair	
Droid prgm.	
First aid	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Hold-out Blaster (3D), Spartan Clothing, Comlink, 2000 Credits.

Background: You're getting too old — too old — for this nonsense. You've been a Senator for more years than you care to count; you've gotten white-haired and dried up in that time. It seems like your struggle with Palpatine and his henchmen has gone on forever. A never-ending struggle for the very soul of the Senate and the galaxy, a struggle which consumed the years of youth like butterflies in a flame.

You'll not give up yet! The fight has passed beyond the Senate chamber into the hard vacuum of space. You can't fly a starship or fire a laser cannon, but determination, an understanding of your adversaries, and an ability to command still counts for something. Still, still...you yearn for the old days, for men like Talon, Kenobi, and (heaven help us) Skywalker. There were giants in those days...

Personality: You're no-nonsense, brisk, brusque and capable. You can talk you way past a barricade and have stormtroopers saluting the "August Senator" in no time. Your stamina isn't what it used to be, and you have no stomach for violence — but you never display weakness.

Objectives: To re-establish the republic as it was in it's glory years before Palpatine.

A Quote: "And snap to it, young man!"

Connection With Characters: You may know the Retired Captain or other Senatorials or Nobles socially and politically. You may know the Bounty Hunter or Merc as former employees. Practically any character might come from the planet you represented as Senator.

STAR WARS

Character Name:

Type: Outlaw

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	4D
Archaic weapons	
Blaster	
Dodge	
Grenade	
Melee combat	
Melee parry	
Vehicle blasters	

PERCEPTION	2D
Bargain	
Con	
Hide	
Search	
Sneak	

KNOWLEDGE	3D
Alien species	
Bureaucracy	
Planetary systems	
Streetwise	
Survival	
Value	

STRENGTH	3D+1
Brawling	
Lifting	
Stamina	
Swimming	

MECHANICAL	2D+2
Astrogation	
Beast riding	
Repulsorlift operation	
Space transports	
Starship gunnery	
Starship shields	

TECHNICAL	3D
Computer prgm./ repair	
Demolitions	
First aid	
Security	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Heavy blaster pistol (5D), 1,000 credits.

Background: Your family was wiped out during a raid — by the Imperials, by criminals, by pirates, you're not sure. But the weight of evidence points to some seriously evil folks.

And those folks are going to pay. You swore to your family that you'd *make* them pay.

Gathering what few weapons you possessed, you hopped the first transport off-planet, searching for the elusive killers that ruined your life. You've spent the intervening time honing your skills and preparing for the day when you face those responsible for the deaths of your loved ones. And only you are going to walk away.

Personality: You're deadly, dangerous and driven. You have no fear and no pity; you have nothing to live for and no reason not to risk your life. As far as you're concerned, no one will miss you when you're gone, but when you go, you sure as blazes aren't going alone.

Objectives: Revenge — pure, simple and ugly — but revenge nonetheless.

A Quote: "They made only one mistake. They didn't finish the job."

Connection With Characters: You've hooked up with the other characters because you think they can bring you closer to the people who killed you family. Along the way, you've come to care about them (as much as you are still capable of caring). If there's any emotion you can still feel, it's parental love. Younger characters (kids or brash pilots, for example) may be adopted as surrogate children. You may feel a bleak kinship with similarly driven characters like a merc or bounty hunter; in time it might ripen into true trust and affection.

STAR WARS

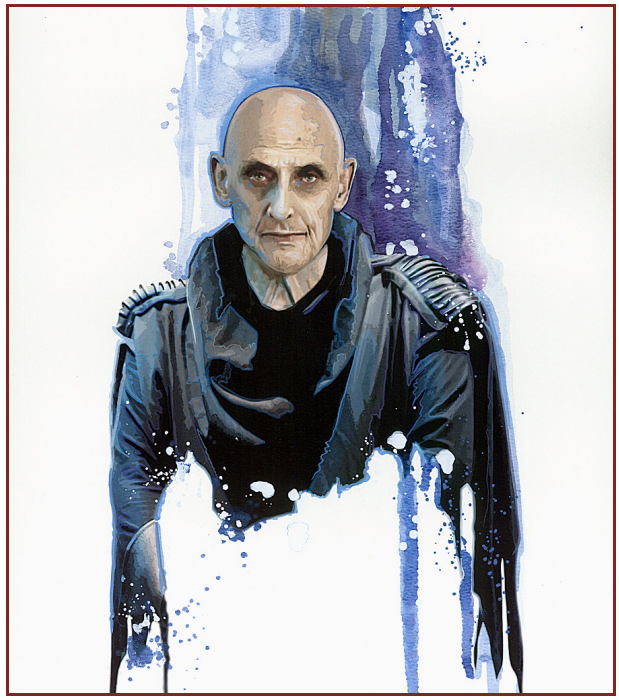
Character Name:

Type: Pirate

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D+2
Blaster	
Blaster artillery	
Brawling parry	
Dodge	
Grenade	
Melee combat	

PERCEPTION	3D
Bargain	
Command	
Con	
Forgery	
Gambling	

KNOWLEDGE	2D
Business	
Intimidation	
Languages	
Streetwise	
Value	

STRENGTH	2D+2
Brawling	
Stamina	

MECHANICAL	3D+2
Astrogation	
Capital ship gunnery	
Repulsorlift operation	
Space transports	
Starship gunnery	
Starship shields	

TECHNICAL	3D
Armor repair	
Blaster repair	
Demolition	
Droid repair	
Security	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Flashy clothes, lots of rings and things, blaster pistol (4D), saber (STR+1D+1), comlink, vacuum suit, 2,000 credits

Background: You were just a kid when you were offered a position aboard a Starship; you jumped at the chance. Finally, a way off the hick planet where you grew up! You realized the ship was a little disreputable, but you hadn't realized you were hooking up with the genuine article — desperate, grizzled pirates thirsting for gold and the blood of innocents. "Arrr, matey" indeed.

Well, it isn't quite like that, actually; pirates are not much like the vidshow stereotype. No one actually says, "Arrr, matey." Certainly no one wears an eyepatch or a plastic leg. And you've never known a pirate who made anyone "walk the airlock." After all, the point of piracy is to make a profit, not cause bloodshed. Atrocities might make a captured ship's crew resist.

Imperial oppression has driven most of the small traders out of business. Independent spacers don't have many options: bankruptcy, retirement or... piracy.

The Empire creates pirates — and then destroys them. Most of your shipmates are in the spice mines of Kessel now. You barely escaped by the skin of your teeth. You plan to avenge them, somehow. You hope that one day you'll be the captain of your own ship — a privateer in the service of the Rebellion.

Personality: You wear colorful clothes and enjoy the notoriety of being a pirate. You like to laugh and carouse in a cheerfully amoral way. You're not exactly what people would call a role model... but you never volunteered for that job.

Objectives: To make a profit first and foremost, but undermining the Empire suits you just fine.

A Quote: "Arr, matey. Make 'em walk the airlock. (Chuckle.) Seriously now, just give me your valuables."

Connection With Characters: You might once have raided the ship of any of the other characters. A retired Imperial captain or bounty hunter might once have pursued you. A smuggler might have out-run you. "You might be related to a brash pilot or kid — or you might be the black sheep of a senatorial's family.

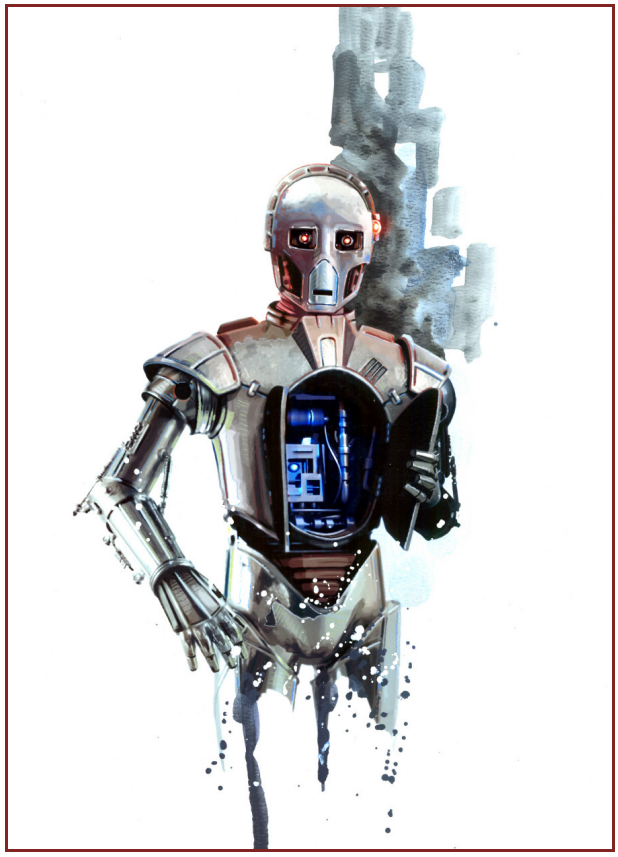
Character Name:

Type: Protocol Droid

Model: BLX-5 Protocol/Labor Droid

Age: **Height:** 1.7m **Weight:**

Physical Description:



DEXTERITY	1D
Brawling parry	
Dodge	
Melee parry	
Running	

PERCEPTION	1D
Bargain	
Investigation	
Persuasion	
Search	

KNOWLEDGE	3D
Alien species	
Bureaucracy	
Cultures	
Languages	
Planetary systems	

STRENGTH	1D
Stamina	

MECHANICAL	1D
Astrogation	
Communications	
Repulsorlift operation	
Sensors	
Starship shields	

TECHNICAL	1D
Computer prgm./ repair	
Droid prgm.	
Droid repair	
First aid	

SPECIAL ABILITIES:

Skills: You start with 17D to allocate to skills, but may not place more than 2D in any one skill.

Life Preservation Programming: Your programming prevents you from injuring a sentient being, even in self-defense.

Move: 7

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Comlink, datapad

Background: You still can't understand humans. They are very illogical, and seem to want to be exposed to danger. Nonetheless, you continue on, despite the thankless nature of your task. Your most recent owner is flamboyant and temperamental, but treats you like a real person.

Personality: You are very proper, concerned with doing things the "right" way. You have a persecution complex and tend to think that people are making fun of you. Humans get upset with you, even if you are just following your programming.

Objectives: To serve your master faithfully and loyally.

A Quote: "Mistress, they believe that you are some sort of... deity. Oh my!"

Connection With Characters: You are probably owned by the wealthiest player character, or are on loan from an acquaintance or employer.

Character Name:

Type: Quixotic Jedi

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D+2
Blaster	
Dodge	
Melee combat	
Melee parry	
Running	

PERCEPTION	3D
Bargain	
Con	
Persuasion	
Sneak	

KNOWLEDGE	2D+1
Planetary systems	
Survival	

STRENGTH	3D
Brawling	
Climbing/jumping	
Stamina	
Swimming	

MECHANICAL	2D+2
Beast riding	

TECHNICAL	2D+1
Armor repair	
First aid	

SPECIAL ABILITIES:

Sense 1D. You may select one Force power.

Move:	10
Force Sensitive?	Yes
Force Points:	2
Dark Side Points:	
Character Points	

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Old dueling sword (STR+1D+1), makeshift armor (+1 physical), 1,000 credits

Background: You claim to be a Jedi. Actually, you're not. You've read all about the exploits of the great Jedi Knights but you don't quite realize they no longer exist. If truth be told, you're a little crazy. You've learned of the atrocities of the Empire and of Darth Vader, and have decided to leave your comfortable existence and venture forth into the galaxy on a great quest to restore the Jedi. You've read as much as you can about the Jedi training methods and their powers, and you've tried to train yourself as best you can.

You are a somewhat laughable figure, with your rusty, nicked old dueling sword. You wear "armor" cobbled together from various pieces of junk that somehow manage to provide a modicum of protection.

Everyone thinks you're crazy (and they are basically right). They think the Jedi were legendary, that it's all a bunch of hokey pseudo-religious nonsense.

But sometimes — just sometimes — you can feel the Force. Sometimes — when you're in great danger or when things are breaking your way — you swear you can use Jedi powers.

You try to right individual injustices whenever you come across them. You're basically a good fellow, so who cares if your a little touched?

Personality: Elaborately courteous, unfailingly cheerful, and (as your friends put it) "basically out of your ever-loving mind." You come up with complex, harebrained schemes which invariably fail. You adhere to the Jedi Code as well as any reality-challenged crackpot can.

Objectives: To right the great wrongs of the galaxy, no matter the odds, until your dying breath.

A Quote: "I feel a ... disturbance in the Force. No, really. I swear I feel one this time. Guys? Guys? Where're you going?"

Connection With Characters: A failed Jedi might become a close friend and give you a few pointers. A smuggler or pirate might keep you around for amusement value.

STAR WARS

Character Name:

Type: Retired Captain

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	2D+2
Blaster	
Grenade	
Melee combat	
Vehicle blasters	

PERCEPTION	3D+1
Command	
Con	
Hide	
Search	

KNOWLEDGE	3D
Alien species	
Bureaucracy	
Cultures	
Languages	
Planetary systems	
Streetwise	
Tactics	
Value	

STRENGTH	2D+1
Brawling	
Stamina	

MECHANICAL	3D+2
Astrogation	
Beast riding	
Space transports	
Starship shields	

TECHNICAL	3D
Demolitions	
First aid	
Security	

SPECIAL ABILITIES:

None.

Move:	10
Force Sensitive?	
Force Points:	
Dark Side Points:	1
Character Points	

WOUND STATUS

Stunned ☐
Wounded ☐ ☐
Incapacitated ☐
Mortally Wounded ☐

Equipment: Blaster pistol (4D), Imperial Navy Uniform (slightly out of date), 2000 Credits.

Background: You gave you life to the service, and gave it gladly. The Navy was your job, your life, and your passion. You rose through its ranks, from enlisted trooper to petty officer to command of a starship. You saw action several times and were highly decorated, but you remember the times of peace better than the times of war — the riotous shore leaves, the dangers of galactic exploration.

It was a sad day when you retired, but you were glad, in a way. Your spouse had suffered during your frequent absences; and your children grew up strangers. It was a shock to discover upon your retirement how people thought of the Empire; something had gone very wrong, and you hadn't noticed. Things have gone from bad to worse and now, you hear, that madman Vader is running things. You wouldn't like to be under his command. Your spouse is dead now, and you're getting bored. You can only sit and read in your garden for so long. You've got a few years left, and you'd like to do something worthwhile — maybe something to fight the monster the Empire has become. Maybe the Rebellion can find a use for this old soldier.

Personality: Soft-spoken, intelligent in command, you're knowledgeable about antiquated military equipment, somewhat less so about modern weapon systems. You cannot abide low efficiency or needless waste (particularly in regards to those under your command: you do not consider your troops expendable).

Objectives: To restore the Navy's image of respectability and honor. To use the Rebellion as a means of instilling in young people a sense of moral patriotism that is sadly lacking in the Emperor's New Order.

A Quote: "Orders of the day gentlemen!"

Connection With Characters: You may have seen action with a merc, or have sponsored a brash pilot for the Naval Academy. You may know any noble or senatorial by reputation or socially. You may be irritated by an armchair historian.

STAR WARS

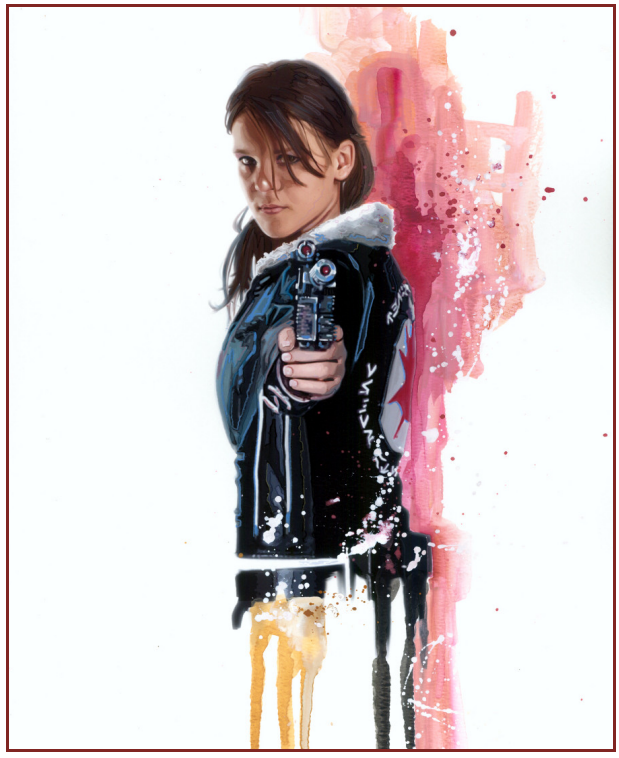
Character Name:

Type: Smuggler

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D+1
Blaster	
Brawling parry	
Dodge	
Grenade	
Vehicle blasters	

PERCEPTION	3D
Bargain	
Con	
Gambling	
Hide	
Search	
Sneak	

KNOWLEDGE	2D+1
Alien species	
Languages	
Planetary systems	
Streetwise	
Value	

STRENGTH	3D
Brawling	
Stamina	
Swimming	

MECHANICAL	3D+2
Astrogation	
Repulsorlift operation	
Space transports	
Starship gunnery	
Starship shields	

TECHNICAL	2D+2
Computer prgm./ repair	
First aid	
Repulsorlift repair	
Security	
Space transports repair	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Stock YT-1300 light freighter (see the "Starships" chapter), heavy blaster pistol (5D), comlink, 2,000 credits, 25,000 credits owed to a crime boss.

Background: Your parents called it "gallivanting around the galaxy," but as far as you're concerned there's no better life than a free-trader's. Traveling as your fancy takes you, trading a little here and a little there, looking for a sharp deal, bargaining and selling... new worlds to see, always a new planet at the end of the journey.

That's how it's supposed to be, anyway. But... the Empire is more and more restrictive by the day. Goods that used to be legal are now contraband. Even contraband is harder and harder to come by. Customs inspectors are like bloodhounds. Bribes have become your major expense. You keep on dreaming of making one big killing and getting out... but you don't want to get out. To you, your ship is home, transportation, and freedom, all in one package. The idea of losing it kills you.

But you may very well lose it. To keep on operating, you had to borrow money from a mobster, a real slimeball crime king. You're pretty deep in debt now, and they keep on making nasty jokes about breaking your kneecaps. Curse the Empire, anyway! It's their laws and their corruption that brought this all about.

Personality: You're tough, smart, good-looking and cynical. You're a fine pilot, and a good at business. Mostly you want to hit it big and be left alone by scum, both criminal and official.

Objectives: To pay off your ship... then you can take on the cargoes you want to.

A Quote: "I don't have the money with me."

Connection With Characters: You need at least one other person to run your ship, a partner. This could be an alien student of the Force, brash pilot, gambler, merc, minor Jedi, Mon Calamari, Wookiee, or anyone with decent mechanical skills. You could have encountered virtually any of the other characters in the course of your frequently shady business dealings.

STAR WARS

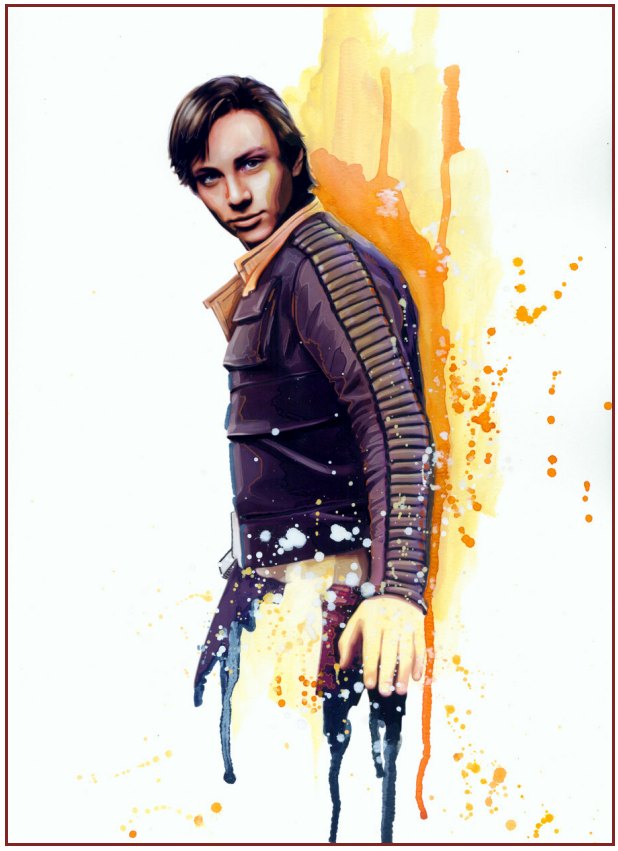
Character Name:

Type: Tongue-Tied Engineer

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	2D+1
Blaster	
Dodge	
Melee combat	
Melee parry	

PERCEPTION	2D+1
Bargain	
Command	
Gambling	
Search	

KNOWLEDGE	4D
Languages	
Planetary systems	
Streetwise	
Value	

STRENGTH	2D+2
Climbing/jumping	
Lifting	
Stamina	

MECHANICAL	2D+2
Astrogation	
Repulsorlift operation	
Space transports	
Starship gunnery	
Starship shields	

TECHNICAL	4D
Capital ship repair	
Computer prgm./ repair	
Droid prgm.	
Droid repair	
Repulsorlift repair	
Security	
Space transport repair	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Pocket Computer, tool kit, R5 Unit (all stats 1D except: *computer programming/repair* 4D, *space transports repair* 4D. Same equipment as standard R2 unit. Move: 5), 1000 credits

Background: You carry a pocket computer at all times. Your clothes always look bulky and awkward. You're clumsy and drop things a lot. The idea of shooting a blaster at someone makes you distinctly nervous. You have difficulty holding a conversation — any conversation — unless its about math, machines or computers. You find it easier to deal with Droids than with humans — droids are predictable and stable. People don't pay much attention to you — until something needs to be fixed, or they need to know something, or they someone to break into a computer. You can do any of that in nothing flat.

Personality: Clumsy, awkward, painfully shy, but with a flair for technology.

Objectives: To do your job well and hopefully get along with everyone... even if you get really nervous when dealing with people.

A Quote: "The integral over the surface rho with respect to v is, umm, let's see, del cross negative B, plus the partial derivative of... oh, just pass me the hydrospanners, would you?"

Connection With Characters: You might be related to the Brash Pilot or Kid. A Smuggler, Merc, Laconic Scout, or Outlaw might have taken you in tow. You can have fallen (secretly and inarticulately) in love with any of the younger and more glamorous characters (Young Senatorial, Smuggler, Brash Pilot, Gambler). One of the characters with Force powers might have decided to train you.

STAR WARS

Character Name:

Type: Tough Native

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D+2
Archaic weapons	
Bows	
Dodge	
Firearms	
Melee combat	
Melee parry	
Running	

PERCEPTION	3D+2
Con	
Search	
Sneak	

KNOWLEDGE	2D
Cultures	
Intimidation	
Survival	

STRENGTH	4D
Brawling	
Climbing/jumping	
Lifting	
Stamina	
Swimming	

MECHANICAL	2D+1
Beast riding	
Ground vehicle operation	

TECHNICAL	2D+1
First aid	
Security	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Sword (damage code is *Strength*+1D+1), Black-powder pistol, Powder Horn, Extravagant Clothing, 500 Credits.

Background: Your native planet was settled a thousand years ago by shipwrecked spacers. It lost contact with the galaxy, and its technology regressed. Only a few years ago, your planet was rediscovered by free traders — smugglers, actually. You're a little dazzled by all these starships and rayguns and such — you're much more at home with honest technologies that normal human beings can understand, like sailing ships, rifles, zeppelins and gas lamps.

You grew up as an honest farmer's child, taught to fear the deity, love your parents, and serve your monarch. You joined the Queen's Own Grenadiers as a youth, and saw a little action on one campaign. Your Queen sent you (and others of her servants) to find out more about the galaxy and what contact with it might mean. You send her reports weekly — but you're increasingly worried. The Empire would crush your planet like an insect. Joining the Rebellion may be your planet's only hope.

Personality: Loyal to your Queen; pious; and more than a little flamboyant. You get into fights frequently, which you enjoy, and also enjoy drinking others under the table.

Objectives: To help your Queen make the best decision possible for the fate of your planet.

A Quote: "En garde!"

Connection With Characters: A Smuggler or Pirate might have visited your planet, or transported you from it. Any noble or senatorial might have visited it on a diplomatic mission. You might have met any of the lowlife characters (Gambler, Bounty Hunter, Smuggler, Pirate, etc) in a bar. The Laconic Scout might have discovered your planet. You might be nobility on your planet, and the Loyal Retainer yours.

Character Name:

Type: Wookiee

Gender/Species: /Wookiee

Age: **Height:** **Weight:**

Physical Description:

DEXTERITY	2D+2
Bowcaster	
Brawling parry	
Dodge	
Melee combat	
Melee parry	
Vehicle blasters	

PERCEPTION	2D
Bargain	
Command	
Search	
Sneak	

KNOWLEDGE	2D
Alien species	
Cultures	
Languages	
Streetwise	
Survival	

STRENGTH	5D
Brawling	
Climbing/jumping	
Lifting	
Stamina	

MECHANICAL	3D
Astrogation	
Beast riding	
Space transports	
Starship shields	

TECHNICAL	3D+1
Droid prgm.	
Droid repair	
First aid	
Space transports repair	
Starship weapon repair	

SPECIAL ABILITIES:

Berserker Rage: If a Wookiee becomes enraged, +2D to *Strength* for *brawling* damage. –2D to all non-*Strength* attribute and skill checks. Must make a Moderate *Perception* total to calm down (only –1D penalty to *Perception* for this check)

Climbing Claws: +2D to *climbing* while using claws.

Move: 11

Force Sensitive?

Force Points:

Dark Side Points:

Character Points

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐



Equipment: Bowcaster (4D), 250 credits.

Background: You're one of the biggest and strongest aliens in the galaxy. Most people fear and respect you and tend to give you a wide berth... except for those Imperial stormtroopers, who are known to lose limbs if they get too close.

Personality: You're extremely loyal to your comrades. You get frustrated sometimes and bang things. Since you don't realize the full extent of your strength, this can be a problem. Someday you'd like to return to your home planet and your mate, but until the Imperials are forced off your homeworld of Kashyyyk you'll stick with your friends.

Objectives: To free your homeworld. To help the Rebels eliminate the Empire so you and your people need not fear slavers' collars.

A Quote: "Roooarrgh ur roo." (Translation: "I have a bad feeling about this.") Note: The player should be able to do a good impersonation of a Wookiee — sounding like Chewbacca is pretty important to successfully playing this character. Next, see if any of the characters speaks Wookiee — if you have a close friendship with one of the other characters, such as a smuggler, they can probably understand you pretty well. A protocol droid will almost always be able to understand you. If no one around speaks Wookiee, the characters will have to make language rolls to understand you (the easier the idea or concept, the lower the language difficulty). To say something, growl and have each character roll to see if they understand you. If they succeed, tell them what your character just said; if they fail, growl some more and play charades.

Connection With Characters: You might be a loyal companion of a smuggler, a trader or scout. You might have adventured with any fellow Rebel, particularly a Mon Calamari. You tend not to think too highly of bounty hunters, meres, or retired Imperials... but they're amusing when you threaten them.

STAR WARS

Character Name:

Type: Young Jedi

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY 3D	PERCEPTION 4D
Blaster	Bargain
Dodge	Command
Melee combat	Hide
Melee parry	Investigation
Running	Persuasion
Vehicle blasters	Search
	Sneak

KNOWLEDGE 2D	STRENGTH 2D
Alien species	Brawling
Languages	Climbing/jumping
Planetary systems	Stamina
Survival	Swimming
Willpower	

MECHANICAL 2D	TECHNICAL 2D
Astrogation	Blaster repair
Beast riding	Droid repair
Repulsorlift operation	Repulsorlift repair
Space transports	Security
Starship shields	

SPECIAL ABILITIES:

Control 1D, *sense* 1D, *alter* 1D. You may select three Force powers

Move:	10
Force Sensitive?	Yes
Force Points:	2
Dark Side Points:	
Character Points	

WOUND STATUS

Stunned ☐
Wounded ☐ ☐
Incapacitated ☐
Mortally Wounded ☐

Equipment: 500 credits, two sets of clothing, R2 astromech droid (see the "Droids" chapter), blaster pistol (4D)

Background: You were always fascinated by the tales of the Jedi Knights. Somehow you learned to naturally manipulate the Force. You know that the Force is strong, and you can use it to restore peace.

Personality: You are energetic and very dedicated to the ideals of the Jedi Knights. You are also very youthful, and sometimes lack maturity. Torn between your own base instincts — like anger — and your responsibilities, it is tough growing up while being able to call upon such awesome powers.

Objectives: To restore the Jedi Knights to their position of honor. To find your own lightsaber or learn how to build one.

A Quote: "The Force is strong ... use it for good!"

Connection With Characters: You may have been befriended by a smuggler or brash pilot, who likes your youthful spirit but is skeptical of your claims about the Force. A minor Jedi or failed Jedi may have agreed to train you.

STAR WARS

Character Name:

Type: Young Senatorial

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description:



DEXTERITY	3D
Blaster	
Brawling parry	
Dodge	
Melee combat	
Melee parry	

PERCEPTION	3D+1
Bargain	
Command	
Con	
Persuasion	
Search	

KNOWLEDGE	4D
Alien species	
Bureaucracy	
Culture	
Intimidation	
Value	
Willpower	

STRENGTH	3D
Brawling	
Climbing/jumping	
Stamina	
Swimming	

MECHANICAL	2D+2
Communications	
Repulsorlift operation	
Sensors	
Space transports	

TECHNICAL	2D
Computer prgm./ repair	
First aid	

SPECIAL ABILITIES:

None.

Move: 10

Force Sensitive?

Force Points:

Dark Side Points:

Character Points:

WOUND STATUS

Stunned ☐

Wounded ☐ ☐

Incapacitated ☐

Mortally Wounded ☐

Equipment: Stylish clothing, hold-out blaster (3D), comlink, 1,000 credits

Background: For three centuries your family served the Republic. Innumerable Senators have borne your name. For centuries, your family has selflessly sacrificed for the good of the state and society. You have served loyally and well, and because of it, the citizens of your planet are loyal to your house. Since the Empire was established, your family has tried to fend off its evil ways and to hold the Emperor to his promise to promote the public good. Even now, you are reluctant to turn against the galactic government which your family supported for so long ago.

Yet you have no choice. The Empire has truly become a tyranny. Your home planet is occupied by stormtroopers. If civilization is to be saved, you must act now. Your family will provide leadership to the Rebellion, as it did to the Republic.

Personality: Intelligent, confident and energetic. You are more interested in getting things done than in discussing government theory. Sometimes others are awed by your lineage, and you are proud if it, yet you do not consider yourself class conscious. Great men and women come from all walks of life, and everyone can contribute to the Rebel Alliance.

Objectives: To topple the Empire so the freedoms and glories of the past can be restored to the people of the galaxy.

A Quote: "Here's the plan."

Connection With Characters: You could know any senatorial, noble or retired Imperial captain socially or by reputation. Since you're well known in the Alliance, a Mon Calamari or mere might have served with you before. Since you're attractive, intelligent and rich, people have an annoying habit of falling in love with you, but you haven't found anyone for whom such feelings are reciprocal.

STAR WARS

Character Name:

Type:

Gender/Species:

Age: Height: Weight:

Physical Description:

DEXTERITY

PERCEPTION

KNOWLEDGE

STRENGTH

MECHANICAL

TECHNICAL

FORCE ATTRIBUTES

Control

Sense

Alter

Advantages:

Disadvantages:

Special Abilities:

Move:

Force Sensitive?

Force Points:

Dark Side Points:

Character Points:

Credits:

WOUND STATUS

Stunned ☐

Wounded ☐☐

Incapacitated ☐

Mortally Wounded ☐

ARMOR

Type **AV** **Notes**

WEAPONS

Type **Dmg.** **Range: S/M/L**

Ammo: ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Ammo: ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Ammo: ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Ammo: ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

CYBERNETICS

Type **Notes**

OTHER EQUIPMENT

Type **Notes**

Personality:

Objectives:

Languages:

Other Information: