

JAMES BOND

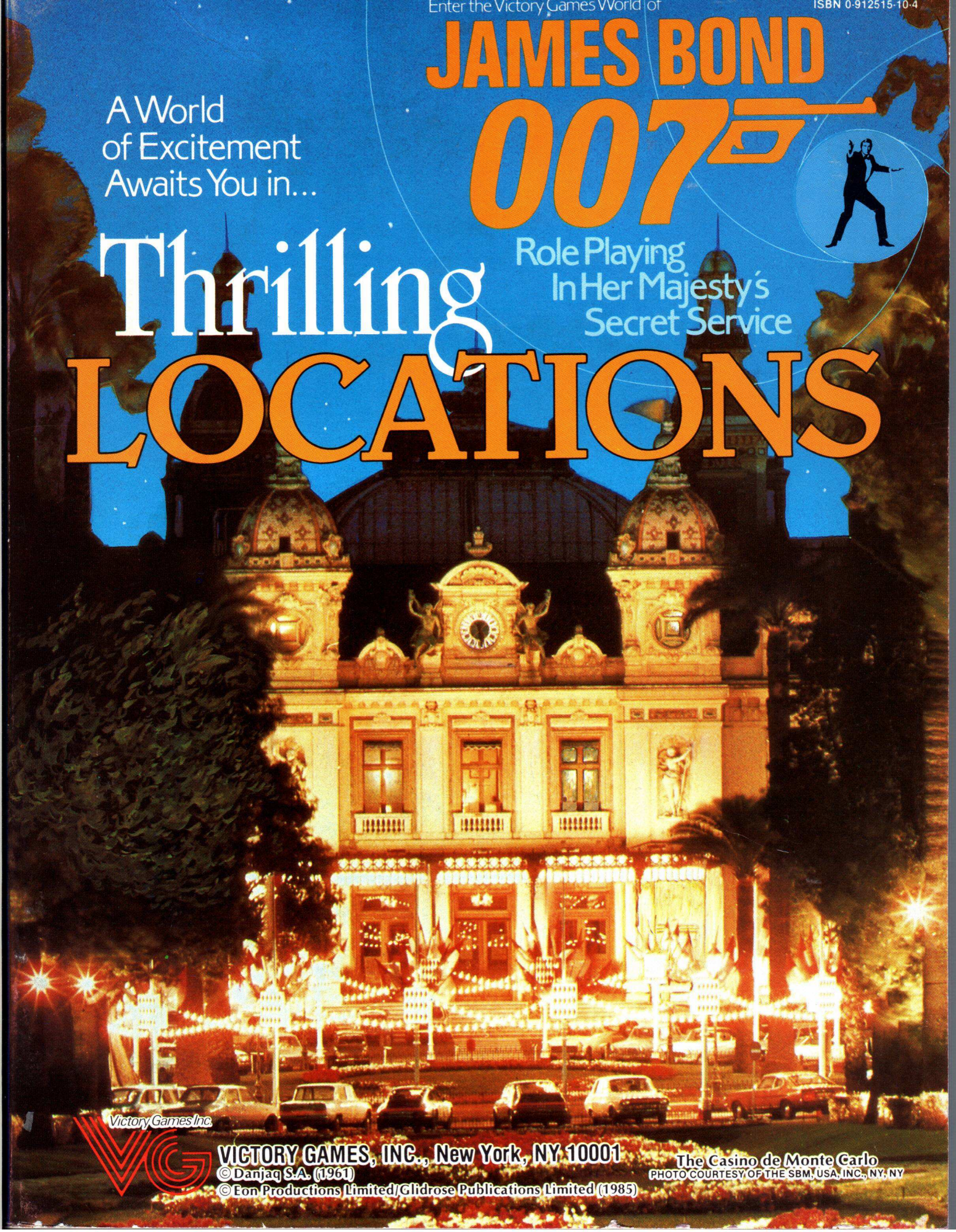
007



A World
of Excitement
Awaits You in...

Role Playing
In Her Majesty's
Secret Service

Thrilling LOCATIONS



Victory Games Inc.



VICTORY GAMES, INC., New York, NY 10001

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The Casino de Monte Carlo
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Thrilling LOCATIONS

A Supplement for the *JAMES BOND 007 GAME*

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Burger Hargraves 125' Cruiser
Regent Air Jet

Introduction

When I was approached by the people at Victory Games about a book describing my favorite and/or most exciting places around the world, I was skeptical. My initial reaction was that I had little leisure time to spare from my duties to sit at a typewriter and pound out a manuscript. Having to do my reports is more than sufficient literary effort to satisfy me.

But I spoke with Q about his experiences in compiling the *Q Manual*, and he assured me the amount of actual physical work would be minimal. So, I decided to talk with the people at Victory Games. Robert Kern and I met during one of my infrequent visits to New York and worked out the details over a rare Steak Tourenado at Tavern on the Green. All I would do is talk while he transcribed. Of course, the Service and I had to check that no official secrets were given away.

After our first meeting, I found myself growing more interested in the project, and I agreed to meet with Mr. Kern whenever possible. Most of the work was during my vacation in Monaco at the Hotel de Paris, where Mr. Kern was able to join me for several days, and we met several other times in Rio and Tokyo. We spoke at length about my favorite spots and the reasons why.

We decided early on not to deal with cities in general, since these have been covered elsewhere. (**Editor's Note:** The Thrilling Cities sections of the *James Bond 007 Game*, supplements, and adventure modules.) Instead, I chose some specific establishments — places I have found to offer sumptuous and relaxing surroundings, excellent service, and assorted diversions to satisfy the most jaded traveler. I also talked at length about the most comfortable forms of transportation I have used.

My comments are based on my personal experiences in hotels, restaurants and the like. Also, the encounters are variations on some real-life situations I recounted, but the locations, individuals, or specific circumstances are altered somewhat so that security is not threatened. I must admit, I became so enthralled with the project I even asked various friends and associates to add their comments about the places I selected.

When the project was over, I felt a bit disappointed, as I had come to enjoy describing these places and reliving my experiences there. I hope this book is as pleasant for you to read as it was for me to describe.

James Bond
London, England (1985)

Guidelines for the Gamesmaster

This book is designed to be entertaining and functional. For the armchair traveler it will provide a glimpse of some of the most beautiful and exciting locations in the world.

For you, the Gamesmaster, the descriptions will prove valuable if you are using those particular locations in your adventure. Otherwise, you can use the real-world locations as a guide when you create your own adventures. The real-world locations are easily found since the text for each is enclosed in a box.

The Notes for the Gamesmaster section in each chapter recounts some of Bond's most memorable and dangerous experiences associated with the environment. Some suggestions on how the mechanics of the game can be tailored to suit each specific locale are found in these sections.

The Encounter sections are designed to be used whenever the Player Characters are in any establishment such as a hotel, casino, restaurant, etc. They reflect what might happen to the characters when they patronize these places. Whenever the characters are wandering the streets, you should use the encounters in the "Non-Player Character Encounter System" chap-

ter of the *James Bond 007 Game*. To determine the nature of the encounter, roll 2D6. Cross-reference the dice roll results to determine the situation the characters have encountered.

Each encounter includes several possible endings, which can be either beneficial or dangerous to the characters. You should choose which option is most applicable to the current situation, based on the course of the mission and the NPCs available. Players familiar with this book will not be able to guess the outcome of an encounter based on the initial description. For example, an encounter in the Restaurant chapter is called Bubbly Surprise. Checking the situation, you will see the encounter always begins the same, in this case with an unordered bottle of champagne arriving at the character's table. Directly under this description is a list of alternative outcomes for that particular situation. You can select the ending that will move the character along in the adventure or that will delay him if he is progressing more rapidly than you expected.

You should read through each encounter thoroughly before inserting it in a mission to understand the overall intent of the encounter and to determine if it

is applicable to the adventure. You may then play out the encounter as written, or alter it as you see fit. To help you make quick decisions, rather than halt the adventure while you read, it is suggested that you skim through all the encounters in a chapter to get a feel for how they will play.

At the beginning of each heading, in **bold type**, you will find the type of NPC you should have ready for that encounter. The NPC types the characters may encounter include:

Beautiful Foil: The character's current or possible romantic interlude, a relationship which will last barely more than the length of the mission. The descriptions are written from a male Player Character point of view, but in most cases you can make the NPC male for female Player Characters. Encounters specifically demanding the Beautiful Foil be male or female have an alternate encounter immediately afterward. Beautiful Foils usually come in three varieties in Bond adventures: Allied, Neutral, and Enemy.

An Allied Beautiful Foil would be someone like Melina Havelock or Tatiana Romanova, who, for their own reasons (such as revenge or out of affection or love) are fighting on the character's side. Neutral Beautiful Foils would include Tiffany Case, Octopussy, or Lisl Von Schlaf, who can be Persuaded or Seduced into becoming Allied or be insulted into becoming an Enemy. This group also includes consorts of the Major Villain, such as Magda or Solitaire, who are not inherently evil and are susceptible to the charms of the character. Whenever a Neutral Foil is encountered, the character may begin the Seduction sequence. If the Seduction is a complete success, the Foil is considered Allied. If the Foil ever successfully resists the Seduction, she will play along with the character but will still be loyal to the Major Villain.

Enemy Beautiful Foils are people like Pussy Galore or Helga Brandt, who are more partner with the Major Villain than companion. They are usually in league with the Major Villain for a share of the profits, and are therefore either Opposed or Antagonistic to the character. They can be brought around to the right way of thinking by the right Player Character. But they are difficult to Seduce because of the negative modifier for their Reactions. An Enemy Beautiful Foil will sometimes pretend to be interested in the character as if she were neutral, but the negative modifiers should always be applied to the character's rolls. Whether you want to do this secretly or not is up to you.

Note: *There will be times when a rolled alternative will include a type of Beautiful Foil not included in the adventure or who may already be accompanying the character. In this case you should immediately roll the dice again or choose another encounter.*

Civilians: These can be tourists, visitors, managers, croupiers, or any of the extras who give the adventure its local color and bits of comic relief. Civilians like

Ruby Bartlett (*On Her Majesty's Secret Service*) may also be short-term love interests, but should never be considered Beautiful Foils.

Fellow Secret Agents: These are members of M.I.6 or other intelligence organizations who may or may not be friendly to Great Britain. Note that a Fellow Secret Agent of the opposite sex could certainly double as a Beautiful Foil, as in the case of Anya Amasova or Holly Goodhead.

Major Villain: The evil genius whose current plans for world domination, mass destruction or self-aggrandizement occupies a good deal of the character's time.

Privileged Henchman: The highly powerful right-hand man of the Major Villain whose mental pilot light burns low.

Shady Contacts: Those quasi-legal types who inhabit the twilight area around the espionage field. In an adventure, they can be important sources of information, equipment, and treachery.

In each chapter's encounters there will be at least one chance to meet either Plenty O'Toole or Sheriff J.W. Pepper. If Plenty is encountered, she will usually be down on her luck and will see the character as a way into the chips or out of her present predicament. She will be very hard to get rid of. Sometime later in the adventure there should be a point when there is a good chance for Plenty to be wounded, either because of her naivete or greed. However, her wounds should never be worse than Incapacitation, since she is too valuable an NPC to lose. Sheriff Pepper, on the other hand, will help the character once he knows they are secret agents. However, Pepper is not subtle and will usually talk about strategy in a loud voice in the middle of a crowd, thereby endangering the character's cover and mission. Note that, if you have created interesting, long-term NPCs similar to O'Toole and Pepper, you can use them in the encounter in lieu of Plenty and the sheriff.

Each chapter includes various Civilian NPCs who work in the type of establishments described. Only the WIL and PER along with a physical description for these NPCs are listed. Any other characteristics and skills you feel are needed can either be decided upon or rolled up by you. Each has a short background, but this can be ignored if it does not suit you. The NPCs are designed to be used over and over by you under a variety of names. The croupier in the Casino chapter could be used in a French, German, Yugoslavian, or even Asian setting. You, as GM, would have to tag a different name onto the NPC.

Certain aspects of some of the NPCs are based on traits of people described by Mr. Bond to me. However, the characters described herein are totally fictitious. Any resemblance to any person living or dead is purely coincidental.

Robert Kern
New York City (1985)

WHERE TO GO



Casinos



Introduction

It has been compared with being reborn. Once a person experiences casino life, the rest of existence pales. People entering a luxurious casino for the first time have noted physical and psychological changes taking place in themselves. They shed their mundane lives, like butterflies emerging from cocoons, and leave their worries and troubles at the door. Once inside, they are insulated from the ravages of the world by the cloak of the casino.

First time patrons to a lavish European casino often doubt their senses as they are enveloped in a velvet cloud of service, luxury and excitement. The decor, from the masterpieces on the wall to the flower arrangements lining the hallways, bespeaks the elegance of sophisticated gambling. There are dozens of elegantly attired casino employees at hand to cater to the patron's every whim and to ensure that an evening of gambling will be an experience never to be forgotten. To enter a European casino is to enter the world of the noblesse.

Casinos are the gathering spots for the wealthy, the titled and the famous. These people come to enjoy the games and to revel in the lifestyle to which they have become accustomed. Celebrities who would otherwise remain pictures in a magazine suddenly become flesh and blood. The women, draped in elegant silks, satins and furs and adorned with glittering jewelry, walk arm in arm with their escorts, attired in dinner jackets and tuxedos.

Patrons may stop first at one of the lounges or bars, where the plush furniture invites them to sit and

relax while sipping their favorite concoction. An empty glass is the cue for the waiter to ask if a refill is needed. No one is kept waiting, since impatience will break the carefully established mood. The patrons quickly grow accustomed to the luxury and service and are soon put in the proper frame of mind to enter the gaming rooms.

The undisputed queen of European casinos is the Casino de Monte Carlo. Other casinos may attempt to match the elegance and panache that over 100 years of development and tradition have given the Casino, but they have never equaled it. The beauty and grace of the Casino, its hotels, restaurants and beaches, combined with the mildness of the weather and lush scenery of Monaco, make this resort a Mecca for gamblers who want a place to escape.

Casinos also attract the upper levels of the espionage world, not only for the service and luxury but because they are neutral territory. They are safe places to relax and to enjoy the type of life to which a spy *would like* to become accustomed.

For agents like Bond, casinos offer a diversion which keeps them from becoming stale and bored. Living on a knife's edge can become habit forming. When not involved in missions, the closest that agents get to the exhilaration of danger is in the high stakes world of casino gambling.

Casinos offer infinite opportunities for encounters with influential and knowledgeable people. Such people can prove useful during current or future missions, or they can provide stimulating conversation or other diversions.

The Casino de Monte Carlo

In the heart of the Cote d'Azur along the French Riviera is a special land of enchantment, the principality of Monaco. In addition to the sunny beaches, excellent lodgings, and fine restaurants, Monaco boasts of having the largest and, without a doubt, the most famous gambling establishment in the world — the Casino de Monte Carlo. Since it first opened its doors in 1863, the Casino has welcomed statesmen, royalty, international celebrities, and the world's wealthiest.



The Casino and its neighboring counterpart, the Hotel de Paris, are both owned and operated by the Societe des Bains de Mer (literally translated as the Society of Sea Bathers). In 1863, one of its members, Francois Blanc, known as the "Wizard of Hamburg," was asked to take over the financially troubled casino. Blanc is credited with turning the "Rock," as Monte Carlo was known in those days, into the fashionable and sumptuous resort visitors enjoy today.

Today the S.B.M. is a privately-owned company, regulated by the government. The taxes paid by the S.B.M. (which comprise about 2 to 4 percent of the total income of the country) go towards public works and supporting the principality.

In addition to the Casino and the Hotel de Paris detailed here, the S.B.M. owns three other hotels in Monte Carlo — the Hotel Hermitage, the Monte Carlo Beach Hotel, and the Hotel Mirabeau. Sports clubs and health facilities controlled by the S.B.M.

include the Monte Carlo Sporting Club, the Monte Carlo Beach Club, the California Terrace, and the Monte Carlo Country Club. The Cafe de Paris, where one can sit down to a cup of cappuccino, is undergoing renovation. Entertainment centers run by the S.B.M. are the Opera House, and the nightclubs Cabaret, Jimmy'z, and Parady'z.

COMMENTS: *The times I've had in Monte Carlo are easily the finest I can remember. I mostly frequent places owned by the SBM, so I never have to worry about the quality and the comfort. But no matter where I am, Monte Carlo can relax me. — JB*

LEGENDS BEGET LEGENDS

In Monte Carlo, as anywhere where gambling is a major industry, superstition and legends flourish. The most interesting of these stories concern people who have "broken the bank." One could never break the Casino itself, but, in the old days, each roulette table was assigned a fixed reserve of money. If a player won a table's entire reserve, the "bank" at that table was considered broken and the table was covered with a symbolic mourning cloth until the bank was replenished.

In the summer of 1891, an Englishman named Charles Wells broke the bank not once but several times. In three days he turned 10,000 gold francs into a million. Then, just as he was about to leave the Casino, Wells decided to bet a final few gold pieces at another table. He won again . . . to the tune of 150,000 gold francs. Wells returned to England, where he found he was a national hero. A song titled "The Man Who Broke the Bank At Monte Carlo" was written in his honor.

Wells returned to the Casino in November of that year and started winning all over again. The Casino management, naturally, wanted to make sure that Wells was not cheating, and hired private detectives to watch Wells and the Casino staff for

Casino de Monte Carlo in the 19th century.



any signs of collusion. But they found nothing. Unfortunately, Wells squandered his fortune and tried his hand again the next year. But his streak of luck had ended, and he died in poverty and disgrace.

No one has ever figured out the lucky number that was the source of Well's initial streak of good luck. There have been many theories: a coat check number, a room or restaurant table number, a specific date, or a child's age.

COMMENTS: *All gambling is random, and lucky streaks are nothing more than coincidence. 007 refuses to dismiss the influence of luck, however. I hope this irrationality doesn't get him killed. Knock wood. — Q*

Wells was not the only person to depend on favorite numbers or on good luck charms or omens. Arthur de Rothschild would only play "17" or "0" at roulette. Cornelius Vanderbilt would only bet once at any table; he would place 40,000 francs crosswise on the roulette table, and win or lose, he would then move to another table. King Farouk would amuse himself by collecting chips from tables all over the casino. At the English Church of Monte Carlo only those hymns numbered above "36" in the hymn book are sung, as worshipers would frequently rush to the Casino to bet on the number of the hymn the parish priest had chosen.

Gambling Rooms

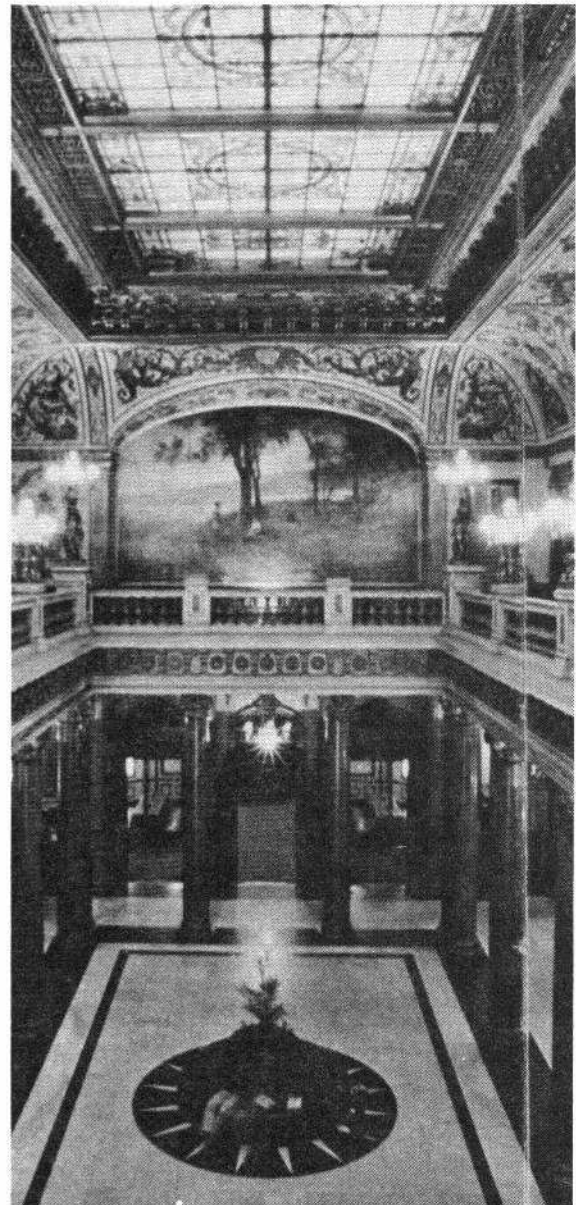
The entrance to the Casino de Monte Carlo is stunning. The large two-storied atrium was built by Dutrou in 1878. The main gallery contains 28 massive ionic pillars that support the balcony; the balustrade is decorated with candelabra set in brass vases. Two murals, set on opposite sides of the balcony, portray the idyllic life; one shows olives being picked, the other a fishing party at twilight. Off the atrium are entrances leading to the American Room and the other gambling rooms.

There are several gambling rooms open to the 600,000 annual visitors (about 400,000 are serious gamblers). The American Room offers American-style games, and the European rooms offer Continental-style games. The American Room has no admittance fees, while the European rooms charge 20 francs per day (60 for a week) as entrance fee. Guests of any hotel run by the S.B.M. receive a Gold Card, which allows free entry to the European rooms. There are private salons available in the Casino for gamblers who do not wish spectators peering over their shoulders during a high-stakes game; arrangements for these rooms must be made ahead of time with the management.

COMMENTS: *Games are fairly much the same all over, so the Casino must have something more. While I do not go around stroking the wallpaper or 'ooing' and 'aahing' the drapes, I must admit the decor of the Casino has a positive effect on my state of mind. I find I play much better when the surroundings are pleasant and comfortable. — JB*

THE AMERICAN ROOM

In April 1979, the American Room opened in the Casino. Since that time, it has been welcoming visitors from North America and around the world with American-style gambling and an English-speaking staff. (The staff members are sent to an intensive training course in Las Vegas.) In line with the more casual American way of life, entrance requirements have been modified or waived, and dress is



Atrium to the Casino de Monte Carlo.

informal. There are no guards or doormen at the entrance, and no passport is required. With intimate lighting and a relaxed, New World ambiance in a distinctively Old World setting, the American Room is unique in the world of gambling.

The American room is a rococo delight (the whole style of the Casino is "Belle Epoque"). An ornate skylight allows daylight to filter softly into the room, and the eight chandeliers of Bohemian crystal (each weighing over 300 pounds) provide nighttime illumination.

Despite its ornate decor, so reminiscent of a European palace, the relaxed atmosphere, lenient dress code, and fast-paced gaming give rise to the kind of exciting and voluble atmosphere that is associated more with the casinos in Las Vegas than the European clubs. The mechanical rattle of the slot machines and the winners' shouts constantly announce that gambling is the name of the game here, gambling with an American accent.

Gambling in the American Room is played with American rules. For example, the American roulette wheel displays both a double zero and a single zero. Each player is given different colored chips, and players fix the value of the chip themselves. Maximum and minimum bets vary with the games. American roulette minimums and maximums are 10 francs and 1000 francs respectively for numbers; 10 francs and 2500 francs for columns and dozens; and 10 francs and 5000 francs for even chances. (See the Gambling and Betting section, below, for more information on games and betting.)

Minimum and maximum bets on other games are 25 and 2500 francs for blackjack and craps (special arrangements must be made for higher table limits). The slot machines offer a range of 1, 2, 5, and 10 franc bets.

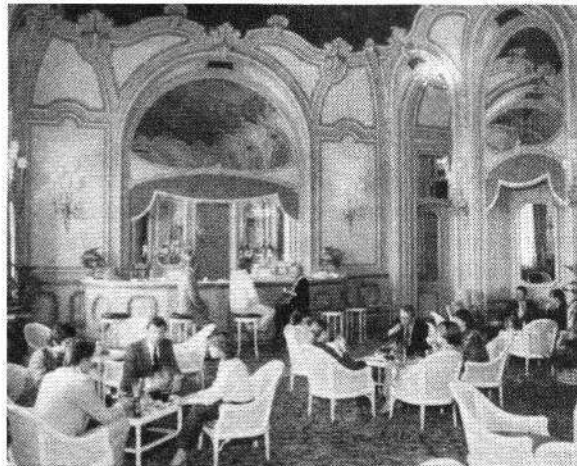


In addition to the 4 roulette wheels, the room also features 12 blackjack tables, 3 craps tables, and a bacarra table. These game tables are situated in the center of the room, while over 150 slot machines line the walls.

The American Room is open daily (except the evening of May 1st, which is Labor Day in France).

The slot machines can be played from 10 A.M. to 4 A.M., and the tables are open from 4 in the afternoon (2 P.M. on Saturday and Sunday) until 4 in the morning. You must be 21 to gamble.

The quality of service in the American Room is rare in the world of gambling. Serious gamblers are remembered, and return visitors are greeted on a first name basis. Managers may act as hotel concierges for good customers, making reservations, ordering food, and the like. In general, every effort is made to provide excellent service to the visitor.



Salon Rose (Rose Room).

Food is not allowed in the American Room; sandwiches and beverages (alcoholic or not) may be obtained in the adjoining Salon Rose. Patrons wishing to enjoy a cigar, cigarette, or pipe can sit in comfort and stare up at a mural showing an array of cigar-puffing maidens beckoning customers from the clouds. Speciality drinks include the Roulette Cocktail (Bacardi, orgeat, and lemon juice) and the Tapis Vert (creme de menthe and cognac).

COMMENTS: *Since I prefer European games, I do not spend much time in the American Room. The first time I took Felix Leiter to the Casino, he took one look around the American Room and exclaimed it was his idea of heaven. — JB*

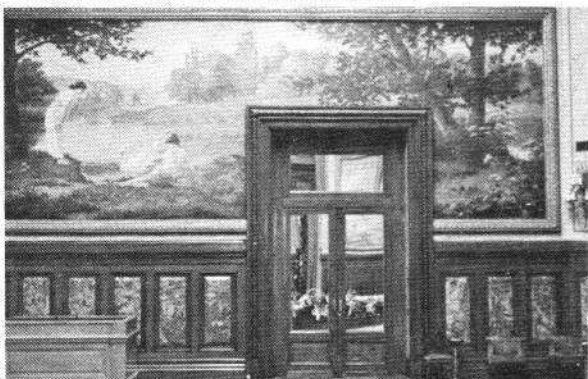
THE EUROPEAN ROOMS

For those who prefer the more traditional European style of gambling, the Casino offers several European rooms. The *Salles Touzet* (named after the room's designer) and the *Salon Prive* (also called the *Salle Medecin* after its renovator) are open daily. The *Salon Super-Prive* is a small, exclusive room that is available by appointment.

The Touzet rooms were built in 1889. They share three arches, and are considered one room. The most striking feature of these rooms are the stained glass windows, which portray the most famous society women of the late 19th century. Two paintings that decorate the Touzet rooms are rather appropriate in a gaming room: they are titled "Folly"

and "Fortune." *Le Snack Bar* adjoins the *Salles Touzet* and offers light dining and drinks.

The *Salles Touzet* is open from 10 A.M. until 4 A.M. It contains four European roulette tables, a trente-et-quarante table, and a punto banco/baccara table. The minimum and maximum bets are 10 and 20,000 francs for roulette, 20 and 20,000 francs for trente-et-quarante, and 100 and 500,000 francs for baccara and chemin de fer.



Entrance to the Touzet Rooms.

The *Salle Blanche* (White Room) is reserved for overflow crowds from the American Room. It is sometimes used as a *salle prive* for high-stakes games where the participants desire quiet and privacy. It is also called the Room of Graces because a large mural of the three Florentine Graces hangs on the eastern wall.

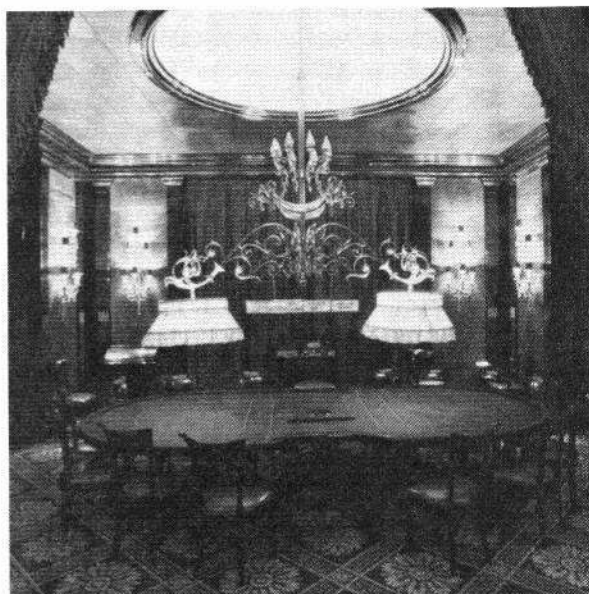


Salon Prive (Private Room).

The *Salon Prive* (Private Room) was decorated in gold and silver in "Empire" style by Francois

Medecin in 1909. A formal dining room, *Le Bar et Le Restaurant des Prives*, connects with the *Salon Prive*; both the *Salon Prive* and the restaurant are open from 3 P.M. to 4 A.M. One can take a private elevator from the *Salon Prive* to *Le Cabaret*, where dining, dancing and entertainment are offered in plush 1880's ambiance. The *Salon Super-Prive* is an exclusive room, previously a bar, that has the rich look of natural leather and mahogany. It contains a single baccara table with a double layout.

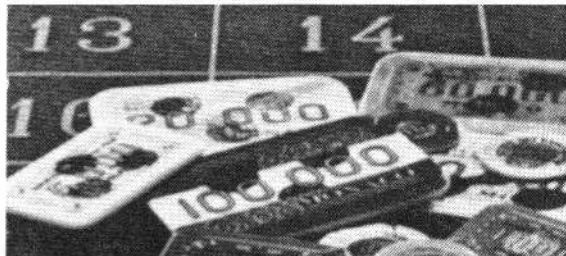
The *Salle Prive* offers five European roulette tables, two trente-et-quarante, five baccara/chemin de fer tables, and one banque a tout va table. The minimum bet for banque a tout va is 100 francs and the maximum bet is 40,000.



Salon Super-Prive (Exclusive Room).

COMMENTS: While my resources keep me from being a regular in the private rooms, I have, on occasion, been invited to sit in on a game. The stakes were incredible, but the advantage of not having any distractions around produced some of the most fascinating and intense playing I have ever seen. — JB

The dress code is more formal than in the American Room (jacket and tie, at the very least, for men, and skirts for women), and the atmosphere is quieter. The games are the European versions. Roulette does not have the double zero, and the chips are all the same color and the same value. There are no slot machines in the European rooms.



The Hotel de Paris

In a class by itself since its opening on January 1, 1864, Monte Carlo's Hotel de Paris was the result of developer Francois Blanc's desire to create the "best hotel in the world." Originally two stories high, the hotel has expanded in seven successive stages to its present eight floors. Such illustrious guests as King Leopold III of Belgium, Sarah Bernhardt, and Sir Winston Churchill have signed the hotel's register book. Sir Winston became a Hotel devotee, and the "Churchill Suite," the most palatial suite in the hotel, is named after him.

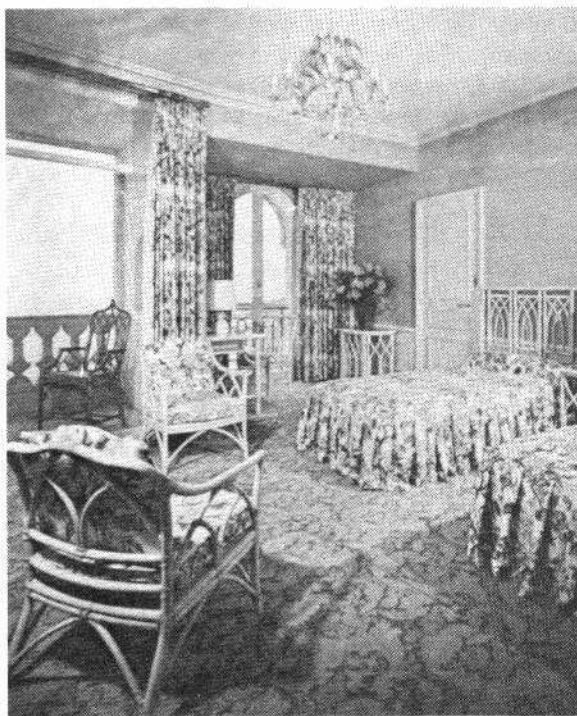
The Hotel de Paris offers 300 rooms, 30 of which are suites, as well as two restaurants, a bar and three private meeting rooms. In the lobby is a bronze statue of Louis XIV of France on horseback; the front leg of the horse traditionally is stroked for luck by gamblers on their way to the Casino, and the leg has acquired a bright luster. Adjacent to the main lobby is *La Galerie*, providing hotel guests with a coiffeur shop, a travel agency, several luxury boutiques, a tobacconist, a newsstand, and a *parfumerie*.

One can stop at the American Bar to meet the elite of society, and dine at *Le Grill* on the rooftop or in the Empire Room.

COMMENTS: *I still insist I rub the horse's leg more out of tradition than superstition.* — **JB**



Statue of Louis XIV in the lobby.



Hotel bedroom-apartment.

Elegantly appointed guest rooms and suites overlook the Mediterranean, Place du Casino and Avenue des Beaux Arts. Guest room features include color television, soap and bubble bath, embossed stationery, shower caps, oversized towels and more. Each room is air conditioned, and the Hotel has a computerized telephone system.

The multi-lingual staff of 400 provides personalized Old World service. The ratio of staff members to guests is almost one for one. A uniformed *voiturier* (doorman) meets arriving limousines and taxis, and valet service is provided. A call to the concierge will secure theatre tickets, car rentals, massage or medical services, secretarial or translating service, flowers, and myriad other services.

Services include shoes shined when left outside the door at night, and complimentary safe deposit boxes are provided. Mail and messages are hand-delivered to guests' quarters, and a telex service is at the disposal of all guests.

An indoor 25-meter heated pool and health spa (the California Terrace) are easily accessible by underground passageway. The filtered sea-water swimming pool in the California Terrace is kept at a constant 28 degrees C. Also offered at the spa are a terrace garden, special baths, gymnastics equipment, and a snack bar.

WINSTON CHURCHILL SUITE

Named after the famous British Prime Minister, this is the finest suite available in the Hotel. It was re-decorated to create a modern, functional apartment without losing any of the legendary charm that endeared it to Sir Winston. Sir Winston would enjoy the paintings in the suite; they were selected because they represent places in the principality where he would go to be alone with nature or to paint.

The large windows of the suite open onto a sunlit balcony. Through the use of subdued pastel shades of yellow, pink, and green, a modern penthouse effect has been achieved.

In the master bedroom, yellow and green have been combined in an attractive color scheme for the walls, ceiling, and drapes. The carpeting has a geometric design, and two original light oak tables are inlaid with hand-painted porcelain tiles matching the design of the bedspread. The adjoining bathroom has double sinks and is tiled in soft colors and accented with yellow and bottle-green trim.

The other bedroom in the suite is decorated in rose and green with the bathroom done in pink tile with white trim.

COMMENTS: *I have never stayed in the Winston Churchill Suite, though I did once attend a small cocktail party given by Marc Ange Draco, who was staying there. The next time I am undercover on a mission in Monte Carlo, I will stay in the suite. I'll worry about explaining the expense later. — JB*



La Salle Empire (Empire Dining Room).

RESTAURANTS

For those who prefer dining in their rooms, the Hotel provides 24-hour room service. Guests can order breakfast, lunch, and dinner in full American style or light Continental. Specialties of the house include caviar, smoked salmon, poached turbot in

hollandaise sauce, and a variety of desserts. A cold buffet is also offered.

Most hotel guests will wish to try the excellent menus at the Hotel's two dining rooms.

La Salle Empire: This grand dining room was first made famous by Chef Escoffier. Seating 500, this "Empire"-period room extends to the terrace overlooking the Place du Casino. Specialties include le foie gras a la gelee au Champagne, le delice de sole grand prix Auguste Escoffier, le couer de charolais Prince Albert, and a variety of souffles. It is open for lunch and dinner.

Le Grill: Inspired by Louis XIV's galley, *La Reale*, this elegant rooftop restaurant offers a striking view of Monaco and the entire Riviera, including the green and yellow dome of the Casino and the spires of the Opera. The growing skyline of office buildings and hotels are set off against the mountains in the background. On the other side is a sensational view of the beaches and the boat basin. Year-round lunch and dinner specialties include meat and fish grilled over wood fires. In March and April, Le Grill is filled with the scent of broiled lamb with rosemary. A retractable roof allows warm-weather dining under the stars.

COMMENTS: *After one particularly strenuous assignment, I was enjoying the stars so much I lost track of time, and the food became cold. The waiter was happy to take it back and have it warmed. — JB*

No matter which restaurant the guest patronizes, he may choose from the Hotel's vast wine cellar. The cellar was hewed out of solid rock in 1874 and is divided into arched caves whose temperatures can be adjusted for each wine. During World War II, the cellar master managed to conceal the areas containing the best vintages from occupying troops by constructing a "wall" of wine bottles. The rarest vintage available is the 1945 Chateau Mouton Rothschild premier cru. The cellar holds over 200,000 bottles of wines.

RATES

The cost for staying at the Hotel is reasonable, considering the quality of the rooms and the excellent service. From November to March the cost is 850 to 950 French francs per double room. During April, May, June, September, and October, the price is 1000 to 1150 French francs per double room. For the premier months of July and August, in addition to Easter, New Year's, and during the Grand Prix, the rate is 1200 to 1300 French francs for a double room. Suites range from 1700 to 3900 French francs depending on the size of the suite and the time of year.

COMMENTS: *After a night of gambling and partying, it is particularly relaxing to stroll up into the city and watch the dawn come up over Monte Carlo, especially when I'm escorting a lovely lady. At those times I leave the Service and the world behind. — JB*

Monaco

Monaco, often described as the jewel of the Cote d'Azur, is one of the smallest countries in the world. In the heart of the Riviera, Monaco is thirteen square miles of beautiful countryside and picturesque cities, with history and traditions dating back to the Phoenicians. While most countries grow and change to accommodate the needs and wants of their populace, Monaco has been *designed* — designed to cater to the whims and fancies of the rich and famous.

About 25,000 people inhabit this principality, most of them employed to serve the more than 600,000 tourists who visit each year. Most of the inhabitants are either French or Italian citizens; only about 4,000 are Monegasques, actual citizens of Monaco. But whatever their nationality, the people of Monaco are singularly friendly and easygoing — which is understandable, considering that they enjoy low taxation, have no compulsory military service, and, quite literally, live in a holiday playland.

Monte Carlo is one of the most beautiful cities of the world. It has something for everyone; whether you like gambling or sunbathing, going to museums or going shopping, golfing or swimming, opera or disco, Monte Carlo can accommodate you. It is also a very clean city; the sidewalks and streets are washed down every day at dawn. The flower-lined streets and picturesque stairways offer one beautiful sight after another; and no matter where you are, a breathtaking ocean view is only a few feet away.



View of Monaco.

Shopping in Monte Carlo is a pleasure. After a quiet cup of cappuccino at the Cafe de Paris, you can walk the Avenue des Beaux Arts, a short and very secluded street sandwiched between the Hotel de Paris and Le Sporting d'Hiver. Here you can browse through exclusive shops and purchase shoes by Celine, jewels by Cartier, and clothes by Dior and Yves St. Laurent. For those more interested in decorating their homes than themselves, there are linens from Porthault, antiques from Adriano

Ribolzi, and the Riviera auction house for Sotheby Parke Bernet.

While shopping, you might purchase a bathing suit to wear on one of Monaco's beautiful beaches. Some of the beaches are actually man-made, built with imported white sand on land reclaimed from the Mediterranean. Of course, you can get food and drink on the beach, and many of Monaco's better restaurants serve full menus there.

No visit to Monaco is complete without touring the royal palace to see the changing of the guard or the exotic hillside cactus gardens that contain a wide variety of succulents from around the world. The Oceanographic Museum, which boasts Jacques Yves Cousteau as director, has one of the world's largest aquariums. The National Doll Museum displays a wide variety of figures that will delight anyone, doll fancier or not.

For the sport enthusiast there is the beautiful mountain golf course at the Monte Carlo Golf Club. The course, 2600 feet above sea level, is short but challenging, and has some spectacular views. From its tenth and thirteenth hole players can admire the beauty of the Mediterranean, the Alps, distant Italian towns and St. Tropez. The adjoining Monte Carlo Country Club offers superb tennis facilities. There are two major car races held in Monaco: the Monte Carlo car rally in January and the Grand Prix in May.

While Monte Carlo is a year-round resort, many tourists plan their visit to coincide with one of the many special events. From September through December, the Monte Carlo Symphony offers Sunday concerts in the auditorium of the Convention Centre. Monaco's National Holiday is celebrated on November 18th and 19th, with the entire principality decked out in flags and flowers.

The best troupers from around the world are invited to perform at the International Circus Festival in December. The Ballet Company of the Opera de Paris appears in the Opera House during the Christmas holidays, for those who prefer a more dignified form of entertainment.

The arrival of spring is celebrated with the Bal de Rose, with one hundred violinists playing in a ballroom decorated with 12,000 roses, where, it is said, champagne flows like water. Spring also brings the International Men's tennis tournaments. And every summer, the International Fireworks Festival lights up the nights.

Monaco will endure, the legends say, as long as the Grimaldi dynasty rules over her. The Grimaldi family has ruled Monaco for 700 years, ever since Francois Grimaldi delivered her from the Genoese. Seven centuries ago, the Genoese occupied Mona-

co. Francois Grimaldi, disguised as a monk, gained admittance to their castle. Once inside, he drew his sword and opened the gates, letting in Monegasque soldiers who seized the castle and freed Monaco. Monaco has flourished under the Grimaldis ever since.

Not only have there been major improvements and restoration of the principality's existing lands and property, but Monaco itself has actually increased in size. Until recently, Monaco consisted of three towns: Monaco, where the cathedral, the royal palace, and the Oceanographic Museum reside; La Condamine, where most of the Monegasques live; and Monte Carlo, which is growing with high-rises and office buildings. Monaco has added a fourth town, Fontvieille, which is built on land reclaimed from the sea. Monaco has added almost 500 acres this way, increasing her size by twenty percent. This land has been used to provide more room for residents, for ports to service the hundreds of pleasure craft that line Monaco's shores, and, most important, for additional beaches.

Becoming a citizen of Monaco is not as ideal as it might appear. Nor is it easy. After all, Monaco is only thirteen square miles in size; many people with families that have lived in Monaco for generations have not become citizens. There is also a definite drawback to Monegasque citizenship: The natives are not allowed to gamble in Monte Carlo's casinos. Residents, while not having the same tax benefits as citizens, are free to gamble.

To get to Monaco, a visitor flies into Nice Airport in France and then continues by rented car, taxi, train, or helicopter to the small country. France controls Monaco's borders, and there are no customs or passport checks between the two countries. You must pass through customs to get into France, of course.

Despite its small size, Monaco is a country recognized by the entire world. It has 95 chancelleries and consulates around the globe.

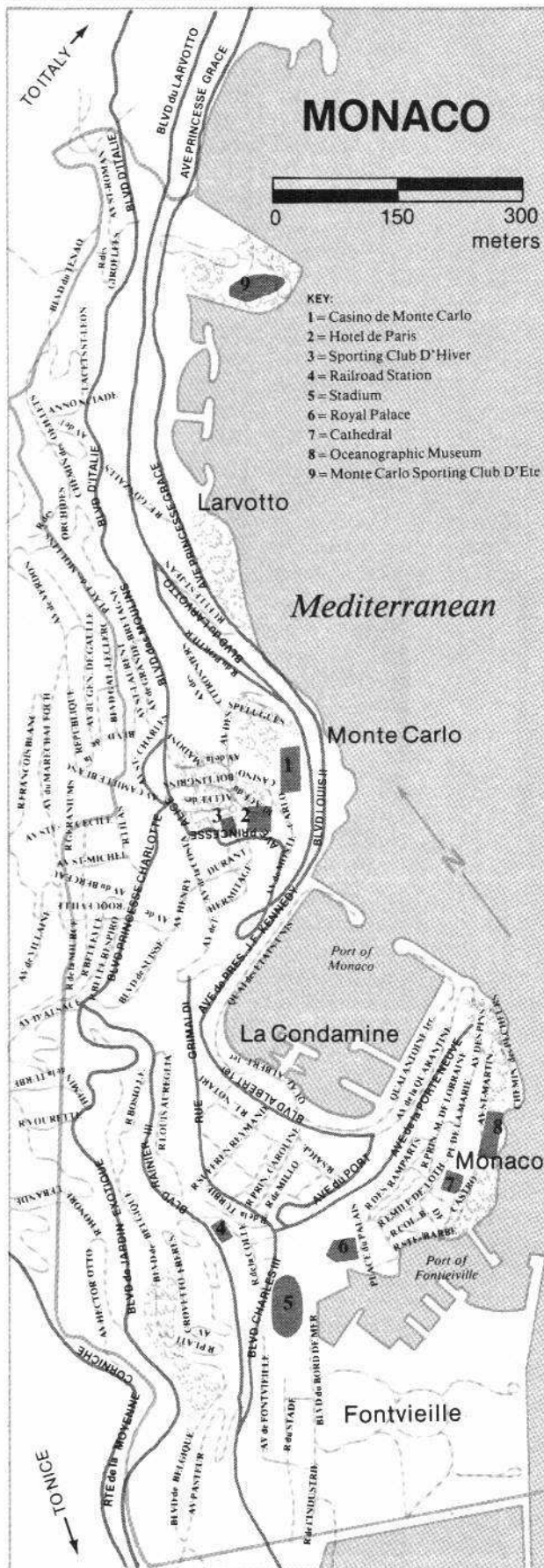
COMMUNICATIONS: Excellent direct dialing service available through the Hotel de Paris' computerized telephone service.

LANGUAGES: French, English, Italian

GETTING AROUND: Monaco's size makes everything at most a long walk away. But since the country is situated between the Alps and the Mediterranean, it is basically one large hill. Renting a car or bicycle or taking a taxi is recommended for any long journey.

EQUIPMENT: Ease Factor 4

INTELLIGENCE AGENCIES: There are no Station Houses in Monaco. This principality falls under the jurisdiction of M.I.6's Station House in Nice.



London Casino

Gambling in London is an elegant and sophisticated pastime. The casinos, resurrected in the early 1960's, maintain the same air of elegance and luxury which earned their forebears a reputation for excellence that lasted through the hundred years gambling was outlawed in England. Crockford's, one of the most famous modern casinos, is named after the famous Crockford's whose membership included the likes of the Duke of Wellington, the Prince de Talleyrand, Disraeli, and Bulwer-Lytton.

Modern British casinos, small when compared with the Casino de Monte Carlo and positively miniscule next to American hotel/casinos, are strictly regulated under the U.K. Gaming Act of 1968. These regulations have actually helped the casinos rather than hindered them, which is amazing considering the usual results of government regulations.

All gamblers in a casino must be members of that casino. To become a member, a gambler must be sponsored by at least two members and pay an annual fee that can reach 150 pounds per year. There is also a 48-hour waiting period between joining and being able to play. The consumption of liquor is also strictly regulated. No alcoholic beverages may be served or carried onto a floor where there are gambling tables. The casino bar ends service at 11 P.M. Drinks may be ordered in the restaurant until midnight, but all glasses must be cleared from the tables by 12:30 A.M.

The law also forbids advertising or promotion by any casino, which means they cannot publicize their establishment in any way or form. As a result, it is impossible to describe a real London casino in this book. The fictional casino described herein is based on some of the finest London casinos and includes the common elements that make them the sophisticated pleasure spots they are.

The casino created for this book is called Glover's, named after its owner, John Glover. He is best known for his fine restaurants and hotels. Glover's appears to be an unassuming brownstone just off Berkeley Square, putting it in the same neighborhood as Crockford's, the Clermont, the Palm Beach, and the International Sporting casinos. Floorplans for Glover's are found on pages and of this book.

Glover's sits between Rostand's, a jewelry shop, and Michel's, a custom hat shop. The three adjoining buildings that comprise the casino were bought by Glover. The common facade of the brownstones has been retained, but the interiors of the buildings were gutted and refurbished for the casino.

GROUND FLOOR

Upon entering, patrons can check their coats in the lobby coat-check room before moving on to the ground floor of the casino complex. The hallways on this floor are decorated with original artwork created

by painters from England and Europe. The works are personally selected by Felicia Glover, John's wife, who finds them in small galleries and at art shows. Each is for sale; prices may be obtained from the casino manager, Elizabeth Caitlin.

The ground floor contains the restaurant, bar, and lounge for the casino. The Shemmy restaurant is most famous for its French cuisine, but is also well-known for the Arab and Indonesian dishes prepared by a coterie of international chefs. The restaurant is divided by partitions into intimate dining areas, though the arrangement can accommodate large parties.

While most dishes are prepared in the kitchen, there is a portable stove on wheels that is used to prepare *flambe* dishes, such as Steak Diane and Cherries Jubilee, at tableside. For dessert the waiter will wheel the pastry cart around to the table so patrons can choose from among the sinfully delicious assortment of tarts, tortes, and cakes.

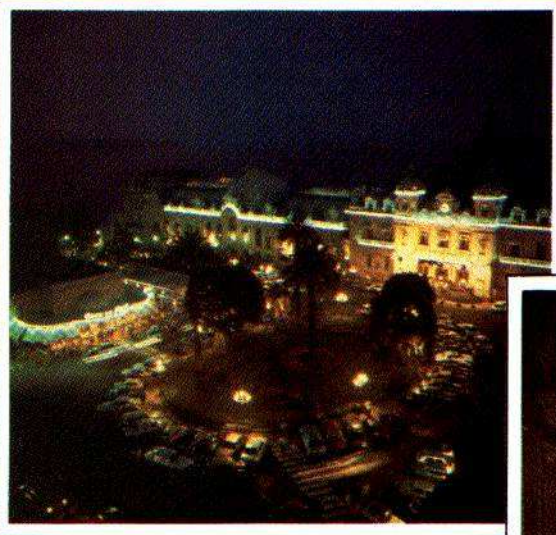
Across from the restaurant is the Baccarat Bar, where gamblers can go to recover from their wagering endeavors. The bar is prohibited by law from offering a cabaret show or live entertainment, or even a dance floor. Instead, the bar is done in dark mahogany, designed to promote conversation and intimacy. Music is piped in; it is personally chosen by Felicia, whose tastes run to soft jazz trios featuring piano solos. Patrons may either sit at one of the tables or at the bar. The bar is countersunk (that is, the serving area behind the bar is lower than the main floor), which puts it at table level and thus eliminates the need for tall, sometimes uncomfortable stools. Waitresses dressed in formal evening gowns serve drinks and smiles, but they never fraternize with the customers.

Behind the Baccarat Bar is the Punto Banco room, where patrons may indulge in games of backgammon, chess or bridge. They may also watch the giant-screen television or play any of the video games offered. The video games are few in number and were brought in to satisfy the younger members (the older members consider them "damned nuisances"). The sound on the video games has been lowered to a minimum so as not to bother the older members, but complaints are still heard on occasion.

THE FIRST FLOOR

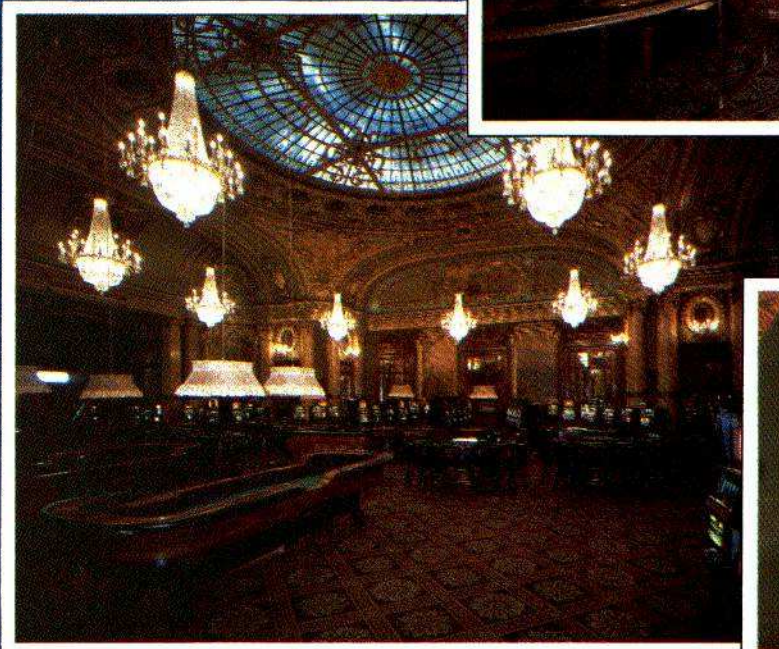
The gaming rooms on the first floor (the British do not consider the ground floor to be the first floor) can be reached via the elevator or the magnificent circular staircase in the northwest corner of the casino. The staircase was purchased by Glover at an auction in Surrey. It was originally part of an 18th century manor house which had fallen into disrepair. Glover had the generations of paint stripped off and the original walnut steps refinished; some of the turned walnut rail-

Exterior of the Casino de Monte Carlo

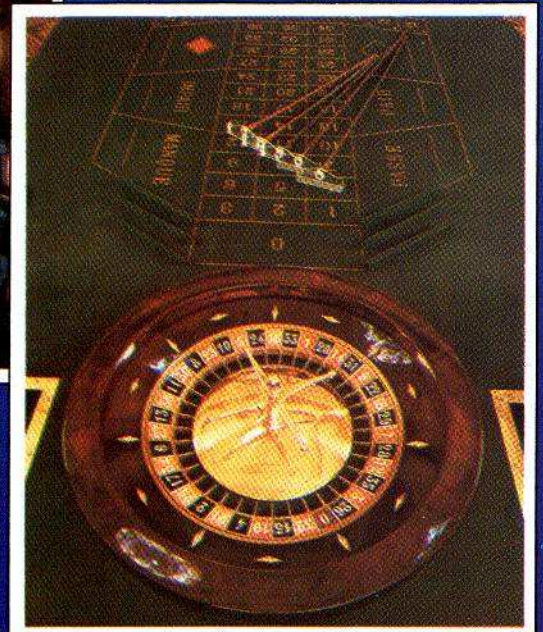


The Casino de Monte Carlo

Salon Prive

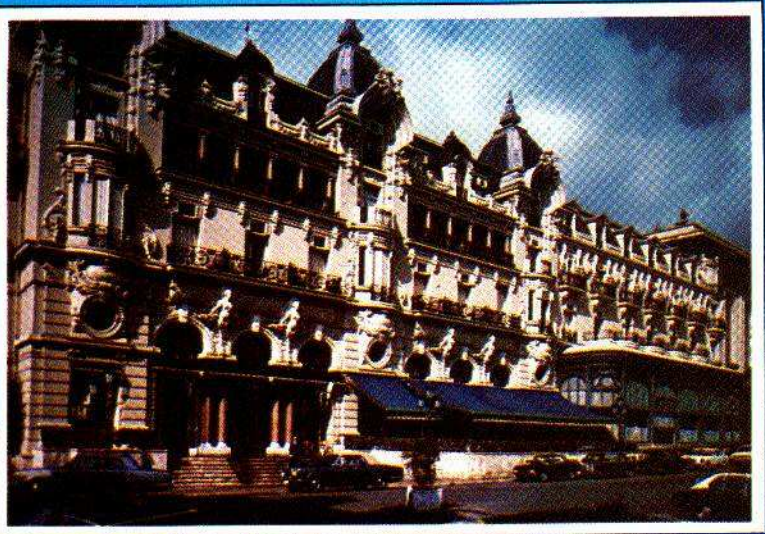


The American Room



European Roulette Table

Facade of the Hotel de Paris

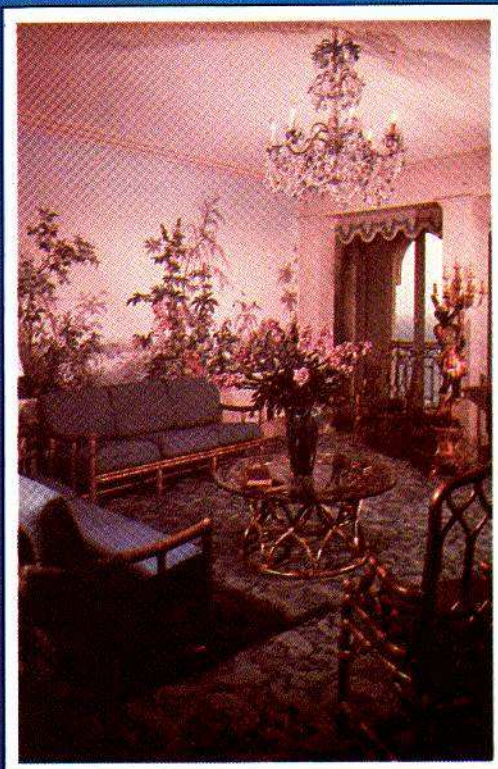


SBM™
**The Hotel
de Paris**

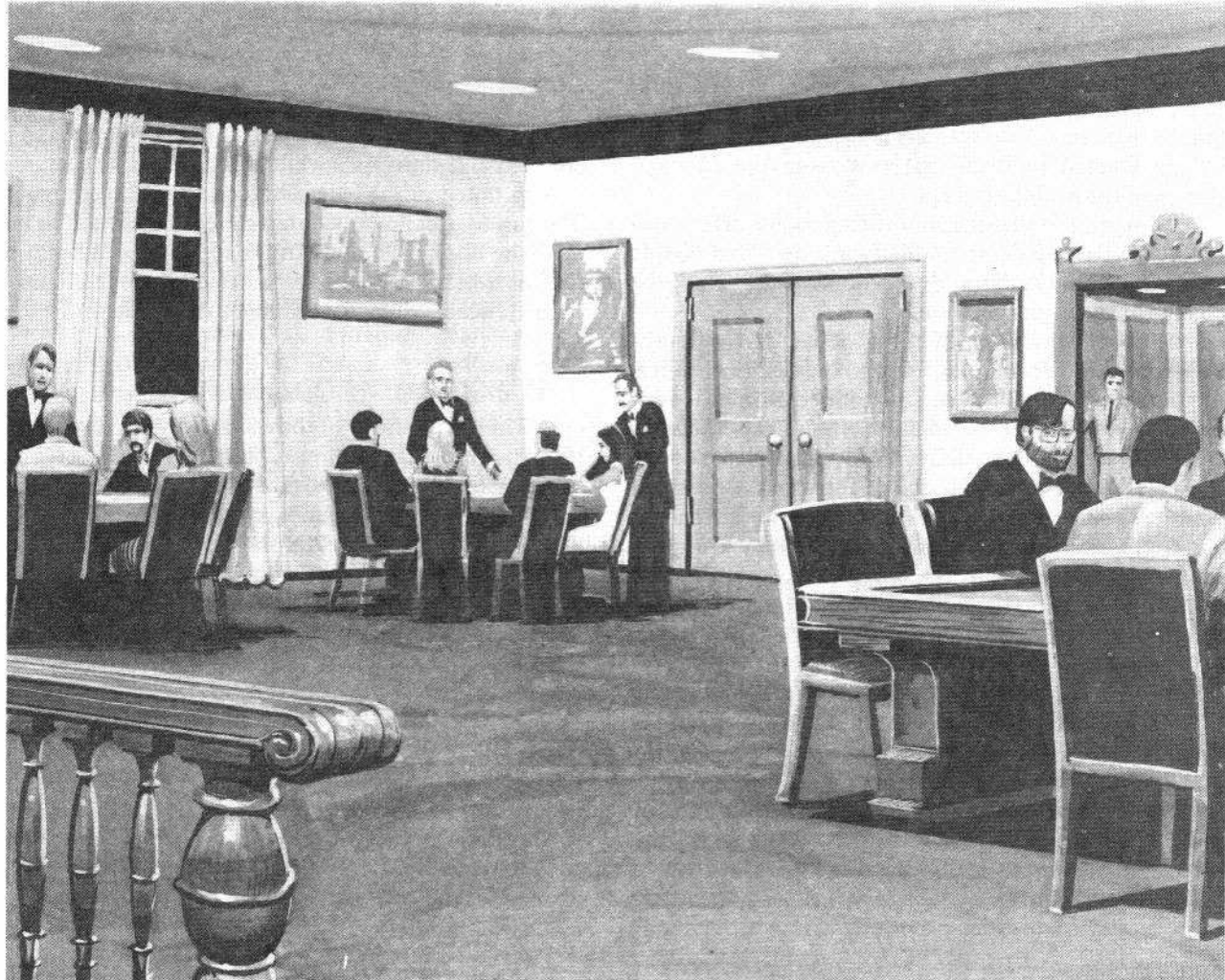
La Salle Empire



Foyer of the Hotel de Paris



Hotel Suite



posts were missing and had to be recreated by hand. The stairway continues up through the casino complex.

The first floor is divided into different gaming rooms, more to give the patrons a variety of environments than for practical reasons. In the main gaming room, patrons can find roulette wheels and blackjack tables. Roulette is, by far, the most popular game in England, although blackjack and baccarat are not far behind. Roulette players can either sit on chairs at the table or stand behind them to place bets. Since baccarat players prefer a subdued atmosphere, all those tables are kept in their own room.

The craps tables and two slot machines (only two are allowed by law) are in a separate room along with some extra blackjack tables. Craps has never caught on in England the way blackjack has, so few tables are available. Most of the craps players are American tourists who have managed a temporary membership to the casino and would rather play a familiar game. They are kept separate from the rest of the games because the crapshooters have a tendency to become noisy.

The minimum and maximum bets depend on what game is being played. For roulette, the minimum bet is 1 pound and the maximum 200 pounds. For blackjack, bets can run from 3 to 1000 pounds; for punto banco, baccarat, and chemin de fer, 5 to 5000 pounds. Bets in craps can be anywhere from 1 to 500 pounds.

Both the stairs and the elevator deposit the gambler in the largest room, called the Vegas Room, which is decorated in what Glover considers to be American chic. It is very bright and bouncy with reflective wallpaper, deep-piled carpeting and bright lights. The room is decorated with copies of modern and abstract art — Picasso, Kandinsky and Kline among others.

The smaller gaming room, which offers baccarat only, is the Renaissance Room. Elegant crystal chandeliers provide soft lighting. The deep burgundy carpet matches the textured wallpaper. Here the artwork includes miniature reproductions of famous sculptures, including Michelangelo's "David," Rodin's "The Thinker," and the Venus de Milo. Copies of famous painting, including Rembrandt's "Night Watch" and the Mona Lisa, adorn the walls.

When asked why he had copies put in the gaming room instead of original art, Glover stated, "I don't want people distracted from the business of gambling. The paintings lend atmosphere, but because they are copies, they do not cause much distraction."

Glover, known for having a whimsical sense of humor, decorated the smaller room offering craps in what he calls Capone Art Nouveau. The tables each sit under shaded lamps hanging from the ceiling, and the walls are dark mahogany to give the room a "Chicago-gangster feel to it." Glover had considered adorning the walls with machineguns and other gangster memora-

bilia, but opted instead for a series of prints and lithographs depicting American art at the time. Also included are framed political cartoons from the Chicago papers of the prohibition era.

Glover finds that the contrasting rooms offer gamblers a refreshing choice. "Many a time I find people switching rooms about every hour. They find the change in atmosphere a tonic."

The offices and cashier are located in the southwest corner of the complex. Next to the cashiers room is the security office. The head of security, Robert Heineman, supervised the installation of the closed-circuit camera system in the gaming areas and private rooms. It is used to keep careful watch for cheats and card-counters. Each security man is screened by Heineman for competency and appearance, since they are often sent out to mingle with the crowd to keep an eye on things. Each security man is issued a miniature transceiver to report any possible trouble to the supervisor.

Next to the security room is Elizabeth Caitlin's office. While Glover owns the casino and maintains an office on the second floor, Caitlin manages the casino for him. She totes up the receipts and handles all the details of memberships and any other day-to-day problems. Although Glover is on the premises often, he never publicly contradicts or countermands her orders. Rather he prefers to speak to her in his private office.

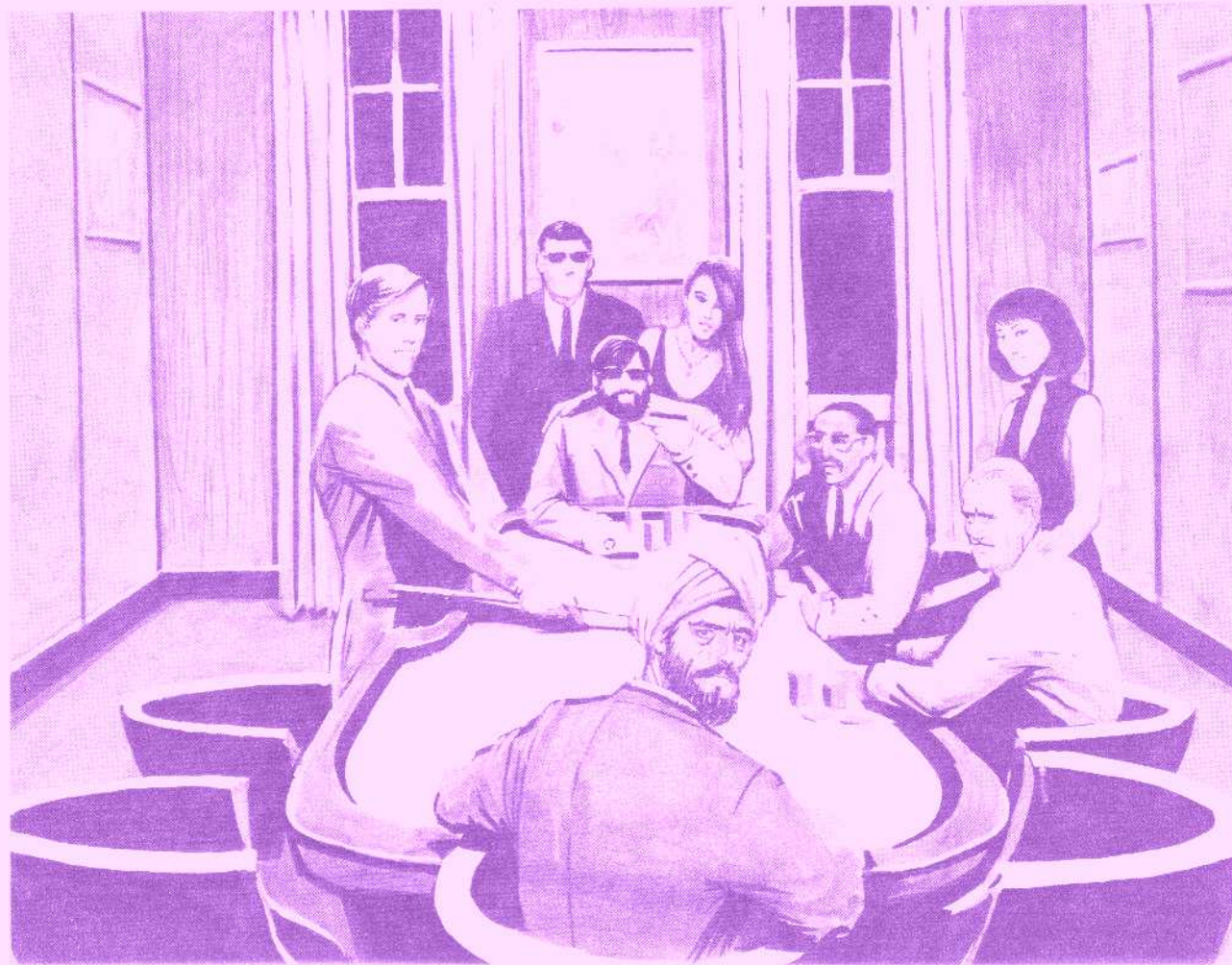
Nestled behind the manager's and security offices is the money room, where the daily take is brought and

counted and where the books are kept on computer. The head cashier decides when a money drawer is to be emptied and supervises while it is counted; the amount is then noted in the ledger book and in the computer. The casino uses an outside chartered accountant to balance the books. The safe in the money room holds all the records and cash until the armored truck comes to take the head cashier to the bank to make deposits.

THE SECOND FLOOR

The second floor of the casino contains the private rooms, which can be rented for an evening of high-stakes gambling or for private parties. These rooms are decorated in muted elegance to reflect the caliber of the gambler who can afford to play here. (The usual minimum bet for games in these rooms is 100 pounds.) The rooms along the east wall can be opened into a large gaming area to handle an overflow crowd from the floor below or for a large private party. Glover's office is in the southeast corner of this floor.

There is a rooftop patio at the west end of this floor; a garden was created specifically for the patio. On warm spring and summer nights, gamblers come up here to enjoy the night air and walk among the flowers. It attracts couples who have met during a game and wish to enjoy a private evening. The garden is kept so that the shrubs and trees grow tall enough to afford private pockets of intimacy.



Gambling and Betting

ROULETTE

American and European versions of roulette use the same rules. The difference between the two versions is that the American machines have a zero and double zero for 38 compartments, and the European machines have only the single zero for 37 compartments.

Each player is given his own colored set of chips (except in France, where some problems arise since all players use the same colored chips). The chips have no face value; each player tells the croupier the value of his chips when he purchases them. The croupier keeps track of the value of each set of chips by putting a small check chip with this value on the stack of chips.

Half the 36 numbers for the compartments are red and the others black. The zero and double zero are neutral colors (usually green).

The croupier asks the players to place their bets. A player does not have to sit at the table to place a bet. Once all bets are down, the croupier spins the wheel clockwise and then flips the ball counterclockwise around the rim of the wheel. Eventually, the ball lands in one of the compartments, and the bets are paid off.

The simplest bet is to place chips on a single number. This is betting Straight Up (*Plein*); if the ball lands in this numbered compartment, the player is paid off at a ratio of 35 to 1.

Chips can be placed to cover several numbers at once. The diagrams on this page show the American and European roulette tables. The chip marked A touches "14" and "17"; this is called Split Numbers (*Cheval*). If either of these numbers wins, the player is paid off at a ratio of 17 to 1. The chip marked B is placed on the corners of 26, 27, 29 and 30; this is called a Corner (*Carre*) and pays off at 8 to 1.

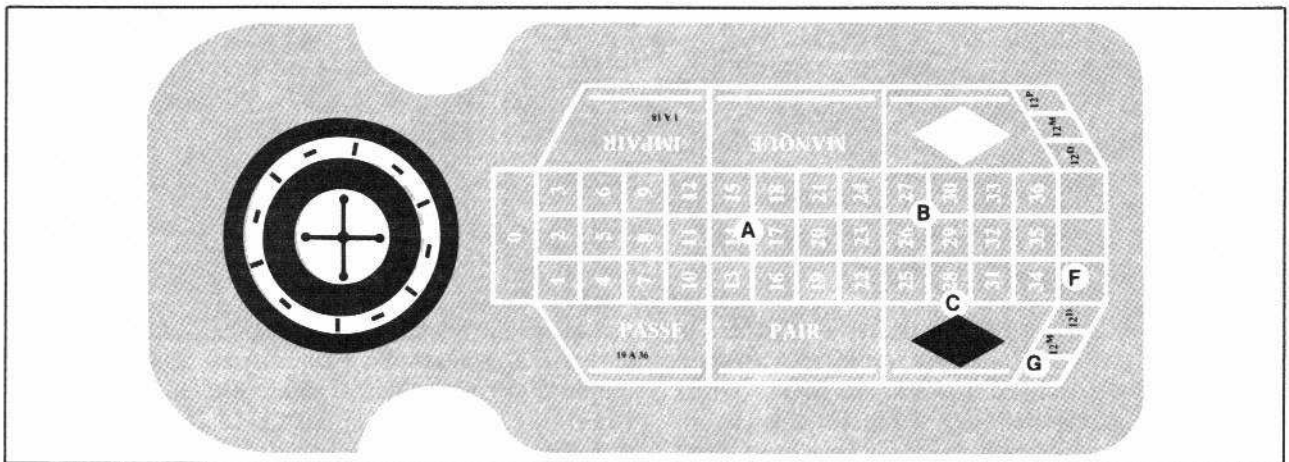
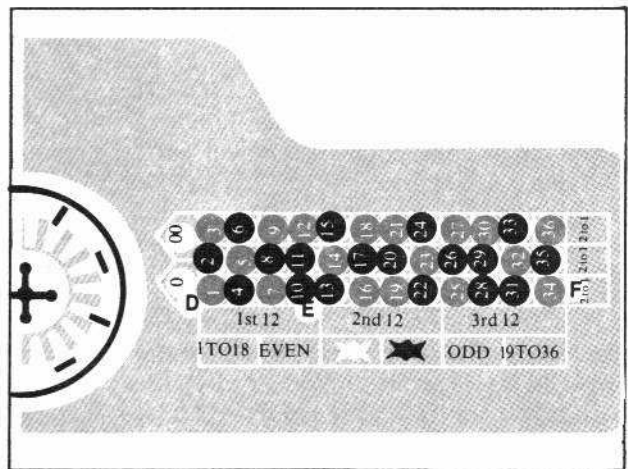
A Trio (*Traversale Pleine*) bet is on the three numbers in a particular row (chip C in the diagram is betting on 28, 29 and 30); this bet pays off at 11 to 1. On the American version only, a Five Numbers bet can be made (chip D in the diagram covers 0, 00, 1, 2, and 3); this bet pays off at 6 to 1. A Six Numbers (*Traversale*

Simple) bet covers two rows (chip E in the diagram covers numbers 10, 11, 12, 13, 14, and 15); this bet pays off at 5 to 1.

A Column Bet (*Colonne*) covers 12 numbers (chip F in the diagram) in a column, and pays off at 2 to 1. The European tables allow a Split Column (*Colonne a Cheval*) that covers two columns (24 numbers); it pays off at 1 to 2. A Dozen (*Douzaine*) bet covers 12 numbers (chip G in the diagram covers 1 through 12); it pays off at 2 to 1. The European tables allow a Split Double (*Douzaine a Cheval*) where a chip covers 24 numbers; this bet pays off at 1 to 2.

Players can make Even Chance (*Chances Simples*) bets where the number that will come up will be red (*Rouge*) or black (*Noir*), odd (*Impair*) or even (*Pair*), or low (*manque*; low numbers 1 to 18) or high (*passe*; high numbers 19 to 36). These bets pay off even money.

In the American version, if the number that comes up is a 0 or 00, only single bets made on those numbers win. All Even Chance bets are lost in this case. In the European version, a 0 means the croupier "imprisons" the chips (that is, the chips stay on that bet until the next roll), but the chips lose half their value.



CRAPS

One of the fastest and most exciting gambling games, craps is played with two 6-sided dice. The player rolling the dice stands at one end of the table and must throw the dice so they bounce off the other edge of the table. There are usually three or more casino employees at a craps table, keeping track of the numerous bets that can be placed by as many players as can reach the table.

If the player rolling the dice, the shooter, gets a 7 or 11 (a natural) on the first roll, he wins automatically. If he gets a 2, 3 or 12 (craps), he loses. Any other number that is rolled is called the "point"; if the shooter rolls this number a second time before rolling a 7, he wins, but if a 7 is rolled before the number, the shooter loses. The shooter continues to throw the dice until he loses on a 7, at which time the dice are passed to the player on his left. The shooter can bet against himself if he wishes.

The craps table is divided into a number of areas where bets are placed (see the diagram on this page). Chip A is placed on the "Pass Line" on the table. In this case, the player making this bet thinks the shooter will either get a 7 or 11 or make his point; if the shooter wins, the bettor is paid even money. Chip B is in the "Don't Pass" box; the player betting assumes the shooter will either get craps (except on a 12, which is a standoff and nobody wins) or not make his point.

Chip C is in the "Come" area. This bet is placed after the shooter has his "point" to make. If the shooter gets a 7 or 11, the bettor wins; on a craps result, the bettor loses. Also, if another number is rolled, the bettor has a "come point" and he will win if the shooter hits this point before rolling a 7. The "Don't Come" area is played just the opposite; the bettor wins on a craps result and loses on a 7 or 11, or he wins if the shooter gets a 7 before hitting the "come point." Both these bets win even money.

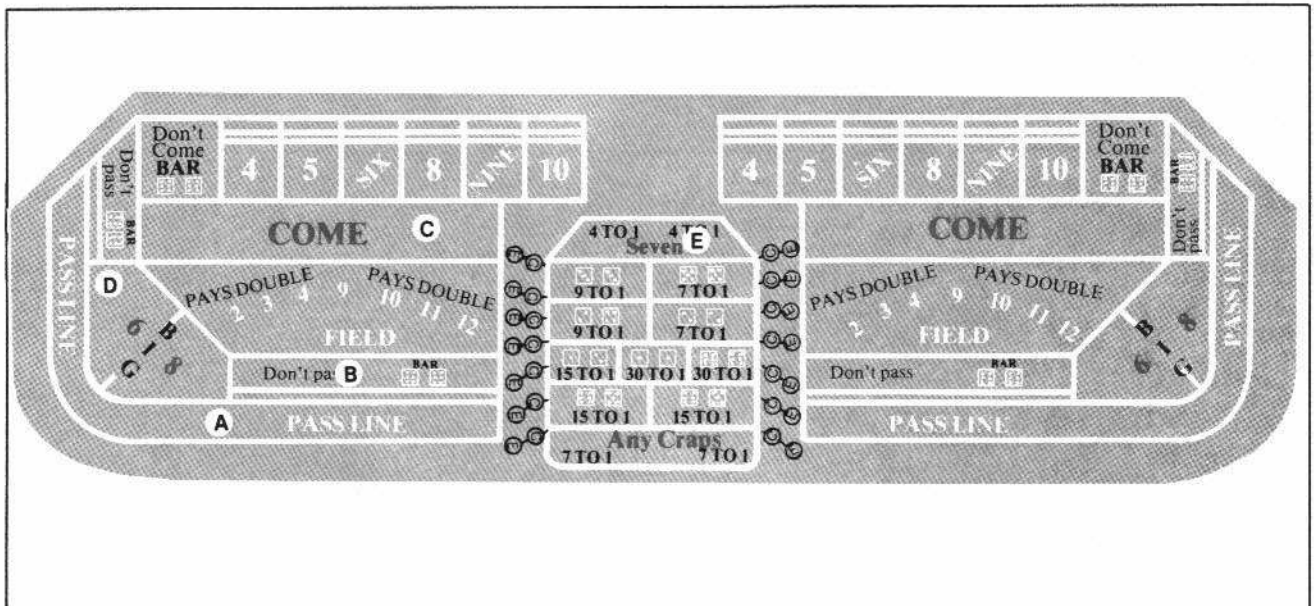
A "Field" bet is made on one roll of the dice. If the dice result is a 3, 4, 9, 10, or 11, the bettor wins at even money, and if the result is a 2 or 12, the bettor is paid double. The bettor loses on a result of 5, 6, 7, or 8 (the points that are most likely to be rolled). Chip D is in the "Big 6/8" box; and the bettor wins even money on a 6 or 8 and loses on a 7.

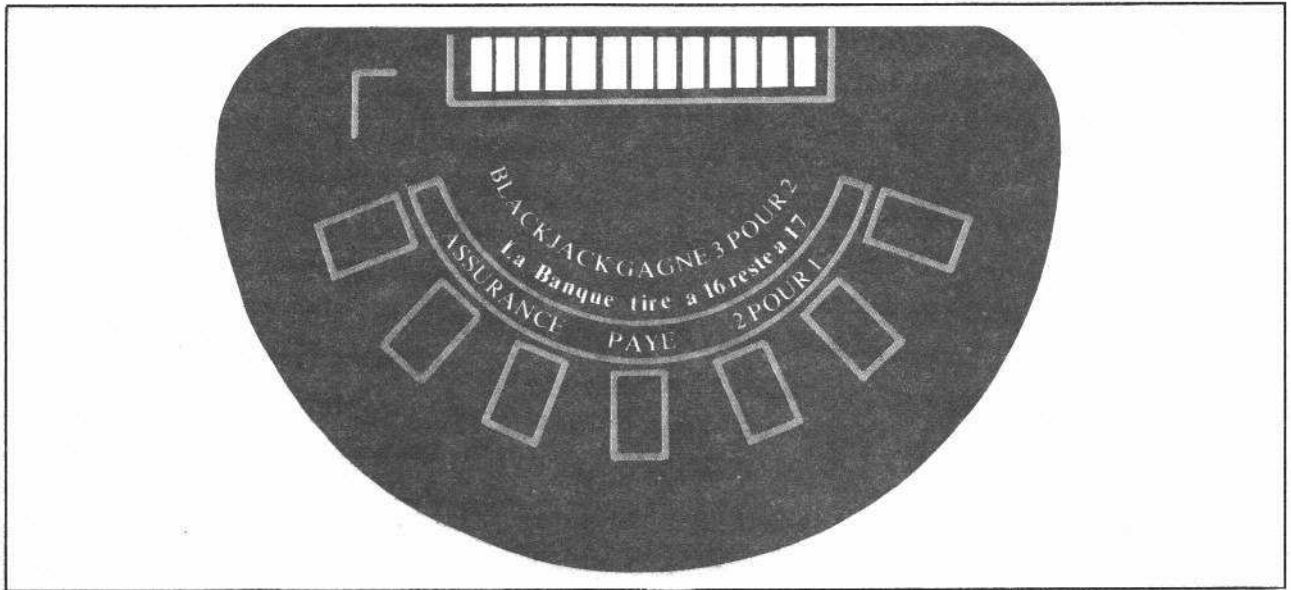
A bettor can choose to get a number the "Hard Way." If the bettor thinks that two 2's or two 5's will be rolled and bets on this, he wins at 7 to 1 (he loses if a 7 is rolled or if his number bet comes up in another combination). Likewise, the player can bid on double 3's or double 4's at 9 to 1 odds.

There are a number of other one-roll bets. Chip E is the "7" box, and the bet wins if the next roll is a 7 (payoff is 4 to 1). Other boxes are provided for "11" (paying off 15 to 1), "3 Craps" (paying off 15 to 1 that the next roll will be 3), "2 Craps" (paying off 30 to 1 on a roll of 2), "12 Craps" (also paying off 30 to 1 on a roll of 12), and "Any Craps" (paying off 7 to 1 on a roll of 2, 3, or 12). The bettor loses on any of these bets if the dice result is a number other than the one(s) he bet.

A bettor can also play "The Odds." After a "point" or "come point" is made, a bettor can go for the Odds, betting that the specific point will be rolled before a 7 is rolled. The payoff is 2 to 1 if the point is 4 or 10; 3 to 2 if the point is 9 or 5; and 6 to 5 if the point is 6 or 8. A bettor can also play against the "point" or "come point"; payoff is 1 to 2 on a point of 4 or 10, 2 to 3 on a 5 or 9 point, and 6 to 5 on a 6 or 8 point. A bettor can withdraw an Odds bet before the dice are thrown.

Also, a bettor can make "Place Bets" by putting chips on the numbers 4, 5, 6, 8, 9, or 10. The shooter must hit one of these numbers before rolling a 7 for the bettor to win (any other result is a stand-off). The bets are paid off at 9 to 5 for a 4 and 10, at 7 to 5 for a 5 and 9, and at 7 to 6 for a 6 and 8.





BLACKJACK

This game is also known as “Twenty One” and, in Europe, as “Vingt-et-un.” The house dealer asks for bets and then gives out one card face up to each player plus one for himself. Then he deals a second card face up to the players and himself. (Note that the dealing of cards face up or down varies from casino to casino.) The object of the game is to reach 21 or come as close as possible without going over. The players can elect to take extra cards to get closer to 21.

An Ace in this game is worth either 1 or 11 (at the player’s choice); face cards (Jacks, Queens, and Kings) are worth 10; and the others cards are worth their face value. Thus, a combination of an Ace and a 10 equals 21 (this is called a “natural” blackjack and automatically wins, unless the dealer also has a natural blackjack in which case the player neither wins nor loses his bet).

If a player’s first two cards equal less than 21, he may continue to have the dealer give him extra cards (“hits”) one at a time until he elects to stand or goes over 21 (in which case he automatically loses). After all players have taken their extra cards, the dealer must give himself an extra card if his first two cards total 16 or less, and he must stand if his total is 17 or more.

Any player who has a natural blackjack wins at the rate of 3 to 2 (unless the dealer also has a natural blackjack, in which case there is a tie). Any player whose card total is higher than the dealer’s wins at even odds. Any player who ties the dealer’s card total is in a tie and neither wins nor loses his bet. All hands that are less than the dealer’s total or that go over 21 lose.

There are several variations that may occur during a hand. A Split Pair occurs when a player’s first two cards are of the same value (a pair of 9’s for example) or are both worth 10 (a 10 and a Queen, or a Jack and a King). The player in this case can split the cards and

play them as if they are two hands. Play proceeds as described above, and the player can bet on both hands. If the player gets another pair, he can split up those cards for new hands, up to a maximum of 5 splits. The use of Split Pairs varies from casino to casino.

There are some limitations on Split Pairs. If Aces are split, the player receives only one card on each Ace. Also, if a player has an Ace and a 10 or picture card with a split pair, he does not have a “natural” blackjack; instead, the cards are worth 21 and, if he wins, the pay off is at even money. These variations in Split Pairs differ from casino to casino.

A second variation is Double Down. When a player’s first two cards equal 9, 10 or 11, he can double his bet. In this case, he receives only one more card (the exception being that if his first total is 9 and he draws a 2, he can be given one more card).

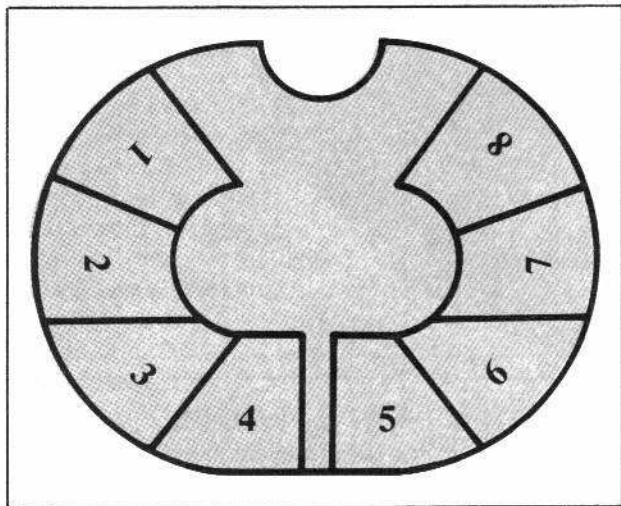
A player may also place an Insurance bet if the dealer drew an Ace on his first card. Before anyone receives a second card, a player may bet up to half his original bet that the dealer will get a natural blackjack with his second card. If the dealer does indeed get a natural blackjack, the player is paid off at 2 to 1; if the dealer does not make a natural blackjack, the player loses his Insurance bet.

CHEMIN DE FER AND BACCARAT

Both games are similar, and are often mistaken for one another. Chemin de fer offers more choice to the gambler, while baccarat has strict rules as to when a card must be taken or not (in some European casinos it is known as Punto Banco). Both games are akin to blackjack. Chemin de fer will be described first and baccarat next.

In chemin de fer, gamblers are pitted against one another. One gambler puts up a certain amount of money ahead of time in order to control the deal, or bids against the other gamblers for the privilege. He deals until his bank is broken or he withdraws. Six

52-card decks are shuffled together and placed in a device, called a "shoe," from which the cards are slid out one at a time. The player dealing is called the "banker," and the other players are called "punters." The banker tests the shoe by drawing several cards, showing them to the players, and discarding them.



The players, starting with the first to the right of the banker, then place bets against the bank. The next player to the right places his bet against the bank, and so on around the table until the amount in the bank is covered or all players have placed bets. Any player may call "Banco," indicating he wishes to bet against the entire bank; should two or more players call "Banco," the first player to the right of the banker has the privilege. The banker is responsible only for the money in the bank, never for any bets that go higher than this amount.

Only two hands are dealt: the banker's and one hand for all players. The player with the highest bet plays the hand (or the player nearest the right hand of the banker in case of a tie). The banker deals one card face-down to the player and one to himself, and then deals a second card to each hand. After the first two cards are drawn, the punter can choose to draw (*carte*) or pass (*pas de carte*); the third card is dealt face-up.

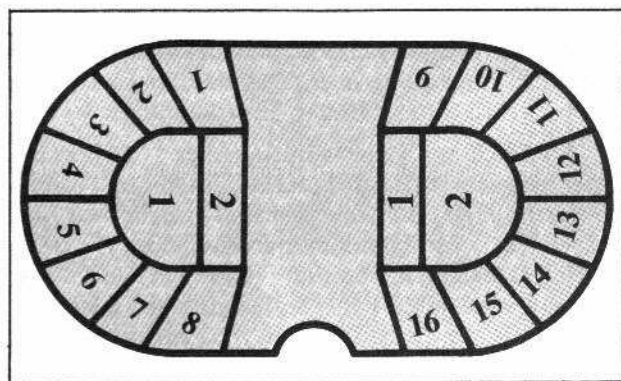
The object of the game is to come as close to 9 as possible, but not 10 (called Baccarat) or more. The face values of the cards are counted together, and any 10 in the sum is ignored. Thus, a 7 and 6 equals 3 ($6 + 7 = 13$; the 10 is ignored, so the value is 3), and an 8 and a 9 equals 7 (17 minus the 10 is 7). If the first two cards add up to 8 or 9, the hand is considered a "natural" (similar to blackjack). A natural 9 beats a natural 8. If the player's hand is the winner, each of the players receives a portion of the bank equal to what he bet. If the banker wins, he takes the players' money.

In baccarat, there are strict rules as to when a card must be taken and when a player must stand. On a 0 up to 4 count, the punter must draw a card. On 5, he may stand or pass, and on a 6 or 7, he must stand. If he has an 8 or a 9 (a natural), he turns over his hand and shows

it to the banker (he does not draw another card). The banker then reveals his hand and, depending on the total, draws or stands. The high hand is the winner. If the card totals are equal, the hand is thrown in and a new hand is dealt, with the punters again placing their bets against the bank. The banker may turn over the shoe to the next player at any time, saying "le banque pass." No player is forced to be the banker. The house gets $2\frac{1}{2}$ percent of the winnings from each hand.

Baccarat does not pit one gambler against another. Instead, everyone, including the dealer, bets on the bank hand or the player hand. There is no bank; gamblers' bets are limited solely by the table minimum and maximum. Usually there are two croupiers at the table to oversee the action. They announce the cards and whether a card must be taken or not. There is really very little for the gambler to decide except for the size of the bet.

Baccarat can also be played on a table with a double layout (*a deux tableaux*). In this case, the banker deals out two hands, one to the left and the other to his right, as well as his own hand. Bets, which pay off even money, can be placed against either player hand or both (*a cheval*); precedence of who will play against the hands are from the right of the banker for the right hand, and to the left of the banker for the left hand.



The banker deals out the two cards to the players' hands before dealing his own hand. In both chemin de fer and baccarat, another card must be drawn if the first two cards are 0 through 4; a card may be drawn or not on a 5; and the hand must stand on a 6 through 9. These decisions are predetermined, and all players must abide by the rules.

The banker faces certain advantages and disadvantages by playing against two hands. If one of the player's hands is a natural 8 or 9, the banker must observe the rules of draw for the other hand. If neither player's hand is a natural and one asks for a draw while the other stands, the banker can draw or not. And, if both players' hands are naturals, the banker must stand. The winning hand is determined as for chemin de fer.

A player who has bet on both hands wins the equivalent of his bet if both punters' hands win. He wins half his bet if one punter's hand wins, and he loses his bet if the banker's hand wins.

Notes for the Gamesmaster

The lavish European and American casinos are considered neutral territory by members of the espionage community. An agent can feel relatively safe inside such an establishment, which is one of the reasons why Bond frequents them. Bond has had a number of interesting encounters inside large casinos.

YOU ONLY BET ONCE

COMMENTS: For unexplained reasons, very attractive women seem prone to call "Banco" more often than other players. They seem to forget that Luck, being a lady herself, is jealous in the extreme. — JB

Before his assignment to investigate Dr. No, Bond was challenged in such a way by Sylvia Trench. While playing chemin de fer at his favorite London casino, he enjoyed a startling run of good luck as the banker. Trench seemed determined to break Bond's bank and called "Banco" over and over. It soon became obvious to the people around the table that this private battle had implications beyond baccarat.

COMMENTS: I was called away on a mission and had to cut the game short. There was some verbal bantering, but I thought nothing of it. I did give her my card, however. I later found Sylvia in my flat, practicing her golf game. We've putted around several times since. — JB

After rescuing the Countess Tracy di Vincenzo, daughter of Marc Ange Draco, from an apparent suicide attempt and then a kidnapping (see *On Her Majesty's Secret Service*), Bond came to her salvation again at the Casino in Estoril, Portugal. Tracy had called "Banco" at chemin de fer and did not have the money to cover her bet when she lost. Bond gallantly stepped forward to cover her bet, which eventually led to their short but loving marriage.

Another time at a casino on the island of Corfu (while searching for the ATAC in the *For Your Eyes Only* mission), Bond was controlling the shoe at chemin de fer and playing against a perspiring, overweight man apparently named Bunky. After losing a number of times to Bond, the man decided to match only half the bank . . . that is, until his nerve was questioned by the Countess Lisl Von Schlaf. He then matched the whole bank . . . and lost. (It turned out Lisl was schilling for the house).

COMMENTS: I seem to have an affinity for meeting countesses in casinos. My track record, now that I think about it, isn't the greatest, when you consider the fates of Tracy and Lisl. — JB

A momentary distraction to Bond while he was playing craps at the Whyte House in Las Vegas (during the *Diamonds Are Forever* investigation) was Plenty O'Toole. Knowing a good thing when she saw one, Plenty immediately attached herself to Bond. Not only was poor Plenty thrown out of Bond's hotel room window when the couple went back there for a nightcap,

she was later found drowned in Tiffany Case's swimming pool — a victim of mistaken identity by Messrs. Wint and Kidd.

GAMES SPIES PLAY

Casinos, in Bond's experience, are either large establishments with attached hotels and restaurants, or smaller, private clubs. The large casinos are usually run by conglomerates, and they offer a lot of games and tables where a major jackpot is possible. They have the financial backing to afford a number of large payoffs. The smaller casinos may not have such a large cash reserve, and therefore limit the number of bettors or the size of their bets. Such smaller clubs may be privately owned, and are frequently found on the outer fringes of places where gambling is legal.



The large casinos usually have so many people present that it is difficult to pinpoint any one person. Thus, spies find them marvelous places to lose a tail. Any attempt to Tail someone through a casino (or any

other crowded place) should have a -2 Ease Factor modifier applied. During an all-out chase through a casino, all maneuvers should receive a -2 Ease Factor modifier to reflect the difficulty of getting through the milling crowd.

Combat, whether Fire or Hand-to-Hand, is almost unheard of in a large casino. Anyone found carrying a weapon or engaging in a brawl would be removed immediately, if not arrested; membership to the casino would be revoked. Any M.I.6 agent involved in a fight should receive a healthy dose of Fame Points and a stern lecture from M.

The number and variety of people passing through casinos make them excellent possibilities for a rendezvous. A "chance" meeting between a Player Character and a local informant or station member can be made to look like a stranger asking for a match or two people just striking up a conversation. Casinos offer excellent opportunities for "drop points," places where information or instructions can be exchanged. A book of matches surreptitiously exchanged during the lighting of a cigarette could easily contain the microfilmed plans of the Major Villain's headquarters or instructions and photos from M.

While it is rare to find a small casino being used as a front for illegal or undesirable enterprises, you can make them more common in your campaign world, since they are excellent sources of adventures. This enterprise would be run by the criminal element in the area and would serve as a laundering outlet for illegal moneys or as places to trap the unwary into giving the ungodly leverage.

People in sensitive positions may find themselves offered unlimited credit. Once the gambler is overextended and in debt to the tune of several thousands, the owners will begin to apply pressure — requests for secret research, information about people, and the like. A variation is to blackmail the victim's family to avoid a scandal. It is very difficult for the victims to escape this kind of trap.

The small casino could also be a front for a foreign intelligence service. In this case, the casino appears to be legitimate, but actually acts as a Station House or a "safe house" where agents report. An informant can be paid off secretly by arranging that he win big at one of the tables. If the casino attracts a high-class clientele, the owner may place listening devices at the gaming tables, the bar, or on a terrace. Even a simple little remark concerning an extended holiday by a government official can have deeper ramifications when correlated with other bits of intelligence.

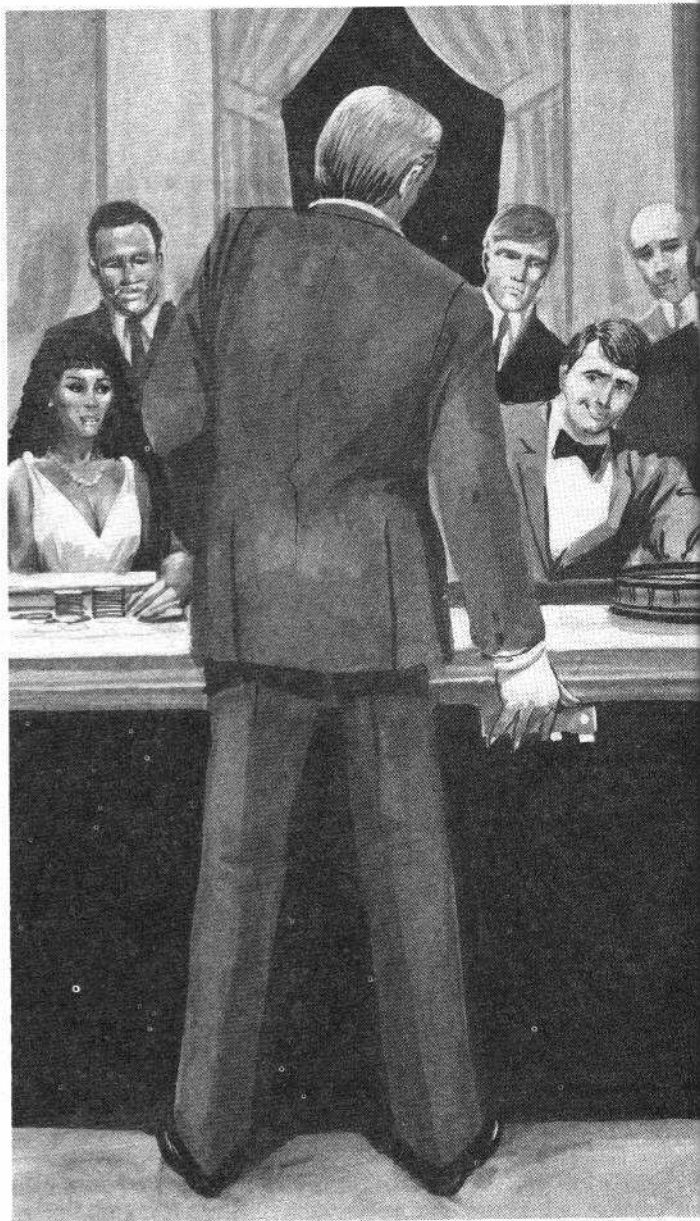
Certainly the clientele is the most interesting feature of a casino. If a Player Character knows the Major Villain frequents casinos, he can arrange to observe the enemy and gauge his mettle. The character may decide to sit in on a few hands in order to engage the Major Villain in witty repartee. These conversations are usually loaded with double- and even triple-entendres.

For example, a conversation apparently about an overly large wager at the table could evolve into a dou-

ble-meaning discussion both about the bet and on taking too many risks and underestimating one's opponent. The character and the Major Villain both know what they are talking about, but the casual observer would not be aware of the veiled threats in the conversation.

Likewise, a Beautiful Foil or Shady Contact could become involved in such a two-level conversation. Gamesmasters should be fully familiar with the individualities of the NPCs before undertaking such repartee so as to role-play them believably. It is quite possible to communicate vital clues about the NPC through such conversation, such as the Major Villain's weakness as revealed through his megalomaniac self-aggrandisement.

A player may relish such verbal exchanges. He finally has the chance to use his favorite Bond expressions, which he has been dying to use all his life but could not until now. Experience Point bonuses should be given for good Bondian conversation.



Encounters in Casinos

The luxurious casinos found in Bond adventures attract only those rich enough to lose fortunes, those who prey on the rich, and, of course, secret agents. They are the watering holes and playgrounds of the jet set and the internationally famous and infamous. A typical Bond Major Villain, the type who eschews asceticism and indulges his slightest fancy, would be a frequent patron of such glamorous gaming establishments.

Of course, there will be some Major Villains who will shun casinos as too public or too distracting. Dr. No would certainly turn up his nose at any invitation to a casino, claiming it to be too frivolous for him to waste his time. On the other hand, Hugo Drax, Aristotle Kristatos, and Auric Goldfinger would frequent such places. Even Karl Ferenc Skorprios takes time out from the pursuit of power and world domination to enjoy a fling at the tables.

So casinos are obvious settings for Bond adventures, the more glamorous, the better. Casinos are rife with possible encounters. Using the Casino de Monte Carlo or Glover's as the actual setting or as inspiration for a casino of your own means you will have to populate the gaming room with interesting and diverse Non-Player Characters. If the characters are attending a casino for an evening's entertainment or in their investigations, roll on the chart below to see what kind of encounter they have.

ENCOUNTER MATRIX

Roll 2D6 and cross-reference the dice to determine who the characters have encountered. See the Introduction for more details.

SECOND DIE ROLL	FIRST DIE ROLL	
	1-3	4-6
1-2	Casino Royalty	Special
3-4	Heavy Losses	If the Shoe Fits
5-6	Big Winners	My Number's on the Card

BIG WINNERS: While taking a break from the games, the character walks around the room. There seems to be a flurry of activity around one of the tables (you should decide which one). The spectators are all abuzz over one gambler who has been winning almost constantly. The gambler in question coolly stacks his chips as the odds fall victim to his luck time after time. The gambler in question is . . .

- **Fellow Secret Agent:** An M.I.6 filing clerk (FAME: 110; WIL: 3). A check will reveal that the clerk is currently on leave and has every right to be at the casino on his vacation. Considering his incredible good for-

tune, the clerk is remaining unnaturally calm. A check with the manager will not be overly helpful, except to learn that, "Yes, he is winning big, but the house has found no evidence of cheating." If the character watches the game, he should receive a PER roll (see the Gambling chapter in the *James Bond 007 Game*) to notice that the croupier/dealer is cheating in the clerk's favor. The croupier/dealer's Gambling Primary Chance is 17. If the character corners the clerk, he may try to Persuade the clerk to tell all (-4 Ease Factor modifier). The clerk has turned traitor and sold information to the Major Villain (you should decide what information). The croupier/dealer is in the employ of the Major Villain and is making the pay-off in this way to avoid suspicion.



- **Shady Contact:** A Freelance Operative of at least Agent rank (FAME: 133; WIL: 8; PER: 9), this person is an American ex-C.I.A. agent whose cover has been blown (you should decide whether the character knows him or not). He is playing baccarat against a swarthy fat man who does not seem to like losing. The swarthy man is a blackmailer who has bled one of the Operative's friends almost dry. The Operative is bent on getting it back. He has been doing very well, in spite of some adept cheating on the part of the swarthy man. If the character approaches the table, the Operative will win two hands before noticing the character and getting a Fame roll to recognize him. If he recognizes the character or the character approaches him, the Operative will state he has some information, but Debrue, the swarthy man, does not like to lose and will have men waiting outside (which indeed he does). If the character helps the Operative get away, he will be repaid with information concerning the Major Villain's location.

- **Shady Contact:** A well-known Informant (FAME: 98; WIL: 4; PER: 3) who is on a winning streak, which itself is not as surprising as the amount of chips he has stacked in front of him or as interesting as the spectacular woman on his arm. As the character approaches, he will hear the Informant tell his companion that he is "set for the evening with a lot of money; the sky's the limit." Should the character pursue this matter, he can find out that the Informant was recently paid off by a man matching the description of the Privileged Henchman for keeping his eyes open and reporting any new visitors. For a financial consideration the Informant will lead the character to his next rendezvous with the Privileged Henchman.
- **Major Villain and Soldiers:** The Major Villain is enjoying a short respite from his plotting and planning to enjoy an evening of gaming. If the character and the Major Villain have met or the Major Villain recognizes the character, he will break off from the game and excuse himself, claiming a headache. He will order his minions to follow the character and report on his actions.
- **Major Villain and Soldiers:** The same situation as above, except the Major Villain will arrange for his men to be waiting in the character's hotel room to take him prisoner.

CASINO ROYALTY: As the character enters the gaming room, he spies two large, burly men whose tuxedos do not fit properly. Upon closer examination, the character spies a royal personage enjoying one of the games of chance; the two anthropoids are obviously bodyguards. The royal personage is . . .

- **Civilian and Beautiful Foil (Neutral):** One of the lesser members of a royal house, with a reputation as a lout and a boor, is drunkenly propositioning and taking liberties with the Beautiful Foil, who is obviously not interested. If the character intervenes and saves the Foil, he receives a +2 Ease Factor modifier on all future Seduction attempts with the Beautiful Foil.
- **Civilian and Shady Contact: (Hero Point)** A young princess, bored to tears over everything in life and with an internationally notorious reputation, is seated next a small whisp of a man. As the character looks on, he should get a PER roll (-2 Ease Factor modifier) to notice the princess' diamond bracelet disappear from her wrist into the man's pocket. If the character confronts the pickpocket, the thief will bargain to avoid being turned over to the police. If the character surrenders a Hero Point, he will find a variety of wallets on the thief, one of them belonging to the Major Villain. The wallet will contain a clue as to the Major Villain's destination. If the character returns the bracelet, you should decide whether the princess will turn him in as the thief or if he gets a +2 Ease Factor modifier on all future Seduction rolls. The princess has no connection with the Major Villain and has never heard of him.

HEAVY LOSSES: While taking a break from the games, the character scans the room. There seems to be a flurry of activity around one of the tables (you should decide which one). If the character approaches, he will hear the floor manager and the croupier talking in hushed whispers with one of the gamblers. The gambler is making no attempt to speak in whispers. The discussion centers around money, of which the gambler seems not to have enough. The gambler is . . .

- **Fellow Secret Agent:** A fellow agent of M.I.6 (WIL: 6; PER: 7), who the character already knows (no Fame roll is necessary), is begging for an extended line of credit, but the manager is sadly shaking his head, claiming he has lost a large sum already. If the character intervenes, the agent will become frightened at being found out. He has a weakness for Gambling, which the Major Villain has discovered and is exploiting to gain information. The agent will then break down, sobbing about the rack and ruin of his career. He will take the character to his next rendezvous with the Major Villain's representative. (You may make it the Major Villain himself, if you like.)
- **Fellow Secret Agent: (Hero Point)** The same situation as above, except the agent, to redeem himself, will attempt to knock out the character and go to take care of the Major Villain himself. (You should decide whether the agent takes any equipment from the character.) If the agent succeeds, he will be found in the streets the next morning, killed in some memorable manner. Unless the character surrenders a Hero Point, there will be nothing on the agent's body. If he does surrender the point, there will be a clue to the Major Villain's next destination.
- **Civilian:** The treasury minister of a country (FAME: 135; WIL: 4) is perspiring heavily and licking his lips constantly; he has been losing very heavily. If he manages to get the minister alone, the character may attempt to Persuade him to talk (+2 Ease Factor modifier). If the Persuasion is a success, the minister breaks under the stress and confesses that he is in debt to the Major Villain and is providing him with valuable top secret information. He is trying to win enough money to pay back the Major Villain. He does not know where the Major Villain is, but he does know where the Privileged Henchman is currently staying.

IF THE SHOE FITS: There is a crowd gathered around one of the roped off areas to one side of the gaming room. It seems there is a baccarat game going on. Some wealthy person has bought the shoe for the night and has been defeating all comers. If the character investigates, he will find the dealer is . . .

- **Major Villain:** The Major Villain, who is enjoying better than moderate success, will welcome the character (whether they have met before or not) if he decides to sit in on the game. The game will continue until the character quits or has broken the bank. If the character walks away the winner, he will have



angered the Major Villain to the point that he will send his Soldiers after him. If the Major Villain wins, he will later make the mistake of underestimating the character, such as not having the character thoroughly searched, letting him go after torture, or something similar.

- **Skorpios:** The same situation as above, except the banker is Karl Ferenc Skorpios, leader of TAROT. If the character has not met Skorpios before, you should not tell him who Skorpios is. Skorpios will introduce himself and ask the character to join the game. The game will continue until the character quits or has broken the bank. If the character recognizes Skorpios, you should make the meeting one of polite animosity, but you should prevent the character from capturing Skorpios.

Note: *This encounter should be used only if neither Skorpios nor TAROT is the Major Villain in the adventure. If either is, use the Major Villain encounter above as a guideline as to what happens. This encounter is meant to be an interesting aside. If the character starts following Skorpios, you will have to do something to bring him back on the right track.*

- **Shady Contact:** A deposed Middle Eastern monarch (WIL: 4; PER: 3) is seeking to use his skills at the table to help finance his return to power. The character will readily recognize him since there was a report on him circulated at M.I.6 recently. The report stated that the monarch poses little danger in exile, but that if he should ever return to the throne, he will make the situation in the Middle East much more volatile. If the character sits in, the monarch will welcome him. The game will continue until the character quits

or has broken the bank. If the character walks away the winner, the monarch, seeing his capital walking away, will offer information in exchange for the money. He will have a clue as to the Major Villain's plan. Whether the character returns the money or not is up to the player.

MY NUMBER'S ON THE CARD: The next time the character sits to play blackjack, bacarrat, chemin de fer, poker or any other card game, he will eventually be dealt a card with "Urgent I see you at once. Meet me on the terrace in five minutes." written on it. If the character keeps the rendezvous, he will find . . .

- **Fellow Secret Agent:** James Bond is on a short medical leave and is enjoying the games of chance. Knowing this, M sent him with a message for the character, dealing with a new development in the mission (clue, new threat by villain, and the like).
- **Beautiful Foil (Allied):** The Beautiful Foil has overheard a conversation between two men as they left the casino. The two men were describing someone who fits the description of the Major Villain, and they mentioned where he is staying in the city.
- **Beautiful Foil (Neutral):** The Beautiful Foil is lurking in the shadows, but will call out to the character when he comes out on the terrace. She has a message from the Major Villain, warning the character off. She will, of course, be intrigued by the character.
- **Beautiful Foil (Enemy):** The same situation as above. If the character ignores the warning from the Major Villain and starts using his charms on the Foil, he will find her quite compliant. At the first opportunity, however, she will drug the character's

drink with Sodium Amytal. The character should get an Ease Factor 2 PER roll to notice a drugged alcoholic drink; Ease Factor 5 if it is non-alcoholic. If the character succumbs, he will wake up in the clutches of the Major Villain.

SPECIAL: Choose one encounter, as appropriate, from those listed below.

- **Civilian:** The member of royalty is a well-known member of the jet set, who leads the life of a playboy/girl. This person is loud and spoiled and very used to getting his or her own way (or else paying for the damages if things do not go as desired). For this encounter place the royal personage on an intercept course with the Player Character. The character should get an Ease Factor 4 PER roll to notice the impending collision and take appropriate action. If a collision occurs, the royal personage spills a drink over his or her clothing, and then begins sputtering and getting red-faced over the character's impertinence. Attention will be drawn to the character, alerting anyone who was spying on the character to his presence.
- **Civilian:** A rising international starlet (no less than Striking in Appearance; no more than 3 in INT, 3 in WIL, and 2 in PER) makes her grand entrance. After spending some time around the tables, she manages to get near a character and begins chatting with him. Seduction may occur. She has been hired by the Major Villain to lure the character into a trap. If the Seduction is a failure (that is, she makes her WIL roll), she will pretend to play along with the character until the trap is sprung. If the Seduction is successful, she still leads the character into a trap but later tries to help him escape.
- **Sheriff J. W. Pepper:** Resplendent in an ill-fitting tux with his Stetson clamped on his head, Pepper is at the roulette table, arguing loud and long with the croupier over whose bet just won. If Pepper has seen the character before, give him an Ease Factor 8 PER roll to notice the character. If he notices him, or the character approaches, Pepper will begin to bellow, "I know you! You're that secret agent fellow. That English secret agent from England. Who you after, boy? Commies? Let's go get them Commies, boy!"
- **Fellow Secret Agent (Enemy):** The enemy agent (of equal rank to the character) is gambling at the roulette table; he is losing but not badly. If approached, he will be cordial and friendly, explaining that he considers such pleasure palaces as neutral ground. He knows the location of the Major Villain and will give it in exchange for the character's help in eliminating a freelance assassin who is currently playing at the craps table. The enemy agent will explain that he has reason to believe the assassin is after him and that it would not be against Britain's interests to have this assassin eliminated.

Note: "Eliminating" the assassin does not necessarily mean killing him. If your players are worried about ac-

cumulating Fame Points, you can tell them, as GM, that having the assassin arrested or put out of commission in some non-deadly manner will be sufficient for the enemy secret agent to give them the information. Such situations give the characters extra opportunities to earn Hero Points, but require you to be prepared to run the assassination attempt.

- **Shady Contact:** A master criminal (equivalent of an Agent or "00" Rank, with FAME: 125; WIL: 7; PER: 8) is walking about the casino. Perform a Fame roll to see if he is recognized (+3 Ease Factor modifier if the character's previous profession was a Thief). If he is recognized, it will be obvious that he is casing the casino to see if it is worth trying to heist. If confronted, he will offer to help the character locate the Major Villain in exchange for silence. He will follow the character's orders, but will refuse to confront the Major Villain personally, since, he will say, "Technically (the Major Villain) and I are in the same club, and I don't enjoy the same protection as you people."



- **Plenty O'Toole:** The next time the character is playing any game and is on a winning streak, he will suddenly feel this well-curved body attach itself to his side. Plenty O'Toole, who is always looking to link up with a winner, will be there, putting on her best 250-watt smile. She will offer to help the character improve his luck and will stay so long as the character is ahead. Should, at any time, the character lose more than 500 pounds, Plenty will begin to move off, but will return if the character starts winning again. If the character walks away from the game a big winner, Plenty will attach herself to him like a remora.

Casino Non-Player Characters

THE OWNER: It takes a rare individual to own a casino by himself. The large casino/hotels are owned by corporations, which have pooled their moneys to finance the venture, and the responsibilities for profits, legalities and approving credit lines are distributed among the many owners.

The individual owner takes the full brunt of these responsibilities and decisions on himself. Though he is required to eat, sleep, and live his casino every minute of the day, he enjoys the autonomy of his position.

The everyday decisions involving thousands in cash cannot faze the owner or make him hesitate. His decisions must be made quickly and he must stick to them. Any hesitancy or inconsistency will be seen as a sign of weakness, and he will lose the respect of his employees and his peers.

Independent owners in a campaign world of Bond will usually be either financial wizards or be involved in some underhanded dealings. The financial wizard type will defend his turf against intruders by developing an image of ruthlessness. With the proper (or rather improper) publicity, the owner becomes almost a legend, someone who is not to be tangled with. He is concerned with every aspect of his club, from the purity of the water used to make ice cubes to totaling the nightly receipts himself. He is also invariably honest.

The dishonest owner keeps outside interference to a minimum through blackmail, extortion, and threats. He is also a person not to be meddled with. The only way for a character to tell the financial wizard from the dishonest owner is by getting to know him. For the character, the financial wizard can be a staunch ally, while the dishonest one becomes a source of information and is best kept at arm's length.

To realize profits, the owner must maintain a firm hand over his employees and operation. The financial wizards usually maintain control by winning the respect and admiration of their employees. These employees are fiercely loyal and protective of their bosses and will do nothing to hurt them.

The dishonest owners maintain control by building an atmosphere of fear maintained by quick and sure retribution for mistakes. Their employees can be bribed or Persuaded to give information as long as they believe the owner will not find out about it.

THE MANAGER: The floor manager of any casino is responsible for the smooth running of the gaming floor. Like the captain of a ship, his word is law.

He makes rulings when there are questions about bets or the legitimacy of tables. He is the person who keeps watch to make sure that none of the dealers are skimming from the profits or dealing from the bottom of the deck. He periodically checks each roulette wheel to see if it needs adjustment to eliminate a bias. He checks the card tables to see whether a new deck is needed.

Such responsibility is not handed to anyone fresh off the streets. The floor manager usually rises through the ranks from dealer. He rises because he is smart enough to learn everything he can about gambling and casino management. He must prove to the casino owners that he is level-headed and decisive, and that his instincts are usually right.

In addition to making sure the games are played fairly, he is a diplomat. He is quick to intervene when unruly patrons threaten the refined atmosphere of the club. Such troublemakers include patrons who become loud and abusive; usually they are the big losers. Or they could be argumentative people who just feel like blowing their tops. The floor manager must move in quickly when such arguments are beginning. When the argument revolves around whose bet really won, he must make a quick decision that placates all sides.

He must also be on the lookout for cheats and other unsavory types. Patrons who may be card-counters, or try to switch dice, or wear mini-computers or any of the other myriad cheating systems, are not welcome in casinos. The unsavory types include pickpockets, con artists, and thieves who are always present wherever people carry large amounts of money on them.

The manager will have his own security people handle any ticklish situations. Only as a last resort will the manager call in the police for trouble on the floor. The sight of a constable's uniform tends to inhibit the mood of the patrons. He will call them in once the troublemaker is off the floor and on his way to or in the manager's office.

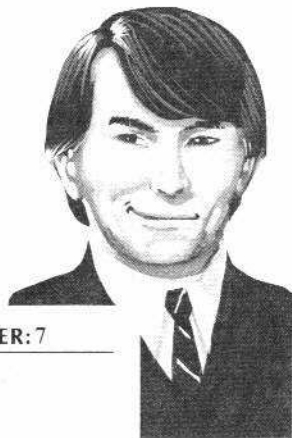
In the world of James Bond, though, there is always a chance of running across an unscrupulous manager who may be skimming off the profits himself or extending credit to people who do not deserve it. Usually these managers work for the smaller establishments.

CROUPIERS: If the manager is captain over the gaming room, the croupier is captain of his assigned gaming table. He must check to make sure that all bets are down and that they are paid off properly. Any question about bets are settled by him. Of course, these decisions can be appealed to the manager.

Croupiers cannot influence the draw of the card or spin of the wheel unless the appropriate mechanism has been installed and the okay given by the manager or owner. Such mechanisms are found solely in casinos run by dishonest owners.

However, since they are all but invisible, they are in a unique position to overhear conversations and can usually be bribed or Persuaded into sharing this information. Croupiers and dealers can also be used as message carriers or as liaisons to arrange meetings. (Characteristics, Skills and Skill Levels for croupiers and dealers can be determined by using the Civilians Table in the chapter "How to Use Non-Player Characters" of the *James Bond 007 Game*.)

OWNERS

**MAKO SINGOSHU**

CHARACTERISTICS: WIL: 9 PER: 7

HEIGHT: 5' 8"

WEIGHT: 150 lbs

AGE: 36

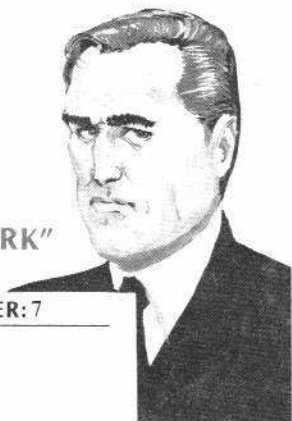
APPEARANCE: Good Looking

WEAKNESSES: Attraction to Members of the Opposite Sex; Gambling

IDIOSYNCRASIES: Seemingly an irresponsible cad, which is just a cover for a sharp mind and excellent instincts.

INTERACTION MODIFIERS: Reaction (0), Persuasion (-2), Seduction (+1), Interrogation (+2), Torture (+2)

BACKGROUND: Singoshu started out as a dealer in an illegal casino. During this time he learned everything he could about running a gambling establishment. He saved his money and waited until the time was right to turn legit. The right time came when the casino was closed down by the police. Singoshu escaped arrest and went to work for a legitimate casino. Slowly, under assumed names, he bought out the owners until he controlled the casino. Singoshu has since circulated rumors that he is the front man for a syndicate from the United States. By maintaining this charade, he has managed to keep his casino legal and safe.

**MARCOS "THE SHARK" ST. JOHN**

CHARACTERISTICS: WIL: 9 PER: 7

HEIGHT: 6' 1"

WEIGHT: 180 lbs

AGE: 43

APPEARANCE: Normal

WEAKNESSES: Greed; Superstition

IDIOSYNCRASIES: Invariably wears a white dinner jacket around casino; walks with a limp.

INTERACTION MODIFIERS: Reaction (-3), Persuasion (-4), Seduction (-2), Interrogation (-2), Torture (0)

BACKGROUND: St. John was a mercenary, specializing in brush wars. He lived simply during this time, socking away his earnings in a Swiss bank account. On a raid during a major skirmish in Africa, he had the poor luck not to notice a trip wire; the resulting explosion shattered his left knee. His effectiveness as a mercenary curtailed, he opened a casino in Cairo. The Middle East, he knew, was a place where loyalty was transient and information could be bought cheaply and sold at a profit, if one knew where to buy and sell it. St. John does not care for anything but himself. He pays his employees well, but he does not associate with them; they are not particularly fond of him, but they are loyal. St. John deals with any country that is willing to meet his price. He is sought after because he deals only in verifiable and valuable information, but he is not trusted because he has no loyalties.

**ALEETA CHARTONCYR**

CHARACTERISTICS: WIL: 10 PER: 10

HEIGHT: 5' 7"

WEIGHT: 120 lbs

AGE: 29

APPEARANCE: Attractive

WEAKNESSES: Attraction to Members of the Opposite Sex

IDIOSYNCRASIES: Tries to hide her intelligence.

INTERACTION MODIFIERS: Reaction (+2), Persuasion (0), Seduction (+2), Interrogation (+2), Torture (+4)

BACKGROUND: Aleeta graduated at the top of her class with a degree in Electronic Engineering. During her studies she ran across a story of a man who had designed a microcomputer that could be worn under his clothes in a casino and could be used to tip the odds in his favor while playing blackjack. Aleeta

designed and built her own computer. She found it worked beyond her expectations, and she went from supplementing her income to living off her winnings. She discovered that she enjoyed figuring the odds and trying to beat them. With her winnings, she started her own casino in London. Aleeta is often courted because of her looks, and she enjoys male attention. She has never had a deep relation-

ship or friendship, however, since she finds people too predictable. She spends her off hours tinkering in her workshop, where she develops electronic gadgets for her own amusement. Aleeta has supplied some devices to members of M.I.6 and the C.I.A., but she is not known to have any dealings with the Russians. Her devices have won her the respect and admiration of Q.



MARTY "THE MARTINET" STEPHENS

CHARACTERISTICS: WIL: 8 PER: 6

HEIGHT: 5' 10"

WEIGHT: 200 lbs

AGE: 39

APPEARANCE: Plain

WEAKNESSES: Sadism

IDIOSYNCRASIES: Face becomes very red when he is angry.

INTERACTION MODIFIERS: Reaction (-3), Persuasion (-2), Seduction (-3), Interrogation (-4), Torture (-3)

BACKGROUND: If there is anyone in the world who would add to mankind's happiness by his absence, it is Marty Stephens. He was a low-grade hood who muscled his way into a small casino operation and then took over when the original owner mysteriously vanished. A "new will" found shortly after the man's death bequeathed the casino to Stephen. He considered it "a wonderful stroke of luck." Stephens soon tired of the amount of money he could make just blackmailing patrons. One night Stephens caught a pickpocket working the casino. He became angry since the pickpocket was not paying his percentage to Stephens. When he removed the wallets from the corpse, he found one containing a list of numbers. The list meant nothing to him, but he was contacted by an intelligence agent willing to pay \$50,000 for the list. Stephens was launched into a new career. He now buys and sells documents, information, and people, with no regard to who the sellers and buyers are, just so long as he makes a profit. While professionals kill only when they have to, Stephens kills when he wants to.

MANAGERS



HEINRICH BECK

CHARACTERISTICS: WIL: 9 PER: 10

HEIGHT: 6' 3"

WEIGHT: 180 lbs

AGE: 43

APPEARANCE: Good Looking

WEAKNESSES: None

IDIOSYNCRASIES: Very aloof and superior; will caress small scar on cheek when troubled or thinking.

INTERACTION MODIFIERS: Reaction (-3), Persuasion (-3), Seduction (-4), Interrogation (-4), Torture (-3)

BACKGROUND: Beck was a career military man ousted from the German Army for brawling, the only blot on an exemplary record. It was in that fight, it is rumored, that he received the scar adorning his cheek just under his right eye. Beck is a very proper man; his bearing is military, even though it has been 15 years since he was last in uniform. He was hired as a guard by a family friend who was head of security for a casino in Germany. Within five years he had worked his way to being manager, a position he is proud of. Beck treats his responsibilities there as seriously as he treated his soldierly duties. He is always correct, punctual and to the point. Beck allows no transgression to go unpunished or unmentioned. In the past he was responsible for aborting several confrontations in his casino. Since he views these as preludes to battles, he will attempt to interpose himself between the combatants and politely suggest that they conclude their business elsewhere and then come back to the casino "free of all worries and cares."



MADELINE PELTIER

CHARACTERISTICS: WIL: 12 PER: 10

HEIGHT: 5'4"

WEIGHT: 110 lbs

AGE: 33

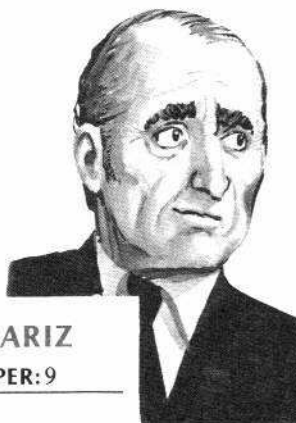
APPEARANCE: Striking

WEAKNESSES: Close Personal Tie

IDIOSYNCRASIES: Constantly prowling the gaming area when not working in her office; very little patience with troublemakers, but well regarded by patrons.

INTERACTION MODIFIERS: Reaction (0), Persuasion (0), Seduction (-2), Interrogation (-2), Torture (0)

BACKGROUND: Madeline's father was an inspector with the Surete, until a bullet left him paralyzed from the waist down. Madeline has cared for him ever since, hiring round-the-clock nurses and doting on him. As a result, her social life is curtailed to the point of nonexistence beyond business meetings and dinners, but she is apparently content. Her father still maintains an avid interest in crime and detection, and since Madeline is one of the few people he speaks with, she had become quite knowledgeable on these subjects. She has found this a benefit in her job, since she is familiar with the pictures of most wanted criminals and international terrorists. Due to her height and slight stature, Madeline does not cut a very imposing figure. She relies on a pocket beeper alarm, which she presses to alert the guards whenever there appears to be more trouble than she can handle. The guards are watchful not only for trouble but for where she is. At least one guard knows her location at any given time.



MANUEL ARMENDARIZ

CHARACTERISTICS: WIL: 6 PER: 9

HEIGHT: 5'7"

WEIGHT: 133 lbs

AGE: 38

APPEARANCE: Plain

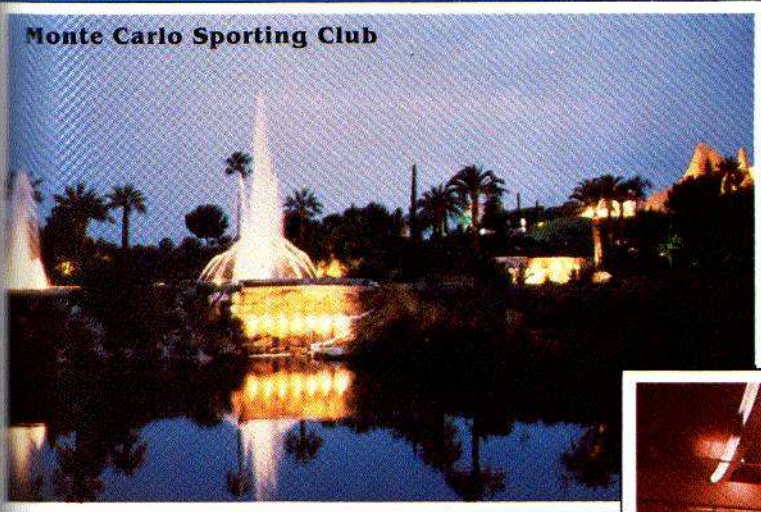
WEAKNESSES: Greed

IDIOSYNCRASIES: Eyes always darting; when under pressure or making a deal, he constantly licks his lips and wipes his sweaty palms across his trouser leg.

INTERACTION MODIFIERS: Reaction (0), Persuasion (-2/+3), Seduction (+3), Interrogation (+3), Torture (+5)

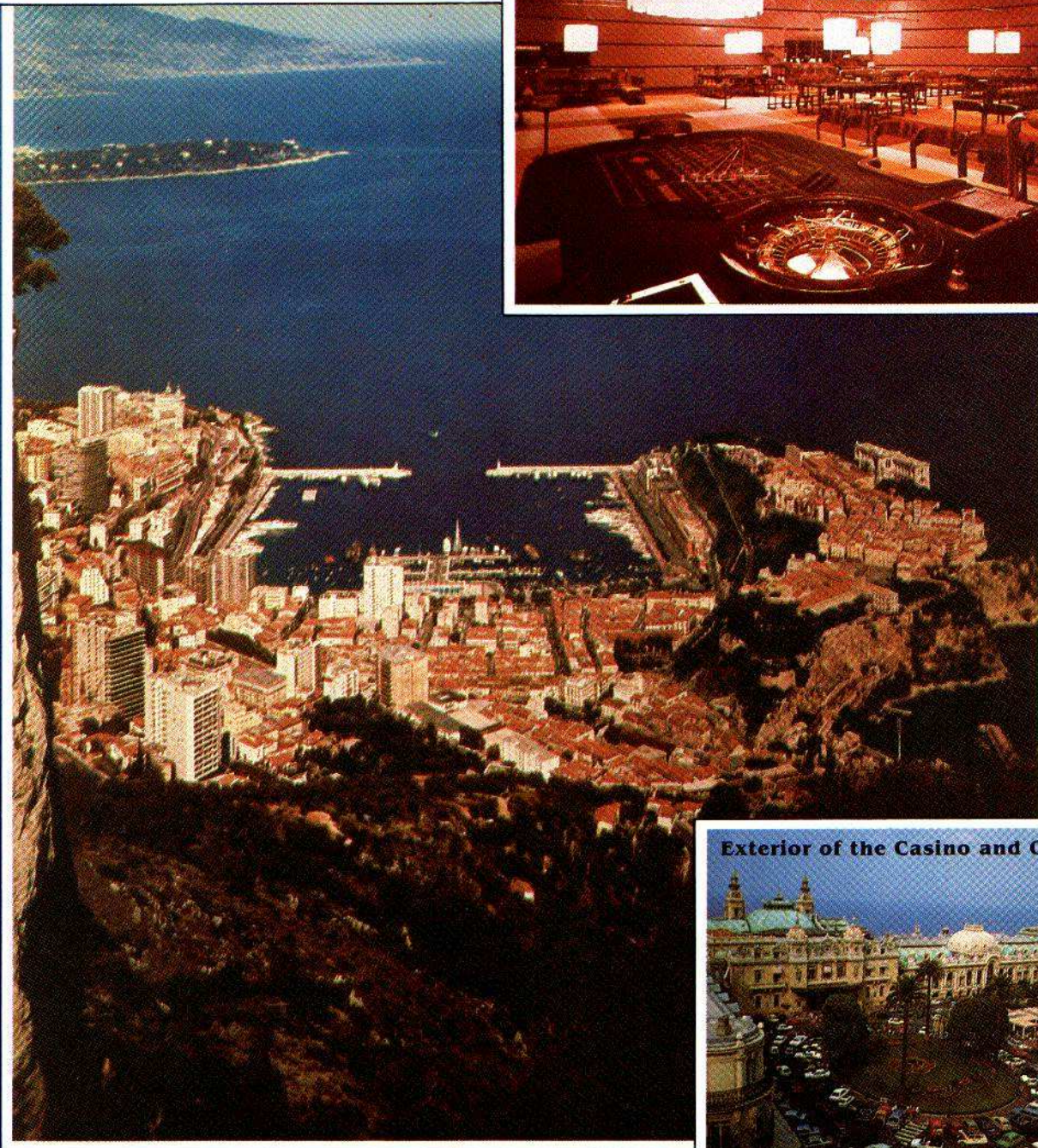
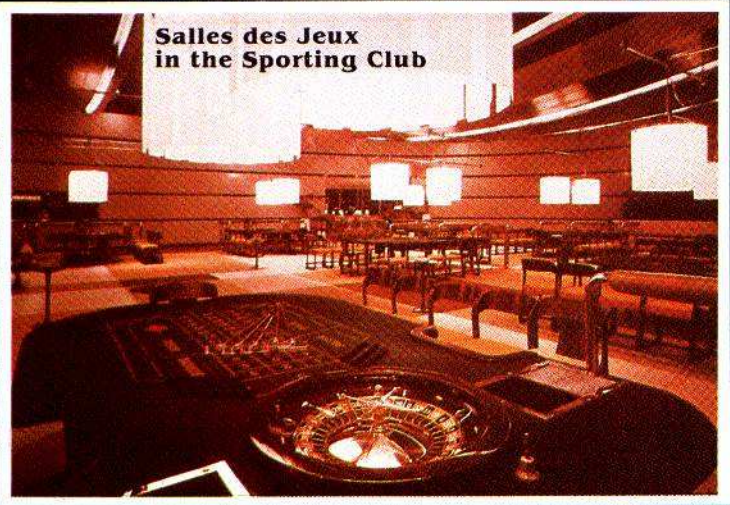
BACKGROUND: According to the people who know him, Manuel's picture should be in the dictionary next to the entry for "slimy little scut." He is affable with the patrons of the small casino where he works, but he is not well liked by them. They seem to clutch their money tighter when walking near him. Manuel will sell anything for a price, and he comes pretty cheap. The first interaction modifier for Persuasion is used when no bribe is offered, and the second one when a bribe appears. Manuel will sell information or turn traitor, depending on the price. He has been skimming off some of the receipts from the casino, but has not been caught yet. Though his attitude is cocky, he is deathly afraid of pain. He breaks easily and may faint when threatened with physical violence. He will never get directly involved in a fight, but will hire the largest men he can find to take care of his opponents.

Monte Carlo Sporting Club

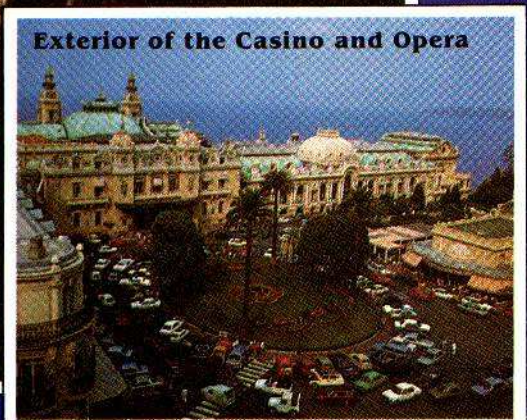


Monaco

Salles des Jeux
in the Sporting Club



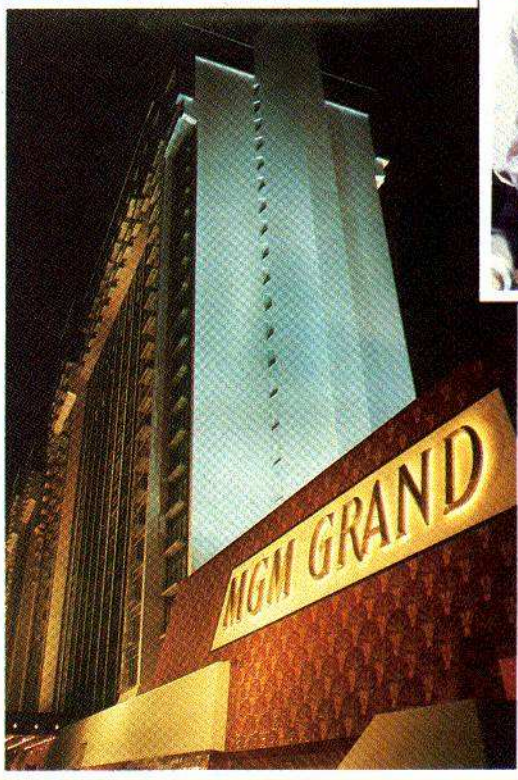
Exterior of the Casino and Opera



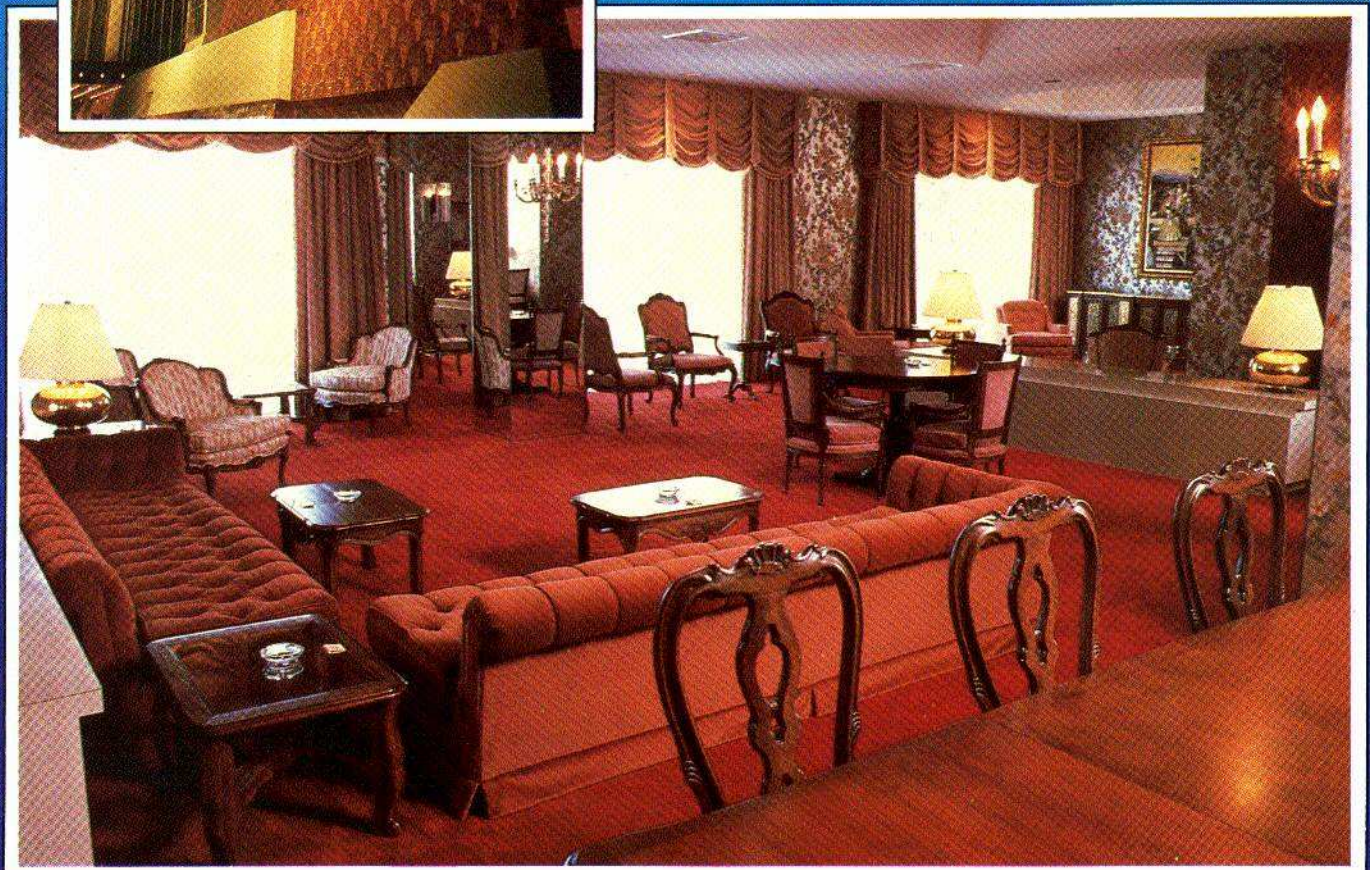
Inside the Casino



Exterior of the MGM Grand Hotel



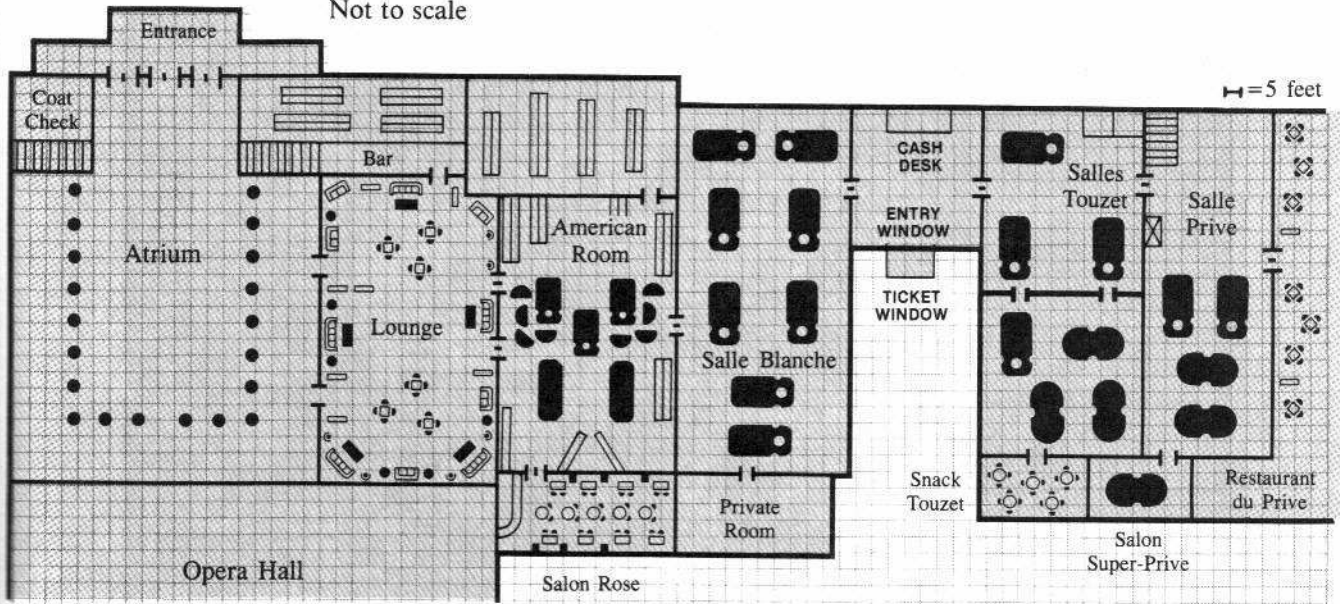
**The MGM
Grand Hotel**



Penthouse Suite

CASINO DE MONTE CARLO

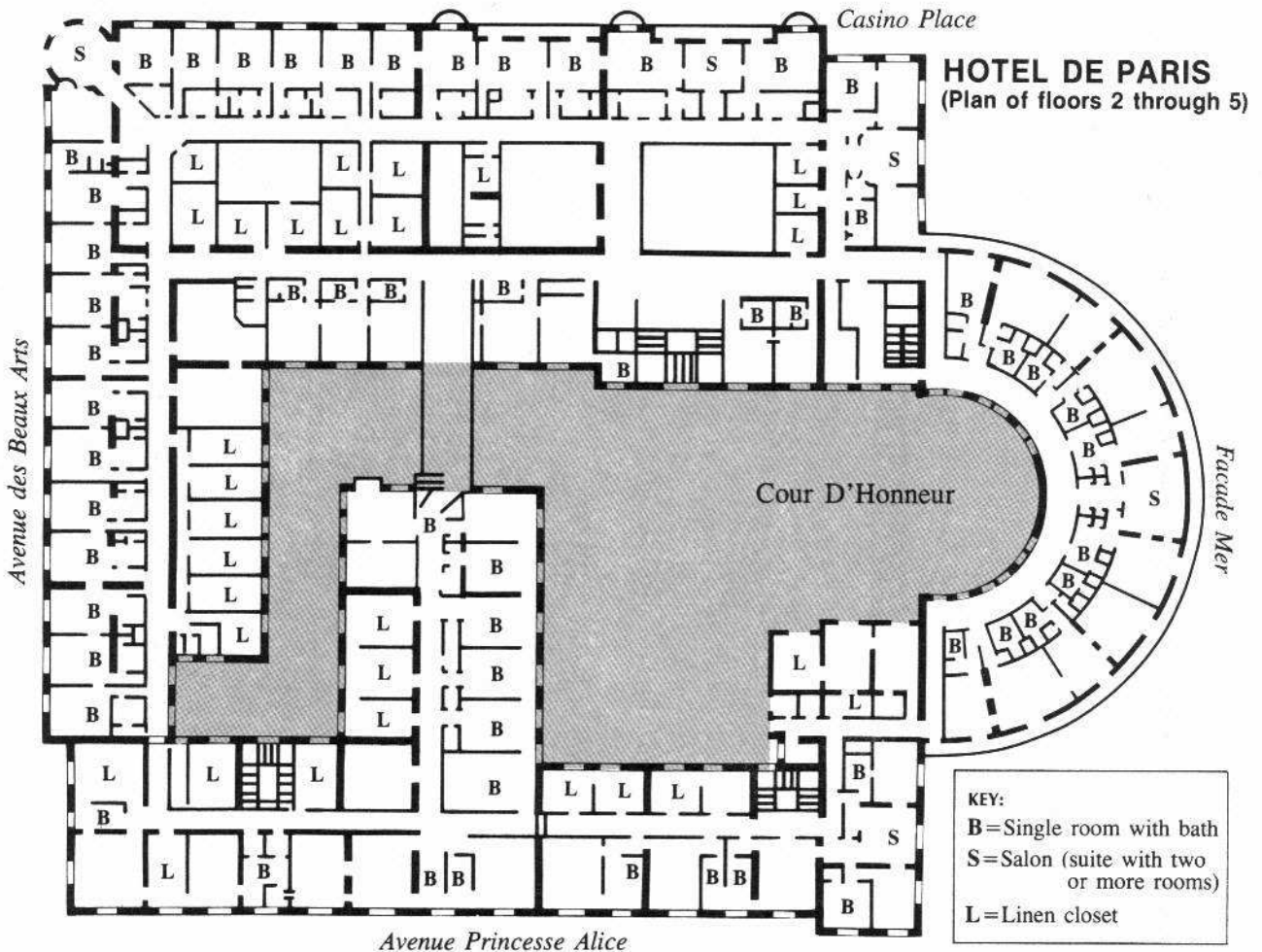
Not to scale



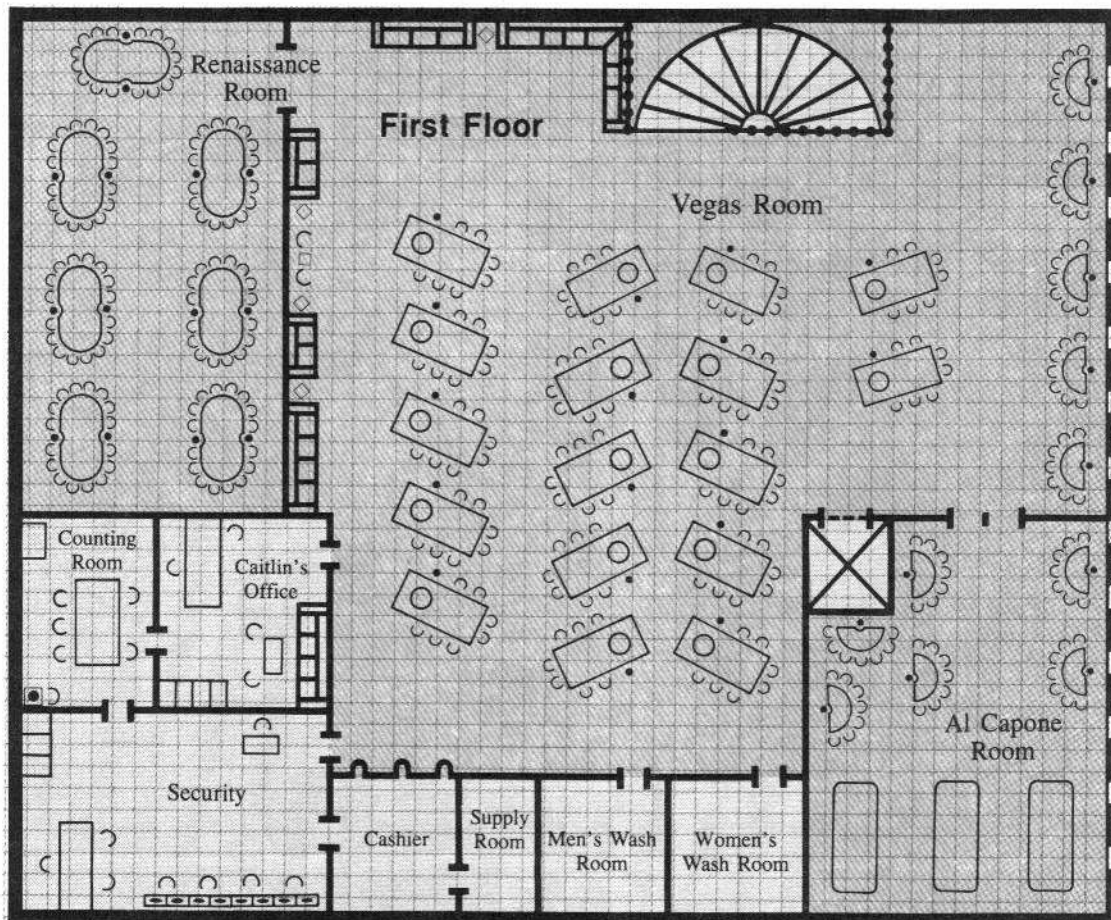
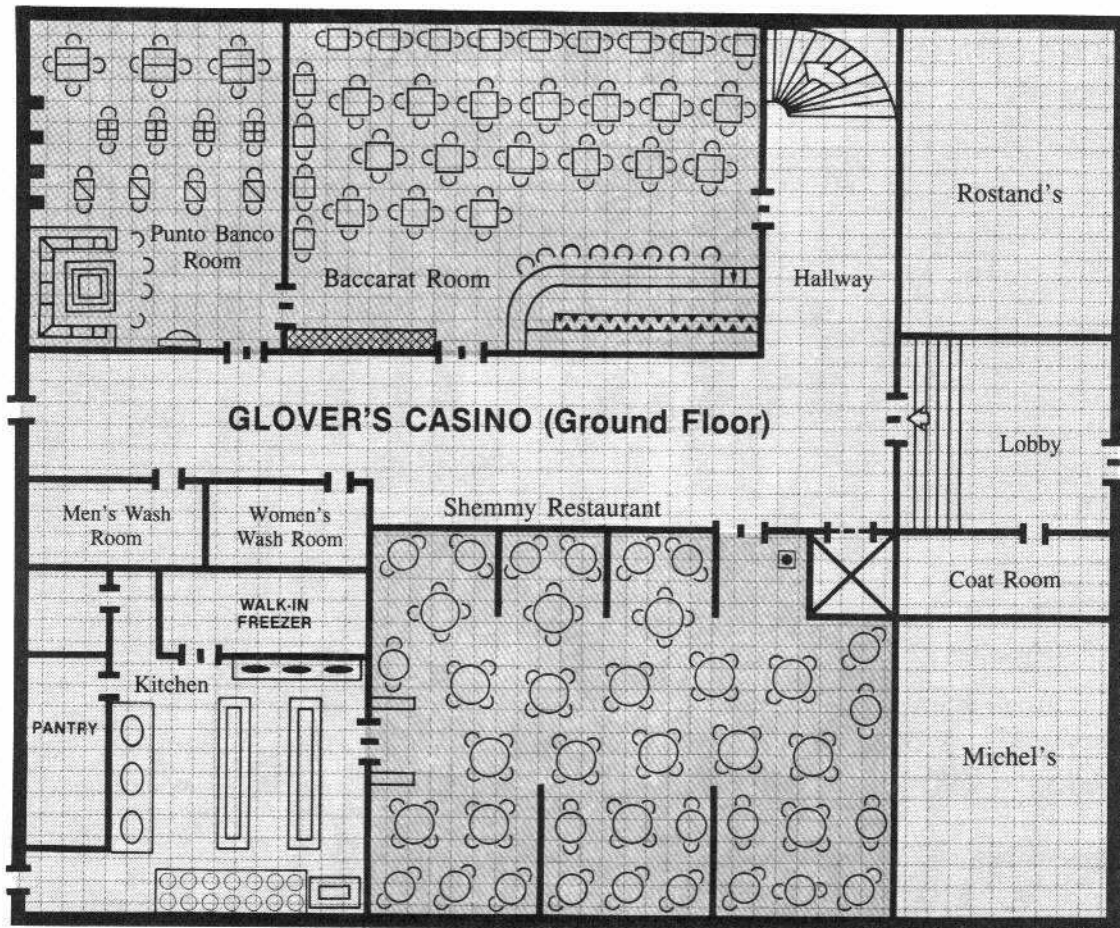
5 feet

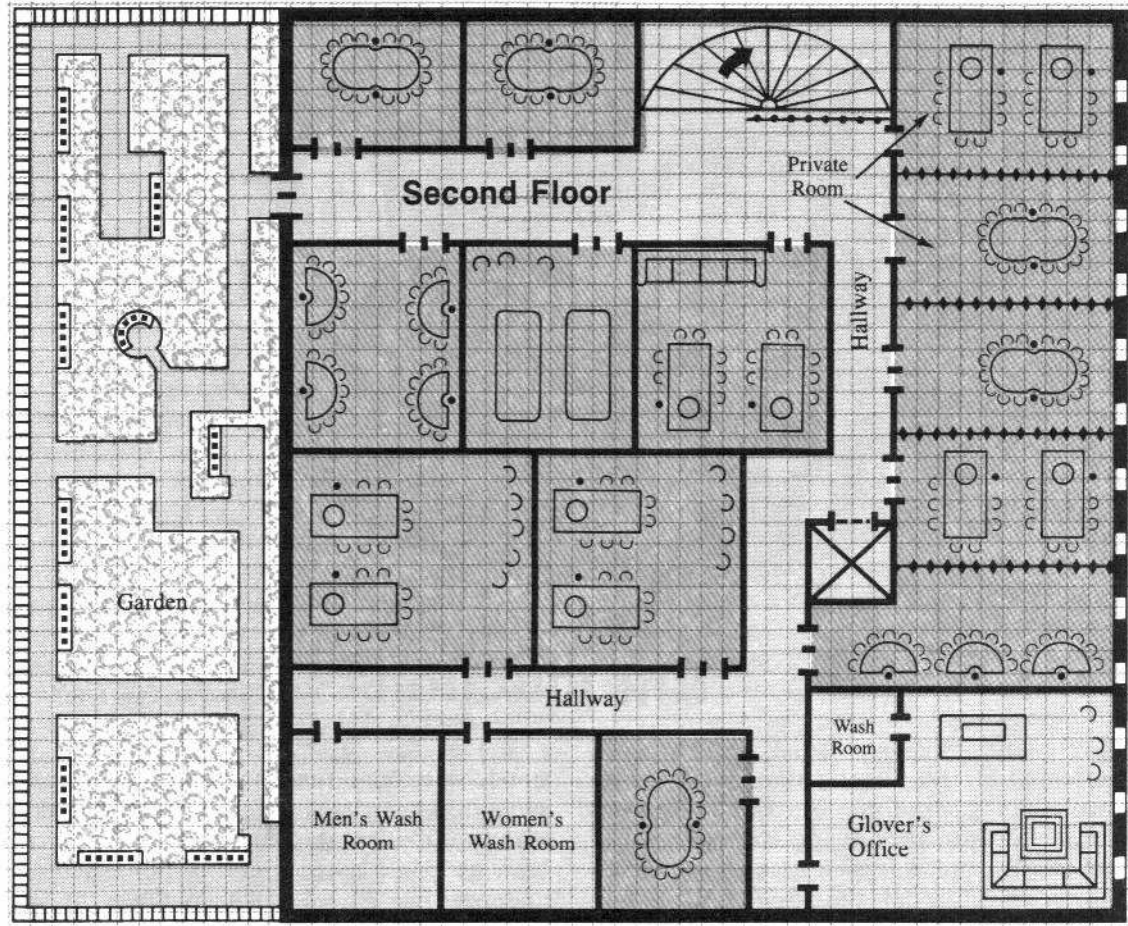
KEY TO THE CASINO DE MONTE CARLO:

- ▬ = Slot machines ● = Pillar ☐ = Plants ☞ = Couch ■ = Low table ● = Chair ☞ = Table with chairs
- ☒ = Elevator ● = Roulette table ● = Baccarat table ● = Craps table ● = Blackjack table



- KEY:**
- B=Single room with bath
 - S=Salon (suite with two or more rooms)
 - L=Linen closet





1" = 5 feet

KEY TO GLOVER'S CASINO:

- = Door
- = Double Door
- = Staircase
- = Elevator
- Ground Floor**
- = Stairs
- = Dining table with chairs
- = Maitre D's station
- = Low wall
- = Waiter pick-up table
- = Stove
- = Sink
- = Couch
- = Low table
- = Easy chair
- = Video machine
- = Backgammon table
- = Chess/checkers table
- = Big screen television
- = Bar table with chairs
- = Bridge table

- = Stand-up bar
- = Bar and stools
- = Bar shelf

First Floor

- = Railing
- = Couch
- = Table with lamp
- = Easy chair
- = Roulette table with chairs
- = Blackjack table
- = Craps table
- = Baccarat table
- = Dealer's/croupier's chair
- = Counting table with chairs
- = Vault
- = Computer

- = Files
- = Desk with chair
- = Closed circuit monitor
- = Cashier window

Second Floor

- = Railing
- = Couch
- = Low table
- = Easy chair
- = Desk
- = Retractable wall panel
- = Roulette table
- = Blackjack table
- = Craps table
- = Baccarat table
- = Bench
- = Low brick wall
- = Shrubbery

Hotels



Introduction

Members of M.I.6's Investigations and Enforcement Branch spend their time on assignment outside England. Thus, they are, of necessity, world travelers of the first order. It is inevitable that characters will stay in a hotel, and, in the world of Bond, their accommodations will always be the best.

First-class hotels around the world share common traits: They extend every courtesy to each guest, and they try to make his stay one of luxury and ease. Bone-weary travelers, far from home, need a sense of place. They need a roost or burrow they can call their own. The better hotels not only provide an atmosphere of home away from home, but they will also go to great lengths to contribute to the guest's sense of comfort and well-being. The bedlinens and towels are clean and comfortable, and they are changed daily. Room service is available to provide food and newspapers. The desk clerk will give directions and answer all questions about the area.

Larger hotels include shops and boutiques within the building, ensuring that the guest does not have to leave the premises unless he wishes to. There are also a number of diversions offered; olympic-size swimming pools, steam rooms and saunas have become standard features, with luxury hotels also offering full health club and exercise facilities where massages, nautilus equipment and whirlpool baths are available. A guest may be delighted to discover the best local restaurant is in the hotel where he is staying, and there is usually a lounge or bar attached in which guests can while away the late hours.

Rooms have evolved from the bed-and-night-

stand, one-room functionals to multi-room, lavish suites that seem designed for permanent residence rather than a transient stay. Furniture no longer creaks, elbows no longer bang the side of shower stalls, and feet no longer freeze from sticking out over the base of the bed. Finer hotels may offer such unusual features in the room as stocked bars, vibrating waterbeds, and saunas.

Certainly, in Bond's experience, nothing less than the best hotels will do while on assignment. The smaller rooms in luxury hotels are often cleaner and more spacious than the suites of cheap hotels. While using a cover (or if M approves the expense), 007 will stay in a suite, since more amenities are available. Major Villains, at least those who are world travelers, will always stay in the best suites; only the very best accommodation will satisfy their monumental sense of self-worth.

The best hotels are usually found in major cities or near resort areas. The expense involved in running such an operation demands a high turn-over in patronage, and so the area must have a high transient population at all times. Whether it be businessmen making their deals, the natives of the city out for a fling, or visitors from afar on a visit, the guests must flow through the doors on a daily basis.

The number of guests makes a hotel an ideal location for a Bond adventure. It is possible to make a contact with an informant, hide a defector, keep track of the Major Villain, wine and dine a Beautiful Foil, and then rest after a hard day of spying. The players will want their characters to stay at the best hotels, and the descriptions given in this chapter will help you create the proper ambiance.

MGM Grand Hotel

Even before its debut in December, 1973, which was attended by a host of celebrities and saluted with the fanfare of a Hollywood premiere, the MGM Grand Hotel displayed the charismatic and spellbinding qualities that distinguish the world's great hotels. Its central motif, of course, is Hollywood, and the MGM Grand has all the grandeur of a spectacle in Cinemascope and Technicolor. Even its name evokes the memory of one of the great films, *Grand Hotel*, starring John Barrymore and Greta Garbo.

Located at 3645 Los Vegas Boulevard South ("The Strip"), in Las Vegas, Nevada, the MGM Grand is easily identified, since its entrance is dominated by an impressive two-ton bronze replica of Lorenzo Giambologna's 16th century statue of Neptune and the Sirens. This 26-story, 2.5 million-square-foot hotel/casino complex is almost a small city. With 2,900 rooms, the MGM Grand is exceeded in size only by the Las Vegas Hilton. Over 5,000 employees work at the hotel, each ready to fulfill a guest's every need.

Once inside the main entrance, a guest can go to the right to sign in at the registration desk or go left into the casino. Beyond the casino are the two main showrooms, the Ziegfeld and Celebrity Rooms.

After leaving the registration desk, a guest wanders by the Cub Bar on the way to the elevators. To the right of the elevators are the six restaurants of the hotel. If one follows the Hall of Fame, lined with photos of great movie stars, one can find meeting rooms and the Grand Ballroom. Beyond the meeting rooms at the far end of the hotel is the jai alai fronton (the game court), which holds over 2,100 spectators (and bettors) for the jai alai games.

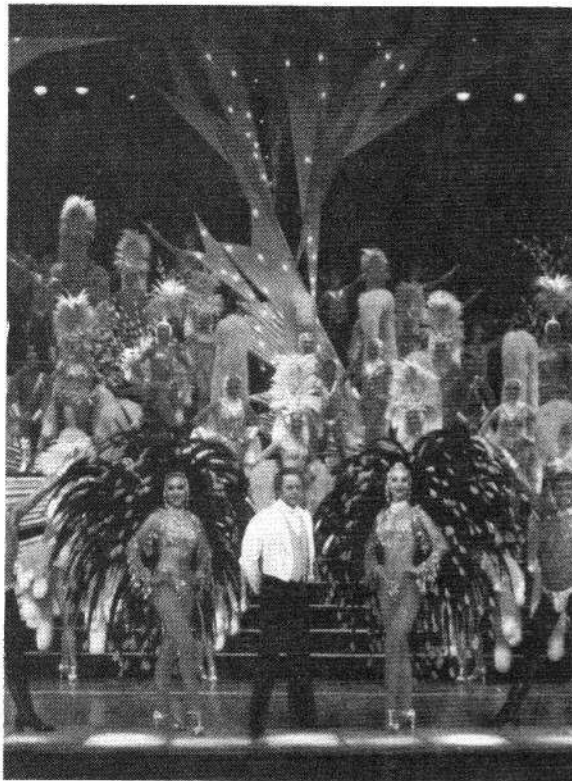
Guests may take the elevators or escalators down to the Grand Shopping Arcade. On this level guests can find just about any kind of shop or service imaginable — clothing stores, travel services, art shops, Asian and European import outlets, doctor's office, and gift shops. Additionally, the MGM Movie Theater offers a selection of classic films from the MGM archives. This is not an ordinary theater, however, since patrons can sit on "love seats" and order beverages and cocktails as they view movies in the atmosphere of a private screening room. The arcade floor also includes a youth center, filled with video games, and separate health spas for men and women. For those who prefer outdoor sports, there are 12 lighted tennis courts and a giant swimming pool off the arcade. There are six 18-hole golf courses within a three mile radius.

Exterior of the MGM Grand Hotel.



ENTERTAINMENT

There has been a trend among the Las Vegas hotels on cutting back nightclub shows from extravaganzas to "cocktail only" shows. The MGM, however, continues to offer "headliner" entertainment in one of its showrooms and Donn Arden's \$10 million production "Jubilee" in the other. Indeed, the MGM is the only hotel in Las Vegas to keep two full-size showrooms operating twice a night, every night of the week.



Scene from *Jubilee*.

The Celebrity Room, a 1200 seat nightclub, offers a glittering array of superstars. Among the luminaries featured at the MGM Grand have been Dean Martin, Liberace, Mac Davis, Rich Little, Donna Summer, Melissa Manchester, and Engelbert Humperdinck. Two shows are offered nightly at 8 P.M. and midnight.

The Ziegfeld Room, seating 1100, is designed for lavish productions. The featured show in this room is "Jubilee," a stage show produced exclusively for the MGM Grand. The show offers such vignettes as the sinking of the Titanic, the destruction of the Philistine temple by Samson, a World War I dogfight above the audience's heads, and fantastic production numbers with chorines dressed in feathers and sequins. The show runs three times on Saturday nights and twice during the rest of the week.

In addition to the showrooms, there are several lounges available for patrons. The Cub Lounge of-

fers continuous nightly entertainment; the tables in the lounge are covered with autographs of Hollywood stars. The Parisian Bar is more intimate, with soft lights and romantic string music setting the correct atmosphere for a late night meeting. For those who prefer their leisure while tanning, there is the Poolside Patio that offers food and beverages. And for those with a sweet tooth, Swensen's in the Grand Arcade offers refreshing ice cream treats.

The bars in the public areas are frequently visited just so patrons can watch the Electra-bar computer system prepare their drinks. At the touch of a button, a relay system pours a cocktail to the exact proportions, while the sale is entered on the machine. Press a button marked "extra dry martini," and pre-measured amounts of gin and vermouth are poured into a waiting glass. The Electra-bar not only pours drinks, but keeps an accurate running inventory of all liquor that goes over the counter throughout the hotel.

COMMENTS: *Even if they did not have showgirls, I would make sure to take in at least two shows in Las Vegas. They do not stint on flash and glitter. The shows are fast and exciting, and usually leave me lightheaded. — JB*

DINING

Each day the MGM Grand feeds hotel guests, visitors attending shows, diners in its eight restaurants, and some 5,000 employees — a staggering 30,000 meals per day. Over one hundred chefs, cooks, salad makers, bakers, and assorted assistants race about the eight kitchens to prepare the massive array of food.

For those with a preference for French gourmet cooking, Cafe Gigi offers an a la carte menu with such entrees as succulent Pheasant a la Russe, roast duckling, roasted rack of lamb, Chateaubriand, and, for the adventurous palate, steak tartare a la Genghis Khan. The room's decor, patterned after the Palace of Versailles, includes mural wall panels and mirrors from the movie *Marie Antoinette*. Several of the rooms are arranged to provide intimate dining alcoves, each framed with luxurious draperies that may be closed for complete privacy. The color scheme of the walls and ceiling is a soft green, highlighted with gold leaf, mirrors and large crystal chandeliers.

The elegance of Venice permeates Caruso's, where Italian specialties are featured in both table d'hote and a la carte menus. Classic pasta dishes are featured together with sirloin steak Pizzaiola and flaming lobster. Antique iron ovens, cobblestones, and classical statues recreate the Old World charm.

Honoring "the Royal Family of the American Theater" is Barrymores', a restaurant noted for its warmth and comfort and for its high quality steak and seafood dishes. The hand-rubbed hardwoods

in the planked ceiling and soft brown tones of the walls, set off with carved bas relief panels, are accented with bright orange, and a floor carpeting of planked design complements the ceiling.

Tracy's (named after actor Spencer Tracy) is a casual but elegant dining room, offering both classic American and special Chinese cuisines. Decorated with brass, marble and mirrors, the restaurant features a unique crystal chandelier which continually radiates beams of light to brighten an exciting view of the "Strip."

The Reef makes patrons feel they are on the set of *Mutiny on the Bounty*. What better decor for the wide variety of sea food dishes?

The Deli, a Las Vegas version of a New York deli, serves delicatessen food, with caricatures of former MGM stars looking on from the walls. The Orleans Coffee House is a transplant from the historic French Quarter in New Orleans and offers a varied menu with both counter and table service. Both are open 24 hours a day.

COMMENTS: *There is simply no way to become bored with the cuisine and decor while eating. With so many restaurants and cooking styles, the hardest part is making the choice of where to eat. Q, pragmatic as always, tried the restaurants in alphabetical order during a stay here. — JB*

THE CASINO

The heart of any Las Vegas hotel, of course, is its casino, and the MGM Grand has the largest in Las Vegas and one of the largest in the world. (It is

so large that the Superbowl could be played inside it.) Except for chairs, roulette heads and slot machines, which come from outside suppliers, the MGM Grand makes all its own gaming equipment.

The casino, over 140 yards long, is "furnished" with over 1,000 slot machines, 10 oversize craps tables, 90 blackjack tables, 9 roulette wheels, a keno lounge that seats over 200, 19 poker tables, 2 "Big Six" wheels and 3 baccarat tables. All of this is situated in a luxurious, elevated area surrounded by a genuine imported Italian marble balustrade and lighted by elegant crystal chandeliers.

Standing at a table is not tiring, thanks to the casino's plush red carpeting, which is perfectly complemented by luxurious drapes and wallpaper trimmed in gold. The ceilings are mirrored, reflecting the light from over 50 custom-designed chandeliers. Adorning the casino are 44 marble statues, imported from Italy, and elegant stairways constructed of marble, crystal and mirrors.

Besides having one of the most beautiful casinos, the MGM Grand prides itself on having the friendliest and most accommodating staff. The more than 1,500 employees are trained to be especially courteous, and the casino itself is large enough that it never feels crowded.

COMMENTS: *It is unfair to compare an American casino with a European one. They are completely different. European casinos are more subdued, while the energy in a Las Vegas casino could power all the NATO forces combined. — JB*

Penthouse suite.



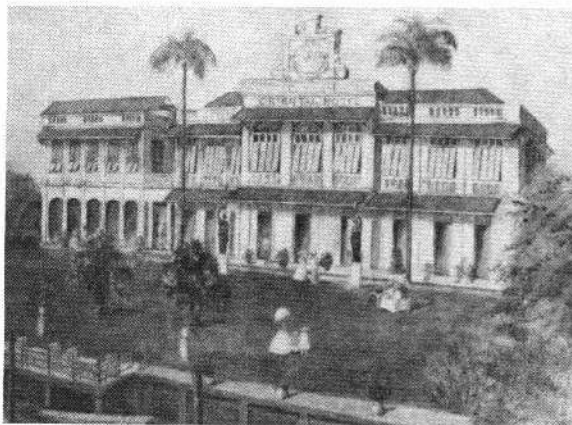
The Oriental

For over a hundred years the Oriental Hotel in Bangkok, Thailand, has maintained a high level of excellence in service. For a long time, it was the only good hotel offering Western conveniences in that part of the world. The hotel is at 48 Oriental Avenue; it overlooks the Chao Phraya River and is centrally located in the business district.

Because records have been lost, it is impossible to list all the luminaries who have registered at the hotel, but guests who have stayed there include business magnates David Rockefeller, Whitney Cornelius Vanderbilt, and Edmund Leopold de Rothschild; world-traveler Lowell Thomas; and jeweller for the Russian Court Carl Faberge. Writers who have visited and written about the Oriental include Joseph Conrad, Somerset Maugham, Noel Coward, James Michener (these authors have suites named after them in the hotel), Alec Waugh and John Steinbeck.

The hotel is about 25 kilometers from Don Muang Airport, and it takes about an hour to reach the hotel, including a trip across the river on boat (guests can sip on iced punch as they cross). There are 405 rooms in the hotel, including 14 deluxe rooms and 21 deluxe suites (of which the Oriental Suite is most famous); each of the rooms offers a view of the river.

The original Oriental was constructed in 1876; it was a colonial-style building with comfortable rooms and excellent service. In 1958, a "tower block" was added to the original building, but it soon became apparent the hotel would have to expand. It would have been easy to raze the original and start over completely, but this was never considered, since it would have destroyed what the owners considered a cultural monument. Thus, in 1974, construction began on a new wing — the River Wing — which was completed and opened in 1976.

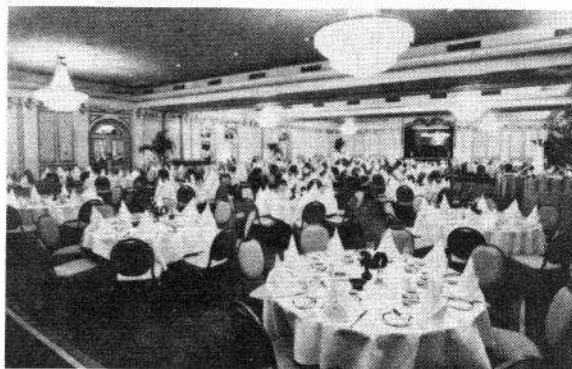


The Oriental in the 19th century.

The new design makes ingenious use of the magnificent riverside site. The original building has benefited from the redevelopment; its facade has been painstakingly restored and the existing gardens enlarged and landscaped. The charm of the old building has been retained, including the internationally famous Normandie Grill where tourists have come for years for a lavish meal.

In addition to the guests' rooms, the Oriental also includes a grand ballroom, three restaurants, several banquet and reception rooms, cocktail lounges and bars, two swimming pools, and prestigious shops.

COMMENTS: *M, who usually hides his nostalgic streak, once admitted to me that he stays at the Oriental mainly due to the old building. It reminds him of the days when the Empire was strong. — JB*



The Grand Ballroom.

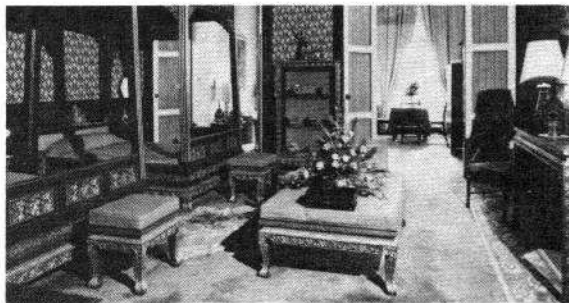
ACCOMMODATIONS

The Oriental Suite: Designed to be the largest and the most lavish of the hotel's luxury suites, it is also the most luxurious suite of any hotel in Thailand or the rest of Southeast Asia.

The Suite features two huge bedrooms, a suite of reception rooms (including sitting and dining rooms and an attached private kitchen), and three marble-paneled bathrooms. The suite's balconies afford a 180 degree panoramic view of the Bangkok skyline and the Chao Phraya River, 15 floors below.

Adjacent to the reception rooms in the Oriental Suite is a separate lobby area, floored with white Italian marble and featuring walls of teak paneling and Thai silk hangings. This lobby connects the living and dining rooms, making the suite ideal for entertaining.

If the guests get bored with the magnificent view or with the guests gathered around the twelve-seat dining room, they can turn on one of the several television sets in the suite, or the various stereo channels, or make use of the fully equipped cocktail bar.



The Somerset Maugham Suite.

Somerset Maugham Suite: This spectacular suite was named after the famous writer who first stayed at the Oriental in 1923. The allure of the exotic East that so intrigued the author and provided material for his writing is embodied in the suite. He would be proud of the manner in which the old Oriental has been preserved, while all the modern services and luxuries have been added.

The Somerset Maugham Suite has a dignified and solemn atmosphere for those who like to surround themselves with the dark, delicious serenity of the ancient Thai life. The walls are done in complementary colors of magenta and emerald green. Lustrous magenta silk cushions on a low gilded table are a welcome relief after a busy day. The intricately carved and gilded beds are covered with gold silk spreads.

ENTERTAINMENT

A guest who would like to relive the days of colonial splendor can sit in the white wicker furniture of the Author's Lounge and sip a cool drink. Here it is not difficult to imagine a conversation with the great authors who have stayed at the Oriental.

One of the oldest entertainment and meeting places in Bangkok is the historical Bamboo Bar; visitors like to gather here and imbibe after sunset. In colonial times, before newspapers and television arrived in Bangkok, businessmen, planters and diplomats would gather at the bar to hear news from people who just arrived by ship.

When the Oriental grew and was refurbished, the hallowed Bamboo Bar got a new face and decor as well. It was moved from the central building to a new location in the River Wing, and, in 1983, was totally redesigned in coral-colored marble, pink and blue carpeting, and satin-covered pillows. The marble-topped tables and rattan furniture are surrounded by hand-painted panels.

The Bamboo Bar is open daily from 11 A.M. until midnight. Patrons can enjoy light luncheons, happy hour, or evening cocktails to the sound of resident musicians.

The internationally famous Normandie Grill on the rooftop of the hotel looks out over the Bangkok skyline. It is considered the finest French restaurant in the Far East.

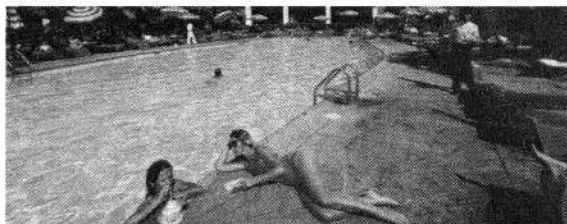
Named after Joseph Conrad's famous character, Lord Jim's Seafood Restaurant offers over forty fish and shell fish dinners. The emphasis of this highly selective menu is on lightness, with delicate sauces complementing the natural flavors of the daily catch (everything is served on the day it is caught). Modeled along the lines of a luxury yacht, Lord Jim's is finished in teak, burnished brass rails, and fresh white paneling with contrasting blue carpets. In addition to the main dining room, the nautical motif is continued in the adjoining Chart Room which provides intimate dining for private parties of up to 24 people.

The Verandah is a coffee shop with style, and is favorably compared with the finest small restaurants in the world. The Verandah is open from 6:00 A.M. to midnight, and offers an unusually fine menu, including a wide range of international and Thai dishes — some traditional favorites, others created by The Verandah's gourmet cooks. Dishes for lunch and dinner range from simple snacks and smorgasbord open sandwiches to entrees such as steaks and seafood with a special Oriental touch.

Across the Chao Phraya River, the Oriental has opened three Thai food catering outlets, the Rim Naam Terrace, Sala Rim Naam and Baan Phraya. The Rim Naam Terrace offers authentic Thai a la carte dining under the stars. Sala Rim Naam is a 200-year-old Thai *Sala*, or pavilion, that has been carefully restored; it features a Siamese evening of dinner and classical dancing. The Baan Phraya provides Thai dining in a most exclusive atmosphere, surrounded by Thai paintings, carvings and antiques; the low tables, cushion seating and ceiling fans give the illusion of being in a private home in 1920 Thailand.

To allow guests to work off some of the calories consumed while at the hotel, the Oriental has installed a modern sports center. The 3 acre complex, just across the river from the hotel, includes two all-weather tennis courts, two air conditioned squash courts, a jogging track, saunas, gym, fitness club, and a health bar — all for the unlimited free use of the hotel's guests. The sports complex can be reached via the hotel's private ferry or by a short drive over the Taksin Bridge.

COMMENTS: *The Oriental's blend of old and new makes me slow down and remember there's more to life than the Service. There aren't too many times when I can let myself slow down that much. — JB*



Relaxing by one of the swimming pools.

The Mandarin

The rapid expansion of Hong Kong's tourist industry in the 1960's mandated the establishment of a first-rate international hotel, a void filled when the Mandarin opened twenty years ago. The concept was to establish a deluxe hotel, incorporating the most modern facilities of the West with the customary gracious service found in the East.

The Mandarin is situated on Connaught Road, Central, in the middle of Hong Kong's business center, and looks out over Victoria Harbour. It is well placed for the businessman, only a hundred yards across from the Star Ferry and Central Station of the Mass Transit underground railway, which connects Hong Kong Island with Kowloon and the mainland. It is also only twenty minutes from Hung Hom Railway, serving Kwangtung Province in the People's Republic of China.

Magnificent Venetian chandeliers grace the main lobby of the hotel, and ornate Chinese gold carvings highlight the onyx faced walls. The East Lobby, an extension of the main lobby, incorporates extra hospitality desks and has as its central feature an exquisite wooden Buddhist statue complete with gold temple carvings.

The Business Center in the East Lobby offers a comprehensive range of business services; in addition to finding secretaries and business equipment here, a visiting businessman will discover translation and interpretation facilities, a reference library, a 24-hour Telex operation, and the Reuters Executive News Service which supplies the latest business and local information.

The Health Center on the 24th floor is divided into separate ladies' and gentlemen's sections. The center features the latest in exercise equipment. After working up a sweat, guests can enjoy an invigorating swim in the adjacent indoor pool. With a glass dome roof overhead and enclosed marble walls, the pool can be used year round. Afterwards, guests may relax in a sauna, or bake themselves brown in the solarium units. A hot or cold bath provides an excellent refresher, and professional staffs skilled in Swedish and Chinese acupressure massages help guests work out kinks and stresses at the end of the day.

Each of the 544 bedrooms contains a modern bathroom, international direct dial telephone, individually controlled air conditioning, color television,

Exterior of the Mandarin on Victoria Harbour.





The East Lobby.

refrigerator, and bar. Most rooms have private balconies; all have wall-to-wall carpeting, chilled drinking water on tap, a bedside control panel, in-room movies, and complimentary bathrobes. There are 58 suites, 49 single rooms, and 437 double rooms.

COMMENTS: *Center City Hong Kong is one of the busiest, noisiest and most vital places I know. Once in the Mandarin, I am protected from these distractions. After a good workout I can collect my wits and focus my attention on the mission at hand. — JB*

ENTERTAINMENT

Located just inside the main entrance is the Captain's Bar, an ideal place for a cocktail get-together. Lunchtime specialties include "roast beef on the trolley" and "curry buffet." In the evening, dancing to live music is offered until 2:00 A.M.

On the first floor is The Chinnery (named for artist George Chinnery, who lived and painted in Hong Kong). Here one can order succulent roast beef from a traveling wagon for lunch, while perusing a major international newspaper or following up-to-the-minute, world-wide stock market reports. With its deep leather-upholstered armchairs and tap beer served in frosted tankards, there is a definite masculine atmosphere in this bar.



The Chinnery.

A spectacular view of the Hong Kong skyline is offered in the Harlequin Bar on the 25th floor, which is adjacent, naturally enough, to the Pierrot restaurant. Guests can sit on comfortable chairs and

couches around glass-topped cocktail tables while gazing out upon the harbor and Kowloon.

Before or after cocktails, one can try the classical French cuisine at Pierrot. Its decor suggested by Picasso's painting "Pierrot," the restaurant has luxurious red velvet furnishings and prints by Picasso and other masters.

Also on the 25th floor is the Man Wah Restaurant, famed for its traditional Cantonese fare. Dominating one wall is a magnificent black and gold lacquer screen, while the rest of the room is covered by indigo blue panels. Pink silk drapes blend with the medallion pattern of the magenta carpet.

The Clipper Lounge, on the mezzanine level, has become a popular rendezvous for Continental breakfast, mid-morning coffee breaks, lunch, English-style afternoon tea, and cocktails until 2:00 A.M. The entrance is dominated by the "Clipper" figurehead, created by Spanish sculptor Eugene Mas for the film *Billy Budd*, and the room itself has warm teakwood paneling with brass fittings.



An elegant dinner setting in the Mandarin Suite.

The Mandarin Grill, on the first floor, is patterned after the great Grill Rooms in Europe and is considered one of the best in the world. The grilled fare is always prepared with the freshest and finest ingredients available, both imported and local, and the restaurant specializes in seafood platters. The well-stocked wine cellar will satisfy even the most demanding connoisseur.

Extending the entire length of the Mandarin are the six Connaught rooms, which can be made into one great room or divided by retractable walls into six soundproof units, each with a separate entrance. Whether it be a cocktail party, large conference or wedding reception, the Connaught rooms can accommodate the patron's desires. Each of the rooms has an individual motif etched in a mural, though the common decorative features give the rooms an overall harmony when they are extended to their full length.

COMMENTS: *When I'm on vacation, I try to sample as much of the local cuisine as possible. That's why I love the Mandarin . . . so many unusual dishes in the same place. — Moneypenny*

Great Hotels of the World

THE AMERICAS

- **The Fairmont Hotel and Tower**

(San Francisco, California)

While riding up to the Fairmont Crown, the hotel's rooftop restaurant, patrons can look out through the glass walls of the elevator car at a breathtaking and dizzying view of San Francisco. The Fairmont avoids the monotonous hallway decor of most modern hotels, and the 600 rooms and 62 suites are spacious and quite comfortable. Guests are provided with their own alarm clocks, rather than having to rely on a wake-up call from the front desk. In the hotel's six restaurants, you can find American, French, Polynesian and Japanese cuisines. In addition to the eight bars, patrons can enjoy the Tonga Room with its soft background music, the Venetian Room where big bands come to play, and the New Orleans Room which, naturally enough, features jazz. Room service is offered around the clock.

- **The Madison Hotel**

(Washington, D.C.)

Foreign bureaucrats, diplomats and dignitaries enjoy the best accommodations in this hotel, which has an international reputation for luxury and graciousness. There is a quietness to the Madison, not only in the rooms but in the thickly carpeted halls, that enhances its dignity. The staff prides itself on fulfilling the guests' every wish; not only does breakfast arrive exactly as ordered, but a newspaper of choice accompanies it. Room service is available from seven in the morning until midnight. The wine lists for the four restaurants are worthy of a grand French hotel, and there are two bars where patrons may converse in peace. The Madison includes 362 rooms and 33 suites.

- **The Carlyle Hotel**

(New York City, New York)

The elegance and intimacy of this hotel can be noticed just from its structure: There are 93 rooms, and 63 roomy suites. From the upper floors guests have a view of Central Park. The staff is exceptionally courteous and prompt (room service is available 7 A.M. to 1 A.M.), and the rooms and suites are beautifully furnished. A jazz pianist plays at night in the hotel bar. One of the two restaurants, the Cafe Carlyle, is renowned as a meeting place for the rich and famous.

- **Hotel Garza Blanca**

(Puerto Vallarta, Jalisco, Mexico)

A few steps from a beautiful white beach on the Pacific, this hotel is best known because the film *Night of the Igwana* was shot here. But it has far more to offer than movie nostalgia. If a guest prefers true privacy, he can choose to stay in one of the 31 small Mexican cottages that dot the hillside across from the main hotel, which contains 40 large suites (there are no rooms available). Each cottage has a small garden and a tiny swimming pool (large enough to lounge in but not really big enough to swim in). A guest can mingle with other patrons at the main swimming pool or on the dining terrace. Room service is available from 7:45 A.M. until 11:30 P.M.

- **Jamaica Inn**

(Ocho Rios, Jamaica)

One of the legendary hotels of the Caribbean, the Jamaica Inn is somewhat small (50 rooms and 2 suites), but it epitomizes the good life. Each room looks out on the golden sands of the beach, though guests can also use the inn's

fresh water swimming pool. The White Suite, situated in blissful serenity on a promontory, requires a reservation months in advance. The Inn's restaurant is one of the best known in the Caribbean (and was regularly featured on travel posters and brochures). The Inn eschews the glitz and glitter of other Jamaican hotels, though a small orchestra plays nightly in one of the hotel's two lounges. Room service is available from 7:30 A.M. till midnight.

- **Ouro Verde Hotel**

(Rio de Janeiro, Brazil)

The Ouro Verde seems somewhat out of place, situated as it is among the giant hotels on Copacabana beach. With only 56 rooms and 5 suites, the hotel is small by resort standards, but its size allows for more personalized service by the courteous staff. There is no strict timetable for services as in larger hotels: A guest's room is cleaned only when he is out, messages are taken and available at the front desk at all hours, and room service is offered around the clock. The hotel's restaurant is one of the best in Rio, and the bar is intimate (no music disturbs the patrons). There is no swimming pool at the hotel, but then with Copacabana beach right outside, who would want to ignore the sights on the world's most famous beach?

EUROPE

- **Hotel de Crillon**

(Paris, France)

Dignitaries and the rich consider this hotel to be the only one worth staying in while in Paris. Originally built as a private palace in the 18th century, the Hotel de Crillon maintains the elegance and furnishings of the pre-Revolutionary period. The 157 rooms and 47 suites are magnificent, the decor of rich tapestries, marbled walls and thick carpets making one feel like a French aristocrat. The hotel restaurant offers the best of French cuisine in a refined setting; only the hotel bar has been modernized, and the loud sound of modern music is thankfully absent. Room service is available on a 24-hour basis.

- **Hotel Byblos**

(St. Tropez, France)

The Riviera is the playground of the jetset, and St. Tropez is certainly a magnet for fun-seekers. The Hotel Byblos is unusual for the area, for it consists of a number of small houses gathered around a central fresh-water swimming pool. Patrons can look out their front windows at carefully tended gardens, the swimming pool, and the sea (it is about a one kilometer walk to the nearest beach). The restaurant serves hardy Provencal meals — that is, heavy with garlic — such as *bouillabaisse* (a fish stew), numerous fish dishes, and *ratatouille* (eggplants, zucchini and tomatoes stewed with lots of garlic). In addition to the hotel bar, the disco "Les Caves du Roy" is open during the summer. The Byblos offers round the clock room service.

- **Hotel Formentor**

(Formentor, Mallorca, Spain)

The island of Mallorca, off Spain's coast, is not as crowded as many other Mediterranean resort areas, and the Formentor on the northern tip of the island offers guests lovely gardens in which to sit while sipping *palo* (a drink made from St. John's breadfruit) and looking out at a stunning view of the sea and the island's mountains. The rush and tumble of so many resorts is missing, though such activities as miniature golf, tennis and golf are available. Guests may

relax around the two fresh-water pools or walk down to the nearby beach (one of the hotel's two bars is located here). The decor of the 113 rooms and 17 suites speaks of muted elegance, and the staff is always at hand to fulfill a guest's every need (including 24-hour room service). Three restaurants ensure a variety of Spanish cuisines.

- **Hotel Cipriani**
(Venice, Italy)

A few minutes by boat (provided by the hotel) from St. Mark's Square, the Cipriani is the jewel of Venice. There are 94 rooms and 18 suites, some with private terrace gardens leading directly to the pool; it is recommended that guests use the pool (the only hotel pool in the city) rather than the polluted canals for a cool dip. The open-terrace Cipriani Restaurant is the finest in the city. Two bars are now open (one with a piano), though a new wing is in the works with more suites and another bar. The hotel offers a private harbor for guests arriving in their yachts. Room service is available at all hours.

- **Badrutt's Palace Hotel**
(St. Moritz, Switzerland)

The waters of Lake St. Moritz in the Swiss Alps have long been famous for their restorative powers, but the resort town is now best known as a mecca for winter and summer sports enthusiasts. Badrutt's Palace is one of the top hotels in Europe, offering exceptional service, its own shopping center, lovely gardens, and indoor and outdoor pools. Most of the 250 rooms and 20 suites have balconies looking out over the lake. There are five restaurants in the hotel; the Chesa Veglia is renowned for its menu and the Corviglia Club for its exclusivity. Entertainment is found in the four bars and in the King's Club Disco and Le Grand Bar nightclub. As with most major European hotels, room service is available at all hours. Skiing is the main attraction during the winter, and mountain climbing, riding and sailing are featured in summer months.

- **Brenner's Park Hotel**
(Baden-Baden, West Germany)

"Taking the waters at Baden-Baden" was a major occupation of the rich during the 19th century. Situated in the Black Forest, Brenner's Park Hotel is the perfect spot not only for enjoying the waters of the spa, but also for hiking through the towering forest or visiting the nearby Casino, where roulette, baccarat and blackjack are offered from 2 P.M. till 2 A.M. The 79 rooms and 28 suites of the Brenner's Park are easily twice the size of standard hotel rooms, and are furnished with dark teak, antique German furniture. Two restaurants serve the finest of German cuisine, and a bar and discotheque offer late night entertainment. Room service is available 24 hours.

NEAR EAST AND ASIA

- **Hotel Mena House Oberoi**
(Giza, Egypt)

The Mena House has one of the world's most breathtaking views, for it lies at the foot of the Pyramids of Giza. Recently renovated, the Mena House was the place where Turkish nobility and the affluent British stayed while in Egypt. The modernization of the hotel has not robbed it of its original charm. Though the hotel now offers 520 rooms and 15 suites, the wooden balconies are still in evidence as are the *musharabiyah* screens with their delicate Arabic tracings. Of the six restaurants in the Mena House, the Moghul Room with its Indian food is the best. The Mameluke and Lobby bars are open for non-Moslems as is the Saddle Disco. Room service is available at all hours.

- **Massarah Inter-Continental Hotel**
(Taif, Saudi Arabia)

The growth of Saudi Arabian oil sales necessitated a major modern hotel for the financial wizards who came to do business. The Massarah is located in the town that was the summer palace of Saudi royalty. The structure of the Massarah is unusual; five wings extend off the huge atrium lobby. There is a cool serenity to the hotel; fountains and plants fill the atrium, and there are two indoor swimming pools. In addition to the 205 spacious rooms and 35 suites, there are 24 private villas available for guests. Guests can play indoor games, such as billiards and ping pong, or enjoy the health club with its sauna and messesuses. The food at the hotel's two restaurants is quite fine, considering the distances that comestibles must be sent. Because of Islamic law, no liquor is served on the premises, but there are two cafeterias that serve soft drinks. Around the clock room service is available.

- **Royal Hotel**
(Osaka, Japan)

The Royal is a huge hotel — 1435 rooms and 65 suites — and yet the Japanese management is able to run such a monster with great efficiency. There are 60 shops in the Royal, offering every service a guest could wish. The 17 restaurants offer an international menu, from a traditional Japanese steak house with hand-massaged beef to an internationally acclaimed French restaurant. Patrons can visit the four bars in the hotel, dance to live music in the Sky Lounge, or listen to musical revues in the Cellar Bar. A heated indoor pool is on hand as are a sauna, gymnasium and health club. The 1100 member staff is courteous and prompt with services (room service is from 6 A.M. until 2 A.M.), and the staff of each floor attempt to remember the names of all guests they service.

THE PACIFIC

- **The Fijian Hotel**
(Fiji)

The island paradise that was Fiji has been damaged by a massive wave of tourism. While the Fijian is ample (316 rooms and 13 suites), it gives guests a sense of isolation from the crowds, since it is built on a small island with a raised road connecting it to the main island. There are 4 Fijian beach huts (*bures*) for those who wish extra privacy. The beach near the hotel curves around a lagoon; in the Pacific the guests can go fishing, snorkeling, sailing, scuba diving, and on trips to view the reef and coral formations. The four restaurants are open-aired, and feature numerous fish dishes. On weekend nights live music is offered in several of the five bars. Room service for food is available from 7 A.M. to 11 P.M., while drinks can be ordered around the clock.

- **Kona Village Resort**
(Kailua-Kona, Hawaii)

Kona Village is on the largest island, Hawaii, about 110 miles from Honolulu and Waikiki on Oahu. To enhance the feeling of being far from the maddening crowd, Kona Village consists of numerous small huts (67 rooms and 14 suites) built on the beach around a bay on the Pacific. No room service is available, but the Hale Moana restaurant offers a kaleidoscopic array of sea foods. A live combo plays every night at the Shipwreck Bar, and, weather permitting, guests can sip drinks in the open air at the Tall Story Bar. Once a week the hotel has a luau with Hawaiian and Polynesian food and entertainment. All sorts of water activities are offered, including outrigger canoes. Of course, no trip to Hawaii would be complete without seeing Mauna Kea volcano, the highest point in the state.

Notes for the Gamesmaster

Unlike casinos, which are considered neutral territory by secret agents, hotels can be used for a number of intelligence activities. Open combat and chases should be discouraged, since the participants will run afoul of the hotel security force or the local police force. However, since Investigations and Enforcement Branch agents, and perhaps the Major Villain, will be staying in hotels while on assignment, there are opportunities for covert actions against characters (bugging a room, leaving a deadly present, and the like), appearances by unexpected visitors, and perhaps some seclusion for a Seduction attempt.

The location of the hotel will determine what kind of actions may occur there. A luxury hotel owned by a major corporation will usually have honest employees and will offer more security (unless, of course, the Major Villain owns the corporation). A state-owned hotel may have surveillance going on by the state police in addition to any machinations by the Major Villain (it can be extra dangerous if the nation's leader also happens to be the Major Villain, as in the case of Kananga being Premier of San Monique). A well-established Major Villain, such as Dr. No, may have infiltrated his minions into otherwise safe hotels to keep an eye on any suspected enemies.

A BOTTLE OF BOLINGER, SLIGHTLY CHILLED

COMMENTS: I've had my share of drop-in guests . . . perhaps more than my share. While many have been delightful company and a few nearly deadly, they have all been interesting. — JB

While in Jamaica chasing down Dr. No, Bond was surprised to find a tarantula crawling up his leg (a gift from the good doctor). He managed not to move as the creature slowly crawled up over his arm, shoulder and neck and, finally, onto the pillow. An instant later, Bond flew out of bed, grabbed his gun, and smashed the tarantula to a pulp.

COMMENTS: When Q looked over my report, he had a good laugh at my expense. 'Tarantulas are not that deadly, 007,' he said, and took great delight in repeating it. Later, Q sent me several books on entomology and arachnids. I'm glad I never mentioned my upset stomach after squashing the damned thing. I'd never have heard the end of it. — JB

Bugs, the electronic kind, are the bane of every secret agent's existence, though Bond usually manages to remove them, or to use them to fool the enemy. During the *Live and Let Die* investigation of Kananga on San Monique, Bond used a meter from Q Branch to detect a bug in his room; he deactivated the bug by squashing a grape onto it. On another occasion during his search for the Lektor decoder (see *From Russia With Love*), Bond noticed his room in Istanbul was bugged. He demanded a new room and was offered the bridal suite. Unbeknownst to him, TAROT had install-

ed a two-way mirror in the bridal suite and filmed his liaison with Tatiana Romanova to use as proof that she was blackmailing Bond.

COMMENTS: Kronsteen, one of TAROT's chief planners, had foreseen my reaction to bugs and planned accordingly. Outwitted myself royally that time. — JB

Bond has also used hotel rooms for his own observations. When he first started investigating Auric Goldfinger at a hotel in Miami, he knew Goldfinger was cheating at cards. He noticed a balcony with an excellent vantage point over the game and saw the glint of the sun off a lens. He discovered Jill Masterson, Goldfinger's traveling companion, watching the game and feeding her employer information about his opponent's hand.

COMMENTS: The wisest thing would have been to be discreet, but I decided to make Goldfinger uncomfortable. I ordered him to lose fifteen thousand dollars to the fellow he tried to fleece, and then I shorted out his communications link. Unfortunately, I underestimated Goldfinger, and poor Jill paid the price with her life. I never underestimated him again. — JB

The security of Bond's hotel rooms has been less than perfect. In his travels he has stumbled upon a number of "guests" waiting for him. In Cortina, he was shocked to discover the very young BiBi Dahl casually strolling out of his bathroom after taking a shower (*For Your Eyes Only*); he managed to divest himself, temporarily, of her attentions without hurting her feelings or his self-respect. Less pleasant guests were waiting in his room in Las Vegas (*Diamonds Are Forever*), when Plenty O'Toole invited herself up for a nightcap; three hoods were present and tossed Plenty out of the window into the swimming pool far below. Bond was ready to assault the hoods when they suddenly left. In his bedroom was Tiffany Case, who had ordered the hoods to get rid of Plenty. She wanted a private conversation with Bond.

COMMENTS: I congratulated the thug who defenestrated Plenty on his marksmanship in hitting the pool with a .38-caliber woman. He confessed he didn't know the pool was there. — JB

Sometimes the unexpected is more deadly. Bond had set up a meeting with the Contessa Tracy di Vincenzo (*On Her Majesty's Secret Service*) and arrived at her room with a bottle of Dom Perignon '57. Instead of Tracy, a large fellow (Che Che, a guard assigned to watch over Tracy by her father, Marc Ange Draco) was present, waiting to do him in. After trouncing the fellow, Bond returned to his own room — and there was Tracy waiting for him.

COMMENTS: My only regret was leaving the caviar I had delivered to Tracy's room. It was Royal Beluga caviar from the north Caspian, and I don't think Che Che really appreciated it. — JB

While waiting for a break in a case, a hotel room can become rather crowded. In Hong Kong, when tracking down Scaramanga, the Man With the Golden Gun, and the Solex Agitator, Bond finally managed to convince Mary Goodnight, who has been assigned to work with him, to visit his room for a nightcap. No sooner had she arrived, then there was a knock at the door. Andrea Anders had arrived to offer an exchange of the Agitator for Scaramanga's life. Goodnight was forced to spend an uncomfortable night in the closet, while Bond negotiated with Anders.

THE BED'S TOO SMALL

With the number of people who manage to get into Bond's hotel room, it would seem the average hotel room is about as secure as a cigar box. For the average burglar who preys on tourists, a hotel room door and lock are an effective deterrent. But the type of enemy (and friend, for that matter) that Bond has find it only a minor annoyance.

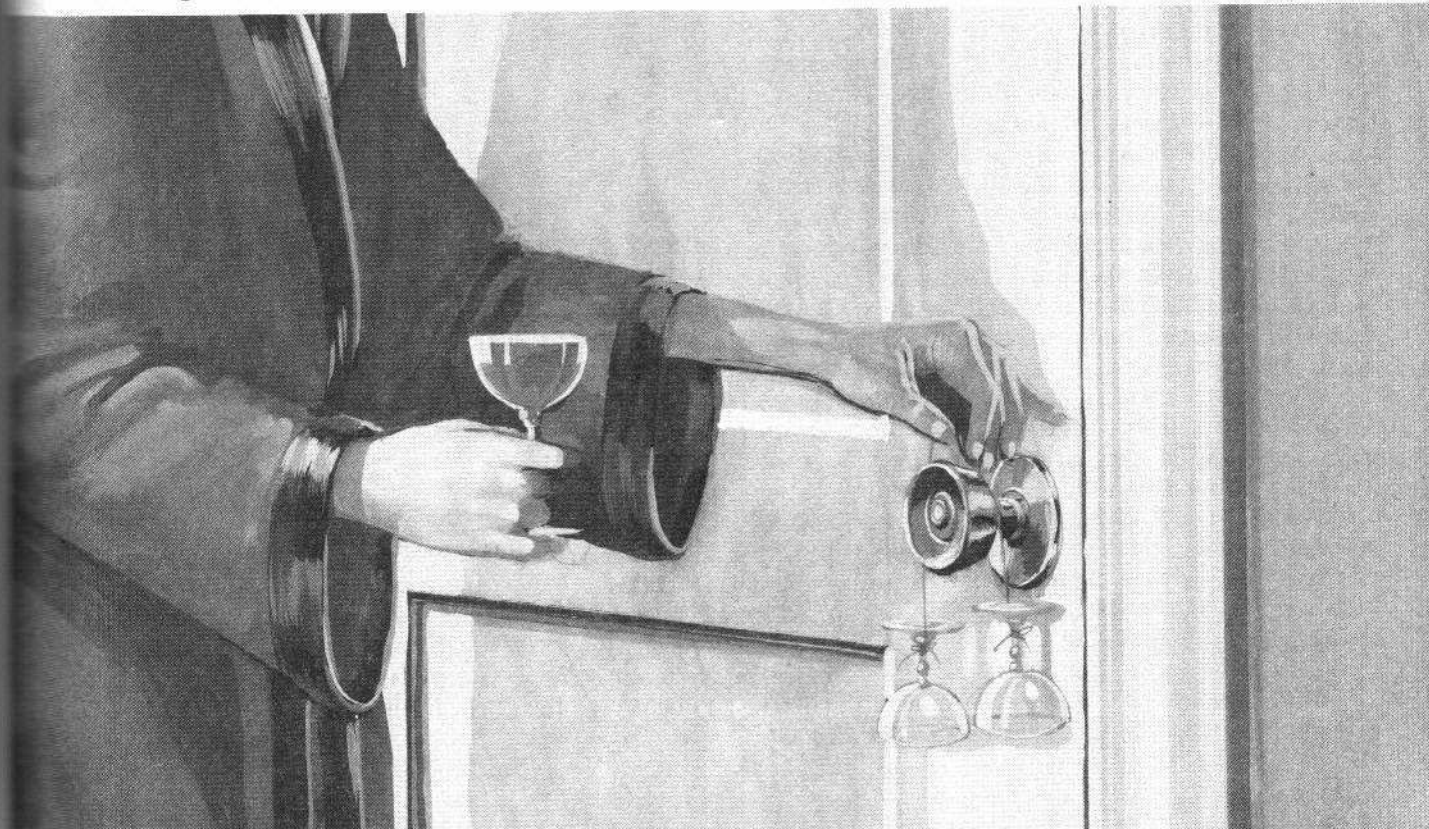
The average hotel lock gives no negative Ease Factor modifier to a Lockpicking attempt, and the door will crumble under a successful STR roll (the attempt requires a minimum STR of 5, and a -3 Ease Factor modifier is applied to the attempt). This force attempt can be made repeatedly, but each failure inflicts a Light Wound on the character. Of even more importance to a character is determining whether or not someone has been in the room. There are several methods for checking on unwanted visitors.

A strand of hair across the door and the jamb is usually too small to be noticed by an unwary intruder. If the hair is not in place when the character returns, there is a good chance the room was visited. Variations

of this method are folding a piece of paper or a match and placing it in the door; opening the door will make the paper or match fall and alert the character to intruders. However, an experienced professional can notice these security measures. Make a PER roll (-3 Ease Factor modifier) for a Criminal or Mastermind rank NPC to notice the trap (a Hood rank NPC is not experienced enough to know this). When these NPCs leave the room, they can replace the hair, paper or match easily.

An alarm inside the room is more difficult to overcome. A wadded up piece of hotel stationery is placed on the floor inside the room as the character closes the door. Anyone opening the door will push the paper (and may overlook it as the product of a sloppy occupant). Even if the paper is noticed, the intruder will not be able to reposition it exactly since each person's arm length differs. A returning character, reaching behind the door for the paper before opening the door, will notice the different position of the paper inside the door and be alerted (though kneeling down to feel inside the door for the paper can be somewhat embarrassing if another guest is in the hall).

Another almost foolproof method is to tie a fragile, premeasured piece of thread to the inside door knob and tie the other end to a thumbtack pushed into the door jamb (or wall, if the jamb is metal). Anyone entering the room will break the thread if they did not notice it. The thumb tack should be the same color as the door jamb or wall. It takes a PER roll (-4 Ease Factor modifier) to notice the thread, if the intruder does not specifically look for it. Here again, Hood rank NPCs do not receive this roll. If the thread is placed at the top or bottom of the door, where it is more difficult to notice, a -6 Ease Factor modifier is applied.



The intruder must make a DEX roll (-4 Ease Factor modifier) to remove the thumbtack without breaking the thread. If he succeeds, he can replace the tack and unbroken thread with a successful INT roll. The room occupant should be given a PER roll at an Ease Factor equal to the Quality Rating of the INT roll to notice the change. (The character should make sure he removes the spool of thread from the room so the intruder cannot replace the broken alarm.)

If these devices are used on an NPC's room, the characters should be given the same rolls. Some experienced players may state exactly what traps their characters are looking for. In these cases, to enhance role-playing, the characters should discover a trap only if the players specifically mention it.

Secondary alarms can be set around the room for extra security. An intruder should be given a PER roll (-3 Ease Factor modifier) to notice the hair, match or paper across closet doors or in drawers; on a successful result, the intruder will be able to replace the alarm. A more subtle method is to place a thin film of talcum powder on door handles and knobs (on the sides facing away from the room). A -5 Ease Factor modifier is applied to a PER roll to notice the trap. Once noticed, however, it is a simple matter to wipe off the existing film and replace it with another.

Alarms are also important when a character is occupying his room. A stiff piece of board placed between the knob and floor will usually keep unwanted visitors out. If the character simply wants advanced warning of a visitor, he can tie two glasses loosely together and dangle them from the door knob. The glasses will clink together when the door is opened. (The character should make sure the glasses are real glass, since plastic glasses make very little noise.)

Hiding places in a hotel room can be very simple or very clever. Some places where objects might be hidden include: inside the tank of a toilet, under a mattress, taped under a drawer, inside a television or lamp, in a heating vent, and in an overhead hanging ceiling.

To determine how well an object is hidden, add the character's or NPC's DEX and PER. This total is the Primary Chance. Choose an Ease Factor modifier based on where the object is hidden (as a rule of thumb, if the location is clever, the Ease Factor should be low). You should roll the dice and note down the Quality Rating (if a Player Character is hiding the object, do not tell him the result).

A person searching for the hiding place must make an Ease Factor 5 PER roll. He discovers the location on a Quality Rating result equal to or better than the Quality Rating for hiding the object.

When Player Characters are searching a room, you can use the same PER roll rule. If your players prefer to play out their characters' search, you should base their finding anything on whether they say their characters are looking in the right spot rather than on a PER roll.

The characters may wish to get some of the hotel employees on their side in order to get fast service and

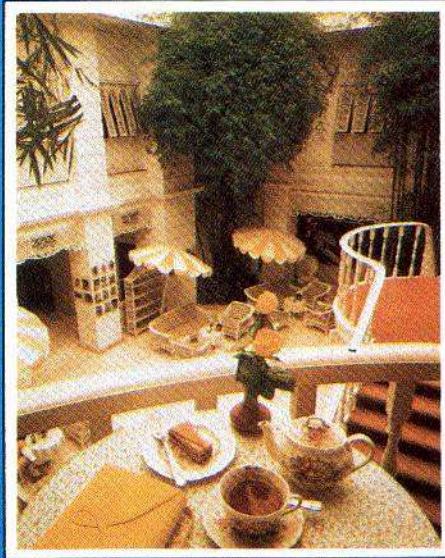
special services done. Overtipping (generally 2 to 5 pounds) bestows a +1 Ease Factor modifier on future interaction rolls with that NPC, so long as the character continues to overtip.

A logical extension of overtipping is outright bribery (usually never less than 10 pounds). But a bribe can be tricky; everyone will accept an overtip, but an honest employee may not take a bribe. You should determine the honesty of the NPC offered a bribe. A completely honest NPC will be insulted by a bribe and will be suspicious of the character from that point on. Less honest NPCs who accept bribes should have a +3 Ease Factor modifier applied to all future interaction rolls, so long as the bribes continue.



With either overtipping or bribing, the NPC will cooperate as long as the amount remains the same or is increased. If the amount is ever lessened, the NPC will consider himself slighted and will snub the character. Note that bribery and overtipping is done by Major Villains (and their henchmen) as well as by the Player Characters.

Author's Lounge



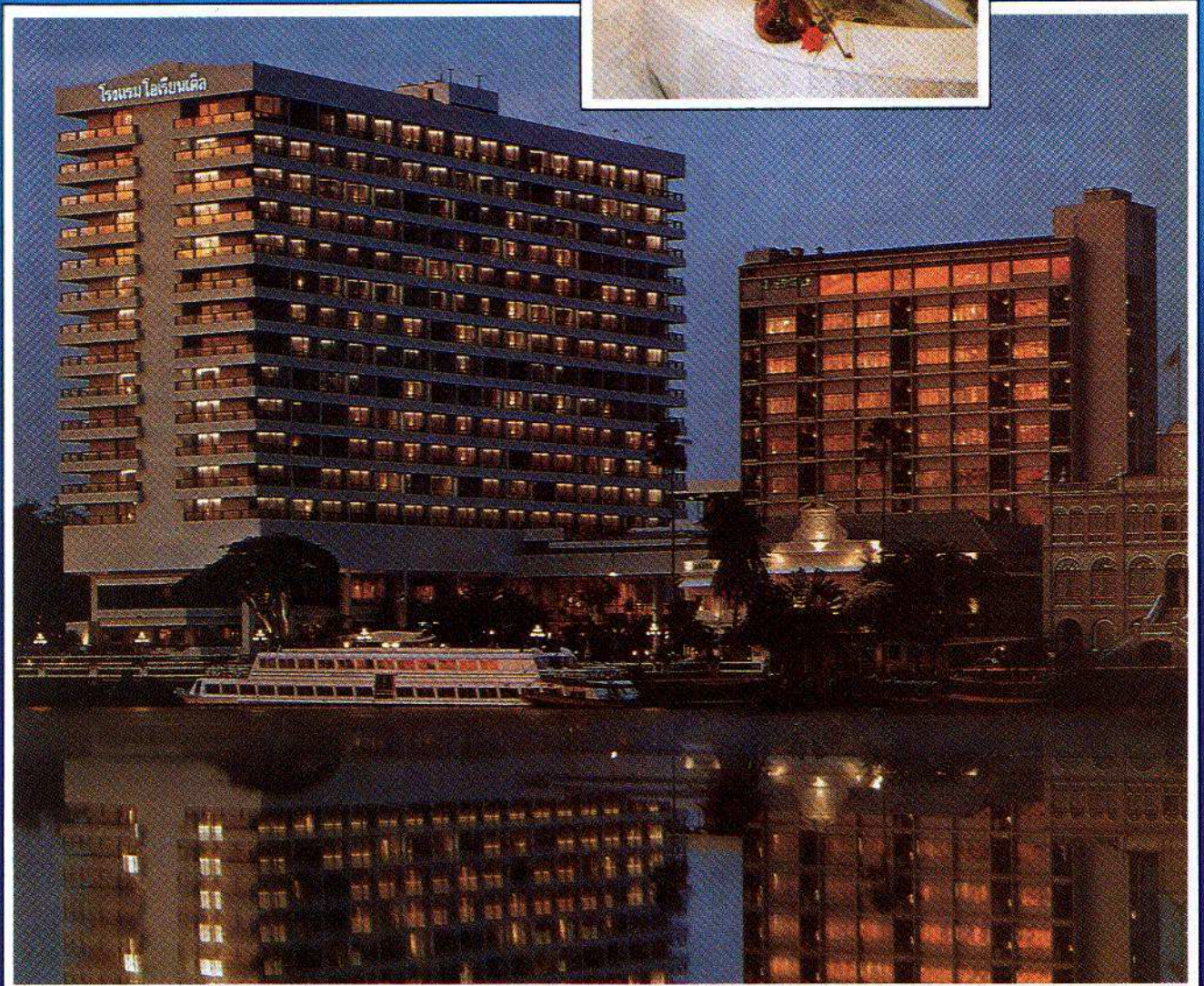
The Oriental Hotel

TM

The Marble Entrance Lobby

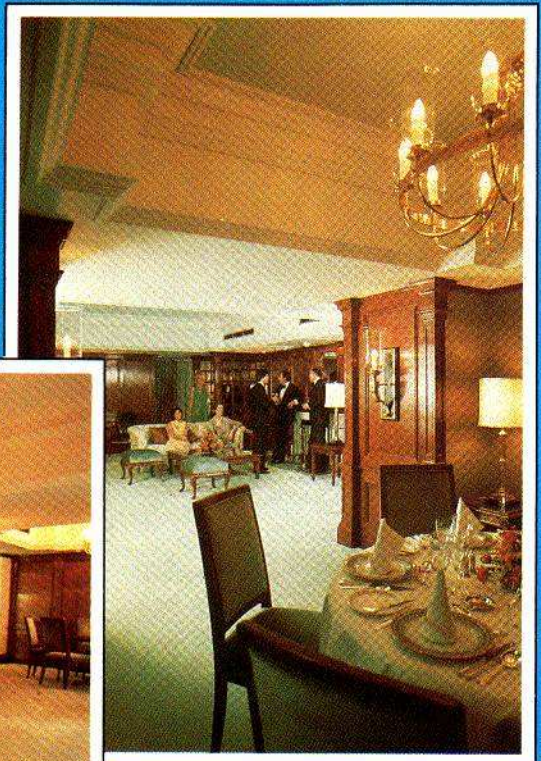
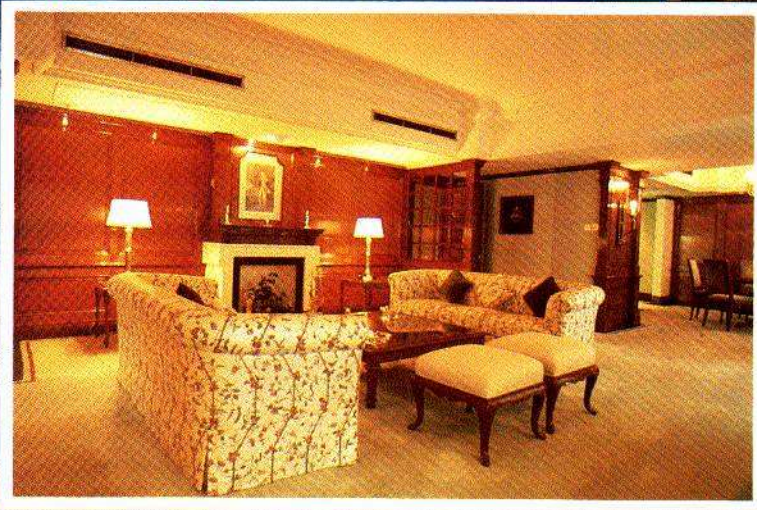


Exterior of the Oriental



The Mandarin Hotel

The Tamar Suite



The Tamar Suite

Pierrot Restaurant



Encounters in Hotels

In any busy hotel the variety of guests and patrons is staggering. A luxury hotel can become the gathering place not only for guests but also for local residents out for an evening's entertainment. Most major hotels include an excellent restaurant, a lounge and, where gambling is legal, a casino.

In the world of James Bond, the Major Villains, for the most part, will certainly choose to stay in the lap of luxury rather than in a plastic-and-imitation-wood motel. They will frequently take the most expensive suites or a series of connecting rooms (most Major Villains have their Privileged Henchmen nearby at all times). Well-to-do Shady Contacts and Beautiful Foils will also insist on the best accommodations.

Depending on the budgets of their parent agencies, Fellow Secret Agents may or may not be able to enjoy the luxury of a suite. Displays of wealth may draw attention to an agent, which may compromise his assignment. The lower end of the spectrum — Soldiers, Technicians, and Civilians — are usually assigned modest quarters.

People staying in a plush hotel rely on the staff to perform the functions of secretary, maid and valet. Characters should have no trouble getting cabs, theater reservations, or room service. Large hotels, such as those described in this chapter, are rife with possible encounters and interesting places to conduct chases and combats.

If the characters are eating in the hotel dining room, use the encounters described in the chapter on restaurants. If the characters are in the casino in a large hotel, use the encounters from the casino chapter.

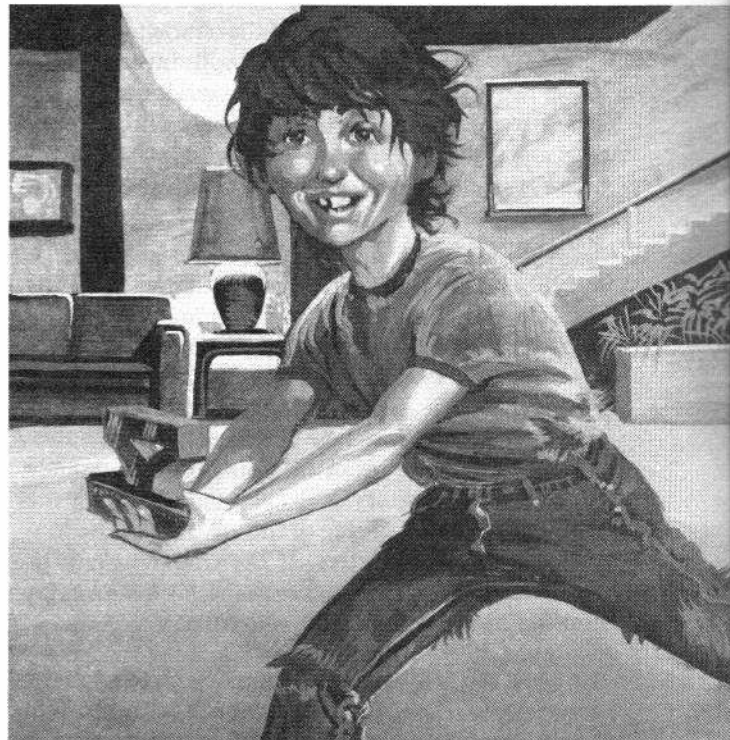
ENCOUNTER MATRIX

Roll 2D6 and cross-reference the dice to determine whom the characters have encountered. See the Introduction for details.

SECOND DIE ROLL	FIRST DIE ROLL	
	1-3	4-6
1-2	Lobby	Special
3-4	Phone Call for You	Begging Your Pardon
5-6	House Detective	Corridor

BEGGING YOUR PARDON: The next time the character is passing through the lobby, he is accosted by a junior entrepreneur trying to pawn off some cheap, useless object for a medium good price. If the character buys the object, the waif will scurry off satisfied. If the character refuses, the urchin will begin bargaining in a loud voice, attracting a lot of attention, until the character buys the object, shoves him into the hotel pool, or otherwise gets rid of him. The urchin is . . .

- **Civilian:** The encounter is as it appears; there is nothing sinister about the souvenir.
- **Civilian:** The waif was put up to it by the Beautiful Foil, who has included a clue to the Major Villain's location in the object. The character should be given a PER roll (+2 Ease Factor modifier) to notice the hidden clue.
- **Civilian:** The waif was put up to it by the Major Villain, who has included an obvious clue to his location (an address scrawled in pencil on the package, a note with the object, and so on). He will have the Privileged Henchman waiting at the location, accompanied by Soldiers if more than one character is on the mission.



- **Civilian (Enemy):** The same situation as above, except the object contains a time bomb. Give the character a PER roll (-2 Ease Factor modifier) to notice the hum of the timing mechanism. (If that fails, make a Sixth Sense roll for the character.) You should determine how much time the character has until it detonates and the amount of damage it does.
- **Q: (Hero Point)** If the character takes the trinket and holds onto it, it will begin to beep within 5 minutes. It is a transceiver, with Q at the other end. Q will arrange a rendezvous with the character to give him a clue to the Major Villain's plans. If the character surrenders a Hero Point, Q will have a Personal Item of the player's choice. (If the character throws the trinket away, Q will be very upset at the treatment of his equipment.)

CORRIDOR: As the character turns the corner in the hallway, he runs across . . .

- **Civilian:** A lovely young chambermaid is preoccupied and muttering under her breath. If the character is solicitous, she will complain about the man in the penthouse suite (the Major Villain). With some tender loving care (a successful Seduction), she will let the character copy or use her pass key to get into the penthouse.
- **Shady Contact: (Hero Point)** An ambush has been prepared by a number of Guards and Soldiers of at least Criminal rank. The number should be more than enough to endanger the character by himself. During the fight, someone joins in on the character's side. He is a freelance operative and/or adventurer of at least Agent or "00" rank. After helping to polish off the Guards and Soldiers, he will straighten his tie, put his hair in order and, with a small salute, walk off down the corridor. If the character surrenders a Hero Point, the adventurer will stay around to search the assailants. During the search he will uncover an object or piece of identification he recognizes and will tell the character where he has seen it before. It will be somewhere near the Major Villain's headquarters.
- **Shady Contact:** A suspicious looking character is hurrying for the elevator. Give the character a PER roll. If he is successful, the character notices the little weasel carries the scent of the Beautiful Foil's cologne. By following and confronting the contact, the character will learn he is a third-rate hotel thief (although he will insist he is at least second rate), who broke into the Beautiful Foil's room and made off with some jewelry and her purse. Among the items in the purse is a clue to the location of the Major Villain's headquarters. If the character returns the jewelry and purse, he receives a +1 Ease Factor modifier on all further Seduction rolls.

HOUSE DETECTIVE: There is a knock on the door of the character's room. If he asks who it is, a muffled voice will answer through the door that he is the house detective. Ask the player what he intends to do. The caller is . . .

- **Civilian:** The real house detective is outside, and any violent reactions could get the character in serious trouble with the law. The Major Villain noticed the character and called the front desk from the house phone to report a disturbance in the character's room. The detective, once the situation is straightened out, will not be able to help the character.
- **The Major Villain:** The caller is actually the Major Villain, who has made no attempt to disguise his features. Saying he was the house detective is his idea of a joke. He will invite himself in and attempt to dissuade the character from hounding him. During the course of the conversation, the Major Villain will open the curtains. Should the character try to detain

him, the Major Villain will call his attention to the outside, where the Privileged Henchman is holding the Beautiful Foil prisoner. If the Major Villain is not allowed to leave or the character tries to exact a trade of prisoners, the Privileged Henchman has been ordered to kill the Beautiful Foil. (If the character lets the Foil be killed, he should receive all Fame Points as if he had pulled the trigger himself.)

- **Privileged Henchman:** The caller is the Privileged Henchman (with Guards and Soldiers, if you so wish), who has come to rough up the character and deliver a warning to leave the Major Villain alone.

LOBBY ENCOUNTERS: As the character enters the lobby, he sees . . .

- **Major Villain and Beautiful Foil (Allied):** The Major Villain is leaving the hotel and is being Tailed by the Beautiful Foil. The Major Villain has not noticed the character or her, and she has not seen the character, yet. Depending on the Beautiful Foil's attitude toward the Major Villain, she may be following to find his headquarters or to try to get a clear shot at killing him.
- **Major Villain and Beautiful Foil (Neutral):** The Beautiful Foil is leaving the hotel arm in arm with the Major Villain. On her way out she spies the character but says nothing to the Major Villain. If her Reaction was Friendly or better, or the character has started the Seduction sequence, she will make some excuse to the Major Villain about not feeling well and insist he should go without her. In a voice loud enough for the character to hear, she will announce her intention of going back to her room and getting some rest. She is actually hoping the character will show up.
- **Major Villain and Beautiful Foil (Enemy):** The same situation as above, but this time the Foil passes a secret signal to the Major Villain about the character. If the character shows up in her room, he will find her awaiting his arrival. The Beautiful Foil should be given a +2 Ease Factor modifier to her WIL rolls during any Seduction attempt, though she will pretend to allow the Seduction to continue. When the character least expects it, two NPCs of Hood rank will burst out of the bedroom. They will attempt to capture the character and take him to the Major Villain's headquarters.

PHONE CALL FOR YOU: As the character is crossing the lobby, a page approaches to tell him there is a phone call for him. The character may take it at one of the hotel's courtesy phones. If the character goes to answer the phone, he will discover . . .

- **Fellow Secret Agent: (Hero Point)** A clerk from the local M.I.6 Station House is calling the character. He tells the character that he has followed the Major Villain to his local residence. Before the clerk can reveal the location, he is shot (by one of the Major



Villain's minions) and dies. If the character surrenders a Hero Point, the clerk croaks out a cryptic clue about the Major Villain with his last breath.

- **Beautiful Foil (Allied):** The Beautiful Foil is calling the character. She has followed the Major Villain

and knows his location. She is able to give him a small clue before her voice is muffled by the Privileged Henchman clapping his hand over her mouth and spiriting her away.

- **Privileged Henchman:** The character will find the telephone line is dead. It is a trick to lure him to the phone so the Privileged Henchman can attempt to assassinate the character in the telephone booth. Make a Sixth Sense roll for the character to determine if he is alert to the Henchman's presence.
- **Beautiful Foil (Neutral or Enemy):** The phone line is dead. From behind he hears a chuckle. It is the Beautiful Foil. She bribed the page to lure the character to the phone so she could surprise him (it is her idea of a joke). She is fascinated by the character and will follow any suggestion he makes. If the Beautiful Foil is an Enemy, she will later attempt to kill the character when they are alone to gain the respect of the Major Villain.
- **Beautiful Foil (Neutral):** The voice on the phone is of the opposite sex and is begging for help. It is the Beautiful Foil, who has decided to desert the Major Villain and join with the character. If asked where she is, she will tell the character to turn around; she is at another courtesy phone at the end of the hallway. She is being truthful. If the character agrees to help her, she will want to return to her room and pack some things, and will meet him in his room. Once they are out of the city, she is considered an Allied Foil and will share all the information she can about the Major Villain.
- **Beautiful Foil (Neutral):** The same situation as above, except that, when the character returns to his room later to meet her, he will find the Beautiful Foil dead in some gruesome manner and lying under the covers of his bed.
- **Beautiful Foil (Enemy):** The same situation as above, except the Beautiful Foil is lying in her perfect, white teeth. She will tag along with the character, but will report his movements to the Major Villain.

SPECIAL: These encounters are outside the categories given above or set up a special set of circumstances which should be brought into play at the earliest possible moment. Choose the encounter that best fits the circumstances.

- **Beautiful Foil (Enemy): (Hero Point)** The Beautiful Foil, despite being the enemy, is intrigued by the character. She receives a +3 Ease Factor modifier to her WIL rolls to resist being seduced, but will play out the Seduction for her own pleasure. Then she will disappear back to the Major Villain. During the course of the Seduction, though, the character should be allowed the chance to search her purse or clothing. Not only will he notice she has excellent taste in clothing and wears only the best, but if he surrenders a Hero Point, he will find a mini-transceiver. If he has some kind of transceiver or homer

himself, he can rewire the enemy transceiver by making an Electronics roll (-1 Ease Factor modifier); he will be able to eavesdrop on the Beautiful Foil's transmissions or set his own tracker to home in on her transceiver.

- **Beautiful Foil (Enemy): (Hero Point)** The same situation as above, except the Foil will attempt to search the character's room and clothing, and plant a listening bug. Make a Stealth roll for the Beautiful Foil and give the character the appropriate PER roll to notice her searching the room while he was out of sight. The character may later make the search of her belongings.
- **Sheriff J. W. Pepper:** As the character passes through the lobby, he hears what may be a familiar voice at the registration desk. The character may even grimace as he hears the phrase, "Y'all, li'l pointy heads cain't've lost my reservation! It was made through Abigail Farnsworth's Travel Bureau! Good Lord, cain't anything be done without good ole American know-how?!" Sheriff J. W. Pepper stands at the desk, matching the clerk stare for stare. Make a Ease Factor 6 PER check for Pepper to notice the character. If he has met the character before, Pepper will silence the manager with an upraised hand and a "Hold it, boy," and go over to the character to greet him like an old friend. Pepper should be made available to help or hinder the character at some point as long as they are in the same city.
- **Plenty O'Toole:** As the character passes through the lobby, he sees a Striking dark-haired woman having a heated argument with the manager. She is obviously very upset. Upon investigating, the character will discover Miss Plenty O'Toole arguing with the manager as to the location of the casino. Her travel agent promised her there would be a casino attached to the hotel. She will be on the verge of causing quite a scene unless the character intervenes and attempts to ameliorate her by buying her dinner. If the character decides not to intervene, Plenty will bring him into the argument by asking if the character has ever heard of such a thing as a hotel without a casino. She will attach herself to the character like a barnacle. Sometime later in the mission Plenty will get caught in a crossfire between the character and the Major Villain's minions.
- **Shady Contact:** The character enters his hotel room to find one of the bellboys going through his things. The bellboy will attempt to escape and then try to talk his way out. If the character remains unmoved, the bellboy will admit that he supplements his meager pay by lifting trinkets. He will offer to do anything for the character so long as the character does not turn him in. He will offer to find the character a companion, show him all the lively spots in town, or give him directions to a really good deal on souvenirs. If asked to, he will be glad to spy on anyone in the hotel for the character or get the character a pass key to any room.
- **Q: (Hero Point)** A vaguely familiar person, wearing a loud tourist outfit appropriate to the climate but more than slightly conspicuous, is being obvious about drawing the character's attention. Give the character an Ease Factor 10 PER roll, because of the bad disguise, to recognize Q, who has shown up with a message from M regarding the whereabouts of the Major Villain. If the character surrenders a Hero Point, Q will have brought one Personal Item of the player's choosing.
- **Fellow Secret Agent:** There is a faint knock at the door of the character's hotel room. Any request for the caller's identity will not be answered. Opening the door will reveal a fellow member of Investigations and Enforcement (NPC) standing in the hall and looking very pale. After a few seconds the NPC will fall forward into the room; a large knife is sticking out of his back. The amount of blood on his coat indicates he has been bleeding for some time. Just as he is dying, he will give some vague clue to the Major Villain's scheme or location.
- **Fellow Secret Agent:** The same situation as above, except the NPC is unharmed but in an exhausted condition. He is in a sweat, having just escaped from the Major Villain's headquarters. He will be able to provide the location of the Major Villain after some nourishment and sleep.
- **Fellow Secret Agent:** The same situation as above, except the NPC, instead of being knifed, has been brainwashed into attempting to kill the character the first time the character is distracted. (There is no chance for the NPC to resist this command.) The NPC should receive a -1 on all Ease Factors because he is considered to have a Light Wound from the brainwashing process. If the character knows the NPC, he should be given a PER roll (no special modifier) to notice a slight difference in the NPC's personality.
- **Snake:** The Privileged Henchman has arranged for a Black Mamba snake to be placed in the character's bathroom. You should decide whether the character will be attacked while taking a shower or bath, or while washing up or shaving. Assume a Speed of 2 for the mamba (except it only gets one bite per round), a Primary Chance of 20 to strike, and a Primary Chance of 30 for Stealth. Any successful strike by the Black Mamba will be sufficient since it kills by a neurotoxin poison rather than actual slash damage. If the character is bitten, make an Ease Factor 5 STR roll for him (do not tell the player the result of the STR roll). Use the chart below to determine the effects of the bite:

STR ROLL RESULT	EFFECT
Quality Rating 1	Recovery complete in 72 hours
Quality Rating 2	Recovery complete in one week
Quality Rating 3	Death in 24 hours
Quality Rating 4	Death in 12 hours
Failure	Death in 6 hours

Antivenin administered in time will prevent death, in which case recovery will take one week. In every case, the character is considered to have a Light Wound until recovered.

Scorpion: The character awakens in the middle of the night to feel something insectile crawling up his leg under his sheet. Give the character a Science roll (-1 Ease Factor modifier) to recognize it as a scorpion and not as a tarantula or a black widow. On a Quality Rating of 1 or 2, tell the player his character knows this scorpion's sting is deadly, but that by lying perfectly still, it may just crawl off without attacking (characters with the Fields of Experience of Biology/Biochemistry and Medicine/Physiology will automatically know). To be precise, it is an *Androctonus Australis* (SPEED: 3; HAND-TO-HAND PRIMARY CHANCE: 27), about 4 or 5 inches long when stretched out. The scorpion will travel up the character's body for at least 2D6 rounds.

If the character remains absolutely still, there is little chance the scorpion will sting him. To stay still the character must make a WIL roll each round the scorpion crawls up his body (+3 Ease Factor modifier normally, or a -1 modifier if you decide the scorpion is walking across the character's face). Characters with a Fear of Spiders receive a -3 Ease Factor modifier. The chance of the scorpion attempting to sting depends on the Quality Rating of his WIL roll. Roll D100 after the WIL roll on every round and compare the result with the chart below; if the dice

result is within the dice range, the scorpion will attempt to sting the character.

WIL ROLL RESULT	CHANCE FOR ATTEMPT TO STING (D100)
Quality Rating 1	No sting
Quality Rating 2	1-10
Quality Rating 3	1-20
Quality Rating 4	1-30
Failure	1-50

If the rolls indicate the scorpion will strike, or the character decides not to remain immobile, resolve the sting using Hand-to-Hand Combat.

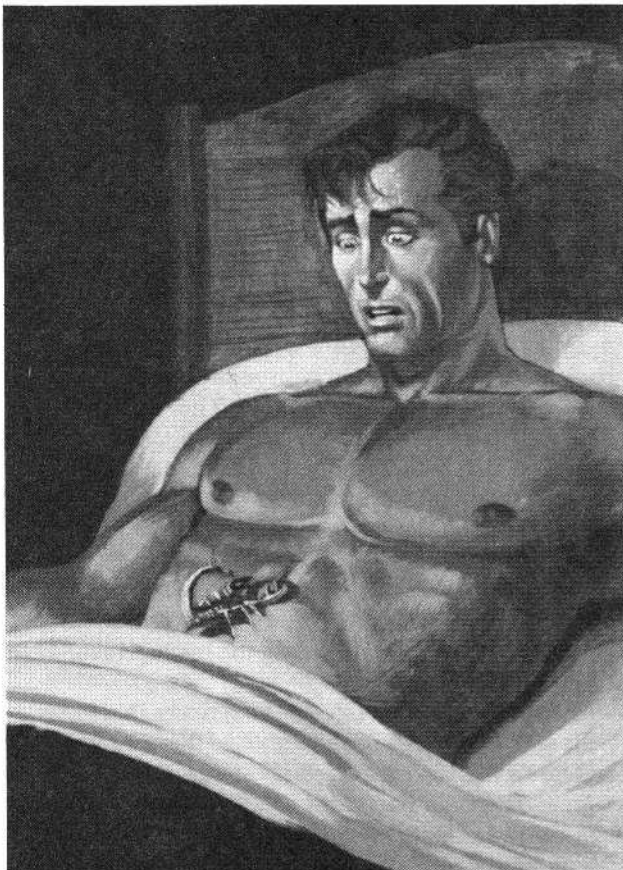
Due to the deadly nature of this encounter, characters should receive a Speed roll as they would in Fire Combat. Have the player make a Speed roll for his character, while you make one for the scorpion. Then resolve the attacks normally. To hit the scorpion, characters must perform a Specific Blow. Characters with a Fear of Spider should receive a -3 Ease Factor modifier to hit. The scorpion can make only one attack per round. If neither side makes a successful attack, the combat continues.

This combat should not last long since any successful strike against the scorpion will knock it off the character, at which time it may be smashed with any blunt instrument, such as the butt of the character's gun. Any successful strike by the scorpion will be sufficient since it kills by an extremely powerful neurotoxin poison rather than actual slash damage. If the character is stung, make a STR roll (no special modifier applied) for him, but do not tell the player the result unless his character dies immediately. Find the result of the STR roll on the following chart:

STR ROLL RESULT	EFFECT
Quality Rating 1	Death within three weeks
Quality Rating 2	Death in one week
Quality Rating 3	Death in 24 hours
Quality Rating 4	Death in one hour
Failure	Death instantaneously

Antivenin administered in time will prevent death, in which case recovery will take four weeks. In every case, the character is considered to have a Heavy Wound until recovered. In addition to the Speed and Hand-to-Hand Combat values above, the scorpion has a Stealth Primary Chance of 30. Its Stealth is not used in this encounter but may be needed for encounters you make up on your own.

Note: Since the character is in bed, you may, at your discretion, require the character to change position before making an attack. To move without panicking the scorpion into striking requires a Stealth roll (-4 Ease Factor modifier). In the movie *Dr. No*, Bond could not attack the tarantula crawling up his left arm since he was lying on his side with his right arm pinned under him. He had to remain still and wait for the spider to crawl off him.



Hotel Non-Player Characters

THE MANAGER: Hotel managers are responsible for hiring and firing personnel, negotiating contracts with service companies, inspecting the premises frequently, balancing the books, handling upset guests, ordering the food and liquor for the hotel's restaurants and lounges, and doing the thousand other things necessary to keep a hotel running smoothly and efficiently. To achieve a level of such authority, a manager must prove to his employers, the hotel owners, that he is responsible and able to deal with the multitude of problems he faces every day.

Some managers may have risen through the ranks; for example, starting out as desk clerks and moving to assistant managers before taking over complete control of the hotels they have come to know so well. Many young managers come right out of business school; these individuals run a hotel efficiently, but often lack the intimate familiarity with the hotels they manage. They do not know the special properties and quirks that make their hotels unique, nor do they have the loyalty to the staff and guests that experienced managers have.

While managers may be on a first name basis with the staff, they usually limit familiarity. They cannot allow themselves to be put in a position of emotional blackmail. The better managers will know the regular, most important guests by name and attend to their needs personally. Though a manager may make a display of clearing out a suite of rooms or putting in a supply of Dom Perignon to accommodate VIPs, he will have taken care of these details weeks, if not months, in advance, usually as soon as the reservation is made.

In the massive hotels, the manager usually has a staff of assistant managers to help him, each assistant manager being responsible for one area of the hotel. There may be one assistant manager to handle guests' complaints, another to handle the finances, a third to deal with the staff, and so on. It can be quite difficult to become acquainted with the assistant managers, since many are trying to climb the corporate ladder of success, and are thus less devoted to the hotels they work in than they are to the owning corporation. Frequently, it is impossible to meet the overall hotel manager, since his staff of assistants runs interference for him.

Managers can be the best allies for Player Characters, however. Granted, it is nice to know the bellboys and the wine stewards, but if the character ever has to engage in gunplay or fisticuffs, these lower staff members will not be as much help as the manager.

THE DESK CLERK: Desk clerks have the dubious honor of being at the guests' beck and call. It is their responsibility to take messages, arrange baggage pickups, check reservations, and make sure any special requests are carried out. They are also the receivers of

most of the complaints and verbal assaults when guests are angry.

Being made a desk clerk is often a test for assuming greater responsibilities. If they can handle the pressure of their job without cracking, they may be promoted to assistant managers. The job of desk clerk is entry level, but it does demand a combination of common sense, graciousness and intelligence.

Desk clerks can be either a character's best friend or worst enemy. At their worst, they can be snobbish, impatient, indifferent and, sometimes, outright rude. However, they can also be the primary source of information or directions about the city, or can reveal who left a note or sent a telegram.

Of major importance is the information they can provide about guests. In this respect they are mercurial: Either they are founts of information, to everyone including the wrong side, or so tight-lipped that characters cannot get the right time out of them.

THE BELLBOYS: Always ready to earn a tip, the bellboys provide a multitude of services to the guests. They carry luggage to the rooms when guests arrive and back to the lobby when it is time to leave. They will carry notes, fetch a newspaper, take up food ordered from room service, page other guests, and perform a thousand useful services — as long as their palms are greased regularly.

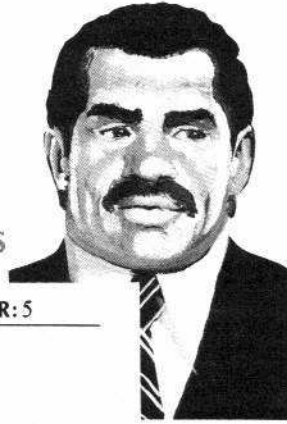
Bellboys can also perform special services for secret agents. Since they are, more or less, fixtures around the hotel, they can keep an eye on any guest the character wishes (and the reverse can happen as well). They can also get hold of passkeys and room numbers.

Inevitably, there are some slackers in any large group, and the same is true for bellboys. These slackers are never around when they are needed and are rather surly when performing their duties. They may often demand more money than the efficient bellboys, and may even try to start a bidding war by selling information back and forth. (The character asks the bellboy to keep an eye on the men in room 1026. The slacker hints to the room's occupants that someone is interested in them and offers to keep them informed. He returns to the character and states that the occupants noticed him and offered him more money . . . and so the bidding war continues.)

Of course, some bellboys will resist any attempt to bribe them. Such bellboys may occasionally thwart a character's intent by informing the management of the bribe attempt.

If you need to create characteristics and skills for bellboys, use the Civilians Table in the chapter "How to Use Non-Player Characters" in the *James Bond 007 Game*. They can be almost any age from 8 to 80, and can be given different weaknesses, such as Greed, Attraction to Members of the Opposite Sex, or Gambling.

MANAGERS

MARCUS AURELIUS JONES

CHARACTERISTICS: WIL: 5 PER: 5

HEIGHT: 6'4"

WEIGHT: 240 lbs

AGE: 32

APPEARANCE: Attractive

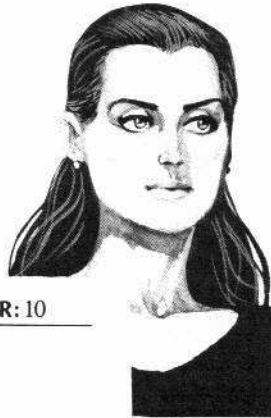
WEAKNESSES: None

IDIOSYNCRASIES: Whenever involved in an argument, he speaks in soft tones.

INTERACTION MODIFIERS: Reaction (+2), Persuasion (-1), Seduction (0), Interrogation (+2), Torture (0)

BACKGROUND: Jones was a winner of the Heisman Trophy while in college and was on his way to a career as a pro football running back. During a play-off game, he suffered a blindside tackle and tore the ligaments in his knee and cracked his kneecap. His career in football was over, and he still walks with a

slight limp. Jones, though initially discouraged, decided to get a degree in Resorts Management. His initial fame helped him supplement his income by speaking at conventions and sales meetings. A major Lake Tahoe resort asked him to become their spokesman, and Jones soon became deeply involved in the hotel promotions and management. The retiring manager recommended Jones as his successor and the hotel board agreed. Jones plays on his football past whenever there is trouble. He will turn a rowdy drunk or angry guest to the subject of football, and soon they are swapping stories. While he prefers this method, Jones will not hesitate to use his size and reputation to advantage and intimidate the other person into submission. Because of the large amounts of money floating around, Jones is very careful about his hotel and the adjoining casino, although it technically does not fall under his jurisdiction. He can regularly be seen walking through the hotel checking on everything, and appears quickly whenever potential trouble occurs. He is incredibly honest and considers himself a patriotic American.

FELICIA DELACROIX

CHARACTERISTICS: WIL: 10 PER: 10

HEIGHT: 5'8"

WEIGHT: 123 lbs

AGE: 31

APPEARANCE: Striking

WEAKNESSES: None

IDIOSYNCRASIES: None

INTERACTION MODIFIERS: Reaction (0), Persuasion (-2), Seduction (-4), Interrogation (-1), Torture (+2)

BACKGROUND: As the daughter of a baron who died penniless, Felicia quickly learned to use her good looks to their best potential and became one of the most famous fashion models in Paris. But standing and posing was never a challenge, and she soon moved to the other side of the camera. She started her

new career by taking fashion shots, but soon expanded her portfolio to include landscapes and human studies. Her photo essay on the Vietnamese boat people won her a Pulitzer Prize; it also soured her to life. She moved to the Riviera to enjoy the good life. Her photo spread on a hotel/casino in Cannes was much admired and led to her being appointed assistant manager, a glorified public relations post. She enjoyed her job and worked hard to learn more; when the manager died in a car crash while on a business trip, Felicia took over. She runs the hotel with an iron hand in a velvet glove, and is respected by the guests and staff. Several international hotel chains have sought her talents. Her professionalism as a manager, however, masks her otherwise empty life. Her sense of ennui is increasing and could lead to her becoming involved in a reckless situation.



MAXIMILLIAN REISLER

CHARACTERISTICS: WIL: 7 PER: 6

HEIGHT: 5' 10"

WEIGHT: 165 lbs

AGE: 41

APPEARANCE: Plain

WEAKNESSES: Greed; Sadism

IDIOSYNCRASIES: When excited, he ends almost every other sentence with a giggle.

INTERACTION MODIFIERS: Reaction (-2), Persuasion (-2), Seduction (0), Interrogation (-1), Torture (0)

BACKGROUND: Reisler is about as charming as an impacted wisdom tooth. He started out as a busboy in a hotel in East Berlin, and he slowly worked his way

up in the world and across the Berlin Wall. Maximillian worked for a while for the German secret service, but when he was suspected of being a double agent, he fled. The money he had accrued helped him buy his own small hotel. His hotel provides good service and clean sheets, and the only bugs are the electronic kind. He has personally planted listening devices in all of the suites, along with hidden 35 millimeter and movie cameras in a select few. Reisler listens in on private conversations and sells any information he gleans to the highest bidder. He has a large file of blackmail photos, which have helped him build his Swiss bank account to amazing proportions. Though no longer a German citizen, there is little going on in East or West Berlin he does not know something about.

DESK CLERKS



LI-SIN MORCEAU

CHARACTERISTICS: WIL: 4 PER: 5

HEIGHT: 5' 7"

WEIGHT: 134 lbs

AGE: 26

APPEARANCE: Attractive

WEAKNESSES: Attraction to Members of the Opposite Sex

IDIOSYNCRASIES: Has a dry, nasal laugh.

INTERACTION MODIFIERS: Reaction (0/+2), Persuasion (0/+3), Seduction (+4), Interrogation (+5), Torture (+6)

Note: *The first number for Reaction and Persuasion is for female characters, and the second is for male characters.*

BACKGROUND: Li-Sin's French father and Chinese mother spent most of their time traveling around the world, taking their daughter with them. Li-Sin never had a chance for any deep friendships, so she is

much more comfortable in superficial relationships. When her parents died, Li-Sin, who had no head for finance, went through the family fortune quickly. At a loss, she appealed to friends of the family for help and was given the position of desk clerk/receptionist at a hotel in Thailand. Along with the salary, she is allowed to live in one of the small rooms on the first floor. Li-Sin accepted her fate cheerfully and soon grew to love the job as a way of meeting new people, especially males (her blonde hair and blue eyes, from her father, makes her very popular among the Asians). However, she was badly shaken when she discovered that a rich Chinese businessman who pretended to love her was actually a freelance assassin (he was a member of TAROT); Li-Sin almost lost her job when the assassin's identity was uncovered. She has since been leery of becoming emotionally involved with another man and reacts strongly against anyone she thinks has anything to do with intelligence work.



MICHEL MARSAC

CHARACTERISTICS: WIL: 6 PER: 6

HEIGHT: 5'3"

WEIGHT: 120 lbs

AGE: 48

APPEARANCE: Good Looking

WEAKNESSES: None

IDIOSYNCRASIES: Always raises left eyebrow when making a point.

INTERACTION MODIFIERS: Reaction (-1), Persuasion (-2), Seduction (-3), Interrogation (+2), Torture (+3)

BACKGROUND: Marsac's parents were members of the French Resistance. As a small boy, he would never stay in one place very long, as his parents feared discovery by the Nazis. (To this day, he holds

a dislike for Germans, but he does not let it influence his work.) After the war, his father took a job as a maintenance man in one of the larger hotels in Paris. Marsac was taken on as bellboy, and his mother worked as a substitute chambermaid. Over the years Marsac demonstrated quite a flair for organization and was made head bellboy and then promoted to desk manager. During a party celebrating his parent's fortieth wedding anniversary, a terrorist bomb destroyed most of the ground floor of the hotel, killing the visiting dignitary target in the lobby and collapsing a wall on Marsac's parents. While his age precluded his taking an active part against terrorism, Marsac has often acted as an informer for the Surete and will do everything in his power to counteract terrorism.



LARS NILGREN

CHARACTERISTICS: WIL: 7 PER: 8

HEIGHT: 6'5"

WEIGHT: 240 lbs

AGE: 33

APPEARANCE: Good Looking

WEAKNESSES: Dependence on Drugs

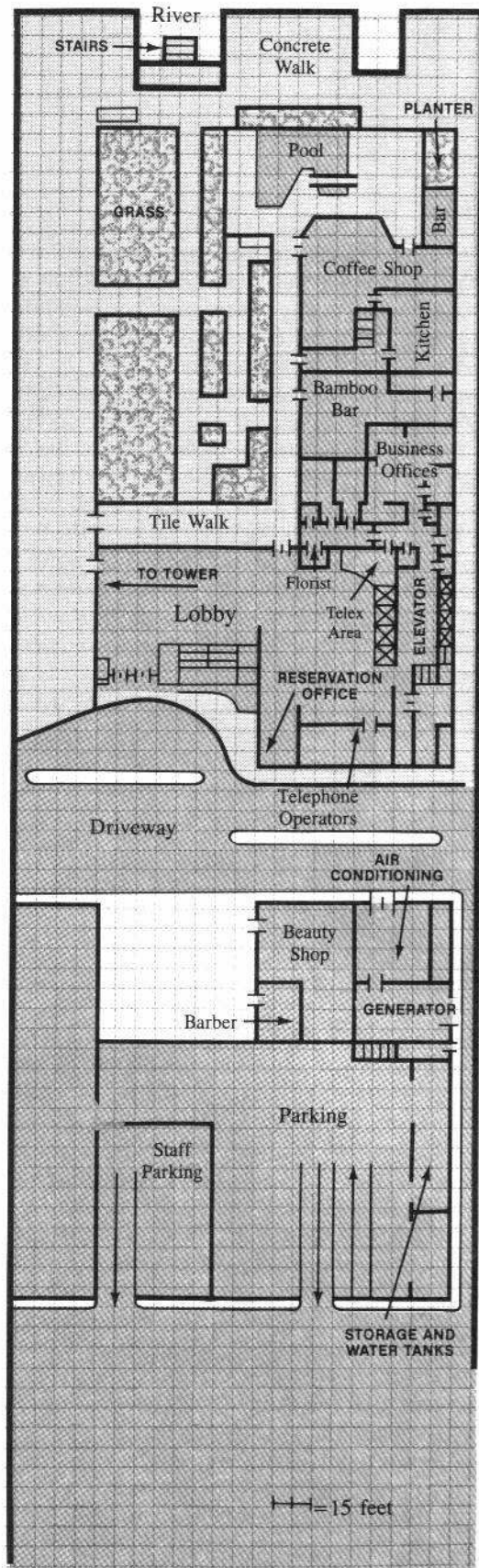
IDIOSYNCRASIES: Sniffs frequently during conversations as if he had a permanent cold (a result of his addiction to cocaine).

INTERACTION MODIFIERS: Reaction (-1), Persuasion (-2), Seduction (-1), Interrogation (+3), Torture (+4)

BACKGROUND: Nilgren enjoys a reputation among certain businessmen for doing everything he can to make a guest's stay as pleasant as possible. He does this by offering more than the usual hotel amenities, such as drugs, contraband, and amiable companions for the evening. Nilgren started his second career during his days as a bellboy. One night a guest asked

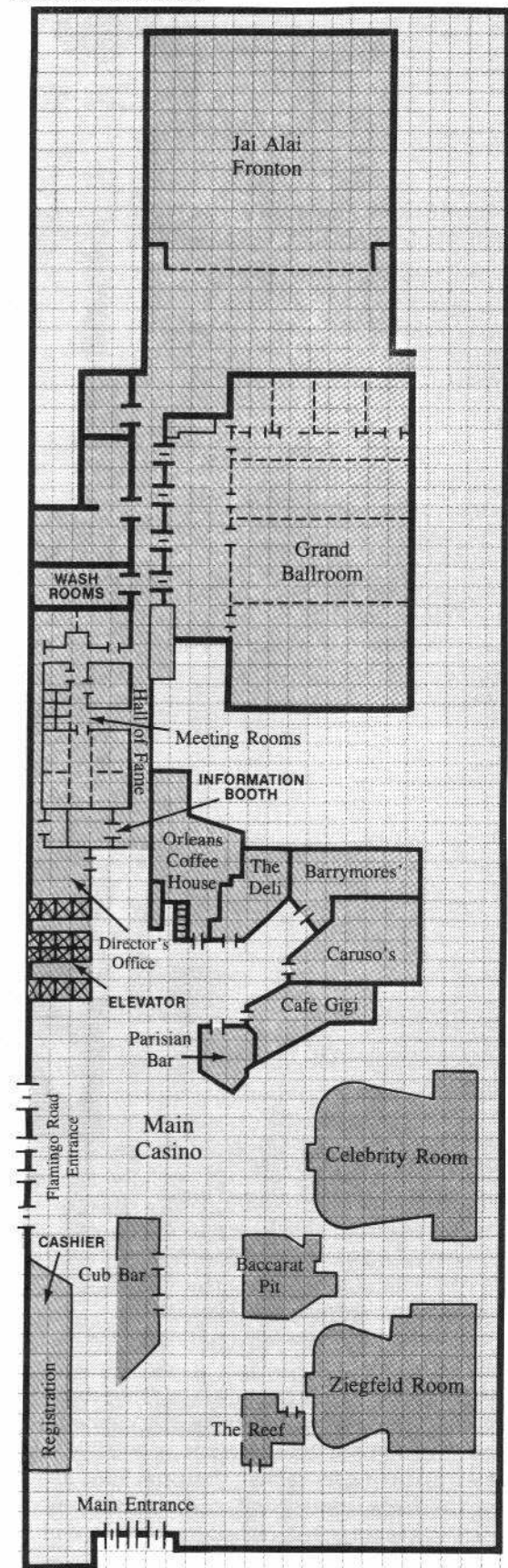
Nilgren if he might know any pliable young ladies and where some marijuana might be purchased. While making his requests, the guest stuffed 300 Krone (about 20 pounds) into Nilgren's hand. Though a novice, Lars was quick to learn, and he scoured the city until he located a willing companion and an ounce of Colombian. He was rewarded with another 150 Krone above the cost of the "materials." Lars had learned a new area of opportunity and plied himself dilligently. The management received so many compliments about Nilgren that he was promoted to desk clerk. Unfortunately, as his success and salary expanded, Nilgren developed an expensive cocaine habit (snorting the coke has led to his continuous sniffing). One way he supports his habit is to prove valuable to secret agents as a connection for obtaining weapons, knockout drugs, and information. Nilgren charges a high price for these services since he takes a greater risk.

THE ORIENTAL HOTEL (Main Floor)



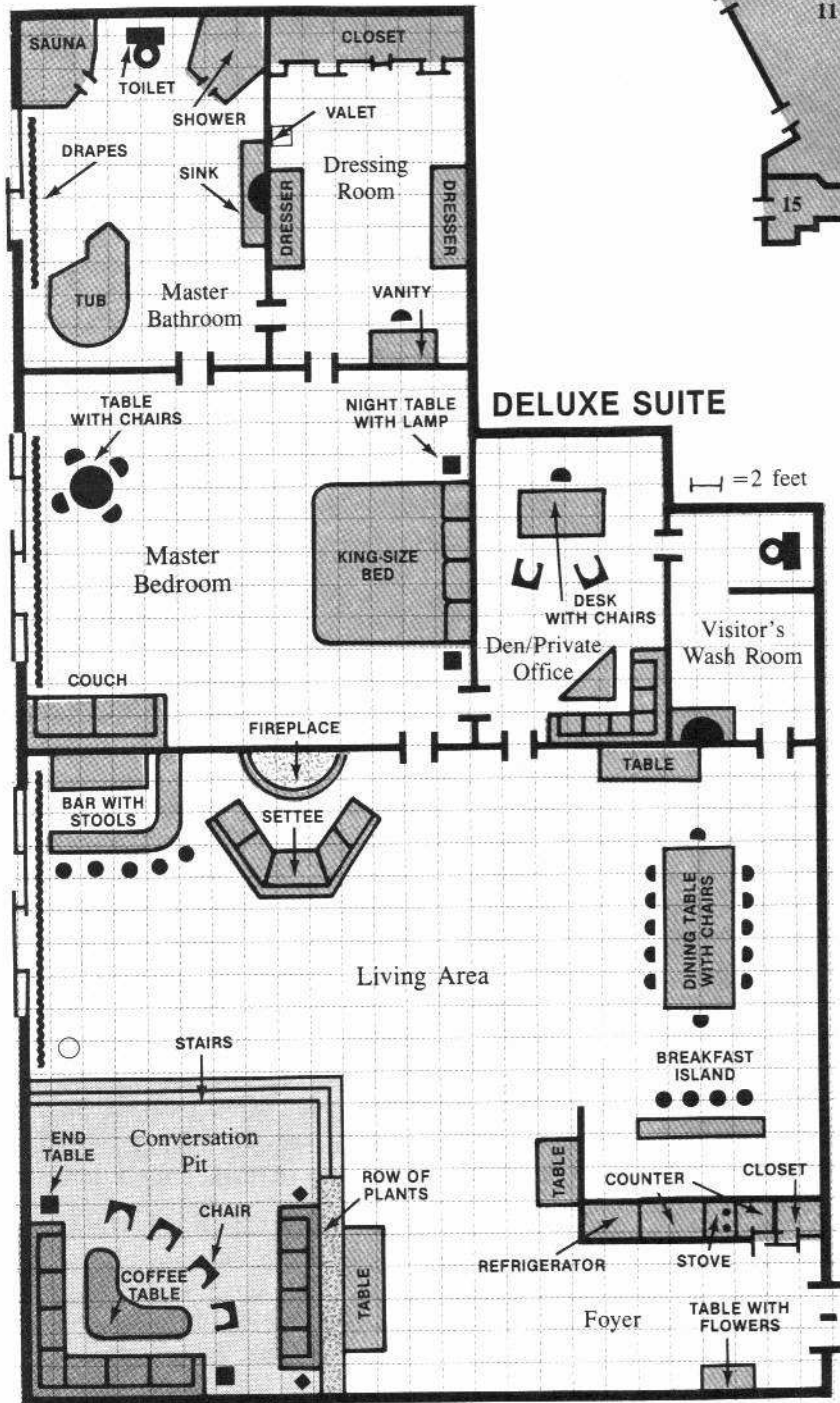
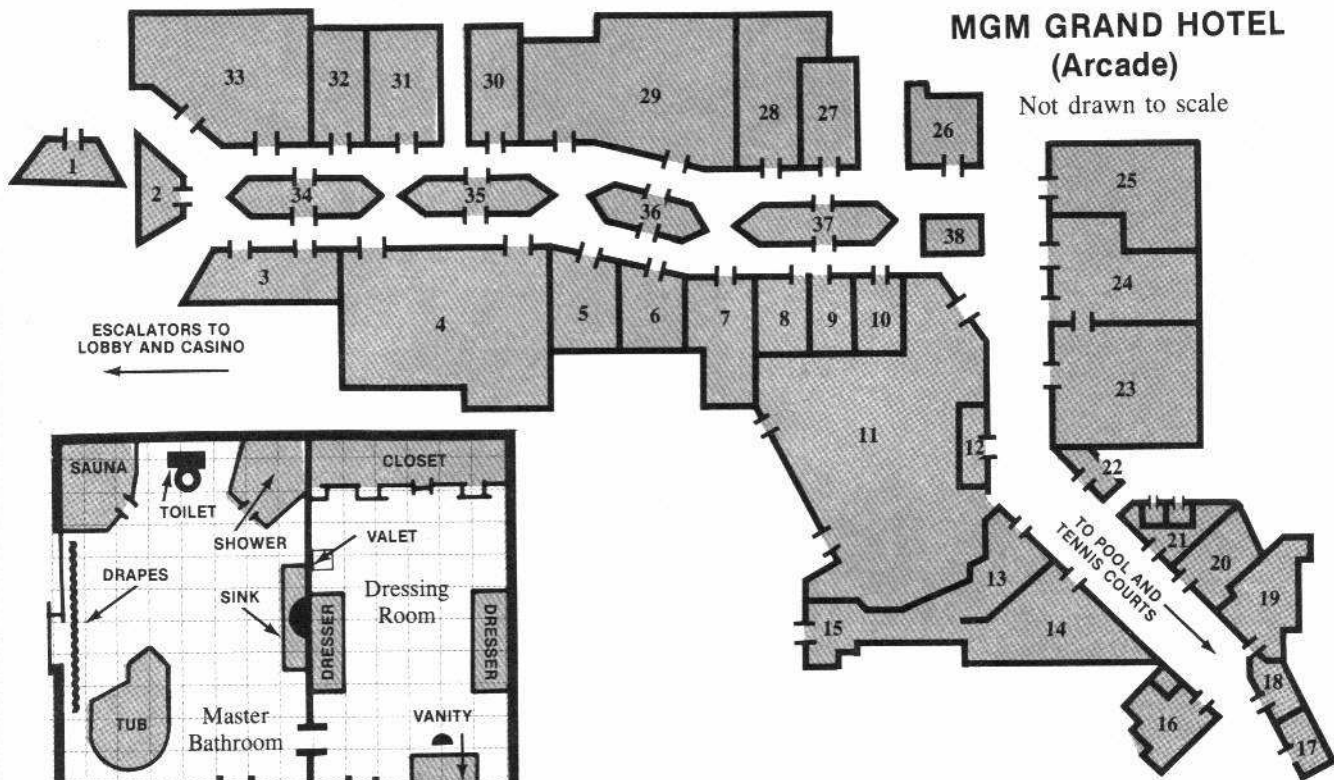
MGM GRAND HOTEL (Ground Floor)

Not drawn to scale



MGM GRAND HOTEL (Arcade)

Not drawn to scale



KEY TO THE ARCADE:

- 1 = Glass Shop
- 2 = Sculpture Shop
- 3 = Men's Health Spa
- 4 = Men's Apparel and Shoe Shop
- 5 = Luggage Shop
- 6 = Ladies' Lingerie Shop
- 7 = Ladies' Shoe Shop
- 8 = Figurines/Enameled Jewelry
- 9 = Indian Jewelry
- 10 = Clock Shop
- 11 = MGM Movie Theater
- 12 = Stamp and Coin Shop
- 13 = Beauty Shop and Women's Health Spa
- 14 = Men's Health Spa
- 15 = Asian Imports
- 16 = Children's Day Care
- 17 = Mexican Imports
- 18 = Posters with Caricatures
- 19 = Barber Shop
- 20 = Doctor's Office
- 21 = Secretarial Service
- 22 = Personalized T-Shirts
- 23 = Youth Center and Poster Studio
- 24 = Ladies' Apparel Shop
- 25 = Antique Shop
- 26 = European Imports
- 27 = Candy Shop
- 28 = Nostalgia Shop
- 29 = Ladies' Apparel Shop
- 30 = Children's Apparel and Toy Shop
- 31 = Fur Shop
- 32 = Electronics Shop
- 33 = Gift Shop
- 34 = Art Gallery
- 35 = Persian Rug/Candles Shop
- 36 = Airlines
- 37 = Flower Shop
- 38 = MGM Lion Photo

Restaurants



Introduction

It used to be that only world travelers could enjoy exotic cuisines — the delicate flavors of French sauces and Japanese sushi and sashimi, or the hardy gusto of a Creole gumbo and Greek moussaka. In many cities, where formerly only steak houses were to be found, restaurants serving foreign delicacies are becoming more prevalent. One no longer has to travel to a foreign land to savor its specialties.

People wishing to find a gourmet meal do not end up at the local diner, which, while it may be clean and serve adequate food, cannot satisfy a gourmand's palate. Instead, a search is made to find restaurants where chefs are dedicated to their craft. Patrons are willing to spend the necessary time at the restaurant so the meal can be cooked correctly and then savored in an atmosphere of civility. A meal in a gourmet restaurant is not merely sustenance but a totally sensual experience. And when such a restaurant is found, it is treasured.

James Bond, in his travels, has discovered a number of excellent restaurants. Usually a restaurant serves as a meeting place where Bond and his dining companion negotiate for information or freely exchange ideas. Other times, after a mission has been completed, Bond will treat himself, and a companion, to a victory dinner for a job well done. Only when M checks his expense account are questions raised as to his style of living.

A fine restaurant attracts the sort of people who

populate a Bond adventure. Dining in a restaurant of repute is a symbol of social status, proving the patron has the wealth to spend on a lavish meal and the clout to be able to get a table. The diners come to the restaurant to be seen as much as to enjoy a regal repast. Beautiful Foils, Shady Contacts, and wealthy Civilians can be found rubbing elbows with Fellow Secret Agents, Informants, and refined Technicians.

A Major Villain with expensive tastes may also have his favorite restaurants. Because the Villain has found a place that caters to his particular taste, he will be hesitant about taking actions that might place him in the *persona non grata* category with the owner or manager. The Villain might be willing to have a conversation with a Player Character, but he would be reluctant to disrupt the operations of the restaurant with a chase or combat. (What happens outside the restaurant is another story entirely.)

A luxury restaurant is an excellent setting for meeting a Beautiful Foil, a Fellow Secret Agent, a Shady Contact or an Informant. While it may happen only rarely, Player Characters should be alert in case the opposition decides to interrupt a meal by such dastardly methods as slipping poison or a Mickey Finn into the food or drink or attempting a public assassination. A restaurant is a place to relax, but not to be off one's guard.

Tavern on the Green

New York City is famous for its fine restaurants and varied cuisines. To create one of the better restaurants in the city is a major accomplishment; to create two is the dream of any restaurateur. Warner LeRoy, theatrical entrepreneur, has achieved this exalted status. He has created two of the finest and most famous restaurants in the city: Tavern on the Green and Maxwell's Plum.

A visitor to New York City can be overawed by the massive buildings lining the streets. To escape the concrete and asphalt, visitors and natives go to Central Park in the heart of the island and wander along the multitude of shaded lanes. Should a visitor feel hunger pangs, he can satisfy his appetite at a haven conveniently located just inside the park, Tavern on the Green.

In the 1870's, the Tweed Ring built a fold for 200 sheep and a shepherd's cottage in the park. In 1934, as part of the W.P.A. program, the sheep were moved to Prospect Park in Brooklyn, and men were put to work constructing the restaurant. For 40 years it stood as, literally, a New York landmark. As time went on, though, the glory of the restaurant faded and its reputation suffered. In 1975, the restaurant, which had been leased to Warner LeRoy in 1972, was completely renovated and redesigned.



Entrance to Tavern on the Green.

The restaurant stands only 150 feet into the park at 67th Street and Central Park West (the Upper West Side). Once inside, visitors feel they have entered another world, for the trees around the restaurant block off nearby buildings and form a barrier to keep out the noise of traffic. Patrons may eat in one of the three public areas of the restaurant (there are also four large banquet areas for parties, weddings, and the like).

COMMENTS: *I was dubious when 007 suggested this place. He said it had all the charm and atmosphere of an English country restaurant. I insisted that no place in such a energetic city could be as he described. For once 007 was right. — M*

PUBLIC DINING ROOMS

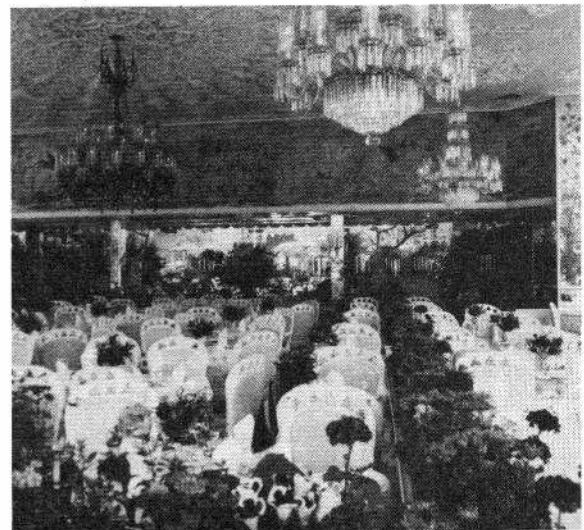
Elm Room: The room takes its name from the large elm tree that grows in the center of the room. The base of the tree is surrounded by 10 foot tall glass panels that keep the weather out, and the tree's branches stretch out to provide a canopy

shading the building. The 21 foot high beamed ceilings give the room a warm, comfortable feeling, and the large windows look out across the parking lot to the foliage of Central Park. Chandeliers of stained glass provide cozy illumination. On the west wall is a stained glass window depicting a woman in flowing garments astride a running lion.

Chestnut Circle: Adjacent to the Elm Room is the Chestnut Circle, which is panelled in rare wormy chestnut. The Chestnut Circle is designed to give patrons a sense of privacy and intimacy. Above the booths along the curved walls are three 10 foot wide mirrors, etched with scenes from Currier and Ives, handcrafted by the highly acclaimed Shefts Brothers.

Chestnut Room: Across from the Chestnut Circle and set off from the restaurant by a waist-high, ornately carved railing (studded with over two dozen brass spheres) is the Chestnut Room. The room's glass windows look out on the Garden and Crystal Room. The Chestnut Room is illuminated by four brass and copper chandeliers, each weighing over 1000 pounds and containing 40 arms. The east wall features a Tiffany-stained glass artwork, called Apple Blossom, crafted by La Farge.

Crystal Room and The Garden: For those who enjoy dining in the open, Tavern offers the Crystal Room and the outdoor Garden. The Crystal Room is a pavilion-like structure, enclosed with glass on three sides (the fourth wall leads into the restaurant proper). A baroque, pastel-painted ceiling complements the airy, open decor. In addition to the light from outside, there are ten crystal chandeliers made of Waterford and Baccarat crystal (from chandeliers first made for Indian princes in the nineteenth century).



The Crystal Room.

From the Crystal Room, patrons can watch the seasons pass and enjoy the unfolding tableaux of Central Park. During the warmer months, the park is teeming with joggers, cyclists, sightseers, and, of course, the horse-drawn carriages that tour the park and the surrounding streets. Also, The Garden that surrounds the Crystal Room offers a continually changing spectacle, as each month a new display of seasonal flowers is prepared for the planters, garden beds and hanging baskets. Cocktails, lunch and dinner are served in The Garden during good weather (April to October).

Daffodils, tulips and hyacinths announce the return of spring to New York, and roses, dahlias, impatiens and daylilies are featured during the summer months. For the autumn, chrysanthemums dominate the scene until the winter cold demands their removal. During winter the display relies on evergreens and poinsettias against a snowy background (Tavern has its own snow-making machine). A fantasy world, Tavern on the Green's holiday decor includes 360,000 snow white lights strung in The Garden's trees.



Dining in The Garden.

During the summer, amber lights in The Garden's trees provide a soft, warm glow to the panorama of color and beauty. Tavern has added an intimate dance floor in the garden, and a lively band plays a selection of current hits and old standards until 1 A.M.

COMMENTS: *There can be no better mood-setter than a soft night, the scent of roses, and dancing slowly to a Cole Porter classic. Moneypenny keeps hinting she'd like to be shown. — JB*

THE MENU

Tavern on the Green employs more than 60 cooks to prepare a variety of culinary delights. The kitchen has its own bakery, ice carvers, and even chefs who specialize in decorating the food.

Tavern offers four different menus for lunch, pre-theatre, dinner, and weekend brunch. Dinner is served nightly until 1 A.M.

The luncheon menu offers such appetizers as artichokes with hollandaise or vinaigrette sauce; avocado with lump crabmeat; lobster salad; and baked goat cheese with seasonal green salad, tomatoes and nuts. Meat entrees include filet of beef emince with sauteed spinach and a green peppercorn and cream sauce; veal escalope with sauteed tomatoes and wild mushrooms; breast of chicken gruyere; smoked pork chops with apple fritters; and squab with roast shallots and lingonberries. Seafood dishes include a pot au feu (with lobster, mussels and red snapper); brochette of shrimps and scallops; and filet of salmon with asparagus and lemon sauce. The praline ice cream bombe with mocha sauce is a delicious dessert.

The pre-theatre dinner is offered from 5:30 to 7 P.M. Monday through Friday and comes with an appetizer, entree and dessert at a fixed price. Entrees include broiled fillet of sole with spring vegetables and fines herbes sauce; and a linguini with julienne chicken, prosciutto, broccoli and peas in an exquisite herb sauce.

The main dinner menu offers a wider selection of appetizers and entrees. Escargot bourguignonne with tomatoes and fennel; curry of oyster and crab; or warm chicken salad with spinach and bacon starts off a meal that can be topped with prime rib with roast potatoes and roast carrots; muscovy duck breast sauteed with juniper sauce; roast rack of lamb jardiniere; or chicken supreme with asparagus and sauce aux fines herbes.

The weekend brunch menu offers patrons just about anything they wish. From omelets stuffed with gruyere cheese, herbs, crab and cheese, or mushrooms, to a entree list including brie or smoked salmon quiche, to grilled meats, to seafood, to crepes, to sandwiches, Tavern's brunch selections are all extraordinary.

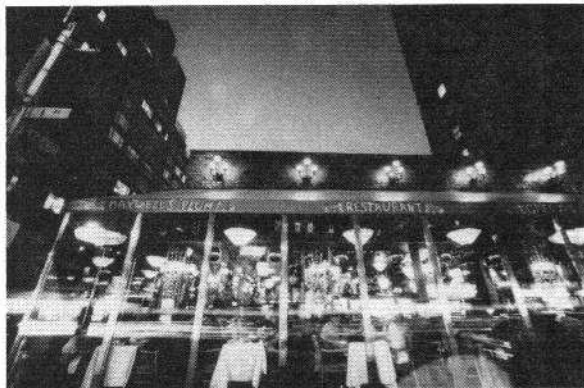
The wine list at Tavern offers all vintage brands. The finest in American, German, French and Italian reds and whites are available. Some of the recommendations of the house include '82 Macon Vire Cheneau; '82 Fume Blanc Mondavi; and '82 Puligny Montrachet Latour for whites, and '80 Chateaufort du Pape Beaucastel; and '79/'80 Opus One Mondavi/Rothschild for reds.

To meet the demand of patrons for delicacies and momentos, Tavern has opened the Tavern Store, which carries such items as special jams and barbecue sauces along with chutneys and an assortment of breads. In addition, the store carries a wide selection of toys, gifts, crystal, jewelry, best-selling books, records, videotapes, and Port Royal chocolates from Brussels.

COMMENTS: *When James was first in New York, he bet me \$50 that there was no breast of chicken gruyere as good as that found in a little inn in Sussex. I have the \$50, collected after our meal at Tavern, framed and hanging in my office. — Felix*

Maxwell's Plum

Though possessing similar decor elements, Maxwell's Plum has a very different feel from Tavern on the Green. Maxwell's is more intimate than Tavern and is not separated into individual rooms. To offset what could easily become a warehouse atmosphere associated with large restaurants, Maxwell's has been divided into three levels.



The front of Maxwell's Plum.

Maxwell's is located on the corner of 64th Street and First Avenue in New York City (called the Upper East Side). Upon entering, patrons are on the first level, known as the sidewalk cafe. This glass enclosed area looks out onto the busy streets, while still providing comfort and a good measure of privacy. Patrons come here not only to see the passers-by but to be seen as well.

On the second level is the oblong bar where patrons can sit for a drink while waiting for their table. Above each corner of the bar hangs an elaborately ornate lamp. The conversation piece of the bar is a Jack Fuller "plasma" sculpture. A sphere of clear glass about a foot in diameter encloses a metal rod from which pink arcs of electricity radiate to the inner surface of the globe. Placing a hand on the globe causes the arcs to increase in color and brightness in the area that is touched.

COMMENTS: *Van der Graaf would be amazed to learn how his electrical display can be used to induce young women into conversations.* — **JB**

South of the bar is a dining area and an elevated portion of the sidewalk cafe. Ceramic and clay animal figures affixed to the upper walls look down upon the patrons and contribute to the unusual decor of Maxwell's.

The expanded rear Backroom (available on a limited basis for private parties) occupies the entire third level. Though removed from the street and outside light, patrons here are bathed in the glow from 1,252 lights filtered through the famed LeRoy glass ceiling. The 400,000 individual stained glass

pieces combine to give both illumination and a fascinating pattern of colors. On the west wall is a stained glass depiction of a young lady in flowing garments astride a bejewelled Siberian tiger, a companion piece to the woman on a lion in the Elm Room of Tavern on the Green.

Minimally clad young women seems to be the link connecting the various artwork at Maxwell's. On the upper part of the west and north walls is a 40 foot fantasy mural replete with rainbows, dancing nymphs, bears, and floral forests in a Monet-inspired pattern. Next to the mural is a carved glass mirror etched with cavorting young women streaming pieces of cloth behind them.

COMMENTS: *One of the young women bears a striking resemblance to Anya Amasova. I mentioned this to her last time I saw her, and she smiled briefly before denouncing such works as "bourgeois decadence."* — **JB**

Punctic mirrors with hand-cut surfaces of complex geometric shapes dot the walls, which are panelled in deeply stained mahogany, cherry and oak. The beige velvet upholstery on the oak wood chairs makes sitting at the tables a delight. Forty stained glass lamps, along with statuary and brass and copper fixtures complete the decor. The statues and fixtures are often mistaken for antiques, but they were, in fact, all made by American craftsmen within the past 19 years to owner Warner LeRoy's specifications.



The bar.

THE MENUS

Maxwell's Plum offers four menus: Luncheon, Pre-Theatre and After-Theatre, Dinner, and Weekend Brunch. Maxwell's is open every night until 1:20 A.M.



The cafe area.

The appetizers for the luncheon menu include steamed rock shrimp with fresh herb butter; beef chunk chili with sour cream, onions and cheddar cheese, and baby shrimp with guacamole, tostados and sauces. Omelettes with a choice of two fillings; Eggs Cowboy (two poached eggs on green peppers, onions and tomatoes); cassoulet; filet mignon bear-naise; shrimp and scallop curry; and duckling salad with Florida heart of palm, stringbeans, mango and pecans with a walnut vinaigrette are some of the main courses.

The Pre-Theatre and After-Theatre dinner menu is *price fixe*, offering an appetizer, main course and dessert. Gazpacho Andaluz or hot sausage and potato salad begin a meal that might include fettucini primavera, charcoaled spare ribs, or chicken pot pie. A selection of fresh fruit and cheese might be selected to finish the meal.

The dinner menu is quite similar to the lunch menu, although the portions are much larger. Roast duckling; rack of lamb; chateaubriand for two; and red snapper grille dijonnaise are some of the entrees. Super rich chocolate fudge cake with hazelnut crust

and praline; berry ice cream cake with chocolate or butterscotch sauce; and baked alaska are all delicious conclusions to a meal.

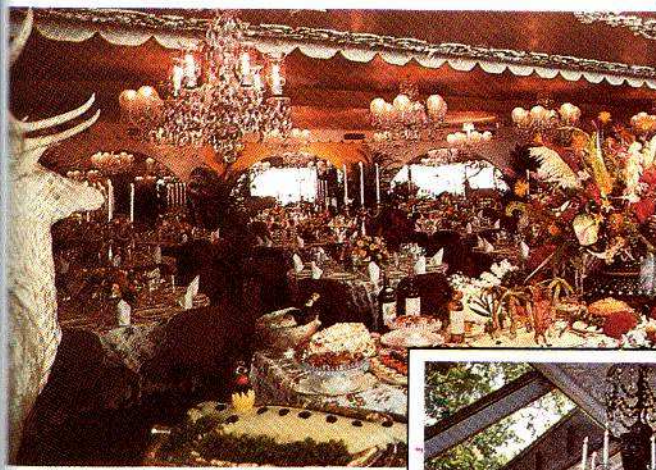
For brunch a patron might begin with an aperitif of champagne and Framboise or with cassis, and then select a sirloin steak; Eggs Benedict or Florentine; or a salad of lobster and artichoke with oranges. Banana fritters with cinnamon sauce, praline ice cream or whipped cream is a light dessert.

During a routine inventory of the 60,000-bottle wine cellar, a number of bottles of pre-'59 Chateau Lafite Rothschild were discovered. The bulk of the bottles were vintage 1953, but one bottle dated back to 1865. The age of the bottles demanded they be re-corked. For such an extraordinary find, Lafite's Cellar Master traveled from France to supervise the procedure personally, and the Baron de Rothschild himself attended. It was discovered that not one of the bottles had gone bad. Even the 120 year old bottle filled the room with the scent of violets..

COMMENTS: *Having a varied wine list to choose from can make or break a meal. Maxwell's has many more wines than the Lafites . . . but they do make a lovely place to start. — JB*

TAVERN ON THE GREEN™

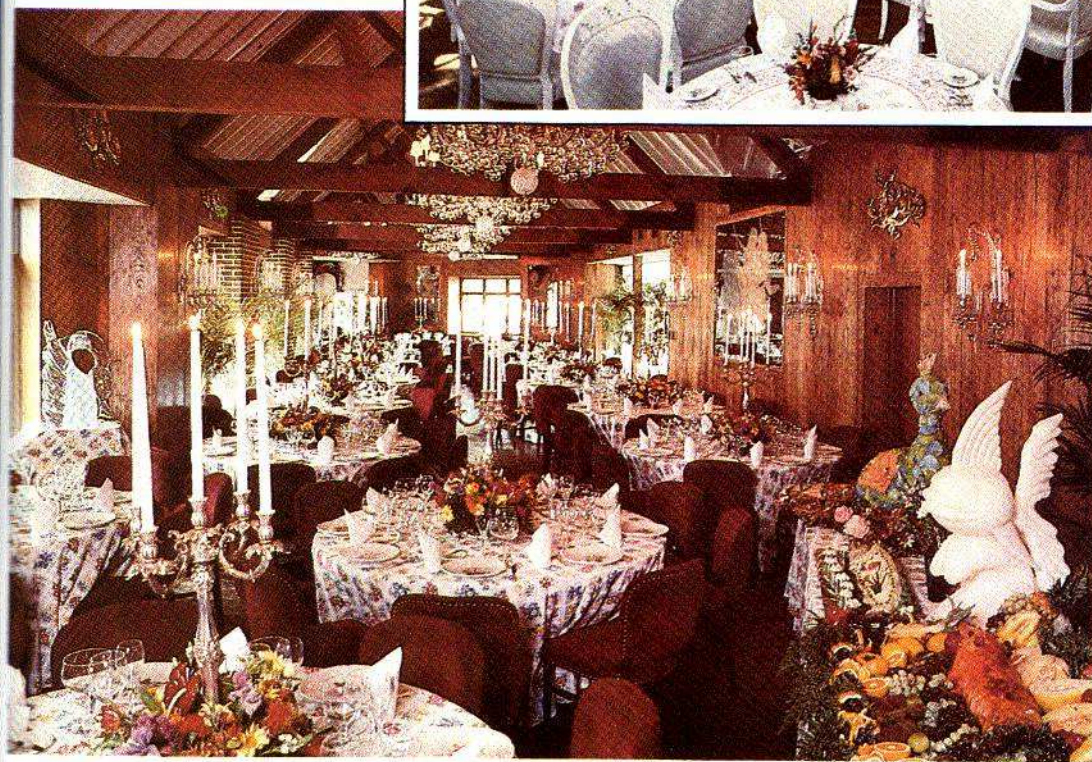
The Chestnut Room



Spread for a Banquet



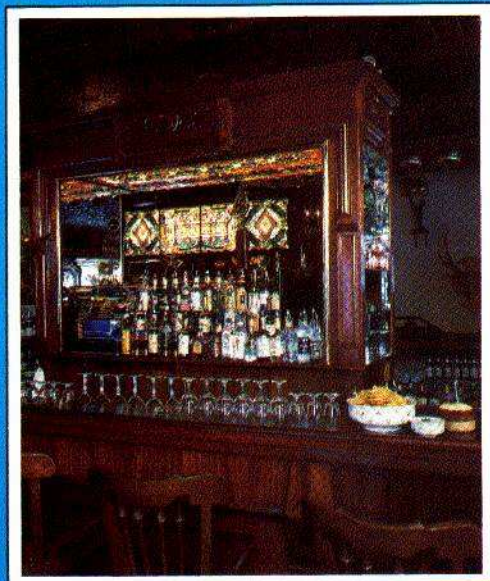
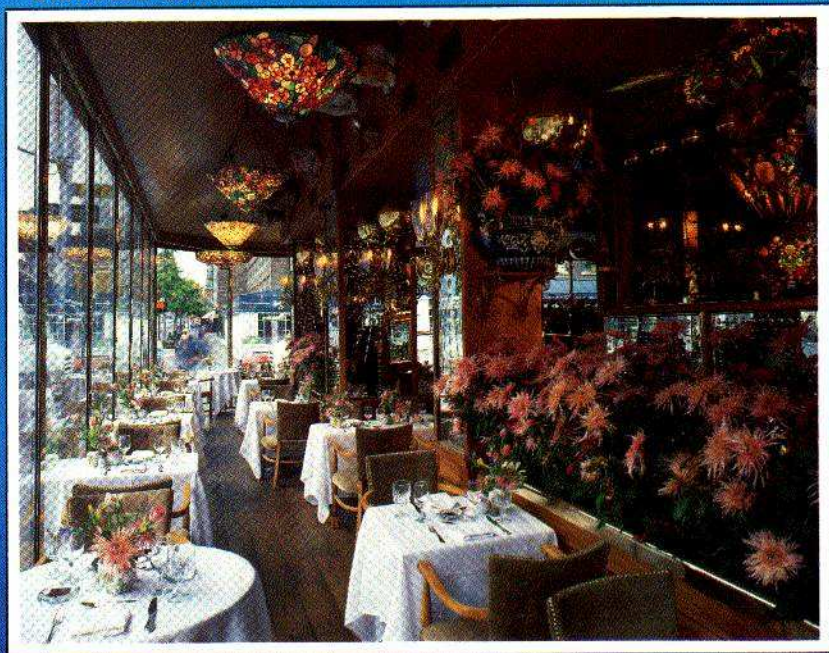
Banquet Room



The Crystal Room

Maxwell's Plum[®]

Sidewalk Cafe



The Bar

The Backroom



Great Restaurants of the World

THE AMERICAS

- **L'Hermitage**
(Los Angeles, California)
One of the fine French restaurants of the world, L'Hermitage offers such delicacies as breast of duck, young lamb with eggplant, and flaked lobster. Seafood dishes are also a specialty.
- **Le Perroquet**
(Chicago, Illinois)
While this restaurant is renowned for its traditional French dishes, the chefs frequently use local produce to create American variations. Tenderloin of lamb served on light pasta with a sauce Pernod, mousses, and duck in wine sauce are some of the highlights.
- **K-Paul's Louisiana Kitchen**
(New Orleans, Louisiana)
Hardy Cajun fare is the keynote at K-Paul's. Deep-fried crabmeat is an excellent appetizer, which can be followed by highly seasoned gumbo or jambalaya as the main course and topped off with a pecan and sweet potato pie. Cajun martinis have the gin or vodka flavored with hot pepper.
- **Le Lion d'Or**
(Washington, D.C.)
Another excellent French restaurant, it has a reputation for game dishes served with original and delicious sauces. The raspberry soufflé is an excellent choice for dessert. The cellar features the best of American and French wines.
- **Fonda del Recuerdo**
(Mexico City, Mexico)
Soft music accompanies a meal at this restaurant, which features seafood specialties from Veracruz. Tuna, swordfish, and shrimp dishes abound. The restaurant also serves traditional Mexican staples; one of the best is a meat dish served with *mole pablano* (a sauce with a bitter chocolate base and assorted peppers).

EUROPE

- **La Tante Claire**
(London, England)
Reservations should be made well ahead of time for this small restaurant, but the effort is well rewarded. Hot foie gras with a caramelized base, pork knuckles with sweetbread stuffing, and saddle of rabbit with garlicky shrimp are some of the specialties. The dishes are delightful to the eye as well as the palate.
- **Waterside Inn**
(Bray-on-Thames, England)
About 30 miles from London is one of the finest restaurants in the country. The restaurant is known for experimenting with flavors to produce uniquely delicious dishes — brill (a European fish) and salmon in a ginger sauce, fillet of rabbit with glazed Spanish chestnuts, and mousses made of several different fish.
- **Taillevent**
(Paris, France)
A townhouse is the setting for one of the finest restaurants in a country known for its excellent food. Seafood cervelas, pigeon salmi in cabbage, and peach soufflé are recommended. The wine cellar offers a variety of great vintages.
- **La Tour d'Argent**
(Paris, France)
The view of Notre Dame, the Ile de St. Louis and the Ile de la Cite are beautiful from this restaurant on the banks of

the Seine. The menu is traditional French, though the master chef enjoys trying innovations within the classic cuisine. The wine list is one of the best in Paris.

- **Giradet**
(Crissier, Switzerland)
Just north of Lausanne on the road to Yverdon is one of the most popular Swiss restaurants (reservations should be made several months in advance). Giradet daily offers new ideas for excellent meals, which might include Bresse chicken with duck liver, fillet of salmon stuffed with olives, or a fricassee of frog legs and mushrooms.
- **Aubergine**
(Munich, West Germany)
The traditional image of German cuisine as sauerkraut and sausages is totally out of place at Aubergine, which prides itself on the development of German nouvelle cuisine. This more delicate fare is often accompanied by dishes that experiment with produce of the region. The menu changes frequently as new dishes come into favor. This is perhaps the finest restaurant in the country.
- **Antica Osteria del Ponte**
(Abbiategrosso, Italy)
A half hour drive from Milan brings patrons to a small villa that houses one of the great restaurants in Europe. Dinner might begin with a soup made from wild mushrooms and be topped by a calf's liver and kidney stew thick with black olives or a mullet with a marinade of orange juice. Reservations should be made well in advance because of the limited seating available.

NEAR EAST AND ASIA

- **El Nile Rotisserie**
(Cairo, Egypt)
Grilled meats are the specialty of this restaurant, located in the Nile Hilton Hotel. It is one of the best in Egypt, and combines Near Eastern cuisine with classical Continental. After dinner, a guest can ride in one of the hotel's two boats (named Isis and Osiris) up the Nile River to visit the pyramids.
- **The Mysore**
(Madras, India)
The Taj Coromandel Hotel is one of the best in southern India, and its restaurant, the Mysore, offers savory Indian fare. The tandoori dishes — meats stewed in a yoghurt sauce — are filling and extremely spicy. Patrons should enjoy food prepared spicily hot, or else go to the fine Chinese restaurant in the same hotel.
- **Tenichi**
(Tokyo, Japan)
A red coin emblem over the door makes recognition of this restaurant easy. Patrons sit on high chairs around the cook as he prepares tempura dishes (vegetables, shrimp and meats dipped in batter and deep-fried) and sushi and sashimi dishes. Watching the cook prepare the food is almost as enjoyable as the food itself.
- **Minowa**
(Tokyo, Japan)
While some may cringe at the thought of it, eel, properly prepared, can be a marvelous gastronomic experience. The Minowa's specialty is broiled eel (*unagi-ya*) on rice (*onaju*). The clientele is primarily male, since it is believed that eating eel increases virility.

Notes for the Gamesmaster

A bductions, assaults and arguments are usually left for some other less sophisticated and civilized arena than a fine restaurant. That is not to say that restaurants are necessarily dull. Like casinos, they are excellent places to discuss strategy and to get a look at the opposition. Unfortunately, there is no easy way to test the enemy's mettle at a restaurant, unless you dare him to bend the silverware with his teeth.

The major restaurants described in this chapter are all highly respectable and, as such, should only be used as meeting places for the Player Characters. Any unruliness on a character's part would bring the police or security forces to arrest combatants. A Major Villain who is trying to keep his plans secret would think twice before creating a disturbance in a well-known restaurant, thus drawing attention to himself.

A privately owned restaurant, on the other hand, could be the personal property of a Major Villain. If the Villain is a connoisseur, he may decide that he wants his own place which serves the food he most enjoys. Also, the restaurant could act as a headquarters for the Villain when he is in town working on his plans of world conquest. The employees in such a restaurant will not only turn a blind eye to any conflicts (as long as they are ordered to by the Major Villain) but may also actively join in on an attack.

COMMENTS: Ownership can change many plans. Knowing I was in Columbo's restaurant/casino made me very leery. Had I known Kananga owned the Fillet of Soul restaurants, I might have been a little more careful. — JB

YOUR TABLE, MR. BOND?

Bond found himself in such a privately owned restaurant while investigating the connection between Kananga, Premier of San Monique, and a Harlem gangster known as Mr. Big (in the *Live and Let Die* mission). He visited the Fillet of Soul restaurant in Harlem, and bribed a waiter to obtain information about Mr. Big. To his surprise, the booth he occupied was a trap, and it pivoted into the wall. There was Mr. Big waiting for him. After a perfunctory interview, Big ordered his men to "waste" 007, who fortunately managed to escape.

COMMENTS: The only pleasant thing that came from the interview was meeting Solitaire. She was a tad aloof at first, but I guess you could say that a relationship was definitely in the cards. — JB

Later in his investigation on the same case, Bond and Felix Leiter visited the Fillet of Soul restaurant in New Orleans. Bond cleverly avoided a trap by taking a "ringside" table. Leiter was called away to answer the phone, and this time the table dropped down into the basement. There Bond met Mr. Big again, who revealed himself to be Kananga. Both restaurants were owned by Kananga and were being used as drug dispensing centers to increase the number of heroin addicts.

COMMENTS: The disguise was a very clever ruse by Kananga. He had created an entirely different person that no one even suspected didn't really exist. — JB

Bond has often used fine restaurants to get the sense of a person by watching his table manners. While having dinner with Aristotle Kristatos at the Casino on Corfu (see *For Your Eyes Only*), Bond found himself harboring a minor dislike for the man because of the wine he had selected. It was too scented and sweet. After questioning Bond for his reasons for being in Corfu, and assuming he was a member of the British Narcotics Board, Kristatos pointed out Milos Columbo as the one responsible for killing the Havelocks and who was searching for the ATAC. Unknown to Bond and Kristatos, Columbo had planted a miniature tape recorder in the candleholder at their table and played back the conversation. He then arranged a scene with Lisl Von Schlaf, who paused on her way out to make eye contact with Bond. Columbo planned to use Lisl to test Bond, although the liaison ended in the death of Von Schlaf by Kristatos' men.

COMMENTS: I took a liking to Columbo at the Casino. Though his table manners were less than formal, he savored the food instead of just chewing and swallowing. After Lisl's death, I was brought to meet Columbo, and he alerted me to the fact that Kristatos had ordered the Havelocks murdered. He showed the same honesty on his face when he told me this as he had at the restaurant, and so I followed my instincts in trusting him. — JB

It is when Bond does not follow his instincts that he gets into trouble. While having dinner with Red Grant on the Orient Express (in *From Russia With Love*), Bond noticed that Grant ordered red chianti with his grilled sole. This faux pas was a clue that Grant was not the contact from M.I.6 who Bond expected, but 007 did not follow up on it immediately, which almost led to his death.

COMMENTS: Red wine with fish . . . I assumed he had been living in Yugoslavia too long. — JB

Not all encounters in restaurants have been bad. Over an excellent dinner Bond convinced Mary Goodnight to visit his hotel room for a nightcap (for the results, see the GM Notes in the Hotels chapter). At the restaurant in the Shivianas Hotel in Udaipur, India (during the *Octopussy* mission), the waiter told Bond there was a table waiting for him. At the table was Magda Gurdin, who was obviously there to meet Bond for a purpose. It turned out she had been sent by Kamal Khan to steal the Faberge Egg from Bond's room. Though Bond noticed the theft, he did not stop it, since the egg contained a miniature homing device/transmitter installed by Q.

COMMENTS: The egg eventually led me to Khan, which was what I wanted. Even so, I am sure that our dialogue that night showed Magda the error of her ways. Restaurants are very good for things like that. — JB



IF YOU'LL FOLLOW ME . . .

Food is usually the prime reason for attending a particular restaurant, and it can prove the diner's downfall. Spies, like royalty, constantly live with the threat of their food being tampered with. The tampering could be the addition of a sleeping drug, in which case the character could wake up at best with a headache, at worst, captured. But food may also be poisoned. Poisoning a character's food should be rare in your campaign, or the characters may starve.

The logistics of tampering with food in a large, well-run restaurant are enormous. The enemy must sneak into the kitchen, make sure of the character's order, and wait for the last moment to be sure it is the character's plate of food he is lacing with his concoction. Or he must create a momentary distraction as the waiter is bringing the meal to the table; when the waiter's attention is elsewhere, the concoction can be added to the character's dish. Either way can prove difficult and time consuming. If the villains have been so clever as to tamper with the character's meal, you should allow him to notice the tampering by making a PER roll for him or having him make a Connoisseur roll. A successful roll means he has detected the subtle difference in flavor.

In many cases, a Player Character will use a restaurant setting to impress an NPC. If the character is

well known by the manager and headwaiter, you can apply a +1 Ease Factor modifier to a Seduction attempt or even to a Persuasion attempt, assuming the NPC is suitably impressed.

There may be times when a Player Character or NPC will want to use Disguise, possibly to overhear a conversation at a table or to drop off a message. Pretending to be a waiter or bus boy would require only a generic Disguise (donning the uniform but not using makeup). If the diner knows the restaurant well, you can apply a -1 Ease Factor modifier to the Disguise attempt, since the person is assumed to know most of the people working at the restaurant.

Combat and chases in restaurants should be infrequent, particularly in well-known restaurants. If the restaurant is owned or controlled by an enemy organization, combat can occur more often, especially if the enemy is trying to eliminate a Player Character. A character should feel more secure at a place like Tavern on the Green than at a Fillet of Soul, though alertness is always important.

An enemy attempting to attack a character in a public restaurant will have to use Stealth to sneak up behind the character to deliver a blow. As a rule of thumb, secret agents should not sit with their backs to the dining floor or to an open door or window. Sitting with one's back to the wall is most secure, but is not always possible. A character in this case should sit

where the light will cast a shadow on the table of anyone trying to Stealth up to the character. The character will otherwise have to rely on his Sixth Sense to warn him of trouble.

The opposition may attempt to distract a character by placing an NPC at the table who is aware of the upcoming attack. There is a chance that an eye flicker on the NPC's part will warn the character of an attack. You can make a WIL roll for the NPC to control the eye flicker, and a PER roll for the character at an Ease Factor equal to the Quality Rating of the WIL roll to notice the flicker.

The major problem in open combat or a chase in a restaurant is the number of bystanders present. Characters should be very wary of engaging in Fire Combat and endangering civilians, since there is a healthy Fame Point penalty applied to killing innocents. If the characters are too trigger happy, you may determine they are hitting patrons. Otherwise, unless you have a particular purpose in mind, such as the villain using a bystander as a shield, you can simply ignore the bystanders, assuming they will panic and fall to the floor at the first sound of gunfire.

A chase should have a -2 Ease Factor modifier applied to any maneuver, to reflect the fact that tables are usually placed close together. You can otherwise have a character or NPC moving quickly make a DEX roll (applying whatever modifiers you think appropriate) to avoid tripping.

There are improvisational weapons available for Hand-to-Hand Combat. Knives and forks on the table can be used, but they have a -1 Ease Factor modifier applied because they are not balanced and are hard to

hold. Forks cannot be used as thrown weapons, though dinner knives may be (-3 Ease Factor modifier). Plates can be used as hand weapons, and if they are a heavy stoneware, they increase the Wound Level of an attack by one. They can also be thrown like a discus or frisbee, but a -2 Ease Factor modifier should be applied and it should do damage as a fist attack (only one plate can be thrown per round, no matter what the character's Speed).

A bottle of wine at the table can be used as a club (increase the Wound Level by one), but will break on any successful hit or on a roll of 100. Once broken, it can be used as a crude knife; increase the Damage Class by one, but apply a -1 Ease Factor modifier since it is clumsy to hold. A champagne bottle has the same effect, but will break only on a Quality Rating 1 result or on a roll of 100.

A table may be overturned and used as cover, with no roll necessary. A character with a STR of 10 or more can lift the table and use it as a weapon (-3 Ease Factor modifier, but increase the attacker's Damage Class by three). This should happen only once in a combat, and the attacker must have the element of surprise on his side.

Wooden chairs can be extremely clumsy and so receive a -1 Ease Factor modifier when used in attacks. Increase the Damage Class by two. The chair will be good for one attack, and then it will break (either over the victim or against some other hard object).

The characters may come up with other clever weapons (the flaming cherries jubilee being served at the next table). The guidelines given above should give you an idea of what modifiers to apply to any Ease Factors, Wound Levels or Damage Classes.



Encounters in Restaurants

When out for an evening's diversion, especially when on assignment, a secret agent usually frequents the best places. There are a number of excellent reasons for this: 1) one might as well enjoy oneself with death lurking about every corner, 2) agents are on an expense account, and 3) it is in such locations that one finds the Major Villains.

But even the finest of restaurants can never be considered havens. Major Villains have no respect for the character's mealtime and may strike at any moment. When characters are dining out, you should decide whether they have an encounter or not.

ENCOUNTER MATRIX

Roll 2D6 and cross-reference the results on the chart below to determine whom the characters have encountered. See the Introduction for details.

SECOND DIE ROLL	FIRST DIE ROLL	
	1-3	4-6
1-2	Bubbly Surprise	Special
3-4	Drop In Guests	Lovely Surprise
5-6	Messy Complications	Marital Reservations

BUBBLY SURPRISE: An unordered bottle of champagne appears at the character's table. If questioned, the impassive waiter will state that he was ordered to deliver it to this table. He will bow slightly and stride off. Upon inspection, the character will discover the bottle is vintage Dom Perignon, very rare and highly prized . . . and properly chilled. A glance around the room will reveal the waiter is nowhere to be seen. If the character presses for more information, the head waiter will give him a note that says, "Meet me out back of the restaurant in ten minutes." If the character keeps the rendezvous, he will find . . .

- **Beautiful Foil (Allied): (Hero Point)** The Beautiful Foil, who is lurking in the shadows. She will argue that she should be included in whatever the character is doing because she (wants revenge/cares about the character). If the character surrenders a Hero Point, the Foil will have a clue to the whereabouts of the Major Villain's headquarters.
- **Beautiful Foil (Neutral):** The same situation as above, except the Foil is afraid of the Major Villain, but she had to see the character. She will attempt to warn him off the Major Villain's trail, describing "how cruel and sadistic (the Major Villain) can be." The Foil receives a +2 Ease Factor modifier on her WIL rolls during Seduction attempts because of her

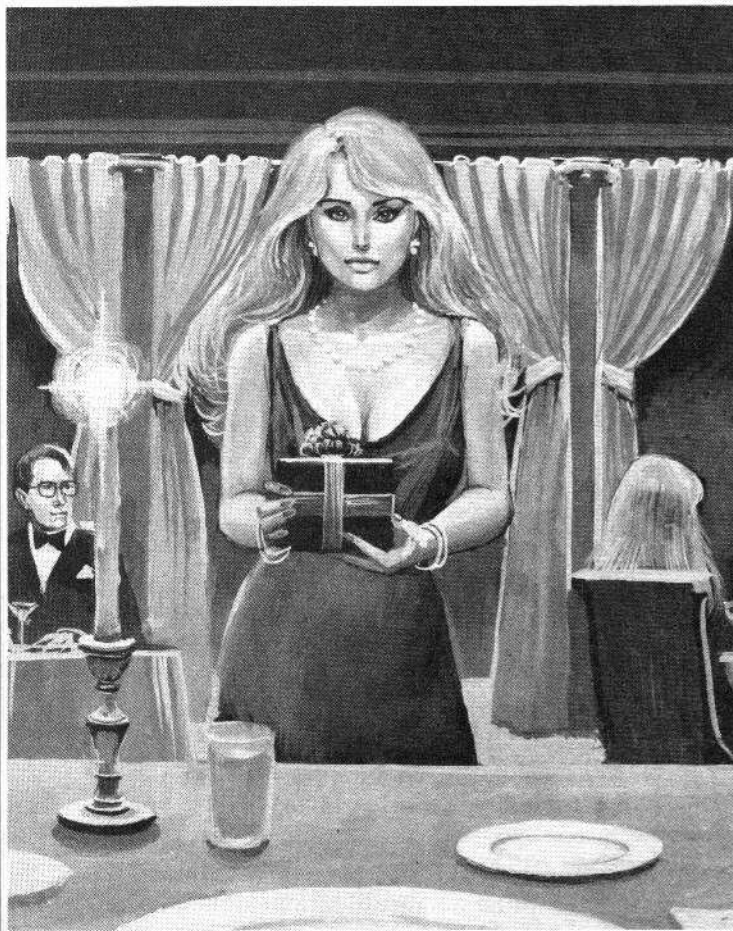
fear of the Major Villain. If she successfully resists, she will excuse herself and slip away back to the Major Villain.

- **Beautiful Foil (Enemy):** The same situation as above, except the Foil is in cahoots with the Major Villain and is playing on the character's sympathies in order to lure him into a trap set up by the Major Villain. If the trap fails, she will stay with the character to report his actions to the Major Villain.
- **Fellow Secret Agent:** James Bond, who is waiting in the shadows (you should treat this as an ambush but with no real danger to the character). He will give the character a message from M, which will be a clue to the Major Villain's plan.
- **Major Villain:** The Major Villain, who is waiting in the alleyway. The Villain will point out the folly of the character's adherence to law and order and the benefits of changing sides. If the character refuses, the Major Villain will merely shake his head regretfully and bid him a fond adieu. Should the character attempt to stop the Major Villain from leaving, the Villain will point to where the Privileged Henchman is holding the Beautiful Foil in a threatening way. The Major Villain will not hesitate to order the Henchman to kill the Foil if the character does not let him go.
- **Privileged Henchman:** The Privileged Henchman, who is waiting with a number of Criminal rank accomplices to ambush the character and take him prisoner.
- **Shady Contact: (Hero Point)** A freelance operative (at least Agent in rank), who has recognized the character and sent over the bottle in a fit of whimsy. If the character surrenders a Hero Point, the freelance operative will provide a clue to finding the Major Villain.

DROP IN GUESTS: The character is at the table, eating an excellently prepared seafood dish, when . . .

- **Beautiful Foil (Enemy):** The Beautiful Foil walks up to the character's table and places a gift-wrapped package on the table. With a slightly evil smile marring her otherwise lovely features, she says "(The Major Villain) doesn't think it would be healthy to meddle in his affairs." Then she walks off. If the character opens the package, he will find the weapon and identification of an NPC member of Investigations and Enforcement. If the character checks with M.I.6, he will find the NPC has not reported in nor has there been any trace of him. Calling into headquarters to check on the status of the NPC should not be considered calling for help and does not carry the Experience Point penalty. Whether the NPC is

dead or just captured is up to you, but the character should be more determined than ever to go after the Major Villain.



- **Civilian:** A dapper, athletic man sits across from the character without being invited. He introduces himself as a high ranking official of the local police and begins to ask the character some incriminating questions, such as why he was seen going around town carrying a weapon. This inquest is courtesy of the Major Villain, who phoned an anonymous report into the local police. The character will have to accompany the policeman to headquarters and succeed in at least four Persuasion attempts to convince the police he is not a criminal or terrorist.
- **Civilian:** The same situation as above, except the policeman has been suborned by the Major Villain and will deliver the character into a trap rather than to police headquarters.
- **Shady Contact:** A well-known local Informant notices the character and invites himself to sit down. He will offer to sell information to the character for a very outrageous price. If the character agrees to buy, he must come up with the equivalent of 2,000 pounds in the local currency. Should the character acquire this money by any method except asking M.I.6 for it, the character should receive bonus Experience Points. The Informant will have a vital clue to the Major Villain's plan but not his location.

- **Shady Contact:** The same situation as above, except the Informant is in the employ of the Major Villain, and his information is meant to lead the character into a trap.
- **Shady Contact:** The same situation as above, except the Informant, who is not in the employ of the Major Villain, is shot just before giving the information. The assassin is a Hood rank Soldier in the Major Villain's employ; after firing, he will attempt to flee. The Informant will grab the character's arm and, with his dying words, whisper a minor clue as to the Major Villain's location.

LOVELY SURPRISE: The character is sitting and enjoying a delicately seasoned veal dish. As he finishes his entree, a figure glides into the empty chair across the table from him. It is . . .

- **Beautiful Foil (Allied):** The Beautiful Foil, who explains that she has been following the Major Villain and has noticed the character. She suggests they pool their resources. She is on the level and will aid the character as long as his intentions do not conflict with hers. You should determine why she is after the Major Villain.
- **Beautiful Foil (Neutral):** The same situation as above, except she is not telling the complete truth. She is fascinated by the character and will stick with him, perhaps being of minor assistance. However, if the character gets too close to the Major Villain, who is her bread and butter, she will blow the whistle on him.
- **Beautiful Foil (Enemy):** The same situation as above, except she is lying in her teeth. While giving every indication of helping the characters and doing everything they ask, she is actually passing on whatever she learns to the Major Villain.
- **Beautiful Foil (Enemy):** The same situation as above, except she will attempt to use her wiles to convince the character to change sides. This is a perfect opportunity for the character to infiltrate the Major Villain's forces. You should decide if the Major Villain believes the character's change of loyalty.
- **Fellow Secret Agent (Hero Point)** Anya Amasova, who has recognized the character and is interested in why he is in town. If the character surrenders a Hero Point, she will provide a clue to the Major Villain's whereabouts or next destination. (You should decide if Anya will join forces with the character for the remainder of the adventure.)

Note: *This last encounter should occur early in the mission, just as the character is beginning his investigations.*

MARITAL RESERVATIONS: When the character shows up at the restaurant, he will be told that his wife is already waiting at the table. This should come as a bit of a shock to him (especially if there is a loved one back home). If the character goes to the table, he will find a woman sitting there sipping a Perfect Manhattan. (Choose one NPC from those listed below.)

- **Beautiful Foil (Allied):** She will smile coyly at his arrival and order him a drink. She discovered where the character was heading by a stroke of luck (you should come up with a plausible stroke of luck, depending on the previous action in the adventure). She wants in on the hunt for the Major Villain. Or she just wants to be with the character in order to protect him.
- **Beautiful Foil (Enemy):** She will smile coyly at his arrival and order him a drink. She is part of a trap set by the Major Villain. Sodium Amytal will be in the character's first drink. To detect Sodium Amytal in an alcoholic drink, the character gets a PER roll (-3 Ease Factor modifier). If the drink is non-alcoholic, no special Ease Factor modifier is applied to the PER roll. The Privileged Henchman and his Hood rank minions will wait for the character to pass out and will then whisk him away. The Beautiful Foil will continue to sit and smile until this happens. If the character notices the drug and refuses to drink, the Privileged Henchman and his minions will gather around; a gun will be stuck in the character's ribs to prevent him from making a scene, and he will be escorted out. The successful start of a Seduction attempt on the Beautiful Foil will cause her to worry about the character's health, but will not be enough to have her interfere.
- **Beautiful Foil (Neutral):** The same situation as above, except she will feel some pang of guilt if she knows the character is to be hurt. She will later try to help the character escape.
- **Plenty O'Toole:** She will smile coyly at his arrival. If pressed for an explanation, she will state she noticed the character and, recognizing him, thought she might be able to get a sumptuous dinner and an evening of fun out of the deal.

MESSY COMPLICATIONS: During the course of the dinner, the waiter spills the wine, or some other liquid concoction, all over the table. Profusely apologizing for the mistake, he calls over the busboy and they go about the process of replacing the dinner set-up, including bringing over new candles and floral centerpiece. The waiter is . . .

- **Civilian:** A real waiter, who will unfurl the tablecloth and throw it over the table. The centerpiece and the candles will also be set. There is nothing sinister about this encounter; the waiter is just clumsy at times.
- **Soldiers:** A minion of the Major Villain, who will, as he unfurls the tablecloth, throw it deftly over the character's head. He and the busboys, who are also Hoods in the employ of the Major Villain, will attempt to capture the character while he is blinded by the tablecloth. If they are not being overly successful, the Privileged Henchman will also enter the fray. If the character is captured, he will be taken to the headquarters of the Major Villain.

- **Soldiers:** The same situation as above, except they will not try to capture the character. Instead, the waiter will unfurl the tablecloth and throw it over the table. The busboys will set up the plates, centerpiece, and candles. The centerpiece contains a miniature tape recorder which will pick up any conversation at the table. This tape will later be played for the Major Villain. The character should be engaged in conversation with an important NPC over dinner, and you should keep notes on what they discuss for later reference.



- **Soldiers:** The same situation as above, except there is no tape recorder in the centerpiece. Instead, the candles are actually disguised explosive devices. After five minutes the two chemicals in the hollow center of the candle will have reacted enough to produce an explosion with Area Damage Class I. The character should get a PER roll (-2 Ease Factor modifier) to notice the faint bubbling sound of the chemicals reacting. There is no way to stop the reaction, so the character will have to get rid of the candles to avoid hurting innocent bystanders. (Major Villains have absolutely no regard for innocent bystanders.)
- **Shady Contact:** A real waiter, who will unfurl the tablecloth and throw it over the table. The centerpiece and the candles will also be set. However,

one of the busboys is a sneak thief (at least Criminal rank) in disguise, who will attempt to lift the character's wallet. Use the Pickpocket rules of the *James Bond 007* Game to determine whether the attempt was noticed. The thief will be very amenable to making a deal with the character rather than being thrown in jail.

SPECIAL: Choose one of the following encounters, as circumstances dictate.

- **Beautiful Foil (Neutral):** While enjoying a quiet dinner by herself, the Beautiful Foil is affronted by an obnoxious drunk, who insists on staying at her table and promises to show her the spectacularly exciting sights in town. If the character comes to her rescue, he receives a +2 Ease Factor modifier on all subsequent Seduction attempts.

Note: *If the Beautiful Foil is male, the drunk has taken a dislike to him and is threatening to pulverize his face.*

- **Sheriff J. W. Pepper:** As the character is sipping his afterdinner coffee and brandy, he hears a loud voice exclaiming from a nearby table, "What d'ye mean, y'all don't serve grits heah? I thought this was supposed to be a deluxe eatery! Ya gotta have grits then!" Sheriff J. W. Pepper is arguing with one of the waiters over his dinner order. Give Pepper an Ease Factor 5 PER roll to notice the character if they have met before. If he recognizes the characters, he will stop the argument with the waiter with an official raise of his hand and stride over, asking in a loud voice how are things in the spy business. He will then attempt to join forces with the characters, proving to be more a hindrance than a help.
- **Q: (Hero Point)** As the character is sitting enjoying the lovely afterglow of a well-done meal, he hears the patron behind him say, "Oh yes, the Beef Wellington looks smashing. Do you have any warm liebfraumilch?" Give the character an Ease Factor 5 PER roll to recognize the voice. It is Q sitting at the next table, and he will have some information from M about the location of the Major Villain. If the character surrenders a Hero Point, Q will provide one Personal Item of the player's choice.
- **Penelope Smallbone:** The waitress, standing slightly behind the character, asks for his order, but warns against the chicken since "someone got one earlier with a small bone in it." If the character looks up, he will see Penelope Smallbone, standing there in a waitress uniform. She has been sent by M with further information on the Major Villain's movements.
- **Major Villain and Civilian:** As the character is sitting in the restaurant, he sees the Major Villain coming out of a private dining room and heading for the exit. Accompanying the Major Villain is the Privileged Henchman and a blonde of Striking Appearance. Ask the player what he intends to do: follow them, let them go, or whatever. They are planning on an evening at the theater before returning to the Major Villain's hotel room.

- **Major Villain and Civilian:** The same situation as above, except the Major Villain and his companion will be on their way to his headquarters.
- **Major Villain: (Hero Point)** The Major Villain is merely sitting by himself having a quiet dinner. As the character watches, the Major Villain carries on a conversation with the waiter and the wine steward, all very jovial and pleasant. The character may follow the Major Villain if he chooses. If the character surrenders a Hero Point, give him a PER roll to notice the Major Villain absently doodling on the tablecloth. After the Major Villain leaves, the table will be cleared and the tablecloth put in a hamper. If the character rescues the cloth, he will find a minor clue to the Major Villain's plan or next destination.



- **Privileged Henchman:** The patrons at the table next to the character's are ordering cherries jubilee. As the waiter sets the dessert aflame, the Privileged Henchman "happens" to bump the waiter, causing him to spill the dessert all over the character. Give the character a PER roll (-1 Ease Factor modifier) to notice the Henchman's presence and to avoid the fiery onslaught. The character must make a DEX roll (-1 Ease Factor modifier) to avoid being set on fire. The waiter will be full of abject apologies. The Privileged Henchman, who will be watching from a distance, will show mild annoyance and disappointment over the character's safety.

Restaurant Non-Player Characters

OWNER/MANAGERS: While most owner/managers of restaurants will play only small roles in a Bond adventure, they can be sources of information and minor allies. It is quite likely that the owner of a major restaurant will never be seen by his customers, since he is usually busy in his office with the financial affairs of the business. A manager is put in charge of the day-to-day running of the restaurant and interactions with the patrons. To facilitate their use in the *James Bond 007* Game, the NPCs described below will be both owner and manager of their restaurants.

A gourmet restaurant can be made the gathering spot for Fellow Secret Agents, Informants, Shady Contacts, Beautiful Foils, and the occasional Major Villain. In the world of Bond, all these NPCs are gourmards, or at least enjoy being seen in the company of those who exhibit *savoir faire*. The owner/manager may find himself a minor celebrity in the espionage world, not so much for his own abilities as for the cuisine he serves and the patrons he attracts.

Player Characters who are friendly with the restaurant owner/manager will find it much easier to get the names of interesting patrons and to arrange for bottles of wine or notes to be sent to their tables. The owner can also be depended upon to call the police if a confrontation threatens to break into open warfare. Perhaps more important, he will be willing to cover up a character's involvement in an altercation from the authorities.

Beyond that, such NPCs can become valuable allies for characters in places where there are no local Station Houses or when a character cannot risk official contact with M.I.6. In these cases, the restaurant owner/manager could provide sustenance and a place to rest or heal, if necessary.

HEADWAITERS: Frequenting a particular restaurant will allow a Player Character to become friendly with the headwaiter, the staff member who can make a dinner memorable or disastrous. The headwaiter will

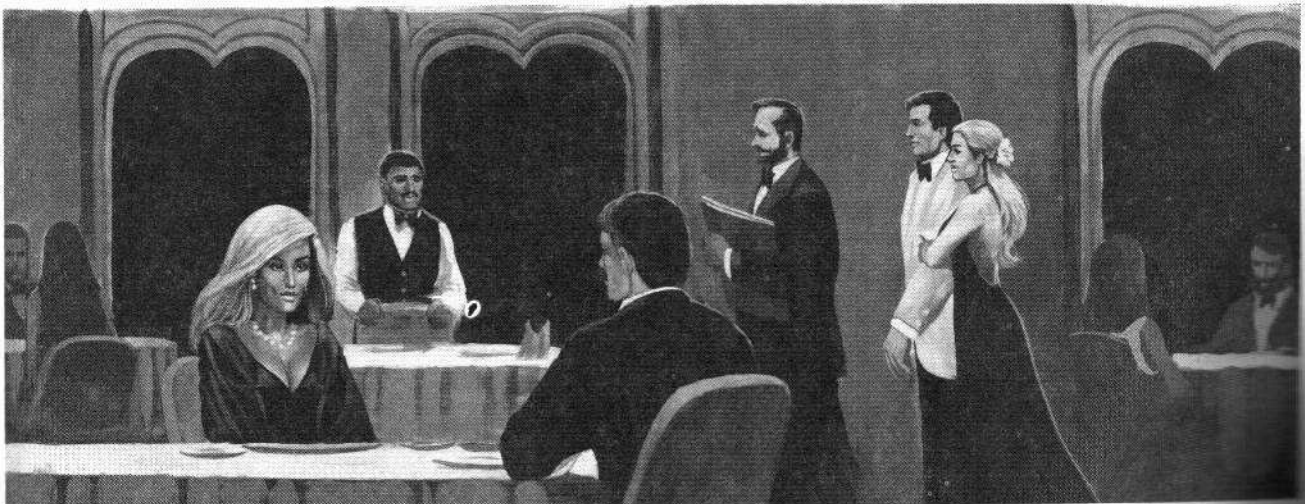
select the table for the character, choose the waiter for the evening, and list the house specialties and best wines. A generous tip for services rendered insures that the headwaiter will remember a customer and be delighted to see him again.

Such personalized service can be of immeasurable help to a character when he is trying to impress a dinner guest. Also, if a character finds himself in a difficult situation, a wave or look to the headwaiter will bring him to the table, thus making the opposition's purposes more difficult to achieve.

Over-attention by a headwaiter can prove a problem for a character: for example, if the headwaiter is less than honest and has been bribed by the Major Villain to eavesdrop on a character's conversation. The characters should always be alert to the unexpected in the NPCs they have come to know, if not always trust.

A solid relationship, whether with the owner/manager or headwaiter, should not happen immediately. You should determine the NPC's Reaction normally, and if his Reaction is Opposed or Antagonistic, you can make the character's first dinner less than delightful. At the same time, you can make the restaurant important for the characters (having a Major Villain dine there frequently, making it a drop point for Informants, and the like), so the characters will have to come back. The characters should be encouraged to improve the NPC's Reaction (by doing a favor, tipping generously, or whatever); each positive action by a character should allow a +1 Ease Factor modifier when re-rolling the NPC's Reaction.

OTHER PERSONNEL: Waiters, busboys and even bartenders in a Bond adventure are more for set dressing than for substance. They may provide some information or perhaps remember the character's favorite drink, but they will do little else. If you need to create skills and characteristics for these staff members, use the Civilians Table in the chapter "How to Use Non-Player Characters" in the *James Bond 007* Game.



OWNER/MANAGERS

**RIDER STEVENSON**

CHARACTERISTICS: WIL: 7 PER: 8

HEIGHT: 5' 11"

WEIGHT: 150 lbs

AGE: 31

APPEARANCE: Normal

WEAKNESSES: None

IDIOSYNCRASIES: Likes to stop by tables to talk with patrons, even at the most inopportune times.

INTERACTION MODIFIERS: Reaction (+2), Persuasion (+2), Seduction (+4), Interrogation (+4), Torture (+5)

BACKGROUND: Stevenson grew up in the restaurant business and even went to Paris to study traditional French cooking. He was unable to finish his studies because his father died, but he did inherit the family restaurant. He hired his best friend from the school as master chef, and has gained a reputation for his three-star French cuisine. Though his London res-

taurant is rather small, its reputation has drawn lesser royalty, celebrities, and members of the intelligence community, who use it as a meeting place and drop point. Stevenson, while setting up a table for a longtime patron, discovered a roll of microfilm taped to the bottom of the table and reported the find to Scotland Yard, who sent the information on to M.I.5 and M.I.6. With Stevenson's cooperation, M.I.6 planted a phony microfilm. After some investigation, M.I.6 discovered that there were many meetings held and messages passed at the restaurant, and they enlisted Stevenson's aid in rigging cameras behind two-way mirrors and bugging the centerpieces. Stevenson, though, demanded that the privacy of his patrons be protected. After much negotiation, it was decided that Stevenson would decide which conversations to tape and whom to photograph, turning the results over to M.I.6. The results have been very satisfactory.

**CARLA SIMONE**

CHARACTERISTICS: WIL: 8 PER: 9

HEIGHT: 5' 6"

WEIGHT: 115 lbs

AGE: 38

APPEARANCE: Striking

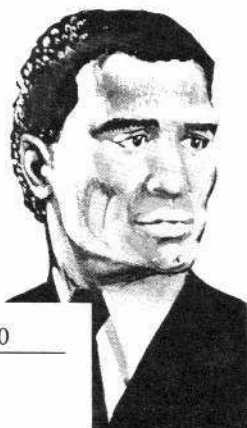
WEAKNESSES: Attraction to Members of the Opposite Sex

IDIOSYNCRASIES: None

INTERACTION MODIFIERS: Reaction (0), Persuasion (-1), Seduction (+1), Interrogation (+3), Torture (+4)

BACKGROUND: Simone is of Swiss descent, but she moved to Rio de Janeiro over a decade ago because she was bored by Switzerland. To maintain herself in luxury, she became one of the best second-story

thieves in Brazil. During an attempt to steal the jewelry of the wife of a visiting British dignitary, Simone was detected and captured by James Bond, who was present to prevent an assassination of the dignitary. She proved of assistance to 007 in stopping the assassin, and was offered the choice of going straight or being sent to jail. Simone decided to end her life of crime, and soon married one of the richest restaurant owners in Rio. She took over running the restaurant after her husband died of a heart attack. Though she has never been brought to trial, she is rather notorious in Rio society, and her restaurant is doing excellent business. Whenever 007's assignments take him to Rio, his expense reports are filled with receipts from Simone's restaurant.



CORY PETERSON

CHARACTERISTICS: WIL: 6 PER: 10

HEIGHT: 6' 0"

WEIGHT: 190 lbs

AGE: 39

APPEARANCE: Attractive

WEAKNESSES: None

IDIOSYNCRASIES: Very patriotic toward the United States, which occasionally leads him to interrupt conversations.

INTERACTION MODIFIERS: Reaction (0), Persuasion (-3), Seduction (-3), Interrogation (-4), Torture (-5)

BACKGROUND: Peterson retired from the C.I.A. at a young age, after a fracas with his superior about his next undercover assignment as a drug importer. He had previously helped track down a major drug ring

in Latin America, but had become addicted to heroin while undercover. It took several years to break his habit, so while he does not currently have a weakness of Dependence on Drugs, it can reoccur. An uncle took Peterson into his family restaurant during this hard time, and Peterson not only broke his habit but also became an adept manager. When his uncle retired, Peterson expanded the family restaurant and hired the best Italian cooks he could find. The restaurant business boomed, and Peterson began opening other Italian restaurants around the world. Though he no longer works for the C.I.A., he is still loyal to the United States and allows the government to use his restaurants as drop points during missions. He has come to know many of the top Western secret agents, but he is reluctant to become personally involved in any clandestine operations.

HEADWAITER



JIMMY "SWEET TOOTH" O'BANYON

CHARACTERISTICS: WIL: 6 PER: 10

HEIGHT: 5' 11"

WEIGHT: 235 lbs

AGE: 41

APPEARANCE: Normal

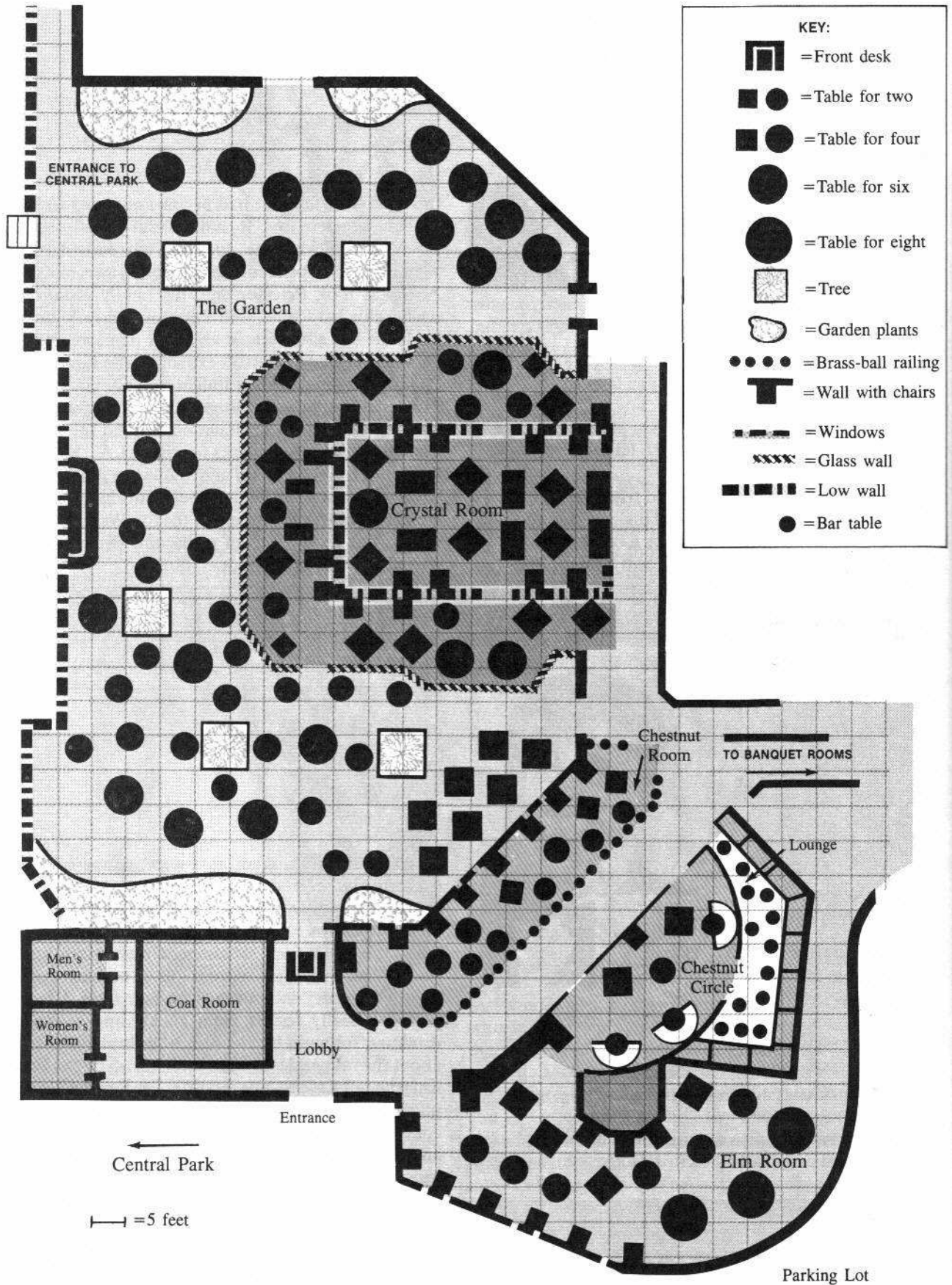
WEAKNESSES: Dependence on Liquor

IDIOSYNCRASIES: Laughs heartily at anything; usually found munching on candy or other sweets.

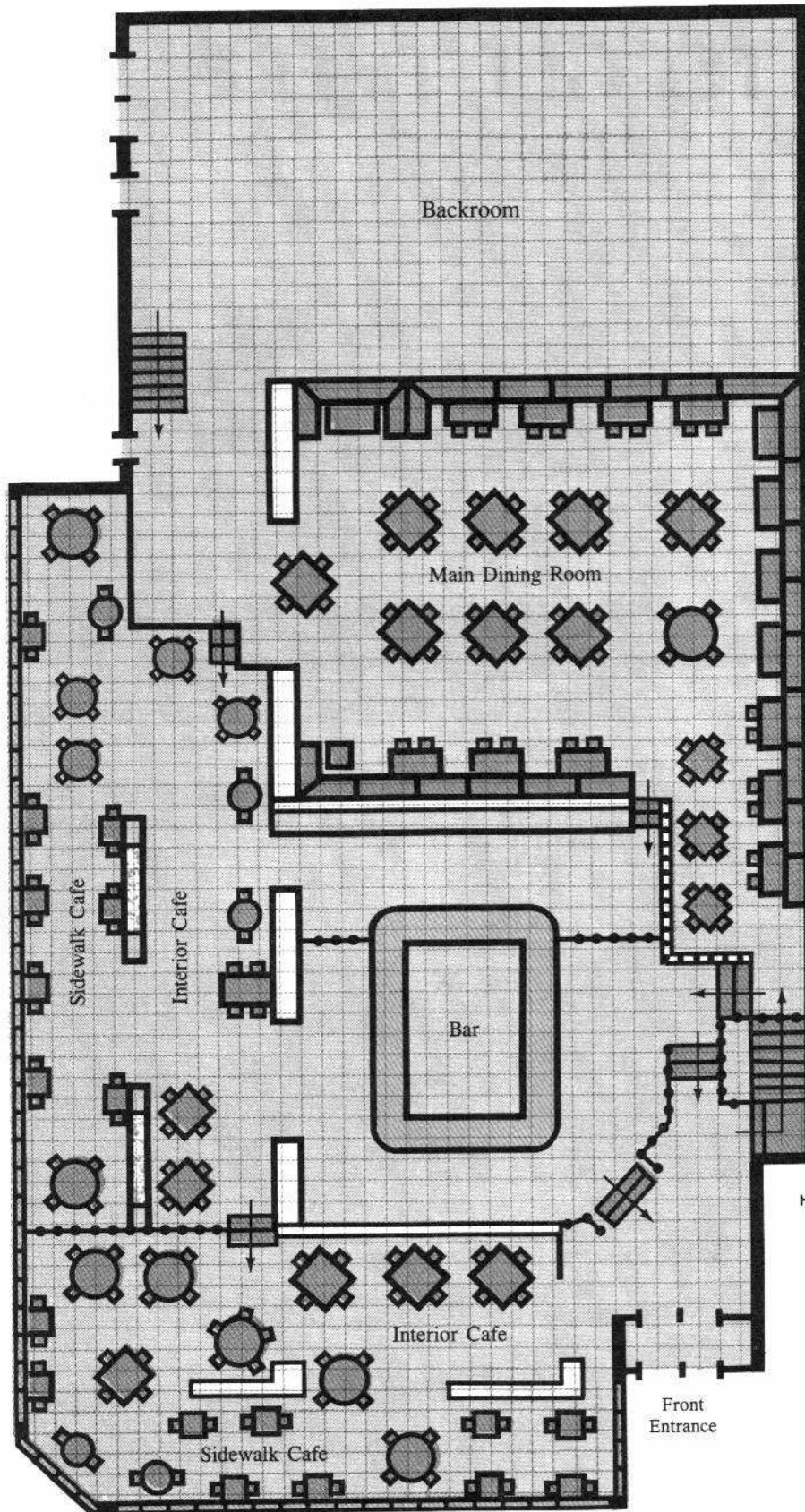
INTERACTION MODIFIERS: Reaction (+2/-3), Persuasion (+1), Seduction (+1), Interrogation (-2), Torture (0)

BACKGROUND: O'Banyon is a good tempered Irish expatriot, who enjoys traveling from continent to continent. Inevitably, he finds a restaurant where someone knows someone from "the Old Sod," and gets a job as a waiter. He almost always winds up as headwaiter within six months, and then leaves for another country six months to a year later. His departure usually results from an evening of heavy drinking, followed by a lecture at the top of his lungs about the indignities heaped on the Irish by the English (the -3 Ease Factor modifier for Reaction is applied towards anyone from England). Once he becomes friends with anyone, the friendship is for life, and O'Banyon will be willing to lay down his life if necessary.












TAVERN ON THE GREEN



MAXWELL'S PLUM



KEY:

-  = Table for two
-  = Table for four
-  = Booth
-  = Service bar
-  = Stairs
-  = Plants
-  = Glass windows
-  = Half-wall
-  = Half-wall with railing
-  = Wall
-  = Railing

— = 2 feet

HOW TO GET THERE



Trains



Introduction

Methods of communication and travel have speeded up considerably in the past fifty years. Where once it might have taken weeks to send a message by mail or to reach a distant location by transport, most places in the world can be reached almost instantaneously by satellite communications or in a day by transcontinental jet. The leisurely approach to life enjoyed by our forefathers has all but disappeared. Our electronic world demands instant discussion, instant decision and instant transportation.

Air travel as a means of spanning continents and oceans was once the realm of the well-to-do, but as air lines grew more competitive and their planes could reach distant cities more quickly, the cost of air travel fell to the point where now most people can afford it. Businessmen, especially, rely on planes to get them to their destinations first and fast in this competitive world. Unfortunately, while speed of transport has increased, the quality of services for the traveler has definitely declined.

Traveling no longer holds the aura of mystery and wonder it once did. A trip is now meant to be endured rather than enjoyed. People do not stare out windows and marvel at the scenery, since the scenery is 30,000 feet below them, or whizzing by at incredible speeds. Meals of indistinguishable taste and texture are tossed to the passengers and the dishes hurriedly removed before the next destination is reached.

People who travel a great deal, such as secret agents, must either grin and bear it, or make the ride something more special. When James Bond is assigned a mission, he is expected to reach his first port of call as quickly as possible, which usually means flying there. Once a mission is underway, however, there may be time for more leisurely travel between destinations, and given the chance, Bond will opt for a train.

As important as the accommodations are the services offered on a train. Many trains offer little more than a cafe car, where sandwiches and beverages can be purchased. Trains traveling longer distances may offer a dining car, with complete meal service. The few luxury trains still around may offer additional amenities, such as valet service, daily cleaning of the compartment, and a bar car.

There are some trains left in the world that offer a full line of services to customers. A passenger must be willing to invest money, time and effort to receive such services: money because passage on these trains costs more, time because there are no supersonic trains, and effort because they are often hard to find. The epitome of such trains is the Venice Simplon-Orient-Express, which in all its resurrected glory offers passengers a return to elegance and civilized travel.

It will be rare for a Major Villain to travel by train. Unless his plan calls for his presence on a train (kidnapping a scientist, searching for secret papers, and the like), the Major Villain will usually take some faster form of transportation. If he is aware of agents following his trail or trying to interfere with his plans, he may send his Privileged Henchman aboard the train to eliminate the opposition. The many different kinds of people on a train allow a multitude of opportunities for mysterious meetings, unexpected encounters, and deadly confrontations.

James Bond approaches traveling with the idea that second best is never good enough. Bond always takes a compartment for himself (and for any traveling companion) rather than a tiny seat in an open carriage or a cramped compartment shared with companions of dubious habits. Secrecy is of absolute importance to an agent, and a private compartment offers a place to stay hidden, a safe retreat in times of trouble, and a place to interact discreetly with other characters.

The Venice Simplon-Orient-Express

Famed in fiction for mysteries, spy chases and romances, the Orient Express is perhaps the best known railroad in the world. From its inception in 1883, it has been the ultimate in train luxury — the train kings and luminaries would travel on, not merely for the prestige of being seen but, more important, for the luxury and service to be found. However, in 1977, the Orient Express finally succumbed to the great equalizer, Time. When it stopped running, many thought an era had ended.

Such was not to be the case, however. In 1982, the train was reborn — now called the Venice Simplon-Orient-Express, shortened to VS-O-E. After several years of careful refurbishing, the train now offers the same standards of luxury for which the original Orient Express was famous.

THE ORIENT EXPRESS

The glory years of the Orient Express were between the two World Wars. It was known as “The Magic Carpet to The Orient” then, and was the epitome of opulence. The lounge cars were paneled in rich satin-finished mahogany and teak inlaid with rosewood. Passengers slept between silk sheets, and hot showers were available during the summer months.

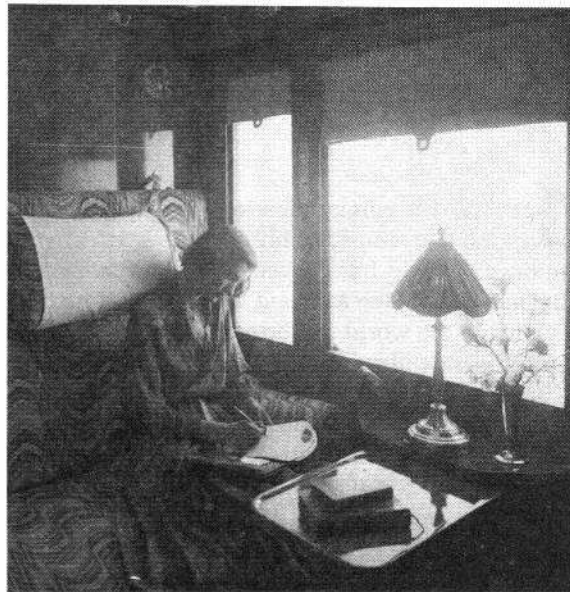
The chefs in the dining cars were recruited from the finest French luxury hotels. The food was served on exquisite china complemented by silver cutlery and crystal stemware. Nor were patrons rushed through their meal; dinner was served over a three-hour period. The staff was trained to an almost military precision and spoke several languages.

Often, though, people would ride the train not so much for the staff or service but for the chance to



King Boris of Bulgaria dedicating a train.

rub elbows with the famous personages who regularly rode the Express. One might encounter crowned heads — Edward VII, George VI, and the Aga Khan; performing artists — Sarah Bernhardt, Richard Strauss, Maurice Chevalier, Arturo Toscanini and Enrico Caruso; or notables — Baron Ferdinand Rothschild, Mata Hari and Lord Baden-Powell. King Boris III of Bulgaria, when he had the time, would insist on driving the train through his country. (There are not too many wrong turns you can take on a train.)



Compartment of car 3544 set up for daytime.

Passengers less notable, perhaps, but larger in influence were the writers and journalists who immortalized the train. Agatha Christie made it as famous as any of her detectives when she wrote *Murder on the Orient Express* (originally titled *Murder on the Calais Coach*). Graham Greene chose it as the setting for his *Stamboul Express*. Alfred Hitchcock had Michael Redgrave scurrying over it, trying to find a trace of Dame May Whitty in *The Lady Vanishes*.

COMMENTS: *While these accounts have been interesting, I've always found reality, such as my encounter with Red Grant, to be more exciting and interesting.* — **JB**

The train began losing passengers, however, with the advent of air travel. Without the usual complement of luminaries to draw patrons, the owners were forced to cut back on services, and the cars fell into a state of disrepair until there were only four barely tolerable cars left to the once grand train.

REBIRTH

The Orient Express might have passed into the realm of nostalgia, but for the efforts of James Sherwood, president of the Sea Containers, based in England. At Sotheby's auction of several cars in Monte Carlo in October, 1977, Sherwood decided that such a splendid concept as the Orient Express should not perish. He bought two of the classic sleeping cars and began to rebuild the train.

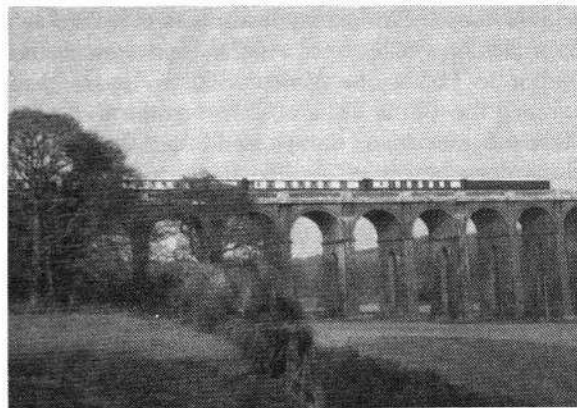
Because he was actually building two trains (one train goes from London to Folkestone, where passengers are ferried across the Channel to Boulogne, and from there to Venice on the other train), Sherwood's job was doubly difficult. First there were negotiations with museums and private owners to acquire the cars, many of them in terrible condition, and searches to find the cars abandoned on shunt lines; then came the task of refurbishing them. Some of the cars had large holes rusted through and some had makeshift repairs that only made the reconditioning more difficult. These cars not only had to be restored to a level of luxury equal to the original Express, they also had to meet the tough new safety standards.

Finally, after three years of hard work, there were 35 cars, consisting of Pullmans, sleepers, restaurant, and baggage cars. On May 22, 1982, at 11:44 A.M., the Orient Express pulled out of Victoria Station to begin her second life.

COMMENTS: *At the invitation of the Prime Minister, I was on that second inaugural trip. With so many fond, and probably romanticized, memories of the original Express, I was afraid the new one would disappoint me. I was pleasantly surprised to find the VS-O-E more than met my expectations. — M*



Marquetry medallion in *Ibis*.



The British train on the way to Folkestone.

THE JOURNEY

The English train runs twice a week, on Fridays and Sundays; there is a third train between Paris and Venice on Tuesdays. The northbound trains run between Venice and London on Saturdays and Mondays, and there is another train between Venice and Paris on Wednesdays.

From London, the journey starts on Platform 8 at Victoria Station. Baggage is checked in, with the luggage being sent to the baggage car and overnight bags sent to the passengers' cabins on the Continental train. All the passengers need, until they cross the Channel, are their tickets, passports, and coats to wear during the ferry crossing to Boulogne.

About 45 minutes before the scheduled departure, the train pulls up to the platform. There is, for a moment, a sense of unreality as this magnificent, luxurious train outshines others, making them appear lifeless and drab by comparison. The train manager escorts each passenger to his cabin, where a glass of champagne can be sipped while waiting for the train to pull out of the station. But many use this time to tour the train, starting with *Minerva*, the last car, and working forward.

At 11:44 A.M. precisely, the train pulls out of Victoria Station, passing over the Thames and past the Battersea Power Station. Now comes the first opportunity to enjoy a taste of luxury and gracious living — lunch.

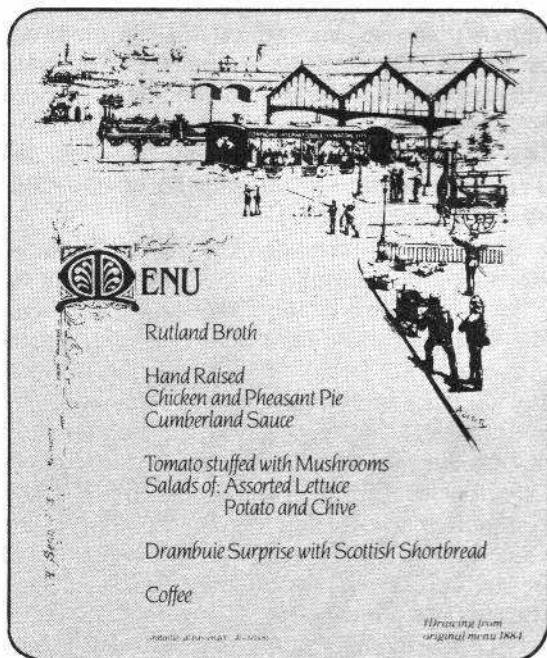
The staff is adept at serving a three-course meal in 55 minutes. Lunch begins with soup, often celery with Stilton cream. For the entree, one can select such delicacies as salmon with tarragon, or turkey breast stuffed with walnuts and accompanied by cranberry tarts. The entree comes with a fresh salad of vegetables in season. A lavishly rich dessert, such as Tipsey cake, chocolate pots, or caramelized tangerines with brandy snaps, concludes the lunch. If passengers have any room left, they can nibble on English cheeses while sipping coffee or tea. The lunch is kept light and simple to contrast with the elaborate French dinner that will be served on the other side of the Channel.

A steep incline alerts passengers that they are approaching Folkestone. As the train crosses the harbor to Folkestone Marine Station, passengers can see the White Cliffs of Dover in the distance. Here the passengers detrain and board the ferry to Boulogne where the Continental train awaits them.

Aboard the ferry, passengers can either stay in the reserved lounge or take a walk out on deck. From the deck they can watch the ferry cast off, or they can scan the horizon for the Martello towers and the old military canal, both constructed as defenses against the expected invasion of Napoleon and his 160,000 troops. Or they can admire the impressive sight of Dover Castle on the White Cliffs.

An hour and a half later the ferry pulls into Boulogne. There the long, curving line of blue and gold cars waits invitingly at the end of the gang-plank. First, of course, the passengers must go through customs and have their passports checked. After customs, the passengers are shown to their compartments, which are arranged with couches, cushions and headrests for day use. In each compartment is a cabinet containing a washbasin, soap, toilet water, and towels embroidered with the VS-O-E logo. Inside the cabinet is a hand-painted motif which complements the marquetry decoration in the compartment.

The cabin attendant collects all passports and papers. He deals with the formalities of crossing the borders, and the passengers are minimally disturbed during the rest of their journey.



Sample lunch menu on the British train.

COMMENTS: For people riding the VS-O-E the first time, I warn them that, though it might be difficult, they should try to admire the scenery along with the train's magnificent decor. — **JB**



Lunch in the pullman *Cygnus*.

The train hugs the coastline for the beginning of its journey, giving passengers a view of sand dunes, marshlands, and low rolling hills dotted with French farm houses and an occasional country house. The train then turns into the Forest of Crecy and crosses the Somme River, which it follows to Amiens.

By this time the first sitting for dinner is underway in the three dining cars. Each car offers its own style and ambiance. While the minimum requirements for dinner in the restaurant cars are "reasonable standards of attire for ladies, and jacket and tie for gentlemen," there are usually a few men in dinner jackets and ladies in long dresses. On the other hand, some passengers dress in outfits reminiscent of the 1920's.

Dinner usually begins with a foie gras or tiny morsels of seafood delicately encased in a sea-urchin's shell, or with lobster in an earthenware pot resting on a bed of seaweed. The next course could be plaited cooked sole in a delicious white butter sauce, scattered with caviar and red currants, or a selection of mussels and shellfish. The main course can be a fillet of young venison or veal, covered with a Madeira sauce and wild mushrooms. Afterward, the passengers may choose from the desserts or a variety of cheeses.

At Amiens the two diesel engines pulling the train are replaced by electric locomotives. After Amiens the train turns southward. As the train nears Paris, it passes through the royal forest of Chantilly. It stops briefly near Villiers-de-bel-Gonesse, waiting to enter the belt of railway tracks encircling Paris and linking the various stations. As the train circles the city, passengers are afforded a view of the Eiffel Tower, the dome of the Sacre Coeur, and the forest of Vincennes with the royal chateau. Finally, it arrives at 8:30 P.M. at the Gare d'Austerlitz station. At the station the train takes on more passengers, and receives essential servicing.

After Paris the train speeds through other royal forests, and the second seating for dinner is begun, usually attended by those who boarded in Paris. Most passengers move to the bar car after dinner to

relax and converse; piano music amuses them until the small hours of the morning.

By evening the attendants have made up the compartments into their nighttime configurations. The seat of the couch is pulled up and opened to form the lower bunk, and the back of the couch is swung up and attached to the ceiling to form the upper bunk. The bunks are made up with elegant sheets and blankets bearing the VS-O-E logo.

The train passes through Dijon during the night and then begins the steady climb to the Franco-Swiss border at Vallorbe. At 5:30 A.M. the train stops at Lausanne, Switzerland, long enough to take on fresh croissants and newspapers. Early risers can delight in the sight of Lake Geneva in the first morning light.

The train heads south along the river Rhone, climbing steadily up the Rhone valley. The moving tableaux of rushing river, vineyards, mountain railways, ski lifts and majestic mountains make a wonderful complement to the breakfast of tea or coffee with croissant or brioche and a newspaper in a major language of the passenger's choice.

The train follows the Rhone through the Valais region of Switzerland. Along the approach to Brig, the next stop for the train, is the magnificent sight of the Matterhorn to the south. Brig may one day be used as a connection between the VS-O-E and the ski resorts in the area. After Brig, the train goes straight into the Simplon Tunnel.

The 12½ mile tunnel makes an interesting transition between the stark, cold, north-facing cliffs and the southern slopes that gradually give way to

the fertile plains of northern Italy. The train breaks back into sunlight at Iselle and makes a brief stop at Domodossola to change engines.

Passengers are now awake to enjoy the spectacular view as the train passes the Italian Lakes and skirts the shore of Lake Maggiore. With the Alps as a background, the lake and the Borromee Islands make up one of the most breathtaking sites along the train route. The train leaves the lakes at Arona and starts across the Lombardy Plain. While the scenery here is not as spectacular, it is pastorally pleasing. It becomes less so as the train leaves the agricultural area and enters industrial Milan. At about 9 A.M. on the morning after leaving London, the train pulls into the main terminal of Milan Central, the largest railway station in Europe.

COMMENTS: *I had promised Tatiana Romanova to take her on a complete trip on the original Express. I was a bit nonplussed, during this part of the trip, when it became obvious she preferred the view to me.* — JB

With the opening of the Simplon Tunnel, Milan has become an important station in the railway network. Although the ceremony to begin construction of the Milan terminal was held in 1906, there were many stops and starts, with some delays lasting years. The terminal was finally finished in 1931. The designer, Ulisse Stacchini, was inspired by a Roman bath, and the entrance to the station is a triumphal Roman arch. It contains a number of ornamental rooms and immense arrival and departure halls. A Royal Pavillion was built exclusively for the use of the Italian royal family. Also included are a number

Timetables for the Venice Simplon-Orient-Express

SOUTHWARD TIMETABLE

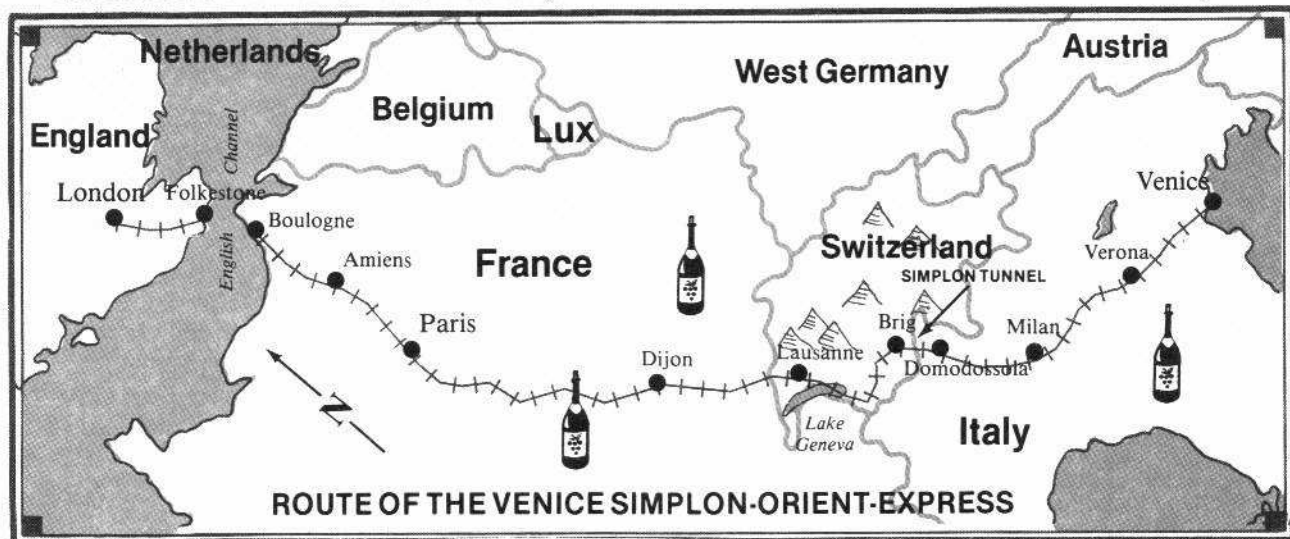
	London	Boulogne	Paris	Milan	Venice
ARR:		16:50	22:29	09:52	13:23
DEPT:	11:44	17:28	22:46	10:12	

Note: Trains leave London on Fridays and Sundays. A train from Paris to Venice also leaves on Tuesdays.

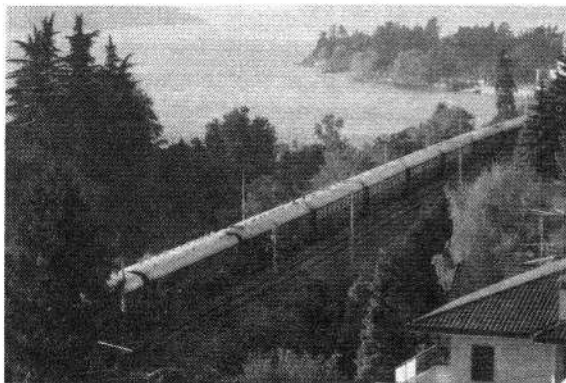
NORTHWARD TIMETABLE

	Venice	Milan	Paris	Boulogne	London
ARR:		20:40	08:30	12:55	17:17
DEPT:	17:30	21:15	08:48	13:50	

Note: Trains leave Venice on Saturdays and Mondays. A train from Venice to Paris also leaves on Wednesdays.



of restaurants, bars, and even a dormitory for soldiers in transit. The interior is done in marble, majolica tiles and bronze light fixtures. The architecture combines old and new; there are ferro-concrete Art Deco figures adorning the building.



Along the shore of Lake Maggiore.

The train stops for about 20 minutes in Milan, so there is little time for sightseeing. Nevertheless, a majority of passengers disembark to marvel at the huge echoing halls at the front of the station.

Brunch is served during the final leg of the journey from Milan to Venice, since the train does not pull into Venice until 1:23 in the afternoon. It is served in the "Cote d'Azur" Lalique Pullman car, and consists of a variety of hot and cold dishes in buffet style. Passengers can choose from scrambled eggs with truffles, pasta, fresh-water shrimp, foie gras, and cold rare beef, along with chocolate cake or a fresh fruit tart. There are also more exotic dishes, such as gateau of kiwi fruit with translucent pomegranate scattered through it.

Alert passengers can catch a glimpse of Verona, but the view will be dominated by the vineyards of the Soave and Valpolicella regions. After the train passes through Mestre, it crosses the Lagoon to Venice. Finally, it arrives at the Santa Lucia Station in the heart of the city. A few steps from the station is the Grand Canal. Porters will carry the passengers' luggage to the crowd of waiting motor-launch taxis that will take passengers to their final destination. There is also a public boat service from the station, and luxury hotels will send their private launches if they have advance notification.

When traveling north from Venice, the train leaves in the early evening, serving a late dinner, and the bar car is open until the last passengers have left for their compartments. During the night, the train leaves Paris, and afternoon tea is served just after the passengers have switched from the ferry to the British train. Passengers reach Victoria Station in plenty of time for evening engagements.

THE BRITISH TRAIN

None of the Pullman cars are sleepers, nor do they have individual compartments. They are din-

ing and parlor cars, each personalized with its own name. For some reason, the cars on the Continental train are only given numbers, never names. The brief descriptions of the cars are given in alphabetical order. To find the carriage's place on the actual train, refer to the diagrams of the train and carriages on pages 101 through 103.

COMMENTS: *In order to truly appreciate the journey, I prefer to begin at least in London. Then I can enjoy the different kinds of elegance offered by the British and Continental cars. — JB*

- **Audrey** (*First-class kitchen car; 20 seats*): Audrey, with her bright chrome fitting, Art Deco strip ceiling lights and twelve different marquetry panels of landscape, is unique among the Pullmans in the VS-O-E for her modern decor.
- **Cygnus** (*First-class parlor car; 26 seats*): Cygnus was originally built in 1951, using 1930's designs and materials that were put into storage before the war. The dark mahogany paneling, cut and placed so the grain matched, was installed by Waring and Gillow.
- **Ibis** (*First-class kitchen car; 20 seats*): Built in 1925, Ibis is the oldest car in either the British or Continental train. Its marquetry medallions of Greek dancing girls and pale blue upholstery have made it a favorite of passengers.
- **Ione** (*First-class kitchen car; 20 seats*): Ione is one of the prettiest carriages (which says quite a lot about its beauty). It is decorated with burr wood panels of ash, accented by a frieze of Victorian pink roses.
- **Minerva** (*First-class brake car; 26 seats*): Minerva was built in 1927 and was decorated with intricate Edwardian marquetry. In 1951, she was upgraded to a first-class parlor car with a guard's compartment.
- **Perseus** (*First-class parlor car; 26 seats*): Perseus was completed at the same time as Cygnus. It is decorated in elegant yellow wood panels. Great care was taken so the grains matched.



Sleeper compartment.

- **Phoenix** (*First-class parlor car; 26 seats*): In 1936, a carriage named Rainbow was destroyed in a fire. The chassis remained intact and was stored away until 1952. Then it was rebuilt and named, appropriately enough, Phoenix. The decor includes delicate marquetry flowers in an oval frame.

- **Zena** (*First-class parlor car; 24 seats*): Of all the decors, Zena's is the most unusual. It has a wondrous Art Deco look, and its mirrors, brass fixtures, clothes racks and marquetry designs give it one of the brightest interiors on the train.
- **Baggage Car Number 7**: This car was extensively renovated as a teak covered van. Unfortunately, regulations do not permit cars to be covered with wood, so the teak had to be covered with metal. But it is nice to know the wood is still there.



Grand Canal outside Santa Lucia Station.

THE CONTINENTAL TRAIN

The first thing passengers will notice about the Continental train, aside from it being navy blue and gold instead of chocolate and cream, is that it is twice as long as the British train. When operating at its full length, the train consist of eleven sleeping cars, three restaurant cars (one of them a Pullman), a bar car, and two cars for baggage and staff.

- **Sleeping Cars 3309** (*8 single and 4 double compartments*): This car, built in Belgium in 1926, has a different marquetry panel, designed by Rene Prou, in each compartment. It operated exclusively for the Orient Express, often running the entire journey from Boulogne to Istanbul.
- **3425** (*8 single and 4 double compartments*): This car, similar in decor to 3309, was built in England in 1929. It was shipped over the Channel, and most of its service was on the Continent.
- **3473** (*9 double compartments, 1 service, 1 lavatory*): The marquetry is a zigzag pattern of garlanded flowers that weave in and out of the compartments and along the corridor.
- **3482** (*9 double compartments, 1 service, 1 lavatory*): The decor is a marquetry in an abstract pattern called "Trapeze." The son of one of the original designers found among his father's supplies a veneer that matched the original, aiding the restoration process.
- **3483** (*9 double compartments, 1 service, 1 lavatory*): The interior uses a decor of flowers in baskets. The colors of the veneers in this car and in 3482 and 3473 are alike; it is probable that they were all done at the same time by the same designer.

- **Cars 3525, 3539, 3543, 3544** (*9 double compartments, 2 lavatories, one extra large. 3539 is same configuration as 3552*): These four sleeping cars are decorated in an identical motif. Each compartment has circular, stylized flowers set in a checkerboard pattern. The design material is often mistaken for wood or ivory, but it is plaster of paris (this technique is known as *parquetry*).
- **Cars 3552, 3553, 3555** (*9 double compartments, 1 service, 1 lavatory*): The three remaining sleeping cars' decor was designed with a marquetry consisting of a tracery of tiger lilies with small mauve flower heads. On the outside of the cabin doors are long-stemmed, stylized flowers. The chrome luggage racks in these cars feature the flower motif in relief.

The four public cars of the VS-O-E are distinguishable from the sleeping cars by their exterior two-tone colors. The upper half of the car is painted cream instead of being entirely navy blue.

- **Dining Cars 4095 ("Voiture Chinoise")** (*36 seats*): This car could be considered a bit of a cheat. The interior was originally the same as 4110. Later it was done over with black laquer panels that had been on Dining Car 3583. The panels that currently are in the car were transplanted from a carriage built by a different company, but fit perfectly in this car. The panels show sporting animals in forest scenes.
- **4110 ("Etoile du Nord")** (*36 seats*): The decor in this car, which gives the car its name, is a design of "Etoile du Nord" flower baskets. One panel had to be completely recreated, but it is difficult to pick out which one.
- **4141 (Lalique Pullman)** (*37 seats*): This car's decor centers around faintly blue, opaque glass panels depicting "Bachannalian Maidens." These glass panels are mounted into the mahogany sides of the car. The classical figures are usually holding or eating grapes. Accompanying smaller glass panels are done in the style of bunches of grapes.



Bar car 3647.

- **Bar Car 3647**: When time came to refurbish this car, there was nothing that gave any clue as to what its original decor could have been, nor could any records be found describing it. Its present Art Nouveau appearance was specially created for the VS-O-E.
- **Baggage and Staff Cars 3912, 3915**: These staff cars, paneled in mahogany, have 14 berths and also carry the baggage.

Train Travel in Europe

The VS-O-E is far more luxurious than most other European trains, but all European trains are comfortable, clean, and, most important, on time. Woe to the traveler who arrives at the station at 3:18 for a train scheduled to leave at 3:17, for all he will see is the caboose as it disappears from sight. Whether riding an ancient, but well maintained, alpine diesel or the 163 mile per hour French TGV, passengers can rest assured of leaving and arriving on time. In addition, train stations are located in the centers of cities rather than a long, and often expensive, cab ride away as are airport terminals.

Accommodations aboard trains come in first and second class. First-class coaches can be identified by the yellow band above the doors and windows of the coach and by the large "1" painted on the doors. On the side of each coach is a destination plate, showing the principal stops for that coach. Since many international trains divide en route, it is important to get on the right coach in addition to getting on the right train. Vehicles providing refreshment service can be identified by the red band above the doors and windows, and usually have an identifying plate on the side referring to the type of service available.

Overnight trains usually offer some kind of sleeping accommodations for passengers. There are three types of accommodations: single, double and tourist. The single gives the solitary traveler all the room he might need. The double accommodation is a single with an upper berth that folds down. Some trains' doubles have both beds well above the floor on opposite walls. The tourist compartments contain three bunks, one on top of the other; the straps that hold up the far side of the berth also keep the sleeper from rolling out and crashing to the floor. Passengers in tourist class should either be very close or able to make friends quickly.

A passenger must hold a first-class ticket to obtain either a single or double compartment; a second-class ticket entitles a passenger to tourist accommodations only. On most trains, there is a supplementary charge for sleeping accommodations, which varies according to the distance traveled.

The couchette compartments have enough room for luggage and clothes, and are equipped with a wash basin with hot and cold running water, mirror, electrical outlets and other conveniences. Light refreshments and breakfast in the compartment can be provided by the sleeping car conductor, who also handles all details regarding passports and customs. During the day portion of the journey, the berths fold back to form a long settee. The couchette attendant arranges the berths and supplies all blankets and pillows.

Most of the major rail systems across Europe are nationalized. A coach may have to go through a number of engine and train switches at various locations before reaching its destination.

FRANCE: The French rail system is the SNCF (*Societe Nationale des Chemins de Fer Francais*). SNCF operates one of the largest railway systems in Europe, and most lines radiate out from Paris. Only a few cross-country lines do not enter the capital, and most of these lines begin (or end) at Calais, where trains and ferries arrive from England.

The most frequented lines are electrified, and so trains can travel at a high speed. They are also extremely comfortable. Even the trains hauled by locomotives use modern, spacious and comfortable "Corail" coaches. The high speed TVG, introduced several years ago, has gained universal acceptance, and includes trains that run through to Geneva, the French Alps, Montpellier and Marseilles.

Refreshment facilities are provided on trains traveling a long distance, with meals usually offered buffet style or served from a mobile food trolley (*vente ambulante*). For longer journeys a train will contain a full-service or self-service restaurant car (*Gril Express*) or a tray-meal service provided at the passenger's seat.

Ticket inspections are carried out by an on-board *controleur*. Passengers without a validated travel coupon or ticket have to pay a 20% extra fare in addition to a minimum fine of 26 francs.

SPAIN: The major line of Spain is RENFE (*Red Nacional de los Ferrocarriles Espanoles*). The rail system in Spain is currently undergoing a major overhaul, with most lines being electrified and new coaches and lines being added. Like France, most rails radiate out of the capital city of Madrid, the most notable exception being the line that hugs the Mediterranean coast from Port Bou on the French border south to Barcelona, Valencia and Alicante. Passengers entering from France must change to another train because Spain uses broad-gauge tracks. Few trains are currently equipped with interchangeable "bogies" (undercarriage wheel assemblies), but the number is growing.

RENFE passengers can take the slow local services, which stop at all stations, the overnight long-distance service, or the faster supplement-payable trains. Trains in this last category include the unique Talgo line, with its air-conditioned luxury and low suspension for a particularly smooth ride.

WEST GERMANY: The DB (*Deutsche Bundesbahn*) trains are better known for their ability to transport large numbers of passengers with a minimum of fuss than for their rapid speeds. There is no single focal city for the rail system. Instead, the trains intertwine throughout the country, with most lines running between Hamburg in the north and Munich in the south.

The two major German rail systems are the Trans-Europ-Express (TEE), providing fast service over most of the continent, and the Intercity (IC), connecting the major cities. Both have benefited from the addition of new rolling stock. In between are the fast international

and cross-country D-trains and the slower E-trains, a feeder service between main centers. Refreshment facilities are featured on all TEE and IC trains and many D-trains, with either full-service restaurant cars or a "Quick-Pick Wagon" (a self-service restaurant car).

Ticket inspections are carried out aboard the trains with remarkable efficiency. Passengers without valid tickets may have to pay almost double the normal fare. Though this penalty may seem high, it is meant to encourage passengers to use the ticket-issuing machines at the stations or to make advanced reservations via the DB computer-reservation system.

SWITZERLAND: The Federal Railway network, *Schweizerische Bundesbahnen* (SBB), is a comprehensive network of track and train, which is commendable considering the number and nature of the mountains throughout Switzerland. Each passenger line is electrified for efficiency, and there are any number of small independent railway and cable-car services to supplement the national rail system.

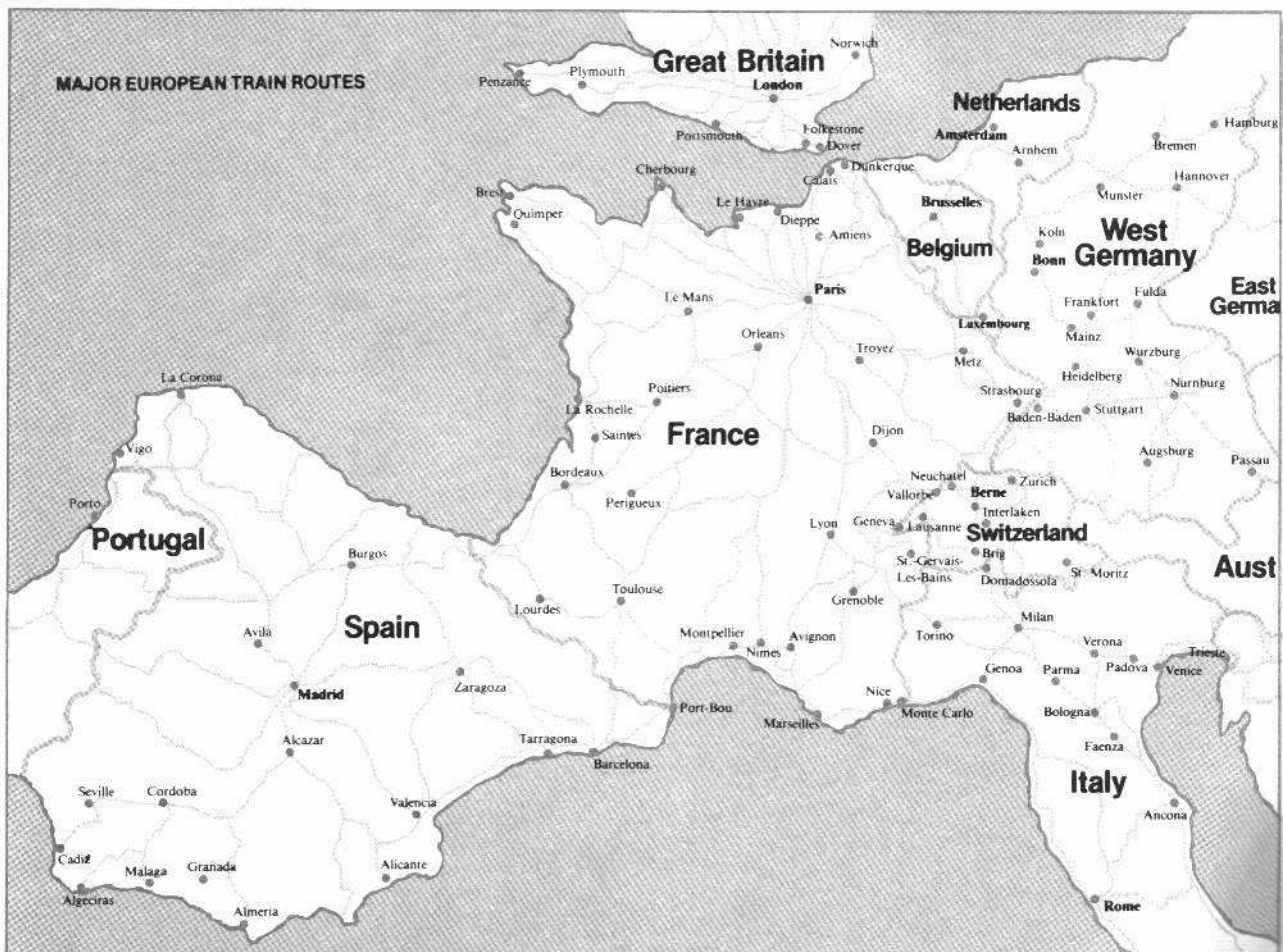
One of the best ways to sightsee in Switzerland is by rail. The snow-capped mountains, impressive glaciers and winter scenes are very enjoyable, especially from the warmth and comfort of a rail coach.

In 1982, the new Inter-City Railway network was introduced in Switzerland, establishing a regular internal service of trains between the major towns and

cities. The system has been designed so well that most connections are merely a short walk across the platform. It all runs like clockwork.

ITALY: In no country are the trains as important to the citizens as in Italy. The *Ferrovie Italiane dello Stato* (FS) has the lowest fares and, therefore, the highest ridership of any system in Europe. Even with only half the system electrified, it runs efficiently and comfortably. The most important line runs from Milan to Naples and includes Rome and Bologna on its path. This line was recently revitalised by a major financial investment from the Italian government, and it can handle speeds up to 250 kilometers per hour (155 miles per hour). Most rail lines hug the coast line, not for any particular scenic reason but because the country is flatter there, making the laying of tracks easier.

A few different classes of trains run in Italy. There are several lines of the ubiquitous Trans-Europ-Express (TEE), but most lines feature only FS trains. The *Rapido* trains are the fastest available, some being first-class only; they are air-conditioned and require a supplemental payment. *Espresso* trains are also fast and offer both first and second-class compartments. The *Diretto* trains are not quite as fast as the first two, and are usually used over longer distances. The *Locale* trains stop at every station and are therefore exceedingly slow.



Notes for the Gamesmaster

Trains are as important to James Bond as Dom Perignon champagne. He uses them whenever he can. Trains allow an agent the chance to ruminate on what he has learned and to plan the next step. Flying does not offer sufficient time for contemplation or studying a mission briefing, and driving forces an agent to concentrate on the distractions of the road.

Trains are also useful for making unobtrusive exits from cities. Since no one expects an agent to have time to indulge in a train ride, there is less chance of the enemy keeping an eye on the station. Also, the train station is usually in the middle of a city and the train can be hopped aboard as it pulls out, an effective trick for losing pursuers.

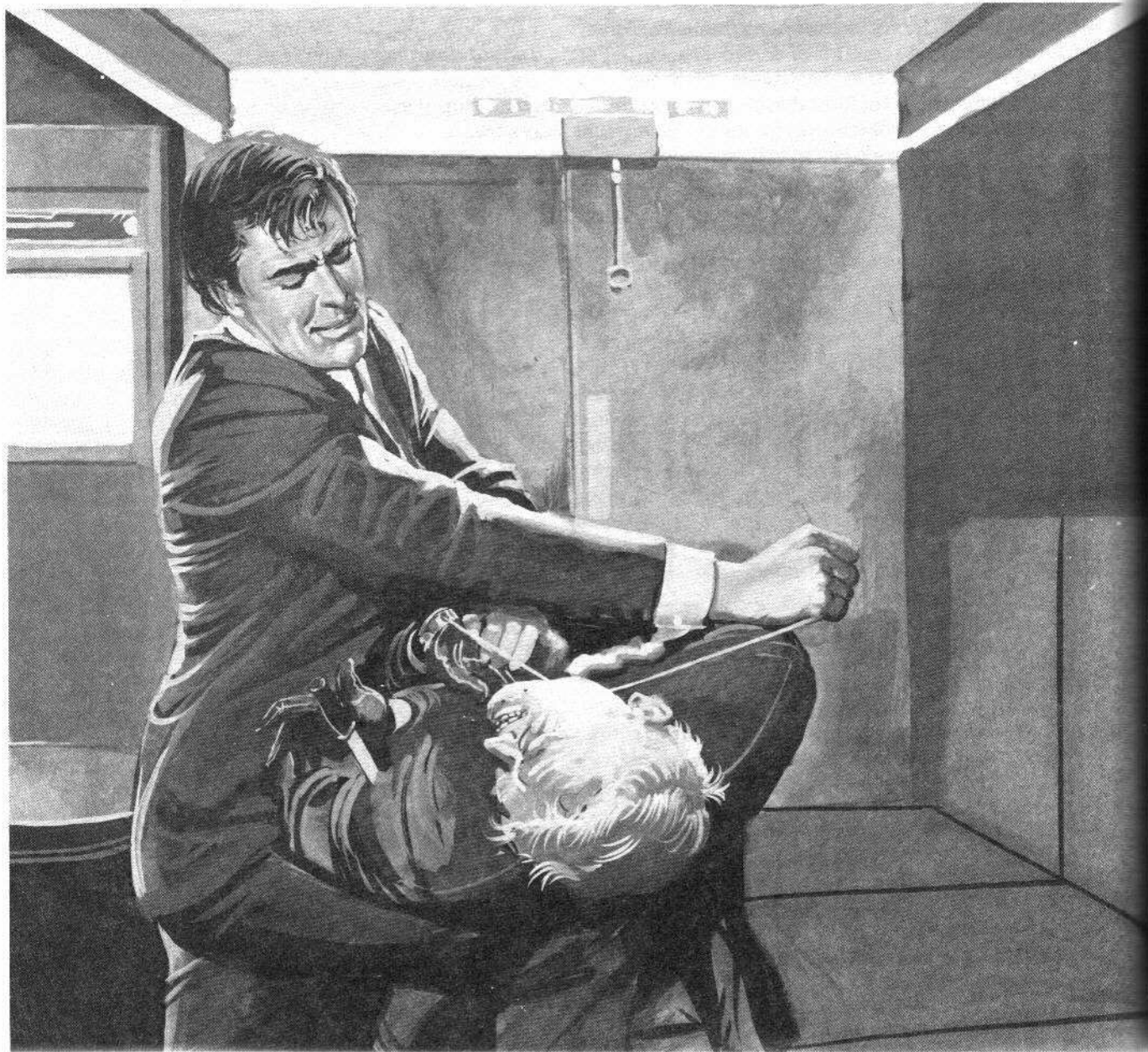
It should be noted that most Major Villains do not frequent trains. Usually, they have deadlines to meet for finalizing their master plans, and so they use faster methods of transportation to get from one point to

another. Trains, at least in Bond's experiences, are usually inhabited by Beautiful Foils and Privileged Henchmen.

COMMENTS: My interludes with Tatiana (Tania), Solitaire and Anya were rudely interrupted by visits from Red Grant, Tee Hee and Jaws, respectively. The goal of not arousing the train officials' suspicions in such cases means trying to contain the fight inside the compartment rather than stumbling all over the train. — JB

THE TRAIN IS LEAVING

Bond's most memorable train ride occurred during the *From Russia With Love* mission. After taking the Lektor decoder from the Russian embassy in Istanbul, Bond, Tatiana Romanova, and Kerim Bey were just in time to catch the Orient Express. A Soviet security man, Benz, noticed them and also caught the train. Bey noticed Benz and he and Bond surprised the



Russian in his compartment. Benz was tied up at Bey's suggestion, who kept the Russian guarded at gun point.

Unknown to all of them, Red Grant was also aboard the train. He managed to kill Bey and Benz, making it look as though the two men had murdered each other. Bond was furious at Tatiana, assuming she was somehow connected with Bey's death.

The most memorable part of the train ride, though, was still to come. Bond had one of Bey's sons contact Station Y in Zagreb to arrange for another M.I.6 agent, Captain Nash, to meet the train there. Grant intercepted the real Nash, eliminated him and took his place. Bond assumed Grant was his real contact, though he did not much like the man's attitude. Over dinner in the restaurant car, Bond, Tania and Grant all ordered grilled sole. Bond and Tania split a bottle of Blanc de Blanc wine, and Grant ordered red chianti. During the meal Grant managed to slip some chloral hydrate into Tania's glass, and she passed out by the time they returned to the compartment. Bond confronted Grant, who explained the escape route he had devised was for only one person.

COMMENTS: My instincts told me something was wrong, but I didn't listen to them. Grant had given me the correct passwords, and his attache case was standard issue, including the exploding talcum powder. As we sat in my compartment, he began to explain my escape route, showing me a map of the frontiers. I let my guard down for a moment and wound up on the floor of the compartment. Very neat, very clean, very deadly. — JB

Grant explained TAROT's plan of playing the English against the Russians until he could get possession of the Lektor. Bond's and Tania's deaths would be made to look like a murder-suicide. Fortunately, Grant's greed proved his downfall. Bond offered him the fifty gold sovereigns in his attache case, which Grant accepted. Bond hinted that Nash's attache case also contained more sovereigns. Assuming there was a weapon in the case, Grant insisted on opening the case himself, and got sprayed with the talcum powder/tear gas trap. A violent struggle ensued between the men, and Grant nearly ended 007's career by garrotting him with a thin wire that extended from his wristwatch.

COMMENTS: The attache case contained another nasty surprise: a spring-loaded throwing knife, which I managed to retrieve and use on Grant. I then used his garrotte to give him a taste of his own medicine. Tania and I were to able to use Grant's own escape route to get the Lektor safely to Venice. — JB

Bond has often had surprise visits from Privileged Henchmen after he thought his mission was over. After dispatching Kananga (see *Live and Let Die*), Bond and Solitaire decided to take a leisurely train ride from New Orleans to New York. As Bond was refreshing himself in the wash room, Tee Hee entered the cabin, shut Solitaire into her berth, and attacked Bond. Tee Hee's mechanical pincer-arm was a deadly weapon, but 007 managed to neutralize it by snipping the wires that operated the arm with a toenail trimmer.

COMMENTS: His pincer had snapped shut on the window handle and he couldn't move. I suppose I could have left him there for the sixteen hour trip, but I remembered how delighted he looked when he tried to feed me to his alligators. So, I threw him out the window. His mechanical arm came off, but I tossed it out after him. — JB

While traveling with Anya Amasova on a train from Cairo to Sardinia (*The Spy Who Loved Me*), Bond heard a noise from Anya's compartment. Drax's henchman, Jaws, had broken in and was ready to tear open her jugular vein with his steel teeth. Bond reacted by breaking a champagne bottle over Jaws' head, which the giant simply shrugged off. Jaws was about to use his teeth on Bond when 007 grabbed a lamp, broke the light bulb, and shoved the filament into Jaws' face. The shock stunned Jaws long enough for Bond to push him out the window.

Bond's most energetic experience on a train was when he tried to warn Octopussy of Kamal Khan's and General Orlov's plan to explode a neutron bomb at her circus. Bond was intercepted by a scimitar-wielding Gobinda, Khan's henchman, and the knife-throwing Grischa, who wanted to avenge his brother's death at 007's hands. Bond was caught on the train's roof and was nearly bisected by Gobinda and punctured by Grischa. He and Grischa rolled off the train onto soft terrain, and 007 eventually removed the second murderous twin.

COMMENTS: Grischa had me pinned against a shed door and was about to administer the coup de grace. I pushed back, swinging inside on the opening door, and Grischa lost his balance. I managed to pull out one of the knives and avenge the murder of 009 at Grischa's hands. — JB

Not all of Bond's experiences on trains have involved battles. After meeting Tiger Tanaka (in *You Only Live Twice*), Bond was taken to see Tiger's private train that traveled on an unused stretch of Tokyo's subway system. Tiger had his own personal car, where he ate and slept, and an office car that was fully equipped, even to having microfilm projectors and a full communications system. The train was used by Tiger because he was the constant target of assassination attempts by the Japanese underworld.

COMMENTS: Ever since 007 told me of Tanaka's train, I've been trying to convince the Minister of Defence to build a similar system for our Service. Parliament has not yet agreed to such a large appropriation, nor do they wish to shut down any of our tubes. — M

WE TAKE THE TRAIN, OF COURSE

There are certain disadvantages to a train, despite the amenities available. Characters are in a vulnerable position since they are in an enclosed environment which they cannot control or safely escape from. Airplanes offer a similar problem, but the major difference is that a train trip lasts so much longer and thus may mean more chances for ambushes and attacks.

A train offers more hiding places than an airplane, which is essentially one large room open to all passengers. On a train, skulking is not only possible but encouraged by the train's construction. It is not always

wise to hide objects in one's compartment, since it is such an obvious place to look. There are other places to hide an object, but there is a danger that another passenger will stumble onto it. A package can be taped to the bottom of a sink in the public restroom or can be attached to the platforms at the end of the cars. With people going in and out of these places on a regular basis, though, discovery is almost certain.

To determine if a hiding place is discovered, roll a D6 for each hour to determine the number of people who use or pass by that part of the train. Make a PER roll for these civilians to see if anyone has found the object and walked off with it. It might be interesting to have the characters rush around the train, looking for the package that a small boy picked up out of curiosity. Any objects hidden by opponents aboard the train might be discovered by a similar method.



You should make permanent hiding places on a train difficult to create. If the characters decide to tear apart some furniture or rip open the paneling to hide a package, assume it will take four hours to hide the object and then reassemble the material so their handiwork does not show. You will have to determine how noisy they are and if any train personnel stop by to investigate. It is possible that a bribe can get this work done, but it should take at least two days to contact the train engineer or handyman and to get the hiding space made available.

A bribery attempt on any train employee should follow the guidelines outlined for hotel employees (see the Hotels chapter). The most important official on a train is the conductor. To determine how open the conductor is to a bribe, take into account where the train is located (conductors in countries unfriendly to England may have state police watching them) and the level of authority delegated to the conductor (a tyrannical conductor may be insulted by a bribe, especially if it is too little). There will always be conductors who refuse bribes, but you may wish to make them a minority in your campaigns.

Any bribe accepted bestows a +3 Ease Factor modifier to any interaction attempts with that NPC for the remainder of the mission. Of course, every time a new favor is asked, a bribe of equal or greater amount to the previous one will have to be tendered, or the character may find suddenly himself not only in disfavor but also in danger.

COMBAT AND CHASES

Chases aboard a train will, of course, be on foot. With the amount of traffic in the average train corridor, the characters should have to get around fellow passengers at least once in every three rounds. To get around a passenger requires a Trick maneuver (-2 Ease Factor modifier, though you may increase this modifier depending on the girth of the blocking passenger). On a Quality Rating 3 or better, the character has managed to get by the passenger with minimum pushing and shoving. On a Quality Rating 4, the passenger has been roughly shoved aside and will certainly complain to the conductor about the character's rudeness. If the maneuver was a failure, both the character and passenger wind up on the floor in a heap. Anyone trying to get past this heap does so at a -4 Ease Factor modifier.

Ducking into a convenient compartment to elude pursuers is considered a Quick Turn. You can populate the compartment or not, depending on how easy the chase is going for the character.

Climbing around on the outside of a train requires a character to use his Mountaineering skill. You can apply a -2 Ease Factor modifier to account for the movement of the train and the buffeting of the wind.

All chase maneuvers atop a moving train have a Safety roll Ease Factor of 3, and any mishap damage is applied as for Trick maneuvers, since the character is considered to have fallen off the train. A failed Safety roll, however, does not mean the character takes damage automatically. He should be allowed a DEX roll (-2 Ease Factor modifier) to grab on to some outcropping on the train. If this roll is successful, he is considered to be dangling off the side of the train until he pulls himself up (Mountaineering roll).

Combatants who are Stunned or who fail to make their Pain Resistance rolls must succeed at a DEX roll (-1 Ease Factor modifier) to keep from being swept

off the train. If this roll fails, they should make a second DEX roll to determine how much damage they have taken as a result of the fall. Use the chart below to determine the Wound Level from the fall.

DEX ROLL RESULT	DAMAGE TAKEN
Quality Rating 1	No damage
Quality Rating 2	Light Wound
Quality Rating 3	Medium Wound
Quality Rating 4	Heavy Wound
Failure	Incapacitation

While the characters are on top of the train, there are obstacles that will threaten to sweep them off. You can have an obstacle appear on every sixth Action Round. Any character facing the direction in which the train is moving will automatically notice the obstacle; all others should get a PER roll to notice it. Following the description of each obstacle is the Ease Factor modifier applied to the DEX roll that must be made to avoid being hit by it. Some of the obstacles that can appear include:

- **Trestle:** All characters must dive for the roof to avoid being swept off (-2 Ease Factor modifier). All characters must perform a Rise in the next round to get up.
- **Signal stanchion:** All characters must either dive for the the roof (-2 Ease Factor modifier) or jump over the stanchion (-3 Ease Factor modifier). Jumping over the stanchion successfully means the character lands on his feet and does not have to Rise.

- **Low tunnel:** All characters must dive to the roof to avoid being knocked off the train (-2 Ease Factor modifier). All characters must perform a Rise in the next round to get up.

If a tunnel is the obstacle, you may decide that the roof is high enough for the characters to remain standing. Roll a D6 to determine how many rounds it takes the train to get through the tunnel.

Fire Combat inside a train has the same problem as in restaurants: innocent bystanders. The same guidelines apply here: Unless you have a specific purpose for the innocent bystander, all passengers are considered on the floor out of the way of wild shots.

Should Hand-to-Hand Combat occur inside a compartment, there is no way simply to retreat out of range. The only avenues of escape are through the door to the passageway, into an adjoining compartment, or through the window. Involuntarily going out the window requires a DEX roll (-3 Ease Factor modifier) to grab onto some projection, and a Mountaineering roll to get back inside (-3 Ease Factor modifier) or onto the roof (-2 Ease Factor modifier). To escape voluntarily from a compartment requires the opponent to be Stunned for a complete round.

A character may box his opponent into a corner by performing a Restrain action. In this case, the opponent is not being held in a full-nelson or bear hug, but has been forced into a narrow space where his opponent's blows cannot be as easily dodged. Increase the Wound Level of the opponent's blows by one until the character makes a successful Release action.



Encounters on Trains

In addition to the number of places where action can happen on a train, there are a variety of unusual NPCs who may be encountered. Aristocrats, heads of state, diplomats, the rich and famous, celebrities, and even the deadly can all make guest appearances (though they may not have much importance to the mission). The Orient Express and similar trains are rolling hotels, and as such offer dining service, lounge cars and private berths where the elite congregate and converse.

Train travel is much more leisurely than air travel, though it can be just as expensive. The patrons of a train, especially one as luxurious as the VS-O-E, will have unusual reasons for taking this form of transportation. Some may be afraid of air travel, others may prefer the comfort and privacy of a train, and a few will have nefarious deeds in mind, against the Player Characters or the other passengers.

In the encounters described below, you will find several references to an elderly lady and her niece. The couple can crop up whenever you want to add some comic relief. If you like, you can have them even more devious by making them a team of international smugglers or minions of the Major Villain. Such subterfuge adds spice to an adventure, but may result in you sustaining injuries from enraged players. For female Player Characters, the niece becomes a nephew.

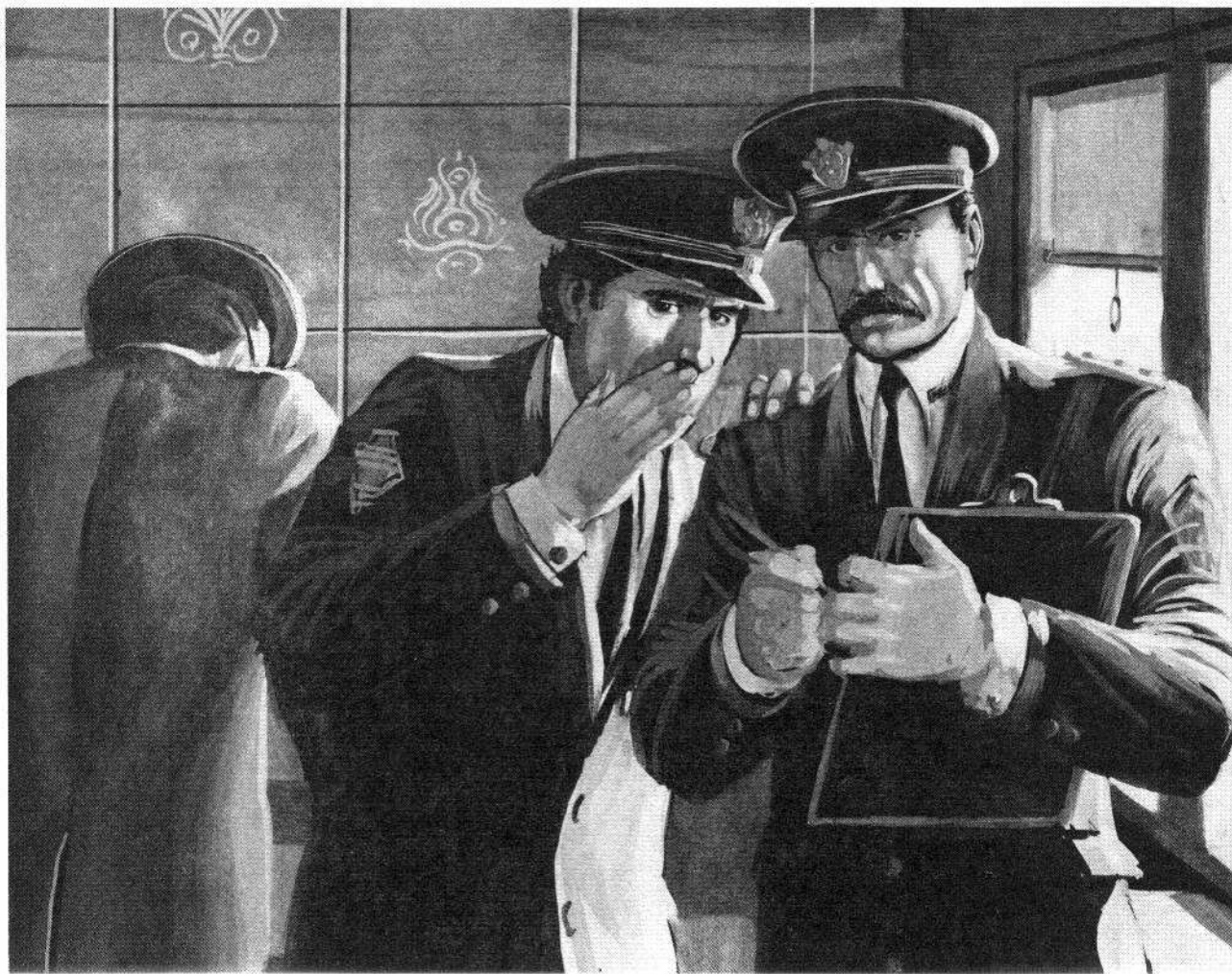
ENCOUNTER MATRIX

Roll 2D6 and cross-reference the dice to determine whom the characters have encountered. See the Introduction for more details.

SECOND DIE ROLL	FIRST DIE ROLL	
	1-3	4-6
1-2	Special	Dining Car
3-4	Mysterious Note	Customs
5-6	Noises	Perfume

CUSTOMS: During the day the train stops for customs inspection as it crosses the border. Customs inspectors move from compartment to compartment, checking passports, visas, and luggage. There is a knock at the character's compartment door. Outside are three customs inspectors. While two inspectors go through the character's luggage and compartment, the third will check the character's credentials against those on his clipboard. The inspectors are . . .

- **Civilians:** Genuine inspectors, but you may have them ask what might seem to be irregular questions which could raise the character's suspicions.



- **Fellow Secret Agent:** The two inspectors going through the character's luggage are real, but the third is a Fellow Secret Agent (Rookie rank), working for the country the character is about to enter. He has been planted undercover to intercept any potential smugglers. The character should get a Fame roll to recognize him (assume the NPC has 65 Fame Points), and the NPC should also get a Fame roll to recognize the character. If the NPC does recognize the character, he will doff his uniform and stay aboard the train to determine why the character is in the country. (He is under orders to keep track of foreign agents in his country.) If there is any confrontation between the character and another NPC on the train, the Fellow Secret Agent will intervene on the NPC's side, if he does not consider him a greater threat than the character.
- **Fellow Secret Agent:** The same situation as above, except the agent will stay on the train to offer his services if he recognizes the character.
- **Soldiers:** The three inspectors are phonies. They are working for the Major Villain and are using the inspection to search the character's compartment and belongings. Give the character a PER roll to notice any irregularities in their "inspector" outfits. (Assume a Quality Rating of 2 for their Disguises.) The NPCs will do nothing to the character as long as he does nothing to them. You should determine what they find out about him and what they report to the Major Villain. If any chase or combat occurs, the goons will first attempt to flee and then will try to kill the character as quietly as possible (knives, garrote and the like).
- **Soldiers:** The same situation as above, except the "inspectors" will plant an explosive device in the character's compartment. You should determine when it is set to explode. The bomb has a simple timing device, and the character will be able to hear the ticking if he passes a PER roll (-3 Ease Factor modifier) or, failing that, a Sixth Sense roll (-2 Ease Factor modifier). After the device is placed, you should make a roll using the NPC's INT characteristic to determine how well hidden it is. If the character searches the compartment after the "inspectors" are through, have him make a PER roll at an Ease Factor equal to twice the Quality Rating of the NPC's INT roll to be able to find the bomb.
- **Soldiers:** The same situation as above, except that during the inspection they will "discover" some article of contraband in the character's luggage, which, of course, they planted there. They will confront the character with the "evidence" and begin harassing him. One "inspector" will call in the police at the next station to help with this "violent" suspect. If the character does not go along peaceably, the legitimate police officers will take him off the train by force. The entire ploy has been planned by the Major Villain to get the character off the train. The

character will have to rejoin the train at a later stop, after clearing himself with the authorities. (Getting released should be easy since the "inspectors" who discovered the contraband will not show up and the evidence will therefore become meaningless.)

DINING CAR: Feeling somewhat peckish, the character enters the dining car to enjoy a toothsome meal. There he spies . . .

- **Beautiful Foil (Allied):** The Beautiful Foil sitting alone at a table. She has just paid the check and is reading a note she was handed. Hurriedly she heads out the door at the far end of the car. Another couple rising from a table will delay the character from stopping her. If the character follows the Foil, she will lead him to the baggage car, the door of which has been left open. The Foil will enter without hesitation. If the character starts to go in, he should get a PER roll (-2 Ease Factor modifier) to detect the sounds of someone's stifled moans. Failing that, you should make a Sixth Sense roll for the character. In the baggage car, he will find the Beautiful Foil being strangled by the Privileged Henchman, or one of his minions, because she was becoming a nuisance. She thought the note was from the character, but it was only a clever forgery.
 - **Q and Smallbone: (Hero Point)** An elderly lady and a young girl sitting at one of the tables. The elderly woman is wearing a black veil over her features. As the character passes, give him a PER roll to penetrate the young girl's Disguise (assume a Quality Rating of 4 for the Disguise). If successful, the character will be very surprised to find Penelope Smallbone, looking out at him from under bangs and pig-tails; since she wears no makeup, she looks very adolescent. She will begin blushing furiously when recognized. If the character fails his roll, the waiter will later arrive with a note from the young girl, inviting the character to join them. When the character stops at the table, he should be flabbergasted as the elderly woman raises her veil to reveal the rather annoyed visage of Q. He and Smallbone were sent with a message from M concerning the Major Villain's plot. If the character surrenders a Hero Point, Q will have brought a Personal Item of the player's choice.
- MYSTERIOUS NOTE:** While relaxing in his compartment, the character hears a knock on his door. There is the conductor with a note. The note, written in a distinctly feminine hand, states: "Please come to my compartment. I'll have a pleasant surprise for you." The number of the compartment is also on the note. If the character goes to the compartment, he will find . . .
- **Beautiful Foil (Neutral):** The Beautiful Foil in a diaphanous negligee, awaiting the character. There will be a bottle of champagne on ice next to her folded-out bed. She was, of course, intrigued by the character and decided to slip away from the Major Villain to become better acquainted with him. It is

possible that she will change sides through a successful Seduction and tell the character everything she knows about the Major Villain's plans.

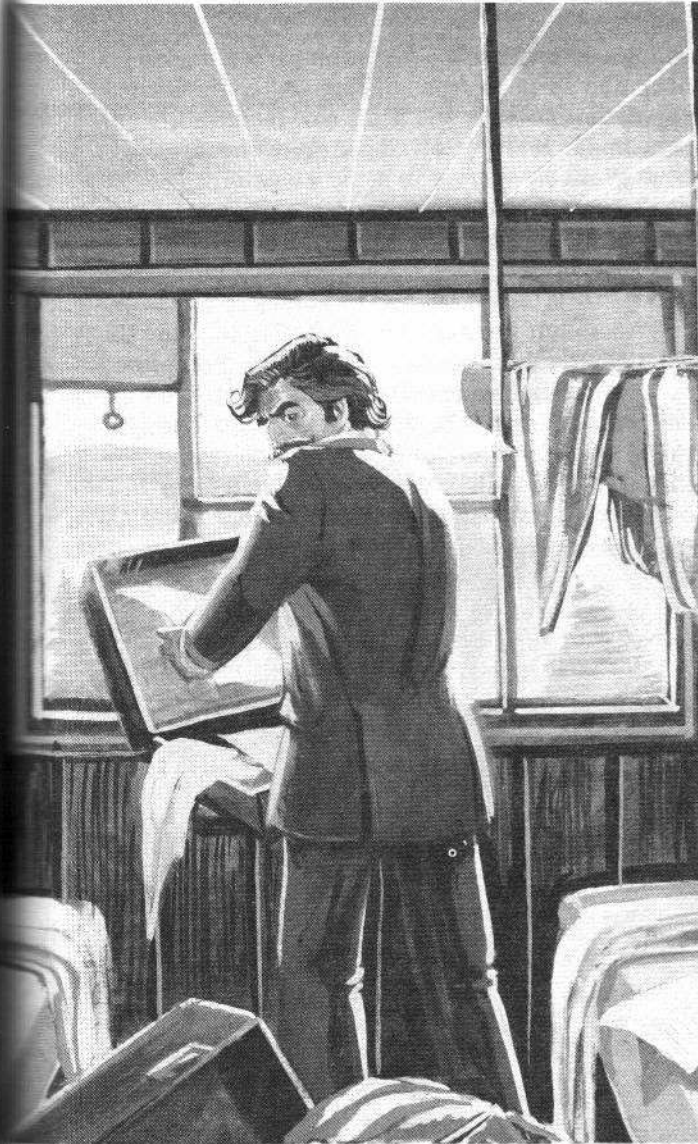
- **Beautiful Foil (Neutral):** The same situation as above, except the Foil is reluctant to change sides (apply a +3 Ease Factor modifier to her WIL rolls). When the character returns to his compartment, he will find it has been thoroughly searched. You should determine what was found or taken away. The Major Villain learned what was happening on the train and decided to use this opportunity to check out his opponent.
- **Beautiful Foil (Enemy):** The same situation as above, except the Foil is actively working for the Major Villain. Apply a +6 Ease Factor modifier to her WIL rolls. She will go along with any Seduction attempt and, if she succeeds in a WIL roll, will open the compartment door, revealing the Privileged Henchman who will try to make mincemeat out of the character.



- **Civilian:** A remarkably beautiful young lady, also in a negligee, who is barely past the age of consent. She will be kittenishly sexy. Having noticed the character earlier, she decided to set up the rendezvous. If the character beats a hasty retreat, all will be well. If he makes the mistake of thinking the young lady is part of the Major Villain's coterie, the young lady's elderly aunt will burst in. Upon seeing the situation, she will begin brandishing her umbrella against the character, exclaiming how he is taking advantage of an innocent girl. She will also call for the conductor. The Major Villain will be alerted to the character's presence if he has not encountered him yet.
- **Moneypenny:** Miss Moneypenny is calmly waiting for the character to return. If asked about the note, she will evince only the slightest blush while explaining she had to find *some* way to interest the character enough to bring him to this compartment. She will have a message from M, giving a clue as to the Major Villain's location.

NOISES WITHIN: As the character returns to his compartment, give him a PER roll to hear someone moving about within the compartment. Ask what the character intends to do. If he decides to enter his compartment, he will find . . .

- **Civilian:** A woman in a maid's uniform inside his compartment who is putting his briefcase/suitcase back up on a shelf. If asked what she is doing there, she will explain that she was tidying up the compartment when the train jostled and the briefcase/suitcase fell off the shelf. She was putting it back. The young lady is telling the absolute truth, although the character may not believe her.
- **Fellow Secret Agent:** The same situation as above, except it is a Fellow Secret Agent (Agent rank) of a nation not friendly to England. The Fellow Secret Agent will be the opposite sex of the character and will be dressed as a maid or conductor, whichever is appropriate. When the agent recognized the character at a station, she decided to investigate further and adopted the disguise of a train maid (assume her Disguise to be a Quality Rating 2). The character should get a Fame roll to recognize the NPC (assume her Fame Points to be 121). She is looking for any relevant evidence the character might have, and is not above selling information to the Major Villain for a personal favor.
- **Privileged Henchman:** His compartment is in a shambles and the window open. If the character goes immediately to the window, he will see a foot disappear over the top of the carriage. Whoever trashed the compartment is getting away. If the character wishes, he may follow the interloper onto the top of the train. There he will come face to face with the Privileged Henchman, who was ordered by the Major Villain to search the compartment. A chase or combat could ensue. See "Notes for the GM" in this chapter on guidelines for combat and chases in such a situation.



- **Shady Contact (Hero Point)** The same situation as above, except that, if the character follows the NPC to the top of the train, he will discover a sneak thief who was rifling through his room. A combat or chase may ensue (see “Notes for the GM” in this chapter). If the thief is captured and subdued, and the character expends a Hero Point, the thief will gladly strike a deal rather than being turned over to the conductor or the authorities. He knows the location of the Major Villain (or one of his important assistants) on the train.

PERFUME: As the character is about to open his compartment door, he should get a PER roll (–1 Ease Factor modifier) to notice the scent of cologne (or aftershave, if the character is female) around the door. Detecting this clue, he may take any precautions he wishes. Inside his compartment he will find . . .

- **Beautiful Foil (Allied):** The Beautiful Foil waiting inside and chilling a bottle of champagne. Her desire to (hunt down the Major Villain/be with the character) led her to the train, where she saw the character

get on. She will be more than happy to aid the character in any way she can.

- **Beautiful Foil (Neutral):** The same situation as above, except the Foil has been sent to the character as bait by the Major Villain. The Foil is expected to report to the Major Villain on the progress of the character. A successful Seduction will make her become a valuable ally for the character; otherwise, she will make reports when she can to her benefactor, the Major Villain.
- **Beautiful Foil (Enemy):** The same situation as above, except the Foil is a partner of the Major Villain. She will appear open to a Seduction, but she should get a +3 Ease Factor modifier on her WIL rolls to resist. She will report to the Major Villain on the character’s every move . . . well, almost every move. She will continue to report whenever she can, even when the Seduction is in progress. If the Seduction is a complete success, she will decide to change sides. Until then, she will pretend to work with the character so she can continue to get information for the Major Villain.
- **Civilian:** The same situation as above, except the lovely visitor is not at all connected with the Major Villain. She is simply interested in an enjoyable evening. If the character had not already encountered the Beautiful Foil of the adventure, he might mistake her for such. It is suggested you role-play the encounter either as though she is hiding a secret, which the character could mistake as guilt, or as though she were in league with the Major Villain. Actually, she is the niece of an elderly but tyrannical woman, who at some point should burst into the compartment, screaming in outrage at the character for taking advantage of a young girl and wielding her umbrella as a formidable weapon. She will also start calling for the conductor. The Major Villain will become aware of the character’s presence if they have not encountered each other earlier.
- **Soldiers:** The same situation as above, except both women are in the employ of the Major Villain. The elderly woman is actually a male who carries a sword concealed inside the umbrella (+1 to his Damage Class) and he will attempt to skewer the character.

SPECIAL: The encounters described below are provided for you to include in an adventure at your convenience. You may select any of the encounters as best fits the current situation in the adventure.

- **Civilian (Hero Point)** If any character, an ally or enemy, or an innocent bystander has been murdered on the train and the body discovered, the conductor will summon one of the passengers to look the scene over. The passenger is a short man with pomaded black hair and a heavily waxed moustache. He will go over the scene of the crime carefully and then, with the conductor’s help, begin going about asking impertinent questions in a voice heavily tinged with

a French accent. The character, of course, will fall under his scrutiny as he asks questions and begins propounding theories of what happened. If the character surrenders a Hero Point, one of the theories propounded will provide a clue as to the Major Villain's plan. The man will then excuse himself and retire to his compartment.

- **Shady Contact:** Give the character a PER roll to realize he is being Tailed. (Assume a Quality Rating of 3 for the first Tailing attempt.) Failing that, you should make a Sixth Sense roll for the character. If successful, the character may take steps to intercept his shadow who will be an Informant, known by name if not by face. He has been hired to Tail the character and report his movements to the Major Villain. If the PER and Sixth Sense rolls fail, the Informant will continue to Tail him and report everything to the Major Villain, including conversations which he will overhear. The character should get rolls every time he moves from one section of the train to another to notice the Informant following him. You may re-roll the Informant's Tail attempt or keep the Quality Rating at 3.
- **Plenty O'Toole: (Hero Point)** As the character turns a corner to go from one car to another, he will bump into a figure coming the other way. All the character will be able to see is a well-rounded body and a mass of black hair until Plenty O'Toole turns her head. The character should be given a PER roll to notice she is unusually nervous. If she and the character have met before, she will smile brightly and greet him warmly. She will ask where he was heading and, by a strange coincidence, will be heading in the same direction. Taking the character's arm, she will begin walking with him. A few seconds later she will throw her arms around the character's neck and kiss him. Give the character another PER roll to notice that the kiss coincides with the passing of a very determined-looking conductor. Plenty will insist on a kiss every time a conductor passes. If so happens she has been caught up in a smuggling ring and was pointed out by one of the smugglers at the last station as the brains of the operation. The authorities are now after her. If the character agrees to protect her, she will show him the hollow statue she was carrying. If the character surrenders a Hero Point, the statue will contain a minor clue to the Major Villain's plan or location. Otherwise, the statue will be empty, and Plenty will storm off alone to confront the conductor. She will be available then to pop up at some inconvenient time during the adventure.
- **Sheriff J. W. Pepper:** As the character next walks down one of the corridors, the train hits a sharp curve. The character will have to make a DEX roll (+3 Ease Factor modifier) to keep from stumbling. As the train goes about one sharp curve, someone will come barreling out of a compartment to bang against the opposite wall in the corridor, and as the train quickly enters into another curve, the figure

will stumble back into his room. All the character will see is a Stetsoned, crimson-garbed figure go back and forth in front of him. After the second curve, the character will hear, half-mumbled, from the compartment: "Gol danged pointy headed engineer. Probably swerved to avoid a gol durned rabbit or pole cat." There, picking himself up from the floor of the compartment, will be Sheriff J. W. Pepper, straight razor in hand, half his face covered in lather that is now dried and beginning to flake off, and wearing his red union suit and Stetson hat. He will sight the character and, if they have met before, exclaim in a loud voice that he is "pleased to see y'all and what's a spy fella doing on a train. Thought you'd a-been shot outta a Titan missile or somethin'." He will be very hard to avoid from then on, since the train is a closed environment.



Train Non-Player Characters

THE CONDUCTOR: When riding over a long distance by train, the person most important to the character is the train conductor. With his help a multitude of sins and problems can be overcome. Once his cooperation is attained, the conductor can help avoid the authorities, or at least know which ones are the most approachable, bribe-wise. A conductor who works against the characters, for whatever reasons, can make life extremely difficult, since he has complete control over the train and its personnel.

Conductors consider their trains to be their own personal domains and have a good deal of individual power thereon. If their loyalty has not been secured and trouble breaks out, they will not take sides but will arrange for all opponents to be arrested and taken away. Their first concern is the safety of their passengers, and they will do everything to insure it. They are given expansive leeway by the railroads on both enforcing the rules and making decisions regarding deportment on the train.

On most large trains there are several conductors. The head conductor is in overall charge of the train, and he may have one or more assistants to help him. Each carriage may have its own conductor who is responsible for taking tickets and seeing to the requirements of the passengers on his car.

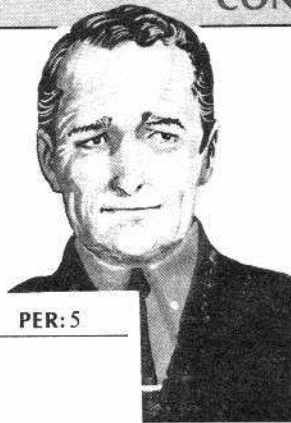
SECURITY OFFICERS: Because of the threat of terrorism, increases in smuggling, and general worldwide mayhem, trains, especially in a Bond adventure, carry a security person on board. Always in plainclothes, the security person may either make his or her presence known to all on board or go undercover, posing as one of the passengers.

On the more opulent trains, the security person makes his or her presence well known. This calms any fears the passengers have of being burglarized or robbed, and does act as a deterrent to potential troublemakers. But the rail companies are not so dense as to hire gorillas in ill fitting, comical three-piece suits, who detract from the refined atmosphere just by their presence on the train.

Instead the rail companies hire charming, intelligent and competent men and women who are well trained to handle just about any emergency situation. They would be the equivalent of Rookie rank characters in characteristics, skills and Skill Levels. It is suggested that you not role play these NPCs as too competent, however, since, if they are too efficient, the characters may begin to rely too heavily on them, which is contrary to the intent of the game. Train security people go for long periods without being faced with a life or death situation. Player Characters, who face such situations every day, should be more competent at handling them.

OTHER PERSONNEL: There are, of course, many other workers on a train. Some of them, such as the engineer and firemen, will never be encountered by the characters except in an emergency that requires the train to stop. A luxury train will have waiters in the dining cars and maids to clean the compartments as well as bartenders and entertainers in the lounge cars. If you need to create any of these minor NPCs, use the Civilians Table in the chapter "How to Use Non-Player Characters" in the *James Bond 007* Game.

CONDUCTORS



KALSA ASAADA

CHARACTERISTICS: WIL: 3 PER: 5

HEIGHT: 5'8"

WEIGHT: 175 lbs

AGE: 42

APPEARANCE: Normal

WEAKNESSES: Greed

IDIOSYNCRASIES: Nostrils flare and eyes sparkle when money is mentioned or bribes negotiated.

INTERACTION MODIFIERS: Reaction (0), Persuasion (-2/+3), Seduction (0), Interrogation (+3), Torture (+6)

BACKGROUND: Asaada is the head conductor on a trans-European train. In this capacity he has had many an opportunity to make extra money assisting or betraying secret agents. Asaada has no particular loyalty and is incredibly cowardly. He will crack and spill his guts readily when threatened with physical violence. His cowardice is only overshadowed by his incredible greed. Whenever Asaada is approached with the promise of money, he becomes most agreeable. The +3 Ease Factor modifier for Persuasion is applied after money exchanges hands. Once bought, though, Asaada is not likely to turn traitor unless the offer from the other side is at least twice as much and there is cash in hand. He knows which border guards and customs inspectors can be suborned, but will usually ask for more money than is necessary to bribe them. He pockets the difference.



CARLSON J. CLAGHORN

CHARACTERISTICS: WIL: 4 PER: 6

HEIGHT: 5' 10"

WEIGHT: 160 lbs

AGE: 55

APPEARANCE: Good Looking

WEAKNESSES: None

IDIOSYNCRASIES: Uses railroad terms frequently in his conversation.

INTERACTION MODIFIERS: Reaction (0), Persuasion (-2), Seduction (-2), Interrogation (+3), Torture (+4)

BACKGROUND: Claghorn has loved trains ever since, at the age of eight, he got to ride in the engine cab with his uncle. As soon as he was old enough, he got a job as a trainman with a major railway system in the United States. He has been a conductor for almost 40 years and is now head conductor for the

New Orleans to New York run. He is completely honest and a stickler for railroad regulations. He has only one weak spot — he is an incurable romantic. He dotes on honeymoon couples who are taking the train. He will ensure their privacy and do everything he can to make their journey especially memorable. He has had no direct dealing with secret agents, but his job and attitude can become a thorn in the side of an agent attempting any stratagem on his train. When Bond and Solitaire were taking the train from New Orleans to New York, Bond was forced to dispose of Tee Hee, who had made his way into their cabin and tried to kill Bond. Claghorn investigated the noise in Bond's compartment at the request of the other passengers. When Bond explained it was their honeymoon night, Claghorn winked knowingly and calmed down the other passengers. If circumstances had been different, Claghorn would have investigated the room and discovered evidence of a fight; the resulting inquiry would have seriously inconvenienced the rest of Bond's trip.



JOHN PORTERFIELD

CHARACTERISTICS: WIL: 2 PER: 4

HEIGHT: 6' 1"

WEIGHT: 175 lbs

AGE: 25

APPEARANCE: Good Looking

WEAKNESSES: None

IDIOSYNCRASIES: Always wears a big grin; a bit gangly and clumsy.

INTERACTION MODIFIERS: Reaction (+2), Persuasion (+1/+3), Seduction (+5), Interrogation (+4), Torture (+5)

BACKGROUND: Porterfield is relatively new to his job on the run between Manchester and London, and is therefore very enthusiastic. He always has a big smile for the passengers and is eager to please. Unfortunately, though he is eager to please, he is also a tad clumsy. He has not been working long enough to

get his "train legs," and a sharp curve can upset his balance to the point that he falls onto a passenger's lap. He is very shy around attractive passengers. He blushes furiously whenever he has to squeeze by a female in the train corridors or when an attractive woman compliments him or pays attention to him. (The second Ease Factor modifier for Persuasion is used whenever a female character interacts with him. If he is the object of a Seduction attempt, you should decide, for comic effect, whether or not he will faint from the attention.) Porterfield played an important, though unintentional, roll in the neutralizing of some stolen documents. Lady Victoria Richmond was transporting the papers back to her home in Manchester on board Porterfield's train. She could not help teasing the young man, and he began blushing furiously. 004 was in the corridor, observing the situation, when Porterfield fainted from Lady Richmond's attention. 004 seized the moment and charged in to help the boy; during his ministrations he was able to retrieve the stolen documents.

SECURITY OFFICERS

**CARLOTTA STANCHINI****CHARACTERISTICS:** WIL: 9 PER: 6**HEIGHT:** 5' 6"**WEIGHT:** 120 lbs**AGE:** 34**APPEARANCE:** Attractive**WEAKNESSES:** Attraction to Members of the Opposite Sex**IDIOSYNCRASIES:** Fond of using disguises.**INTERACTION MODIFIERS:** Reaction (-1), Persuasion (-1), Seduction (+1), Interrogation (-3), Torture (-2)**BACKGROUND:** Stanchini came to her job from the Rome police force. She saw little chance for advancement there, and when a friend suggested her for this job, she jumped at the offer. Carlotta is a

devotee of Agatha Christie, which may explain her peculiar security methods. She believes she can best do her work from secrecy, so she rides the train as a regular passenger, often letting only the engineer and chief conductor know who she is. She may or may not wear make-up when she assumes her roles, which have been varied. She has posed as royalty and as a millionairess, and has assumed the roles of an emigrant, scientist, travel writer and tourist. She carefully plans her disguises so that the assumed identity will be one that will inspire strangers to strike up a conversation or let her strike one up. Stanchini is very good at her job, though a bit unorthodox. She became involved with the world of spies only once, when M.I.6 dispatched several operatives to locate the foreign agent who was transporting a stolen memory chip on board a train. The agents were so suspicious of Carlotta's disguise that they concentrated their efforts on her, almost losing the real foreign agent.

**RENE DESPAR****CHARACTERISTICS:** WIL: 6 PER: 7**HEIGHT:** 6' 1"**WEIGHT:** 180 lbs**AGE:** 37**APPEARANCE:** Striking**WEAKNESSES:** Close Personal Ties**IDIOSYNCRASIES:** None**INTERACTION MODIFIERS:** Reaction (0), Persuasion (-2), Seduction (-2), Interrogation (-3), Torture (-3)**BACKGROUND:** Despar was a member of the Surete for many years and won numerous awards and decorations. When his wife died of cancer, leaving him with three small children to raise, he left the Surete

to pursue a less hazardous career. He was hired by a trans-European rail company, where he has maintained an exemplary record. Despar is a connoisseur and has, on his own, expanded his responsibilities almost to that of host on board the train. He checks out each delivery of food, for quality and for tampering, and wine, to be sure a poor vintage has not slipped in. He mingles with the passengers as an official of the railroad and knows the regular passengers by name. Despar still has many friends on the Surete who channel information to him informally. He is thus able to pinpoint criminals and potential troublemakers more easily. Despar never tries to restrain anyone he recognizes from the police notices. Instead he wires ahead so the police will have someone waiting at the next station to trap the individual. He keeps the suspect under close, but unobtrusive, observation to see that no trouble occurs. Despar was responsible for the retrieval of Dr. Walter Cobbett of Q Branch. Dr. Cobbett had been kidnapped by members of the KGB who were bringing him to Moscow aboard Despar's train. Despar did not recognize Cobbett, but did recognize one of the KGB agents and notified the proper authorities. Dr. Cobbett was rescued with very little fuss.



NOREE SHIMADA

CHARACTERISTICS: WIL: 6 PER: 7

HEIGHT: 5' 3"

WEIGHT: 115 lbs

AGE: 31

APPEARANCE: Striking

WEAKNESSES: None

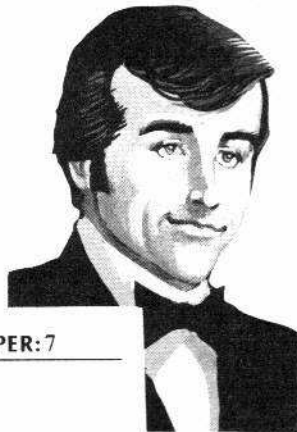
IDIOSYNCRASIES: None

INTERACTION MODIFIERS: Reaction (-2), Persuasion (-1), Seduction (-3), Interrogation (-2), Torture (-1)

BACKGROUND: Shimada was a member of the Tokyo police, working undercover against the Yakuza, the major Japanese crime syndicate. Her cover was blown after several successful operations and her usefulness was lost. Not willing to be reassigned to a desk job, she left the police and accepted her current position in security with a major Japanese rail company. Shimada is considered a bit paranoid by her

coworkers, since she inspects every inch of the train before it takes on the passengers. She knows the chance of a bomb being planted is remote, but she would rather appear foolish than have that remote possibility become a harsh reality. Shimada has been hardened by her years investigating the Yakuza and does not have much of a social life. She does not trust anyone, but she is courteous to all passengers, no matter what her feelings toward them are. She will use any method to check out her hunches, even to feigning interest in a suspicious male passenger, but stops short of breaking out the rubber hose. She is afraid of no one, not even Tiger Tanaka. Shimada once spotted an armed man on board her train and ingratiated herself to him. The man was an M.I.6 agent after a foreign agent who was on board. When the M.I.6 man made his move, Shimada, who was watching him, waylaid him in the corridor, giving the foreign agent time to escape. The incident became so heated that Tiger Tanaka was forced to intervene and explain to her that Japanese and British Secret Services have a cooperative relationship. He demanded she apologize to the agent. She refused, saying there was no reason to involve her train. She was doing her job and would not apologize for it. Tanaka rather admires her for this, as not too many people actually have the nerve to stand up to him.

ENTERTAINER



FRED LOVERLY

CHARACTERISTICS: WIL: 5 PER: 7

HEIGHT: 5' 10"

WEIGHT: 140 lbs

AGE: 26

APPEARANCE: Good Looking

WEAKNESSES: Greed

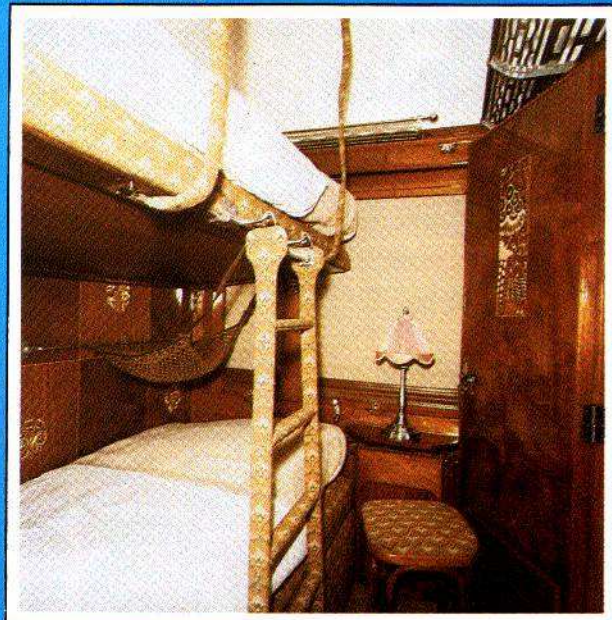
IDIOSYNCRASIES: Always wears a strained smile; perspires heavily when performing.

INTERACTION MODIFIERS: Reaction (+2), Persuasion (0), Seduction (+3), Interrogation (+2), Torture (+4)

BACKGROUND: Fred Loverly (nee Goldwyn) is a hack piano player who does not light up many people's

lives. After a few years trying to "make it" in New York showbiz, Fred was on the verge of giving up and moving back to Cleveland. He just managed to land a job playing the piano in the lounge of a 747, and proved he was an adequate piano player if indifferent singer. He now ekes out a living, playing in the lounges of luxury trains and planes. His smarmy, cloying demeanor is much appreciated by the elderly women on whom he dotes. Even more appreciated is the fact that he has become a perfect "drop point" for the KGB. The brandy snifter on his piano is often employed for smuggling microdots across borders. Fred is well aware of what is happening and remains silent, so long as he receives a healthy tip from the KGB each time. He does not particularly enjoy being used, but the extra money is helpful.

Sleeping Compartment in Car 3543



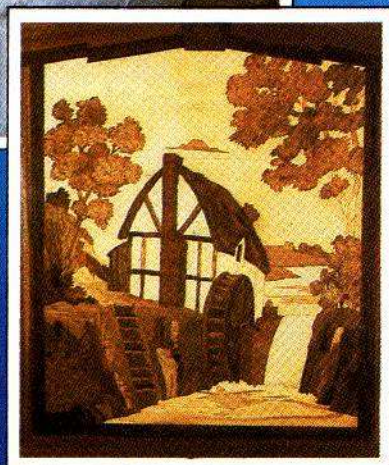
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Brunch in the Lalique Pullman

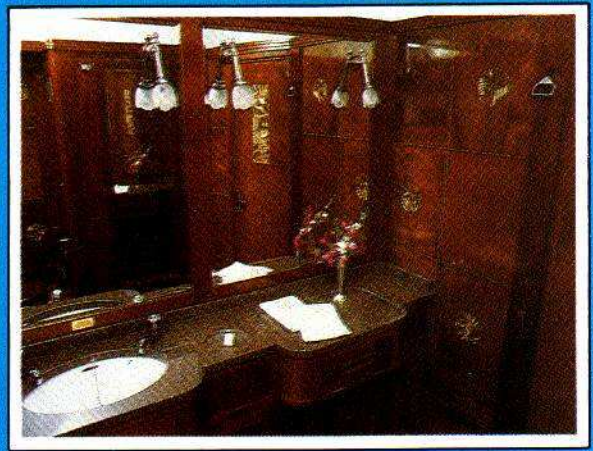


Refurbished interior of Zena



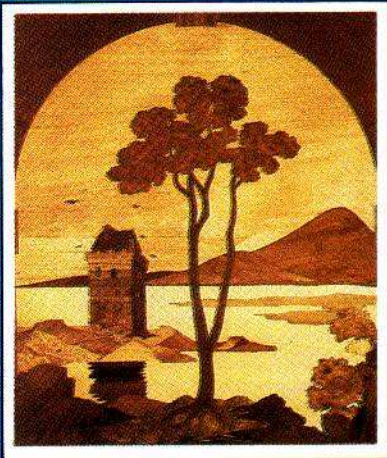
**Marquetry Landscape Panel
in Audrey**

Wash Room in Car 3544



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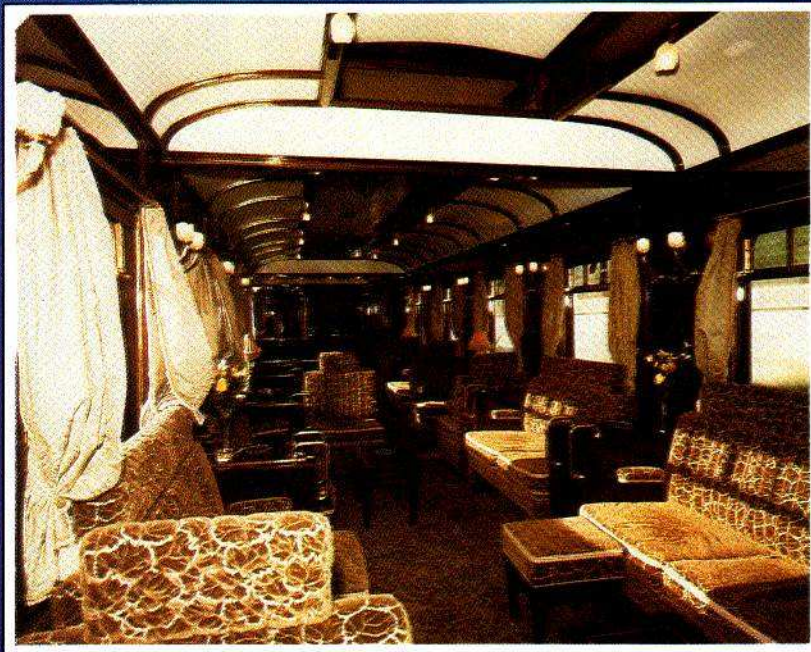
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Marquetry Landscape Panel
in Audrey

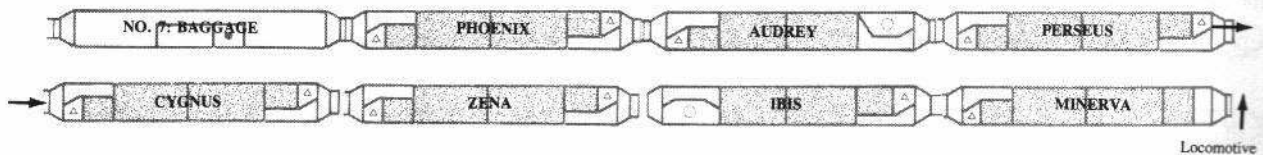
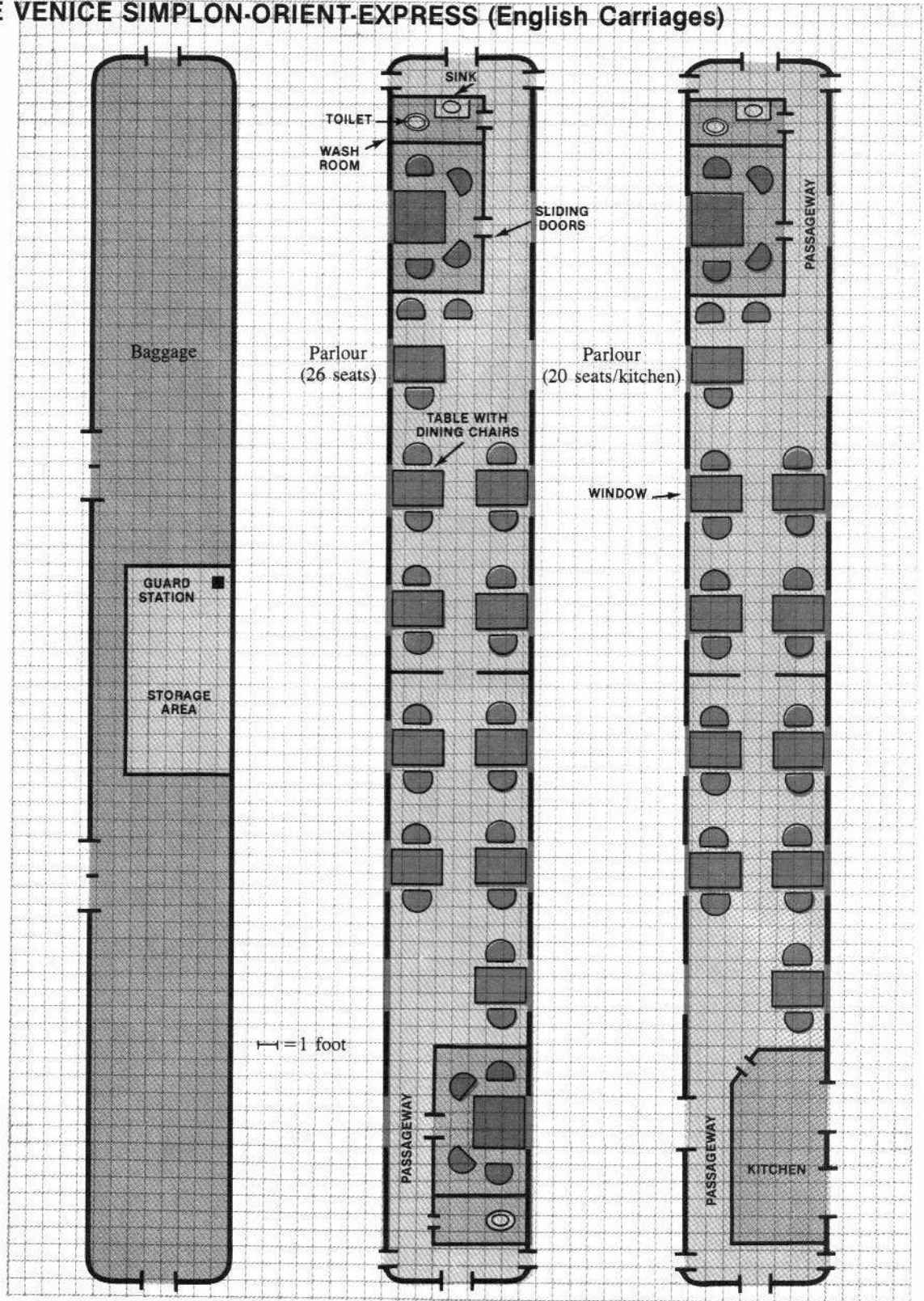


Interior of Dining Car 4110

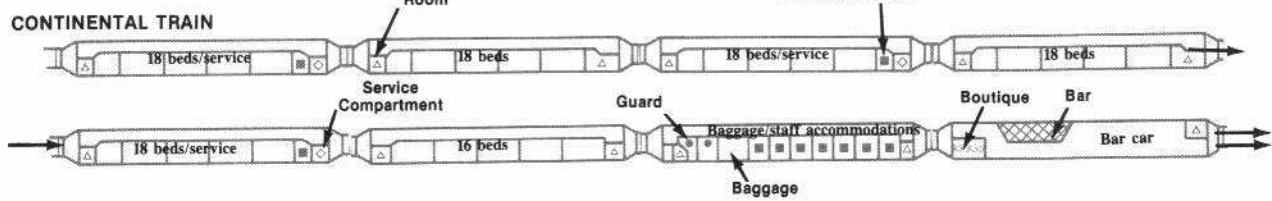
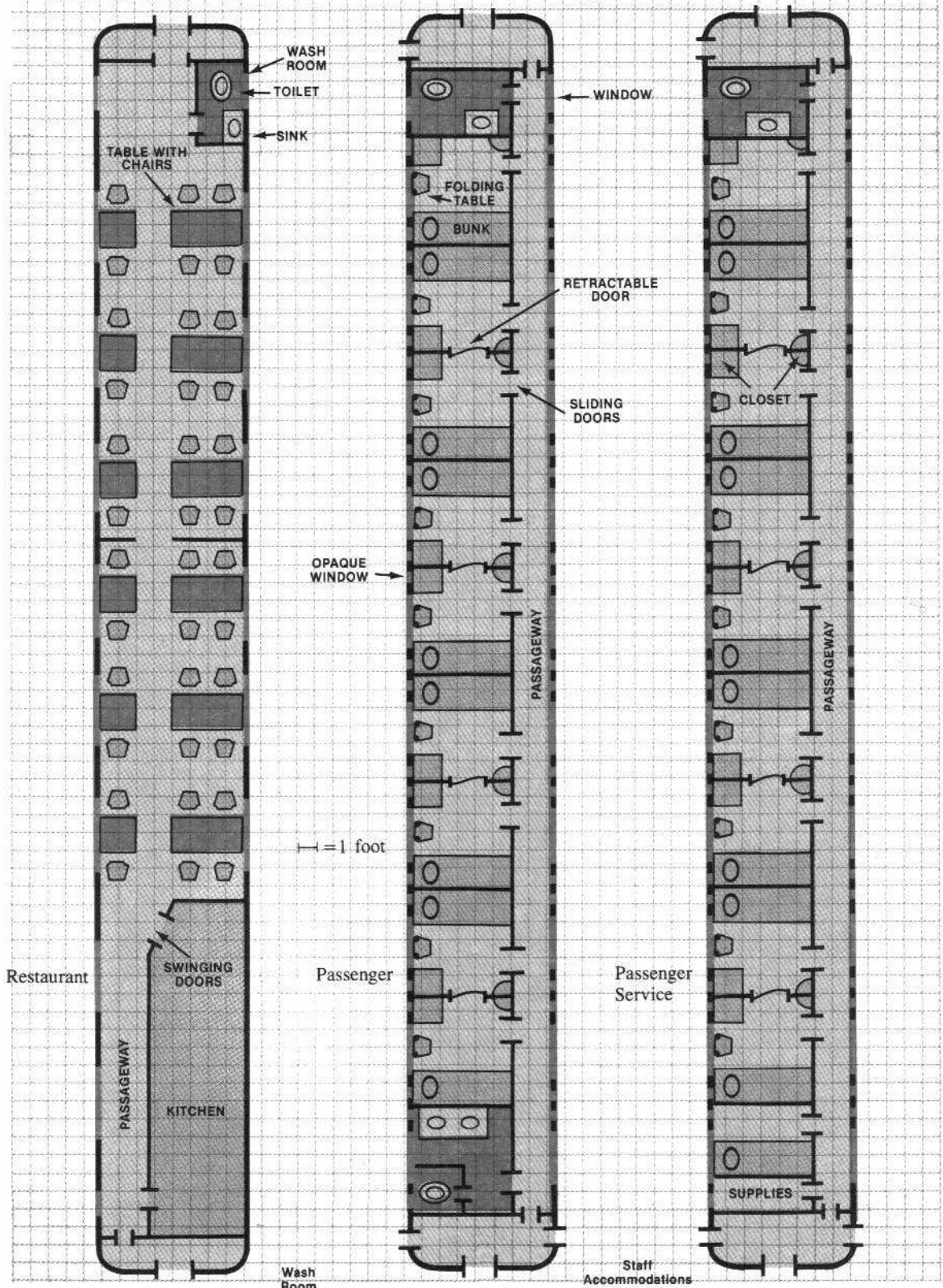


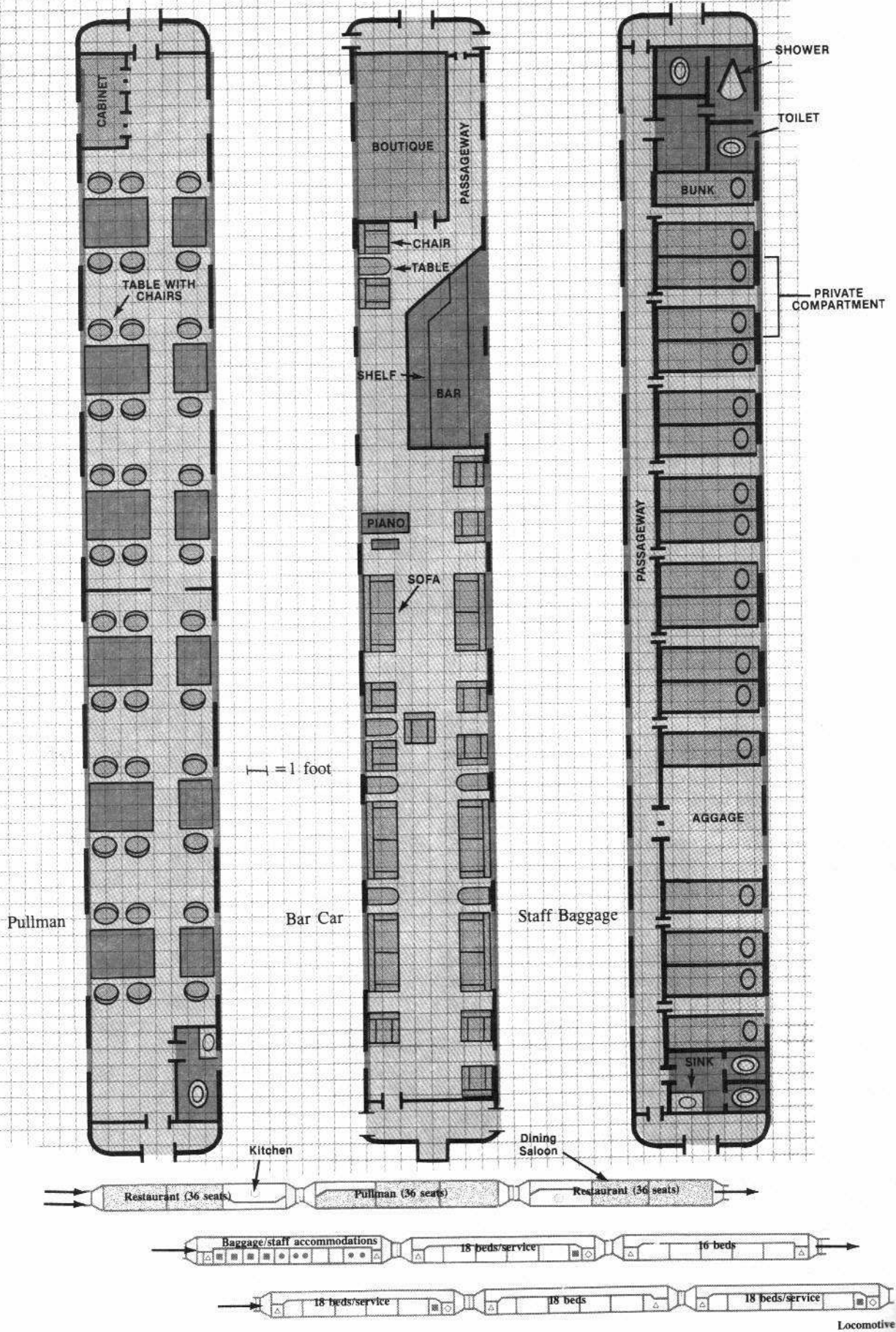
Art Nouveau Interior of Bar Car 3647

THE VENICE SIMPLON-ORIENT-EXPRESS (English Carriages)



THE VENICE SIMPLON-ORIENT-EXPRESS (Continental Carriages)





Luxury Boats



Introduction

Traveling around the world is particularly pleasant aboard one's own conveyance. The luxury of setting a personal travel schedule and changing it at whim makes a long range cruiser one of the unique pleasures of life.

A person might opt to own a yacht, powered by either sail or engines, but such a vessel is used primarily for pleasure trips and racing. A yacht usually has limited living accommodations and does not provide much room in which to move about. More frequently seen in the world of James Bond is a cabin cruiser, which offers much more living space and room for the paraphernalia that can make an ocean cruise luxurious. A cruiser also has larger engines to allow the vessel to get from one port of call to another much faster and more reliably than by sail. In Bond's world speed is usually of great importance.

A character on assignment will most often take a plane to reach his initial destination; once there, he must decide what other forms of transportation will be useful. If an assignment is in the Caribbean or in the East Indies, for instance, the character may decide that a cruiser is the fastest way to get from island to island, since inter-island flights may be sporadic or nonexistent. A cruiser also allows a character to evade the opposition, since it is quite difficult to track a small vessel once it is at sea. Over long distances, however, a cruiser may prove impractical, for the time the character has to reach the next location is usually limited.

There is one thing a cruiser offers that may prove either a benefit or drawback. On the seas a cruiser is isolated. A character will have no way to bring in rein-

forcements if he finds himself in trouble, but then neither will the opposition if their plot is about to go up in smoke.

A Major Villain may choose a large cruiser since it offers special advantages. In addition to being an opulent magnet for attracting Beautiful Foils, it also allows freedom of movement, anonymity, and secrecy. Depending upon his master plan, the Villain may reconfigure his cruiser into a floating base of operations — the headquarters from where he gathers his cronies and oversees his plot as it come to fruition — or he may turn it into the secret weapon with which he will threaten the world. Of course, no matter how the cruiser is configured, it will be richly decorated and filled with luxuries to satisfy the Villain's every whim.

For those looking for the pinnacle of luxury, comfort and handling in seacraft, the name Burger-Hargraves has a special significance. J. B. Hargraves Naval Architects, Inc. have designed some of the most beautiful and efficient boats in the world, any one of which a Major Villain would give his eyeteeth to own. The Hargraves designs are built by the Burger Boat Company of Manitowoc, Wisconsin. Each of their vessels is unique, because they do not follow a standard design but instead build each new boat according to the owner's needs and specifications.

The 125' luxury cruiser described in this chapter combines size and handling with luxury and efficiency, but it is only one of the many vessels built by Burger Boats. The design for a Burger Boat is limited only by the new owner's imagination . . . and pocketbook.

Burger Hargraves 125' Cruiser

Pleasure craft of every size, from 20 to 150 feet, can be found docked in marinas around the world. It takes great effort to produce a fine vessel, and few companies can match the quality, care and experience in boat building as shown by the Burger Boat Company of Manitowoc, Wisconsin. For over 120 years the Burger family has been building pleasure and commercial craft; they were around at the advent of steam-powered ships, expanded to include gasoline engines in their designs, and built rescue craft, tugs, minesweepers and subchasers during both World Wars. Today they produce the most beautiful aluminum-hulled pleasure craft afloat.

There is no such thing as a "standard" Burger Boat. Each of their ships and boats is custom-built to suit the wishes of the customer. The company has the manpower and capability to build semi-custom and custom designs from 70 to 150 feet in both power and sail. The vessels are built with all welded aluminum, which offers a better strength-to-weight ratio than wood or steel and has more custom capabilities than fiberglass (although the company builds boats of wood as well). Many customers employ their own interior decorators and designers (though Burger offers a similar service), and a vessel can be furnished in any style, from Louis XIV to Art Deco. Any Burger Boat, therefore, is a result of a combined effort of the customer, the naval architect, the interior designer and decorator, and the Burger Boat Company.

The Burger people launched their largest ship, a 125 foot, full-found aluminum cruiser, in August, 1977. The length overall is 125 feet (the length at waterline is 115 feet); her beam (widest width) is 24 feet 10 inches. The draft (how deep the hull sits in the water) is only 6½ feet. The ship has a fuel capacity of 10,960 gallons, and she can do 14 knots (a little over 16 statute miles per hour).

COMMENTS: *My stint in the Royal Navy should be evidence of my love of boating. As the mood strikes me, I charter my own boat or persuade friends to invite me aboard theirs. Marc Ange Draco recently acquired a Burger, and I was impressed with it the moment I stepped aboard. — JB*

MAIN DECK

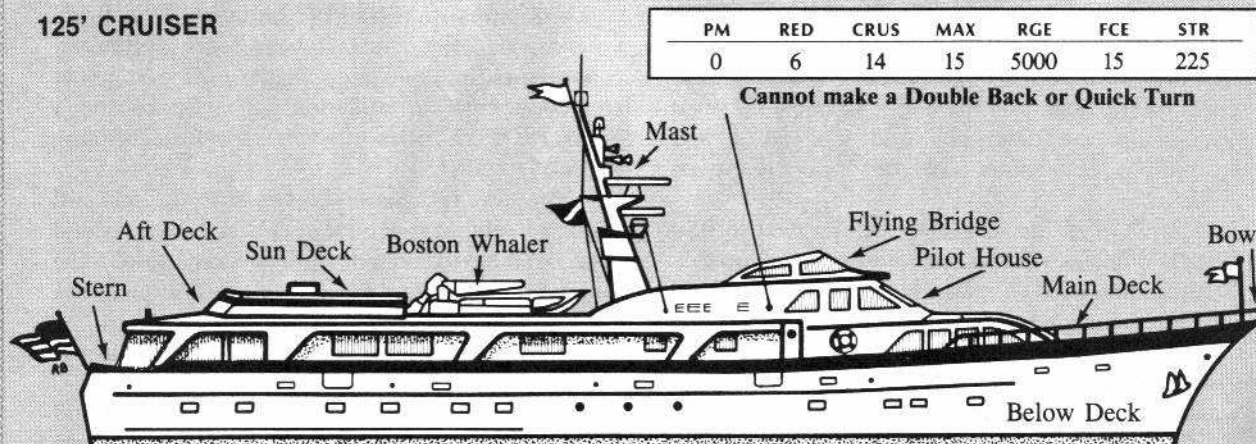
Entering the door on the main deck (see the side view below and the deck plans on page 125), a passenger can walk up to the pilot house to the right, where the steering and engine controls are located (a duplicate set is found on the flying bridge). Forward of the pilot house is the crew's lounge, which includes small cooking facilities and a dinette area, and the captain's quarters, with a bedroom, dayroom with desk, and the head. On the fore deck is a comfortable seat to lounge during the day or gaze at the nighttime stars.

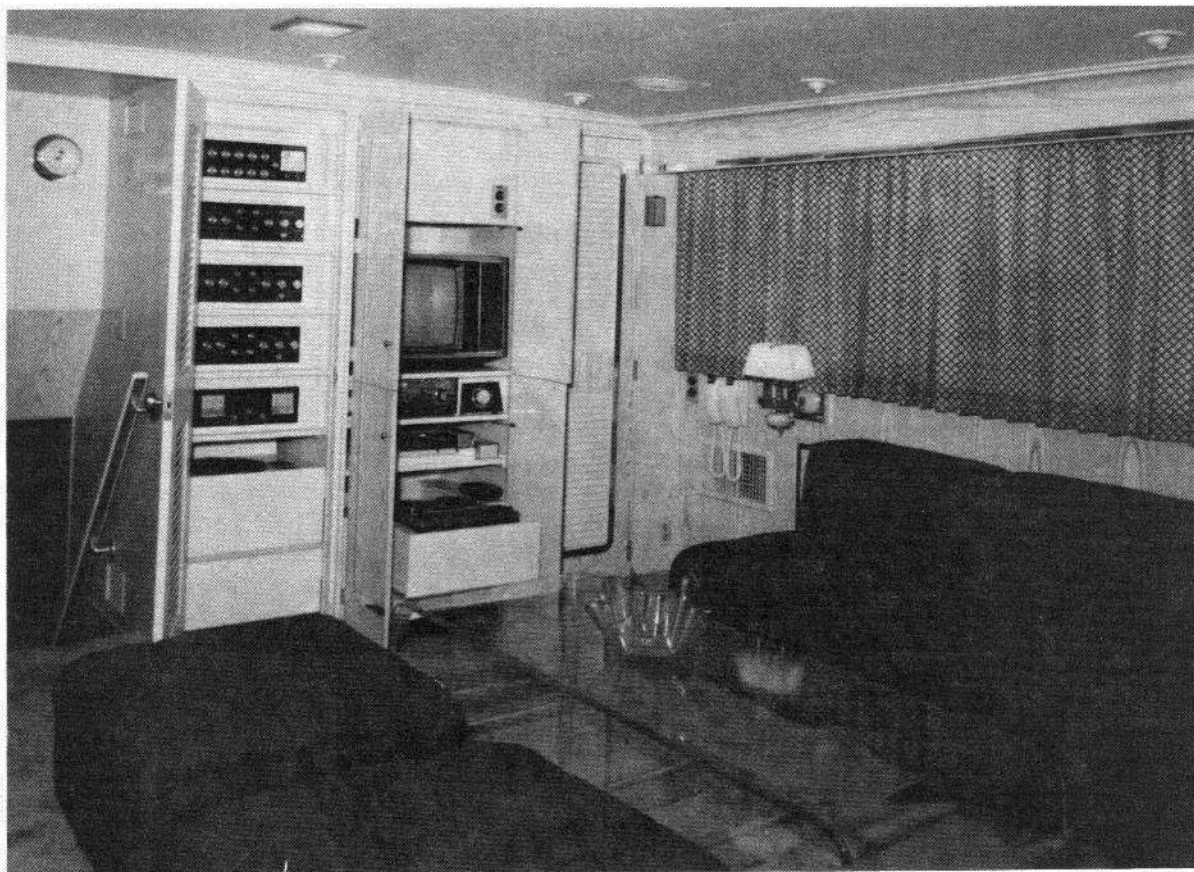
Aft of the pilot house is the galley, where the food is prepared. The galley contains a refrigerator/freezer, a freezer/cooker reconstitutor, electric range, and sink. Here the chef can produce any gourmet dish the passengers may wish. Other amenities in the galley are dishwashers, compactor and food waste disposal system for tidying up. A dumb waiter connects with the store room below.

The galley connects with the bar, which has a large ice bin and plenty of shelf space for the liquor supply. Of course, no bar would be complete without a soda dispensing system. The dining room is aft of the bar and provides seating for 10 guests. One Burger cruiser was designed with a marble topped dining table, eight plush velvet chairs, one wall covered in mirrors and the others in gathered fabric, and a sky light.

The deck lounge aft of the dining room is the "living room" of the ship, and contains a long settee along the port wall and a sofa and chair arrange-

125' CRUISER





Deck lounge with entertainment center.

ment along the starboard wall. The onboard entertainment system (stereo and television) and ship-to-shore and intercom systems allow guests to amuse themselves and keep in touch with business or other passengers on the ship.

The aft deck offers more lounging space. It is totally enclosed and allows guests the chance to sit in comfort during bad weather, and can also be used for business meetings.

COMMENTS: *I can't think of a more romantic setting than the enclosed lounge, surrounded by the sea, with a warm rain, a bottle of champagne . . . and the right man, of course.* — **Moneypenny**

UPPER DECKS

From the deck lounge, guests can climb up to the large sun deck. Sunbathing is probably the most popular marine diversion, and the raised wall around the deck offers sun worshippers complete privacy.

Forward of the sun deck are the two 16 foot Boston Whalers, small boats with outboard motors. These can be used should a guest decide to go on a private outing or for the crew to replenish stores aboard the ship. The mast amidship contains fog horns, electrical devices for communications, weather, and navigation, and a line where pennants are displayed. The mast is hydraulically operated.

The flying bridge is above the pilot house and connects with it by stairs. During good weather or when it is important to have a clear view fore and aft, the captain can use the steering and engine controls on this bridge.

BELOW DECK

There are five staircases leading to the below deck, which contains the sleeping areas for crew and passengers and the engine room. The forward stairs lead from the six crew rooms to the crew lounge on the main deck. There are four smaller crews' quarters, consisting of a berth and locker, and a head with toilet, shower, wash basin, and medicine cabinet, and two larger cabins for the engineer and cook (offering additional locker space and a desk). Aft of the crews' quarters is a staircase leading to the pilot house.

The store room contains two large freezers and plenty of cabinet space for supplies. A washer and dryer, icemaking machine, and beverage system are found here. Supplies can be sent to the galley via the dumb waiter.

Amidship is the engine room. The cruiser is powered by two diesel generators that drive the diesel engines. A third generator is used for night and emergency use. The ship's central air conditioning

unit is located here; it is used only when the weather is particularly hot and miserable, for there is a fresh air ventilation system throughout the ship (and a radiant electric heating system when the weather is cool). A large work bench with a full arrangement of tools completes the engine room.

Aft of the engine room are the staterooms. There is a staircase leading to the deck lounge, which guests of the owners can use to get to their quarters. Each stateroom contains two beds with nightstands, a large locker, and a bathroom (offering a tub instead of a shower). The master stateroom has its own staircase from the lounge deck. This stateroom has its own lounge with a desk, entertainment center, chair and settee; the settee can be folded out to form another bed. The master stateroom has its own bathroom, and a second one is available for extra guests.

The lazarette, aft of the staterooms, is storage space for spare parts. It can be reached through a hatch on the main deck.

COMMENTS: *While it's not fast enough to use for water-skiing, the ship is quick to respond and travels swiftly, even through a bad chop. — JB*

SPECIAL FEATURES

Since each boat and ship is designed individually, there is no one list of standard equipment for a Burger Boat. Each vessel does have the interior lined with fire resistant material, and the hulls are designed to be as watertight as possible and with maximum flotation. The woodwork depends on the

owner's taste; teak, mahogany and oak are some of the woods that have been selected (the Burger Hargraves 125' uses teak for exterior woods and the decks). The furnishings, of course, are up to the interior designer and decorator.

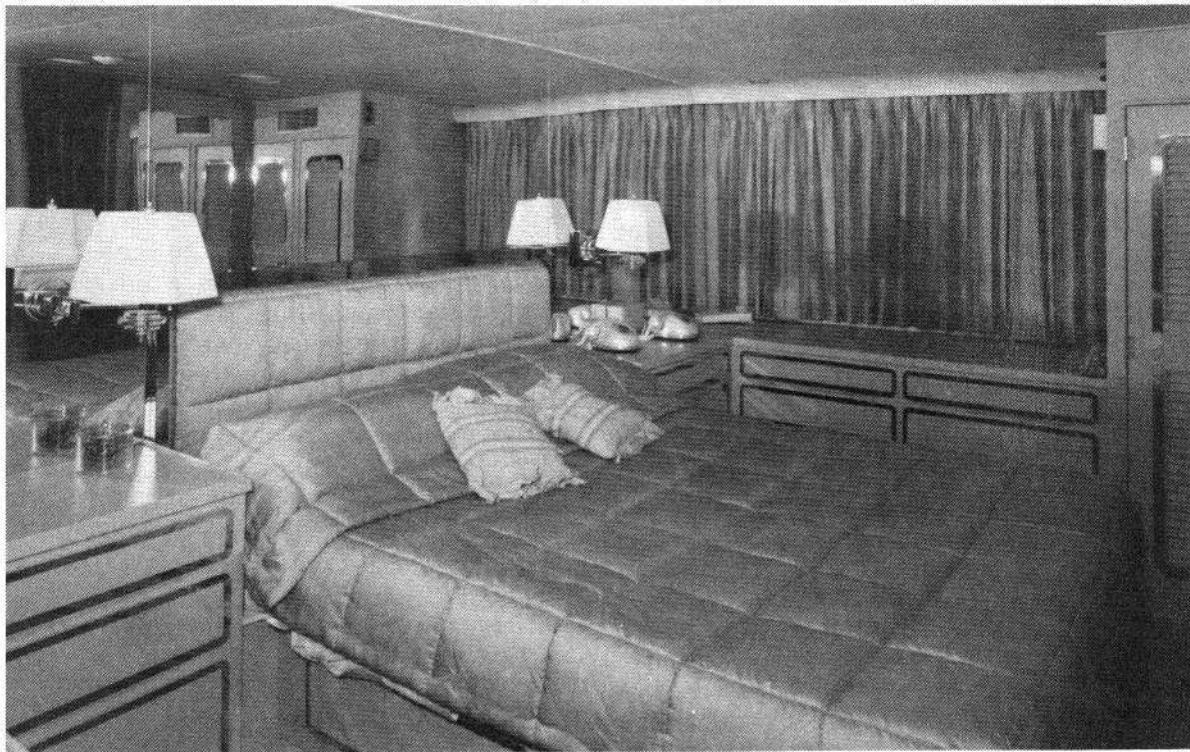
Electronic equipment that is available for such a boat includes: ship-to-shore telephones, radar systems, depth sounders, navipilots (with gyrocompass and automatic direction finders), satellite navigation systems, and weather facsimile recorders. The 125' Burger cruiser has a 16-channel intercom system, loran (a device which picks up fixed navigation signals), and radio telephones.

With a range better than 1000 miles, the Burger Hargraves 125' is often out of sight of land. A 6,600 gallon fresh water tank ensures no lack of refreshment, but an owner can also order a reverse osmosis water purifier to supply fresh water while at sea. Conscientious owners also install an onboard sewage treatment system to protect the environment.

Such a vessel as the Burger Hargraves 125' does cost a goodly amount of money, usually in the neighborhood of 3.5 to 5 million pounds. But considering the quality of material and craftsmanship of the workers, the investment is definitely worth it. Unlike some companies that do not include costs of extras in an estimate, the Burger Boat Company includes everything the owner requests in its estimate. Burger Boat believes in delivering exactly what the new owner requests.

COMMENTS: *Nobody does it better. — JB*

Master state room.



Creating the Major Villain's Cruiser

A cabin cruiser is a perfect conveyance for the Major Villain of a James Bond adventure. It would be highly improbable for a villain to have his headquarters on a train, since it must travel on public tracks, or a plane, since it cannot stay in the air very long. A cruiser, however, offers plenty of room for living and for extensive modifications, mobility, freedom from prying eyes, and independence from the shore.

Three uses for cabin cruisers are described in this section: secret headquarters, research/retrieval, and weapons platform. The use of a modified cruiser should be integral to the Major Villain's master plan, though a cruiser can also be the plaything of a Shady Contact, Beautiful Foil or Informant. A cruiser does not have space to include all modifications, so you should select only those necessary for the Major Villain to carry out his plan. Also, you can create a cruiser for other needs, following the guidelines given below.

Deck plans of a secret headquarters ship are given on page . The descriptions for the research/retrieval and weapons platform modifications are based on these plans.

SECRET HEADQUARTERS

Whether the Major Villain has modified his ship as a temporary or long-term base of operations, he will not want to draw attention to it. So he will rely on disguising his equipment to fool customs inspectors and harbor masters. To all appearances, his ship is a simple pleasure center. By flipping a few switches, all the electronic equipment will appear, and the Major Villain will be ready for action. Though he may not be expecting trouble, the Major Villain will sacrifice some room on the ship for larger engines so he can get away as quickly as possible.

As a temporary base, the ship will not have much more than extra communications equipment, some electronic devices for command control, and light weaponry. The Major Villain needs to keep in touch with his major center of operations and perhaps do some planning as he travels to it, but the cruiser is primarily used for pleasure outings.

As a long-term base, there will be more modifications, depending on what the Villain's plan calls for. If his plan calls for disrupting a rocket launch, the Villain's cruiser will be heavily stocked with radio transceivers, computers, and tracking equipment. The antennas and receivers will be stowed away until the ship is at sea and safe from detection. The Major Villain may use his cruiser as a command center for his master plan, in which case the crew's amenities will be shrunk to a minimum to allow for more storage and more equipment (the Major Villain's quarters will still be roomy and luxurious, of course). The ship may also be used as a meeting place, where associates are called to hatch plans and to receive assignments. In such a case,

more room will have to be devoted to sleeping arrangements and supplies and less room to equipment.

The alterations necessary for a secret headquarters are listed below:

MAIN DECK: The pilot house now doubles as nerve center for all electronic equipment on the ship. The master controls for the radios, signalling devices, closed-circuit televisions, intercoms, and controls for other accessories are located under the panel housing the ship's normal controls. By flipping the panel up, the electronics are engaged and the ship's functioning passes to the controls on the flying bridge.

The galley/bar area is reduced by half to allow emplacement of the major electronic equipment for the ship. Computer terminals and disk drives, radars, radios and the like are located here. While in port, this equipment is covered by paneling to resemble a bar.

The dining room now doubles as a meeting room. By adding leaves to the dining table, the room can seat twelve. Drapes on the wall can be pulled back to reveal maps and other controls. The lounge areas are now used as sleeping rooms/dormitories, with all the furniture convertible into single beds.

BELOW DECKS: The forward crews' cabins have been removed and a Browning machinegun on a hydraulic lift has been installed. In case of major problems, this weapon can rise up and be manned within 20 seconds. Aft of the machinegun is an interrogation room and brig, replacing two of the crew's cabins (until needed, the crew bunks here). The brig has extra soundproofing and electronic locks.

Aft of the engine room, one of the staterooms has been replaced by a laboratory/repair shop. This space can also double as a secondary command center. A stateroom is always in reserve for the Beautiful Foil or Privileged Henchman (the Henchman otherwise sleeps in the lounge connected with the Master Villain's stateroom); special guests may also be berthed here. The Master Villain's suite includes a private office to replace a stateroom. His massive desk contains a telephone, intercom and small control panel; on one of the bulkheads is a bank of monitors that lets the Villain review information from the computer terminals and receive visual transmissions from the closed-circuit television aboard.

The aft lazarette contains an emergency escape vehicle (a Dynafoil Mark I), scuba equipment and an underwater sled.

SHIP'S ATTRIBUTES:

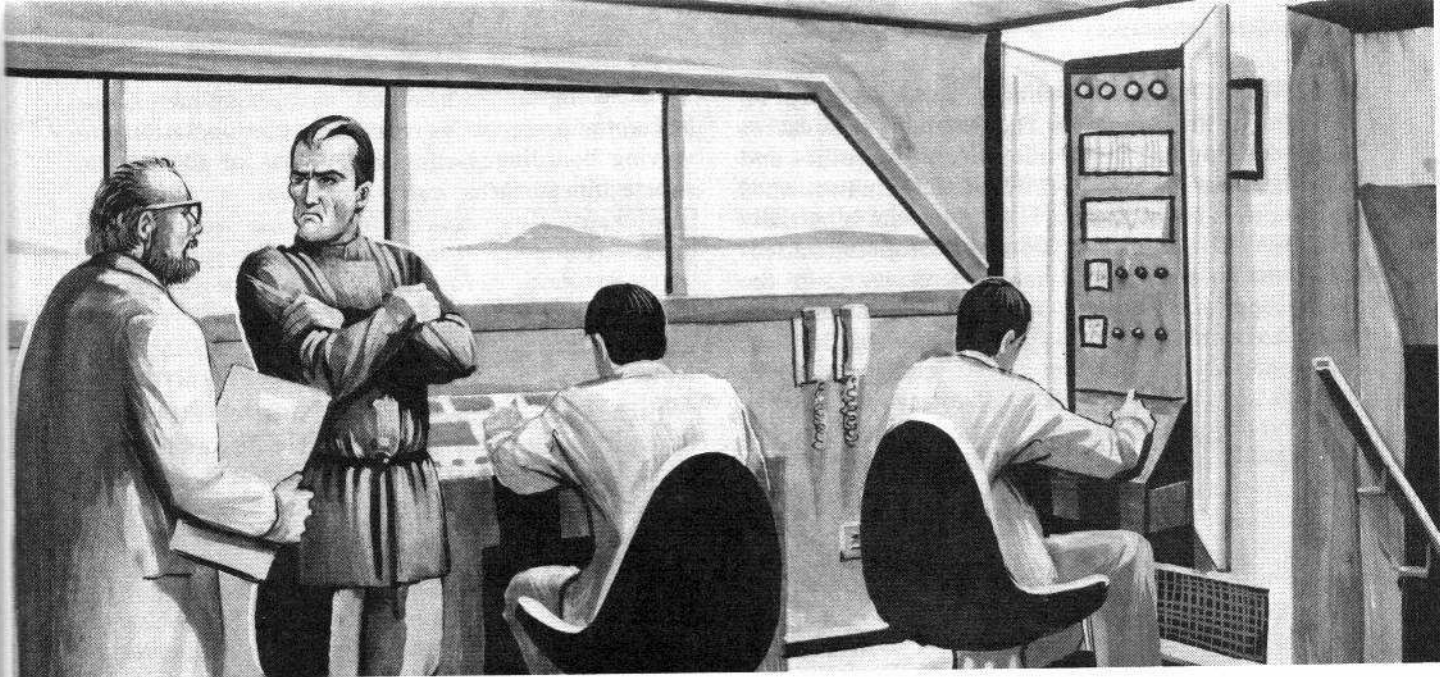
PM	RED	CRUS	MAX	RGE	FCE	STR
0	5	18	25	5000	14	200

NORMAL CREW: 8 (2 guards) MAXIMUM PASSENGERS: 22

WEAPONRY: Uzi's ARMOR LEVEL: 2

Number 4 rifles

Browning machinegun



The Attributes for the Browning machinegun are:

PM	S/R	AMMO	DC	CLOSE	LONG
0	25	200	3 × L	0-200	500-700
CON		JAM	DRAW	RL	
na		98-99	-5	2	

SPECIAL FEATURES: Reinforced bulkheads, extra sound-proofing, electronic locks, on-board intercom, closed-circuit television

RESEARCH/RETRIEVAL

A Major Villain's plot may involve knocking something out of the sky and then capturing it or smuggling goods from one location to another. By removing some amenities and allowing for extra stowage space, a cruiser can offer a considerable amount of room for carrying cargo. If the Villain had taken up piracy, he has room on his ship for a large boarding party; the other vessel will assume the ship is a pleasure vessel and will be overwhelmed quickly by the pirate crew.

The Major Villain may also be involved with experiments of highly dangerous and illegal substances, or he may want to tap in on classified information from points on shore. A cruiser can be equipped as a floating laboratory, carrying all the scientific equipment his team of scientists will need to complete whatever concoction the Villain has devised. Since a floating laboratory will be manned for a long time, space will have to be devoted to amenities for the scientists and crew.

It will be much more difficult for the Villain to disguise such a ship. Customs inspectors will become suspicious of the extra space or of the labs. As a consequence, the Villain will have to use bribery frequently or design the ship so the equipment can be quickly disguised. The Villain may decide to keep the ship at sea indefinitely, which will require frequent replenishment of stores.

ACCESSORIES:

- Reinforced helipad on sun deck for Bell AB47G helicopter (seats 4). The Attributes for the AB47G are:

PM	RED	CRUS	MAX	RGE	FCE	STR
0	5	60	105	210	1	3

- Replace Boston Whalers with Cobalt CM-9's.
- Add spotlights to the flying bridge. Spotlights can illuminate out to 100 yards at night with a cone of light at the end 50 feet in diameter. They are aimed by the operator's Boating skill. It takes a Specific Shot in Fire Combat to hit the spotlight.

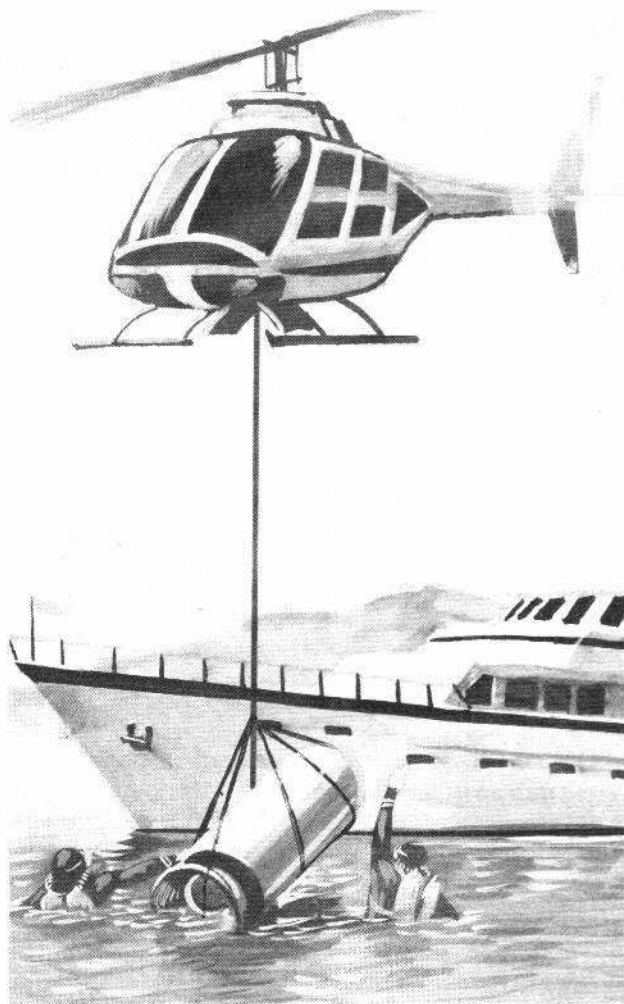
MAIN DECK: The crew's lounge can be quickly converted into an isolated laboratory for work on extremely dangerous substances. The bulkheads will be heavily reinforced. Special equipment and supplies for this laboratory are kept in one of the lockers in the captain's quarters.

As with the secret headquarters modification, the galley and bar are reduced by half to allow for space for computers, radios, and electronic gear, or for an open air laboratory. This area can also be used for slinging hammocks when a large group of Soldiers is needed for a boarding party.

The dining rooms and lounges all have retractable walls and collapsible furniture. The whole aft area of the main deck can be thus used for storing cargo or objects retrieved by the vessel. Temporary hammocks can be slung throughout this area for temporary billeting of Soldiers. On a research vessel, this area is used by the Technicians and Scientists for relaxation, and temporary labs can be set up here if necessary.

The sun deck has a collapsible, hydraulically operated davit for loading cargo into the lounge area. The sun roof opens up to accept cargo; also the floor of the main lounge has a hatch for lowering cargo into the laboratory/storage area in the below deck.

BELOW DECK: The Browning machinegun is kept on its hydraulic lift at the bow. The remaining crew cabins have been doubled up to allow for 20 scientists and crew members sleeping in shifts of 10; only two heads with showers are available. The store room is partially given over to scientific equipment; scrupulous attention must be maintained, however, to make sure the ship's supplies are not contaminated by radioactive or biological wastes.



One of the staterooms is now the weapon arsenal or the main laboratory. Bulkheads for this room are quite thick and sturdy. The Major Villain's quarters are the same as on the headquarters ship (including a private office), and one stateroom is available for the Beautiful Foil, Privileged Henchman or special guests. The aft lazerette still contains the Villain's emergency escape equipment.

SHIP'S ATTRIBUTES:

PM	RED	CRUS	MAX	RGE	FCE	STR
0	6	15	18	5000	15	230

NORMAL CREW: 10 (2 guards) **MAXIMUM PASSENGERS:** 60

WEAPONRY: Uzi's
Number 4 rifles
Ingram M10 submachineguns
Smoke grenades

ARMOR LEVEL: 2

The Ingrams (which can be easily fitted with silencers) and grenades are used only in operations involving boarding parties. Attributes for the Ingram submachinegun are:

PM	S/R	AMMO	DC	CLOSE	LONG
0	10	30	I (G)	0-6	25-50
	CON	JAM	DRAW	RL	
	+2	95-99	-1	2	

Note: The "G" for Damage Class is used for spray fire.

The smoke grenades are used to affect the opposition with a cloud of smoke. Each emits a cloud for about three minutes. Use the chart below to determine the area affected by a smoke grenade. The chart shows how large a circle in feet is affected by the cloud each round following detonation.

ACTION ROUND	RADIUS
1	20
2	30
4	40

Note: You should determine the direction of the wind and its speed, since these will affect the cloud of smoke. Also, if the target vessel is moving, the smoke will trail off behind the vessel. It is possible to grab the grenade and throw it overboard, thus negating the effects of the smoke cloud.

SPECIAL FEATURES: Reinforced bulkheads, extra soundproofing, jamming equipment, extra fireproof insulation, bulletproof glass, bulletproof shielding, dish antennas and radio receivers

ACCESSORIES:

- Sun deck has helipad for AG47B helicopter (see Attributes above).
- Sun deck holds a Neptune mini-submarine for deep-sea exploration and retrieval. The mini-sub can operate to depths of 1500 feet for up to six hours; it has an airlock to allow divers to enter and exit underwater and it is equipped with sonar. Its Attributes are:

PM	RED	CRUS	MAX	RGE	FCE	STR
0	5	10	15	75	3	10

- Boston Whalers replaced by Cobalt CM-9's and are used for replenishment.
- For long-term stays at sea and for nuclear research, replace diesel generators with nuclear reactor. Decrease Cruise and Maximum speeds by 5 and increase Redline by 1. The nuclear reactor gives the ship unlimited range.

WEAPONS PLATFORM

The ultimate cruiser a Major Villain can own is equivalent to a combat patrol craft of a nation's navy. It is heavily armored and carries a deadly array of weaponry. The Villain must sacrifice comfort and luxury for space for the weapons and ammunition. Such a ship can be used for open piracy, although the Villain

would need another ship to carry any boarding party, or as a stronghold where the ultimate confrontation with the Player Characters might occur.

The weapons on such a ship would be almost impossible to disguise, and so the ship must either have a friendly port available or be able to stay out at sea indefinitely. It must stay outside the territorial waters of any nation with a navy. Only a Major Villain such as Kananga (Premier of the island nation San Monique) would be able to keep such a cruiser in the open.

The ship cannot carry many people for a long period since accommodations are at a premium. The crew would consist of a captain and five hands for most of the time, and they would have to sleep in hammocks. When the cruiser is used in an attack, more men can be ferried to it by powerboat or helicopter, but they will not be able to stay aboard very long. It is expected that any additional hands will form the prize crew of the taken vessel or the assault troops for an invasion. As a result, should the ship be attacked while the skeleton crew is aboard, they will be able to man only one weapon system at a time.

A ship at sea indefinitely will need frequent replenishment, especially of fuel if diesel engines are used. A nuclear reactor would eliminate the need for continuous refueling, but the reactor's weight will cut down on the ship's maximum speed. The Major Villain should have a very clear idea of how the ship will be used before investing time and money in renovating it.

Note: *A ship with the weapons described below should appear very rarely in a campaign, since it is extremely lethal and will probably destroy any vessel (and Player Characters on it) that comes up against it in combat. You should alert the characters to the ship's capabilities either by allowing them to sneak aboard the ship while it is at port or to hear reports of its powers. Nothing less than a Royal Navy frigate will be a match for such a ship. A vessel like this will probably be met at the climax of a mission. It should be stressed to the players that Stealth is much better against the weapons platform than firepower.*

Before including the weapons platform in a campaign, you must have a definite idea of how it will be used. It should be central to the Major Villain's master plan and not simply an accessory. Also, you should build in some weaknesses to the ship to allow the Player Characters some chance of approach or attack. Limiting the arc of fire or the number of weapons that can be fired at one time are two possibilities.

Under no circumstances will M.I.6 allow characters such a vessel. They do not have the funding for such an extravagant vessel (even the Major Villain will have to invest 8 to 10 million pounds for one) and, M will insist, the Royal Navy is in existence for just such purposes.

MAIN DECK: The prow is reinforced and the hull strengthened to allow ramming. All bulkheads in the ship have been reinforced and the portholes are mostly replaced with gun slits.

The captain's cabin and crew's lounge have been gutted for emplacement of the bow weapon (see weapons, below), which slides forward on a hydraulic platform through a false bulkhead to the bow deck. A door leads to the pilot house aft. There is a large hatch on the bow deck for handing up ammunition for the weapon.

The pilot house has been lengthened to include the galley and is heavily reinforced. This area contains both the ship's helm controls and the controls for the computers, sonar, radar, and tracking equipment, as well as the firing controls for depth charges, missiles and torpedoes. The radio jamming equipment prevents the target from making any call for help. A hatch leads up to the enclosed flying bridge, which can be used as a pillbox. Ammunition for the pillbox is brought up by stairs from the ordnance room below deck.

Along either side amidship on the main deck is a missile rack with 5 surface-to-surface missiles. The missiles are fired and controlled from the fire control room. Extra missiles can be brought out from the ordnance room via the pilot house doors.

The bar now becomes a medical laboratory and connects with the small infirmary aft of it. The infirmary replaces the dining room and is a small field hospital, with equipment to set bones and deal with minor surgery. The main lounge is replaced by a small galley and the crew's quarters, large enough to accommodate the six-man crew; a weapons locker with machineguns, rifles, grenades and ammunition takes up half the space of the deck lounge.

The aft deck contains the depth charges on the sides (4 to a side) and missile racks (10 surface-to-air) at the stern. Ammunition is brought to the main deck from the lazarette through the stern hatch.

BELOW DECK: The crew's cabins in the fo'c'sle are converted into the torpedo room; there is one torpedo tube per side, opening out from the prow, and there are two torpedoes per tube. A large hatch on the bow deck allows the torpedoes to be loaded, but they are not armed until just before battle.

Aft of the torpedo room and under the pilot house is the ordnance room, where 12 spare missiles, main gun ammo, 8 extra depth charges, and machineguns and ammo are stowed. The ammo must be hand-carried to the weapons, except for the main bow weapon which is supplied by belt.

The engine room has been enlarged to hold bigger engines/the nuclear reactor to move the heavier vessel. The staterooms, aft of the engine room, have mostly been gutted for cargo space. The Major Villain has a small stateroom at the stern of the ship; his personal escape vehicle is kept here. A sliding door on the port side is used to load materials into the cargo space, or can be blown out to allow the escape vessel to be used.

SHIP'S ATTRIBUTES:

PM	RED	CRUS	MAX	RGE	FCE	STR
0	6	13	15	na	16	250

NORMAL CREW: 6

MAXIMUM PASSENGERS: 15
ARMOR LEVEL: 3

WEAPONRY: The weapons for the Major Villain's weapons platform are specially created for him, since he cannot buy weapons and ammo from any government. Also, they are tailored to fit a smaller space on the cruiser than is found on navy vessels.

To avoid any of the weapons described below, the target must make a Quick Turn at an Ease Factor equal to the Quality Rating of the skill (Boating or Electronics) roll made to fire it. You can apply the following Ease Factor modifiers to the Quick Turn: -2 if the target is at Close range, +1 if at Long range, and +2 if at Distant range. The target must make the Quick Turn either at the end of the round in which the weapon is fired or at the beginning of the next round (the character must win the bidding for this round).

TORPEDOES: These are fired using the helmsman's Boating skill and require a successful Trick maneuver to bring the cruiser in line with the target. It takes four men a total of 30 rounds to arm and load a torpedo (the first two will be loaded when the target is sighted). The Attributes for a torpedo are:

PM	S/R	AMMO	DC	CLOSE	LONG
-1	1	2	3×L	0-50	150-300
	CON	JAM	DRAW	RL	
	na	97-99	na	30	

DEPTH CHARGES: These are used primarily as anti-submarine and anti-diver weapons. There are 8 depth charges in the aft racks and 12 more stored belowdecks. The depth charges cannot be reloaded during combat since it takes about 15 minutes to haul them up the stairs. It takes a successful Trick maneuver get the ship in position to deploy the depth charges effectively, and the target must be at Medium range (at closer range the depth charges will do damage to the ship). The depth charges are fired using the helmsman's Boating skill, and they are Area Weapons with a Damage Class J. The distance from the target when the depth charge explodes is based on the Quality Rating of the Boating roll; see the chart below.

BOATING ROLL RESULT	DISTANCE FROM TARGET
Quality Rating 1	10 feet
Quality Rating 2	20 feet
Quality Rating 3	30 feet
Quality Rating 4	40 feet
Failure	50 feet

SURFACE-TO-SURFACE MISSILES: Used against ships and targets on shore, there are 5 missiles in each rack on the sides of the ship. They are radar-guided and so require an Electronics roll to keep on track to hit their target. Each missile is fired separately. The missiles are Area Weapons with a Damage Class K. They cannot be reloaded during battle. The Attributes for the missile are:

PM	S/R	AMMO	DC	CLOSE	LONG
+1	1	10	K	0-100	250-400
	CON	JAM	DRAW	RL	
	na	98-99	na	na	

SURFACE-TO-AIR MISSILES: There are 10 missiles in the stern rack, and are used to attack aircraft. Each is fired individually, and it takes an Electronics roll to guide the radar-homing missile to the target. They cannot be reloaded during combat. The missiles are Area Weapons with Damage Class K. The Attributes for the missile are:

PM	S/R	AMMO	DC	CLOSE	LONG
+1	1	10	K	0-50	150-300
	CON	JAM	DRAW	RL	
	na	99	na	na	

40mm MAIN GUN: This rapid-fire, large-caliber gun sits on the bow of the ship. It can fire a maximum of 45 degrees to port or starboard, and because of the limited amount it can be raised, it can fire at aircraft only at Long range or further. Though only one person actually fires the gun (using his Boating skill), the gun works most effectively with 5 men. The ammunition is fed by belt, which carries 1000 rounds. It takes an hour to reload the belt fully. The Attributes for the gun are:

PM	S/R	AMMO	DC	CLOSE	LONG
0	15	1000	3×K	0-300	600-900
	CON	JAM	DRAW	RL	
	na	97-99	na	na	

For each man missing from the 5 man crew, apply a -1 to the Ease Factor modifier.

Note: The main gun should not be used against people, only against aircraft and sea vessels.



Notes for the Gamesmaster

Characters who have the good fortune to be invited aboard or to commandeer a luxury cruiser will find for themselves ample space, all modern conveniences, and the freedom to travel without sacrificing the comforts of home. Of course, a luxury cruiser does not have the speed of a smaller boat, so it may prove more expedient to take a small cabin cruiser or even a speedboat, especially if time is pressing. A luxury cruiser does have a much greater range than a smaller vessel, however.

The person who owns the boat may be as important to a secret agent as the vessel itself. Bond has relied heavily on skippers, such as Quarrel (*Dr. No*) and Quarrel, Jr. (*Live and Let Die*), for getting him to the enemy's stronghold without being seen. Bond was reconciled with Milos Colombo (in *For Your Eyes Only*) aboard his cutter, *Dove*, and they joined forces to attack Aristotle Kristatos. Someone like Octopussy, who started out in the enemy camp, may eventually change sides and aid Bond, or even allow him a place to recuperate, as she did aboard her luxury barge on Lake Pichola in Udaipur, India.

WELCOME ABOARD, COMMANDER BOND

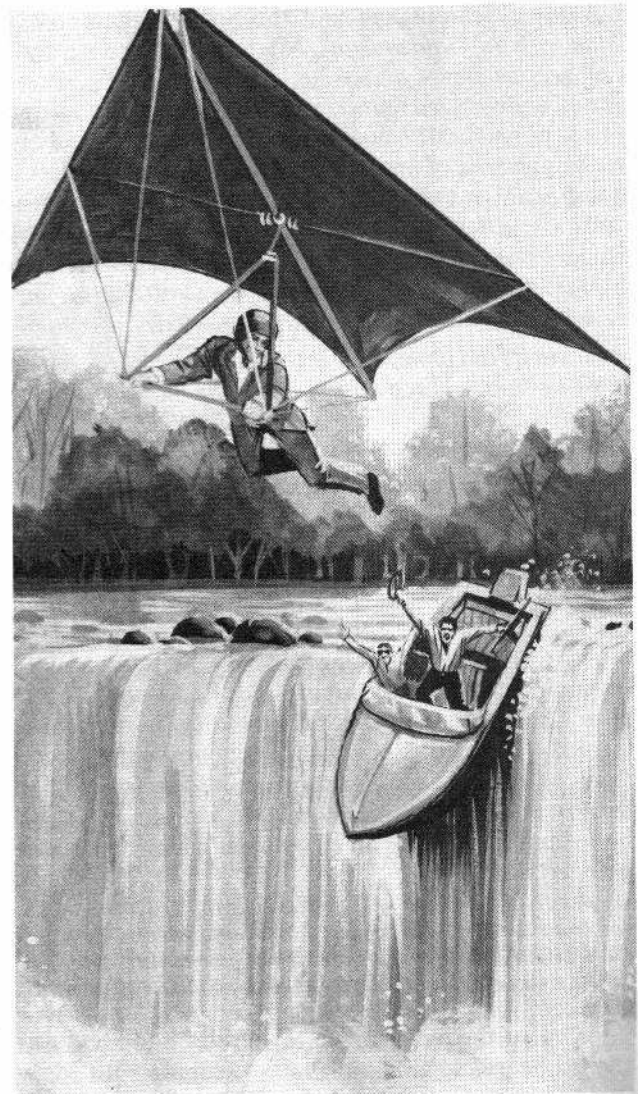
Not all of Bond's experiences with boats have been easy or enjoyable. After eliminating Red Grant aboard the *Orient Express* (*From Russia with Love*), Bond and Tania discovered the assistant who was waiting to help Grant spirit the Lektor decoder away. He convinced the man at gunpoint to show him Grant's planned escape route, one leg of which involved traveling by inboard speedboat across the Mediterranean. On their way to Venice, they were intercepted by several other boats carrying Grant's TAROT associates, who began lobbing mortar rounds at Bond's boat and firing automatic weapons. 007 cut loose some punctured fuel drums and rolled them into the water, and then at a safe distance cut the engines as if to surrender. When the TAROT boats stopped near the floating drums, Bond fired a Very flare pistol into the spilled fuel, causing the TAROT boats to catch fire.

COMMENTS: *Where there's smoke . . .* — JB

Bond was involved in several boat chases during the *Moonraker* mission. While in Venice checking out information about the Venini Glass company, he was ambushed while riding a gondola on the canals. An assassin secreted inside the coffin on a funeral barge killed Bond's gondolier. 007 eliminated the assassin and then pulled down the outboard motor controls for the specially modified gondola and sped away. More ambushers appeared in motor boats to pursue Bond. After a harrowing chase through canals, Bond managed to elude his pursuers by converting the gondola into a hovercraft and sped away across St. Mark's Square.

Later in the mission, while seeking the location of the *Orchidea Negra* (from which a deadly nerve gas was being made) on the River Tapirape, Bond was again the target of assassins. Fortunately, he was in a boat specially modified by Q. After eliminating one enemy boat with small mines from his boat's armory, 007 met several more boats, one commanded by Jaws. Torpedoes from Bond's on-board armory took care of one pursuing boat, but Bond found himself about to plunge over a waterfall. Q had one last accessory available, a hang-glider built into the boat. As Bond sailed off over the forest, Jaws and his assistants, shocked numb by the sight, followed the remains of Bond's boat over the waterfalls.

COMMENTS: *I specifically asked 007 to look after the craft. While it is reassuring to know everything worked as planned, it was rather distressing not to get back even one part of the boat intact. At least, try as he might, 007 didn't destroy the hovercraft gondola.* — Q



Bond had to rely on his own skills when fleeing by boat from Kananga's alligator farm (*Live and Let Die*) through the bayous of Louisiana. He eliminated one of his pursuer's boats by leaping over a dam into a lagoon (the pursuer crashed), and removed another pursuer by leaping over a levee (the pursuer's boat landed on Sheriff J. W. Pepper's car). The fuel tank in Bond's boat had been damaged by gunfire, and he was forced to commandeer another power boat from a plantation (an enemy boat in pursuit wound up in the plantation's swimming pool). A fourth enemy boat was removed when Bond jumped over the lawn where a wedding was taking place (the enemy's boat ended up in the wedding cake, destroying the ceremony). The last enemy boat was destroyed when Bond threw gasoline at the driver, blinding him, and then forced his boat into the doorway of a derelict oil tanker, where it exploded.

COMMENTS: *It took some explaining to convince Sheriff Pepper that Bond was really working on our side. It also cost the government a good deal of money and a lot of explaining to repair the damage caused by him. — Felix*

Sheriff Pepper showed up as a spectator at another boat chase, this time in Bangkok while 007 was tracking down Scaramanga and the Solex Agitator (*The Man with the Golden Gun*). After escaping from a martial arts academy where he was taken to die, Bond found a motorized launch and took off with the enemy in hot pursuit. 007's boat stopped in mid-chase and only the presence of an urchin salesman helped him get it going again by turning a fuel lever. Pepper just happened to be at hand near the canal and was splashed by Bond's boat. 007 managed to escape his pursuers by hiding beneath a small jetty and then cutting the pursuing boat in half with his own as it passed.

COMMENTS: *I did promise the urchin 20,000 bahts for getting my boat to work. I regret dumping him in the water once he helped me, but I was rather pressed for time. — JB*

During the *For Your Eyes Only* mission, Bond and Melina Havelock were captured by Aristotle Kristatos after recovering the ATAC. Kristatos and his men were waiting on Havelock's cruiser, *Triana*, and brought the couple to his own boat. Kristatos had them tied together and began dragging them at rope's end behind the boat. The coral tore at their clothing and drew blood, attracting sharks. Fortunately, Kristatos slowed down several times to turn around; first Bond tried to sever the rope on the coral and then he twisted it around a coral growth, which finally broke the rope as the boat lurched away. Kristatos, not to be foiled, then tried to run them down. Bond and Havelock escaped by swimming down to an air cylinder which had earlier been left nearby.

COMMENTS: *I vowed to get final revenge on Kristatos, but the coup de grace was delivered by his old enemy, Colombo. I suppose his vendetta held precedence over mine, going back as it did to Kristatos' collaboration with the Nazis. — JB*

One of the most comfortable rides Bond had was aboard Scaramanga's junk after escaping with Mary Goodnight and the Solex Agitator from Scaramanga's

island. First, there was a small problem to deal with, for Nick Nack, Scaramanga's midget butler, had stowed away in one of the secret panels on the junk. Nick Nack planned to skewer Bond with a knife, but his approach was noticed by Goodnight. After scrambling around the junk, Nick Nack made his last stand at the bar, hurling bottles of wines and spirits at Bond. 007 used a large suitcase as a shield and finally captured the small valet.

COMMENTS: *I was upset at the senseless destruction of good vintages and was sorely tempted to drop Nick Nack overboard. Instead, I hung him in a large lobster cage from the mast for the rest of the voyage. — JB*

A SLOW BOAT FROM CHINA

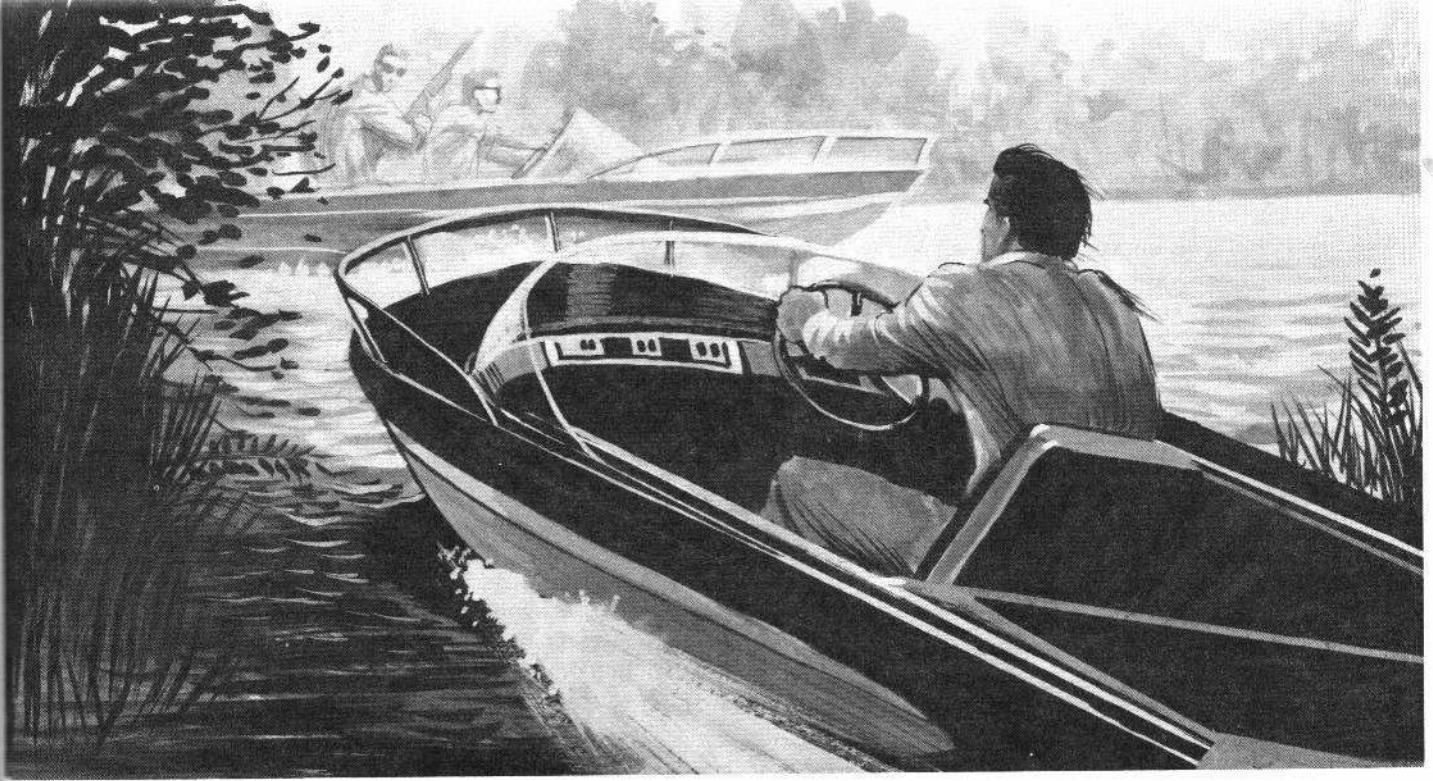
Characters at sea may feel safe if they believe nothing can sneak up on them. While it is not impossible, it is difficult to sneak up on a boat at sea. Any craft that maintains a watch will have ample opportunity to notice an approaching surface craft. Once away from shore there are no boulders or trees to hide behind.

The horizon, however, is not unlimited. The "offing" (the distance to the horizon) depends on how high above sea level the observer is. Multiply the height above sea level of the observer by $1\frac{1}{2}$ and find the square root of the result to give the number of miles to the horizon. For example, while standing on the main deck of the Burger Hargraves 125 foot cruiser, a person's eye would be approximately 12 feet above sea level. Twelve times $1\frac{1}{2}$ is 18, and the square root of 18 is approximately $4\frac{1}{4}$, which is the distance to the horizon in miles.

Anything beyond the offing cannot be seen, but anything closer can. A large object, such as a small island or ocean liner, would be seen and recognized, even though it would not be much more than a small, black shape. A small inboard craft would only be a faint speck, even at 3 miles. You should determine the Ease Factor for any PER rolls to notice a closing craft based on the size of the craft and how far away it is.

There may be unexpected obstacles near land masses — underwater rocks, reefs or wrecks. If these obstructions are just below the surface, they may cause noticeable breakers, or they may only be noticed during low tide and not at high tide. You might make a character without navigation charts pass a PER roll to notice such obstacles. Of course, during a chase there may be no time to check the charts, in which case you can first have the character make a PER roll (-3 Ease Factor modifier at night) to notice the object and then make a Trick maneuver to avoid crashing while performing his next action.

For example, a character in a chase decides to Flee. Ahead he sights a coral reef that would tear his hull to shreds. He may still Flee, but to avoid ripping his hull automatically makes the maneuver a Trick. If successful (a Quality Rating 3 or better), he gains any range changes as if it were the Flee maneuver. If it fails, the boat take damage on the Mishap Damage Chart as



if it were a Trick maneuver, reflecting the added destruction wreaked by the coral or rocks.

If the pursuing boats are at Close or Medium range, they must also perform the PER roll and Trick maneuver. If their range is Long or greater, they will have enough advance warning, due to the character's maneuver, to avoid the obstacle.

A character can use coastal terrain to advantage during a chase. He may try to shake a pursuer either by losing him among outcroppings of rock or by out-maneuvering him and causing him to have a mishap. Another ploy is to lie in wait in some cove for the other boat to pass. Using this ploy, a character can either attempt to surprise the other boat and ram it or give chase. You can modify the bidding procedure slightly by allowing a character waiting in a cove to make his maneuver at an Ease Factor 7, the easiest bid allowed, and not allowing the opposition to make a bid, since he had no idea the character is there. The character in hiding must be able to see the opposition coming. If the maneuver is a Force, the opposition is considered surprised and receives a -2 Ease Factor modifier to his Safety roll. If the object is to Pursue, the chase is considered to start at Close range.

When the character does not have a direct line of sight in the direction the opposition's boat is coming, he must make a PER roll to judge how close the other boat is. The Quality Rating of the PER roll determines at what range the chase will begin.

QUALITY RATING	CHASE RANGE
Failure	Extreme (see note below)
4	Distant
3	Long
2	Medium
1	Close

Note: No chase can begin at Extreme range. In this case, the character failed his PER roll and made his presence known much too early or too late. The expenditure of Hero Points (number up to you) will reduce the range to Distant.

Chases aboard a boat are another matter. Boats measuring less than 60 feet do not have many places to run to. At that length, there is a lounge, stateroom, small galley and a head. Once belowdecks, there are few places to run, except to try to get up through a hatch. On boats 30 feet or less, you should run the chase as if it were a combat, using your best judgment as to movement allowance.

On longer craft, such as on a 125 foot cruiser, chases are possible due to the number of levels, compartments and staterooms on board. However, if the range is beyond Medium, the parties involved have lost sight of each other. But the chase is not over, since there is no place to go but over the side. The chase then becomes a cat-and-mouse search throughout the boat. It is suggested, in such a case, that you provide a separate set of deckplans to the players to make your life easier. You will be able to keep track of the characters and NPCs, playing it out in combat rounds; when they discover one another, you should determine whether either party is surprised and/or behind cover.

As on a jet, if the cruiser is running in a storm or the person at the helm is steering a zigzag course, characters involved in a combat receive a -2 Ease Factor modifier because of the unsure footing. During a particularly bad storm or hard turn, you can require the combatants to make DEX rolls (Ease Factor up to you) to keep from being thrown to the deck. If they fail this roll, they will have to make a Rise action before continuing the fight.

Sending someone over the railing requires that the combatants be on deck and within ten feet of the rails with no intervening bulkheads. It is equivalent to tossing an opponent 10 feet in any direction; the attacker must perform a Trip and roll a Quality Rating 1.

Finding an improvisational weapon will be somewhat difficult. The furniture is usually bolted to the deck, so a character cannot lift a chair, table or lamp to use as a hand weapon. Such objects as plates, silverware and bottles are usually stored in specially designed niches, but they can be removed easily for hurling and bashing.

The number of places to hide objects on a boat is in direct relation to the boat's size. Because an ocean-going boat must be self-sustaining, every inch of available space is utilized for supplies and equipment. There are cupboards along the ceiling and under chairs, couches and bunks, and there are bulkheads, bilges and holds where objects can be placed. In addition, there are private compartments, an engine room and the galley, all offering nooks and crannies. Objects placed in a watertight container can even be attached to the anchor and tossed overboard, to be retrieved when the anchor is hauled in. Because carpeting can mildew or stain easily on a boat, it is not installed with staples or

padding but is attached by snaps along the edge; papers, packets or thin objects can be placed under this snap-down carpeting.

Like hotel rooms, hiding places in a cruiser can be very simple or very clever. Places where objects can be hidden include: in the bilge, inside a life jacket, in an overhead light fixture, behind a false bulkhead, inside a false engine housing, within the housing of a radio, or even on the bottom of a bait tank.

Use the procedure detailed in the "Notes to the Gamesmaster" section of the Hotels chapter to determine the success of hiding an object and for locating it. Add together the character's or NPC's PER and DEX for the Primary Chance in hiding the object, and choose an Ease Factor modifier based on the cleverness of the place chosen. Note down the Quality Rating of the hiding attempt. On an Ease Factor 5 roll, the person searching must get a Quality Rating equal to or better than that obtained for hiding the object.

When Player Characters are searching a boat, you can use the same PER roll rule, but players will usually specify where their characters are searching. You should, in this case, base their finding anything on their statements rather than a PER roll.



The Deck Lounge

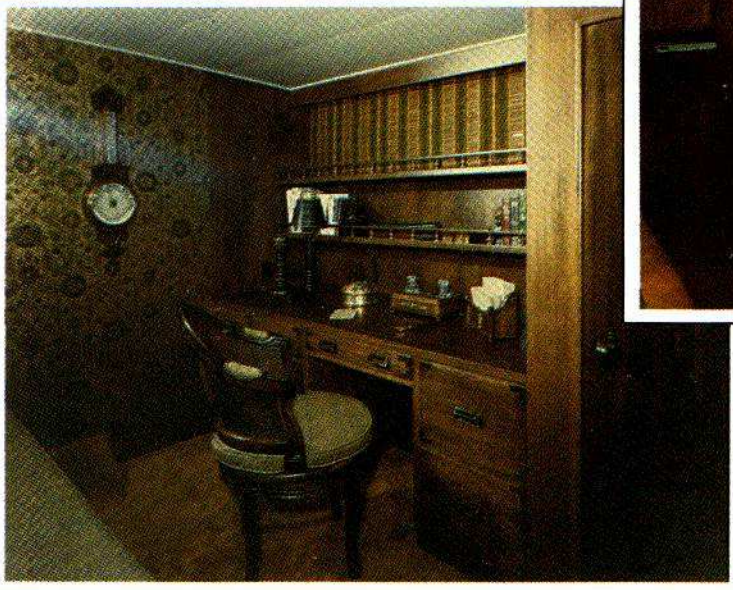


Burger Hargraves 125' Cruiser

BURGER



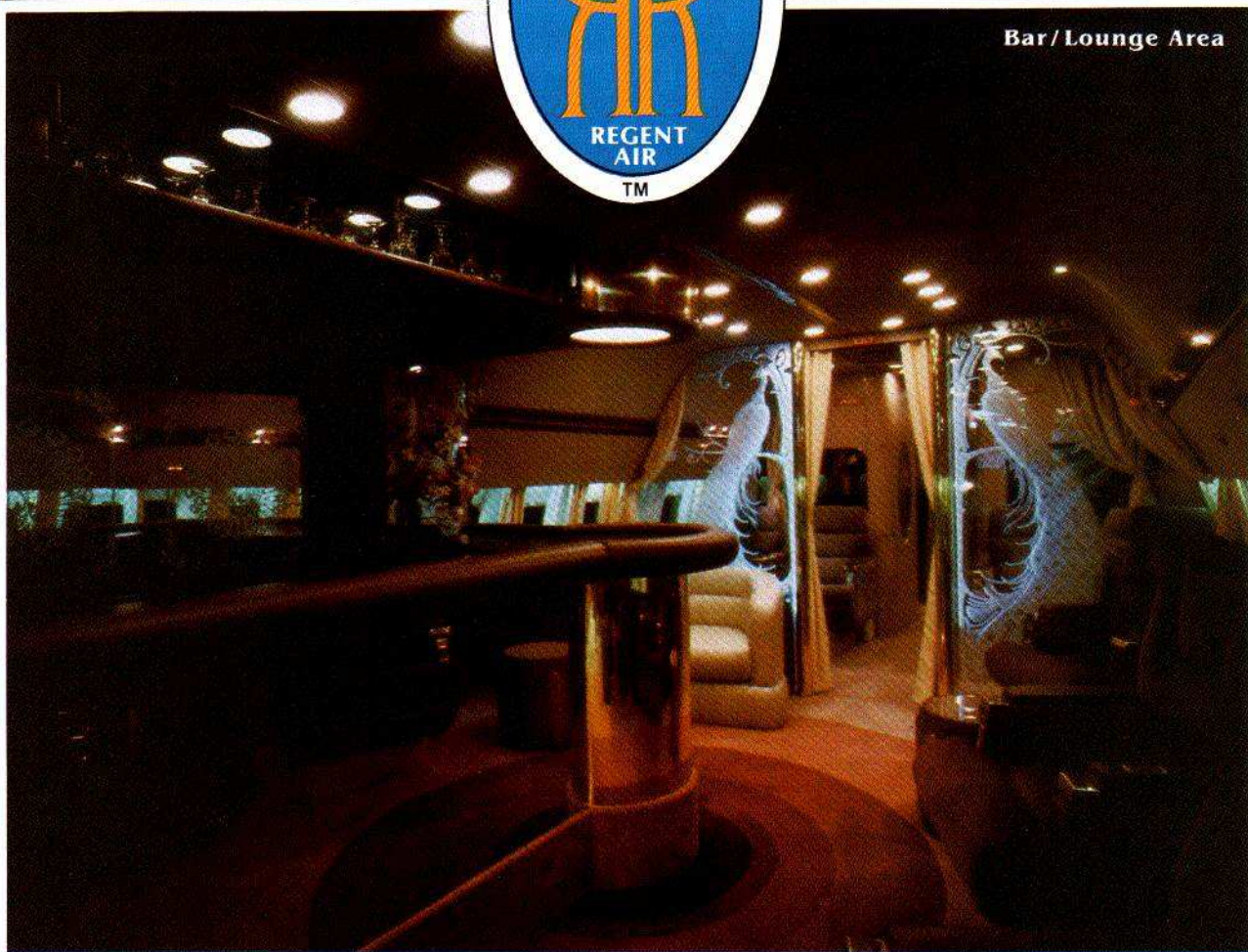
Pilot House



Lounge of the Master State Room



Living Room Area



Bar/Lounge Area

Encounters on Boats

A character on the high sea may think he is isolated and invulnerable, but this is not totally true. While it certainly is easier to sneak up on a person when there are alleyways to hide in or when one can approach on tiptoe, in the world of James Bond a Player Character is never totally secure.

A person standing on the deck of a cruiser or yacht can see about 4½ miles; anything farther away is over the horizon. An ocean liner might be easily visible at four miles, but smaller craft would appear pinpoint-sized at that range, and it is possible for a craft to be almost upon a character before he notices it. Even if the character is keeping a close watch, the Major Villain might have mini-sub or scuba divers equipped with the latest sonar-foiling technology at his command.

The encounters described in this section assume the character is at sea aboard a craft 30 feet or more in length. If the character stays in sight of land or is on a smaller vessel, then some of the encounters may have to be changed.

ENCOUNTER MATRIX

Roll 2D6 and cross-reference the dice to determine whom the character has encountered. See the Introduction for more details.

SECOND DIEROLL	FIRST DIE ROLL	
	1-3	4-6
1-2	Abandoned Ship	Stand To
3-4	Special	Ahoy There
5-6	Fishing Trawler	Stowaway

ABANDONED SHIP: The character sights a small cruiser sitting dead in the water. There is no sign of life onboard. The cruiser is anchored, so it does not drift. If the character decides to investigate he will find . . .

- **Civilians:** The boat shows signs of recent occupation but no one is above or below decks. A few minutes after he is on board, two scuba divers in wetsuits and armed with Heavy Spearguns will haul themselves over the side onto the boat. These are honest spearfishermen enjoying a holiday. They will be indignant at the character's presence on their boat but will do nothing to hinder him.
- **Soldiers:** The same situation as above, except the minions of the Major Villain will attack with their Heavy Spearguns as soon as they are on board. Their attacks will be Specific Shots to wound the character slightly. The spears are treated with Halperidol, a powerful tranquilizer. Once shot, the character must succeed at a STR roll every round before performing any action. If he ever fails the roll, he falls unconscious. On a Quality Rating 1 roll, he manages to shrug off the effect of the drug.

Until the character shrugs off the effects, all action rolls, except the STR roll, receive a -2 Ease Factor modifier.



- **Major Villain and Soldiers:** The boat shows signs of recent occupation but there is no one above or below decks. When the character emerges from below, he will see the Major Villain and a group of his Soldiers standing on the deck of his vessel and training their weapons on him. The Major Villain and his men, who were waiting underwater, took over the character's vessel when he went to investigate their cruiser. The Major Villain will thank the character for the use of his boat, and say that the character should get a bang out of his new vessel. He will order the engines revved and pull away. If the character does not pick up on the Villain's little joke, make a Sixth Sense roll for him to realize the cruiser is boobytrapped. There is a bomb set to explode in five minutes, allowing the Major Villain time to get clear. If the character searches for the bomb, give him a PER roll to find it. Assume a Base Time of 4 minutes for the PER roll. Therefore, if the character rolls a Quality Rating 3 or better, he will find the bomb in plenty of time to chuck it overboard. If you wish, you can have the boat's engine be disabled, and the character will have to make a Boating skill roll (-1 Ease Factor modifier) to repair the vessel. (If the character is ahead of schedule on the mission, you can slow him down by having the engine broken beyond repair, or out of gas, or both.)

AHOY THERE, MATEY: While at sea, the character sights a vessel approaching. As it closes the character can see it is a Classic Seventy Cormorant (or some other vessel of equal size). The boat will attempt to approach within 25 yards of the character's vessel. On the fo'c'sle of the vessel is an attractive, bikinied young woman, waving excitedly. She will yell "Ahoy!" and then reach down for a portable bullhorn on the deck next to her. The woman is . . .

- **Beautiful Foil (Allied):** The Foil, who will invite the character aboard her vessel. If the invitation is accepted, she will explain why she has followed the character (she is also after the Major Villain/is attracted to the character.) If the character refuses the invitation, the Foil will toss aside the bullhorn and her sunglasses and dive into the water, swimming to the character's vessel and climbing aboard. She will wave her boat away and will insist on working with the character.
- **Beautiful Foil (Neutral):** The same situation as above, except that, while the Foil is talking with the character on her boat, she will have a member of her crew sneak aboard the character's vessel to search for clues about the Major Villain.
- **Beautiful Foil (Enemy):** The same situation as above, except she has come with a warning from the Major Villain. If the character boards her boat, she will have several Soldiers in the crew rough him up. She will not allow the character to be seriously hurt, however. If she swims to the character's boat, she will simply tell him that the Major Villain thinks it would be healthier for the character to mind his own business. She will then swim back to her boat, waving at the character as she departs.
- **Beautiful Foil (Enemy):** The same situation as above, except she is actively working with the Major Villain against the character. If the character boards her boat, she will have two of the crew sneak aboard the character's vessel to plant explosive devices. Make one Stealth roll for the crew to hide all the

bombs. The character should get a PER roll at an Ease Factor equal to the Stealth Quality Rating to find the bombs. If the character does not find them, make a Sixth Sense roll for him three minutes before the bombs are set to explode. If the character decides not to come to her ship, she will attempt to ram the character's boat and sink it. Failing that, she will have two Soldiers with Uzis begin firing on the character's boat.

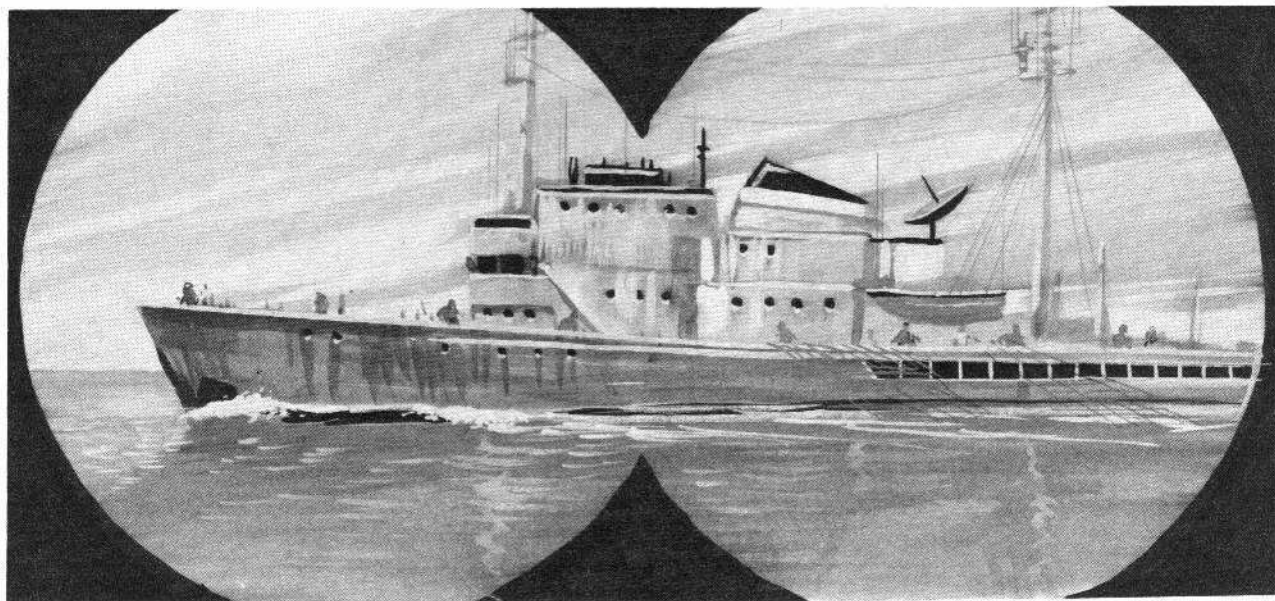
- **Civilians:** A cheery young woman, who will ask the character if he wants to join the party below decks, and wave for him to come over. There is nothing sinister about this encounter. If the character accepts the invitation, he will learn nothing useful for the mission. If he declines the invitation, the young woman will merely shrug and wish him a cheerful "Bon Voyage!"

FISHING TRAWLER: The character's present course brings his vessel close to a fishing trawler. If the character lets the trawler get close or trains binoculars on it, he will see the normal activity for any fishing boat: nets being mended and hoisted, fish being stored in the hold, and the like. The trawler has the following Attributes:

PM	RED	CRUS	MAX	RGE	FCE	STR
-1	6	15	20	1000	5	24

The men on the trawler will wave to the character. These men are . . .

- **Civilians (Hero Point)** Actual fishermen on a local fishing boat. If friendly relations develop between the fishermen and the character, they will offer him their hospitality, some food, and some of their homemade liquor. They could prove useful allies later in an adventure or campaign. If the character surrenders a Hero Point, they will be able to provide a vague clue concerning the whereabouts of the Major Villain.
- **Civilians:** The same situation as above, except the crew is Russian. The Russians will also invite the



character over and will treat him well. They will not have any information relevant to the mission and will do nothing to help or hinder the character.

- **Fellow Secret Agents:** The same situation as above, except the Russian trawler is a spy ship. The Russians will not interfere with the character as long as the character leaves them alone, but any transmissions to or from the character will be intercepted by the trawler, including those on ultra-restricted wavelengths. These communications will then be transmitted to Moscow. You should decide if the disclosure of such information to Moscow will affect the mission in any way.
- **Soldiers:** The fishermen are minions of the Major Villain, who are using a trawler from the nearest country to intercept the characters. They will get as close as possible to the character's vessel and then try to board it to capture the character; failing that, they will attempt to sink the character's vessel using AKMs and an M-2 .50 Calibre Browning Water-Cooled Machinegun. If the character intends to engage in combat, resolve the encounter using the combat rules. If the character tries to make a getaway, then use the chase rules. The two vessels will be at Close range.

The Browning's attributes are:

PM	S/R	AMMO	DC	CLOSE	LONG
0	25	200	3 × L	0-200	500-700
CON		JAM	DRAW	RL	
na		98-99	-5	2	

SPECIAL: The encounters described below are provided for you to include in an adventure at your convenience. You may select any encounter that best fits the current situation in the adventure.

- **Civilian: (Hero Point)** A Classic Seventy Cormorant is sighted in the distance. If the character does not Flee, the boat will pull to within 25 yards of the character's vessel. On the foredeck will be the owner of the Cormorant, a tall, spare man with a sea-lined face and a slight limp. In a voice that does not need a bullhorn, he will hail the character's vessel and wait a response. At no time during any conversation will he invite the character aboard or ask to come aboard his vessel. He will ask if the character has seen anything of a large white sailfish that he is hunting, stroking his leg while he asks. He is a very anxious fisherman looking for his quarry. Should the character inquire, the man's leg injury was not caused by the large white sailfish but by a small blue moped. If the character surrenders a Hero Point, the captain will have sighted the Major Villain's vessel within the last day, and will relay its position.
- **Sheriff J. W. Pepper:** The character will sight directly ahead of his vessel a man in an inner tube, his Stetson casually pulled down over his face. This should be quite a surprise since the character is far from

shore. If the character pulls up alongside or blasts his airhorn, the tubed figure will give a start and remove his hat. It is Sheriff Pepper, who while enjoying the warm sun and beach fell asleep, got caught in the currents, and drifted out to sea. He will be "real glad" to see the characters. If they have met before, he will insist on helping them "track down them Commies."

Note: If the player decides his character will bypass Pepper, remind him that the sheriff has no other way back to shore. If he still insists that he will not rescue Pepper, you may penalize him in Experience Points.

- **Smallbone:** The same situation as above, except it is a woman in the inner tube, wearing a straw hat. At the blast of the airhorn, the woman will remove the hat, revealing the attractive face of Penelope Smallbone. She will remark that she was beginning to wonder if the character would ever show up. If the character asks her how she got there, she will shake her head, with a twinkle in her eye, and refuse to answer. She will have a message from M regarding the Major Villain's plan. When she gets ready to leave, she will press a button on her watch. In a few moments a British submarine will surface about one hundred yards off. She will then dive into the water and swim to the sub. Once she is aboard, the submarine will submerge and leave the adventure. Under no circumstances should Smallbone stay with the character.
- **Plenty O'Toole:** The same situation as above, except that, when the woman removes her hat, the character will discover she is Plenty O'Toole. She will be delighted to see the character. She will explain that she was on a yacht and "the guy who invited me waited until we were at sea, and then had the nerve to tell me the boat wasn't his! He was an accountant from Idaho and had chartered it for the day! Then he started chasing me all over the yacht. So, I clobbered him on the head with a champagne bottle, grabbed the tube and jumped off. Boy, the nerve of some people."
- **STAND TO:** While on the high seas, the character notices an approaching vessel. If the character aims his binoculars at the vessel, he will see it is an official cutter (police, Coast Guard, Navy) of the nearest country. The cutter will attempt to close to within 15 yards of the character's vessel and order it to stand by for a boarding party. The ship's crew are . . .
- **Civilians:** Real customs officials who are checking out rumors about smugglers in the area. The officers will come aboard and check out the character's papers. (This does not mean that the character has to identify himself as a member of M.I.6, just that he show valid personal identification and prove he is using the boat legally.) If the character's papers are in order, the officer in charge will apologize for the inconvenience. The character will have no trouble with the officers so long as he does nothing suspicious and does not have anything illegal on board.

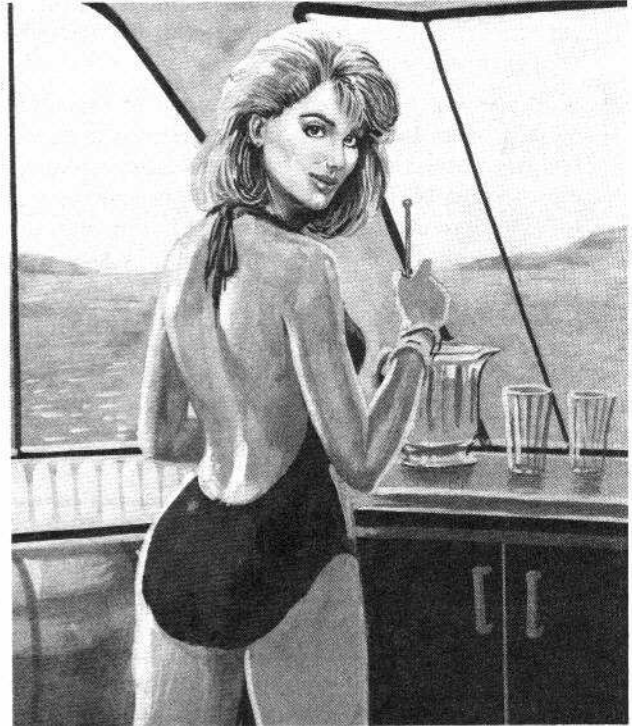
- **Civilians:** The same situation as above, except the authorities have been tipped off by the Major Villain that the character is running guns for terrorists in the country. The officers will be very nervous, and have very itchy trigger fingers. If the character does anything in the least bit suspicious, they will draw their weapons and arrest him. It will take several hours to straighten out the affair, and may result in the character being kept in port for a time. You should decide whether or not the officials will decide to keep Tailing the character at a discreet distance.
- **Soldiers:** The same situation as above, except the "officials" will be hirelings of the Major Villain in Disguise. The character should get a PER roll to penetrate their disguises (assume a Quality Rating of 1 for the disguises). While the character is busy with the officer in charge, another soldier will attempt to hide an Echo tracer on the vessel. Make a Stealth roll for the Soldier hiding the tracer (+3 Ease Factor modifier because the character is distracted.) If the character attempts to search the vessel later, he should get an Electronics roll rather than a PER roll at an Ease Factor equal to the Stealth Quality Rating. If the tracer is not discovered, the Major Villain will always know where the character's vessel is.
- **Q: (Hero Point)** Once the boarding party is on the character's vessel, but before the character can speak, a familiar voice will complain that "all this jaunting about the world is too much for my constitution. I'm going to have to design shock absorbers for watercraft." There will be Q, looking rather natty in a naval uniform, but slightly green around the gills. He will have come with a minor clue from M, regarding the Major Villain's location or plan. If the character surrenders a Hero Point, he will have brought along one Personal Item of the player's choice.

STOWAWAYS: At some point during the voyage, the character will discover he has an unexpected passenger. The person is . . .

- **Beautiful Foil (Allied):** The Foil, who has sneaked aboard to be with the character/pursue the Major Villain. Her presence will be revealed in two ways (you should decide when this will occur). She will prowl around below decks, just to see if there is anything interesting to discover; make a Stealth roll for the Foil and give the character a PER roll to notice the noise. Otherwise, she will attempt to use Stealth to sneak up behind the character and give him a scare, but with no malice intended.
- **Beautiful Foil (Neutral):** The same situation as above, except she will reveal herself by mixing some drinks and making deliberate noises with the stirrer in the decanter. If the character investigates, he will find the Foil in a swimsuit, standing next to the bar. She will hand the character a drink, and say she was fascinated by the character and wanted to get better

acquainted. She has been sent by the Major Villain to spy on the character.

- **Beautiful Foil (Enemy):** The same situation as above, except the drink will be laced with Sodium Amytal. Give the character a PER roll (-3 Ease Factor) to notice the drug. If the character does not notice the drug and imbibes the potion, he will be rendered unconscious. When the character wakes, he will find himself in the hands of the Major Villains or some of his henchmen.



- **Privileged Henchman:** The Henchman sneaked on board at the last port of call and secreted himself somewhere below decks. He will attempt to use Stealth to surprise the character and capture him. If the character is captured, he will wind up in the Major Villain's headquarters. If the Privileged Henchman's life is in danger, he will jump overboard and swim for shore.
- **Privileged Henchman and Major Villain: (Hero Point)** The same situation as above, except that the Villain and the Henchman will use Stealth from different directions to Knock Out the character. When the character awakes, he will still be on board, tied to a chair in the lounge. In a chair across from him sits the Major Villain, who wants to know why the character is interested in his activities. He will not have time for any formal Interrogation, and if he does not get the answers, he will solve his problems by leaving the character tied to the chair, setting the automatic pilot for the open sea, opening all the sea-cocks to let in seawater, and returning to shore in a dinghy. At your discretion, the character can surrender a Hero Point which will cause the Major Villain to reconsider his plan and take the character along.

Boat Non-Player Characters

OWNERS: People own luxury cruisers for two reasons: either simply for pleasure, or to live on them and make their living by them. These two types, while having a love for the sea and beautiful vessels in common, are quite different in many ways.

Only the very rich can afford to maintain a large luxury cruiser for their personal amusement (travel, fishing expeditions, and the like), since these craft require full time, year-round maintenance to stay in seaworthy condition. The owner of a cruiser usually employs a captain to run the vessel, if he does not have the time or desire to become a competent sailor, and there is usually a crew on hand to assist in running the vessel. Not all cruiser owners are incompetent as sailors, however.

It is possible for a small cruiser or a yacht to be owned and operated by one person, but it is necessary for such an owner to be a jack of all trades: able to rig the sails or repair the engines, competent as a pilot and navigator, and wise to the ways of the seas. Such a person may simply enjoy living alone on his vessel year-round or may support himself by his boat. The major compensation for an independent owner is that he is master of his fate; he does not have to answer to anyone but himself. He can take as few or as many jobs as he needs to make ends meet, and if he is bored, he can weigh anchor and move his home to another port. A character dealing with an owner of this caliber need have no fear of his competence, but these independents can also make fearsome enemies.

CAPTAINS: If a character rents, borrows or commands a large cruiser, it will be almost impossible for him to run it alone for any length of time. He will have to enlist the aid of the vessel's present crew, or hire a whole new crew (the size of the crew depending on the complexities involved in running the cruiser). The most important crew member the character will have to deal with is the captain.

The captain of a cruiser is in absolute control of

the vessel, although he is accountable to the owners. He is in charge of keeping the vessel supplied, and for the safety of the passengers. While the owner of the vessel decides where the boat is going, the captain is in charge of getting it there. It takes years of proven competency to get the necessary license, and so the captain will be very leery about endangering his vessel.

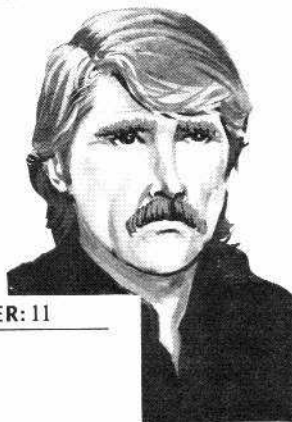
Most captains have spent many years at sea, either in the navy or on a merchant ship, during which time they develop their seamanship and learn responsibility, leadership, and the ability to think quickly under pressure. They will respect the authority of the owner/hirer, but they know that they have the final responsibility for the ship and its passengers. They will know everything about the capabilities of their vessel and their crew.

If a passenger is endangering his boat, the captain will not hesitate to take whatever measures are necessary to safeguard it. On the high seas, the captain's word is still law.

ENGINEERS: A vessel with large engines requires the presence of a full-time engineer, who is responsible for the maintenance of all of the mechanical equipment on board. Such a person will have expert technical and mechanical knowledge, but because he is usually below decks on large ships, will not interact much with the characters. His presence on a smaller cruiser could be helpful for a character with a low Boating skill.

OTHER PERSONNEL: The size of the vessel will determine the number of other crew members aboard. For the most part these NPCs will be information sources for the characters, though the characters may come up with an idea that requires the aid of an NPC. Sailors, cooks, and other personnel that appear on a cruiser can be created as necessary using the Civilians or Soldiers Table in the "How to Use Non-Player Characters" chapter of the *James Bond 007 Game*. Most of the NPC's should, needless to say, have some skill in Boating.

OWNERS



TERRENCE O'SHAY

CHARACTERISTICS: WIL: 9 PER: 11

HEIGHT: 6'2"

WEIGHT: 210 lbs

AGE: 33

APPEARANCE: Attractive

WEAKNESSES: None

IDIOSYNCRASIES: None

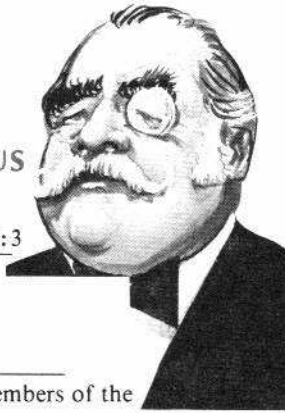
INTERACTION MODIFIERS: Reaction (0), Persuasion (-2), Seduction (-1), Interrogation (-3), Torture (-3)

BACKGROUND: O'Shay, an expatriate American, lives quietly and comfortably along the Riviera on his 70' cruiser/sailboat, *The Forthright*. A born loner who makes a meager living taking out fishing charters or transporting tourists around the islands, O'Shay is in reality a freelance operative. He takes low-profile jobs to preserve his anonymity, such as delivering documents, helping people escape from countries or

smuggling items around the Mediterranean. He has a Don Quixote complex, however, and he cannot stand to see anyone in trouble, so he jumps in without considering risk or consequence. This has gotten him into trouble in the past. In Nice, while picking up provisions for his boat, O'Shay came to the rescue of a young lady who was being chased by two men. O'Shay dispatched the men with ease and took the woman aboard his boat for safekeeping. Unfortunately, the two men were M.I.6 field agents and

the young lady was a foreign agent who had made off with NATO defense plans. M.I.6 called all forces to bear on finding O'Shay, who was discovered four days later, sipping a cold drink at a port in Sardinia. When confronted, he cheerfully pulled the stolen NATO plans from his wallet and handed them over to the M.I.6 agents, saying that they had not been copied, but refusing to tell where the woman was. M believed him, and has since used O'Shay for courier runs in the Mediterranean.

LORD JOSHUA ANGUS MacPHERSON



CHARACTERISTICS: WIL: 3 PER: 3

HEIGHT: 5'8"

WEIGHT: 194 lbs

AGE: 52

APPEARANCE: Good Looking

WEAKNESSES: Attraction to Members of the Opposite Sex

IDIOSYNCRASIES: Wears a monocle, which he does not need; calls anyone lower in social rank than himself "my good man."

INTERACTION MODIFIERS: Reaction (-2), Persuasion (-3), Seduction (+3), Interrogation (+4), Torture (+6)

BACKGROUND: Lord MacPherson's father was a coal miner who scrambled his way to millions, and then married into an old and respectable, but penniless, British family. Lord MacPherson is more than

slightly embarrassed by his father's "umble" beginnings, and compensates by affecting a total disdain for the working class. His 130' pleasure cruiser is called *London Terrier*, and is used for his lordship's vacations. On the one hand, he dotes on anyone who seems well-to-do and will gladly invite such people on his pleasure trips. On the other hand, he barks orders to his crew and harangues them mercilessly if they commit such atrocities as turning the ship into choppy water and causing his lordship's drink to spill, or telling him that the tides make it impossible to leave port whenever he wants to. He has a lot of trouble keeping his ship crewed. His lordship clashed briefly once with M, when 003 commandeered MacPherson's yacht to give chase to a TAROT operative, who got away, in large part due to MacPherson's stupidity and arrogance. After the fiasco was over MacPherson threatened to bring down the wrath of God, country and several influential friends in Parliament on 003, and have M.I.6 abolished as well. M, who was furious, paid a visit to MacPherson and pointed out that one of M's poker cronies is the Minister of Finance, who is in charge of the tax auditors in England. MacPherson retired to his yacht, and has not bothered M.I.6 since.



HELENA SKOUROPULOUS

CHARACTERISTICS: WIL: 3 PER: 3

HEIGHT: 5'4"

WEIGHT: 115 lbs

AGE: 22

APPEARANCE: Striking

WEAKNESSES: Attraction to Members of the Opposite Sex

IDIOSYNCRASIES: None

INTERACTION MODIFIERS: Reaction (+2), Persuasion (0), Seduction (+2), Interrogation (+5), Torture (+6)

BACKGROUND: Helena is the young daughter of a widowed Greek shipping tycoon. She is used to having her own way and manipulates people marvelously. She has servants at her beck and call in her mansion on the island of Crete and does absolutely nothing around the house. On the sea, however, Skouropoulos literally transforms. The vivacious young woman with bright eyes and quick reflexes, piloting her sailboat or 30-foot yacht with unconscious ease, is totally different from the slothful heiress who often spends the day in her silk robes because she does not feel like dressing. She is being trained to take over her father's company when he retires, but would rather be in charge of just one of his freighters or oil tankers. But being a dutiful daughter, she does her best to take an interest in the business. On one of her midnight sails, Skouropoulos came across an unconscious man in a lifejacket floating in the sea, who seemed to have been badly beaten. She

fished him out and tended to his wounds. When he regained consciousness, he said that he had been thrown from a cruiser, and insisted that they use Helena's boat to chase it down. Helena, to her surprise, agreed. They caught up with it and the man boarded the cruiser and returned a little later with a smaller man in tow. At the man's yell, Helena revved

the engines and pulled away amid a volley of bullets. The man thanked her and told her his name was James Bond, and that they had just rescued a famous English scientist from kidnappers. He swore Helena to silence, and the only indication that anything unusual happened is the seven roses she receives every year on the anniversary of the cruise.

CAPTAINS

GEOFFREY TYSON

CHARACTERISTICS: WIL: 5 PER: 6

HEIGHT: 5' 11"

WEIGHT: 178 lbs

AGE: 37

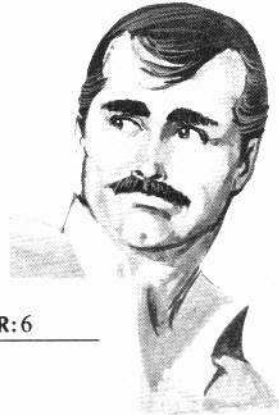
APPEARANCE: Good Looking

WEAKNESSES: None

IDIOSYNCRASIES: None

INTERACTION MODIFIERS: Reaction (+2), Persuasion (+3), Seduction (0), Interrogation (-1), Torture (-4)

BACKGROUND: Tyson's one passion in life has been the sea, which is not too unusual for someone hailing from Portsmouth, England. He learned the sea from his father who was a fisherman. Tyson had greater hopes and went to work for a wealthy stockbroker on a small yacht; he managed to save his



employer once when the man fell overboard after a few too many martinis. When the man bought a large cabin cruiser, he promoted Tyson to captain. Tyson enjoys his position, since he has been able to visit many beautiful vacation spots around the world. However, since the cruiser is used only two months per year by the businessman, Tyson has considerable free time and is often bored. His employer wires Tyson to take the cruiser to the next port of call and then he flies to the location to meet the ship. The most exciting time Tyson ever had was when two M.I.6 agents commandeered the ship to chase after six TAROT agents who had kidnapped a diplomat and were trying to spirit him out of the country on a chartered cruiser. Through Tyson's excellent handling of the cruiser, the TAROT cruiser was forced onto some rocks, and the M.I.6 agents recovered the diplomat. Tyson would love to become involved in more derring-do on the high seas. He loves to read Horatio Hornblower novels and even has an authentic 18th century cutlass in his cabin.

CHARLIE RATAZE

CHARACTERISTICS: WIL: 5 PER: 8

HEIGHT: 5' 6"

WEIGHT: 148 lbs

AGE: 38

APPEARANCE: Normal

WEAKNESSES: Greed

IDIOSYNCRASIES: Keeps cap pulled firmly over his eyes; squints piercingly at anyone who talks with him.

INTERACTION MODIFIERS: Reaction (-2), Persuasion (-3/+2), Seduction (0), Interrogation (-3), Torture (0)



BACKGROUND: Rataze commands a yacht that has seen much better days. After being dismissed from the Italian Navy for insubordination, he wandered around Naples until he was offered the job as captain of the yacht. He does not know who exactly owns the yacht since he receives his orders by telephone, but he has proven absolutely loyal to his mysterious employers (you can decide who his employers are: a crime syndicate, an intelligence organization, smugglers, or the like). He has never checked the contents of cargo he has been assigned to transport, and he is absolutely close mouthed about his work. He has a certain amount of leeway in his position, and if someone asks him to do a job, he will first check with "the boss" before accepting it. (The +2 Persuasion modifier is used when a bribe is tendered.) Rataze is apolitical and often acerbic about world affairs. Though an unpleasant person to deal with, he is trustworthy and more than willing to add his muscle to any sticky situation.



BENJAMIN STAFFORD

CHARACTERISTICS: WIL: 9 PER: 5

HEIGHT: 6' 0"

WEIGHT: 215 lbs

AGE: 59

APPEARANCE: Normal

WEAKNESSES: Dependence on Liquor

IDIOSYNCRASIES: Swears constantly, then apologizes, then swears some more.

INTERACTION MODIFIERS: Reaction (-2/+2), Persuasion (-3/+1), Seduction (0), Interrogation (-3), Torture (-5)

BACKGROUND: Stafford served for years as a merchant marine captain with the American Navy. Retiring two years ago, he found he absolutely hated golf, loathed bridge, and missed the sea desperately. An old crew mate, who made a fortune in the stock

market, bought a 100' cabin cruiser to ferry tourists around the Florida Keys and the Caribbean, and asked Stafford to become captain, an offer which was gladly accepted. He loves the ship and considers it the finest vessel he ever has seen. The only thing that keeps the job from being perfect is that he has to put up with landlubber passengers, whom he views with contempt. (The first interaction modifiers for Reaction and Persuasion are used when Stafford deals with non-naval people.) He rigidly controls his drinking while working, but has been known to go on binges of heroic proportions while ashore, and then to retire to his cabin to sing emotional sea chanteys. A year ago some TAROT agents chartered his boat supposedly for a fishing trip but actually to spy on Guantanamo base in Cuba. Stafford became suspicious when he noticed the men spending more time fooling around with their gear, which contained a radio transceiver in disguise, than they did fishing. He alerted the port authorities when the trip was over, resulting in the capture of the agents.

ENGINEER



JANE TORBETT

CHARACTERISTICS: WIL: 7 PER: 5

HEIGHT: 5' 5"

WEIGHT: 115 lbs

AGE: 27

APPEARANCE: Attractive

WEAKNESSES: None

IDIOSYNCRASIES: Has tattoo of anchor on right arm.

INTERACTION MODIFIERS: Reaction (0), Persuasion (0), Seduction (-2), Interrogation (+2), Torture (+3)

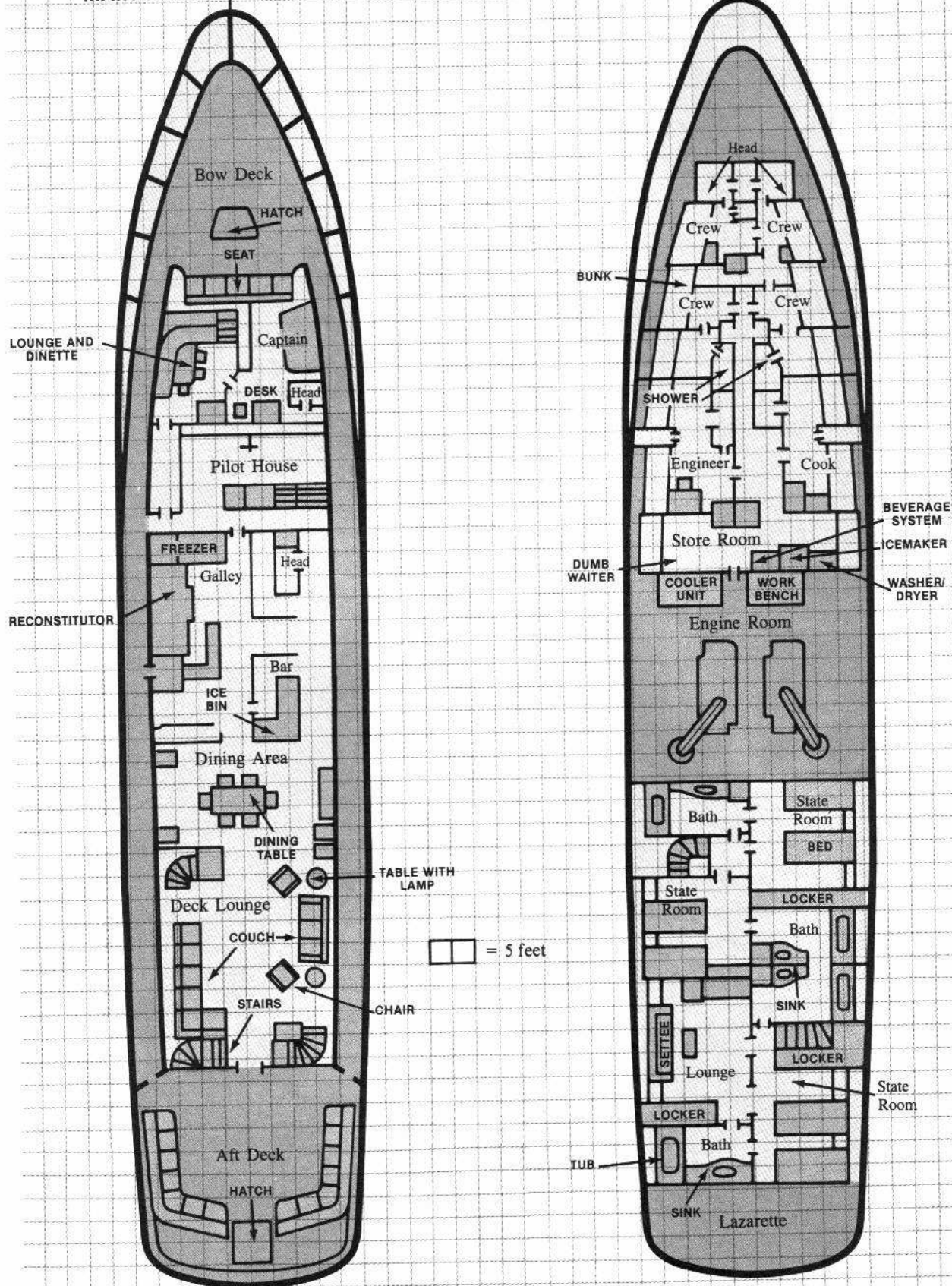
BACKGROUND: One of the few women in this field, Torbett is a total professional. She learned her trade in the American Navy, and she loved the life (she got the tattoo one weekend on shoreleave, though she cannot remember why). She decided that opportunity for advancement was limited for her, as she sim-

ply did not have the physical strength or mass to handle the huge engines. So, after her hitch was up, she went into the private sector. She works out of Monte Carlo, Monaco, on a freelance basis, filling in for ill engineers or fixing up damaged boats in drydock. She is friendly and easygoing, but her stint in the navy has taught her to be a little wary of sailors. She habitually carries a heavy pipe wrench on her toolbelt, which she has used to effect on men who get too familiar with her. The wrench proved of double use once, when a shady character offered a hundred dollars to get the engine running on a private yacht. The yacht was being used as a meeting place by TAROT operatives who were planning an assassination; Torbett could hear the men's conversation through the air vent as she worked on the engines. She used her wrench to jam the engines and then knocked out the man guarding her. The port authorities were alerted by Torbett, and they capture the yacht but not the TAROT agents who managed to escape.

BURGER HARGRAVES 125' CRUISER

MAIN DECK

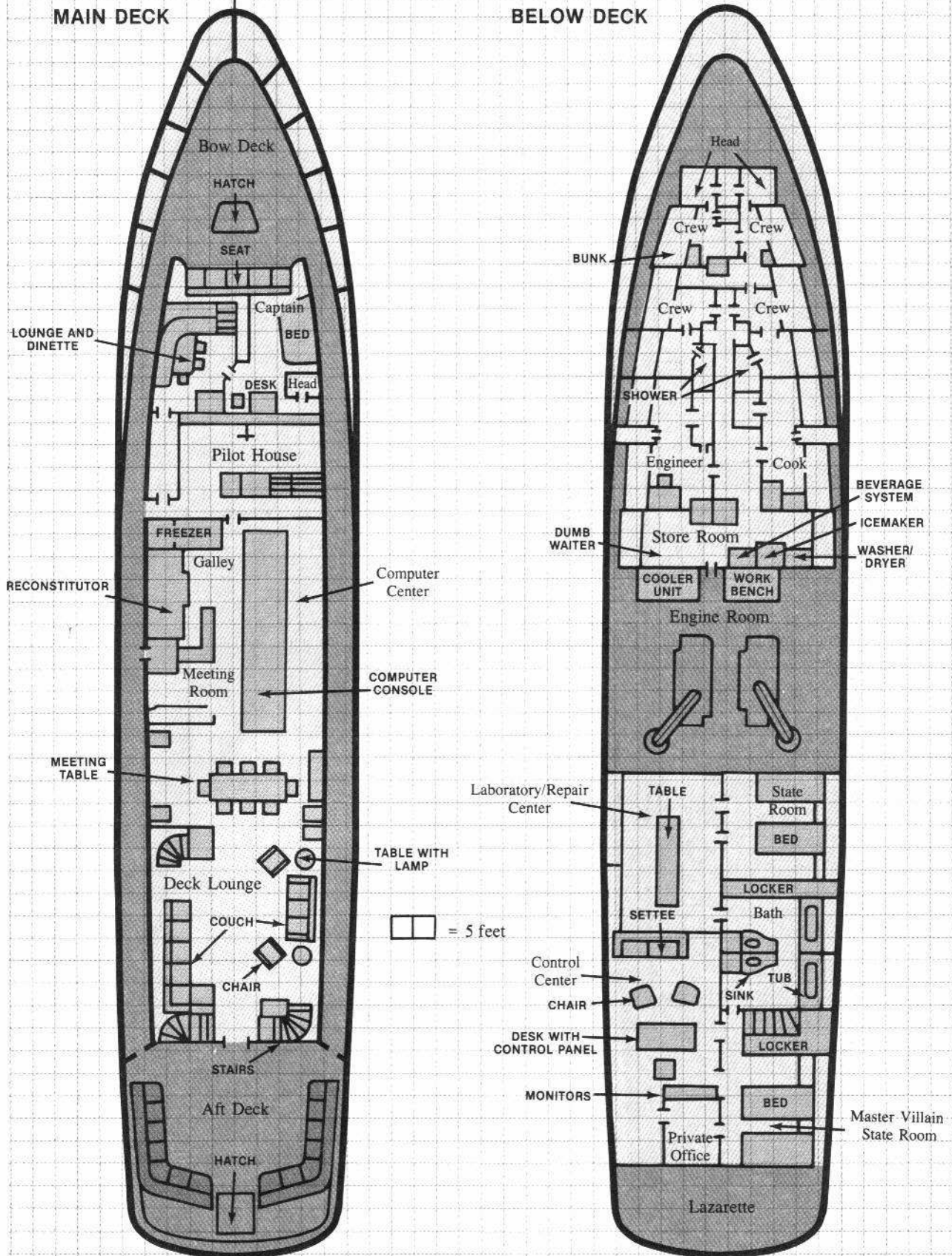
BELOW DECK



MAJOR VILLAIN'S SECRET HEADQUARTERS

MAIN DECK

BELOW DECK



Planes and Airports



Introduction

There is a movement afoot in the world to regain the luxury and comfort that had been sacrificed in the name of progress. Trains and ocean liners offered expansive cabins and multi-course meals for first-class travelers, but they were fairly slow methods of transportation. The advent of the jet age offered passengers a faster way to get from one place to another, but at the expense of comfort.

There was still a difference between first-class and other passage, with first-class offering better meals and more room. However, as the number of airlines grew, thus offering more competition, and as fuel prices rose, it became necessary to cut back on expenses. The original first-class/second-class dichotomy has been blurred with the advent of economy class, business class, and a slew of other classes that allow an airline to cram as many seats as possible into the fuselage, so it can fly a maximum number of passengers.

An alternative to jet travel is available by renting a private plane. A small plane can leave at the passenger's convenience and can often reach airfields the major airlines do not service. There are drawbacks in that small planes are given low priority for take-offs and landings, they do not travel as quickly as jets, and they are often cramped. Also, small planes are not the best for crossing oceans.

It is possible to charter a private jet, offering both

speed and a certain amount of luxury. Such a flight can be expensive and usually requires a number of people going to the same destination. It would be too expensive for one person to rent a private jet.

Businessmen, writers and secret agents, who must do considerable traveling, would often lament the lack of comfort to be endured while flying from place to place, either in a commercial jet or private plane. Bond's solution was always to book first-class, but even he was glad when the craft finally landed and he could get out of the cramped quarters.

In recent years, with the advent of the 747 luxury jet and the Concorde supersonic jet, comfort and grace have begun returning to air travel. Still, these jets are quite large and carry many passengers, and no one thought they would be able to equal the luxury and comfort of ocean or train travel.

Until Regent Air was formed, of course.

Regent successfully blends commercial jet speed with private jet comfort. Passengers on Regent flights receive the service and attention that is usually reserved for the ultra-rich, who can afford to own their own jet. Regent's fleet of reconverted 727's have been called, without exaggeration, the Orient Express of the sky. High praise for any establishment, and almost miraculous for a jet airline to achieve. The success of Regent Air is, travelers hope, a harbinger of things to come.

Regent Air Jet

The usual image of air travel is a nightmare of long lines, cramped seating, plastic food, and lost luggage at the destination becomes nothing more than a fading memory aboard the quiet luxury of a Regent Air Corporation jet.

In October, 1983, Regent Air inaugurated its single round-trip flight per day service between Newark (just outside New York City) and Los Angeles, and has since expanded to include flights to San Francisco, Las Vegas and, on weekends only, Honolulu. Flights are scheduled to get passengers to their destinations at peak hours.

The cost for the flight is more than double that of normal first-class fare, but the amenities included in the price more than offset the expense. A limousine picks up passengers at their homes, apartments or offices and drops them at Regent's private air terminal. Another limousine will take them to their final destinations after landing. The chauffeur takes charge of luggage from the moment of pick-up and will handle the routine matter of checking in. There is never a worry about damaged luggage, for it is hand placed on and off the plane.

COMMENTS: *While I appreciated the chauffeur, care of my luggage, I couldn't see myself handing over my briefcase. Q would never have approved. — JB*

FLIGHT CABIN

Claiming to be "90% service and 10% transportation," Regent Air offers its passengers every

luxury imaginable. Regent Air's jetliners are quite unlike anything else flying commercially.

A standard Boeing 727 can hold 120 passengers, but elbow room becomes scarce when the plane is booked solid. Usually there are two or three seats side by side, and the passengers are jammed together like sardines. The aisles are narrow, and it can be frustrating trying to get through them when the flight attendants are serving drinks and meals. By the end of the flight, many passengers complain of cramped muscles and tired rear ends.

Regent Air has redesigned the interior of its 727's to carry a maximum of 36 passengers. The plush, ergonomic seats are specially designed according to the support needs of the human body. The chairs swivel 180 degrees and have, as per safety regulations, seatbelts (the buckles are gold plated). Each chair contains its own private multi-channel stereo system.

There is plenty of leg room for each seat, and the aisles are large enough to walk around comfortably. Couples can, for an extra charge, get private compartments in the back. Also, there are compartments for up to four, which can be converted to dining rooms, conference rooms, or sleeping compartments. A small beauty salon with cosmetologist on duty is in the back of the plane, providing passengers with manicures or trims. Across from the salon is the powder room with a full-size mirror.

The crew welcoming passengers aboard.





Artist conception of a private compartment.

COMMENTS: *While I thought the concept of the airline to be decadent, I must admit the cosmetologist's attentions were very welcome after a particularly tiring mission I had with James in Los Angeles — Anya*

Passengers enter the plane through the reception area, where the staff greet them cordially. (There is usually one flight attendant for every four passengers.) To the left of the reception area is the cockpit; to the right is the spacious living room, with its 10 single seats and one double seat. The carpet throughout the plane is thick and handwoven, laid over three layers of soundproofing to keep the cabin as quiet as possible. Beyond the living room is the bar and dining area, where four single chairs and a double chair are available. The private compartments comprise the last third of the plane.

A library of first-run movies is provided to allow passengers to select the entertainment they wish to watch on the video monitors located in every corner. The on-duty bartender will mix any drink to the passenger's exact specifications. Those too hungry to wait for the formal meal may snack at an elaborate hot and cold buffet, which is continually replenished for the passengers' enjoyment.

The deep earth tone decor of the cabin was chosen because of the colors' soothing effect. An Art Deco design, similar to that found on the Venice Simplon-Orient-Express, runs through the three major sections of the interior. The resulting shapes and lines provide a soft interior and yet keep the passengers stimulated through the long cross-country flight.

COMMENTS: *The degree of comfort was such that I fell into a deep sleep and had to be shaken awake by one of the hostesses. I rarely sleep that soundly and never on an aircraft. — JB*

THE HEIGHT OF HAUTE CUISINE

Regent Air prides itself on providing "all frills" service, and meals aboard the plane are equal to the finest cuisines in the world's great restaurants. While waiting for their main meal, passengers may sip a glass of Taittinger '75 champagne or their choice of potables from the bar stocked with premium labels. Or they may whet their appetites on smoked Scottish salmon, Beluga caviar with garnishes, cold lobster Bellvue, cold sliced sirloin, duck liver pate with green peppercorns, pigeon mousse, or smoked salmon and sturgeon mousse from the buffet. The selection for the main meal will depend on the time of the flight.

On morning flights, breakfast starts off with a choice of fresh fruits (strawberries, raspberries and blueberries). The attendants will prepare eggs the way a passenger wishes: poached eggs Benedict or Florentine; poached eggs in potato skins or in popovers with wild mushrooms; omelet with sour cream and two caviars or with Chinese mushrooms; or scrambled with caviar or with tomato and fresh basil. A choice of fish (salmon, smoked trout, and smoked sturgeon) or a variety of meats (sausages, filet mignon, lamb chops, grilled chicken breast, veal medallions, and smoked pork chops and loin) rounds out the meal.

Lunch and evening meals begin with a choice of soups — consomme with vegetable garnish, cream of vegetable or wild mushroom soup, oyster chowder, and lobster parfair. Salad comes next: either a mixed greens tossed with a special Regent vinaigrette dressing and topped with sauteed shrimps, scallops, mussels, or gooseliver; or an en-dive salad with warm duck leg and garlic croutons.



Master chef Wolfgang Puck presents the buffet.

Entrees are varied to allow for all tastes. For a seafood dish, there is fillet in white butter sauce, baked stuffed lobster or grilled lobster in herb butter, or salmon en croute with two sauces. Meat dishes include filet mignon with bearnaise and mustard sauces, New York strip steak, and roast prime rib; veal medallions in port wine, and rack of veal with wild mushroom sauce; lamb loin with mustard sauce, and roast rack of baby lamb; and chicken Wellington (wrapped in pastry with a thick sauce), and chicken with garlic and Italian parsley.

The dessert menu varies daily, at the whim of the master pastry chef. Passengers might be tempted with a cognac mousse, raspberry torte, or a rich marjolaine.

The "house wines" of Regent include two reds — Jordan cabernet sauvignon '78 and Corton Clos du Roi burgundy — and two whites — Acacia chardonnay '81 and Puligny Montrachet '81. The bar is also stocked with a full range of spirits and liquors, all well known names. For those preferring no alcohol, Regent offers freshly squeezed orange and grapefruit drinks, Perrier, and a full range of soft drinks.

Such fine dining could scarcely be served on plastic, so Regent uses only the finest table appointments available, including imported English Spode china (decorated with Regent's own logo), monogrammed sterling silverware, elegant Baccarat-style crystal, French double damask napkins, and Italian table linens. Each passenger receives a silver matchbox as a memento of his flight.

COMMENTS: *I still have the matchbox. I have it on my coffeetable for guests to use. Usually I have to retrieve it from their grasp as they are preparing to leave. — JB*

SPECIAL SERVICES

In addition to providing elegant surroundings and gourmet meals, Regent also caters to the need of the busy businessman and tycoon. The four private compartments in the rear of the plane can be used as conference rooms during the day. At night the compartments are converted to private sleeping quarters (the spacious double seats fold out to form queen-size beds). The large compartments have big tables where paperwork can be laid out or a meal enjoyed in privacy.

Regent has installed air-to-ground telephones, allowing passengers to call home or their next destination, or to make reservations for a night on the town. There is also a secretary on board who will take dictation, type up letters, and make copies as necessary. For the first time in aviation history, a passenger can receive up-to-the-minute stock quotes direct from the New York Stock Exchange while in flight.

COMMENTS: *When I flew with Marc Ange Draco, I noticed he spent a good deal of time dictating memos, checking the stock ticker and placing calls. I finally disconnected his calls and almost dragged him back to the private compartment so he could enjoy the relaxation he had paid for. — JB*

The bar is open for service.



International Airports

JOHN F. KENNEDY INTERNATIONAL AIRPORT: Modern day Kennedy is a city within a city, a non-stop center employing over 40,000 people. Most of the 5,000 acres is taken up by instrumented runways, taxiways and aprons. These sophisticated devices tell the control tower the precise location of every aircraft throughout the complex. This airport has the largest concentration of air passenger and cargo terminals in the United States, in addition to the administration offices, maintenance facilities and other services. The airport is active around the clock, whether moving people or cargo. A map of Kennedy can be found on this page.

Within the mile-wide oval formed by the runways is a series of large passenger terminals with a combined floorspace of over a million square feet. The original design was flexible enough so that the airport could grow to serve more passengers and cargo without interrupting existing services. Major airlines, mostly domestic, would build and manage their own individual terminals, ensuring their passengers quick service and no large crowds to deal with.

The largest terminal, though, is the International Arrival and Airline Wing Building. This terminal handles passengers for more than 30 foreign flag airlines whose individual traffic does not support the construction of a multi-million dollar terminal. Each airline, however, has a separate waiting room and check-in area so that passengers can be afforded some privacy and comfort, rather than being jostled by huge crowds. It also contains Customs, Immigration, and Health facilities (for inspection of passengers' documents and baggage).

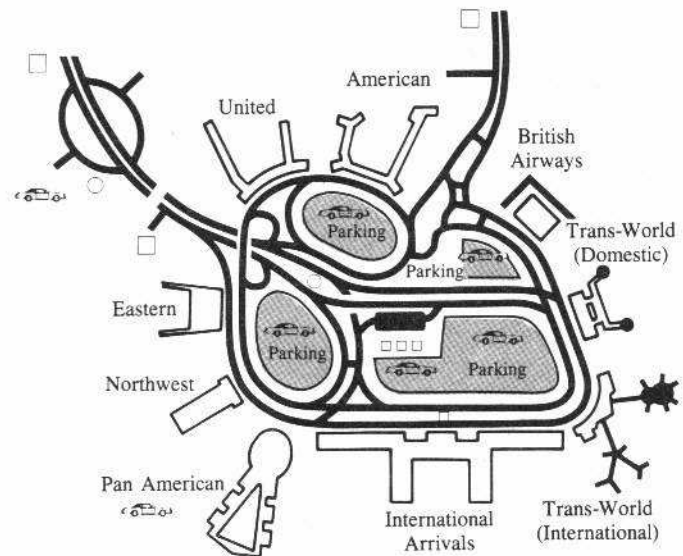
As with all the terminals at Kennedy, there are food facilities (the Host International restaurant, snack bars and cocktail lounges), banking facilities and a currency exchange, bookstores and newsstands, duty-free stores for liquor, tobacco and other gifts, and barber and beauty shops. Buses going to locations all over New York City and into New Jersey, limousine services, and rental cars are available here and at all other terminals.

Across the road from this building, connected by a walkway, are the control tower and administration offices for the airport authorities. The observation platform, one floor below the control room, used to be open to the public, but tighter security caused it to be closed to all but authorized personnel. At the top of this eleven story tower is the octagonal control cab, enclosed in glass designed to withstand winds up to 90 miles an hour.

Over an eleven year period, eight large terminals were built along the perimeter of the oval. Each was designed and built according to the desires of the individual airlines. The terminals, in order of completion, are Eastern Airlines, United Airlines, American Airlines, Pan-American Airways, Trans-World Airlines, Northwest-Braniff, National Airlines, and Brit-

ish Airways. Each terminal is self-contained. Airlines with international flights have customs inspection areas in their own terminals for their passengers.

JOHN F. KENNEDY INTERNATIONAL AIRPORT



HEATHROW AIRPORT: Across the Atlantic, Heathrow Airport in Great Britain is divided into three terminals, each designated for certain flights. The first terminal handles all British and Irish airlines. The second terminal handles the European airlines, while the third handles intercontinental flights and the Concorde.

Heathrow offers a variety of choices for hungry passengers awaiting flights. For those with a short time to eat or with not a lot of money, there are the self-service, cafeteria-style snack bars with a selection of sandwiches, beverages and snacks. Those wanting lighter fare can go to the Croissant Corner for a light pastry and hot beverage. Upwards on the palate scale are the hamburger stands that also serve a passable breakfast. A variety of salads and main dishes can be had at the restaurants.

The Penta Hotel, within the airport grounds, has a courtesy bus for picking up and delivering guests to their terminals. It is only a short ride to the hotel, which has a marvelous French restaurant. Slightly farther away is the hotel Excelsior with two restaurants and a coffee shop. The courtesy buses run every half hour.

Unfortunately, Heathrow is not famous for its speed. Also its size was once probably a major cause of heart attacks, but moving sidewalks have been installed. Baggage is slow to arrive at the claim area in Heathrow, but there are plenty of porters in brown uniforms with baggage carts around to help. This service is supposed to be free, but tipping is encouraged.

CHARLES De GAULLE AIRPORT: De Gaulle Airport in Paris consists of two terminals. Aerogare 1 is for foreign airlines. It is a circular building with seven

satellite arrival and departure areas. Though it is large, moving sidewalks quickly bring passengers to customs and baggage claims.

There are lockers, nurseries, banks, drug stores, beauty salons, post and telegraph offices on the basement level, but there is also a Maxim's restaurant and Maxim's Grill on the same level. On the departure level are the duty-free shops that sell liquor, tobacco, luggage, perfume and French fashions.

Aerogare 2 is smaller and less hectic with less distance to travel to passport control; Air France and other French airlines offer domestic flights from here. This terminal offers lockers, telephones and a currency exchange office. In either terminal passengers are encouraged to grab a luggage cart if they have a large number of bags. French airports do not have porters to help carry luggage.

The two terminals are connected by buses that also drop passengers off at the rail station where they can catch the trains into Paris. The trains run every 15 minutes and drop passengers at Gare du Nord in the city and continue on to the Chatelet, Luxembourg, Port Royal and Denfert-Rochereau stations. A car ride from the airport to Paris can take about half an hour.

LEONARDO da VINCI AIRPORT: When this airport was first built in 1960 in Rome, it was estimated to be able to handle 7 million passengers a year. It now handles over 12 million a year, and has become quite crowded. As a result, waiting for luggage can be tiring. But there are more than enough porters, easily recognizable in their orange uniforms, to help move luggage to a vehicle. The porters charge 1000 lire per piece of luggage and therefore should not be tipped. Customs at da Vinci is not as extensive as at some airports.

Snack bars and restaurants are available, but they serve only passable fare; there are no hotels near the airport. Passengers with extended layovers are encouraged to go to the city. Buses (with the letters A.C.O.T.R.A.L.) leave the terminal every 15 minutes for Rome. To be sure of a fair price, only the authorized yellow taxis should be used for the trip into town. The trip should take about half an hour.

SCHIPHOL AIRPORT: Perhaps because of the constant flow of diamond merchants and couriers, Schiphol Airport in Amsterdam is one of the safest and most secure airports in the world. Police and security guards patrol regularly, not only for the protection of the airlines and valued passengers but for the safety of the tourists as well. It is a rare event when a con artist or any kind of petty thief can successfully operate at Schiphol.

Schiphol is famous for its 43 duty-free shops offering over 40,000 different items. In addition to the usual perfume, liquor and tobacco, such items as caviar, cameras, diamonds (obviously), and medical equipment, automobiles can be found here as well. Since the last item is a little difficult to stuff into an overnight bag, 14 days advance notice is necessary for purchase.

The departure lounge area has a bar and restaurant, and there are snack bars and coffee shops throughout the terminal. For those with more time for

meals or needing a place to stay overnight, the three nearby hotels are the Hilton Schiphol, the Ibis and the Sheraton. There are three public buses an hour making the 25 minute trip to Amsterdam.

COINTRIN AIRPORT: The customs officials at Cointrin Airport in Geneva, Switzerland, are exceptionally efficient and trust passengers carrying Western European or American passports, whose luggage is usually checked through without being searched. Passengers may then use a cart or pay a blue uniformed porter to take their luggage to the buses or taxis for the 20 minute ride into center city.

The Rotisserie and the Plein Ciel restaurants in the airport offer excellent food and a quiet atmosphere. There are a wide variety of shops, including drug stores and gift shops with items only slightly more expensive than in town. The duty-free shops carry only liquor, tobacco and perfume.

FRANKFURT AIRPORT: The Frankfurt Airport operates with stringent security, and carry-on luggage is inspected as passengers disembark. After picking up luggage at the claim area (it arrives within fifteen minutes of the plane's landing), passengers have to take it through a second customs inspection.

There is a standard handling charge of two marks per bag when a skycap helps with luggage within the terminal, with an extra half mark per bag for transference to the lower level or the nearby Hotel Sheraton. The skycaps wear a blue butcher-apron over their uniforms so their clothes will not become soiled, making them easily recognizable. It should be noted that sometimes young men posing as skycaps will meet incoming planes and offer to help with luggage for a small tip; they are not necessarily out to steal any luggage, but their activity is illegal.

Passengers awaiting connecting flights can visit one of the four movie theatres, one showing English speaking movies and another showing only adult-oriented (read pornographic) films. The airport is very popular with the city residents, who travel there to patronize the 13 restaurants and bars. The Dorian Grey disco, the most popular disco in the city, has a glass enclosed observation room which is as popular as the dance floor it overlooks. Except for the duty free shops, items sold at the airport can be up to 50% more expensive than in the city.

Those staying overnight have their choice of the Sheraton, Steigenberger and Novotel Frankfurt-Airport hotels. The Sheraton, offering the Maxwells' Bistro restaurant, is in the airport complex. Steigenberger's, a five minute drive away, has the Graf Zeppelin cafeteria and the Five Continents, an excellent rotisserie. The Novotel has a modest restaurant and free bus service every 15 minutes.

Getting to the city is a 30 minute cab ride (closer to an hour during rush hour traffic), but the trains that run every 10 minutes can get a passenger to center city within 11 minutes. There are also trains from the airport to Amsterdam, Munich, Dortmund, Cologne, and Dusseldorf.

Notes for the Gamesmaster

A jet is a total life-support system, a little pocket of living environment protecting passengers from depressurization and lack of oxygen. They are meant to get passengers from one location to another as quickly as possible, and so they do not offer the same number of diversions as a luxury train or cruiser.

Private jets, on the other hand, can offer more luxuries. They have more leg room and more comfortable seats, and the cabin is decorated to the owner's specifications. If staffed, service can be more personalized because there are fewer passengers for the flight attendant to check with. A private jet can also be flown to locations where major airlines do not visit.

James Bond tries to take private jets whenever possible. Many times he has no choice but to take a large jet when assigned to a mission, for time is often pressing and he must reach his location as quickly as possible. But not all flights have been enjoyable.

I'M GLAD TO HAVE YOU ABOARD, MR. BOND

While investigating Auric Goldfinger, 007 was captured at Auric Enterprises in Gstaad, Switzerland, and barely managed to convince Goldfinger not to bisect him with a laser. Bond was shot with a tranquilizer and woke up aboard Goldfinger's private jet on the way to Goldfinger's horse-breeding ranch in Louisville, Kentucky. After meeting Pussy Galore, the pilot, Bond found he had the jet to himself, except for Mei Ling, the flight attendant.

Bond excused himself to use the restroom, planning to activate a tracer he had with him. Mei Ling used a peephole in the door to observe 007, but was foiled when he hung his jacket over it. She moved to another peephole that looked in through a two-way mirror. Bond foiled her again by spraying shaving cream over the mirror and was able to plant the tracer secretly in his shoe.

COMMENTS: I was still smarting from the mirror trick played on Tania and me in Istanbul. I've been a bit leery of mirrors ever since. — JB

After thwarting Goldfinger's plan to contaminate the gold supply in Fort Knox, Bond was invited to meet the President via another private jet. Once aloft, Bond rang for the attendant and was dismayed to see Goldfinger appear, gun in hand. The crew had been waylaid, and Galore was piloting the jet. Goldfinger was ready to shoot Bond, despite 007's warning that a shot might pierce the bulkhead. A casual wave of the gun towards the flight cabin was the opening Bond needed to attack Goldfinger. During the struggle, the gun went off, shattering a window, and Goldfinger was sucked out the window by decompression.

Bond managed to reach the cockpit, where Pussy Galore was trying to regain control, but the plane was

too far gone. Fortunately, a parachute was near at hand, and Bond and Galore were able to escape before the jet crashed.

COMMENTS: It was eerie watching Goldfinger being pulled feet first out the broken window. For a moment he was stuck at waist level. If he had stayed in that condition, he might have survived, but they would have had to cut him out with a blowtorch. Then, with a pop like a giant champagne bottle opening, he disappeared. — JB



A time when a parachute was not at hand occurred just before the *Moonraker* mission. Bond was returning from Africa on a private jet, when the pilot came out, gun in hand, wearing a parachute. He and the flight attendant were to destroy the controls and parachute to safety. Another fight ensued, but the pilot accidentally hit the emergency escape hatch and was pulled out of Bond's clutches. Before Bond could turn his attention to the attendant, he was struck from behind by Jaws and knocked out of the plane.

There was nothing for Bond to do but catch up with the falling pilot using freefall technique. He latched onto the pilot, ripped the unopened chute off and broke free. Before he could open the chute, Jaws had caught up with Bond and another fight occurred in freefall. Jaws was about to rip Bond's leg open with his steel teeth, when Bond yanked the rip cord and slipped safely out of Jaws's grasp.

COMMENTS: I never saw Jaws's parachute open, so I don't know how he survived. I was rather surprised to run across a flattened circus tent on my hike back into town. I wonder if there was some connection there. — JB

Bond has had other adventures on prop planes as well. During the attack on his palace, Kamal Khan and Gobinda managed to sneak away, with Octopussy as their prisoner. Bond pursued them on horseback and arrived just as Khan's Beechcraft Model 18 was taxiing for takeoff. 007 jumped onto the tail assembly before the plane lifted off, and used his feet to interfere with the flaps. Khan initially tried to lose Bond by gyrating the plane wildly, and when that was unsuccessful, ordered Gobinda outside to remove him permanently. Gobinda crawled across the top of the plane towards Bond, planning to slash Bond's fingers with a knife. Fortunately, the aerial was close at hand, and Bond twanged it into Gobinda's face, knocking him off the plane. Bond jammed the flaps, forcing Khan to try an emergency landing on a plateau. 007 was barely able to retrieve Octopussy from the interior and jump to safety with her before the plane tumbled over the side of the plateau and exploded in a ball of flame.

COMMENTS: Octopussy almost went over the side of the plateau with the momentum of our fall, but I managed to grab hold of a root with one hand and her wrist with the other to keep her from falling. A good flow of adrenalin does wonders. — JB

While it is not technically a luxury jet, no account of Bond's experiences with aircraft would be complete without the Bede Acrostar. Before being assigned to the *Octopussy* mission, Bond was assigned to retrieve the prototype of a high altitude, infrared spying system that had fallen into the hands of a Caribbean dictator. In the guise of Colonel Luis Toro, Bond entered the air base where the spy device was being kept, but was captured when the real colonel showed up. Bond escaped his guards and, with the help of M.I.6 operative Bianca, reached a place where he could unload the Acrostar he had brought with him.

He barely managed to start it and take off over the heads of his pursuers, causing quite pile-up of military vehicles. But the enemy shot a surface-to-air missile at Bond, which 007 could not shake despite the intricate maneuvering he did. He wound up near the air base again and headed into the hangar where the spy plane was kept. The colonel's men tried to shut the doors at the far end of the hangar to stop Bond, but they were not quite fast enough. Bond made it through, the missile did not. An explosion resulted, destroying the spy plane.

COMMENTS: Having run the Acrostar flat out at full speed, I found my fuel supply almost exhausted. Fortunately, I noticed an open gas station . . . and the Acrostar takes unleaded. — JB

ENJOY YOUR FLIGHT

The size of a plane will determine if a chase will develop or not. Three floorplans are given on pages 145 and 146: one for the Regent Air jet, another for a Boeing 747, and a third for a Concorde. Chases in a jet with longer aisles is possible, and you can determine any Ease Factor modifiers for maneuvers depending on

how the other passengers react. Normally, they will remain in their seats, unless you have a special purpose for their causing interference in the chase. On a smaller jet, chases will almost never occur, since there is so little space in which to maneuver.

Hand-to-Hand Combat aboard a plane has problems similar to those on a cruiser. If the jet is trying to maneuver through a bad storm or the pilot is steering in a zigzag course, the combatants receive a -2 Ease Factor modifier because of the unsure footing. During particularly bad weather or an unexpected zigzag, you may require the combatants to make DEX rolls (Ease Factor up to you) to keep from being hurled to the deck; they would have to make a Rise action to get up.

As on a cruiser, there are few improvisational weapons at hand. The furniture on any jet is either part of the overall design or is bolted into place. A character will not be able to wield a chair, table or lamp during combat, and smaller objects will have to be removed from their niches before being hurled.

Fire Combat, though, carries deadly ramifications beyond being wounded. A shot that passes through the fuselage may cause decompression; one passing through the window may pull passengers (and characters) out. The plane may also go out of control. Characters should try to disarm an NPC as soon as possible. Should the weapon go off and the bullet miss its target, determine the damage done by rolling 2D6 and referring to the table below.

2D6 ROLL	OBJECT HIT
2-3	Window
4-6	Inside bulkhead
7-9	Furniture
10-11	Cockpit
12	Fuselage

WINDOW: The bullet has hit one of the windows in the jet. The window will shatter on an Incapacitation or Kill result. Lesser damage results will crack the glass. If the dice roll results in another window hit, you may choose to have the same window hit; when enough damage has accumulated for an Incapacitation or Kill result, the window shatters. All characters (except those buckled to their seats) will have to make a DEX roll (-1 Ease Factor modifier) to grab onto an anchored fixture or be sucked through the window. The jet will also go out of control, and whoever is piloting the plane must make a Piloting roll (-1 Ease Factor modifier) to get it back under control.

INSIDE BULKHEAD: The bullet has lodged in one of the inner bulkheads. No further damage is done, and there is no loss of pressure.

FURNITURE: The bullet has spent its energies on one of the passenger seats or tables in the cabin. There is no further damage or loss of pressure.

Note: *Should your players have their characters be too free with Fire Combat on a plane, you can determine that the bullet hits a passenger, and assess an Experience Point penalty against the player.*

COCKPIT: A wild shot manages to pierce the cockpit door and strike the controls. Keep track of how much damage is done to the controls. If the characters try to Pilot the plane, they will receive the following modifiers, depending on the total damage done to the controls: Light Wound (no modifier), Medium Wound (-1 Ease Factor modifier), Heavy Wound (-2 Ease Factor modifier), Incapacitation (-3 Ease Factor modifier), and Kill (controls not functional, and a crash is imminent).

FUSELAGE: The bullet has ripped a hole in the fuselage large enough for a character to be sucked out. Follow the guidelines given under Window for what the characters must do to keep from being sucked out. In addition, because the trim of the jet is affected, all further Piloting rolls receive a -2 Ease Factor modifier.

A chase in the air between two aircraft can be handled using the chase rules in the *James Bond 007 Game*. An air-to-air chase between two skydivers (as when Bond was pushed out of the jet without a parachute and had to catch the pilot to get his parachute) can also be handled with the chase rules, using the guidelines given below.



A character must open his chute before reaching 2000 feet for the chute to work properly and avoid being hurt: otherwise, he will hit the ground with enough momentum to cause an Incapacitation or Kill result. A character cannot jump from above 15,000 feet because of the lack of oxygen. A falling body reaches terminal velocity (about 176 feet per second) within 11 seconds. (Terminal velocity is when acceleration stops because of wind resistance and the body falls at a constant velocity.) You can work out the number of rounds the character has before he passes the safety point where he must open his chute, or you can use the chart below.

ALTITUDE OF JUMP (IN FEET)	ACTION ROUNDS
15,000	18
12,500	15
10,000	11
7,500	8
5,000	4

After the character passes this safety point, he has three rounds in which he can still open his chute. However, he will take damage for landing too quickly. Use the chart below to determine how much damage the character takes.

NUMBER OF ROUNDS PAST SAFETY POINT	DAMAGE
1	Light Wound
2	Medium Wound
3	Heavy Wound

After this point, the character is not much more than a blot upon the landscape. Characters may use Hero and Survival Points if necessary to save themselves from death, by finding a convenient lake, haystack, mud pile or similar soft landing point to break the fall (Jaws used 6 Survival Points to land on the circus tent).

A chase between a character and an unmanned drone, such as the one between Bond in the Acrostar and the missile, can also be resolved using the chase rules. However, since the character is not bidding against a live opponent, he can bid whatever Ease Factor he wants for the maneuver, as per the chase rules. The missile must perform its maneuver at the same Ease Factor (using the Primary Chance listed on the chart below). If the missile's roll fails, a Safety roll is made for it; if the Safety roll fails, the missile explodes on the spot.

The chart below gives Primary Chances (PC), Redline and Damage (DMG) for a sampling of missiles.

MISSILE (TYPE)	PC	RED	DMG
FIM-43A Redeye (Surface-to-Air)	14	5	H
XFIM-42A Stinger (Surface-to-Air)	17	4	I
AIM-9 Sidewinder (Air-to-Air)	20	3	K

Note: For Rookie rank characters, you can lower the Primary Chance for the missiles by two and increase the Redline by one.

Plane and Airport Encounters

PLANE ENCOUNTERS: While the kinds of aircraft a character will fly on are varied, the kinds of encounters he will have on them are not. An aircraft is a closed environment with a fixed number of people; there are no dark corners from which assassins can spring, nor is there much chance to get an NPC alone for some heavy Persuasion or Interrogation. The idea of a firefight in flight should cause the players to go pale. As described in the Notes to the Gamesmaster section, the results can be devastating.

Random encounters, compared to other chapters in this book, are quite limited because of the closeness of the cabin and the proximity of the other passengers. Can you imagine Jaws showing up suddenly on a plane? It is doubtful the players will quietly accept that their characters did not notice this human Mt. Everest on their plane. Also, once he is on board, he is there until the end of the flight, which may give the characters more time with him than you think prudent. NPCs the characters encounter on a plane should be placed there for specific reasons.

Since a plane or a jet is a closed environment with no way to get out short of skydiving, the number of personal encounters that can be recommended are severely limited. The craft itself might encounter a jet fighter from a hostile country or perhaps a privately owned plane (by TAROT, perhaps) that wishes to force the plane to land and surrender. But these encounters should be rare and, if one occurs, very brief, since the Player Characters will have little effect on the situation (the captain of a 747 will never let a character take his plane for a spin).

As a Gamesmaster, you have little control during a flight. NPCs cannot wander onto the scene and then disappear around a convenient corner. Even on the huge 747 the only way to avoid a Player Character catching up with an NPC is by playing an elaborate game of hide-and-go-seek lasting for the rest of the flight. An NPC on an aircraft is there for the duration of the flight and, during the time of the flight, can be found by any enterprising Player Character.

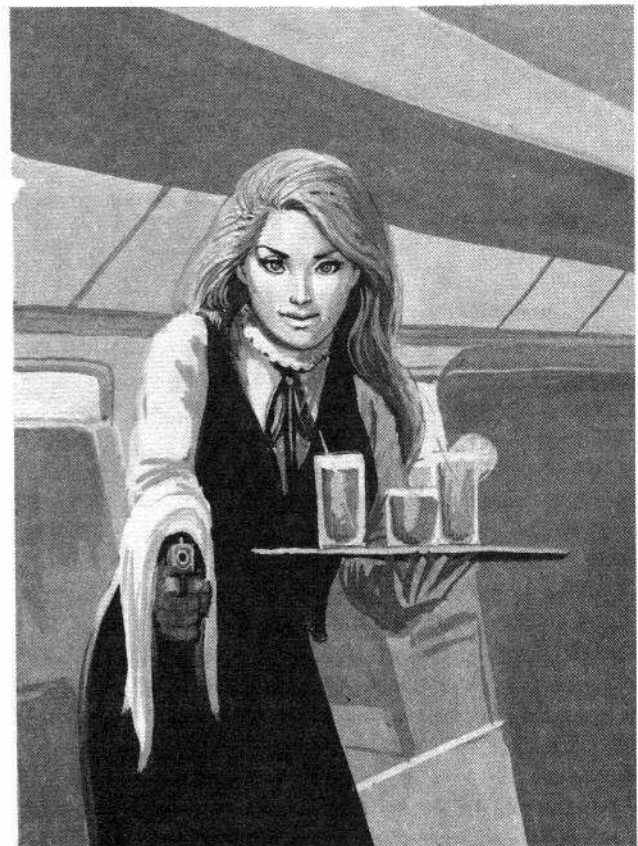
Also, the tone of encounters on aircraft should be very different. The lack of open spaces and the preponderance of innocent bystanders will limit any encounter that leads to combat. An encounter on an aircraft should be an integral part of the adventure rather than a random event. Having a Major Villain, Privileged Henchman or Beautiful Foil pop out of thin air, especially if the Player Character has kept a careful watch on passengers entering the plane, is stretching the imagination pretty thin. Players would have every right to be annoyed at a Gamesmaster who would *deus ex machina* such an encounter.

Encounters on a plane require some thought on the part of the NPC and therefore from you. The encounter should be planned by you ahead of time, with the NPC taking as many prudent cautions as he can.

If the NPC is not aware of the character's interest, he will blithely get on the plane with the character following. During such a flight, however, the character may simply be Tailing the NPC and will do his best not to be noticed. Or he may chose the closed environment of the plane to force a meeting and either engage in conversation or begin a Seduction. In such cases, whether it is the NPC or Player Character initiating the encounter, they will be easier for you to run.

An encounter can become more complicated when the NPC and character are aware of one another and hostilities between them have already been initiated. You will have to determine if the NPC and/or character have seen one another and what the NPC will do with this information.

The most convenient plot device would be to have the NPC Disguise himself so as to be unrecognizable. Roll for the NPC's Disguise attempt, and then give the Player Character a PER roll at an Ease Factor equal to the Quality Rating of the Disguise roll (Ease Factor 10 if the Disguise roll was a failure) to penetrate the Disguise. You may modify the Disguise or PER roll based on the physical attributes of the NPC (it would be impossible for Jaws to hide his height or his teeth for very long). Of course, the Major Villain may send an unknown Soldier to keep an eye on the character. During the flight the character could be followed to the rest room or could find a gun stuck in his ribs by the NPC who finally reveals his true identity.



One interesting encounter on a plane is to have the character drugged. There is a drawback in that it cannot be done before the character is served food, since the NPC will not know which serving platter the character will receive. The drug must be administered literally in the character's lap. A Disguised or unknown NPC in the Major Villain's employ can attempt to Stealth (-3 Ease Factor modifier) a tablet or some drops into the character's food or drink. The character should get a PER roll (as per the Stealth rules in the *James Bond 007 Game*) to notice the attempt; if he fails this roll or if the NPC rolled well enough so the character does not get a PER roll, the character should be allowed a PER roll to notice the tampered food or drink. You should make a Sixth Sense roll for an unsuspecting Player Character before he consumes an effective dose.

The only people who can drug the food or drink beforehand and guarantee it will get to the character

are the flight attendants. The character should still get the applicable PER and Sixth Sense rolls to notice the tampering. Such a ruse should be used sparingly, since it stretches credibility to have too many flight attendants working for the enemy. Also, the characters may begin to refuse any food or beverage on a flight.

You are encouraged to use your imagination for plane encounters, but to keep in mind that everything must be set up before the flight takes off. For example, you might have the pesky child running up and down the aisle stop to squirt the character in the face with his recently acquired water pistol. The character feels dizzy and keels over, waking to find himself in the Major Villain's clutches. The child's parents work for the Major Villain, and the water pistol given the child to shoot the character was filled with Halperidol; another minion, posing as a doctor, took the character off the plane, claiming it was a heart attack. Major Villains can be extremely inventive.

AIRPORT ENCOUNTERS: Airports offer much greater chances for random encounters. There is a constant flow of people running through airports, most of them passengers arriving or departing. There will also be friends and family to greet new arrivals or to see loved ones off, and there will be numerous airline employees: pilots and flight attendants hurrying to catch planes, ground crew members, ticket staff, airport security, and the airport employees. You can also populate the airport with solicitors for charities, people who love to watch the planes take off, and others who simply like to sit at one of the airport's bars. Also, you can include the usual number of contacts, informants and assassins.

ENCOUNTER MATRIX

Roll 2D6 and cross-reference the dice to determine whom the characters have encountered. See the Introduction for more details.

		FIRST DIE ROLL	
		1-3	4-6
SECOND DIE ROLL	1-2	Attending to Your Needs	Custom-ized Service
	3-4	Help the Needy	Special
	5-6	Rental Service	Pages

ATTENDING TO YOUR NEEDS: As the character is walking through the terminal, a group of uniformed flight attendants, chatting and laughing, approach from the other direction. There is not enough room here for the character to walk in a wide circle around them. As the character passes through the phalanx of flight attendants . . .

- **Civilians:** Nothing happens. They are ordinary flight attendants, not sinister at all. As the character passes through, though, make one Reaction roll for

the entire group. If the Reaction is Friendly or Enamored, then all attendants of the opposite sex from the character will smile and gaze appreciatively. If you like, you may have one attendant give the character a suggestive "Hi" or some other suitable greeting.

- **Beautiful Foil (Allied):** He should recognize the Foil, in an attendant's uniform, if they have met before. If not, the character should get a PER roll to notice any irregularities in the Foil's disguise (assume a Quality Rating of 2 for the Disguise). The Foil is using the guise of the flight attendant as a cover while she (hunts down the Major Villain/follows the character).
- **Plenty O'Toole:** He is recognized by Plenty O'Toole (if they have met previously), who is dressed as an attendant. She will latch onto the character and will be thrilled to see him because, she will say, "I'm really tired of this stewardess routine. See, I had to take the job to get out of Las Vegas. This high-roller guy, who was supposed to take me with him to Acapulco, wound up with his head bashed in outside of town. I mean, it was really terrible. I had no way to get out of Las Vegas. So I heard of this airline looking for stews and I figured why not? Boy, it's really great to see you." Plenty will attach herself to the character, hoping to be shown a good time.
- **Soldier:** One of the male attendants whips out a knife and attempts to fillet the character. He is a minion of the Major Villain, who insinuated himself into the group for just such an attempt. If it is early in the adventure, you must decide how the Major Villain knew the character was coming. The other attendants will not become involved in the fight and may be used as obstacles in a combat or chase.

CUSTOM-IZED SERVICE: When the character next passes through customs, as his bags are being checked, he hears . . .

- **Major Villain:** A voice behind him thanking the Major Villain by name and hoping he has a pleasant stay in the country. The Major Villain will thank the customs inspector and have a porter pick up his bag and leave. The character may try to Tail the Major Villain to his hotel or other destination.
- **Sheriff J. W. Pepper:** A loud drawling voice cry out, "What you talkin' about I gotta declare this? I declare, you people got nothin' better to do but bother innocent tourists? Why ain't you out stoppin' them terrorists? Down in Louisiana, an American Legion membership card means somethin'." If the character looks, he will see Sheriff J. W. Pepper arguing with the customs inspector over some trifle he is trying to get into the country. Pepper will spy the character and, if they have met before, will walk over to him, exclaiming, "You that English secret agent from England. Hey, Maybelle, we got nothin' to worry about. With this boy riding the airways, no terrorist got a chance. That's what you're workin' on, ain't it, boy? Terrorists hijackin' jets. Let's go get 'em." Pepper's boisterous greeting may alert the opposition to the character's presence.
- **Fellow Secret Agent (Hero Point)** A voice across the counter saying, "Take a break. I'll take over here." If the character looks up, he will see a new customs inspector taking over the checking of his baggage. This new inspector is a secret agent in the employ of the country the character is entering. Optimally, the agent should be someone the character has met before, such as Felix Leiter, if the character is entering the United States, or Kissy Suzuki, if he is entering Japan. Otherwise, the character should get a Fame roll to see if he recognizes the agent (Agent rank; 85 Fame Points). Once recognition is established, the agent will welcome the character to the country and, in low tones, ask about the character's assignment and if there is anything he can do to help. If the character shares this information and surrenders a Hero Point, the agent will have some information about the Major Villain's proposed itinerary in the country.
- **Q: (Hero Point)** The same situation as above, except the new customs inspector checking his bag is Q, who has a message from M regarding a new threat from the Major Villain. If the character surrenders a Hero Point, Q will have with him one Personal Item of the player's choice, which he will slip into the character's luggage.

HELP THE NEEDY: The character is accosted by a series of solicitors, all looking to give the character pamphlets regarding obscure religions or to ask for funds for their favorite, if unknown, charity. However, one of the solicitors is . . .

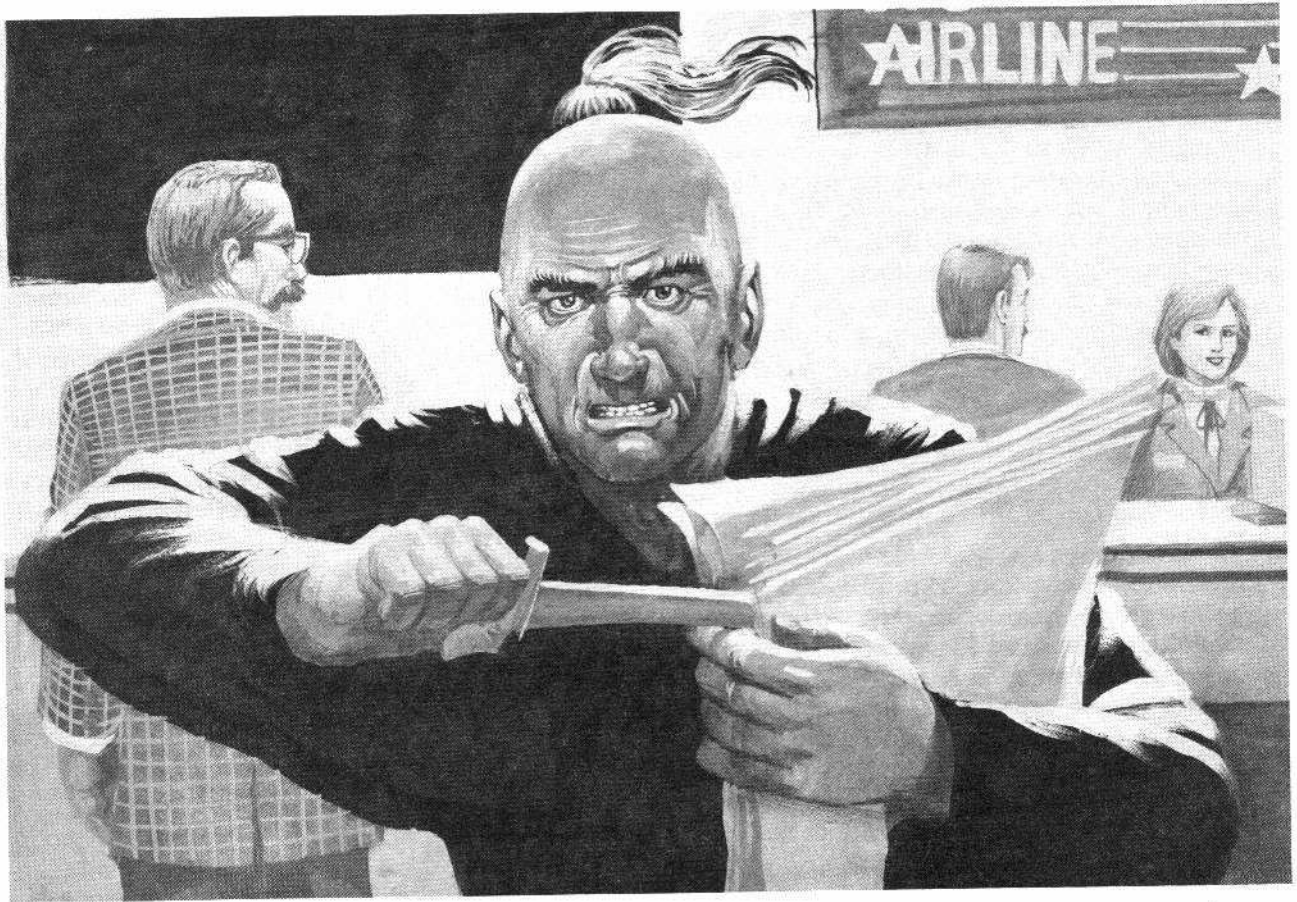
- **Civilian:** A real pest, who will continue to follow the character, whether he receives money or not, and will either ask for a bigger donation or begin calling down the wrath of God on him. There is nothing sin-

ister about the solicitor, except he may be a bit wrong in the head. The solicitor may reveal the character's presence to the opposition.

- **Soldier:** The same situation as above, except the solicitor is one of the Major Villain's minions. At some time during his tirade, he will attempt to assassinate the character with a knife, and move on. It is expected that the character will object to this and put up a struggle.
- **Soldier:** The same situation as above, except the minion will attempt to shove a flower into the character's face to get him to buy it with a donation. The flower will squirt out a Halothane mist. The character should get a Sixth Sense roll. If the roll is successful, he has avoided inhaling the Halothane. If it fails, he has inhaled it and will fall unconscious in one Action Round. The character can expend two Hero Points to shake off the effects of the anesthetic. If the character falls unconscious, the minion will signal to some associates, who will carry the character out of the airport under the guise of helping him. You should decide if they will bring him to the Major Villain or will simply try to kill him.
- **Beautiful Foil (Enemy):** The Foil, who is in Disguise. If she and the character have met previously, the character should get a PER roll to penetrate the Disguise (assume a Quality Rating of 2). She will pin a flower to the character's lapel with the excuse that she is part of a group trying to spread beauty around. The flower contains an Echo tracer.
- **Moneypenny:** A prim lady handing out leaflets condemning the killing of endangered species for commercial purposes. She will hand the character a pamphlet entitled "Regarding the Universal Import and Export of Products Detrimental to the Survival of the Species." She will tell the character he will find it fascinating reading. The prim lady is Moneypenny in Disguise (Quality Rating 2). The character should get a PER roll to recognize her. In the pamphlet is a message from M containing a clue to the Major Villain's plan. As she walks away, Moneypenny will wink at the character.

PAGES: While the character is passing through the terminal, he hears his name (or his current cover name) over the paging system. He will be able to answer the page on one of the main courtesy phones dotting the terminal. When the character answers the page, he will be told there is a call for him and will be connected. The call is from . . .

- **Beautiful Foil (Allied):** The Foil, who is calling to say she has tracked down the Major Villain and is standing outside his hotel. She will name the hotel and say the Major Villain is in room Suddenly there is a short scream which is quickly muffled. A few seconds later there is the click of the receiver being replaced on the cradle. The Foil has fallen into the clutches of the Major Villain.



- **Major Villain:** The Major Villain, who, in that despised silky voice with its taunting undertones, wishes the character a pleasant flight. He will add that it may be the character's last if he does not mind his own business. You should decide if the Major Villain has come up with some dastardly way to get rid of the character (a bomb on the plane, for example) or is just trying to unnerve the character.
 - **Major Villain:** The same situation as above, except the Major Villain suggests the character, without moving his hands, turn around slowly. If the character does so, he will see the Privileged Henchman, about twenty feet away, with a coat over his arm. Barely perceptible under the coat is the silenced barrel of a Luger Parabellum. The Major Villain suggests the character accompany the Privileged Henchman unless he wants to die, or wants to see innocent people die.
- Note:** *If the Privileged Henchman, like Oddjob, does not use a gun, he should still be there but with one of the Major Villain's minions holding the weapon.*
- **Beautiful Foil (Neutral):** The Beautiful Foil, who tells the character she has a big surprise for him if he'll turn around. If the character looks around, he will see the Foil on a nearby courtesy phone. She will smile and wave. By coincidence, she will just happen to be going wherever the character is. She has been sent to keep tabs on the character and report his movements to the Major Villain.
 - **Beautiful Foil (Neutral):** The same situation as above, except that when the character turns around he will see the Privileged Henchman, about twenty feet away, with a silenced Luger Parabellum under a coat over his arm. The Foil will apologize lamely, but suggest the character accompany the Privileged Henchman because "it would be a shame to ruin that splendid body with a lot of ugly bullet holes."
- RENTAL SERVICE:** The next time the character goes to rent a car . . .
- **Civilian:** The person behind the counter (who should be of the opposite sex as the character) will be extremely helpful, so helpful that the character should become suspicious. There is nothing sinister about the encounter. The person is simply trying to win a commendation for his/her helpfulness.
 - **Soldier:** The person behind the counter (of opposite sex as the character) hands the character the keys to a bright shiny car. Unbeknownst to the character, the young lady or man is in the employ of the Major Villain, and the car has been outfitted with an Echo tracer hidden in the trunk and a June bug concealed in one of the dashboard knobs. The bug is wired to the car's battery so it will broadcast virtually indefinitely. The receiver for the bug must be within 1500 yards of the car and will pick up everything said inside the vehicle, but not outside. The tracer and the bug will not be found unless the player states his character is specifically looking for such devices.

The character then receives two PER rolls (-2 Ease Factor modifier for the Echo, -3 Ease Factor modifier for the June bug) to find the two devices.

- **Soldier:** The same situation as above, except the car is rigged with a device that will disable the brakes (foot and emergency) when the car exceeds 50 miles per hour. The device will also inhibit the steering and shifting, changing the car's Performance Modifier automatically to -3. The character must perform a Driving roll, modified to reflect the new Performance Modifier, every round to keep from crashing. (You can apply further modifiers based on traffic density and road and weather conditions.) The damage from the crash will result in a Kill to the car and a Heavy Wound to the character. If the character rolls a Quality Rating 1, he has regained control of the vehicle and brought it to a safe stop (and earned a Hero Point).
- **Smallbone:** The young lady behind the counter will have her back to the character. When she turns around, the character will have no trouble recognizing Penelope Smallbone. She will hand the character keys to the car and the accompanying paperwork but will say nothing more. If the character presses her, she will merely state, "The mission's in your hands now." In the paperwork for the car is a message from M concerning the Major Villain's plan.

SPECIAL: The encounters given below may be included as you find applicable to the mission. Select the encounter that best fits the current situation.

- **Shady Contact: (Hero Point)** At some point, when the character lays his briefcase down, a petty thief will attempt to abscond with it. Give the thief a Stealth roll (PRIMARY CHANCE: 11) to pick up the case without the character knowing. The character should get a PER roll as indicated by the Stealth rules in the Skills section of the *James Bond 007* Game rules. If the thief is caught, he will complain about the decline of trust in fellow men. It is the second time today he has been caught, he will explain. The other time was by a man who answers the description of the Privileged Henchman. The thief was going for the bag at the curb while the big guy was hailing a cab. The thief will show a bandaged hand as proof of his statement. If the character surrenders a Hero Point, the thief will remember the destination the Privileged Henchman gave the driver.
- **Shady Contact: (Hero Point)** The same situation as above, except the thief is in the employ of the Major Villain. If he is successful in his Stealth attempt, he will deliver the briefcase to the Major Villain. If he is caught, he will give the Privileged Henchman's destination (upon the expenditure of a Hero Point), but he will try to report to the Major Villain at the earliest opportunity.
- **Soldier:** When the character arrives at the terminal, he should receive a PER roll (-1 Ease Factor modifier) to notice a man acting rather furtively. He is

setting the timing mechanism of a bomb in a suitcase. The furtive man will head to the counter where he will check in the bag under the name Mr. George C. Douglas. If the character intervenes, resulting in the aborting of the bomb plot and the arrest of the saboteur, he will receive a +2 Ease Factor modifier when interacting with any of the governmental, local and airport authorities.

- **Fellow Secret Agent:** While waiting at the airport restaurant or bar for his plane, the character notices James Bond (or Chief of Staff William Tanner, if Bond is on the mission) walking past. If the character greets Bond/Tanner and invites him to sit, he will learn some small clue about the Major Villain (his preferences, a quirk of personality, or the like). Bond/Tanner will then excuse himself and hurry off to catch a plane.



Airplane and Airport Non-Player Characters

PILOTS AND COPILOTS: The personnel who fly planes are trusted absolutely by the passengers. It takes a number of years and thousands of hours of flight time to reach the rank of pilot on a major airline. The pilot is in absolute control of the flight.

It is rare that a pilot will actually be seen by the passengers, though the copilot and navigator may occasionally come out of the cockpit to mingle with the crowds on a long trip. Usually, the flight crew boards the aircraft before anyone else and begins checking out the instruments. They do not leave until all the passengers have deplaned and the craft is safely in the hangar.

Airlines and the government keep a close watch on their pilots and copilots. The flight crew undergo annual testing and examinations, and they are under constant scrutiny for any sign of losing their ability to fly. Every suspicion is investigated, checked and checked again. They are also under scrutiny for their honesty. A pilot who has spent a considerable amount of time and effort getting his wings will do very little to endanger his career, and will therefore be loath to involve himself in anything illegal.

A character will seldom interact with the pilot or copilot unless they have met previously. It is possible to encounter members of the flight crew at one of the airport restaurants or bars (they will be drinking water or soft drinks) or perhaps at one of the hotels in the city.

FLIGHT ATTENDANTS: After years of bad jokes, mauling passengers and chauvinistic portrayals in bad fiction, the flight attendant is finally coming into her/his own. The term stewardess no longer applies, since more men are entering this field. The flight at-

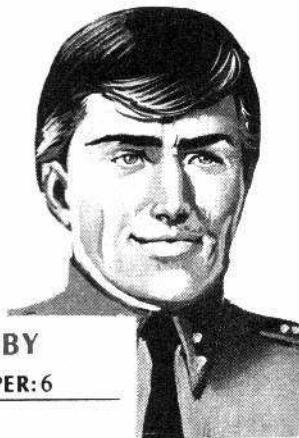
tendant is the member of the crew the character will have most contact with. If trouble of any kind occurs, the flight attendant will attempt to keep the passengers calm and will call for the pilot or copilot if any situation (such as combat or a chase) gets out of hand.

Many attendants have taken the job because of their desire to travel or of the reputed glamor of the business. They work hard, often in cramped conditions, to serve the passengers quickly and equally. Their job includes serving drinks and meals to passengers, assisting them with pillows and blankets, and answering questions and fielding complaints. They have very little time for socializing during a flight, but they can be approached at the terminal.

Despite common misconceptions, there is no blanket positive Ease Factor modifier for Seducing a flight attendant. You can have a flight attendant react quite negatively to any offhand comments or actions by the characters. While they are less circumspect than pilots and copilots regarding illegal activities, flight attendants are still reluctant to accept bribes, and friendly Persuasion can prove to be more effective. Also, the number of male flight attendants encountered on a flight should reflect the number of female Player Characters in your campaign.

OTHER PERSONNEL: Skycaps, maintenance men, and other workers who populate an airport can be created as necessary using the Civilians Table in the "How to Use Non-Player Characters" chapter of the *James Bond 007* Game. Airport security guards can be created using the Guards and Soldiers Table in the same chapter.

PILOTS AND COPILOTS



DAVID WILLOUGHBY

CHARACTERISTICS: WIL: 4 PER: 6

HEIGHT: 6' 0"

WEIGHT: 180 lbs

AGE: 37

APPEARANCE: Striking

WEAKNESSES: Attraction to Members of the Opposite Sex

IDIOSYNCRASIES: Except when actually flying, wears mirrored aviator sunglasses.

INTERACTION MODIFIERS: Reaction (+1), Persuasion (0), Seduction (+1), Interrogation (+4), Torture (+6)

BACKGROUND: If silk scarves were not against airline regulations, Willoughby would affect one, starched straight back so it would always look windswept and sporty. He likes his job with the airline, flying across Europe to and from London, because he looks good in a uniform and it is a perfect way to attract women at the airport bars. Willoughby enjoys talking about his days as a test pilot for the Royal Air Force and how much the Corps depended on his advice when they were perfecting the Harrier. Willoughby did fly in the RAF, but he never got near a fighter; he was the personal pilot for a general, flying the "old man" all over England and Europe. His career with the RAF was cut short when he was discovered *in flagrante* with the general's lovely daughter. He was

given his choice of a quiet discharge or court-martial. Willoughby was not sure there was an actual charge he could be brought up on, but he knew the general would make one up, if necessary, so he left the service. The only fighting action Willoughby was involved with was when he turned a corner at Heath-

row and collided with an M.I.6 agent who was chasing a foreign agent he had just tailed to London. The foreign agent got away while Willoughby was busy grabbing the lapels of the agent and asking who he bloody well thought he was. The doctors managed to straighten Willoughby's nose back into position.

ROGER MONTANA

CHARACTERISTICS: WIL: 3 PER: 4

HEIGHT: 5' 10"

WEIGHT: 180 lbs

AGE: 42

APPEARANCE: Good Looking

WEAKNESSES: Dependence on Liquor

IDIOSYNCRASIES: None

INTERACTION MODIFIERS: Reaction (-1), Persuasion (-2), Seduction (-2), Interrogation (+4), Torture (+5)

BACKGROUND: Montana is suspected, in airline idiom, of being a high-flyer, a pilot who drinks when flying. While he has never flown while drunk, he has nursed several hangovers during flights. Montana



flew missions over Vietnam and won no small number of medals for his excellent work. After his discharge he went to work for a domestic airline in the United States. He enjoyed flying and was promoted rapidly. His career flourished and he was soon hired by a major international airline. Life was going well for Montana but, like so many vets from too many wars, he was bothered by memories and nightmares. To escape, he turned to the bottle. At first, he would drink in order to get to sleep, so he told himself. But recently he has gone on some bad benders between flights. So far this abuse has not impaired his flying ability, but his judgment is coming under question. His coworkers have noticed his growing indecisiveness, the obvious symptoms of hangovers, and the hand tremors. Montana indirectly hindered a joint M.I.6-C.I.A. operation by a decision not to fly through a storm. He landed at a nearby airport, and the agents on board had to scramble to find another flight to Washington with their time-critical information. Montana claimed he felt the storm would be too severe to chance, a judgment call any pilot can make. His coworkers feel he made a bad decision.

JESSICA WINSTON

CHARACTERISTICS: WIL: 4 PER: 4

HEIGHT: 5' 6"

WEIGHT: 123 lbs

AGE: 36

APPEARANCE: Attractive

WEAKNESSES: None

IDIOSYNCRASIES: None

INTERACTION MODIFIERS: Reaction (0), Persuasion (+1), Seduction (-2), Interrogation (+3), Torture (+5)

BACKGROUND: Winston insisted throughout her youth that she would become a pilot, and during college learned to fly a private plane. She applied at the major airlines and her persistence finally won her a



job. She has been a copilot for five years, but she has hopes of being designated a full pilot within a few years. She devotes part of her free time to the airlines' training program, and tries to recruit women into their ranks. One of her early recruits was Pussy Galore, but Galore was not too serious a student, although a great flyer. Jessica tried to help her but, in the end, Pussy wound up leaving the airline and starting her Flying Circus. Jessica has not seen her since. Winston is a firm believer in not mixing her personal life with her professional one, and she refuses to date fellow workers. When in a town she will spend her time at her hotel or go sightseeing; if she meets someone interesting, she is pleasantly surprised, but she is never on the prowl. Without knowing it, she saved an M.I.6 agent's life when a bomb intended to kill him and everyone on board fizzled and wound up only disabling the automatic landing gear mechanism. She supervised lowering the gear by hand and helped bring down the plane, radioing ahead to have the emergency equipment stand by and the cushioning foam spread over the runway. The emergency landing was a success and Winston was lauded for her cool head during the crisis.

FLIGHT ATTENDANTS

SABRINA DELANDRE

CHARACTERISTICS: WIL: 4 PER: 3

HEIGHT: 5'6"

WEIGHT: 116 lbs

AGE: 25

APPEARANCE: Attractive

WEAKNESSES: Close Personal Tie

IDIOSYNCRASIES: None

INTERACTION MODIFIERS: Reaction (0), Persuasion (0), Seduction (-3), Interrogation (+4), Torture (+6)

BACKGROUND: Delandre worked during her high school days in Paris as a model for some of the finest fashion houses in France. But her fascination with



flying led her to apply as a flight attendant. After getting the job, she married a professor of literature at the Sorbonne in Paris; they have a child. Her husband's schedule is flexible enough so that he can tend to their son when she has an intercontinental flight. Sabrina loves her job, despite the occasional crabby passengers and lewd advances. She is meticulous about her work and takes her responsibilities very seriously. On a flight from London to Paris she happened to notice a passenger who was wearing a gun. Delandre did not panic or fluster, but merely reported what she saw to the pilot. Under instructions from airline security, the pilot announced that there was some mechanical trouble and the plane would be returning to Heathrow. The security guards rushed aboard and arrested the armed man. It took a few hours for the police and airport security to confirm 007's credentials as an operative of M.I.6. When it was over and apologies made, 007 sent a dozen roses to Sabrina, complimenting her on her alertness. 007 had to submit to a lecture by Q to always carry his weapon in the false bottom of his attache case when traveling.

MANUEL GARCIA VEGA Y PEREZ

CHARACTERISTICS: WIL: 5 PER: 7

HEIGHT: 5'11"

WEIGHT: 165 lbs

AGE: 26

APPEARANCE: Good Looking

WEAKNESSES: None

IDIOSYNCRASIES: None

INTERACTION MODIFIERS: Reaction (0), Persuasion (0), Seduction (+1), Interrogation (+3), Torture (+4)

BACKGROUND: Manuel works for an airline serving the Mediterranean and the Middle East, an area where aircraft are prime targets for hijackings or terrorist attacks. He is extremely careful about keeping



up to date on the latest bulletins regarding known terrorists working in his area. Manuel grew up in a village nestled in the foothills of the Pyrenees in the north of Spain. When he was of age, he moved to Barcelona and got a job in a travel agency because of his natural intelligence and vivacious personality. He soon joined the airlines as a flight attendant in order to visit those places he arranged for other people to see. His easy going nature and quick wit have made him quite popular with passengers. His quick thinking and resourcefulness once saved a plane when he recognized a passenger as a member of a terrorist group. The terrorist had a bag filled with plastic explosive and planned to hijack the plane after it took off. Manuel notified the pilot, who called security, and then managed to remove the bag as he helped the terrorist check his seat belt. The guards quickly removed the man, and the airline gave Manuel their highest commendation.

JUDY LYNN WALKER

CHARACTERISTICS: WIL: 2 PER: 4

HEIGHT: 5'7"

WEIGHT: 124 lbs

AGE: 22

APPEARANCE: Striking

WEAKNESSES: Attraction to Members of the Opposite Sex

IDIOSYNCRASIES: None



INTERACTION MODIFIERS: Reaction (+2), Persuasion (+3), Seduction (+2), Interrogation (+5), Torture (+6)

BACKGROUND: Walker is a walking disaster zone. She hails from Dallas, Texas, where she won a number of teen beauty pageants and was a cheerleader. Her desire to become a flight attendant arose from her reading of romance novels, and she expected to link up with a millionaire during a flight. While not exactly clumsy, she has suffered a number of accidents that have kept her flying time to a minimum. Once, while working in the galley preparing meals, the

plane hit turbulence and the meal trays spilled out of the cabinet and broke her foot. She has never damaged a passenger, though she has dropped drinks in laps on occasion. One such incident happened to Felix Leiter, and Walker spent the rest of the flight fussing after him. Once on the ground, Walker

caught up with Leiter, which proved fortunate since he noticed three TAROT operatives waiting for him. She offered to buy Leiter dinner to make up for the spilled drink, and arm in arm, they sauntered past the TAROT agents, who were unwilling to assassinate Leiter in front of witnesses.

TICKET AGENTS

TONY SPARANZA



CHARACTERISTICS: WIL: 3 PER: 4

HEIGHT: 5' 8"

WEIGHT: 170 lbs

AGE: 25

APPEARANCE: Normal

WEAKNESSES: Acrophobia

IDIOSYNCRASIES: Stutters when flustered or excited.

INTERACTION MODIFIERS: Reaction (+1), Persuasion (0), Seduction (+2), Interrogation (+2), Torture (+3)

BACKGROUND: Sparanza is tormented by his job. He found employment with an airline, working as a ticket agent in an airport, and expected to reap

numerous travel benefits. Unfortunately, during his first flight he discovered he was absolutely terrified of flying. The sight of the ground thousands of feet below was simply too much for him. His fear of heights has grown worse over the years, perhaps growing from his anxiety over flying. The one brush he had with secret agents he had no knowledge of. A man whose ticket he was confirming discovered Sparanza's fear of flying and delighted in tormenting him with stories of his love for flying. Sparanza was so distraught at the taunting, he accidentally ticketed the man's luggage for the wrong city. The passenger was a rather sadistic TAROT operative who was smuggling top secret papers in his luggage. By the time the TAROT agent realized his luggage was sent to the wrong city and tried to get it back, M.I.6 had learned of the affair and was able to set a trap for the TAROT agent, recovering the documents.

ELAINE BURNS



CHARACTERISTICS: WIL: 4 PER: 4

HEIGHT: 5' 6"

WEIGHT: 110 lbs

AGE: 27

APPEARANCE: Attractive

WEAKNESSES: Greed

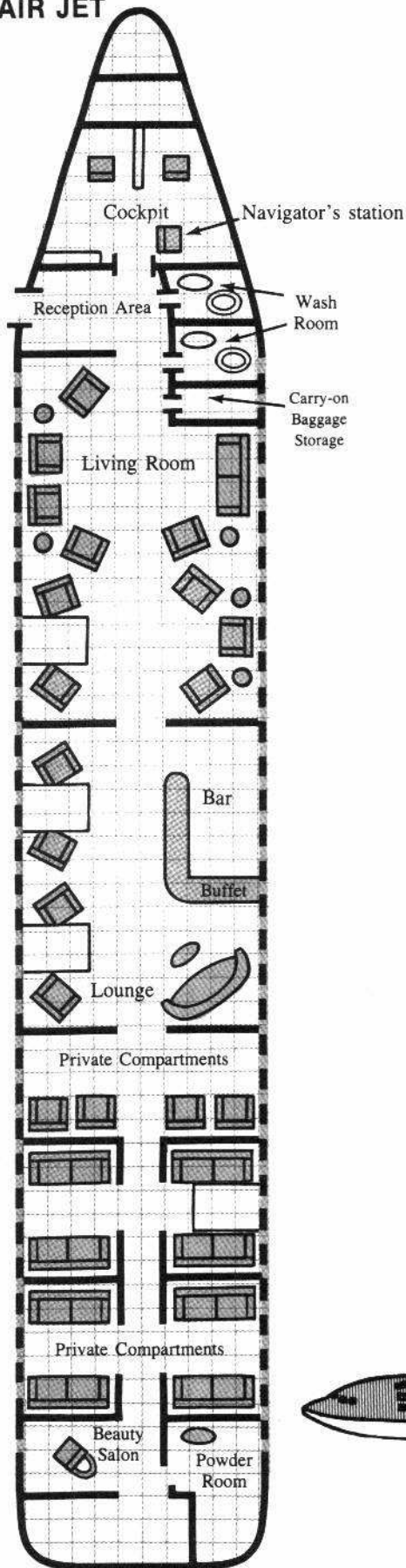
IDIOSYNCRASIES: Always has a false smile plastered on her face.

INTERACTION MODIFIERS: Reaction (0), Persuasion (-1), Seduction (-1), Interrogation (+1), Torture (+2)

BACKGROUND: Burns could probably teach Jezebel a few tricks. Although her demeanor is friendly and inviting, her heart is pure flint and her evil temperament knows no bounds, especially when it comes to

revenge. She assigns seats to passengers at the boarding gate, but she detests her job. She is not above accepting a bribe from a passenger wishing a better seat, and she will try to seat those who annoy her near the engines. Her lovely smile while sticking a knife in someone's back usually blinds a gullible victim. Burns is known to several secret agents as a safe drop point. Her first exposure to crime and its rewards came when she was boarding a TAROT agent who was carrying microfilm on him. He noticed the security guards gathering round him and passed off the microfilm, wrapped in a hundred dollar bill, to Burns who slipped it into her pocket. The agent was taken away for questioning by the guards but was soon released. He retrieved the microfilm from Burns and handed her another hundred dollars. Her reputation for greed and deception is almost legendary in some organizations.

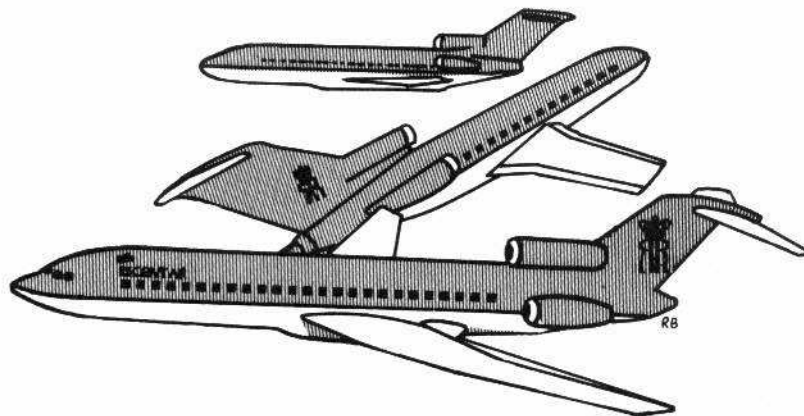
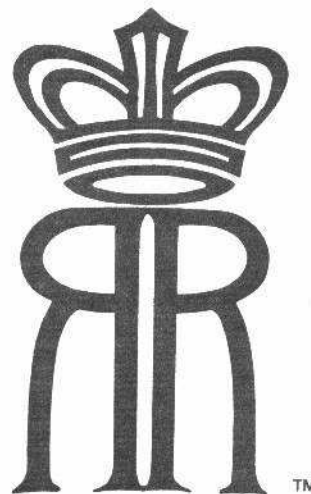
REGENT AIR JET



KEY:

- = Entrance hatch
- = Toilet
- = Sink
- = Chair
- = Table
- = Sofa
- = Detachable table
- = Pilot/copilot seat
- = Barber's chair

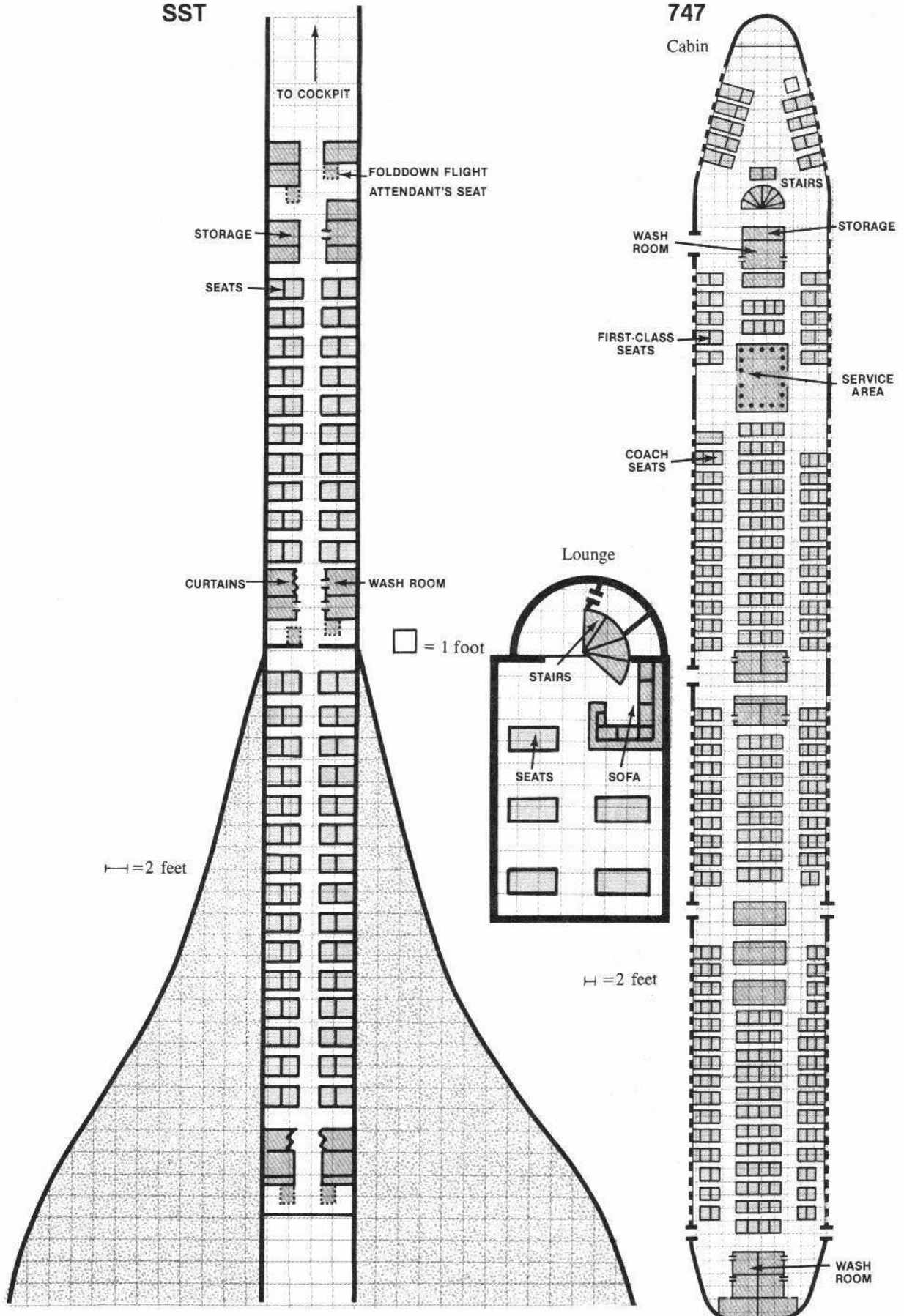
= 1 foot



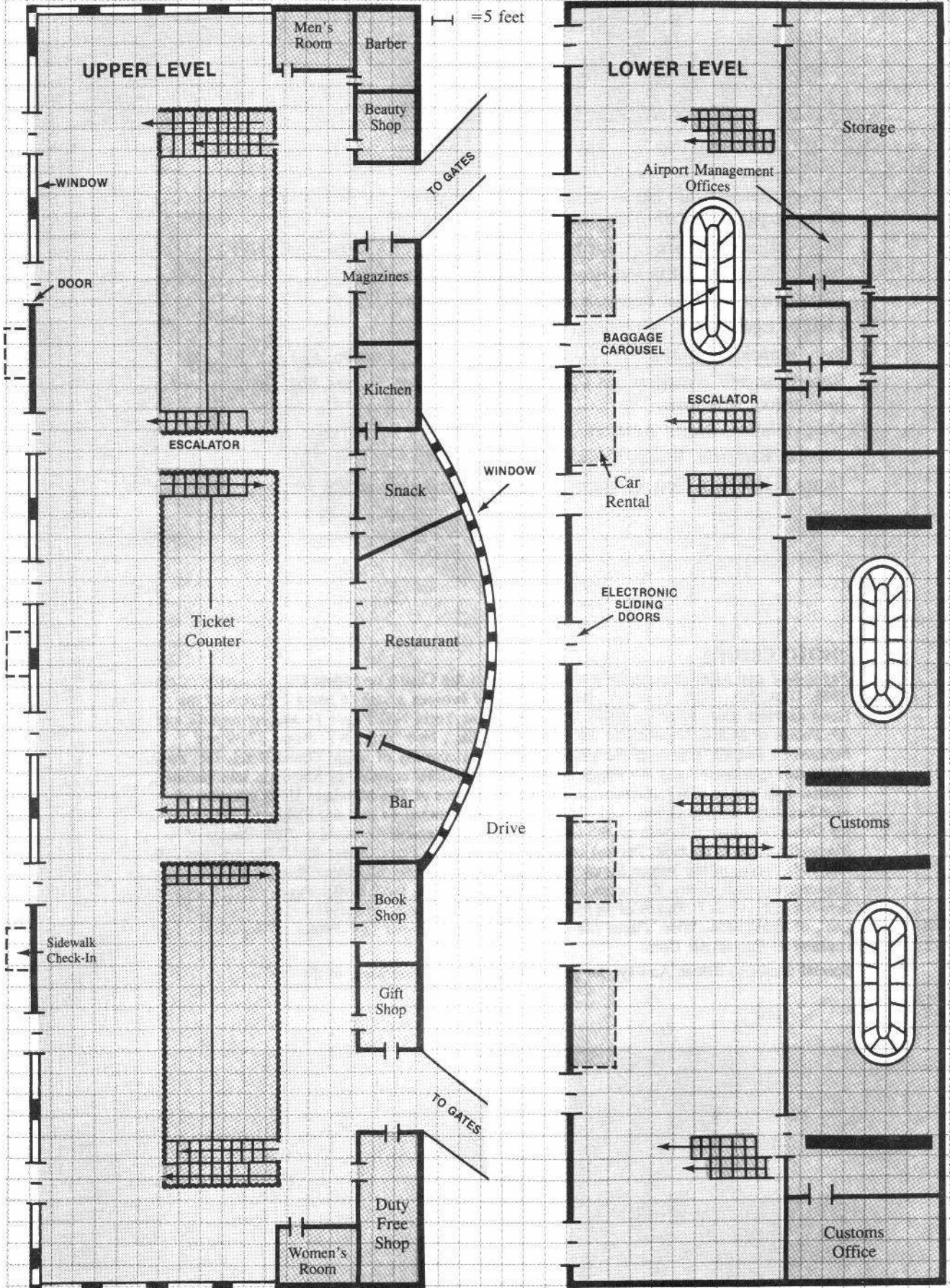
SST

747

Cabin



AIRLINE TERMINAL



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An Excursion into the World of Luxury

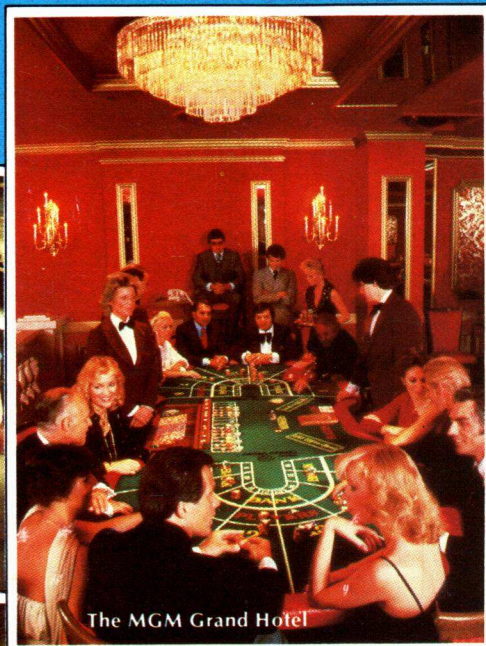
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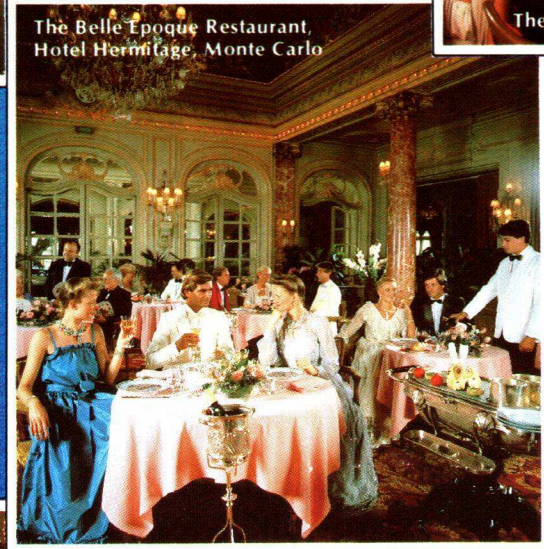


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The Belle Epoque Restaurant, Hotel Hermitage, Monte Carlo

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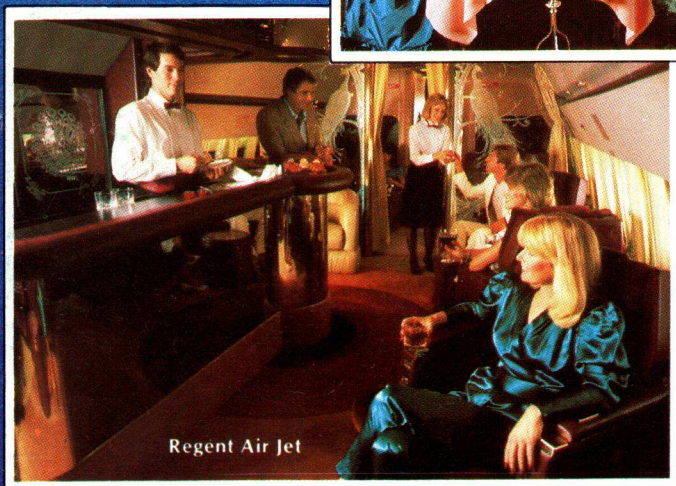
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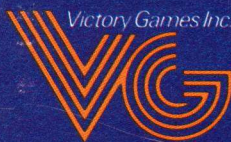
Regent Air Jet

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