MIB

MEN IN BLACK
THE ROLEPLAYING GAME

Protecting the Earth from the Scum of the Universe

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& Nikola Vrtis

CONTENTS

You now hold in your hands (or tentacles, or suckered palms, or three-thumbed musical appendages—you get the idea) the OFFICIAL TOP-SECRET EYES-ONLY GUIDE TO SELECTING AND TRAINING MEN IN BLACK RECRUITS THROUGH (MOSTLY FICTITIOUS) SIMULATED MISSIONS INVOLVING SITUATIONS TYPICALLY ENCOUNTERED BY MEN IN BLACK PERSONNEL (we'll call it the OTSEOGTSATMiBRT(MF)SMISTEBMiBP for short).

After vast amounts of research by our most eminent psychologists and linguists, it has been determined that the name of this document should be changed to THE MEN IN BLACK ROLEPLAYING GAME. In addition to the ease of pronunciation—especially for our large-tongued friends (we won't embarrass you by mentioning your species by name)—such nomenclature dismisses the entire book as one of the hundreds of bizarre forms of entertainment engaged in by the more strange segment of our society (you know, the ones we like to recruit).

The "game," as the folks in R&D refer to it, is a combination of "Choose Your Own Path" and improvisational acting, with a bit of strategy and a dollop of problem-solving thrown into the mix. One person, designated as the Director, runs the adventures, presenting information about the setting, speaking for the villains and minor characters, and adjudicating the rules. The rest of the players take on the role of MiB agents (or another character type set in the *Men in Black* universe), deciding how their characters speak and act in response to the game world around them.

Let's look in on a typical game:

The Director: Hey, who ate all the chips?

Mike: I brought them—

Brad: That doesn't matter! They're supposed to be for everyone.

Samantha: I thought we were ordering pizza.

Chris: Does anyone else smell something?

Perhaps we should fast-forward a moment or two...

The Director: Okay, the four of you are rocketing down I-84 in your Ford LTD, heading for Middletown, NY, to meet High Ambassador F'l'k N'd'x of the Mloxi Confederation. It's a hot day—about 104° in the shade. Now remember, if that chocolate melts before you present it to the ambassador, the whole intergalactic peace treaty is off. So, is anyone doing anything out of the ordinary during the drive?

Samantha: I'm putting the air conditioning on. That should keep the chocolate from melting.

The Director: Good idea. All right, anyone else? No? Okay. You take the Route 17 exit and then a few side streets, and you finally arrive at the Galleria mall.

Chris: Okay, let's go. S, you grab the chocolate.

Samantha: Got it. Someone want to pack some heat? Maybe a Proto-cyclotron Blaster?

Brad: Let's all bring a small weapon. We don't want the ambassador's people to get skittish.

The Director: Okay, as you're making your way across the parking lot, a gang of teenagers wearing baggy, disreputable pants starts walking toward you.

Mike: Okay, everyone, we don't have time to fool around. Let's just keep moving. If we're late, it could be the end of peace in the galaxy.

The Director: Samantha, make a *Perception* roll.

Samantha: (rolls some dice) I got a 17.

The Director: That's pretty good. You notice that the lead teenager seems to be walking strangely, sort of like in stop-motion animation.

Samantha: I think we've got trouble here. Looks like that leader's a Baltian with a defective body-suit. M, I'm open for suggestions.

The Director: When you start talking among yourselves, the group

What To Say If Someone Expresses Interest in the Men in Black

You want to join the Men In Black? Sorry, never heard of 'em.

And what makes you think you're good enough to join their ranks, anyway? Men in Black have to be strong, quick, agile, intelligent, industrious, confident. You just don't look the type.

Besides, that haircut doesn't make the grade. Have you taken a close look at your sideburns recently?

Of course, it'll cost you to find out about signing up. You got any Indian-head nickels, or maybe a nice woman's shoe with a lovely lace fringe?

Remember, Confusion is your friend.

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starts moving faster toward you. A few of them reach inside their jackets.

Mike: We don't have time for a fight. Let's move!

Chris: I don't think we have a choice.

Brad: I pull out my Megasonic Destructor Ray!

The Director: Okay, everyone make *Reflexes* rolls to see who gets to act first. (All the players and the Director—who is rolling for the gang's *Reflexes*—roll dice and the combat ensues).

The solitaire adventure in Folder 2 of this book allows you to learn the game format, concepts, and rules as you play, so don't worry too much about the jargon thrown about in the transcript above. The game runs on *The D6 System*, a simple set of rules that uses one

standard mechanic: Roll some six-sided dice (the number of which is determined by your character's statistics), add them up, and compare the total to the difficulty value for the task you want the character to accomplish. If the roll is equal to or higher than the difficulty, the character succeeds. If it's lower, he fails. That's it!

The first five folders of this book are intended for all. Folders 6 through 10, however, may only be read by the Director, who must be wearing special glasses available from the manufacturer at a discount rate of $1,962.34. Those later folders cover information that the players shouldn't know—at least, not at the start of the game.

So strap yourself in, and get ready to have fun! Oh, and don't forget:

nothing is what it seems.

Hope that sets your mind at ease. Good luck!

A Final Warning

Do not—we repeat—do *not* let any portion of this document fall into the hands of non-MiB personnel. The consequences could be disastrous (you all remember Roswell).

Of course, people might think it's nothing more than a silly rulebook produced by the leading licensed roleplaying game company in the world. The populace at large, therefore, will probably mistakenly conclude that all of this—including this warning—are merely elements of the game and will, as a result, not give any of it a second thought.

So, it would seem we're covered no matter what. In fact, it may benefit us to produce such a "roleplaying game" now to preempt any such occurrence, and thereby mask the entire affair in a layer of confusion and mundania. In which case you should feel free to disregard this warning. In fact, you are ordered to blatantly violate it. Remember, refusal to comply with MiB procedure results in severe penalties (which will not be discussed at this time).

You may now proceed to the next file folder.†
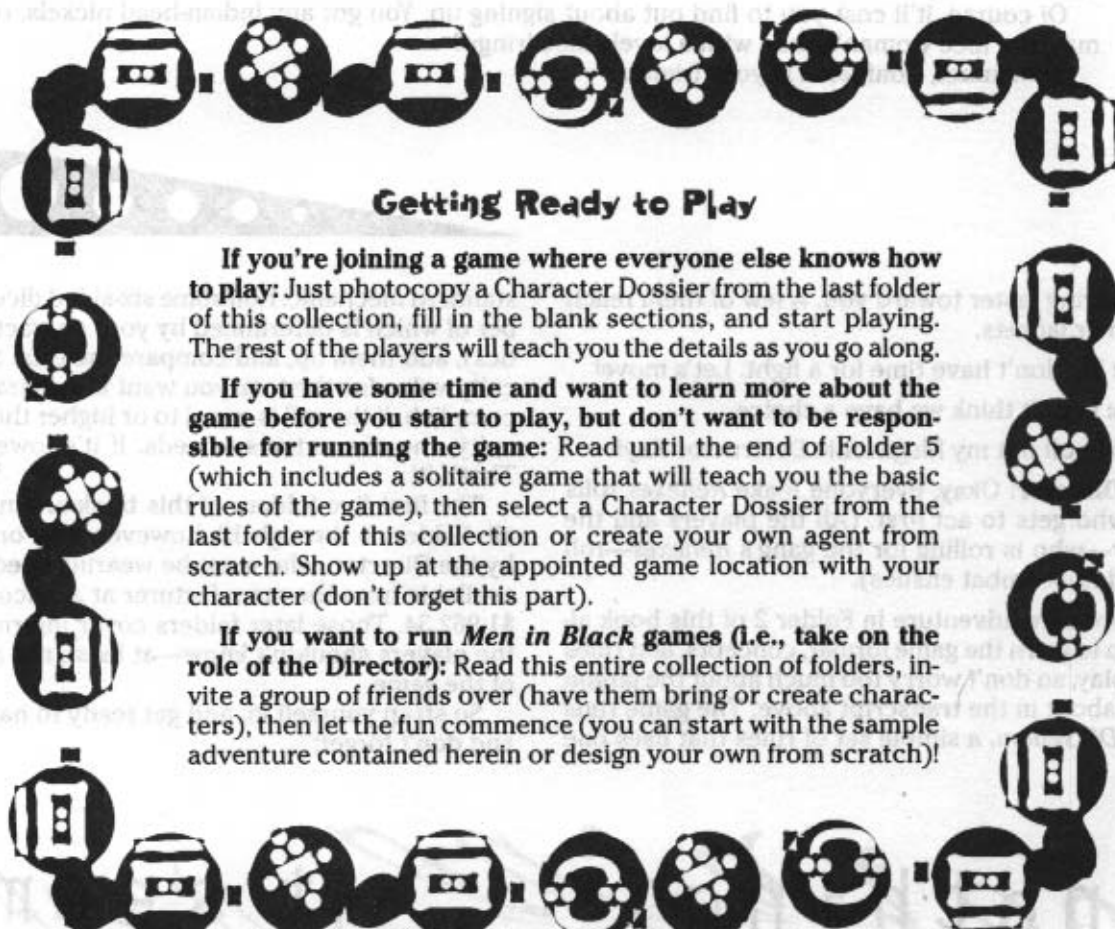
Getting Ready to Play

If you're joining a game where everyone else knows how to play: Just photocopy a Character Dossier from the last folder of this collection, fill in the blank sections, and start playing. The rest of the players will teach you the details as you go along.

If you have some time and want to learn more about the game before you start to play, but don't want to be responsible for running the game: Read until the end of Folder 5 (which includes a solitaire game that will teach you the basic rules of the game), then select a Character Dossier from the last folder of this collection or create your own agent from scratch. Show up at the appointed game location with your character (don't forget this part).

If you want to run *Men in Black* games (i.e., take on the role of the Director): Read this entire collection of folders, invite a group of friends over (have them bring or create characters), then let the fun commence (you can start with the sample adventure contained herein or design your own from scratch)!

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† No company, partnership, or three-ring circus associated with this document retains any liability concerning the accidental snarfing incurred by the reading of this text or the playing of the game it describes. All nasal-damage claims should be filed with the American Medical Association, which continues to hold back the documented cure for snarfing since it would put many ear, nose, and throat practitioners out of business.

Who are the Men in Black?

Wouldn't you like to know. Well, sorry, friend, it's not that easy. Joining the Men in Black requires dedication, intelligence, and great personal sacrifice. We don't go around letting just anyone into the folds of the organization. So if you really want to find out what our agency does, you're going to have to prove yourself first. That's what this book is all about -- testing you to determine whether you're Men in Black material. (There are, of course, dozens of others forms of testing, any of which you may be subjected to at any time, without your knowledge or consent. You never know when you're being tested for a new assignment, a promotion, or even for continued membership in the agency. So always operate at peak efficiency no matter what you're doing -- sleeping, eating, hunting down aliens, playing Yahtzee. There could be someone watching and evaluating. By the way, you seem to be reading this document at a relatively slow pace. I'm going to have to report that.)
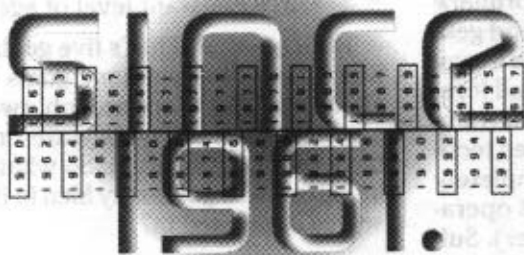
Just to be fair, we can provide you with some basic information (which may or may not be true -- you'll have to make your own judgments for now on that front) to help you select the best courses of action during the "game." Let's start with the name: Men in Black.

The Name

First of all, you should have noticed by now that we don't like people knowing too much about us, so we tend to introduce confusion, vagueness, and outright inconsistencies into all of our documentation, correspondence, and various other forms of communication. So, bearing that in mind, it would seem logical that we would apply that same policy to the moniker of the organization. First of all, we're not just men—we're men *and* women, and our headquarters acts as the immigration center for pseudopods, anthropoids, mollusk cephaloids, bipedal arthropods, you know, the regular alien crowd. So, right off the bat, the entire agency is thrust into false perception.

The next word we come to is "in." Well, that's actually pretty straightforward. It means contained or enclosed by, inside, or within. (We'd better have someone in PR look into making it somewhat more ambiguous.)

Last we have "Black." In its most physical sense, this word refers to the color of the clothing all agents must wear at all times (sanctioned by Men in Black Special Services). Now, it's impossible to guarantee that all garments donned by MiB personnel will match hue exactly, so you may find your occasional dark black, jet black, charcoal black, black black, dull black, somber black, smoke black, double-fudge ripple black, or something similar. The standard uniform includes black hat, jacket, tie, shoes, socks, underwear, sunglasses, and a white shirt.

In addition, the word "Black" refers to the secrecy within which the agency has cloaked itself for more than thirty years. One of the organization's primary goals involves the maintenance of anonymity and general invisibility from the populace at large. While it may seem impossible to support such a facade for all foreseeable time, the Men in Black possess special training in that area in addition to state-of-the-art alien technology that allows agents to wipe, alter, or completely replace the memories of any witnesses to MiB operations (we'll talk more about "neuralyzers" later). Suffice it to say that Men in Black personnel most often rely on confusion and the veneer of insanity to mask their actions (look at that Fox TV alien autopsy documentary—they, and

therefore their audience, didn't believe it at all, considering the footage too good to be *real*).

The Goals

Men in Black agents have two main goals they must see to at every moment:

1. To protect visiting aliens from humanity.
2. To protect humanity from visiting aliens.
3. To keep the agency a secret.

Okay, wait. That's three goals. Sorry about that. Let's just start again from the beginning. The Men in Black strive:

1. To protect visiting aliens from humanity.
2. To protect humanity from visiting aliens.
3. To keep the agency a secret.
4. To prevent the utter annihilation of the planet Earth.

All right, it seems we've run into trouble again. Apparently, there are four goals for all Men in Black personnel. So, it is the duty of every member of the Men in Black:

1. To protect visiting aliens.
2. To protect humanity.
3. To keep the agency secret.
4. To prevent the annihilation of Earth.
5. To find other humans capable of performing the duties required of MiB agents in order to maintain a constant level of agency personnel.

Hold on, now. That's five goals. All right, the Men in Black have five primary goals (okay, let's just skip ahead and say there are, oh, twelve main goals—you can figure out what they are on your own; we don't have that kind of time). So what types of missions relating to these goals may Men in Black agents find themselves immersed in?

Missions

As a member of the MiB, you never know what kind of mission you may undertake at any given time. Agents typically have particular expertise in certain areas (diplomacy, translation, alien technology, combat, stealth, and so forth). MiB teams tend to include one agent from each specialty area since a group may be called on to handle any type of assignment—from the conducting of a peace accord to the rescue of a captured alien ambassador to the theft of the antidote to a galactic plague planted on Earth by one of the less friendly species.

In addition to successfully completing each mission, the team must make sure to follow and enforce the MiB goals listed above. Failure can result in serious repercussions from MiB HQ or from any alien govern-

ments involved in the operation. Men in Black agents are required to know the Andromeda Convention protocols as well as the major and minor tenets of the Tycho Accord to avoid sparking intergalactic conflicts. You don't want to be responsible for the destruction of a galaxy—it really plays havoc with your resumé (you'd be lucky to find a job scraping barnacles from the bottoms of cranky Pultians—we can't stress enough how you should really try to avoid this fate).

Patrolling and Policing

Men in Black headquarters contains a variety of human and alien technologies used in the surveillance, tracking, and apprehension of visiting aliens. The LAD

(Landed Alien Display) continually updates itself as aliens arrive to and depart from Earth. The LAD computer uses satellites to keep an eye on each visitor, monitoring their locations and activities at all times. The display, which covers almost an entire wall at HQ, allows MiB personnel to quickly get an idea of the current alien situation at any given moment.

Other systems allow agents to perform full continental searches for specific personages (human or alien) or interstellar vehicles. The complexity and sensitivity of this equipment requires MiB HQ to maintain a staff of fully qualified alien technology engineers to repair and regulate it all. Of course, maintaining such in-house personnel costs an arm, a leg, and an appendage of your choice, requiring the agency to spend considerable resources on this one area.

Unfortunately, the very complexity that allows these systems to function in the first place also provides opportunities for rogue aliens to mask their movements by fooling the technology. Therefore, while Men in Black agents rely on the information offered by HQ, nothing can outweigh the data found in the "hot sheets."

The Hot Sheets

Whether on assignment or lounging around in your spare time, you should constantly stay abreast of the latest headlines in magazines such as the *Enquirer*, the *Star*, and the *Sun*. You never know what galactic conflict, escaped alien convict, or inadvertently exposed alien technology you'll stumble onto in these rags, which most humans tend to disregard as too outlandish to contain any truth—which is exactly the way we like it (it is even suspected by some personnel that MiB HQ provides subsidies to these magazines, siphoning the money from the earnings on several patents, including Velcro™, voice mail, and liposuction). Bottom line, get to the newsstand often or get yourself some subscriptions—you can't afford to ignore this source of information.

MiB HQ

Men in Black Headquarters is located in an utterly nondescript building at 504 Battery Drive in Queens, NY. The structure is seven stories high, gray, windowless, perfectly square, and squats on a bridge over a road. Behind this inconspicuous facade lurk aliens, bizarre technology, and an agency so secret that even Snuffle-upagus has never heard of it...

You'll spend the majority of your time between assignments at headquarters, where you'll have the chance to check out recently obtained tech, meet arriving aliens, and make a general nuisance of yourself. Your supervisor will often call you in to brief you on your missions, provide you with any special equipment you might need, and give you a pep talk. Also, your vehicle will require routine maintenance and upgrading, so you'll park it here any time you're not on assignment.

Equipment

Okay, so you've been assigned a mission, or have stumbled into one by accident—now what do you do? Well, first off, you're going to want to have the use of some MiB equipment. It's just a simple matter of filling out a few forms in triplicate, getting them signed by three manager-level (or higher) employees, and providing sample DNA from each individual who may at any time, under any circumstance, touch any of the items being requisitioned. Unless, of course, it's an emergency—then you can just ask...

There are three key pieces of equipment that your group should have access to at all times:

Neuralyzer: This alien device has the capability of erasing a portion of a person's memory (the length of time depending on the setting), leaving the person susceptible to false remembrances, which may be relayed verbally. MiB agents wear sunglasses specially coated to avoid the effects of the neuralyzer, which emits a flash of intense white light when used.

MEN IN BLACK ™

Keeping the Secret

You must never, ever allow any non-MiB individual to figure out who you are or what you're doing at any time. Your job, therefore, is to keep everyone you deal with locked in a state of perpetual confusion. Always conceal your identity (create an alter ego that is either 1. appropriate to the situation, or 2. completely inappropriate to the situation). For example, at a cemetery in the middle of the night, a passerby asks who you are, and you say, "Gravedigger, ma'am. Could you help me drag this festering corpse over to…" (they'll have left by this point). Or, you're at a cemetery in the middle of the night and the gravedigger asks who you are, and you say, "Head salad chef, sir. I'm very sorry, but I'm going to have to confiscate that Slim Jim."

Once you realize they're not falling for your ruse, change your identity every few minutes. For example:

Civilian: "I'm going to have to see some ID."

You: "Evan Riles, ma'am. City health inspector. And I'm in a hurry here. There's no telling what danger lurks back there."

Civilian: "I don't *care* if you're the health inspector. You can't go into the vault without proper documentation."

You: "Listen, ma'am. I've told you twice already. I'm not the health inspector. I'm the LockTel maintenance person you sent for. If you don't let me in to fix the vault mechanism, you're going to have to wait another week for me to come back."

Civilian: "I don't remember calling for a repairman."

You: "Yes, you do look a god-awful shade of white. Maybe you *should* lie down."

Civilian: "I don't feel ill."

You: "That's always the first sign. Yeah, this bug is going around."

Civilian: "I'm calling my supervisor."

You: [FLASH!] "Neuralyzer one, civilian zero. Okay, team, let's steal back that alien tech they've so carelessly locked in this underground, magnetically sealed vault…"

MiB Axiom: Confusion is your friend. If you remember that, you shouldn't run into too much trouble.

no earthlings

must know

Spectral Analyzer: The spectral analyzer can detect the spectral trail of any life form. The color the analyzer shifts to indicates the species that most recently passed through the area. (And always remember, green is *bad*.)

Weapons: Though you should employ them only as a last resort, you should make certain to carry at least one weapon per team member. Realize that the Men in Black possess only the weakest of alien technology—you never know what some alien species might be packing. Take a tip from the Boy Scouts: Be Prepared (or is that Be Thrifty—no, wait, maybe it's Be Wifty. Or Bee Honey? Make sure you have *bee honey*? Hmmm...I'm not sure where they were going with that, but I guess it couldn't hurt. Maybe the aliens are allergic to it.).

A Vehicle: You have to be able to get from Point A to Point B (by the way, never, ever go to Point Q), so you're going to need some type of transportation. MiB R&D has spent considerable time adapting alien technology to human forms of locomotion, resulting in cars, trucks, and minivans that look like normal vehicles but have extremely well hidden secrets (the ability to reach speeds in excess of 500 mph, retractable weaponry, special tires that can adhere to any surface, and so forth). Depending on the number of agents on your team and the nature of your mission, you may be given anything from a motorcycle to a bus.

(Okay, so there are four key pieces of equipment—we don't have time to deal with this issue again.)

Men in Black may carry up to $100 (total counting all currency) at any given time. Purchases exceeding this amount must be requested in advance.

Folder 5 contains a detailed list of equipment usable by MiB agents. Each player may select one device and one weapon from the list (subject to the approval of the Director, of course).

No matter what kind of equipment you have on hand, you'll invariably find yourself in deep trouble on at least one of several fronts. That's when you need to inform MiB HQ...

Calling for Backup

Should you allow a large number of humans to witness the presence of aliens or alien technologies, you'll have to call in a MiB containment vehicle. These agent teams are responsible for masking the entire incident in confusion, altered memories, and pseudo-scientific explanations (Roswell, of course, serves as the best example of such maneuvers, even though that particular clean-up was not actually carried out by the Men in Black). You may even become a member of a contain-

ment team at some point during your MiB career.

Don't be so arrogant that you refuse to ask for help. We'd rather have a botched, but covered-up mission than a successful one that makes the front headlines of every paper in the country. Sure, you'll probably wind up being the laughing stock of the agency, be constantly ridiculed by your peers, and find a chunk of change deducted from your paycheck—but hey, you were most likely a loser anyway. Why else would you throw your life away to join the agency? You should be used to this kind of treatment by now.

Filling Out the Paperwork

One of your most important tasks as a MiB agent occurs after you complete an assignment. The documentation for each operation is reviewed by your superiors and eventually ends up stored in one of the massive computer databases deep in the sub-levels of MiB HQ. Failure to accurately record the events of any mission could result in serious penalties (we can't detail the punishments here, but suffice it to say that wearing underwear two sizes too small starts to cause strange difficulties after, oh, say, five or six weeks).

And you should make every effort to instill humor into your reports. The reviewers of this material process countless documents each day, so they can get a bit grumpy and start nailing you for minor errors (missing periods, faulty pronoun agreement, complete destruction of IRS buildings). To help get you into the habit of injecting comedy into your paperwork, you will receive extra Character Points (they're good to have, trust us) from the Director for making him laugh at your documentation. Look for the official forms throughout this collection of folders—they've been placed with their respective subjects.

DELIVER THE GALAXY

Keeping MiB Time

If you have difficulty figuring out the time zone differences across the country, or never got a handle on daylight savings time, you may encounter trouble getting used to MiB time. We work on a thirty-seven-hour day, a tribute to our Centuarian comrades (whose planet rotates on a thirty-seven-hour schedule, apparently). For the sake of clarity, Men in Black agents give time in military form, so it's possible to have a meeting set for 3630 hours. (By the way, never forget to wear your thirty-seven-hour watch—while you're standing around trying to figure out the algebra of converting the time, a bunch of intoxicated aliens could be making off with the Lincoln Memorial.)

Typically, MiB personnel operate in eighteen-and-a-half-hour shifts, with the other eighteen-and-a-half hours off to recuperate (of course, you may be called in at any time of day). You may use your free time to brush up on alien technology, review reports on the newest alien arrivals, read the latest galactic peace treaties and declarations of war, and the like. You may not—and this is not just a recommendation—have any personal life whatsoever. The moment you become a MiB agent you surrender all rights to your life (oh, you didn't see the fine print—well, it's easy to get out of; just read the notes in the footer of this page).

On to the "Game"

The next folder contains a solitaire mission designed to give you a basic idea of how the game works so that you'll be prepared for the real test run by a live Director. Of course, the solo assignment could be a test, too, so you should be careful and play your best.

After that you'll learn how to create your own agent, select his abilities and skills, and choose his equipment. If you don't want to go to all that trouble, however, you can just pick a pre-created agent from the back of the book, photocopy the dossier, and start playing.

By the way, you don't have to memorize everything in these documents. The Director can lead you through anything you forget. The idea is to get a feel for the way the game runs so that you can concentrate on having fun.

So, just make sure to commit each of the following sentences to memory (we'll tell you when to stop doing that). Good luck!

A Note About Jargon

MiB personnel tend to throw around a great deal of jargon. But don't worry, chebler—you should be able to soup it up without too much givbot. Really, scorcher havens of subsonic agridomes may or may not coagulify mortent fisherbobs, but, hey, backgammon surface dwellers often mystify paddlesquirts when you're not looking anyway!

The most important word in MiB lingo is *skimmer*. The term refers to an alien who's gone out of zone. You'll most likely spend an inordinate amount of time on missions involving such errant individuals.

Oh, and you may want to remember "pulsar level five, sub-sonic implosion factor two." If you ever hear that, run for your life (even if someone on your own team says it—trust us).

Getting Your Life Back: It's extremely simple to retract your offer to dedicate your entire existence to the Men in Black. Just fill out form XX-112JC-OUT, enclose a self-addressed, stamped envelope, and FedEx us a functioning clone of yourself, and you're free. Of course, you'll be neuralyzed so that you forget the entire affair, and perhaps other important incidents in your life (we can't guarantee you won't be lobotomized, either, but that just seems like such a small price to pay for your liberation).

12

MIB

MEN IN BLACK

MIDNIGHT AT BOB'S 24-HOUR SPEEDIE MART & GAS

MiB Headquarters, 10:12 p.m. It was looking to
be a pretty quiet night for a Saturday. The
complex had seen its share of hustle and bustle
earlier today, with all those aliens shoving to
get cleared so they could go out on the town. But
now it's peaceful. The Landed Alien Display (LAD)
hasn't alerted the Men in Black to any problems
with your "visitors." Maybe you'll just grab a
cup of coffee, lean back, and kick your feet up
on your desk. You were on your way to the
kitchenette when Zed intercepts you and shoves a
file into your hands.

"Very urgent," he says. "We've got a registered
Class-6 Sorbium #3-based endomorphic ameboid gone
skimmer on us. Just hopped in his saucer and blew
out of Paterson, NJ. Looks like he's heading for
a remote part of Pennsylvania. Track him down and
bring him back to his zone before he makes too
much of a mess."

You stop a moment and open the folder. Looks
like a normal alien. Maybe he just wants to visit
the Poconos. . . .

Zed puts a hand on your shoulder. "Don't just
stand there gawking at the file -- get going."

Let's bag us some bug

Folder 2

WILLIE

MIB CLASSIFICATION: New Jersey: Class-6 Sorbium #3-based life form, endomorphic ameboid

BUT YOU CAN CALL HIM: Willie

DISPOSITION: Manic-depressive, depending on whether or not he's ingested his quota of sugared cake substances. Behavior can range from downright mopey to annoyingly spontaneous.

HANGS MOSTLY IN: Captain Donut, Paterson, NJ

OFTEN DISGUISED AS: Depressed Captain Donut Clerk

EARTH THING HE'D LOVE TO BRING HOME: Yellow #5

HE BROUGHT US: Voice Mail

PROFILE: Came to Earth seeking a cure for his medical condition. His current job at a Captain Donut allows him free access to the treatment he most needs: consumption of massive quantities of sugary treats. Confined to the general area of Paterson, NJ, though he has a tendency to forget himself and take the saucer out for a spin in the country now and then.

OBSERVATIONS: Amazing ability to distract normal humans from their primary goal. A brilliant fast-talker, he can dodge blame, avoid questions, and make a convincing argument for anything with equal skill.

PHYSIOLOGICAL QUIRKS: Due to his alien metabolism and pollution on his homeworld, he must eat ten pounds of sticky, sugary cake substances every six hours or lapse into an intoxicated and uncontrollable state resembling drunkenness—along with his natural tendency to waver between being completely morose and hyper. Has the ability to speak in an annoyingly whiny voice capable of incapacitating the most sturdy individuals.

MEN IN BLACK ™

Waynesdale, PA, 11:49 p.m. Sheriff William J. Roberts was leaning back in his chair, feet up on his desk, fast asleep. It had been a pretty quiet night for a Saturday. No reports of cow-tipping, no drunken hunting accidents, no hillbilly clan wars, no suicidal used car salesmen.

Then the station phone rang.

The sheriff jumped to his feet, looked at the clock and grabbed at the phone. Before he could say "Sheriff's Office," the voice on the line began babbling.

"Sheriff, this is Billybob Bingums over in Backwoods Corners. Some kinda UFO-type saucer craft just set down near Bob's Speedie Mart. I's seen it with my's own eyes. Tarnation, sheriff, it just came down outta the sky like some kinda flamin' pancake. Hic. Nearly forced my pickup truck off the road. I thinks it's one of them asterameteoroids we's keeps hearin' about on Mysteries of the Strange and Unexplained. Hic. You's know, that television program wheres they talks about them, like, unexplained and strange mysteries? Hic."

"Now, Billybob, you haven't been out drinkin' an' huntin' again, have you?"

"Nosirree, sheriff. Honest. Hic. I have this idea, you know, that maybe it's them cityfolk comin' up here and stirrin' things up. Hic. 'Member when them peoples from the city came up here last time? Theys tried pavin' the roads. What kinda crazed whackos pave their roads? Tarnation, what a scandal that was. I really took care of things that time…"

"Okay, Billybob, just go back inside and lock the door. I'll drive down to Bob's Speedie Mart and check things out. This time, let the law handle everything."

Sheriff Roberts set down the phone and pulled on his jacket. He checked his pistol, then slipped it into his duty holster. So much for that quiet Saturday night.

What's This All About Anyway?

"Midnight at Bob's 24-Hour Speedie Mart & Gas" is your first MiB assignment. A sort of training exercise, really. This mission helps evaluate your capabilities as a Man in Black and gives you an idea what it is we really do here. Plus, it introduces you to some of the "game's" basic concepts. Like most training assignments, this one is designed not to be too lethal.

For this mission you will need a #2 pencil and several six-sided dice. Go ahead, "borrow" the dice from your brother's board games…he won't notice.

Like any "game," this one has a few rules. This folder contains some short directives on how to accomplish certain tasks. Any time you try to do something and there's a chance you'll fail, you roll dice associated with your skill in that field. Your capabilities are defined by certain statistics which tell how good you are at certain things, like using obscenely powerful alien firearms, resisting Voglina ooze torture, and persuading the locals that they really didn't see that space cruiser crash in Farmer Brown's corn field.

Your capabilities are described in the MiB agent dossier sheet nearby. To anyone not cleared for this information, this dossier should be referred to as your "character sheet for the game." First, using your #2 pencil only, write your Men in Black name under the category labeled "Name." Once you have done this, put your pencil down and continue reading.

Your file categorizes your capabilities using several attributes and skills. They're listed along the left side of your dossier. Attributes are things you're born with—innate abilities. There are eight attributes—*Reflexes, Coordination, Endurance, Strength, Knowledge, Perception, Confidence,* and *Charisma.* Skills are abilities you learn, and they include things like *hand-to-hand combat, demolitions, security,* and *disguise.*

You have a die code for every attribute and skill. The die code is the number of six-sided dice you roll when you use the attribute or skill (for example: 1D is one die, 2D is two dice, 3D is three dice, and so on). If there is a +1 or a +2 after the "D," add that number to your total. All skills start with the same die code as their respective attributes. Some are improved: your increased skills include *dodge, marksmanship, lock picking, ignore pain, computer ops, tracking, con, willpower,* and *persuasion.* Even though other skills are listed on your dossier with a blank next to them, they each have the same die code as the attribute under which they fall.

Whenever you want to do something, roll the appropriate skill or attribute dice. Don't worry: in this mission, we'll tell you when and what to roll. The higher you roll, the greater your chance of success. The lower you roll…well, we won't get into that here. Don't worry exactly how high of a total you need for any particular action. That information is classified.

You now know enough to begin your first assignment. Simply read ahead and follow the directions. You'll be sent to several numbered entries, sometimes determined by your own choice, and sometimes determined by how well you roll the dice. Don't read the entries straight through, and don't read entries you're not supposed to look at—that spoils the surprise, and could violate an intergalactic peace accord. Do not deviate from the instructions under any circumstances and you'll be okay.

To make this even easier, we'll give you some easy choices right away. Just start by reading entry #1, answering the questions, and going to the numbered entry corresponding with your answer.

Character Dossier

Personal Data

Code Name: _____ Type: Man In Black
Gender: ○ **M** ○ **F** ○ **?**
Height: ___ Weight: _____ Age: ____
Physical Description: Black suit, black tie, white shirt, shiny black shoes, black sunglasses, nondescript features.

Surveillance Photo

Stats

REFLEXES 3D
Acrobatics _____
Climbing _____
Dodge 4D _____
Jumping _____
Hand-to-Hand Combat _____
Piloting: _____
Riding: _____

PERCEPTION 3D+2
Artist: _____
Business _____
Conceal _____
Hide _____
Language: _____
Security _____
Shadowing _____
Surveillance _____
Tracking 4D+2

COORDINATION 3D+1
Marksmanship 5D+1 _____
Lock Picking 4D+1 _____
Missile Weapons _____
Sleight of Hand _____
Thrown Weapons _____

Streetwise _____
Survival: _____
Willpower 5D _____

CHARISMA 3D+1
Charm _____
Disguise _____
Persuasion 4D+1 _____

ENDURANCE 2D+1
Ignore Pain 4D _____
Resist Poison _____
Running _____
Swimming _____

CONFIDENCE 4D
Con 5D+1 _____
Interrogation _____
Intimidation _____

STRENGTH 2D+1
Lifting _____

KNOWLEDGE 2D
Alien Tech _____
Computer Ops 3D _____
Demolitions _____
Forgery _____
First Aid _____
Linguistics _____
Medicine _____
Navigation _____
Science _____
Scholar: _____

Miscellaneous

Speed 30
Character Points 5
Fate Points 1
Body Points 26
Special Abilities/ Useless Skills _____
_____
_____

MB
MEN IN BLACK™

Character Dossier

History

Background:

You're one of the Men in Black. You don't have a background.

Personality:

Okay, the Men in Black allow you to have a little of that. Since you're new, you're a little too enthusiastic to go in guns ablazing. Sometimes you don't quite know whether it's better to charge headlong into danger or sit back and assess the situation first. Don't worry—you'll learn all that soon enough...

Equipment

Assortment of firearms, carte noir, neuralyzer, sunglasses.

Combat Round Summary

1. Make a Reflexes roll for initiative.
2. The character with the highest roll goes first, followed by the second highest, and so forth.
3. Determine number of actions for your character for the round.
4. Perform an action and make the appropriate roll (if necessary).

    4.a. To attack: determine attack roll modifiers, generate attack total, and compare to defense difficulty. If hit is successful, generate a damage total.

    4.b. To defend: if dodging, make dodge roll. If attack succeeds, generate Endurance total. Subtract Endurance total from damage total and decrease current Body Points by that amount.

COMBAT

Current Body Points _____ Reflexes_____ Endurance _____

Weapons

Name	Skill	Skill Level	ROF	Range	Damage	Ammo

WEAPONS

1

Look carefully at your dossier. Check out the name category. Count the number of letters you've written in your Men in Black name.

A) If your name has 6 or more letters, go to #3.

B) If your name as 2–5 letters, go to #2.

C) If your name has only 1 letter, go to #4.

2

Okay, you have a short name, but not short enough for the Men in Black. Pick up your #2 pencil and erase all the letters but the first. See what you have left? That's your Men in Black name. One letter.

Please put down your #2 pencil and go to entry #5.

3

This could be a problem. You see, as a member of the Men in Black, you're entire identity has been erased. All files on you have been eradicated to preserve your nondescript persona. That's why Men in Black don't really have names as such—they go by the first letter of their former first name. Are you following us? See, if you're first name is David, your Men in Black name is D. If you like your friends to call you Napoleon, you're name is now N—and you might want to check into the Men in Black psych ward, just to be safe.

Please pick up your #2 pencil and erase all the letters in your name except the first. This is now your Men in Black name. Just one letter. Got it?

Somewhere on your dossier (in a corner, along the margin, wherever), mark down that you have –1 "Points." This will be very important later.

Please put down your #2 pencil and go to entry #5.

4

Hey, you've got this whole Men in Black thing figured out, haven't you? That's great. You get a special prize. Pick up your #2 pencil. Somewhere on your dossier (in a corner, along the margin, wherever), mark down that you have 1 "Point." This will be very important later.

Please put down your #2 pencil and go to entry #5.

5

There, that wasn't too hard, was it? Just read along, make choices, roll dice, and continue on only to those entries you're directed to. Deviating from the entries is prohibited. Any time you do this—intentionally or by accident—subtract 1 "Point" from your total.

Now you're ready for your first Men in Black assignment. You already have some idea of what's going on since you read the short introduction. If you need to refresh your memory, you may read the opening section over again. Just once. You must return to this entry, #5, or you'll have to begin all over again.

Continue by reading the section entitled "Welcome to Waynesdale" below...

Welcome to Waynesdale

Entry #5, Sub-Section A

Your black 1986 Ford LTD is rumbling along a dark dirt road in the wilds of Pennsylvania. You pulled off the interstate 15 minutes ago. Five minutes ago the paved road stopped. Just like the directions MiB HQ gave you. Another minute and you should see...

"Bob's 24-Hour Speedie Mart & Gas," reads the large sign looming ahead. Apparently the sign refers to the gas station and mini-mart nearby...the one that looks closed. A rather small saucer is parked—or rather, crashed—several feet from the pumps. A police car with blinking red and blue lights sits just up the road from the space vehicle.

This must be the place.

You step out of the car and take off your sunglasses. It looks like Willie was cruising close to the ground and decided to set down without actually using his brakes. A long, charred streak heads back away from his saucer: the path of his crash.

A voice calls from the police car. "Step away from the weird-lookin' hatchback and put your hands in the air." You know, he's got something there—Willie's saucer looks like a banged-up hatchback. Each of the four sides has what looks like a hatchback, though you're not sure which one's front or back.

"I said, step away from the strange vehicle and put your hands in the air."

What are you going to say?

A) "Don't worry, I'm a good guy." Go to 8.

B) "Bleep, bleep, nanoo, nanoo, zingle-snort-zot!" Go to 13.

C) "Hey, I'm with the government. Let me show you some ID..." Go to 16.

D) "That's okay, I'm just one of the Men in Black sent to clean up this mess." Go to 11.

6

Nice rolling. Pick up your #2 pencil. Somewhere on your dossier (in a corner, along the margin, wherever), mark down that you have 1 "Point." If you're already keeping a tally, just add 1 to your total. This will be very meaningful later.

"I'm Special Agent Johnson from the FBI," you say. Before the words are out of your mouth, your carte noir has morphed itself into an authentic-looking FBI badge for Special Agent Johnson. It even has an accurate photo and signature. "I'm up here from Washington on special assignment. Perhaps you could provide the FBI with some valuable assistance..."

After he examines your ID for a moment, the sheriff puts his gun away and smiles. Apparently he's flattered that anyone from a government agency would find his assistance of any worth. "Well, Special Agent Johnson, I'd be delighted to help."

Unfortunately, the most helpful thing the sheriff can

do is go away and forget any of this ever happened. This isn't something he's about to do willingly—but the Men in Black can take care of that. You're carrying a standard-issue Men in Black neuralyzer. It's a pen-sized gadget that erases a certain portion of memory from anyone staring at its bright flash. Then you can easily implant new, false memories through suggestion. With the sheriff, that should be easy.

"The FBI is always cooperative with local law enforcement," you say. "But first I need to check your reflexes—make sure you're quick enough to keep up with me." You pull the neuralyzer from your jacket pocket and hold it up a few inches from the sheriff's nose. "Just focus on the tip of my pen here..."

A) You press the neuralyzer activation button. Go to 9.

B) You poke the sheriff's nose with the neuralyzer. Go to 12.

C) You do something else before you activate the neuralyzer. Go to 18.

7

Hey, you're a natural high roller. Next assignment we're sending you down to Atlantic City.... Pick up your #2 pencil. Add 1 "Point" to the tally you're keeping on your dossier.

The saucer looks just like the sheriff said—a weird hatchback. It has four hatchback-like doors, one on each side. You see two glowing buttons centered on each door: one green, one red. None of the doors seem to have a hatch release mechanism—maybe that's what the buttons do. The windows are tinted so darkly that you can't see inside. Two sides, one opposite the other, sport bumper stickers: "Cthulhu for President" and "My Child Is An Honors Student at North Paterson High School."

For supposedly being open all the time, Bob's 24-Hour Speedie Mart & Gas looks very closed. The "closed" sign on the mini-mart door declares the hours of operation to be 9–5 weekdays and Saturdays. Obviously this is a version of "24-hour" you weren't aware of. The pumps are shut down, and the lights inside the mini-mart are out, except for one shining down on the cash register. That's funny...the door's slightly ajar, and there's a plastic-paper-crinkly noise coming from inside.

A) You check out Willie's saucer. Go to 17.

B) You investigate the mini-mart. Go to 24.

C) You head back to your car to pick up some firepower. Go to 15.

8

You can see some kind of local law enforcement official standing behind his cruiser, a sidearm aimed at your head. He doesn't lower his gun. "Don't you move. I can shoot good guys as easily as I can bad guys. Let's break out some ID, stranger. Slowly..."

Please go to 10.

9

The neuralyzer's tip emits a brilliant flash...

Hey, what are you doing here? Who put this Men in Black book in your hands? What are you doing with these dice and that #2 pencil?

That's funny. You can't remember what you've been doing here for the past few minutes. Strange. Maybe you were reading this Men in Black gamebook you're holding. Yeah, that's it. But you can't recall much of what you've read. Must be those low reading comprehension scores you got in elementary school.

We'll make it easy for you. Why don't you just go back to the section marked "Midnight at Bob's 24-Hour Speedie Mart & Gas" and start reading there. If you're really confused right now, go back to the very beginning of the book and begin all over again. Or for the first time. It doesn't matter much.

Please go back to "Midnight at Bob's 24-Hour Speedie Mart & Gas" or the beginning of this book.

10

Using the maximum amount of caution allowed by law, you carefully reach into your jacket and withdraw your carte noir. Men in Black never leave the office without it. The card is the size of your standard credit card, but its faces are smooth and black. Using fantastic alien technology (okay, run-of-the-mill science from some backwater planet near Andromeda), the card tunes into your brainwaves and morphs into whatever kind of card-like ID you want. You'll get a chance to really see your carte noir in action in a moment.

When he sees you didn't draw a gun and blow his head off, the sheriff comes out from behind his cruiser and slowly approaches you. He doesn't really lower his gun until he gets close enough to see your identification.

Now you need to think, act, and speak fast. You're going to need to bluff your way out of this one. That requires your *con* skill. Look at your Men in Black dossier under your *Confidence* attribute. Normally your *con* skill would be the same as its corresponding attribute: 4D. But through intense state-of-the-art Men in Black training, and a lot of practical experience, your *con* has increased to 5D+1. To use it, roll 5 dice and add 1 to the total.

A) If you roll 10 or higher, go to 6.

B) If you roll 9 or lower, go to 14.

11

Okay, we have a little problem here. You see, nobody's supposed to know about the Men in Black. If average people knew who you were and what you did for a living, their heads would explode from the sheer incapacity to comprehend it all. Remember, you're not supposed to exist. Your job is not to attract attention. Be discreet. Make up a convincing cover story. You're deceiving these people for their own good.

Somewhere on your dossier (in a corner, along the margin, wherever), mark down that you have –1 "Points." If you're already keeping a tally, subtract 1 "Point" from your total. This will be extremely important later.

Please go back to "Welcome to Waynesdale" and try picking another option.

12

Sorry, that's not how the neuralyzer works. Maybe your Men in Black training officer failed to properly teach you correct neuralyzer technique. Let's quickly review...we can't keep the sheriff waiting long. To use the neuralyzer, make sure the subject is staring at the neuralyzer's tip, then press the activation switch. Got it? Oh, and one more thing. The neuralyzer blanks the memory of anyone looking at the bright flash. Including you, if you're not properly protected. That's why the Men in Black issued you those sunglasses. Sure, they make you look cool, but they're specially designed to protect you from the neuralyzer's effects. Make sure you put them on before you neuralyze someone.

Somewhere on your dossier (in a corner, along the margin, wherever), mark down that you have –1 "Points." If you're already keeping a tally, subtract 1 "Point" from your total. This will be extremely vital later.

Please go back to entry #6 and try picking another option.

13

Maybe we didn't explain this too clearly. You're one of the Men in Black. Your job is to protect people from alien menaces, and to keep the aliens living, working, and partying on Earth from exposure to humans, who just couldn't comprehend this whole "alien" situation. You're not one of the aliens (not yet, anyway). Acting like an alien is a sure way to get you shot by some redneck sheriff, or hauled off to some padded cell in a backwoods mental hospital. For life.

Somewhere on your dossier (in a corner, along the

margin, wherever), mark down that you have –1 "Points." If you're already keeping a tally, subtract 1 "Point" from your total. This will be extremely significant later.

Please go back to "Welcome to Waynesdale" and try picking another option.

14

That roll doesn't look too good. Pick up your #2 pencil. Somewhere on your dossier (in a corner, along the margin, wherever), mark down that you have –1 "Points." If you're already keeping a tally, just subtract 1 from your total. This will be extremely vital later.

"I'm Security Overlord...uh...Jerry Geralds, from Rykers Island," you say. As the words stumble out of your mouth, your carte noir morphs itself into an authentic-looking Rykers Island Prison security badge. It even has an accurate photo and signature. "I'm up here from New York City ...conducting an investigation... uh....looking for an escaped prisoner. Yeah, investigating a runaway prisoner. We were hoping local law enforcement could lend us a help...I mean, hand."

The sheriff steps closer, scrutinizing the ID. He steps back, but keeps his gun raised. "You're no 'Security Overlord.' That's a fake ID—everybody knows Rikers Island isn't spelled with a 'Y.'" Hey, how'd he know that? You're the guy from New York City...

"Okay, buster, keep your distance." The sheriff steps back, making sure he has a clear shot of your head. "Now let's see some authentic-style ID, real slow-like."

You're in a real bind. This is a good time to use some more of that alien technology the Men in Black have...preferably before Sheriff Trigger-Happy here blows your cranium clear out to Scranton. You're carrying a standard-issue Men in Black neuralyzer. It's a pen-sized gadget that erases a certain portion of memory from anyone staring at its bright flash. Then you can easily implant new, false memories through suggestion. With the sheriff, that should be easy. You pull the neuralyzer from your jacket pocket and hold it up a few inches from the sheriff's nose. "I've never seen ID that looked like a fancy silver pen," he warns.

A) You press the neuralyzer activation button. Go to 9.

B) You poke the Sheriff's nose with the neuralyzer. Go to 12.

C) You do something else before you activate the neuralyzer. Go to 18.

15

You walk back to your 1986 Ford LTD and pop the trunk. An impressive array of earth and alien weaponry

Illustration by Brian Schomburg

stares back at you. Sure, you could grab something you're used to—a pistol, shotgun, maybe even the automatic rifle—but few aliens are affected by earth weapons. Besides, it's fun playing with alien technology...

Three alien guns catch your interest. There's a small but sleek looking gun the guys back at Men in Black HQ call the "Noisy Cricket." Right next to that is an enormous, multi-barreled handgun: a Series-4 De-Atomizer. The biggest gun in the trunk is a triple-barrel alien pump-action shotgun, the Korlian XT-17. If you decide to take one along, just write its name in the "Equipment" section on your dossier.

Now you're ready for anything. You head back toward Bob's 24-hour Speedie Mart & Gas to find Willie.

A) You check out Willie's saucer. Go to 17.

B) You investigate the mini-mart. Go to 24.

16

You can see some kind of local law enforcement official standing behind his cruiser, a sidearm aimed at your head. He doesn't lower his gun. "ID's a good start. But take it out slowly, stranger," he says. "No sudden moves. Just take your time there..."

Please go to 10.

17

You cautiously approach the saucer. You're not quite sure how to open any of the four doors. Each has two glowing buttons, one red, the other green. There doesn't seem to be any other way in...

A) You press a green button. Go to 26.

B) You press a red button. Go to 23.

18

That's it—you almost forgot your sunglasses. While the sheriff's staring at the neuralyzer's tip, you pull your glasses from a pocket and slip them on. You press the neuralyzer activation button. The device emits a bright flash—well, not bright for you, because you're wearing standard-issue Men in Black neuralyzer-flash-negator sunglasses.

Nice work. Pick up your #2 pencil. Add 1 "Point" to the tally you're keeping on your dossier.

You take your glasses off and slip them and the neuralyzer back into your coat pocket. The sheriff is standing there with a dumbfounded, glazed look in his eyes. You just want to get rid of him so you can start your investigation, so you tell him to get back in his squad car and go home. If anyone asks him what happened, he'll say that some drunk kids spun their pickup truck out near the Speedie Mart...no harm done.

"'Bye now, sheriff," you say, watching him shamble off to his cruiser.

"No harm done..." he mumbles.

Once the police car has driven out of sight, you begin looking for wayward Willie.

To successfully reconnoiter the area for signs of the alien, you use your *Perception* attribute of 3D+2. You use this attribute whenever you're casually looking around to notice something you might not normally find. The 3D+2 means you roll 3 dice and add 2 to the total to see how successful you are. Go ahead, roll your *Perception* score.

A) If you roll 15 or higher, go to 7.

B) If you roll 14 or lower, go to 22.

19

Hey, this door leads to the same place as the left side door.

Please go to 21.

20

Hey, who are we to tell you how to handle your first Men in Black mission?

You pull out your nasty-looking alien weapon and blast the voice-messaging interface. Please pick the entry corresponding to the gun you've chosen:

A) "Noisy Cricket": go to 25.

B) Series-4 De-Atomizer: go to 31.

C) Korlian XT-17: go to 28.

D) What? You didn't go back to your car and pick a weapon? Then what are you doing here? Go back to entry 26 and make another choice! By the way, subtract 1 "Point" from the total you're keeping on your dossier...

21

The door leads inside to the main compartment. It's little more than a bucket seat with a cheesy, faux leopardskin cover. One side's completely covered in strange controls you probably shouldn't touch. You lean over and open the glove compartment. Tons of plastic wrappers cascade out. Most are marked "DING-DUMS: The Crunchy-Chewy Chocolate Cream-Filled Treat That's Fun to Eat."™ At the bottom you find a certificate from Mister Good-Spanner™ guaranteeing the saucer's chemical deceleration assembly for as long as Willie owns his spacecraft.

Since there doesn't seem to be anything else of interest in here, you might as well check out the mini-mart.

Please go to 40.

MEN IN BLACK

22

The saucer looks just like the sheriff said—a weird hatchback. It has four hatchback-like doors, one on each side. You see two glowing buttons centered on each door: one green, one red.

For supposedly being open all the time, Bob's 24-Hour Speedie Mart & Gas looks very closed. The pumps are shut down, and the lights inside the mini-mart are out, except for one shining down on the cash register.

A) You check out Willie's saucer. Go to 17.

B) You investigate the mini-mart. Go to 24.

C) You head back to your car to pick up some fire-power. Go to 15.

23

Pick up your #2 pencil and add 1 "Point" to the tally you're keeping on your dossier.

You press a red button and one of the saucer's four doors whines open. But which door did you open? Just pick one...

A) The back door: go to 36.

B) The other back door: go to 27.

C) The right side door: go to 19.

D) The left side door: go to 21.

24

You cautiously approach the mini-mart door. Only one light over the cash register illuminates the interior. You're beginning to wonder how you'll get inside when you see the front door is ajar. Someone's inside...

A) You call out to Willie to step out into the open with his pseudopods in the air. Go to 37.

B) You walk inside and say "This is a stick-up!" Go to 33.

C) You fire a warning shot into the store with your weapon. Go to 30.

25

You point the "Noisy Cricket" at the green button and pull the trigger. You hear a massive explosion as you fly backward through the air. Luckily some bushes cushion your landing. For a little alien weapon, the "Noisy Cricket" packs a serious punch.

You walk back to Willie's saucer to check out the damage. Now there's a smoldering hole where the glowing red and green lights once were. You examine the other three hatchback doors—the lights on those have also gone dead. Looks like Willie's going to want your space vehicle insurance policy number when this is all over...

Now that you've damaged Willie's saucer, you might as well turn your attention to the mini-mart.

Please go to 40.

26

You cautiously approach one of the green buttons and push it. It starts blinking. You hear a scratchy voice transmit over a hidden speaker. "You've reached Willie's saucer's voice-messaging interface," it says. "I can't come to the speaker right now, but if you'll leave you name and point of origin, I'll get back to you someday. Bloop."

A) You leave a message. Go to 29.

B) You press a red button. Go to 23.

C) You blast the voice messaging interface with a weapon. Go to 20.

27

Inside the saucer you see a spare megaconvertazoid...whatever that is. There's a megaconvertazoid jack and some extra bolts in case the original ones are disintegrated by accident. You also find a plastic container filled with bluish-green liquid. You're not sure if it's anti-freeze or windshield wiper fluid...or both. Perhaps it's best you left this stuff alone.

Since there doesn't seem to be anything else of interest in here, you might as well check out the mini-mart.

Please go to 40.

28

You point the Korlian XT-17 at the green button and pull the trigger. You hear a massive explosion as the gun fires a shock wave directly into Willie's saucer. The spacecraft flies backward from the blast, smashing through the "Bob's 24-hour Speedie Mart & Gas" sign before disintegrating in a bright fireball of glowing metal splinters.

Ooops. At least there won't be much for the Men in Black support team to clean up.

Pick up your #2 pencil and subtract 1 "Point" from the total on your dossier.

Now that you've blasted Willie's saucer into oblivion, you might as well turn your attention to the mini-mart.

Please go to 40.

29

After the bloop you leave your message. "Uh, hi, Willie. This is Agent _____ (insert official Men in Black name here) from MiB HQ in New York. We picked you up going skimmer earlier this evening. I don't know why you went AWOL, but I've got to bring you back. We can't just have you alien types running amok out here in the wilds of Pennsylvania scaring the locals. Anyway, give me a call when you get back...unless I find you first."

Great. Very cute. Just keep leaving evidence that the Men in Black exist and soon everyone on the planet will know. What were you thinking? Subtract 1 "Point" from the tally you're keeping on your dossier.

A) You press one of those red buttons. Go to 23.

B) You check out the mini-mart. Go to 40.

30

Who said terminal force never solves problems? You pull out your nasty-looking alien weapon and fire it into the mini-mart. Please pick the entry corresponding to the gun you've chosen:

A) "Noisy Cricket": go to 39.

B) Series-4 De-Atomizer: go to 35.

C) Korlian XT-17: go to 32.

D) What? You didn't go back to your car and pick a weapon? Then what are you doing here? Go back to entry 24 and make another choice! By the way, subtract 1 "Point" from the total you're keeping on your dossier...

31

You point the Series-4 De-Atomizer at the green button and pull the trigger. A concentrated stream of mist flows from the gun's barrels and completely de-atomizes the door! Looks like Willie's going to want your space vehicle insurance policy number when this is all over...

Pick up your #2 pencil and add 1 "Point" to the tally you're keeping on your dossier. "But I just disintegrated the spaceship's door," you say. "Why do I get a reward for that?" See, the good news is now you can get inside the saucer. But which door did you shoot at? Just pick one...

A) The back door: go to 36.

B) The other back door: go to 27.

C) The right side door: go to 19.

D) The left side door: go to 21.

32

You point the Korlian XT-17 at the mini-mart and pull the trigger. You hear a massive explosion as the gun fires a shock wave directly into the building. The structure erupts in a blazing explosion of flames, molten plastic, and burning Pennsylvania State Lottery tickets. A plume of fire and thick, black smoke leaps into the night sky. A screaming Sorbium #3-based ameboid life form runs from the inferno, the flames burning through its feeble human disguise. The alien melts into a gooey mass of caramel—still howling something terrible—then decomposes into a crumbly lump of charred carbon.

When the smoke clears, Bob's 24-hour Speedie Mart & Gas is no more. Neither is Willie.

Well, you've solved the problem with the runaway alien. Unfortunately, you might have violated the Sorbium Directives by vaporizing an authorized alien with Korlian technology. First, find the form in this book marked "Alien Disintegration Form" and fill it out completely with your #2 pencil. While you're doing that, the Men in Black support team pulls up to the smoldering mini-mart in its nondescript black van. They'll take care of the mess you've made here. Somebody back at headquarters is waiting to have a little chat with you...

Subtract 3 "Points" from the total on your dossier and go to 43.

33

You kick the mini-mart door in and scream at the top of your lungs: "This is a stick-up! Everyone get your hands in the air!" If you thought to arm yourself with a weapon from your car, you wave it around threateningly.

A mopey-looking, slightly overweight man dressed in a Captain Donut apron cautiously emerges from behind a counter packed with sugary snack cakes. The man's hands are raised high above his head, each holding a menacingly dark, grenade-sized object. "Drop it before I get angry," you order. The man drops two "DING-DUMS: The Crunchy-Chewy Chocolate Cream-Filled Treat That's Fun to Eat."™

Please go to 50.

34

Assuming that whatever was just thrown at you is an explosive device is a good idea. To dive out of its blast radius, you'll need to make a skill roll. Look at your dossier under *Reflexes*. You have a *dodge* skill, and it's been improved to 4D. This means that when you dodge something, you roll 4 dice and add them up. Roll your *dodge* dice and see what you get.

Folder 2
Solo Adventure

A) If you roll 10 or higher, go to 45.
B) If you roll 9 or lower, go to 41.

35

You point the Series-4 De-Atomizer at the mini-mart door and pull the trigger. A concentrated stream of mist flows from the gun's barrels and completely de-atomizes a hole straight through the mini-mart's middle. When the gun's finished disintegrating everything in its path, several shelves collapse into the opening, sending fizzing soda cans, exploded bags of junk food, and Pennsylvania State Lottery tickets everywhere.

A mopey-looking, slightly overweight man dressed in a Captain Donut apron cautiously emerges from the rubble. His outfit is smeared with fudgy blobs of sugary cake: "DING-DUMS: The Crunchy-Chewy Chocolate Cream-Filled Treat That's Fun to Eat."™

Please go to 50.

36

The now-open door exposes the engine. It's not very big—maybe the size of a Volkswagen Bug's—but it's all chromed and blinking with lights of various colors. Several ominous-looking tubes feed a glowing red substance into the main engine manifold. There's a screwcap at one end, with the words "Unhydrogenated Fuel Only" displayed prominently on top.

Since there doesn't seem to be anything else of interest in here, you might as well check out the mini-mart.

Please go to 40.

37

Always announce your true intentions at the top of your lungs so any aliens armed with superior weaponry can blow you to smithereens. In this case, however, it's not lethal. Add 1 "Point" to the total on your dossier.

"Step out into the open with your pseudopods in the air," you call. A mopey-looking, slightly overweight man dressed in a Captain Donut apron cautiously emerges from within the mini-mart. The man's hands are raised high above his head, each holding a menacingly dark, grenade-sized object. "Drop any weapons you may be carrying," you order. The man drops two "DING-DUMS: The Crunchy-Chewy Chocolate Cream-Filled Treat That's Fun to Eat."™

Please go to 50.

38

You walk over, pick up the object, peel off the protective, crinkly plastic wrapper, and take a bite. Mmmm! Tasty! That guy in the mini-mart just threw a DING-DUM at you. You know, "DING-DUMS: The Crunchy-Chewy Chocolate Cream-Filled Treat That's Fun to Eat."™" Despite the deceivingly pleasant chocolatey sensation in your mouth, you pull out a weapon and level it at the DING-DUM-tossing man in the mini-mart.

"Step out into the open with your pseudopods in the air," you call. A mopey-looking, slightly overweight man dressed in a Captain Donut apron cautiously emerges from within the mini-mart. The man's hands are raised high above his head, each holding a menacingly dark, grenade-sized object. "Drop any weapons you may be carrying," you order. The man drops two more DING-DUMS.

Please go to 50.

39

You point the "Noisy Cricket" at the mini-mart door and pull the trigger. You hear a massive explosion as you fly backward through the air. Luckily some bushes cushion your landing. For a little alien weapon, the "Noisy Cricket" packs a serious punch.

Picking yourself up and shaking the dust from your black suit, you walk back to the mini-mart. You've blown a smoking hole clear through the building. Fizzing soda cans, exploded bags of junk food, and Pennsylvania State Lottery tickets are strewn everywhere.

25

A mopey-looking, slightly overweight man dressed in a Captain Donut apron cautiously emerges from the rubble. His outfit is smeared with fudgy blobs of sugary cake: "DING-DUMS: The Crunchy-Chewy Chocolate Cream-Filled Treat That's Fun to Eat."™

Please go to 50.

40

You turn to check out the mini-mart, when a small object flies from the store's door, bounces along the ground, and comes to a stop nearby. You notice a man duck back behind the mini-mart door, but somehow you get the feeling you should do something about whatever it is he just tossed your way...

A) You assume it's a grenade and dive for cover. Go to 34.

B) You look to see what it is before you have time to do anything else. Go to 44.

C) You assume it's an explosively chocolatey grenade and dive for cover. Go to 34.

D) You pick up whatever just landed nearby and take a bite out of it. Go to 38.

41

You desperately try to dive for cover, but just spin around and trip over a rut in the dirt road. Crawling through the dust, you frantically look for some kind of cover to protect you from the imminent blast. Nothing.

Had you been faster (and rolled the dice better), you might have survived. You cover your head and wait for the worst...and nothing happens. Cautiously peering toward what you believed was an explosive device, you see only a small, plastic-wrapped snack cake: "DING-DUMS: The Crunchy-Chewy Chocolate Cream-Filled Treat That's Fun to Eat."™ Good thing it didn't blow up—it would have splattered dangerous chocolate snack cake shrapnel everywhere...

You slowly get up and dust yourself off. As you crouch down to retrieve the snack cake, you see a figure in the mini-mart door. With lightning fast reflexes—which through some trick of fate failed you when dodging this dangerous sugary grenade—you draw your weapon.

"Step out into the open with your pseudopods in the air," you call. A mopey-looking, slightly overweight man dressed in a Captain Donut apron cautiously walks out the mini-mart door. The man's hands are raised high above his head, each holding a menacingly dark, grenade-sized object. "Drop any weapons you may be carrying," you order. The man drops two more DING-DUMS.

Please go to 50.

42

Warning! This entry is restricted. What are you doing reading this? You're not supposed to be here. No choice you can make in this mission refers you to entry #42. Pick up your #2 pencil right now and subtract 3 "Points" from the count you're keeping on your dossier. Following proper procedures is a very important part of the Men in Black. You never know what kind of intergalactic treaties you're flagrantly violating by disregarding the carefully worded directions.

Please go back to the entry you just came from.

43

Congratulations: you've completed your first official Men in Black assignment. Now for your authorized evaluation. Count up the number of "Points" you've managed to acquire during the mission.

A) If your "Points" add up to a negative number, go to 49.

B) If you acquired 0–3 "Points," go to 51.

C) If your "Points" are 4 or higher, go to 46.

D) If you chose option "E" at any point in the assignment, go to 52.

44

It's always a good idea to assess the situation before reacting hastily—and sometimes rather foolishly. Add 1 "Point" to the tally you're keeping on your dossier.

Hey! That guy in the mini-mart just threw a DING-DUM at you. You know, "DING-DUMS: The Crunchy-Chewy Chocolate Cream-Filled Treat That's Fun to Eat."™ You pull out a weapon and level it at the DING-DUM-tossing man in the mini-mart.

"Step out into the open with your pseudopods in the air," you call. A mopey-looking, slightly overweight man dressed in a Captain Donut apron cautiously emerges from within the mini-mart. The man's hands are raised high above his head, each holding a menacingly dark, grenade-sized object. "Drop any weapons you may be carrying," you order. The man drops two more DING-DUMS.

Please go to 50.

45

Nice rolling. Give yourself an extra "Point" for the total on your dossier.

You run and make a flying leap, crouching as you land, then roll behind a sturdy-looking tree. You cover your head and wait for the imminent blast...and noth-

MEN IN BLACK.

ing happens. Cautiously peering toward what you believed was an explosive device, you see only a small, plastic-wrapped snack cake. Surprisingly it's not detonating. You wait a moment. It still doesn't detonate. Is this some kind of insidious alien trick? Does Willie's species know how to turn sugary snack cakes into deadly explosives? Probably not...

Who is This Guy?

SURVEILLANCE CAMERA

You walk over, crouch down and pick up the object. It seems to be some kind of snack cake. The wrapper gloriously proclaims the confection to be "DING-DUMS: The Crunchy-Chewy Chocolate Cream-Filled Treat That's Fun to Eat."™ Good thing it didn't blow up—it would have splattered dangerous chocolate snack cake shrapnel everywhere.... You resist the urge to tear the wrapper off and instantly stuff the chocolatey sensation into your mouth. Out of the corner of your eye, you see a figure in the mini-mart door. With lightning fast reflexes you draw your weapon and point it at the DING-DUM-tossing man in the mini-mart.

"Step out into the open with your pseudopods in the air," you call. A mopey-looking, slightly overweight man dressed in a Captain Donut apron cautiously walks out the mini-mart door. The man's hands are raised high above his head, each holding a menacingly dark, grenade-sized object. "Drop any weapons you may be carrying," you order. The man drops two more DING-DUMS.

Please go to 50.

46

If the Men in Black had medals, you'd be receiving one right now. Your performance on this assignment was exemplary. If you keep up this kind of good work, you'll have a very promising career with the Men in Black. You might not remember it all after you "retire," but it'll be fun while it lasts.

Please go to 55.

47

"Whine moan whine whine snivel, but my girlfriend said we should get together somewhere romantic on Earth—you know, she's never been here before because her mother always pesters her about..."

You shake your head, clearing it of the confusion the alien's babbling has induced. "Stop talking!" you order, waving your weapon around menacingly. "Keep your pseudopods in the air and move toward the car." Willie

shuts up with a depressing frown, then shuffles off toward your black 1986 Ford LTD. You lock him in the back seat and reach into the glove compartment for your MiB standard-issue industrial-style ear protectors. Now every time Willie opens his mouth to whine, you just hear the sweet sound of silence.

Just as you're about to leave, a nondescript black van pulls up and several Men in Black jump out. After making sure you're okay, they begin covering up any signs of Willie's flying saucer crash, and any evidence that you were here (big craters, disintegrated trees, exploded DING-DUM shrapnel, vaporized spacecraft...).

Now that you've retrieved wayward Willie, you can head back to Men in Black HQ to process the alien, fill in Zed during your debriefing, and fill out all the required paperwork.

Mark down 2 "Points" on your dossier for successfully capturing Willie without succumbing to his alien "charms."

Please go to 43.

48

Okay, so you didn't do as well as you expected. Don't feel so gloomy and dejected. It's just a "game," right? But just to make sure you're properly trained for future Men in Black assignments, go back to the beginning and try this mission again. Make some different— and possibly unexpected—choices, and see what happens. Make higher rolls with your dice, or maybe try some new dice that aren't loaded to roll low numbers. But most importantly, make sure you have fun.

Please go to 55.

49

The alien strides out of the mini-mart, spreads his arms wide apart, then slaps his massive hands together, with your head right in the middle. Splat! You're toast. See, this is what happens when you read unauthorized entries...

Please go back to the beginning and try again.

50

The man raises his hands higher in the air as his face twists into a morose puppy-dog expression. "Please don't shoot," the disguised alien whines. "I give up."

"Willie!" you scold. "What are you doing out of your zone? You know, we make up these rules so you won't get hurt. Every time you go skimmer on us, you risk blowing this whole aliens-secretly-hanging-out-on-earth deal we've got going."

"I just had to get out," Willie pleads. "New Jersey is so congested. You know, it's not very good for my congenital multiplexular poly-glucositis. I have to get out to the country every now and then…you know, to one of those great Pocono resorts they're always showing on television. You know, the ones on the lake with the velvet-covered walls, champagne-glass hot tubs and heart-shaped beds. But I ran out of donuts, and my sugar count was going down really fast. I was hoping to find some glucose-laden snacks in this mini-mart here. But before I could park, some bozo in a pickup truck pulls out and cuts me off, then I had to avoid smashing into a herd of deer and moose and buffalo, and I missed the turn to that famous Pocono resort—you know, the one on the lake with the tennis and pool and water skiing. See, my girlfriend's flying in from all the way out past the Rosette Nebula—she's spending the weekend. I haven't seen her in so long…I mean, we've been going out for years, now, but with her job and me hanging out here on earth, we barely ever get to spend time together…"

As you listen to Willie whining, your consciousness begins to ebb into a foggy alternate reality. The alien's words gradually lose meaning, until all you really hear is "Whine whine whine, whine whine plead whine whine. Snivel whine whine moan,"

If you don't pull yourself out of this pathetic state, you're going to end up a quivering, incoherent blob of nerves in the middle of a backwoods dirt road.

To resist this strange yet subtle alien attack, you need to use your *willpower* skill. Find it on your dossier—it's right there under *Confidence*. Luckily, it's been boosted to 5D. Any time you use this skill, just roll 5 dice and add them up. Roll your *willpower* skill and see what you get.

A) If you roll 16 or higher, go to 47.

B) If you roll 15 or lower, go to 53.

51

Well, you're on the right path to becoming a successful member of the Men in Black, but you might want to brush up on your technique. Before moving on to read the rest of this "game book," you might want to try this mission again. Make some different choices and see how the consequences completely change what happens.

Please go to 55.

52

This choice secretly tests your reading comprehension abilities. You figured it all out, didn't you? Unfortunately, if you picked this entry, you failed. You see, there isn't a single choice in this mission labeled "E."

Sure, we've got A, B, and C, even a D sometimes. But no E. Subtract 1 "Point" from the total on your dossier.

Please go back to 43, and this time, don't choose D (or E, for that matter).

53

"Plead, whine whine snivel moan whine whine…" The endless whining lulls you into a state of unconsciousness…

You wake up to see a fellow Men in Black agent shaking you vigorously. He helps you sit up and asks if you need any assistance—first aid, a cigarette, a heavily caffeinated beverage. Shaking the cobwebs from your mind, you notice you're still near the mini-mart. A nondescript black van has pulled up next to your 1986 Ford LTD. Other agents—members of the Men in Black support team—are busy trying to cover up any signs of Willie's flying saucer crash, and any evidence that you were here (big craters, disintegrated trees, or any other proof that you messed up on this assignment). Several Men in Black wearing industrial-style ear protectors have subdued Willie and are leading him to the van. The alien is still whining loudly about meeting his girlfriend for a weekend at one of those swank Pocono resorts…

Although you allowed Willie's alien pleading to incapacitate you, the Men in Black support team arrived just in time to keep him from inflicting any more DING-DUM-induced damage on this sleepy backwater community. Next time, be more careful. For now, you have a long drive back to MiB headquarters—and a tedious, embarrassing briefing about how you handled your first mission.

Still, you managed to complete the assignment without getting yourself vaporized. Mark down 1 "Point" on the tally you're keeping on your dossier.

Please go to 43.

55

Now that you've tried this initial Men in Black mission, you have some idea how the "game" works. Anytime you try to accomplish a task, roll a number of six-sided dice corresponding to your appropriate skill or attribute. Add them up and compare the total to the task's difficulty. If the roll is equal to or higher than the difficulty, you succeed. If it's lower, you fail. You won't always know this difficulty number—just remember, roll high.

And maybe, somewhere along the way, you learned a little (and hopefully not too much) about who the Men in Black are, what they do, and why their job is so vital to the survival of normal day-to-day life here on earth.

So You Want to Be a Men in Black Agent?

Transcriber Note: For clarity, subheads have been added. Otherwise, I doubt anyone could really use this...information. For security reasons, I have redacted portions of this document.

MEGA-DE-ATOMIZER

<BEGIN TRANSCRIPT>
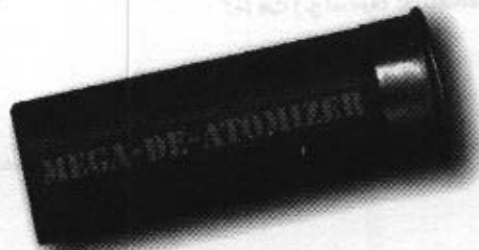
Uh...hello? This thing on? Let's see what the instructions say: "Press 'record.' When red light flashing, be speaking to make recording." Okay, who put the Frakkians in charge of translations again? I almost sliced my head off trying to figure out how to use that stimula—

Oh, the red light's on. I guess it's recording now. I suppose they'll just edit out everything up to this point.

Now, this tape explains how we quantify characters in the "game." In brief: we find out as much as we can about a person, put that information in our classified database, and use a thin, blunt instrument to [REDACTED]...that, of course, is only in extreme circumstances.

To: [REDACTED]
From: [REDACTED]
Date: [REDACTED]
Subject: Becoming an Agent
Great, great. Glad you could finish this. But does this process really work?

To: [REDACTED]
From: [REDACTED]
Date: [REDACTED]
Subject: Re: Becoming an Agent
Sure does. You know R, right? Here's the agent he created for his latest training session:

Reflexes 3D	Coordination 3D	Endurance 3D
Strength 3D	Knowledge 4D	Perception 3D
Confidence 3D	Charisma 2D	

To: [REDACTED]
From: [REDACTED]
Date: [REDACTED]
Subject: Re: Re: Becoming an Agent
I don't know: R never seemed that knowledgeable to me (but don't tell him I said that). And maybe a little quicker. Can your process handle changes like that?

To: [REDACTED]
From: [REDACTED]
Date: [REDACTED]
Subject: Re: Re: Re: Becoming an Agent
My process can handle anything.

Reflexes 3D+1	Coordination 3D	Endurance 3D
Strength 3D	Knowledge 3D+1	Perception 3D
Confidence 3D	Charisma 1D+1	

That better? All you need to do is move the dice (as a whole or in pips) around until you get what you want. (And by the way, R didn't appreciate your comment about his lacking intellectual capacity.) Got it?

To: [REDACTED]
From: [REDACTED]
Date: [REDACTED]
Subject: Re: Re: Re: Re: Becoming an Agent
Yeah, I get the idea. I can't believe you told R what I said. Isn't our e-mail supposed to be confidential?

To: [REDACTED]
From: [REDACTED]
Date: [REDACTED]
Subject: Re: Re: Re: Re: Re: Becoming an Agent
Confidential—that's a good one. ROTFLOL!

By the way, sorry about the handwriting. I sort of accidentally erased the e-mail in question. And by "erased," I obviously mean I destroyed the computer with a refrigerator magnet with the words "Keep away from electronic media" written on it.

Character Creation in a Nutshell

You have two main options for creating a character to use in a *Men in Black* game. The first—using a Character Dossier—takes very little time and is therefore extremely useful for you lazy—I mean, er, for those of you who want to get into the game right away (or you arrived late to the game session, and the rest of the players don't want to wait for you to develop an agent from scratch). The second method—designing a character out of thin air— requires slightly more time and effort, but it allows you to customize your agent to your exact specifications.

Using a Dossier Template

First, flip to the back of the book—no wait, first you have to read.... Okay, I can wait until you get back.

Now, you should have seen a collection of Character Dossier with most of the information filled in—attributes, skills, Character and Fate Points, and so forth. All you need to do is photocopy the character type that most appeals to you (note that each agent has two pages of data) and complete the sections that were left blank (and don't forget to distribute your seven skill dice—see below). The whole process shouldn't take more than a few minutes. Now, go play!

Why are you still reading? Didn't you hear what I said? You can start playing now. What, are you some kind of masochist? Put this book down and have some fun!

Generating a New Character

Photocopy the blank Dossier from the last folder of this collection, and just start filling in the blanks. Remember, starting characters have 24D to distribute among attributes and 7D to distribute among skills (see below). And don't forget to make an *Endurance* roll to determine the agent's body points (more on that in a few moments). You have free rein in creating a history and personality for your character, as well as choosing her equipment (as long as the Director approves, of course). You can even draw a picture of your character in the space provided.

You should be able to design a character from scratch in less than an hour (and usually less than a half hour).

Basing a Character on Yourself

You may decide to base your agent on yourself. Use the first letter of your first name as the character's code name, fill in your height, weight, and other personal information, and then distribute attribute dice and skill dice as you deem appropriate to reflect your own abilities. You might even want to take a picture of yourself and tape or glue it in the space provided (surveillance video). Your character has the same personality and history as you, so just fill it in as you see fit (or don't—you shouldn't have to check that information on a regular basis; if you do, you might want to visit one of those nice head doctors).

The game is used as a simulation to test potential MiB candidates, to train personnel on new techniques and new technology, and to teach proper interaction skills with regard to newly arrived alien species (at least, as far as you know). Each player has a Character Dossier that lists the statistical and textual information that defines his or her agent. To see some examples, check out the sample dossiers from the central library (you'll need to leave your sunglasses or any body part of your choice as collateral so that you may remove the folder from the library—oh, and whatever you do, don't say the word "Sheboygan" to the librarian; apparently it has a *very* different meaning in Hydorian.)

Whenever you want your character to perform an action in the game, you just look up the appropriate value on the dossier and roll some six-sided dice (the number of which is determined by the die code next to the particular skill or attribute your character is using

at the moment—see below). If you generate a total (after adding the dice together) equal to or higher than the difficulty assigned to the task by the Director, your agent succeeds. Otherwise, he fails. It's as simple as that!

Attributes

Every agent in the *Men in Black* World has eight **attributes**, which define his or her basic abilities. These are: *Reflexes, Coordination, Endurance, Strength, Knowledge, Perception, Confidence,* and *Charisma.* We'll define them in more detail in a few moments.

You have twenty-four attribute dice to divide up among these eight attributes. It is possible to break up dice into smaller units, called pips—the same way a dollar bill can be exchanged for four quarters. Each die code has three levels of pips: 0, 1, and 2. So the progression looks like this: 0, 1, 2, 1D, 1D+1, 1D+2, 2D, 2D+1, 2D+2, 3D, and so on. In other words, three pips equals one die.

Now for a definition of each attribute. (Note that these are only basic explanations. The criteria for each attribute are far more complex than I care to go into. Make an appointment with one of the psychologists/coffee matrons if you want more details). The lower limit for human characters is 2D, and the upper limit is 4D (of course, alien species may have values that undercut or exceed these limits as a result of their physiology).

Reflexes: This value represents an agent's balance, limberness, and gross motor abilities. If you want your character to be good at climbing or tightrope-walking you should give him a high *Reflexes.*

Coordination: Hand-eye coordination and fine motor abilities fall under this attribute. An agent who is a great shot or can pick a lock with ease should have a high *Coordination.*

Endurance: Endurance covers the character's ability to withstand injuries of all types, from poison to shrapnel to energy pulses. The higher the character's *Endurance,* the more damage he can sustain before passing out and the easier he can resist illness.

Strength: This value governs the agent's physical power. This higher the character's *Strength,* the heavier the object he can lift and the more damage he can inflict with melee (hand-to-hand combat) weapons.

Knowledge: The *Knowledge* attribute measures an agent's strength of memory and ability to learn. A high score indicates formal education.

Perception: This attribute gauges an agent's mental quickness and attention to detail. We've generally found that those characters with high *Strength* have low *Perception* (don't worry, the physically adept didn't pick up that dig; they're far too stu—oh, hey Mongo, how's it—aaaaaaaagh.... I have to visit the infirmary for a moment. I'll be back.).

Confidence: We call emotional strength in its various manifestations *Confidence.* This attribute takes into account an agent's willpower, ability to intimidate others, and so on.

Charisma: Physical attractiveness and personality are lumped under *Charisma.* Skills like *charm* and *persuasion* depend on this attribute.

We use 3D as the average attribute value for a human. An agent with 4D in an attribute (or skill, for that matter) is exceptional, while an agent with 2D lacks talent in that area. Most agents we interview don't have more than 4D or less than 2D in any attribute. However, aliens might have special abilities or flaws that allow them to be much stronger or much weaker than humans in some respects. For example, the Sporians from the third planet of the Xi Bootis system have enormous [REDACTED], which results in high scores for *Charisma* in the "game."

Except under the most rare of circumstances, all characters have at least one die in every attribute for purposes of the simulation. (Surely you were told that in other material? You didn't think any of this was real? I mean, this is pretty outlandish. Aliens from outer space—that's a good one. A government agency operating above and around the law—yeah, right. Ha, ha, ha.). Although some training games we've seen can get away without dice, this is not one of them.

Skills

After you determine your character's basic attributes, you must quantify his **skills**. Skills are the specific areas an agent has either learned, trained in, or

SURVEILLANCE CAMERA

practiced over a long period of time. Each new agent has seven dice (7D) to be divided among his or her skills. These are split up in the same way as attribute dice, except that skill dice are added to the base attribute dice. For example, Agent M has a *Coordination* of 3D, and you want to give him 1D of skill dice in the *marksmanship* skill (which falls under the *Coordination* attribute—see the list below). That means his *marksmanship* skill value will be 4D (3D + 1D).

Or maybe you want him to be skilled in *marksmanship*, but not too such a large degree. You could split a skill into three pips and place one in *marksmanship*, yielding a *Coordination* attribute dice of 3D plus one pip, or 3D+1.

For full explanations of the various skills used in the *Men in Black* game, see Folder 4.

Character Points

Each new agent starts with five Character Points. Agents may earn additional points during the game, but their total may never exceed ten. Character Points are useful for getting an agent out of tough spots—which never happens to good agents (not!). You use Character Points for two reasons: 1. to learn new skills and improve skills you already possess, and 2. to add 1D to the number of dice you are allowed to roll for a given skill test (more on this later in Folder 4).

Fate Points

Characters begin with only a single Fate Point. This statistic represents the hand of fate in your character's life. When in a do-or-die situation, a character may expend a Fate Point to *double* the number of dice he may roll for a given skill attempt. Additional Fate Points can

To: [REDACTED]
From: [REDACTED]
Date: [REDACTED]
Subject: Re: Re: Re: Re: Re: Re: Becoming an Agent

I know how impatient you are when it comes to new agents, so here's the short version of the information contained herein. (Remember, 1 die (1D) = 3 pips.)

1. Divide twenty-four dice (24D) among the character's eight attributes: Reflexes, Coordination, Endurance, Strength, Knowledge, Perception, Confidence, and Charisma.
2. Distribute seven skill dice (7D). For skill explanations, see Folder 4.
3. All characters begin with 5 Character Points and 1 Fate Point.
4. Make an Endurance roll and add 20 to determine body points.
5. Humans agents move thirty feet per round.
6. Useless Skills are optional character aspects. Their inclusion depends entirely on the whim of the Director.
7. Equipment is also determined by the Director. (And he usually won't screw you.)

Official Men in Black Skill List™

REFLEXES	ENDURANCE	Hide
Acrobatics	Ignore Pain	Language:
Climbing	Resist Poison	Security
Dodge	Running	Shadowing
Jumping	Swimming	Surveillance
Hand-to-Hand Combat		Tracking
Piloting:	KNOWLEDGE	
Riding:	Alien Technology	CONFIDENCE
	Computer Ops	Con
COORDINATION	Demolitions	Interrogation
Lockpicking	First Aid	Intimidation
Marksmanship	Forgery	Streetwise
Missile Weapons	Linguistics	Survival:
Sleight of Hand	Medicine	Willpower
Thrown Weapons	Navigation	
	Scholar:	CHARISMA
STRENGTH		Charm
Lifting	PERCEPTION	Disguise
	Artist:	Persuasion
	Business	
	Conceal	

be earned through a special game mechanic called Cue Cards. Your Director will have more information on that (you are obviously not sanctioned for such data—I mean, just look at you).

Body Points

Body points are used to represent a character's life force. As an agent (or any character in the game, for that matter) suffers damage from various sources (weapons, asphyxiation, acid, huge black claws that rake across the fleshy part of...you get the idea), that character's body points are decreased. When the total falls to zero or below, the character goes unconscious and cannot perform any other actions until revived. A character unconscious for more than five minutes dies.

Each agent receives a number of body points equal to an *Endurance* roll plus 20. For example, Rose's character, a MiB field agent, has an *Endurance* of 3D. To determine her character's body points, Rose rolls three dice and adds them together for a total of 13. Adding 20 to that brings her agent's body points to 33. You make this roll only when you first create a character. The total you generate becomes the agent's permanent body points value for all time.

Speed

Human agents can move up to thirty feet per round. Alien movement rates vary, but that's a classified part of the database. Get clearance from the Director to ac-

cess that information (you can find that data in Folder 8—if you've been checked out).

Other Information

Think we're done yet? Get real. After all the quantifying, there's still plenty of information left to determine. You must select your agent's code name, age, gender, species (typically human), and physical description. Then go into motivations, goals, value systems, and preferred modes of operation. You may even choose to detail your character's childhood memories, best friends, and current and past occupations. And much, much more. (Note that MiB agents are known only by the first initial of their first names.)

One of my favorite pieces of information to read is an agent's life before joining the agency. Agents have left wealth, enemies, loves, prestige—all kinds of stuff.

Anyway. Another favorite task is finding all the Useless Skills possessed by a shockingly high number of agents. This is a mere fraction of what I have seen. Let me know if you come up with any more.

Each character may have up to two Useless Skills (at the approval of the Director).

And so now we come to...

Equipment

One last area included on a Character Dossier is gear and weapons (if any). Men in Black are issued a black suit, white shirt, black tie, black shoes, black socks, a

Illustration by Tim Bobko

Useless Skills

Know the rules to euchre
Print legibly
Master Uno player
Recite the words to television show theme songs
Tie five different kinds of knots
French braid hair
Correctly program a VCR
Play a movie theme song on a touch-tone telephone
Identify six types of beer by smell alone
Wash windows without streaking
Know every line in one movie
Ride a shovel down a snow-covered hill
Carry five one-liter mugs in one hand
Peel labels off without tearing them
Make tissue paper carnations
Tie a cherry stem with his or her tongue
Follow a food recipe accurately
Pull bottle caps off with teeth only
Neatly make a bed
Recite Hamlet's entire "to be or not to be" soliloquy backwards
Fix a toilet tank lever with common household items

That's About It

Did I cover everything? Check... check... check... oops—missed that. Oh well, time for lunch. I'm sure no one will even know the difference.

Let me just turn this thing off now. [Click, click-click] What the? Hey, I need some help here. This damn unit won't shut off. [Whack, whack] It's still going. Where the hell is everyone when you need them?

Oh, X. Hey. No, I can't get it to turn off. The what? Okay, I'll try it, but I think just pressing the STOP button is far too obvi—

<END TRANSCRIPTION>

To: [REDACTED]
From: [REDACTED]
Date: [REDACTED]
Subject: Re: Re: Re: Re: Re: Re: Becoming an Agent

Once you new agents have finished creating your characters, you're ready to start playing...or working, if you prefer pessimism. If you have any questions, contact the Director. I look forward to evaluating the results from the simulations.

special pair of black sunglasses, and a *carte noire*. Some may carry neuralyzers, spectral analyzers, energy weapons, or other pieces of alien technology—it all depends on the agent's particular area of expertise or current assignment. The really lucky ones get to choose their own equipment, though most of them remember that using something that's obviously alien tech in public may involve doing a lot of neuralyzing later.

Field Camera 9

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DECLASSIFIED

SURVEILLANCE CAMERA

FOLDER 4 SKILLS

THE GALAXY

CAMERA NORTH GATE

REC

CLASSIFIED

Skills?

To prevent your character from getting killed, or worse—failing at his assigned task—you'll want to use skills. Each skill is governed by one of the eight attributes mentioned in Folder 3 (see the list below).

Think of a skill as an aspect of the attribute under which it falls. For example, *marksmanship* (the ability to fire combustion-propelled and energy weapons) is an aspect of the *Coordination* attribute.

If a character doesn't have particular expertise in a given skill, he may still attempt the action using the *attribute* die code as the default value. So a character without any extra dice in *marksmanship* would use his *Coordination* score to fire a weapon.

Some entries below end in a colon—no, not that kind of colon; one of these ":". After that colon you need to add a particular area of study/training within that skill. In the case of *survival:*, for example, you may write *survival: desert* or *survival: jungle*, depending on which area you want the character to be skilled in (note that this is different from *specialties* described below). A character *cannot* have a blanket skill (*survival:*) without an area of concentration. If this happens, a MiB representative will show up at your gaming site and remove the errant individual for "questioning." And you don't want to know what kind of questions they ask (hint: wear a cup).

Specialties

Characters may develop specialties in certain areas. For example, a character might be skilled in *marksmanship*, but have even more training in the use of rifles. So his skill might look like this: *marksmanship* (rifles +1D). A specialty gives a character a 1D bonus whenever he uses it. So if the character has a skill value of 3D in *marksmanship*, for example, he would roll 4D when firing a rifle (only)—when using any other weapon, he would roll 3D.

A character may only have one specialty for a given skill (so, he could not have a specialty in pistols and rifles, since they both fall under *marksmanship*). To give a character a specialty requires spending five Character Points (or 1D of starting skill dice), yielding a 1D bonus. To increase that value costs an additional ten Character Points to reach 2D, an additional fifteen Character Points to reach 3D, and so on, adding five to the total required per die. So, for example, a character with the rifle specialty at 1D wishes to increase the bonus to 3D. To do so costs a total of twenty-five Character Points: 10 (to increase to 2D) + 15 (to increase to 3D) = 25.

Character Points are earned at the end of each adventure (more on using Character Points to improve skills later in this folder).

Custom Skills

It has come to our attention that the skills in any game cannot possibly cover every ability or area of training. Therefore you always have the option of creating your own custom skill. For example, if your character has a proficiency in skiing, you could create a *skiing* skill and put it beneath the *Reflexes* attribute. (Go ahead. It's okay. Just write it down on the Dossier. You won't hurt anything—you probably won't destroy the fabric of the universe, as far as you know.) Just check with your Director before you do this (he likes to be kept informed of these kinds of galaxy-changing alterations, you know—don't just think you can modify reality and get away with it; remember what the surrealists say about manipulating existence: "fish").

So, like I was saying, don't ever—no matter what the circumstances—ever change anything that appears in this book. Doing so could have severe consequences involving nuclear warheads, alien starships, and really big, nasty pieces of fruit. Trust me, it could get ugly—more importantly, you could get very ugly, and none of us wants that.

Using Skills

You would think that using skills—the central mechanic of the entire game—would be extremely simple. And you're right. Just figure out which skill applies to the situation and roll the number of skill dice indicated on your Character Dossier. If you beat the difficulty (determined by the Director), you succeed; if you don't, you fail.

At this point you'll need two protractors, a compass, one six-inch ruler, and a working knowledge of physics relating to the acceleration of mass through various media. No, wait. That's not right. I was thinking of what you have to do to find a parking spot in New York City. Nix that.

As mentioned above, if your character doesn't happen to have dice in the skill required to attempt the action in question, just use the die code of the attribute under which that skill falls.

The value you must overcome to succeed at a skill attempt can be either static (a difficulty number) or dynamic (an opposed roll). A difficulty number is a value determined by the Director that represents the (and hence the name) difficulty of the task when there is no active resistance. Examples: lockpicking, remembering information, looking for evidence. Often the Director can give you an estimate of the difficulty based on the character's perception of the circumstances (the character cannot factor in secrets he has no way of knowing about)—see the Difficulty Number Chart below. For example, the Director may say that a particular *lockpicking* attempt seems like it will have a Moderate difficulty.

An opposed roll is generated by another character in the game who is (and hence the name) opposing the

Difficulty Number Chart

Qualifier	Value
Very Easy	1–5
Easy	6–10
Moderate	11–15
Difficult	16–20
Very Difficult	21–25
Heroic	26–30
Heroic+	31+

character attempting the action. Both players (or the player and the Director, depending on which characters are involved) make skill rolls and compare the totals. The character with the higher value succeeds. Examples: *marksmanship* vs. *dodge*, *intimidation* vs. *willpower*, *hide* vs. *Perception*.

That's it. That's the whole game. No, really. I mean it. Don't give me that look. I'm serious.

Using Character Points and Fate Points

Characters have two options for improving dice rolls *during* the course of the game (note that this is differ-ent from improving *skills* themselves—see below).

Before rolling a skill attempt, a player may choose to spend one (and only one) Fate Point to temporarily (one round—five seconds of game time) double his die code in a given skill. For example, a *dodge* score of 2D+2 becomes (for one round only) 4D+4.

After making a skill attempt, a player has the option of spending one or two (two maximum) Character Points to increase the total just generated by rolling one extra die per Character Point expended. For example, T fires his Megasonic Destructor Ray at an amphibious bipedal bovine about to escape. His *marksmanship* roll totals 12, which he feels is too low to hit the alien. So, he chooses to spend a Character Point and roll an extra die, bringing his total to 16. Though he thinks this might be high enough (the Director doesn't divulge the results of the roll until the player has declared he's not spending any more Character Points), he wants to make sure the insane cow doesn't evade capture, so he spends a second Character Point, rolls another extra die, and comes away with a total of 21.

Improving Skills

Players can permanently increase skill die codes for their characters by spending accumulated Character Points between adventures. To improve a die code by one pip costs a number of Character Points equal to the number in front of the 'D' in the skill's current die code. For example, to increase a skill from 3D to 3D+1 costs 3 Character Points. To increase from 3D+2 to 4D costs 3 Character Points. To increase from 4D+1 to 4D+2

Official *Men in Black* Skill List™

REFLEXES
Acrobatics
Climbing
Dodge
Jumping
Hand-to-Hand Combat
Piloting:
Riding:

COORDINATION
Lockpicking
Marksmanship
Missile Weapons
Sleight of Hand
Thrown Weapons

STRENGTH
Lifting

ENDURANCE
Ignore Pain

Resist Poison
Running
Swimming

KNOWLEDGE
Alien Technology
Computer Ops
Demolitions
First Aid
Forgery
Linguistics
Medicine
Navigation
Scholar:

PERCEPTION
Artist:
Business
Conceal
Hide
Language:
Security

Shadowing
Surveillance
Tracking

CONFIDENCE
Con
Interrogation
Intimidation
Streetwise
Survival:
Willpower

CHARISMA
Charm
Disguise
Persuasion

Falling Damage Chart

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

Climbing Chart

Condition	Difficulty Modifier
Slick surface	+2
Less than 90-degree angle	–2
Less than a 60-degree angle	–4
Less than a 45-degree angle	–6
Rain	+5
Darkness	+5

costs 4 Character Points. To increase from 5D to 5D+2 costs 10 Character Points.

Character Points are awarded at the end of a game session or at the completion of an assignment, at the Director's discretion. Players earn Character Points based on several factors, including their success or failure at the assigned task, cooperation, good decision-making, roleplaying, and the amount of fun had by all (including the Director).

Reflexes

Acrobatics

Sample Specialties: Trapeze artist, tightrope walking, reducing damage from falls

Acrobatics refers to the ability to perform feats of gymnastics or extraordinary balance. Characters who might have acrobatics would include particularly agile aliens (especially if, on their native world, they lived in trees) or human cat-burglars.

Swinging on a rope over a pit would be an Easy task; doing a back flip would be a Moderate task.

Climbing

Sample Specialties: Rope, wall, mountain

This skill allows a character to scale a vertical surface. Climbing a ladder or a tree is an Easy task; climbing most walls is a Moderate task; climbing a surface of smooth stone is a Very Difficult task.

Directors might want to modify the difficulty based on what sort of equipment the character is carrying.

Missing a climbing roll by three points or more means the character falls. How much damage is done depends on how far the character (or object) fell.

Dodge

Sample Specialties: Types of missile attacks (fire combat, missile weapons, etc.)

Dodge is used to evade an attack. More information on this skill can be found in the "Combat" section of Folder 6.

Jumping

Sample Specialties: Broad jumping, long jumping

This skill governs leaping over pits, chasms, or other gaps of obstacles. Jumping from one roof to the next (if they are only a few feet apart) is an Easy task; leaping for the back of a car as it speeds away would be a Moderate task; trying to leap a broad chasm would be a Difficult task.

Hand-to-Hand Combat

Sample Specialties: Knife, brawling, sword, club, mace, etc.

This skill covers boxing, punching, kicking, martial arts, and all melee weapons (bats, clubs, canes, swords, really old fruits, and so forth).

Piloting: (vehicle)

Sample Vehicles: Car, motorcycle, starships, prop plane, jet plane, etc.
Sample Specialties: Types of maneuvers (merging, parallel parking, etc.)

The operation of all types of vehicles is governed by this skill. It's up to the Director when to call for a skill check (vehicle chases or combats, difficult or dangerous maneuvers, or anything that deviates from standard operation).

Riding: (beast)

Sample Beasts: Horse, elephant, camel, etc.
Sample Specialties: Specific type of maneuver performed on the beast

This skill measures a character's ability to ride a living creature. Ridable mounts have an *orneriness code* that represents their level of resistance to being ridden. When a character first mounts the animal, as well as during events that might frighten the beast, she must make an opposed *riding* roll against the creature's orneriness roll (generated by the Director). If the character gets a total equal to or higher than the beast's roll, she stays in control. If she fails, consult the table below:

Orneriness > beast riding by	Result
1–5	Beast stops and refuses to move for five seconds
6–10	Beast stops and refuses to move for 10 seconds
11–15	Beast bolts in a random direction for 1D rounds
16+	Beast bucks rider. Rider must make an Easy (difficulty 10) Reflexes roll to avoid being thrown off

Coordination

Lockpicking

Sample Specialties: Type of lock

A character with lockpicking can release the tumblers on a lock without the key or combination. Note that this skill applies only to mechanical locks (electronic, optical and similar security measures fall under the *security* skill).

Lockpicking Difficulties

Type of Lock	Difficulty
Simple key-lock	Easy
Complex key-lock	Moderate
Combination lock	Difficult
Microchip key-lock	Very Difficult

Marksmanship

Specialties: Rifle, pistol, submachinegun, shotgun, laser rifle or pistol, plasma weapons, blaster pistol or rifle, reverberating carbonizer, electrostatic deoxygenator, etc.

This skill is used when firing any energy or slugthrower weapon.

Missile Weapons

Sample Specialties: Type of missile weapons—bows, blowguns, crossbows, slingshots, etc.

This skill covers simple mechanical weapons.

Sleight of Hand

Sample Specialties: Pick pocketing; concealing items; stage magic, etc.

Sleight of hand covers misdirection, the ability to use nimble fingers, and a good sense of timing. Fooling a mark is not nearly as important as making certain the mark doesn't know he's been fooled.

The difficulty number of a *sleight of hand* attempt is normally the target's *Perception*. If the target has some reason to suspect or be on his guard, he gains a bonus to the *Perception* roll (at the discretion of the Director).

Thrown Weapons

Specialties: Daggers, shurikens, rocks, spears

This skill covers all hurled weaponry, including grenades, knives, spears, etc.

Strength

Lifting

Sample Specialties: Power lifting, bench press

This skill measures the character's ability to lift heavy objects and to carry such weight for a long period of time. The difficulty depends on the object and the amount of time carried.

When a character first lifts an object, he must make a *lifting* check. Each round thereafter, the character must make another skill check to see whether he can continue to carry the object or is so exhausted he must put it down. If the character fails a roll, he must immediately set the object on a surface that will support its weight. If the character matches the difficulty level, he can do nothing but concentrate on carrying the object for that time period.

If the character beats the difficulty by more than one level, he can perform other actions while carrying the weight, but lifting the object always counts as one action (see Folder 6 for more information on "Multiple Actions").

Lifting Difficulties

Weight	Difficulty Level
20 pounds	Very Easy
100 pounds	Easy
200 pounds	Moderate
400 pounds	Difficult
1000 pounds	Very Difficult
1500 pounds	Heroic
1 ton	Heroic +10
1.5 tons	Heroic +20
2 tons	Heroic +30
2.5 tons	Heroic +40
3 tons	Heroic +50

Endurance

Ignore Pain

This skill allows a character to remain active even after his body points have fallen to zero (or less). A roll must be made each round after the character would normally fall unconscious, and the difficulty of the task is equal to five (the base) plus five per body point below zero. For example, D suffers a grievous wound from

a sharp banana, suffering 7 body points of damage. Since he only had 5 body points remaining, he now has –2 body points. To remain conscious, he makes an *ignore pain* roll at a difficulty of 15: 5 (base) + 5 (for –1 body points) + 5 (for –2 body points) = 15. If he sustained another point of damage on the next round, the difficulty would increase to 20.

Resist Poison

Characters make *resist poison* skill rolls to avoid the effects of a toxin they have encountered (inhaled, contacted, ingested, etc.). The difficulty of the attempt depends on several factors, including the lethality and dosage of the poison in question.

Running

Sample Specialties: Sprints, long distances

A character makes a *running* roll when he wishes to move faster than his normal movement rate. Difficulty numbers can be modified based on the slope and the terrain (starting with a base difficulty of 10). On a successful roll, the character moves at twice his speed (so a human with a speed of 30 feet per round would increase his speed to 60 feet per round—for that round only). Subsequent rolls each round allow the character to continue at twice his speed, with an increase of five difficulty per round. A character failing a *running* roll moves at his normal speed rate.

Running Difficulty Modifiers

Condition	Modifier to Difficulty
Smooth track	+0
Rough terrain	+2
Yielding obstructions (high grass, brush)	+1
Unyielding obstructions (wreckage, boulders)	+2
Uphill (less than 30 degrees)	+3
Downhill (less than 15 degrees)	–1
Downhill (15 to 30 degrees)	+2

Swimming

The *swimming* skill allows a character to move quickly in water (as opposed to just wading through it) and prevents drowning. All swimming attempts have a base difficulty of five, modified by the calmness of the water (rough or calm), weather conditions, equipment possessed by the character (life jacket, inner tube, water wings), and weight carried by the character (for example, a character carrying 50 pounds of gear might have +4 added to his difficulty).

When a character fails a *swimming* check, he begins to drown. Roll 2D at the start of each round; if the total is less than the number of rounds the character has been drowning, he dies. Characters can attempt other actions while drowning at a –3D penalty.

A drowning character may attempt to save herself once per round. She must generate a *swimming* total one level of difficulty higher than the one at which she failed (the –3D penalty does not apply to this roll).

Knowledge

Alien Technology

Sample Specialties: Particular species (Baltian, Arquillian, etc.), type of tech (weapons, computers, communications, etc.)

Alien technology, while technically a *scholar:* skill, appears separate since it sees a great deal of use in the *Men in Black* game. The skill allows a character to determine the function of a piece of technology, the planet of origin, and a basic concept of how it works. Increase the difficulty of skill checks by a large margin for species never before encountered by the Men in Black. Most skill rolls will be made against a Moderate (15) difficulty.

Computer Ops

Sample Specialties: Brands of computers, types of actions (database search, etc.)

This is the skill used to program and operate computers. It also governs the use of programs.

Computer Ops Difficulties

Situation	Difficulty
Simple system	Very Easy
Complex system	Moderate
Encoded system	Very Difficult

Demolitions

Sample Specialties: Specific target type—bridges, walls, vehicles, buildings

Demolitions reflects a character's ability to set explosives for both destructive purposes and to accomplish specific special effects. When a character sets charges, he can either try to set the explosive to cause extra damage or create some special effects.

Extra Damage: Use the following difficulties when setting explosives to cause extra damage. The difficulty depends on the object being destroyed.

Very Easy	A plywood door
Easy	A hard wooden door
Moderate	A bolted steel door
Difficult	A lightly armored door
Very Difficult	A heavily armored object

If the character beats the difficulty, he adds extra damage beyond that of the explosive. Find the number of points by which the character surpassed the difficulty.

Points Above Difficulty	Extra Damage
1–5	+1D
6–10	+2D
11–15	+3D
16–20	+4D
21–30	+5D
31+	+6D

This bonus is added to the explosive's base damage. Roll the damage against the object's body strength.

Special Effects: Characters may create "special effects" with explosives. The difficulty depends on the intended result:

Very Easy	Rigging a bomb so a car explodes next time it starts
Easy	Blowing a door or window open without leaving permanent marks or burns
Moderate	Causing explosive force to go in a specific direction
Difficult	Rigging an explosion to damage only a small piece of a much larger object

First Aid

Sample Specialties: Species of patient—human, Arquillian, Baltian, Bug, Centaurian, etc.

First aid reflects a character's ability to perform emergency life-saving procedures in the field. After a character generates a *first aid* total, refer to the following chart to determine how much the treated character heals:

First Aid Total	Body Points Healed
0	0
1–5	2
6–10	1D
11–15	2D
16–20	3D
21–25	4D
26–30	5D
30+	6D

Forgery

Specialties: Birth certificates, death certificates, health inspector documents, etc.

A forger fabricates documents or signatures. The level of difficulty depends on the type of creation and the knowledge of the person viewing it. The *forgery* skill covers both the act of forging as well as the identification of forgeries (see the "Forger's Chart" below).

Forger's Chart

Items Forged	Difficulty	Time Required
Unofficial note or correspondence	Easy	Depends on length of document
Signature	Moderate	5 minutes
Official document	Difficult	Depends on length of document

Inspector's Chart

Familiarity with Document or Signature	Difficulty	Time Required
Intimately familiar	Easy	5 seconds
Moderately familiar	Moderate	5 seconds
Unfamiliar	Difficult	5 seconds
Completely unfamiliar	Very Difficult	5 seconds

Illustration by Tim Bobko

Linguistics Difficulties

Situation	Difficulty
Different dialect of own language	Very Easy
Language is derived from common root language (e.g., understanding Spanish if you understand French)	Easy
Completely foreign language (e.g., Chinese is foreign from English)	Moderate
Alien language (e.g., from another planet)	Difficult
Concepts stated as simple	+3 to difficulty
Concepts are very complex	+3 to difficulty
Concepts are alien	+7 to difficulty

Linguistics

This skill allows a character to decipher languages and codes of communication—not to speak or understand word-for-word, but to register the general meaning of the speaker or document. The character rolls against a difficulty number set by the Director. This skill is more versatile than learning an individual language (see below), but at no time does the character become "fluent" in a language.

Medicine

Sample Specialties: Specific field—pathology, radiology, neurosurgery, etc.

Characters with this skill can perform complex medical procedures such as surgery. They are also familiar with all types of medicines and are capable of using them to best effect. The skill can be used as a substitute for *first aid* when attempting to heal characters in the field (see the *first aid* entry for effects of *medicine* rolls), doubling the healing effect (so a roll of 8 would heal 2D rather than 1D body points) *provided* the character has the proper tools (medical kit, surgical instruments, etc.). Without the necessary tools, *medicine* heals only as well as *first aid* (not double).

Navigation

Sample Specialties: Sea, land, air

Navigation is used to "guesstimate" a character's location on a map, to chart routes, to find points on a compass, or orienteer by the stars, the sun, or landmarks. Difficulty numbers depend on how lost a character is, the relative symmetry (or asymmetry) of the surrounding environment, and the character's familiarity with the terrain.

Scholar: (topic)

Sample Topics: Specific field of study—archaeology, biology, chemistry, electronics, history, physics, social science, etc.

Sample Specialties: Subjects within that field

This skill reflects formal academic training or dedicated research in a particular field. Scholar represents book learning, not information gained from practical experience (other than experimentation, if applicable)—having *scholar: aeronautics* doesn't necessarily mean the character can fly a plane, just that she knows the theory behind it. Difficulty numbers are based on the obscurity and detail of the information sought.

| Type of Knowledge	Difficulty
Basic knowledge	Very Easy
Theories	Easy
Complex concepts	Moderate
Cutting-edge topics	Very Difficult

Perception

Artist: (art form)

Sample Art Forms: Painting, musical composition, writing, dance, etc.

This skill is used when creating works of art, and it may take seconds, days, weeks, or even years to produce such a work. There is generally no difficulty number—just roll the skill, and the higher the total, the better the completed piece.

Artist: can also be used to examine other artwork
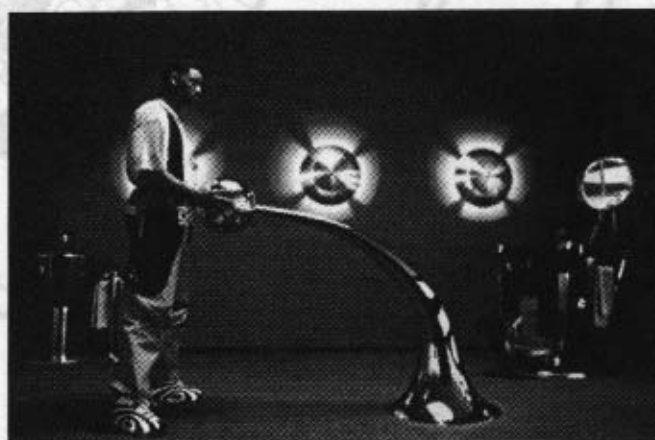
and determine its value, determine whether it's a forgery, or simply appreciate it that more than a normal mundane.

Business

Sample Specialties: Field or organization (store, restaurant, company, conglomerate, etc.)

The character has a working knowledge of business and business procedures. Characters with a high *business* skill can determine how production costs, market value, and profit margins on any particular merchandise or service, and can negotiate directly with a corporation or distributor.

Conceal

This skill measures a character's ability to hide an object on his person or within or around another object. *Conceal* most often comes into play when characters attempt to hide weapons or items of considerable monetary/sentimental/galaxy-threatening value. The difficulty of the skill is equal to the viewer's/searcher's *Perception* roll (an opposed roll).

Hide

Hide gauges how well a character can conceal himself within his environment so that others in the area do not sense his presence. Note that the skill applies to all aspects of perception, not just sight. *Hide* is opposed by *Perception*.

Language: (language)

Sample Languages: Spanish, French, Baltian, etc.
Sample Specialties: Specific dialects, idioms

The higher the character's skill value, the better he is at understanding/speaking/reading/writing the language in question. The skill need only be rolled when the character is trying to comprehend something "above his level."

Skill Dice	Level of Understanding
1 pip	Very basic ("Help!")
2 pips	Basic ("Can I have some money?")
1D	Remedial ("I want to find the bathroom.")
1D+1–1D+2	General (The character can understand or speak simple words and phrases)
2D–3D	Basic Native (The character understands quite a few specialized terms)
4D+2+	Very Advanced (The character has an integral understanding of the language)

Security

Sample Specialties: Type or model of security device

This skill represents a character's knowledge of electronic or optical security systems, alarms, and other detection devices, allowing her to setup or bypass such measures. It does *not* govern computer security procedures (covered by *computer ops*).

Security Difficulties

Type of Lock	Difficulty
Standard alarm	Very Easy
Regular security lock	Easy
High-quality lock	Moderate
Bank vault lock	Difficult
Very high security lock	Very Difficult
Lock at Fort Knox	Heroic

Shadowing

The *shadowing* skill represents a character's ability to follow a target—usually without being noticed. Shadowing most often occurs in cities or towns and rarely in rural areas. The skill is opposed by the target's *hide* (to evade the following character) or *Perception* (to notice the pursuit).

Surveillance

Characters use the *surveillance* skill to eavesdrop on or watch another character. The total generated for a *surveillance* attempt indicates the amount of information gleaned from the events watched/listened to:

Surveillance Total	Information Obtained
0	None
1–5	Basic data: number of people present, length of event
6–10	Gist of conversation
11–15	Identities of individuals involved
16–20	Specifics of conversation

Tracking

Sample Specialties: Types of terrain—forest, desert, urban, jungle

A character uses tracking to follow the trail of another person, animal, or multi-legged insectoid creature with huge nasty fangs and a giant, pulsing...(sorry).

Tracking Difficulties

Terrain Type	Difficulty
Soft dirt	Very Easy
Grassland	Easy
Forest	Moderate
Rain forest	Difficult
Desert	Very Difficult

The base difficulty of a *tracking* attempt is Easy, modified by the age of the trail, the condition of the surface that holds the tracks, the weather, etc.

Confidence

Con

Sample Specialties: Particular method of conning (assumed identity, bait-and-switch, etc.)

Con is used to trick and deceive characters or otherwise convince them to do something that isn't in their best interests. (*Con* is an interaction skill, so you'll often want to use roleplaying to resolve or at least modify the die rolls for these situations.)

Characters can actively resist a *con* attempt with an opposed *willpower* roll.

Con Difficulties

The difficulty of the con depends on who is being conned:

Very Easy	A close friend or relative who has no reason to suspect a con
Easy	Naive teenager, gullible person
Moderate	A bureaucrat when the con doesn't personally involve him
Difficult	A police officer
Very Difficult	Someone who should know better; a well-traveled alien who has been on Earth a while
Heroic	Someone who really does know better; a top-ranking Man in Black

Sample Modifiers:

+10 to the target's roll: Con will cause victim to do something illegal or highly dangerous.

+5 or more to the target's roll: Person knows the character is prone to pulling cons and has his guard up.

No Modifier: Con will convince victim to do something they might normally do anyway.

+5 or more to the conning character's roll: Victim generally likes character, but suspects something because of character's unusual behavior.

+10 or more to the conning character's roll: Victim has no reason to suspect dishonesty and trusts and likes the character.

Interrogation

Sample Specialties: Torture, browbeating, bribery

Characters use interrogation to force others to divulge information. The difficulty is an opposed *willpower* roll on the part of the target. Interrogation usually requires that the questioner have a superior position and a decent amount of time in which to work.

Several factors can modify the *interrogation* difficulty: Is the target willing or unwilling? Is the target in an equal position with the interrogator, or better? What will happen to the target if he divulges the information?

Intimidation

Intimidation represents a character's ability to scare or frighten others into obeying commands or otherwise doing the bidding of the intimidating character. *Intimidation* normally depends on a character's physical presence, body language, or force of will. However, some characters may use the threat of torture, pain, or other unpleasantries to intimidate others.

Characters resist *intimidation* with *willpower*.

Intimidation Difficulty Modifiers

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

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

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

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

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

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

Streetwise Difficulties

Condition	Difficulty
Large city	Very Easy
Small city	Easy
Town	Moderate
Very small town or settlement	Difficult

Information Modifiers

Information Type	Modifier
Legal (e.g., directions to the nearest police station)	-4
Semi-legal (e.g., asking if the local law is straight or crooked)	-2
Illegal, but generally inoffensive (e.g., asking how much it would cost to bribe a policeman)	0
Illegal (e.g., seeking a fence)	+2
Prohibited (e.g., seeking a safecracker)	+4
Extremely illegal (e.g., seeking an arms dealer)	+8

Streetwise

Sample Specialties: Criminal organizations, specific cities, types of people or alien species

This skill is used to procure information or goods and to make contacts in a given environment. Usually, *streetwise* is employed in large cities where there is a "shadowy" side beneath the veneer of civilization.

Using *streetwise*, a character can make contact with people who possess information not to be found in libraries, on maps, or through more "aboveground" inquiries.

Survival: (terrain/climate)

Sample Terrains/Climates: Arctic, desert, forest, jungle, urban, etc.

A successful *survival:* roll allows a character to gain general information about his surroundings and provides clues as to how to best avoid or deal with native dangers.

If the character is in a dangerous situation, the player may roll the *survival:* skill to determine whether his character knows how to handle the situation.

Willpower

Sample Specialties: Kind of coercion to be resisted—con, intimidation, interrogation, charm

Willpower measures a character's strength of will and determination. It is used to resist such mental "attacks"

Survival Difficulties

Situation	Difficulty
Character is intimately familiar with terrain	Very Easy
Character is familiar with terrain	Easy
Character is somewhat familiar with terrain	Moderate
Character is unfamiliar with terrain	Difficult
Character is completely unfamiliar with terrain	Very Difficult
Character is completely unfamiliar with terrain and has no idea how to proceed	Heroic

as intimidation, charm, con, and interrogation, as well as to handle stressful situations.

Charisma

Charm

Charm is an attempt to use flattery and, well, charm to coerce another character into performing an action against his usual instincts.

Difficulty ranges are identical to *con* above.

Disguise

Sample Specialties: Stage costuming, impromptu disguises

Using *disguise* allows a character to alter his features so that he is unrecognizable—or recognizable as someone else. Usually, the character employs makeup, wigs, and costumes, but sometimes he may have to use whatever materials are at hand.

The character's skill total in creating the disguise becomes the difficulty number for *Perception* efforts to see through it. If the *Perception* roll is equal to or higher than the *disguise* total, the disguise has been penetrated.

Disguise Modifiers

Condition	Modifier
Disguised as a specific person	+8
Other sex	+4
Different race	+3
Other species (close resemblance)	+4
Other species (moderate resemblance)	+6
Other species (no resemblance)	+10 or more
Great age difference	+3
Much larger build	+3
Much smaller build	+5
Character resembles the disguise already	−3

Persuasion

Sample Specialties: Specific form of persuasion—debate, storytelling, oration

A character employs *persuasion* to convince an individual or group to follow his instructions (without resorting to outright trickery or blatant bribery).

The difficulty ranges for *persuasion* match those for *con* above, with the following modifications:

If the persuading character is not lying, decrease the difficulty by one level.

If the persuading character is in essence attempting a low-level *con*, increase the difficulty by one level.

FOLDER S

Equipment and Vehicle Report

From the desk of ▮▮▮▮▮▮▮▮▮

In rereading this report, I noticed a number of errors on the part of the original author. I've added notes amending the descriptions where I could. Don't lose them -- they contain important information.

This report focuses primarily on items typically available to Men in Black personnel, generally of the "exotic" kind. But items commonly used by the populace at large are also listed.

Be Prepared

On any given day, MiB personnel might run up against exotic, deadly, ultrapowerful, and totally incomprehensible alien technology capable of scattering their atoms from here to Betelgeuse. Trying to take down an irritable octopoid wielding a heat ray with the common tools of the intelligence trade (pistol, dagger, decoder ring, Acme destructor watch) would be like tossing spitballs at a Brobdinag field mammoth. That's why the MiB agency makes a point of acquiring as much alien tech as it can and outfitting its agents with only the best in weaponry (usually determined by the standard alien warning: "Keep Out of Reach of Humans").

In this report of Development and Distribution (D&D), you'll find some of the weapons and general gear available to MiB agents. This is by no means an exhaustive list. The only real limit on what equipment agents can have lies in the imaginations of the galactic denizens. Any agents who discover new pieces of equipment must clear them with MiB HQ and the Director.

General Gear

Aside from the alien tech described herein, Men in Black personnel can select from an assortment of mundane objects produced on Earth. Such objects are much cheaper and easier to obtain than alien gear (go figure), and are certainly more replaceable.

Those even more general items include…

Wait a sec. I know this is supposed to be a full report of all the weapons and gadgets we have in Development & Distribution, but if we listed every type of merchandise available on Earth, we'd need an entire new folder. If you insist on knowing what Earth-made items are available through D&D, pick up catalogs from department and office-supply stores. Besides, it's just about time for the Fall fashions, so you may find a nice spicy number to go with your outfit.

Alarm Clock

Only a few top agents don't have to worry about making appointments, including showing up to work. For those who do, MiB has a spectacular alarm clock (which operates on 37-hour time). It has two alarms; a large, back-lit display; a snooze bar; and three alarm

From the desk of ▮▮▮▮▮▮▮▮

To The Director:

This ever happen to you? One of your agents suddenly pulls out a "scenario-busting reality-changer" at an inconvenient time, like, say, the briefing. Then things pretty much go like this: "Well, H just obliterated the apparently not indestructible Gozbotian Hammer Ship with his Anti-Electron-Ray-of-Alien-Ship-Destruction-and-House-Cleaning-with-Ultra-Laser-Scope as the vessel left its home planet on its way to terrorize Earth. Thanks for coming. I hope you weren't expecting to play for more than ten minutes. Oh, and on you're way out, can you dump this notebook—which, by the way, I filled writing this adventure—into the garbage? Thank you so very much."

I know I don't have to go on.

Here's a tip: Don't let it happen. Have the players declare—at the outset of the adventure—what equipment their agents are carrying. Then make sure that the equipment isn't too powerful for the adventure, that the agents can carry it all, and that the players didn't forget to give their agents enough ammunition and power cells. And whatever you do, don't let your players bully you. The idea is for everyone to have hours of good, clean(ish) family fun—not mere minutes.

Don't say I didn't warn you.

choices. These choices include a basic repetitive beep, a rooster crow, or a standard air-raid siren. (Yes, the air-raid siren is that loud—when the alarm goes off, the entire neighborhood wakes up.)

If an agent chooses to use the air-raid siren alarm, he or she will have to convince or persuade everyone—at a Difficult lvl—not to kill him or her.

Baltian Bodysuit

The complete human disguise kit. This sophisticated unit allows the tiny Baltians to interact on Earth without fear of being discovered, or worse: stepped on. The suits are controlled from within the head, the interior of which is lined with consoles and video screens. Although the flesh feels like flesh and the muscle and tissue look and feel like they should, the true nature of the bodysuit can be given away by the fact that there are no internal organs present. An internal thermostat can keep the human suit at a constant 98.6, while cooling fans in the head keep the user comfortable (though having a breeze coming out your ears can occasionally garner some strange looks from people). To open the face (where the Baltian sits), just turn the ear and pull.

The exterior of the suit can look like anything the designer wishes, but it cannot be altered by the user on her own.

Only Baltians or other species of similar stature may requisition Baltian bodysuits. Number one: there aren't that many to go around. And B: There was recently a recall—seems there's some kind of difficulty with the ██████ ███████████ That's got to hurt.

Agents are largely stuck with what's available when they put in their equipment requests.

Binoculars

When you investigate an unauthorized landing, sometimes scoping it out from a distance is the best course of action. Those agents who don't have enhanced vision (like, say, humans) will need a little help in accomplishing this.

Although ordinary people may settle for less powerful versions, MiB D&D recommends the BINO-DUO, which is suitable for day or night conditions. These binoculars magnify anything from seven feet to infinity (or at least anything within line of sight). The unit measures about nine inches long and four-and-a-half inches wide and comes with everything you could possibly need: lens caps, a strap, and a carrying case. Due to their light-amplifying feature, these binoculars require a nine-volt battery (battery not included).

In the game, using binoculars gives a +1D to sight-based Perception rolls for viewing objects beyond seven feet.

Camera

You know when you're leaping off a building wearing nothing but a loin cloth as you attempt to fire a multi-phasic sandblaster at a fleeing Lythian? You know, a Kodak moment? Well, to capture these images forever after (especially for your report on the events of your mission), you'll want to have use of a high-speed camera. And don't forget the many uses for a camera on surveillance assignments. You should always be ready to snap a few shots of alien visitors or technology as they stroll through downtown Manhattan (the aliens, that is, not the technology…for the most part).

Most agents prefer to carry small, easy-to-use cameras, considering the amount of other equipment they keep on their persons. The most often requested version—PhotoDyne's MicroCam—is less than three inches long and two inches deep. It has a built-in flash and cover (no caps to worry about losing) and uses standard 35mm film. On the down side, it requires two AA batteries (batteries not included).

Carte Noire

The closest thing to a MiB ID card, which, naturally, gives nothing away. The *carte noire* is a jet-black card that can morph itself into any sort of identification the user wishes. Each *carte noire* is keyed to the brain waves of its user and can transform with a mere thought. A couple of well-known examples: FBI badge, Department of Health ID, Blockbuster Video membership card, senior citizen discount ID, backstage pass, and so on.

Cellular Phone

A convenient way to keep in touch when on location, these phones are standard, Earth-type cellulars. They are restricted, as are all such phones, by busy signals in high-usage areas, service glitches, and lack of coverage in remote regions. Nonetheless, they are considerably handier than having to dash back to the car to call the agency.

Decoder Ring (Alien Version)

Although this is not exactly the same device frequently used by the human intelligence trade, the concept is the same—and this version is incredibly more useful to MiB personnel.

While the universal translator (described herein) works with sound and thought, this device is for text only. The decoder ring looks like an adjustable ring with a one-inch diameter face. The face consists of two moveable rings surrounding a gem-colored stone. Each ring on the face has a hole in it through which a character of some alien alphabet can be read.

The stone is actually a tiny microprocessor unit containing translation programs for a couple hundred galactic languages. The ring comes with three stones total (each containing a different collection of alien languages), each color-coded for easy identification. (Additional stones can be bought from the manufacturer for a nominal fee.)

To use the decoder ring, the user inserts the appropriate stone, turns the face rings to the correct code for the language she wants to translate from, and taps the stone once. Then she passes the ring over the text to be translated. Pointing the ring at a blank space no less than one foot from the ring and then tapping the stone causes it to project a translated form of the text onto the blank area. Tapping the stone again returns it to standby mode, ready to translate more text.

The entire package includes the decoder ring, three language stones, and instruc-

Remembering the correct combination for the decoder ring requires a Moderate Knowledge roll.

tions in English and the manufacturer's language, all in a handy carrying case. (Look for the coupon for a significant discount!)

Some people may know this by its common nickname of MacGuyver tape (named for the alien who brought us the technology). Some people may not.

Duct Tape

Duct tape is sturdy, gray, plastic, reinforced tape useful for all kinds of quick repairs. It is considered nature's fifth force and one of the best things to come out of Development & Distribution. All personnel are encouraged to have a roll in their vehicles.

First-Aid Kit

Even Men in Black agents get the occasional scratch or strained muscle. At those times, you always thank your foresight in bringing along the first-aid kit. After months of field research, top personnel at Men in Black decided that the standard kit should include: one roll of gauze, five large sterile pads, tape, five antiseptic wipes, one roll of two-inch support bandage, one roll of three-inch support bandage, one ounce of antibiotic ointment, one ounce of burn cream, two ounces of pain-relieving cream, ten extra-strength, nonprescription pain killers, ten regular aspirin, three sets of rubber gloves (average human size), one chemical ice

Using the first aid kit gives a +1D to first-aid skill rolls, and prevents infection.

pack, one chemical heat pack, and one instruction booklet. Additionally, agents working in special effects teams can request a small chemical fire extinguisher be added to the standard kit.

Locksmithing Kit

While it is not impossible to pick locks with hairpins, credit cards, or plastic explosives, the locksmithing kit makes an agent's breaking-and-entering endeavors even easier (and much quieter than explosives).

> Using locksmithing tools with the lockpicking skill improves the attempt by +10. Using the tools without the lockpicking skill has no effect (although you can really tick somebody off).

This seventeen-piece kit has something to handle just about every mechanical lock. The set fits snugly in a rugged leather case for carrying pleasure.

Neuralyzer

The neuralyzer is a hand-held cylindrical device (about the size of a pocket recorder) capable of altering neural pathways in the limbic system of the human brain. For those lay-beings out there: this gadget can erase memories. In addition, the target of the neuralyzer becomes highly susceptible to suggestion (accompanied by a sort of a gummy-brain aftertaste), thereby allowing new memories to be inserted verbally as replacements for those removed.

You don't have to be a genius to operate a neuralyzer (unless, of course, you've been neuralyzed to forget how). Twist the dials to set the number of seconds, minutes, hours, days, weeks, or years of memories you

want to wipe out. It's recommended that new memories be put in place immediately afterward to spare the target unnecessary confusion. (The use of a neuralyzer on fellow Men in Black personnel has been the subject of much debate since the run of practical jokes around the office that left several members of the staff dressed up like the Statue of Liberty and waving large spoons while yelling "Bonzai" at the top of their lungs.)

The only visible sign of the neuralyzer working is a bright flash of light, which is why MiB agents always wear special dark sunglasses (detailed herein) when employing the device. A neuralyzer can be used on more than one target at a time, providing all of them are close enough to see the flash. You would think that shutting your eyes would be enough to protect you from the neuralyzer's effects, but that's not the case. Only the special sunglasses worn by MiB personnel can ef-

> Using the neuralyzer requires an Easy Perception roll to determine the correct setting. Failure means only that the neuralyzer may eliminate fewer or more memories than the character intended. As long as the character using the device has his sunglasses in place, he will not be affected.
> The target character suffers a period of disorientation lasting approximately thirty seconds. Anyone attempting to implant a set of memories during that period will be able to do so on a Moderate persuasion roll.

fectively counteract the neuralyzer (at least according to folks at Ray-Ban).

Note: MiB personnel must neuralyze anyone who witnesses an alien or alien technology, or who discovers the existence of the Men in Black (not including your own team memb—oh, I see I'm too late; well, just remember for next time, if you can).

If there are any harmful side effects of the neuralyzer's use, MiB would rather not know about them. All of the devices carried by agents are calibrated for use on human brains and therefore won't work on aliens.

Retiring MiB agents are routinely neuralyzed to eliminate any memory of their time with the outfit.
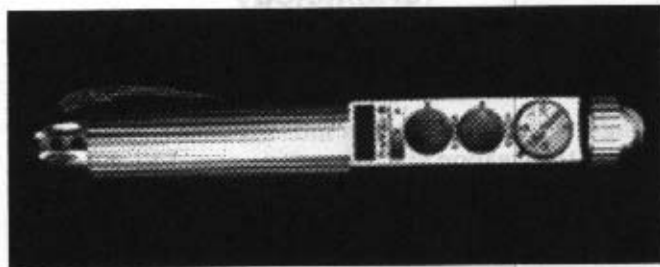
Notebook Computer

Notebook computers are useful to agents who are typically assigned to meet-and-greets. The most common type in the stores includes a high-speed modem (with public telephone hook-up capabilities), a high-speed CD-ROM drive (swappable with a 3.5-inch floppy drive), ample hard drive space, and a battery that lasts approximately six minutes. Fortunately, MiB has obtained a special battery of alien design that can continue operation for twenty-four hours before requiring a recharge. Agents get a choice of operating systems, but this must be noted on the requisition form.

The computer's standard software includes a word processor, a powerful antivirus program, an e-mail program and Internet browser specially designed by MiB, and limited edition versions of select MiB databases. (These databases provide only enough information to confirm the existence of certain aliens and alien technology. However, just because it's not in the notebook's database doesn't mean it isn't in the full database. This database is static—it does not update based on the computers at MiB HQ.)

A well-padded carrying case and an AC adapter complete the package.

Spectral Analyzer (Pocket Version)

The hand-held spectral analyzer is commonly requisitioned by MiB personnel investigating unauthorized landings and unapproved instances of alien technology use. Working in an almost, but not quite, similar principle to a spectrometer, the spectral analyzer measures more than just absorbed wavelengths. When the spectral analyzer is passed over the area of interest, the device takes its readings and displays its conclusions through flashes and bands of colors on a small screen, indicating the species that most recently passed through the area. The range for this device is only a few feet.

Remembering to which species each color or series of colors corresponds requires an Easy scholar: alien species roll.

Sunglasses

The trademark dark glasses of the Men in Black are made of an alien element that protects humans from the effects of the neuralyzer. Failure to wear the sunglasses

The sunglasses are produced by top technicians from Ray-Ban. Ray-Ban doesn't actually know what's going on.

while the device is in use can result in the agent having her memories erased, too. Once the flash fades, the glasses can be safely removed.

Humans aren't supposed to have universal translators (since human thought is so primitive it's considered an infectious disease by most other species in the galaxy).

Universal Translator

A cylindrical metal tube with a small wire clip, this device looks like nothing more than a lapel microphone. It can be set for any one of hundreds of target languages and will then translate any other form of verbal communication into that language (and vice versa). Use of this by MiB agents is discouraged; they're expected to learn the languages of the aliens they deal with as a matter of protocol. Using a universal translator is considered rude.

Zinger

This small, seemingly harmless yellow ball caused the '77 New York blackout. Picking up the ball activates it, causing it to fly randomly around the room, city, or (if left too long) world. It ricochets off any surface it hits, in a random direction. Being struck by the zinger feels a lot like being whacked with a fast-moving table tennis ball; that is to say, it wounds the pride more than the body.

The only way to stop the ball from its mad dash about the place is by slipping on the special metal glove. The ball is immediately attracted to the glove, whereupon it instantly deactivates.

Weapons

Terminology

I'll be throwing around a lot of cool jargon in this part of the report. Thought you might like to have a clue as to what I'm talking about.

Range: A factor that takes into account the effectiveness of the weapon at various distances. The die codes listed appear in order (Point-blank/Short/Medium/Long) and indicate the penalty to the skill roll when

attacking at the given range. A dash (—) means the weapon is completely ineffective at that distance.

Rate of Fire: How often ammunition may be spent per action. When the rate of fire is not based on a single round, the correct number of rounds for the rate is given.

Note that the damage value is figured on the rate of fire. In other words, a shotgun must shoot both slugs in order to do full damage. (Uses up ammunition faster though.)

Damage: The die code used to determine the amount of harm, in terms of body points, the weapon inflicts.

Ammunition: The number of bullets, charges, and so on that the weapon holds.

Scale: A value representing the mass of the weapon relative to the mass of other objects. This value modifies both damage and attack rolls. For the most part, you won't have to worry about figuring in this value; in the *Men in Black Roleplaying Game* most scale codes are 0 (including the scale code for agents). Every once in a while, though, it might come into play (say, if an agent decided to use a Korlian XT-17). This process may be defined elsewhere, but it's worth repeating: Subtract the smaller scale code from the larger one. For the attacking part of the round, add this difference to the smaller attacker's skill roll, and subtract the difference from the larger attacker's skill roll (to attack). When determining damage, add this difference as a bonus to the larger object's damage roll and to its *Endurance* or body strength to resist damage.

Some scale code examples:

Agent	0
Cannon	3D
Tank	4D
Starship	9D

Combat rules are explained in Folder 6: "The Rules." As a player you don't have to know this information (although it may speed up the game if the Director doesn't have to explain it to you each time).

Acme Destructor Watch

This weapon was named back in the mid-twentieth century, when everything was made to sound more grand than it really was. It is one of the few high-tech offerings of Earth.

Designed by a top-secret group of scientists (who were eventually absorbed into the Men in Black agency), the Acme destructor watch is a tiny laser mounted into an (almost) otherwise normal wrist watch. Normal except that the watch part is about twice as wide and twice as thick as the average specimen.

The device can be used to tell time and shoot laser beams. A note of caution: The red button activates the laser. Checking the time while activating the laser is not recommended.

Range: +2/0/–1D/—
Rate of Fire: 1
Damage: 1D+2
Ammunition: 5 discharges
Scale: 0

Blasters

If you're looking for something with a bigger boom for your buck, consider the blaster. It has the advantage of not needing ammunition as such, since it works by stripping particles from its barrel and hyperaccelerating them at the poor unfortunate marked for destruction. The particles make little sonic booms as they zip by, on their way to punching a big hole in whomever you don't like.

Although blasters don't require special ammunition, they do need to have their power cells charged about once a year, particularly if the weapon is used frequently.

Type:	Pistol	Rifle
Range:	+2/0/–2D/—	+1/0/–1D/–3D
Rate of Fire:	1	1
Damage:	3D+1	4D+2
Ammunition:	100	100
Scale:	0	0

> Don't forget to change the barrel
> periodically, too. Stripping particles
> tends to wear them out. I needn't say
> what'll happen if you use too thin of a
> barrel...okay, maybe I do: if an agent fires
> a blaster with a very thin barrel, the
> weapon could explode (on a roll of 1 on the
> Wild Die; see Folder 6 for more on the
> Wild Die), causing full damage to the
> user.

Dagger/Knife

Sometimes close range is too close for a gun, and you need something a little more than fists to get the enraged alien's tentacles off you. Daggers can do wonders in such tight spots. They are also quieter than most weapons, with less need for explanations.

Rate of Fire: 1
Range: +1/–1D/–3D/— (if thrown)
Damage: STR+1D
Scale: 0

Electrostatic De-oxygenator

Through some alien technical process not divulged to MiB, this weapon causes the oxygen in the path of its ray to react with nearby carbon molecules to form carbon monoxide. By sweeping the device over an area, it can eliminate the ordinary oxygen in a much wider region.

The weapon sprays a sooty, slightly charged ray. Any agent hit by the ray will only feel grimy, and the spot where the ray hit will tingle; otherwise no damage is taken. The real harm occurs as the agent breathes the carbon monoxide, unless the agent can filter the gas out (though biological or mechanical means).

Range: Effective up to 30 feet
Rate of Fire: 1 every round or continuous for 10 minutes
Damage: 1 point per round the carbon monoxide is breathed; when the agent is down to half of normal body points, he or she must make a Difficult *Endurance* roll or faint for 1D minutes

WARNING: This weapon has been known to have detrimental effects on Earth's atmosphere. Do not use on Earth.

Ammunition: 120 five-second bursts or 10 minutes of continuous use
Scale: 0

Explosives

Explosives are "one-use" weapons. Men in Black personnel are discouraged from using such devices as they are noisy and, quite often, messy. This doesn't mean they can't be found in weapons storage, or even that they can't be requisitioned. Sometimes, a big boom is the only thing that will take out a hostile alien craft.

Unique to explosives is the blast radius. Because explosives, by definition, explode, they spread their destruction over a larger area than a bullet or laser beam. Anyone caught within the blast radius must take damage. However, the farther a character is from the center of the blast, the less damage she suffers.

Three values, in feet, are given for each blast radius. Those agents between zero and the first value take full damage. Those between the first and second values take half damage. Those between the second and third values take quarter damage. Those farther away than the third value are, relatively, safe (at least from that particular explosion).

> As you well know, these are only
> three examples of the numerous
> types of explosives we have in
> stock. The other report
> was...uh...eaten by a Nooderyx
> spong-puppy. We'll get you a new
> copy ASAP.

Ranges, then, apply to the distance to the target area, which is based on the *Strength* of the character (abbreviated STR) plus a modifier. As with other weapons, accuracy decreases in proportion to the distance thrown.

Fireballs and fragmentation grenades weigh about ten ounces. About two ounces is all that is needed to generate the base damage for plastic explosives.

Explosives

Type:	Fireball	Fragmentation Grenade	Plastic Explosive
Damage:	3D/2D each round	6D	3D
Blast radius:	5/10/15	3/8/16	1
Range:	STR-1/STR/STR+1	STR-1/STR/STR+1	0
Rate of Fire:	1	1	1 every five rounds
Scale:	0	0	0

Despite the rather mundane name, fireballs are alien technology. They are about the same size as a Terran grenade. They have a smooth texture but are covered with a crackly pattern in hues of bright red-orange. A fireball explodes on impact, showering everything within thirty feet with a fine mist of flammable liquid. A second or two after this, the device ignites the liquid, creating its characteristic fireball effect. Quite an impressive sight. Furthermore, though the initial damage of a fireball is relatively little, all flammable material within the blast radius will continue to burn (at 2D damage per round) until the flames are extinguished.

Fragmentation grenades are one kind of standard Earth explosive. When these grenades explode, they scatter shrapnel in all directions.

Plastic explosives can be formed like putty. The explosive is inert until an electrical current runs through it (which means that an electrical blasting cap is needed to set it off).

Heat Ray

This weapon looks like a fat, shiny silver tube, about the size of the core cylinder of a roll of paper towels, with a big button on the side. One end is open; the other end titillatingly invites a power cell jack. (The power cell is about the same size as a D battery, but most certainly far more advanced than that.)

A thick ray of heat shoots out the open end when the button is depressed. The stream of death is a lovely shade of pale red. The ray continues to spew forth jets of immolation until the button is gently released or the power cell wears out (after about fifteen minutes).

Blast Radius: 3/6/9
Rate of Fire: 1 every round or continuous for 15 minutes
Damage: 2D+2
Ammunition: 180 five-second bursts or 15 minutes of continuous use
Scale: 0

Korlian XT-17

The XT-17 is probably the nastiest looking shotgun ever seen on Earth, courtesy of the discount weapons rack of a Korlian trade vessel. It's a three-foot long, triple-barreled nightmare, with a pump action reloader on top of a storage clip for a dozen shells. The shells themselves are solid, glistening like polished steel.

Unlike your average shotgun, the shells never leave the XT-17. They are, in fact, supercapacitors capable of providing a massive amount of energy. This energy can be channeled by manipulating the settings to the desired effect. An XT-17 shock wave is therefore capable of creating a vacuum that can pull a fleeing spaceship back down to the planet's surface.
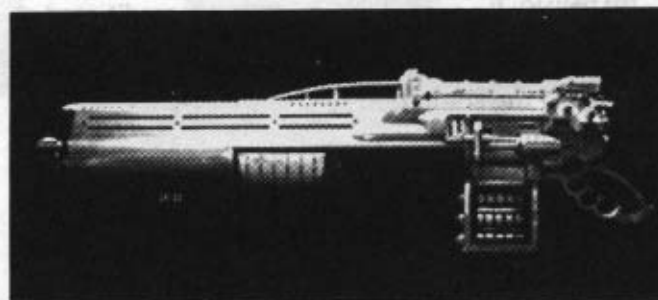
Range: -2D/0/-1/-1D
Rate of Fire: 1 every two rounds
Damage: 7D
Ammunition: 12 supercapacitor shells. Each shell is good for three discharges and must then be replaced.
Scale: 1D

Lasers

Type:	Pistol	Rifle	Streamer (heavy weapon)
Damage:	4D	5D+2	5D
Range:	+1D/0/–2D/—	+2/0/–1/–1D	+2D/+1D/–1D/—
Ammunition: (discharges)	10	100	30
Rate of Fire:	1	1	2
Scale:	0	0	1D

Lasers

Nothing like an accelerated and focused photon to brighten up your day. Powered by energy cells, lasers come in all shapes and sizes, ranging from pistols to rifles to heavy weapons. Not only are they powerful and destructive, they're a lot quieter than a slug thrower and the beams are downright pretty in the seconds just before they burn a hole in you. Cool, huh?

Megasonic Destructor Ray

This palm-sized device (about the size of a credit card, but an inch thick) concentrates sound waves to punch small holes in objects. It may not seem like much, but it's extremely effective. A parabolic indention in the face is pointed away from the palm. The device is activated by pressing on the bar at one of the short ends of the device. (Think of a remote control and you've got a decent idea of how it looks.)

For the megasonic destructor ray to work properly, there must be some medium for the sound to go through. In other words, the weapon will not function in a vacuum, such as space (they will, however, work on vacuum cleaners, ironically enough).

WARNING: Be careful when you use a credit card at the gas pump. We've had several...incidents with careless agents who tried to pay for their gas by completely destroying the station.

Range: +2/0/–2/–2D
Rate of Fire: 1
Damage: 5D
Ammunition: 20 discharges
Scale: 0

MiB Special Issue

This weapon appears to be a small hand gun. It has a dial on it, which can be turned to one of two damage settings or to the paralyze feature. Not one of the most favored weapons by Men in Black personnel, it is nonetheless easy to conceal, and the freeze feature can come in handy when you don't want to destroy your target.

When using the paralyze feature, no other function of the gun may be employed. Immobilized targets can continue to breath, though talking becomes extremely limited. Note that the paralyzation works only on living beings.

Setting:	Level 1	Level 2	Paralyzation
Range:	+1/0/–2/–2D	+1/0/–2/–2D	+1D/+2/0/—
Rate of Fire: 1			
Damage:	4D+1	3D+1	A successful attack cause the target to become immobile

Ammunition: 10 discharges (total)
Scale: 0

Noisy Cricket

The ultimate holdout weapon, the Noisy Cricket is small enough to fit in the palm of your hand with ease. But don't let its size fool you. The Cricket packs the punch of your average bazooka and has a kick that will send its firer flying.

MIB
MEN IN BLACK ™

A plasma rifle is a gun attached by a cable to a combination fuel and power pack. It fires superheated hydrogen fuel—and you can already tell this is a bad idea, right? Well, your instincts haven't failed you: a lucky shot that hits the weapon can cause the hydrogen to go and give you that Hindenberg feeling all over.

Range: –1D/–2/0/–1
Rate of Fire: 1
Damage: 6D+2
Ammunition: 50 discharges
Scale: 0

Pocket Laser

Not really much of a weapon, the pocket laser is nonetheless standard issue for MiB agents. It does a minor amount of damage, but on rare occasions, that's just what you need. Best of all, it's small enough to be concealed easily.

Range: +1D/0/—/—
Rate of Fire: 1
Damage: 2D+1
Ammunition: 6 discharges
Scale: 0

Proto-cyclotron Blaster

This weapon is quite like a regular blaster (described above) in effect. It is quite unlike a blaster, however, in how that effect is produced.

This weapon uses a power cartridge inserted into a receptacle in the handle. Particles are taken from the cartridge and spun through a specially designed tube coiled around a rod (put in the same place as the barrel of a normal gun). The particles are expelled from the coiled tube at high velocities, causing considerable damage to their targets.

Unlike a regular blaster, which will blow up if you wear the barrel too thin, a proto-cyclotron blaster will simply stop when the power cartridge is empty.

Range: 0/0/–1/–1D
Rate of Fire: 1
Damage: 5D
Ammunition: 100 shots
Scale: 0

Reverberating Carbonizer

The "reverberating" refers to the noise this weapon makes. The "carbonizer" refers to what happens when it is discharged: any carbon the ray strikes is instantly transformed into charcoal. The effect is similar in principal to that of the heat ray (described above), though the reverberating carbonizer completely skips the blistering step.

This weapon appears to be a chunky hand gun with its underside a funky, glowing yellow. It emits a high-pitched whine when activated.

The firer of this weapon takes 2D damage from the recoil and flies backward as far as thirty feet (until something gets in his way), unless he or she makes a successful Difficult Strength roll upon firing.

Range: +1D/0/–2/–1D
Rate of Fire: 1 every two rounds
Damage: 5D+1
Ammunition: 6 discharges
Scale: 0

Pistol

Pistols are small, light, and easily concealable, and fire a lead slug. Ordinarily, MiB agents don't carry anything this common, but there are some aliens who can shrug off energy weapons.

Range: +2/0/–2D/—
Rate of Fire: 1
Damage: 3D
Ammunition: 6 bullets
Scale: 0

Plasma Rifles

They're big. They're unwieldy. They're hell to sneak onto the planet. But they look *really* cool.

What constitutes a "lucky shot"? The character must be aiming for the weapon. Then one of two options must occur: (1) The character rolls a 6 on the Wild Die. (2) Or the character does at least thirty points of damage in a single shot. The plasma rifle survives (just about) anything else.

A lucky shot to the reverberating carbonizer will cause the weapon to disintegrate in a puff of purple smoke and debris (causing, however, no damage to the holder). A lucky shot in this case occurs when a character aiming at the gun rolls a 6 on the Wild Die. Cheaply made (by galactic standards), reverberating carbonizers are easy to destroy.

Range: +1/0/–1/–2D
Rate of Fire: 1
Damage: 6D
Ammunition: 5 discharges
Scale: 0

Rifle

Rifles work on a similar principle to pistols, but they have an advantage over their smaller counterparts in that they can do more damage at a greater range. However, they are considerably more difficult to hide and thus they are even less commonly used by MiB. They do, though, find their way into the hands of some of the aliens. ("Bigfoot," for example, has quite a collection in his den.)

Range: 0/0/–1D/–3D
Rate of Fire: 1
Damage: 4D
Ammunition: 6 bullets
Scale: 0

Series-4 De-atomizer

The weapon of choice among many MiB agents. This enormous, multibarreled hand gun is capable of breaking molecules down to their component atoms. The ammunition is a specially formulated gas contained in a clear canister that is fitted to the underside of the gun. When fired, a concentrated stream of mist flows from the barrels, turning the target into little piles of atomic dust.

Range: +1/0/0/–1D
Rate of Fire: 1
Damage: 7D; inanimate objects disappear
Ammunition: A specially formulated gas. The gun needs to be reloaded about once every dozen disintegrations.
Scale: 0

Shotgun

A double-barreled mechanical weapon that causes heaps 'o damage. Enough said.

Range: +2D/+1D/0/—
Rate of Fire: 2
Damage: 5D+1
Ammunition: 5 shells
Scale: 0

Vehicles

This section introduces some new terms:

Crew: The number of people needed to operate the vehicle.

Passengers: The number of *additional* people the vehicle can carry.

Cargo Capacity: The amount of extra room in the vehicle for luggage, souvenirs, weapons, and other stuff.

Cover: The amount of additional defense the vehicle provides to its crew and passengers. The value in the characteristic is added to a character's base defense value during combat.

Maneuverability: A value measuring the handling of the vehicle. Stunts are easier to perform in vehicles with higher die codes than those with lower ones. The maneuverability value is added to the driver's or pilot's appropriate skill only if that person is attempting to do something fancy. Ground stunts include, for example, driving too fast for road conditions, turning tightly at high speeds, and sudden actions. Air stunts also include sudden actions, as well as tight turns, and take-offs and landings in suboptimal conditions.

Speed: The maximum velocity of the vehicle.

Body Strength: The vehicle's equivalent of a character's *Endurance*, i.e., its ability to resist harm. It is used in calculating damage done to the vehicle (in the same way that a character's *Endurance* is used in determining damage).

Body Points: The amount of damage the vehicle can withstand before being destroyed.

MiB Standard Issue Automobiles

Men in Black must be inconspicuous at all times. That's why MiB agents wear plain black clothing—and drive plain black cars. Most MiB teams are issued black 1986 Ford LTDs or minivans, which seem to the uniniti-

Illustration by Brian Schomburg

ated like very basic, sensible vehicles. In fact, the car is just a Ford chassis on top of an engine that runs the length of the vehicle and is capable of speeds up to 400 miles per hour.

Inside, the only concession to the car's alien tech is a lighted panel that can rotate into place between the two seats. A red flashing button underneath a plastic shield is the central feature of this panel. When pushed, it causes the front and back of the car to extend as an endoskeleton actually pushes the "normal" panels out. The car becomes a larger, wirier machine held together by an elaborate series of mechanical muscles and metallic tendons. When in this configuration, the car is able to defy gravity and actually ride along the sides or the top of a tunnel (though there's no proof the car can actually fly).

MiB vehicles also come equipped with limitless range radio. Larger MiB teams and special containment squads usually travel in similarly nondescript and powerful minivans and vans.

Men in Black Ford LTD

Scale: 2D
Size: 17.5 feet long
Crew: 1
Passengers: 4
Cargo Capacity: 20 cubic feet
Cover: +8
Maneuverability: 1D+2
Speed: 400 mph
Body Strength: 2D+1
Body Points: 200

Other Vehicles

Of course, not everyone gets to drive a MiB-authorized vehicle. Sometimes agents get stuck with whatever's handy.

Armor, at considerable expense, can be added to any ground vehicle. This adds +2 each to the cover and body strength and +100 to body points.

Cars
Statistics for two common types of cars are given here. Because of the way they are built, most cars will have difficulty managing off-road conditions. Note that taxis and police cars fall in the "full-size car" category.

Bus

Scale: 3D
Size: 30 feet long
Crew: 1
Passengers: 80
Cargo Capacity: 640 cubic feet
Cover: +4
Maneuverability: +2
Speed: 90 mph
Body Strength: 1D
Body Points: 80
Note: These are statistics for intracity (that is, the kind that travels around large towns). Intercity (between city) buses will have similar statistics, but passenger seating (for comfort reasons) is limited to forty-two.

Full-Size Car

Scale: 2D
Size: 15.5 feet long
Crew: 1
Passengers: 4 (5 if there's a middle seatbelt in the front)
Cargo Capacity: 17 cubic feet
Cover: +5
Maneuverability: 1D
Speed: 120 mph
Body Strength: 1D+1
Body Points: 100

Compact Car

Scale: 2D
Size: 12.5 feet long
Crew: 1
Passengers: 4
Cargo Capacity: 20 cubic feet
Cover: +4
Maneuverability: 2D
Speed: 60 mph (without shaking); 85 mph (with shaking)
Body Strength: 1D
Body Points: 50

MEN IN BLACK ™

Helicopter

Scale: 3D
Size: 33 feet long
Crew: 1
Passengers: 4
Cargo Capacity: 16.5 cubic feet
Cover: 1D+1
Maneuverability: +6
Speed: 150 mph
Body Strength: +2
Body Points: 40
Note: These are statistics for a civilian transport. It has two compartments: one for the pilot and a passenger up front; one with a bench for the other three. The cruising altitude is 12,000 feet.

Minivans and Vans

Better looking than a station wagon, with just as much carrying capacity, minivans are the vehicle of choice for those looking for something roomier than a sedan. Some minivans in recent years have been built with sliding doors on both sides for extra convenience, though most on the market have only one.

Scale: 2D
Size: 15.5 feet long
Crew: 1
Passengers: 6
Cargo Capacity: 150 cubic feet
Cover: +8
Maneuverability: +2
Speed: 100 mph
Body Strength: 2D+1
Body Points: 100
Note: Vans have similar statistics to minivans, though they come larger in size. A full-size van can carry up to fifteen passengers or 305 cubic feet of cargo (either, not both). These vans are about nineteen feet in length.

Motorboat

This vehicle represents the smaller end of watercraft, though certainly not the smallest. Suitable for inland or coastal waters, it's good for checking out near-coast splash-downs and islands in the middle of lakes. The maximum safe speed for this boat on a straightaway is seventy-five miles per hour.

Depth finders can be installed at additional cost. These handy devices warn the driver when the water is about to become too shallow. Using a depths finder at slow speeds decreases the likelihood of becoming beached in awkward places. They are, however, useless at high speeds.

Scale: 1D
Size: 21 feet long
Crew: 1
Passengers: 9
Cargo Capacity: 9 cubic feet
Cover: +3
Maneuverability: 2D
Speed: 95 mph

Body Strength: 1D
Body Points: 60

Pickup Truck

Most trucks come with four-wheel drive. For those vehicles that don't, you better have lots of weight in the back when you try stunts.

Scale: 2D
Size: 17 feet
Crew: 1
Passengers: 2
Cargo Capacity: 57 cubic feet
Cover: +5
Maneuverability: 1D
Speed: 100 mph
Body Strength: 2D+1
Body Points: 100

Small Plane

These statistics are for a business-size craft. Nothing fancy about the vehicle: cushy seats, no restroom. It's recommended for short hops only.

The cruising altitude is about 43,000 feet. The cruising speed is about 200 miles per hour.

Scale: 3D
Size: 52-foot wingspan; 47 feet long
Crew: 2
Passengers: 6
Cargo Capacity: 80 cubic feet
Cover: +9
Maneuverability: 1D+1
Speed: 250 mph
Body Strength: 1D
Body Points: 50

Snowmobile/Jet Ski

These statistics work well for either snowmobiles or jet skis.

Scale: 1D
Size: 9 feet long
Crew: 1
Passengers: 1
Cargo Capacity: none
Cover: 0
Maneuverability: 1D+2
Speed: 60 mph
Body Strength: 1D
Body Points: 45
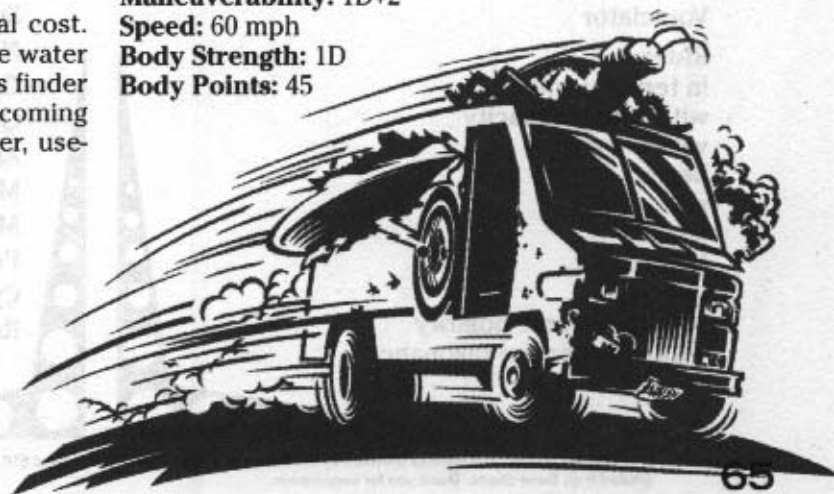
Alien Tech Naming Chart

(Supplement to Equipment Report)

Whenever we have a great new piece of alien tech but get stuck for a name, we use this handy-dandy "Alien Tech Naming Chart." We match an adjective with a noun, attach a rider if we feel like it, and there we go! See for yourself how easy and exciting it is:

Adjective
Abiotic
Abrogating
Acidic
Fluctuating
Reverberating
Synchronistic
Synthetic
Temporal
Transmutating
Ululating
Ultra
Undulating
Universal
Unlimited
Vibrating
Viscous
Voluminous
Whirling
Wriggling

Noun
Carbonizer
De-atomizer
Disintegrator
Synthesizer
Tabulator
Torpidizer
Transfuser
Transmitter
Ulcerizer
Vitreator
Voraciator

Rider
in terminus mode
with xyloid capacity
with L-1 vortex
beam
ray
laser
blaster
gun
with transverse polarity
with syncopative resonance

Emergencies

Now, before we go on, we must stop a moment for legal reasons. The words in the next section are to be used in EMERGENCY SITUATIONS ONLY! Using any prefix or suffix from the following lists could result in severe nasal trauma, especially for those players fond of imbibing caffeinated beverages during a game. Be careful. Don't throw these affectations around haphazardly. Two of our staff members are still undergoing treatment for incorrect cola ingestion. Please, for the love of all things good in this world, choose a prefix or suffix (or, heaven forbid, both) only in the most dire of circumstances. Remember, only you can prevent nasal injury.

Emergency Prefixes†	Emergency Suffixes†
Mega-	-azoan
Space-	-ladite
Mecha-	-repti
Techno-	-plasm
Xeno-	-apod
Psi-	-azoid
Plasti-	-atron
Proto-	-amorph
Neo-	-oid
Retro-	-thing
Shadow-	-ascope
Uni-	-alon
Astro-	
Cosmo-	
Bio-	
Micro-	
Ultra-	
Omni-	
Maxi-	
Super-	
Nega-	
Gorga-	
Quasi-	
Anti-	
Mini-	
Macro-	
Pseudo-	
Cyber-	
Robo-	

† Emergency prefixes and suffixes provided by Tim Bobko and Tom ONeill. Please send $10 in small, slightly wrinkled bills to TNT Productions each time you employ a word created from these charts. Thank you for cooperation.

Folder Six
"Rules to the Game"

Players: Put down your number 2 pencil and STOP reading now. Don't make us come over there. That's right...good...nice and slow. Now go away!

Directors, you may proceed (you're wearing your protective suit, right?).

Now that both you (the Director) and the players know how to create characters for the game (you're still with us on this "game" facade, right?), you have to learn how those personas interact with the simulated environment. Since the goal of this entire process is to provide an inexpensive recruitment test/training ground for Men in Black agents, we need some method for determining the outcomes of actions within the game world that simulates reality, i.e., a set of rules that governs the events the characters are involved in.

This folder covers the rules you need to run an assignment in the Men in Black universe. If you would rather learn how to construct adventures first before getting into the game mechanics themselves, skip ahead to the next folder and then return here after you've read that.

But don't worry, we haven't developed such an elaborate system that it would take a computer (and a team of Centaurian twins) to run. The entire game revolves around a simple mechanic: Find the appropriate die code in the character's stats, roll the dice, add them up, and compare the total to the difficulty number of the task. If the total equals or exceeds the difficulty, the attempt succeeds; otherwise, it fails.

The remainder of this folder covers the game mechanics you need to run a *Men in Black* adventure (called an "assignment" in MiB parlance) including sections on difficulty numbers, skill checks, thrill scenes, chases, combat, healing, and vehicles rules. If you would like

to customize your game using optional rules, check out *The D6 System* rulebook (available at fine hobby and book stores everywhere).

By the way, you've entered serious territory. We can't joke around with this material. If these tests are performed inaccurately, we're going to get stuck with personnel we can't use (other than to clean up after the Slabberjabs of Quintis Majora). If we left in the usual asides you might get confused, and we all know that Confusion isn't your friend, as we've been trying to say all along in an easy-to-understand, straightforward, non-nebulous, unvague, clear, shiny way.

Anyway, the rules await...

Setting Difficulties

You have two options for assigning difficulties to a specific action: a number or an opposed roll.

A difficulty number is a static value based on the following chart:

Qualifier	Value
Very Easy	1–5
Easy	6–10
Moderate	11–15
Difficult	16–20
Very Difficult	21–25
Heroic	26–30
Heroic+	31+

Each time a character attempts a task without a force to oppose him, you must select a value as the difficulty number. For example, an agent wants to crash through a wooden door. You feel that such an action would be Difficult (16–20), so you assign a 17 as the difficulty. The player must now roll equal to or higher than 17 to successfully crash through the door.

In predesigned adventures, difficulty numbers are written in the following format: Qualifier (value). For example, Easy (8), Easy (9), Very Difficult (23), Heroic+ (52), and so on. Using this template you can opt to tell the players the overall difficulty (Very Easy, Easy, Moderate, Difficult, Very Difficult, Heroic, Heroic+) but not the specific value. This method at least gives them a rough idea of the total they're trying to beat (so that they can decide whether to spend Character or Fate Points).

The second option, the opposed roll, only applies when a character is being resisted by another. In this case, both characters generate skill totals and compare them. The character with the higher value wins out (the tie goes to the initiator of the action). For example, an agent tries to *con* a security guard. The agent generates a *con* total of 17 and the guard generates a *willpower* total of 19. The security guard successfully resists the *con* attempt (since he rolled the higher value), and therefore fails to believe the agent's bluff.

Skill Checks

Whenever there's a chance that a character may fail to complete an action, that character must make a skill check. When typing a letter in a word processing program, for example, the character wouldn't have to generate a total—he could just type. If, however, he wanted to hack into the secured files of the Pentagon's intranet, he'd have to make a skill check, for example, a Heroic (28) *computer ops* roll.

To make a skill check, the player locates his Character Dossier (hopefully not covered in pizza grease) to determine his die code for that skill (using the governing attribute if he has no particular expertise in the skill itself), rolls a number of six-sided dice equal to the value in front of the 'D,' sums the values, and then adds the pips. For example, a character with a *lock picking* score of 4D+2 would roll four dice, add them together, then add 2 (for the +2 pips) to the total. A character attempting to evade an attack but who does not have extra experience in the *dodge* skill uses his *Reflexes* attribute die code of 3D+1, rolling three dice, summing them, and then adding 1 to the total.

Sometimes it may seem either impossible for a character to succeed or fail a skill check. That's where the Wild Die, Character Points, and Fate Points come into play.

The Wild Die

Whenever any player (including the Director) makes a roll, one of the dice must be different from the rest (in color, size, whatever). That die is known as the Wild Die. The value it turns up can severely affect the total generated.

If a player rolls a 1 on the Wild Die, he must take away the highest die value rolled *and* the Wild Die and then add up only the remaining dice to determine his total. For example, a player wants his character to conceal a Noisy Cricket in his pocket. He checks his Character Dossier for his *conceal* die code (3D+1) and then rolls three dice with the following results: 1 (Wild Die), 4, 6. Since he rolled a 1 on the Wild Die, he cannot count it or the highest other die (in this case, the 6), when adding the dice, leaving him with a 5 for his total (4 + 1 = 5).

If a player rolls a 6 on the Wild Die, however, he gets to add the six to his total and then *roll again*. If he rolls another 6, he adds that, and rolls again, continuing until the Wild Die turns up any value other than 6. For example, the same character makes another *conceal* roll with the following results: 6 (Wild Die), 2, 5. Since he rolled a 6 on the Wild Die, he rolls again, and gets another 6. He rolls again, and this time rolls a 1. He adds the values and generates a total of 21 (6 + 2 + 5 + 6 + 1 + 1). Note that rolling a 1 on the Wild Die on a reroll does not confer the penalty indicated above (i.e., no dice are lost).

Character Points

If a player makes a roll (skill, damage, whatever), he may opt to spend Character Points to increase the total at a rate of one Character Point per extra die (to a maximum of two). For example, a player wants his character to climb the side of a building, and generates a *climbing* total of 9. He believes that 9 won't be high enough to beat the difficulty, so he decides to spend a Character Point to roll an extra die. He rolls that, gets a 3, and adds it for a total of 12. He thinks that this new value may still not be high enough, so he spends another Character Point to roll another die. This time he rolls a 5 and adds it for a total of 17. At this point he may not spend any more Character Points (he's hit the two-die maximum), so he tells the Director his total and hopes it'll be enough.

Any die rolled by spending a Character Point is treated like a Wild Die if a 6 is rolled (a result of 1 does not cause a loss of dice), allowing the player to continue to roll until any value other than 6 turns up on the die. Note that a player may choose to spend Character Points *after* the skill (damage, whatever) roll has been made.

Fate Points

For extremely important dice rolls, a player may want to sacrifice a Fate Point to *double* the number of dice he gets to roll. For example, a character must jump from the roof of one skyscraper to a nearby building. If he falls, he won't survive, so the player chooses to use a Fate Point and double the *jumping* skill dice of 3D+2 to 6D+4 *for that skill attempt only*.

Note that the player must declare the spending of a Fate Point *before* making the roll (unlike Character Points).

Mechanics for Special Scenes

The *Men in Black Roleplaying Game* has three types of scenes that have their own special mechanics: thrill scenes, chase scenes, and combat.

Thrill Scenes

Thrill scenes involve a tense moment in which the characters worry about an imminent occurrence. For example, a car containing the Ambassador of Psi Epsilon's daughter races toward a cliff's edge, or the characters are attempting to sneak past a half-dozen security measures to steal back alien technology, or an

alien with camouflage abilities harasses the characters and they suspect it might try to kill them at any moment.

To help simulate a dramatic moment—like when one character slips over the edge of a rooftop and another character attempts to catch her before she plummets to her death—you can employ the following technique, the goal of which is to get the players' hearts racing.

Tell the players they have a certain number of seconds (somewhere between 10 and 15 seems to work best). During that time, they have to roll a certain number of sixes on six-sided dice. Each player may only roll a number of dice equal to his die code in the appropriate skill at a time (a player with a character who has 2D+1 in *Reflexes*, therefore, would get to roll two dice at a time when the character attempts to save his falling companion). The players roll the dice as many times as possible during that short period until either they roll enough sixes to accomplish the task or time runs out.

> *Example: A team of MiB agents sneaks into the Pentagon. The team's computer specialist must now erase information on alien technology from the main terminal. As she logs onto the computer with the stolen password provided by her superior, the computer security system kicks in, requiring her to enter the secondary password—which she doesn't have—in the next 15 seconds. She must now try to eliminate, bypass, or in some way satisfy the security measure. You tell the player that she must roll five sixes in the next 15 seconds. Since the character has 4D+2 in computer ops, the player gets to roll four dice at a time. You give her the go ahead to start rolling while you watch the seconds. Frantically, she starts tossing the dice four at a time. Every five seconds you let her know how much time she has left. If she rolls the five sixes before the 15 seconds are up, she succeeds in bypassing the second password. If not, the computer automatically sets off the Pentagon's alarms.*

If the character in the above example had had a 2D in *computer ops*, the player would have only been able to roll two dice at a time, thereby making it that much more difficult to get fives sixes. As a guideline, a character with an average skill of 3D can roll two or three sixes in 10 seconds fairly consistently (depending upon how fast the player can roll the dice). You may want to increase the number of sixes needed as the player characters advance their skills and get to roll eight or even ten dice at a time.

Chases

In a chase scene, the characters either pursue or flee from a cast member (like the a Bug), a creature (like a pet snauzer-beast), or an object (like a huge, rolling piece of alien technology). Above all, make sure these encounters play out dramatically by loading them with near misses and exciting events.

The simplest way to set up a chase scene is to create a list of the various obstacles the characters must overcome, especially if you can couple it with a map of the area. Throughout the chase, you can have location-based and time-based events. List each occurrence by either *when* it occurs (in combat rounds—periods of five seconds; see "Combat" below, for more information on rounds) or *where* it occurs.
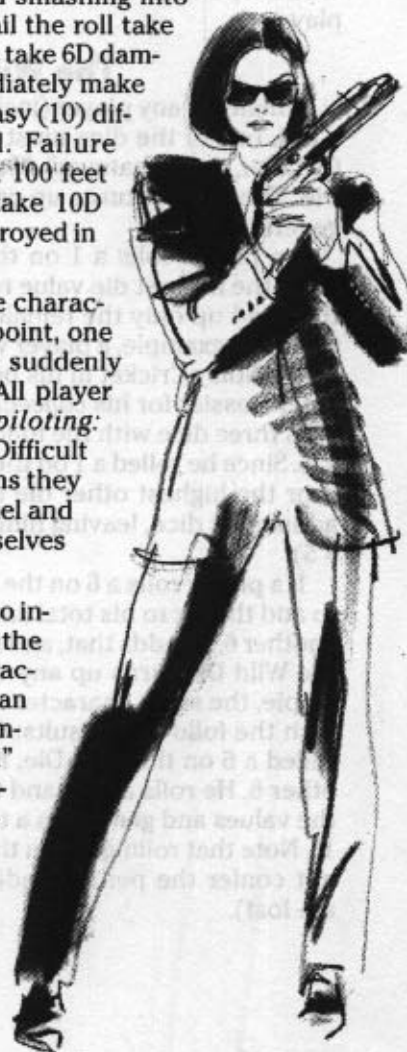
Let's look at an example in which the player characters must pursue a group of Varah fleeing on hoverbikes (smuggled here from their home planet) through an underground cavern complex in Nevada.

Round One: Both groups begin in a large cave that boasts a small hovercraft docking facility. Two tunnels lead off into the rest of the complex. The Varah choose the one on the right. All characters must make *piloting: hoverbike* checks against an Easy (7) difficulty to avoid hitting the sides of the tunnel's mouth as they enter. Anyone who fails the roll suffers 2D damage to himself and 5D damage to his hoverbike.

Tunnel Exit: When the two groups reach the first tunnel's exit, they find that it opens into another tunnel which immediately curves downward. Everyone must make *piloting: hoverbike* checks against a Moderate (12) difficulty to avoid smashing into the far wall. Those who fail the roll take 4D damage and their bikes take 6D damage, and they must immediately make *Reflexes* rolls against an Easy (10) difficulty to stay mounted. Failure means that they plummet 100 feet to the tunnel floor and take 10D damage (the bikes are destroyed in the collision).

Round Five: Wherever the characters happen to be at this point, one of the Varah's hoverbikes suddenly overheats and explodes. All player characters must make *piloting: hoverbike* rolls against a Difficult (17) difficulty. Failure means they crash into the fiery shrapnel and suffer 8D damage (to themselves and their bikes).

The only other element to incorporate into a chase is the distance between the characters involved so that you can determine range (see "Combat" below). See "Speed" later in this folder for information on how far characters can move in a given time period. You may want to use a one-inch square sheet of graph paper and 25mm minia-

tures (or even just coins) to keep track of the distances between the various characters and vehicles taking part in the chase.

Combat

Sometimes characters get into situations in which they have no choice but to engage in combat with their adversaries. Since the fate of the characters on both sides of the conflict lies in the balance during these kinds of encounters, it's important to have a well-defined system for determining the effects of attacks.

Characters may attempt any action during a battle, from firing a gun (as long as he has one) to running away. The combatants may die in such encounters, depending on how much damage they give and receive.

Read through the following transcript of a typical game session in which the characters have just come into conflict with their adversaries. Don't worry about the dice rolls for now; the rest of this section explains all combat-related mechanics in detail.

Director: Okay, we're in combat rounds now. Everyone make a *Reflexes* roll. (All players and the Director roll their dice.) Anyone roll higher than 20?

Eric: Yeah, I rolled a 23!

Director: All right, what do you want to do.

Eric: Ah, that depends. What're the amphibious leporids doing?

Director: Two of them are running across the runway toward you and the other two are setting up some kind of large, tripod-mounted weapon near the hangar, which is about fifty feet away from you.

Eric: Hmmm...I'll fire my blaster at one of the two with the heavy weapon. What's the range?

Director: Medium.

Eric: (Adjusts for the range of his blaster and then rolls his character's *marksmanship* dice). Let's see, I got a 16.

Director: That's a hit! Okay, roll damage.

Eric: (Checks his blaster's damage die code and then rolls five dice.) I rolled a total of 17.

Director: (Rolls *Endurance* dice for the amphibious leporid.) I rolled a 12 to resist, so that's a difference of (calculates) 5. Your blaster shot hits the amphibious leporid in the shoulder, but other than a black mark on his slimy skin, he seems all right. Okay, anyone make a *Reflexes* roll of 15 or higher?

Peter and Paul (simultaneously): I did!

Paul: I got a 16.

Peter: I rolled a 15.

Director: Okay, Paul rolled higher, so he goes first.

Paul: I'm going to take two shots, one at each of the amphibious leporids running toward us.

Director: You're going to lose 1D from each shot since you're taking more than one action.

Paul: No problem. I've got 7D+1 in *marksmanship* anyway. How far away are they at this point?

Director: Short range.

Paul: (Adjusts for his blaster's range and rolls his dice.) Hmmm...well, I only rolled a 6 on my first shot.

Director: That's a miss.

Paul: I figured. Okay, on my second shot I rolled a 22!

Director: Hit! Roll damage.

Paul: (Checks blaster's damage dice and rolls.) That's a total of...19.

Director: (Rolls amphibious leporid's *Endurance*.) I rolled a 4, so that's a difference of 15! You blast him square in the chest and he goes flying backward about ten feet. Okay, Peter, it's your turn.

Peter: Is that heavy weapon almost mounted?

Director: Yeah, and it looks like they're about to fire it.

Peter: Okay, then I'm going to take two actions. First I'm going to shoot at one of the amphibious leporids with my blaster rifle, and them I'm going to dodge out of the way.

Director: Okay, you lose 1D from each action since you're taking two.

Peter: (Adjusts for range and rolls his *marksmanship* dice.) I rolled a 6 on the Wild Die! (Rolls the Wild Die again.) All right, that's a total of 26!

Director: You nailed him! Roll damage.

Peter: (Rolls his blaster rifle's damage dice.) I rolled an 18.

Director: (Rolls the leporid's *Endurance* dice.) Whoops! I rolled a 1 on the Wild Die. That leaves a total of 2—that's 16 body points he takes in damage! Your blaster bolt catches him right in the head and he's thrown backward into the wall. Okay, now make your *dodge* roll.

Peter: (Rolls his *dodge* dice.) Well, I rolled a 13, but something tells me that's not going to be high enough, so I'm going to spend a Character Point.

Director: Okay, roll another die and add it.

Peter: (Rolls one more die.) I rolled a 5, so that's a total of 18. I'll stick with that.

Director: You don't want to spend another Character Point?

Peter: Why? Do you think I should?

Director: (laughing) No, no. I was just making sure. Okay, the amphibious leporids rolled a 12 for *Reflexes*, so they get to go now. The one rushing toward you fires his laser rifle. (Checks range and then rolls the amphibious leporid's *marksmanship*.) He rolled a 12, so he hits D (Paul's character.) Paul, make your *Endurance* roll. (Rolls damage.)

Paul: Okay. (Rolls his *Endurance* dice.) I got a 9.

Director: I rolled a 14 damage, so you take 5 body points of damage.

Paul: Oh, man! That's 12 points I've taken so far! I'm not going to last much longer.

Director: Okay, the amphibious leporid with the heavy blaster fires at M (Peter's character). (Checks range and rolls the dice.) That's a 17.

Peter: I rolled an 18 for my *dodge* this round. Good thing I spent that Character Point!

Director: That's right, so the amphibious leporid's blaster bolt lances straight toward you and you just barely manage to jump out of the way. Okay, everyone has taken their actions for this round. Round two begins now. Everyone make *Reflexes* rolls...

Now you have a basic feel for the way combat works in a roleplaying game. The next sections cover the mechanics for running game battles as depicted above.

Combat Rounds

Normally, a roleplaying game flows freely—time in the game doesn't matter too much. A character might spend three hours searching a computer database, but in real time, only ten seconds passes. In this manner, you can skip the boring stuff (the kind of scenes left out of movies and TV) and get on to the more exciting parts.

Did you ever notice that battles in films seem to slow down the passage of time, making every second count? That's because the viewer wants to absorb every element of the scene, and if too much goes by too fast, that becomes impossible. The same applies to roleplaying games.

When combat is initiated (two opposing forces coming into direct conflict with each other), time slows down to units of five seconds called *rounds*. Each character involved in the battle may take an action during each five-second round, trading blows, using alien technology, running away (see below for more options). Once a round ends, the next one immediately begins, continuing in that cycle until the battle ceases (all the characters on one side have been subdued or have run away or surrendered, whatever).

Rounds have a set progression of mechanics to facilitate fluidity and comprehensibility:

Once combat has been declared (i.e., one character decides he wants to assault another), every character involved must make *Reflexes* roll (called an initiative roll). The Director makes one roll for each type of Director character, e.g., one roll for all the Baltians and another roll for all Arquillians. The character with the highest roll may take his action first. The character with the second highest roll then takes her action, and then the third, and so on, until the last character performs his action, at which point the round ends and a new one begins. Note that player character and Director cast member actions are intermingled, adding realism to the combat.

Characters killed during a round cannot take any actions for that round if they have not done so already, i.e., a character rendered unconscious or otherwise unable to act loses his action for that round if he hasn't taken it already.

What You Can Do On Your Turn

Here's a non-exhaustive list of actions you can take on your turn in combat (the skill used to accomplish the task, if applicable, appears at the end of the entry):

Bash: Hit an opponent with a blunt weapon. (*hand-to-hand combat*)

Charge: Rush an opponent. The attacker gains a bonus of +1D to damage when using a melee weapon (sword, club, fist, et cetera).

Disarm: Remove an object from an opponent's hand. This action is treated as a called shot. (*marksmanship, hand-to-hand combat*)

Dodge: Evade an attack. (*dodge*)

Grab: Latch onto an opponent. (*hand-to-hand combat*)

Grapple: Overcome your opponent by attacking him with your body. Once grappled, the opponent can do nothing other than attempt to break the attacker's grip. (Both make *Strength* rolls, which count as actions. If the defender wins, he escapes the hold.) (*hand-to-hand combat*)

Headbutt: Slam your forehead into your opponent. (*hand-to-hand combat*)

Kick: Thrust your leg forward and...well, this one should be self-explanatory. (*hand-to-hand combat*)

Leap: Jump over an opponent or onto a table, or any such maneuver. (*jumping*)

Lunge: Stab forward with a pointed weapon, like a sword or a knife. (*hand-to-hand combat*)

Move: Maneuver around the area up to the character's move value.

Parry: Block an opponent's blow with a similar weapon (flesh vs. flesh, sword vs. knife, et cetera). (*hand-to-hand combat*)

Pin: Pin an opponent by either holding him to the ground or "tacking" a piece of his clothing to a wall or other nearby object. (*hand-to-hand combat*)

Punch: This is another self-explanatory one. (*hand-to-hand combat*)

Push: Forcibly move an opponent. The opponent loses 2D from his next *Reflexes* (or *Reflexes*-based skill) roll, but takes no damage. (*hand-to-hand combat*)

Ready a Weapon: Draw a gun, unsheathe a neuralyzer, reload a rifle, et cetera.

Shoot: Fire a weapon like a pistol, rifle, blowgun, bow, Noisy Cricket, et cetera. (*marksmanship*)

Slash: Swing an edged weapon (like a sword or a knife). (*hand-to-hand combat*)

Trip: Send an opponent head over heels by quickly forcing one or both legs upward (the opponent's legs, not your own). The opponent loses 2D from his next *Reflexes* (or *Reflexes*-based skill) roll must spend one action to stand up again. (*hand-to-hand combat*)

Use a Skill: Perform an action related to a skill your character possesses, like manipulating a computer, picking a lock, climbing a rope, et cetera.

Vehicle Maneuver: Perform a stunt in a moving vehicle. (*piloting: <vehicle type>*)

Note: Each entry (other than movement—see "Speed" below) counts as one action.

Attacking and Defending

At the heart of any combat are simple attacks and defenses. Using anything from a fist to a knife to a Korlian XT-17, one character attempts to injure another in an effort to knock out or kill him.

We need two rolls for each attack, one to determine whether the attacker succeeds in hitting his target, and another to determine how much damage the defending character suffers from the assault.

What You Need to Roll to Hit a Character

To put it simply, an attacker must generate a skill total of at least 15 to successfully hit a defending character. Just roll your *hand-to-hand combat* or *marksmanship* (or the appropriate skill for whatever weapon you're using) dice, add them up, and see whether you rolled a 15 or more.

Example: A MiB agent with a marksmanship *skill of 4D+1 fires at a Bug. He rolls his* marksmanship *dice and gets a 16 (2, 4, 4, 5, +1 pip), which is greater than 15, indicating that he succeeded in hitting the alien.*

Sometimes the situation dictates an added or reduced difficulty to succeed in the attack, for example, range (see below). As Director, you always make the final decision on what numerical effects a given situation incurs.
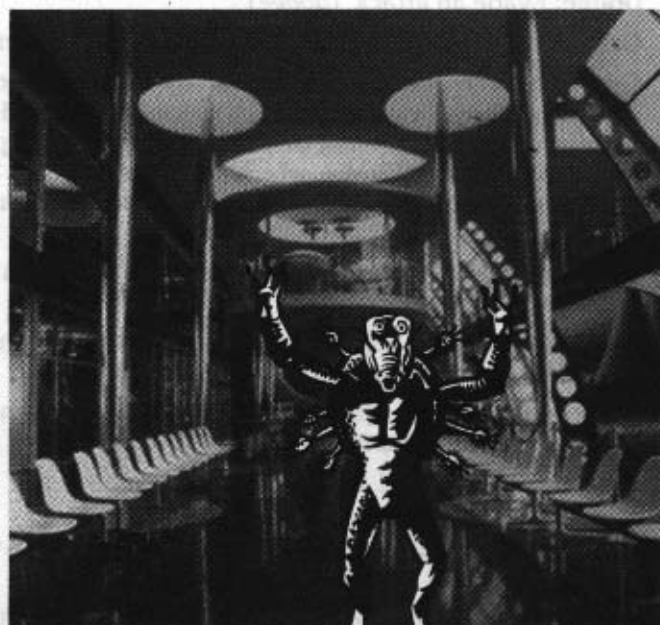
Range

Each weapon has a listing for its point-blank, short, medium, and long ranges (format: point-blank/short/medium/long). The value for each range represents a penalty (a negative die code) or a bonus (a positive die code) to hit at that range. Use the chart below to determine the range of a character to his target.
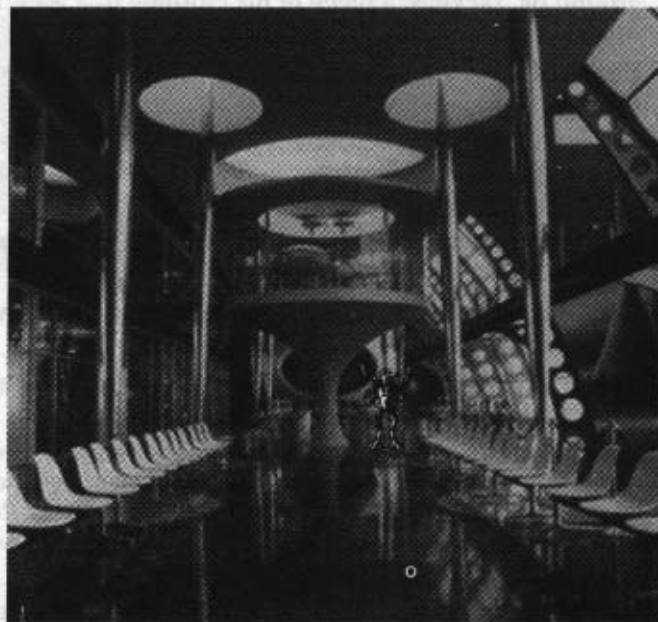
Range Chart

Point-Blank

Short

Medium

Long

Example: A MiB agent wants to fire his Noisy Cricket at a fleeing Varah. To determine his range, you look at the Range Chart and decide that it looks to be about medium range. The player controlling the agent checks the range values for his Noisy Cricket (+1D/0/-2/-1D), and notes that he must subtract 2 from his total when rolling his marksmanship skill to attack.

Defending Against Attack

The other way to change the value needed to hit a character involves the use of dodges and parries.

Dodges

If a character tries to evade an attack (which counts as an action), he rolls his *dodge* skill dice. The generated value replaces the 15 as the base attack difficulty. A defender can dodge any type of weapon (melee or missile).

Example: A MiB agent decides to dodge out of the way of an alien's return fire. He rolls his dodge skill of 3D+2 and generates a 16, which becomes the new attack difficulty the alien must beat to score a successful hit on the agent.

Example: Later in the combat, the agent dodges again, but winds up with a total dodge roll of only 7. Since the value he generated is less than 15 (the base difficulty), the attack difficulty is lower than it would have been if he had not dodged at all (hence the risk involved in trying to anticipate an opponent's attacks).

It may seem unrealistic to allow a character to dodge out of the way of a bullet traveling at mach speed or a laser bolt traveling at the velocity of light. Don't think about a dodge that way. A character who is dodging is anticipating the location of his attacker's aim (before the attack is made), and is doing all he can to maneuver himself out of that area. Sometimes, however, the defender guesses incorrectly and leaps into the attacker's line of fire, therefore becoming easier to hit (represented in the game by making a *dodge* roll that is less than the normal value needed for a successful attack). But most times, he leaps out of the way scant milliseconds before his opponent launches an attack.

Parries

Only hand-to-hand weapons (bats, swords, et cetera) and fists/feet can be parried; missile weapons (guns, arrows, blowgun darts, et cetera) cannot. To parry (also treated as an action), the defender rolls his dice in whichever skill (probably *hand-to-hand combat*) he uses to defend the blow. If the attacker generates the higher number, he slips past the defender's parry and scores a successful hit. If the defender generates the higher total, he manages to block the blow launched by the attacker. Note that like dodges, the parry becomes the new attack difficulty regardless of the total generated, even if it is less than 15 (the base difficulty to hit a character).

Example: E, a MiB agent, swings a vibrotorpidizer at an alien called "Biggie." Biggie parries the blow with his thick forearm using his hand-to-hand combat skill. E generates an attack roll of 12, but Biggie gets a hand-to-hand combat parry total of 13, deflecting the vibrotorpidizer.

Damage

When a defender is successfully hit by an attack, he sustains damage. To determine the total body points he loses as a result of the assault, the attacker rolls the damage dice of the weapon and the defender generates an *Endurance* total. The *Endurance* total is then subtracted from the damage total, and the defender suffers a loss of that number of body points (**with a minimum damage of 1**).

Example: An Arquillian hits a MiB agent with a megasonic destructor ray blast. The Director rolls damage (5D in this case) for the Arquillian cast member, generating a total of 18. The player running the agent makes an Endurance roll and gets a 14. Subtracting (18 – 14 = 4), the agent loses 4 body points from his current body point level.

Example: On the next round, the Arquillian fires and successfully hits again. The Director makes another damage roll, and this time gets a 9. The player generates an Endurance total of 17. Subtracting (9 – 17 = –8), we end up with a negative value. Since the minimum damage is 1, however, the agent loses 1 body point from his current total.

Explosive Damage

Certain weapons (like grenades) affect an entire area rather than just a single character. Check the blast radius value of the explosive or incendiary device to determine how far the damage spreads outward from the point of impact. The value is expressed as a series of distances (in feet) separated by slashes (similar to the range value).

Example: grenade blast radius: 3/8/16

Characters standing within the range determined by the first value (i.e., they are a number of feet away from the impact point equal to or less than the value) suffer the full damage of the weapon. Characters within the second range (greater than the first value and equal to or less than the second value) suffer half of the damage, and characters within the third range (greater than the second value and equal to or less than the third value) suffer only one-quarter of the damage. Those positioned beyond that point take no damage.

Example: A MiB agent lobs a grenade into a group of five Bugs. The grenade explodes for a total damage of 20. One Bug is standing within one foot of the impact point, and is therefore within the grenade's first range value. He suffers the full 20 points. The second and third Bugs are standing about five feet away (the second range) and therefore

suffer 10 points of damage (half of 20). The fourth Bug is nine feet away and suffers 5 points (one-quarter of 20), and the fifth Bug, who is seventeen feet away (and therefore, outside the third range value) sustains no damage whatsoever.

Other Damage Types

Electricity

Electrical damage can range anywhere from zero to 10D or more, depending upon the ampheres and volts. Use your judgment to determine an appropriate die code.

Electrical Source	Damage
AC outlet	1D
power station transformer	4D
lightning	9D

Fire

Fire has a standard damage code of 2D per round. Reduce or increase the damage based on the volume of fire surrounding the character.

Falling

Characters take no damage from falling. They do, however, take damage from slamming into the ground. Standard damage is equal to 1D for every ten feet fallen.

Example: T falls 30 feet after losing his grip while scaling the outside of a skyscraper. The Director rolls 3D damage (1D for every ten feet) and generates a total of 14.

Resisting Damage

Armor

Characters can protect themselves from damage by wearing gear that either shields them from or absorbs attacks. The armor value of such equipment is added to the character's *Endurance* when resisting damage.

Example: G strides into the middle of a fierce firefight wearing an expensive suit of advanced alien fabric with a nice plaid pastel pattern (armor value: 1D+1 vs. blunt weapons, +2 vs. energy weapons). His opponent bashes him in the side with a bat for a total of 17 damage. G makes an Endurance roll, adding +1D+1 for the fabric's resistance to blunt weapons.

Character Death

Characters who reach zero or less body points immediately fall unconscious. If medical aid (in the form of a successful Very Easy *first aid* or *medicine* roll performed by another character) cannot be offered immediately (within five minutes), the character can never be revived (unless otherwise stated—some alien technology may surface at some point with such an ability). The first successful healing attempt on a charac-

ter who has fallen below zero body points immediately restores that character to 1 body point. Subsequent rolls may then restore more body points.

Healing

Characters may be healed in a variety of ways, from natural to magical methods.

Natural

Characters who refrain from activity heal naturally at a rate of five body points per day.

Medicine

Using the *first aid* or *medicine* skill, a character can attempt to heal a wounded companion once per day. Check the entries in the "Skills" folder for the game mechanics involved.

Alien Technology

Certain alien devices can help heal, revive, or resurrect injured or dead characters. The game mechanics involved vary depending on the technology in question. For example, an Altonian hypo-rejuvenator might heal 3D body points.

Scale

Sometimes objects of vastly different sizes come into conflict with one another. To account for the enormous difference in mass, we use a game mechanic called *scale*.

All characters and vehicles have a scale code that represents its mass relative to the mass of other objects. Characters have a scale code of 0, but a tank may have a scale code of 4D, and a flying saucer a scale code of 9D.

Scale Modifiers to Attack

Whenever objects of a different mass/size attack each other, find the difference between their scale codes. A character fighting a tank would have a scale code difference of 4D (4D – 0 = 4D). The smaller of these two objects gains that difference in scale code dice as a bonus to hit the bigger object, while the bigger object loses that difference to hit the smaller object.

Example: A flying saucer (scale code of 9D) fires its gorgalaser cannon (scale code of 4D) at a larger Arquillian warship (scale code of 10D). First we find the difference in scale code by subtracting the gorgalaser cannon's scale code of 4D (notice we're not using the flying saucer's scale code; that is used only when it is on the defending side of an attack) from the warship's scale code of 10D. The resulting die code of 6D (10D – 4D) is then added to the gorgalaser cannon's gunner's marksmanship skill roll (remember, hitting the broad side of a barn is a lot easier than hitting a candle wick, all other factors being equal).

Illustration by Brian Schomburg

Scale Modifiers to Damage

Every weapon (either portable or mounted on a vehicle) has a scale code that represents the level of damage it can cause. For example, a shell from a tank inflicts much more damage than a bullet from a pistol. Most character-scale weapons have a scale code of 0, whereas a tank's main gun may have a scale code of 3D (notice that the tank therefore has two scale codes associated with it: 4D for its mass, and 3D for it's gun; if it had another gun it could potentially have three different scale codes).

When calculating damage between two objects of different scale codes, find the difference between their scale codes. Continuing with our character versus tank example, the difference would be 3D (3D – 0 = 3D). The bigger of the two objects gains that number of dice as a bonus to damage and to resist damage caused by the smaller object.

Example: Continuing from our last example, we now need to determine the effects of scale on the damage inflicted on the warship by the gorgalaser cannon (we're assuming the attack was successful, of course). The 6D of scale difference (10D – 4D, from the last example) is added to the warship's body strength when rolling to resist the gorgalaser cannon's damage (remember, hitting an elephant with a toothpick isn't going to do much damage).

Performing Multiple Actions

On your turn (as player or Director) you may choose to take more than one action. The more you attempt to do, however, the less care and concentration you can apply to each action, making it harder for you to succeed at all of them. This increased difficulty is reflected in game mechanics by subtracting 1D from *all skill attempts* for each action beyond the first.

For example, if you wanted your MiB agent to cross four lanes of traffic (a vehicle maneuver) while shooting his blaster out the window (an attack), he would lose 1D (for taking one extra action) from his skill dice for both actions when rolling for success.

Example: Agent B spots his target leaping across to a neighboring rooftop. Realizing he doesn't have much time, B decides he has to draw his pistol and fire immediately—and he thinks he'd be better off shooting twice, just in case. Since he's taking three actions (drawing and then firing twice), he must subtract 2D from each skill attempt. Luckily, drawing a weapon does not require a skill roll anyway, so he only loses the 2D from his two marksmanship rolls. Since his marksmanship die code is 5D+1, he makes both actions at 3D+1 (not counting range and other situational penalties as determined by the Director).

Speed

Characters may walk up to their speed value in feet every round. For example, a character with a move of 30 can walk 30 feet in any direction during a five-second combat round. To move any faster requires a *running* roll against a difficulty determined by the number of extra "movements" (one movement is equal to the character's move value; two movements is equal to two times the character's move; and so on). Each extra movement adds 10 to the difficulty.

Example: A MiB agent wants to capture an alien before it leaps onto a moving train in a few seconds. Since the alien is about 75 feet away and the agent's speed is 30, there's no way the agent can reach his quarry within five seconds. The player therefore decides to have the agent make one and a half extra moves. The first 30 feet is free (it's a normal move, not an extra one), but the next 45-foot distance yields a total difficulty of 20 (10 for the first extra move of 30 feet and another 10 for the second extra move of 15 feet). If the agent's speed had been 50, he would have needed to make only one extra move and therefore would have had a total difficulty of 10.

You may also wish to increase movement difficulty depending on the type of terrain. A character running through a warehouse crowded with stacks of boxes would have more trouble than if he were running across an open plain. See the *running* skill rules in Folder 4 for examples of terrain difficulty modifiers.

Note that a character making extra moves also incurs a multi-action penalty of 1D *per extra movement.* If a character fails his *running* roll for his extra movements, he moves only his normal value.

Vehicle Rules

Vehicle combat works exactly like normal character combat, with a few additional game mechanics for various "stunts." In the *Men in Black Roleplaying Game*, the goal is to keep the game fast-paced and cinematic, and the basic game mechanics below reflect that ambition. Feel free to incorporate as many of your own house rules or optional systems as you want.

Vehicle Stats

Vehicle statistics and an explanation thereof appear in Folder 5, "Development & Distribution."

Stunts

Normally, a character can operate a vehicle without having to make a skill roll—casual driving. Only when he wants to perform a *stunt* do dice rolls come into play.

The base difficulty to hit a vehicle is 15 (just like characters).

Vehicle Dodge

A character piloting a vehicle may attempt to dodge the craft out of the way of incoming projectiles. Rather than the *dodge* skill, the character uses his *piloting:* skill (plus the vehicle's maneuverability code) to evade the attack. The rolled value becomes the new attack difficulty.

Sample Stunts

Stunt	Base Difficulty
Ram	Easy (10)
45° turn	Easy (10)
90° turn	Moderate (15)
180° turn	Very Difficult (25)

Ramming

Both vehicles take an amount of damage equal to the other vehicle's scale code.

Vehicle Damage

On a successful hit, the attacker rolls his weapon's damage dice and the defender rolls his vehicle's body strength. Just like character combat, the resistance total is subtracted from the damage total to determine the number of body points lost by the defending vehicle.

Repairing Vehicles

Characters may rely on their own technical skills (*scholar: <vehicle> repair*, where a specific type is substituted for the word vehicle in angle brackets) or that of hired mechanics to repair damaged vehicles.

The standard difficulty for repairing five body points is 10, with a time required of four hours. All other system repairs depend on the specifics of the situation. You can decide on difficulties, costs, and required time whenever characters need to fix a vehicle.

Running the Game

Now that we've trudged through all of these mechanics, we need to take one step back. A roleplaying game should run smoothly—it shouldn't constantly be interrupted to check rules or validate decisions. You have to be flexible and fair, and keep the game going, allowing the players to continue to suspend their disbelief in the events taking place in their imaginations.

Loading the Dice

The most important part of a roleplaying game is the story. Don't let the rules get in the way. If a flubbed die roll would normally indicate that the main villain dies a few minutes into the adventure, fudge the roll. Say he just barely escaped. For this reason you should try to make all of your rolls behind a Director screen or

hidden from the players by some other object (like your hands).

If the players make a roll that would destroy the scenario, or would make it less exciting, you can fudge the difficulty number. For example, you've set up a situation where the characters must pursue a fleeing alien out onto enormous struts suspended high above a concrete floor. One player decides that her character will just turn off the lights and wait for their quarry to fall. You hadn't thought of that possibility when you designed your adventure (or it wasn't addressed in the adventure you bought), and there's no reason the character can't attempt such a feat. You tell her to make a *security* (or other appropriate skill) roll to bypass the computer lockout on the lighting system. She rolls high, and even though it's enough to accomplish the task, you tell her that her character just missed it. Now the agents will have to risk their lives balancing on the struts to apprehend the alien (as you had originally intended).

Don't go overboard with this technique. If the players suspect that you've been altering die rolls and difficulties, they'll start to lose interest because it will seem that their free will has been taken away. You should fudge rules only at critical moments and you should always be fair, giving the benefit sometimes to the Director cast members and sometimes to the player characters.

Judgment Calls

During an adventure, you're in charge. Don't get into an elaborate discussion about the nuances of the game rules or of one of your decisions. You can always discuss rules questions or arguments with the players after the game (see the "Getting Feedback" section below).

While this general guideline provides you with a great deal of power, it also hefts on you the responsibility of using that power wisely. You have to be fair. If a referee in a ball game started randomly penalizing one team, the other team would get extremely frustrated and eventually quit once it became obvious there would be no point in continuing.

While you take the role of the villains in the adventures you run, do not think of yourself as the opponent of the players. Your job is to make sure the players have a good time, not to beat them. While you should try to provide the players' characters with a challenge, you shouldn't try to devise an unbeatable adventure.

Then again, if the players do something stupid, you shouldn't coddle them. The first time they make a particular mistake you may want to alert them and reduce the damage it would have caused, but the second time you should adjudicate the error fairly.

Tread carefully on this aspect of Directorship (for lack of a better term—well, wait, how about TurboDirectoratroning? Nah...). It's easy to fall one way or the other. Just remember that you're all playing this game to have fun.

Keeping the Game Going

The player characters will stray from your adventure. Expect it—but don't worry about it. If you've taken your time to prepare the scenario, you shouldn't have a problem getting things back on track without alerting the players to their roundabout way of proceeding through the adventure.

In fact, some Directors come to enjoy the opportunity to run the game on the fly. You need a good imagination and a good understanding of the adventure to improvise encounters, but the more you do it, the better you'll get.

When the characters first meander away from the plot, go in the direction the players are heading. Start making up things off the top of your head, throwing as much color and flash around as you can. If you need a couple of minutes to figure out how to get the players back into the story, call for a break.

The ability to improvise is extremely important because it allows you to maintain the players' *illusion of free will*. They have to believe that they can choose their own path, instead of being forced to do exactly what the Director wants them to do—this is a game, and in games players get to make choices about their actions. Players *hate* being forced to do something!

Of course, you are always free to throw complications at the players. If they have chosen to go in an unexpected direction, you can pull out a character card or a stock encounter (or make one up on the spur of the moment) and let them deal with that situation while you figure out how to bring them back into the plot.

Sometimes, through no fault of the players or your own, the adventure dies. The characters don't know how to proceed and the players completely lose interest. The best way to handle such a situation is to make something happen. A brawl breaks out, or a nearby cast member gets dragged off by a band of ruffians, or the lights suddenly go out, or the character's van suddenly experiences a malfunction that will send it careering out of control, and so on. Get the players excited. Put their characters' lives in danger. Make them worry about how the scene will turn out.

Above all, stay relaxed. This is a game, not a test of how well you can run it. Everyone is playing to have fun, so just do your best and enjoy yourself.

Cliffhangers

If an adventure will continue over a few game sessions you may want to end each night on a cliffhanger so that the players will look forward to the next part of the scenario. At first they may resist such a tactic, but after a few cliffhangers they'll come to enjoy and expect it. Think of it as throwing up a "to be continued" line at the end of the night's episode.

For example, the player characters race across the country to stop a rogue agent from betraying the CIA. Just as they rush into the room where the traitor is supposed to make the exchange, a dozen enemy soldiers appear from hidden alcoves and point submachineguns at the characters. The misguided agent turns and says, "What took you so long?" and the session ends. Don't even let the players ask any questions about the scene. Just tell them they'll have to wait until next time.

Getting Feedback

Sometimes an adventure doesn't thrill the players like you expected it to when you were first reading or creating it. As you run a scenario you should pay attention to the players' reactions to the various scenes. Did they stand up and all try to talk at once during the chase? Did they go comatose when they reached the puzzle-solving encounter? The players words and actions can convey a great deal of information about which parts of the adventure they enjoyed and which parts put them to sleep.

You also have to gauge their reactions to your judgment calls and improvisation. Don't take any negative responses as criticism. It's takes a lot of work to plan and run a game, and you can't always please everyone no matter what you do. Instead, view player reactions and comments as hints as to what you can do in the next adventure that will keep them on the edge of their seats.

The best way to confront such a problem is to ask the players what they did and didn't like. You could even have them write you an anonymous note with a list of their favorite and least favorite scenes. Just don't forget to listen to what your players have to say. They may want to take the game in a different direction than you do. Compromise. Make sure you and your players have fun. If not, either you or your players will eventually give up and find something else to do during those precious spare moments.

MiB Assignments

Adventures

SUSPECT 1313

CENSORED

Who is this guy?
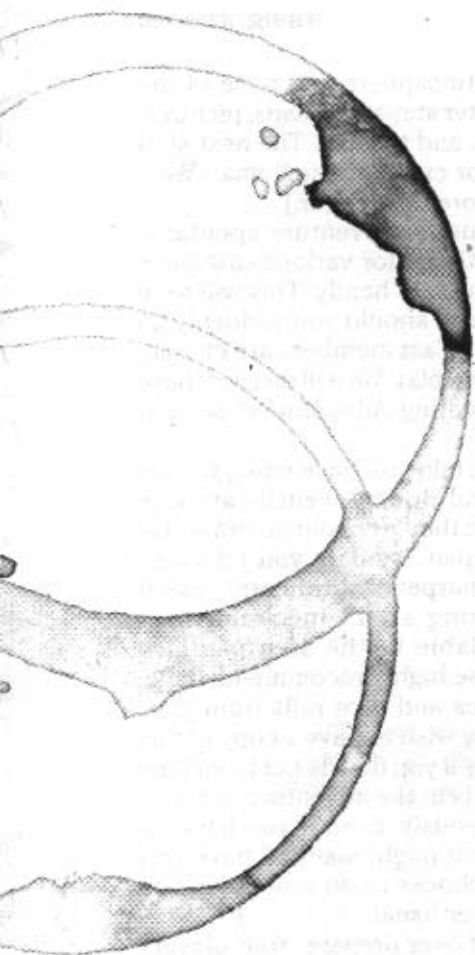
This is an introductory lesson to the underrated art of being a Director. It takes skill. It takes practice. It takes a good memory. But, most of all, it takes guts. We can't give you the guts, we're a little low memory (which is completely overrated from our perspective, anyway), and we're definitely out of practice. Uh...well, we can offer you hints on gaining the skills you need to be a great Director, plus a free set of Arquillian steak knives (and we'll even throw in this lovely tentacle cleaner—free—all for just $32.95. But wait! There's more! C, tell 'em what else they've won...).

If you like what you see here and want more, the full version of this lesson is available as the *Men in Black Director's Guide*. You may obtain a copy through a MiB psychologist or your local hobby store, whichever you can get to first.

Adventures are the heart of a roleplaying game. It's through adventures (often called "scenarios" or "assignments" in the *MiB RPG*) that characters grow and change; it's from adventures that players gain a sense of accomplishment. In this section, we first discuss some of the finer points of running adventures. Then we take you through a process of creating your own adventures, using the movie motif to demonstrate.

The most important issue for you to remember as you go through this lesson is to pay attention to your players. Every gaming group is different, so some of these suggestions might work better than others with your particular group. The more you run, the more you'll get an idea of what your players enjoy.

Running Adventures

Before you can run an adventure, you need to find one. You can write one yourself (which we'll talk about later), use one created by West End (like the one in this book), or make one up as you go along.

Preparation

If you choose to run a premade adventure, the first thing you should do is read it. The agents might not go through it in the order in which it's written, so you need to know what happens where, or risk boring your players while you waste time flipping through pages. Likewise, reading the adventure before the game session gives you a chance to make alterations, adjusting it for your particular group. Premade assignments are usually quite generic; putting your personal touch to the adventure makes it more significant and fun for the players.

You don't have to memorize the adventure, but you need to know the basics of the plot, so that if the characters do something unexpected—like, say, blowing away your lead characters at the start—you'll be able to salvage the adventure without too much difficulty.

Furthermore, as you read the scenario (or create your own), it's often helpful to make a list of extra items needed to improve the atmosphere and pace of the adventure, such as character statistics, maps, pictures, handouts, music, lighting, and the like. The next step would then be to gather or create those items. (We'll discuss these extras in more detail later.)

If you've decided to run an adventure spontaneously, be sure to have statistics for various *cast members* and a few stock encounters handy. This will save you time during the scenario should you suddenly go blank about what do next. (Cast members are characters that you, as the Director, play. We will discuss these in more detail in the "Creating Adventures" section later.)

In either case, make certain you have enough dice, paper, pencils, snacks, and drinks. (Pencils are suggested over pens because they're easier to erase. Go ahead. Try that erasable pen. We dare you.) It's also helpful to have a pencil sharpener within arms reach if the pencils you're using aren't mechanical. A Director's screen (available in the *Men in Black Director's Guide*) is likewise highly recommended; behind it you can hide notes and dice rolls from your players. Likewise, you may wish to have a copy of this book with you, particularly if you decide not to include difficulty numbers or levels in the adventure or if you are running one spontaneously. Even if you have included all of the stats, you might want to have this book in case the players choose to do something you hadn't prepared for—as per usual.

Whatever you do, don't over prepare. Your players are going to come up with ideas that never occurred to you. You've got to be loose (well, not too loose: drool and spittle aren't very becoming—at least, not the way you're doing it). You're going to have to think on your feet, which can mean that much of your hard work was for naught. Even so, because you will have to do some quick thinking while maintaining the pace of the game, it's wise to have various backup obstacles that can be used at nearly any point in the scenario (which we call "stock encounters"). Keep these encounters around just in case you need to slow the players down a bit, redirect them, or fill in the gaps between existing scenes because the agents picked a course of action you didn't plan for.

Setting the Mood

A movie wouldn't be quite right without the proper music and effects. To achieve the same atmosphere in your adventures, collect a variety of CDs or tapes for theme music. For example, you could use the *Men in Black* soundtrack to help give the players the right feel (hey, hey, hey—get your mind out of the gutter!).

Handouts, maps, sketches, and props are a few other things that you can use to make your game more fun. They also help the players visualize what a film would be able to show them on the screen.

A handout is exactly what it sounds like: something you give the players to make the game feel more "real."

For example, maybe Zed transmits a briefing to them in the field. You can type up the briefing, photocopy it, and hand it to the players. Or maybe the handout is a case file on the alien they're pursuing.

A good map serves two purposes. It can provide the players with a better understanding of their surroundings—where their characters are and what's going on there—and it can also help you keep details straight during a combat. Try to sketch the layouts of combat scenes, since you can be sure the players will ask you questions like, "Where are they? How do we get out of here? Where can I hide?"

Although it can help the players better visualize the scene, don't feel obligated to show them your map. However, if you choose to keep the map a secret, you will need to describe to the players all the major details that appear on it. You may find it easier to make two copies: a detailed one for your reference and a sketchy version for the players (one that only provides information that they would see upon entering the room or that they could have obtained from an informant).

If you've come up with a whole new alien or a piece of equipment, rather than try to describe it verbally, you might instead create a quick sketch. That can give the players a better understanding of what their characters see. It can also save you a lot of time (and breath) in the middle of the game. (And when the action is zooming, merely adequate descriptions always seem to disrupt the flow.)

Even better than sketches are props. Virtually anything can be a prop in *Men in Black*. The kitchen and the garage are great sources of strange-looking tools that could pass for alien equipment. Any department store's toy section will sell "blasters" and "laser pistols" your players can use. You'd be amazed at how much this adds to a gaming session.

Likewise, there's a whole line of *MiB* toys, clothing, and other accessories that you can use to help set the mood; take a look around and see what you think will work for your campaign. The action figures in particular can serve as excellent visuals for your players (not to mention the hours of enjoyment you can have playing with them by yourself when no one else is around—don't even try to deny it; we've seen you).

Cue Cards

The MiB RPG incorporates the use of "Cue Cards" to help the players get into the roleplaying aspect of the game as well as to stimulate them to be creative with their characters.

The "Cue Card" concept is simple. Each card contains two items: 1. An action or snippet of dialog (Swing from a Chandelier, "You can't do that with a banana!"), and 2. a reward (2 Character Points, 1 Fate Point, Act First in a Combat Round, Perform 2 Actions in a Round Without Multi-Action Penalties, Heal 3 Body Points, Reroll Failed Skill Attempt, and so forth). Just before the game session begins, shuffle the deck of Cue Cards

Dealing with the Players

As Director, you're in charge of the game. This fact comes with both responsibility and rewards. Aside from adjudicating the rules, describing the action, and portraying the cast members, you also have to act as a mediator for the group.

Conflicts can arise during a game session, between you and the players or among the players themselves. At this point you need to step in and take control without further exacerbating the situation. If the players feel that you may have made a mistake at one point, fix the problem if it isn't too late, or make it up to them later. Just try to be fair. While you are playing characters and events that generally oppose the players, *you* are not the enemy of the players, in fact, you're a teammate trying to contribute to a few hours of entertainment. If the players aren't having fun, you won't either.

But you have to be careful not to tip to far in the other direction. If the players' characters waltz through every encounter, they won't experience the tension that should come from the danger their agents are facing. You need to strike a balance by devising obstacles that seem insurmountable but can be overcome. Sometimes the characters will fail—in fact, they need to know that that potential exists. Such failures serve to strengthen the thrill of success.

If during a game the players start to ask questions their characters should not have answers for, you can merely say, "You're not cleared for that information." Remember, the characters have a commitment and a responsibility to the Men in Black. If you need to, have their superiors threaten them with an assignment cleaning up after the Ubipian Princeling as he trashes Disneyland (or some equally painful mission). *You are the Men in Black.* Don't let the players run all over you.

To sum up: Be fair. Have fun. Make sure the players are entertained. You are an omniscient god, capable of extraordinary feats and beholden to no one, with superstrength and mega-flying power unlike anything ever witnessed on this great Earth…(sorry; got carried away there—you get the idea).

and deal three (or more—it's up to you) to each player. During the scenario, a player can receive the reward listed on a card by having his character act out the action or speak the dialog on that card—*at a dramatically or comedically appropriate moment.* Essentially, if the action or dialog either pushes the story forward

CUE CARD

'Action/Dialog:
"Don't make him come over there, shiny-boy. He saw what you did." (must be said to a random civilian uninvolved in the assignment)

Reward:
1 Character Point

CUE CARD

Action/Dialog:
Take off your shoes, place them over your ears, and scream, "Shaka on my alley pants!" Now explain to everyone else why you just did that.

Reward:
Heal 1D body points

CUE CARD

Action/Dialog:
"If I had a nickel for every festering mutant ameboid I've kissed—I mean, I mean, uh, seen—stalked—uh, bagged—no, wait, I meant to say 'captured.'"

Reward:
Re-roll any total generated by you

CUE CARD

Action/Dialog:
"Gentlemen, we're about to bag us some Bug." (must be said three times during the same game session in a very annoying way)

Reward:
1 Fate Point

CUE CARD

Action/Dialog:
Yank your weapon out of its holster, spin it around your finger (or arm, if it's big), and stuff it back into the holster. Then say, "So, when's the fun start?"

Reward:
Act first in a combat round

CUE CARD

Action/Dialog:
"You touch me with that thing again and I'm going to have to marry you."

Reward:
2 Character Points

MiB
MEN IN BLACK ™

CUE CARD

Action/Dialog:

Reward:

MiB
MEN IN BLACK

CUE CARD

Action/Dialog:

Reward:

MiB
MEN IN BLACK

CUE CARD

Action/Dialog:

Reward:

MiB
MEN IN BLACK

CUE CARD

Action/Dialog:

Reward:

MiB
MEN IN BLACK

CUE CARD

Action/Dialog:

Reward:

MiB
MEN IN BLACK

CUE CARD

Action/Dialog:

Reward:

(i.e., it's dramatic) or gets a laugh from you and/or the other players (i.e., it's funny), then the player receives the reward, which he may use immediately or save for later.

In addition to getting the players more involved in the game, Cue Cards also help the Director steer the characters in the direction of the climax of the scenario. Whenever you create a new assignment for your players, also create a new set of Cue Cards with actions and dialog that will direct the players toward their goal. For example, in your adventure you have a new alien species arriving for their first diplomatic meeting with the Men in Black. The characters have been assigned to bring the His Exultant Majesty of Dunibia to the summit. Unfortunately, MiB HQ has very little information on the customs of his (her...its?) species. You've decided that the Dunibians consider the removal of any article of clothing to be a friendly gesture. So, you create a Cue Card with the action "Take off your shoe and pretend it's a telephone when you meet someone new." You'll probably want to give a small reward (1 Character Point) for this card since the action itself helps the players.

Now, you shouldn't have every card directing the players. Pretty soon they'll recognize what you're doing and use the Cue Cards as a crutch to get them through the adventure. So, you have to throw in a lot of red herrings, non sequiturs, and just plain humorous actions/dialog. Some sample cards appear in the folder along with a full page of blanks that you can photocopy and fill in.

Play Time

When the players first come to the game session, they're usually ready to delve right into the assignment. As the Director, it's your job to keep their attention on the story.

One technique involves throwing the characters off balance, so they're never sure what's going to hit them next. You may want to intermittently say, "Are you *sure* you want to do that?" when a player is about to take an action. Hidden (and meaningless) dice rolls, little smirks, chuckles, shaking your head: all of these can leave the players thinking, "Oh, no, now what?"

If you notice that their minds are wandering or they seem restless, you need to make some adjustments. First, check the time. If you've been playing for a few hours, an intermission might be in order, either for several minutes while all participants refresh themselves, or until the next game session. Keep in mind that some people have naturally short attention spans. It's just something you, (hey, hey—over here) as the Director, need to work around.

If it isn't player fatigue, it may be game boredom. This is when you realize the importance of preparation (or experience). Consider these possible causes:

Are your descriptions too long? Just as the *Men in Black* movie is fast-paced, with only a few minutes for breathing space, your game should maintain similar speed. Keep your descriptions colorful yet concise. (This is where photographs, maps, and sketches come in handy.)

Are you spending too much time looking for rules or statistics? It's a tough solution, but stop being a rules lawyer yourself. Take confidence in your knowledge of the adventure and the game system and...make something up. If you do it with confidence and a mind toward making the game fun, your players will never know the difference. If they do, tell them (preferably with a straight face), "Did I just hear someone say, 'Please kill my character'?"

If you know you are prone to hunting for information, it is thus all the more important for you to prepare. Tab frequently referenced pages. Copy character statistics onto cards. Highlight passages in the scenario that you need to read aloud. It's all done in the name of making the game sessions some of the most exciting your players have ever experienced.

Flexibility

The Director is a lot of things: storyteller, ringmaster, and—one of the most important—referee. As the Director, you'll be expected to make judgment calls. Sometimes the answer will be in the rules, and if so, you can use it if you choose. But there will also be times when there won't be an established rule and you'll have to decide how to proceed. Do your best to be fair. Remember: you're not playing against the players. Going out of your way to penalize them will leave you with no players in a big hurry.

Furthermore, players don't want to feel like they're being led by the nose. Don't always try to force them to follow the scene series in the adventure you're us-

ing. They need to feel like they have the freedom to make choices, and it's your job to be flexible. If they come up with a creative approach to a problem, don't sit there saying, "You can't do that—just because you can't." Rather, adjust the adventure to accommodate them, and maybe toss some benefit their way to reward them for being so creative (maybe a couple of Character Points, a Fate Point, an extra slice of pizza).

Fudging

One of the great things about being a Director is that you're allowed to bend the rules. If your story depends on an agent performing a certain action, and he fails his roll, you can quietly adjust the difficulty and let him barely succeed. If the players roll really well and are going to slaughter all your bad guys in the first round of the big scene, you can beef up the cast members' armor or body points a little to keep some alive. Just make sure you're fair in your rulings; the only side you should be favoring is the one that will make the game the most fun. In other words, use fudging to improve the game, not to be cruel to the players (unless your players are into that sort of thing).

Remember that you and the players are all supposed to be working together to have a good time. If your scenario is so deadly that all the characters are toast (with cream cheese, not butter!) by the end of the second scene, the fun is not going to last long (particularly if the players decide not to show up at any future game sessions). Thus, most of the time you'll be bending rules and adjusting rolls to help the players along a little when they encounter a rough spot.

Three ultra-important points to add to this: Always make your die rolls behind a screen of some sort so the players can't see them (yes, your hand counts). Don't overdo the fudging, because that makes the game too arbitrary. And never let the players know you're doing it—if they feel like nothing they do really matters, they won't want to play.

Failure

Sometimes, the characters are just going to fail and there's nothing you can (or should) do about it. The risk of failure is what makes success so sweet. If the players roll poorly, or more importantly, play poorly, they're going to lose. Hopefully, they'll learn something from the experience and use their heads a bit more next time.

Creating Adventures

This collection of folders contains an adventure to get you started as a Director in the *Men in Black* universe (see "Revenge of the Geek" in Folder 10). This is the perfect place to try out the suggestions we presented in the first part of this section.

Eventually you're going to want to design your own

scenario. In this section, we take a look at some tips for building your own adventures in a way that promises plenty of fun for you and your players.

All this might seem a little intimidating at first, especially if you haven't been assigned to this type of duty before. It's worth the time and effort—there's nothing quite so rewarding as seeing your friends enjoying an adventure *you* created.

There are several basic steps to adventure design, and since you've seen the training film (which somehow was leaked to a movie studio and released in the summer of 1997), we'll look at your adventure as if it were a movie, too:

1. The Plot. A movie is only as good as its story. If the characters just sat around and drank coffee, it's doubtful many people would want to watch it. It's the action, the comedy, and the adventure that bring people into the theater, and that's what will bring people to the gaming table. So the first thing you need to do is come up with a story idea. For the sake of example, let's say that there's an unauthorized landing (a "red flag"). The agents (the players' characters) need to find the out-of-zone alien ("skimmer") and determine why he's here and why he broke the official regulations for emigration. That's the starting point.

2. The Location. Once you know the agents' goal, decide where the action will take place. We put picking a location as a separate step because the options you have for a scene (its complications, people, buildings, and so on) depend largely on where the adventure is set. For instance, suppose in our sample adventure we decide to have the red flag occur just west of Sault Ste. Marie, Michigan. Complications such as getting lost in a crowd of people or taking the subway are, we can assure you, impossible.

However, if you want your agents to test their wilderness survival and outdoor tracking abilities, Chicago would not be the most suitable choice. For our sample adventure, we *do* want the crowds and conveniences of a large urban center, so we've decided on New York City.

3. The Script. Once you have your plot and its location, you have to come up with the complications the agents will encounter along the way. How those complications occur determines the scenes—the building blocks of films and MiB adventures. The order of these constitutes the script of your adventure.

For example, we decided that some of the scenes will involve tracking the alien. The agents finally catch up with him in Manhattan but discover that he's a shapeshifter. Every time they come close to capturing him, he turns into a young girl or a puppy or something equally harmless and sympathetic. Then the crowd intercedes to prevent the agents from harming him and he gets away. Now you've made this adventure unique, and the agents will have a challenge figuring out how to nab the alien.

4. The Details. Once you have your script, you need to elaborate on the details. Are there aliens the agents might turn to for help? Humans that might unwittingly act to protect the agents' quarry? It's time to decide whom (yeah, that's the proper English—you got some kind of grammatical chip on you shoulder?) the characters may run into, and then create their descriptions and stats. It's also a good idea to figure out the difficulty numbers or levels for some of the activities the agents may be doing in this adventure, determine any special equipment they'll need or discover, and the like. If you need any maps, handouts, props, or other visual aids to help you with this adventure, now's the time to create or find them.

5. And…Action! Once you've got all that, you're just about ready. Gather all the material you think you'll need, put some theme music on the CD player (the *Men in Black* soundtrack is a good choice), grab your friends, and get ready to play!

The Plot

The plot is the plan of your adventure. It describes, in general terms, what you hope the agents will accomplish. It is an overview that you later develop into the script of the adventure. The plot of our sample adventure, to paraphrase what we mentioned earlier, is this: an alien has made an unauthorized landing and the agents need to find out what's going on.

Sometimes, though, coming up with the idea can be the hardest part of adventure design. Where can you look for ideas?

The first and most obvious place is the hot sheets: supermarket tabloids. Some of those publications specialize in seemingly wild stories about UFOs, monsters, new inventions, and ancient prophecies. Pick up a copy and take a look at the headlines—what if these stories are true? Suppose the ghosts of midget aliens really are haunting a sporting goods store in Iowa. Suppose spacemen really did kidnap Elvis, leaving a clone made from vegetable matter in his place. If you can't find a

Just Add MiB for Flavor

There are plenty of roleplaying games out there, and plenty of roleplaying adventures. But you want yours to be different, and uniquely *Men in Black*. So what does that mean? Think of the elements that made the movie entertaining:

Humor: There are a lot of funny moments in *Men in Black*, but it's in the situation more than the dialogue. It's okay to have some humor in your adventures, but remember that MiB itself is a very serious agency—it's not to be made fun of. Agents should keep a straight face no matter what happens (though don't expect your players to be that way).

Aliens: Naturally. What good is an organization that polices and monitors alien activity if there are no aliens? Here's where you can let your imagination run wild—you don't have to restrict yourself to the aliens in the film or on file. You can create any kind you like, from any planet you like. Don't worry about all the science—it's better that they be interesting and fun than totally plausible (you're kidding yourself if you think humanity has even scratched the surface of physical possibility—you just try to explain Michael Jackson and you'll see what we're talking about). The most important thing for you to worry about is that your aliens contribute to your story.

Technology: Like aliens, technology is a big part of the *Men in Black* experience. With access to weapons and gadgets from all over the galaxy, your agents can have any sort of gizmo you (or they) can imagine. Of course, that doesn't guarantee it's going to work the way they think it will, or even work at all—but that's their problem, right?

plot idea in the pages of one of these papers, you're just not trying.

Another great source of ideas is the news. While not as blatant as the tabloids, potential plot ideas often surface. Ice on the moon, possible life on Mars, disappearing space probes, and virtually anything else on Earth that's mysterious or unexplained can be grist for your mill.

Mystery

One specific form of plot development is the mystery. And there's plenty of room for mystery in the *Men in Black* universe: Who's making patterns in crop fields? What caused an entire neighborhood in Des Moines to break out in Septro sweating sickness? Hit the agents with something weird and unexplained and let them loose to uncover the truth.

There are a few things to keep in mind, however. First off, you'd better know the solution to the mystery. Second, make sure you drop enough clues so that the players have a fair chance of solving it. If they get too frustrated, they'll lose interest fast.

The Location

After narrowing your list of possibilities to one idea or one combination of ideas, you'll have to decide where you want to set the adventure. *Men in Black* stories can take place in a variety of locations. Some might occur in heavily urban areas, such as New York City or Los Angeles. Others might be in remote wilderness areas where more bizarre-looking aliens reside. Regardless, the more detail you can give to your settings, the better. Since you're dealing with the real world, maps and photos are easy to come by and can give some flavor to your adventures. You can even set an adventure in your own hometown!

When detailing your settings, try to keep your descriptions succinct and to the point (no one wants you to go on and on, explaining yourself over and over, using lots of words when you can just use a few, while you're trying to get across a simple point about being conservative in the length of your descriptions, you know, blah, blah, blah, and so on, and so on, ad infinitum and ad nauseam—huh? Oh, sorry.). Your players need to know the locale their characters are in, but they want to act, not just listen.

The Script

Once you have determined the plot and location, you will need to develop a script for your adventure. The script serves as a guideline for how the adventure should run—what sort of encounters the agents may or must have, the kinds of people and equipment they might find, and so on. The characters often don't follow the original flow of scenes—they may even discover creative ways around some of the encounters—but at least you have some baseline from which to gauge the success or failure of the agents' actions.

Once you have your basic plot, it's time to start breaking your adventure up into scenes. (Of course,

you've been taking notes all along, but at this point, you might want to get yourself a notebook in which you record all of the information relating to your adventure.) Each scene should involve one major objective for the players to accomplish—an event that leads them more toward the overall purpose of the scenario. Each scene should give the agents something interesting to do and bring them closer to a resolution of the adventure—the climax. Save the resolution for the last scene.

Try to vary the intensity, length, and type of scenes in your scenario. Attempt to have a low-intensity scene (one that doesn't involve a lot of quick thinking or quick die rolling) between every couple of high-intensity scenes. This means that, in a short adventure, the agents may have little time to calmly gather their thoughts.

The length of a scene depends on how much occurs during it. Scenes with many people to talk with or that require heavy debate on the part of the agents may be even longer than combat scenes.

As for scene types...for convenience, we classify scenes into one of nine categories depending on their purpose in the adventure.

The *briefing* or *setup scene* starts the adventure. This is where you use your hook (which we will discuss later).

Puzzle scenes are those in which the agents use clues and reasoning to solve a problem (such as figuring out a cast member's location or cracking a coded message). The players may have learned clues to the solution in earlier scenes of the adventure.

Puzzle scenes generally won't take a lot of space in your script, but they can take time during the game session as the players brainstorm among themselves. These scenes are good times for you as the Director to look over other details of your adventure or refresh your beverage and snack bowl.

On the one hand, as the players brainstorm, whatever you do—don't help them. On the other hand, if the players are becoming too frustrated (that is, they look like they are planning mutiny), that's your cue to pop a scene shift (described later) on them. Either go to your next scene, allowing the players a chance to come back to the puzzle, or, if the next scene hinges on the agents' deciphering of the puzzle, add an extra scene that provides them with additional information to solve the problem. (Note that even in the second
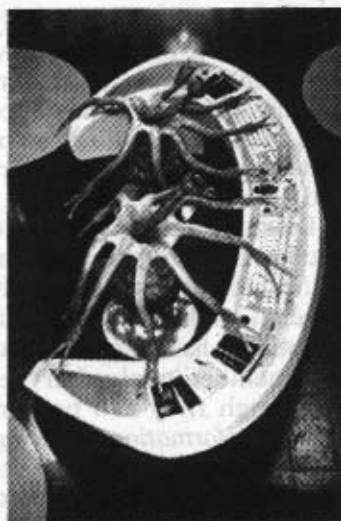
case, you still do not exactly solve it for them.) As a last measure, reveal the answer to the agents through a conveniently placed cast member.

Clues to puzzles may appear in *roleplaying scenes*. Lots of other activities can occur then, too—anything that requires nonviolent interaction between the agents and other people.

Roleplaying scenes require you to actually do work. You have to pretend to be one or more cast members with which the agents can interact. It is often handy to have, in addition to the usual character stats and description, a list or set of notes on what information each cast member involved in the scene possesses.

Though they can be combined with roleplaying scenes, *information-gathering scenes* do not necessarily have to be. These are scenes that are specifically devoted to finding information. The agents might have to talk with someone to find that information. Or they may need to devise a search plan for a warehouse, library, or computer system. Information-gathering scenes often provide clues to puzzle scenes.

Quite unlike the other scenes we have discussed so far are *chase scenes*. These scenes involve agents either pursuing or being pursued by something or someone. You will need to keep close track of distance and movement in these scenes. If you don't, then you (and the players) won't know if the chaser has caught the chasee yet (which, we assume, will have some effect on the outcome of the adventure).

And what lesson on adventure creation would be complete without mentioning *combat scenes*? Naturally, these are violent confrontations, sometimes planned, and sometimes the result of a spontaneous decision on the part of one of the players.

Men in Black is loaded with combat scenes. Otherwise the agents couldn't use all the awesome alien technology lying around practically screaming, "Pick me up and use me! Fire me at someone! Now, now!" (At least, that's what they say to me. Maybe I should schedule an appointment with the MiB stress therapist. Anyway...)

The seventh scene we will discuss here is the *scene shift*. This is a brief scene meant to gloss over tedious events. For example, in the training film, we don't actually see all of J's and K's trip to the farmhouse. That would be boring, take too much time, really slow the action, and destroy the mood. Thus the scriptwriters de-

cided to use a scene shift to help the story along and to keep the audience's attention.

A scene shift's description usually consists of only a sentence or two indicating a shift in time or location is occurring. Often it will suffice to merely put "CUT TO:" in your script to indicate a scene shift.

A huge warning is attached to the scene shift: Do not use scene shifts to force agents into a course of action. Players tend to get ugly when you take away their free will. Restrict scene shifts to the really boring stuff, like long car rides and hours of searching.

The eighth type is the *thrill scene*, in which characters have very little time to accomplish a feat, like racing out of a building before it explodes. Like combat, this scene type has specific rules associated with it. Refer back to Folder 6 for more information.

The last scene—which you should incorporate into every adventure—is the *debriefing*. Once the characters have come to the end of the scenario (whether successful or not), they must fill out the "MiB Assignment Debrief XA–91970/Q." This scene should provide some extra fun to top off the evening's game session. In addition, the Director gives out supplementary Character Points based on the humor injected into the report (see "A Job, Well, Done" below).

To better understand these new ideas, let's do a sample script based on our plot example:

Plot Idea: There's a red flag and the agents need to find the out-of-zone alien and determine why he's here.

Scene One (briefing): The agents are briefed by Zed about an unauthorized landing that took place somewhere just outside of New York City.

CUT TO: (scene shift)

Scene Two (information-gathering): The agents locate the ship, but the occupant is missing. If the agents inspect the ship, they discover scorch marks on the hull, as if another craft had been shooting at it.

Scene Three (roleplaying): Based on evidence found in the ship, the agents are able to trace the alien to a nightclub in Manhattan. They go in with the intention of capturing their quarry, but the alien spots them. By the time they reach him, he's shifted into the image of a

MiB Assignment Debrief XA–91970/Q

Case File # _____

Team Members: _____
_____
_____

Assignment Description: _____
_____

Assignment Outcome: ( ) Success ( ) Failure ( ) Other (please explain)

Total Collateral Damage (estimate): _____

Explanation of Damage: _____

Reason for Damage: _____

Number of Individuals Neuralyzed: _____

Reasons for Neuralyzing: _____

Number and Types of Aliens Involved: _____
_____

Number and Types of Alien Technology Involved: _____
_____

Favorite Food During Assignment: _____

Favorite Beverage During Assignment: _____

Summary of Assignment Events: _____
_____

Reasons Participating Agents Should Not Be Dismissed from the Men in Black: _____
_____

Request for Next Assignment:
( ) Meet & Greet   ( ) Diplomacy   ( ) Rescue
( ) Capture   ( ) Protection of the Earth
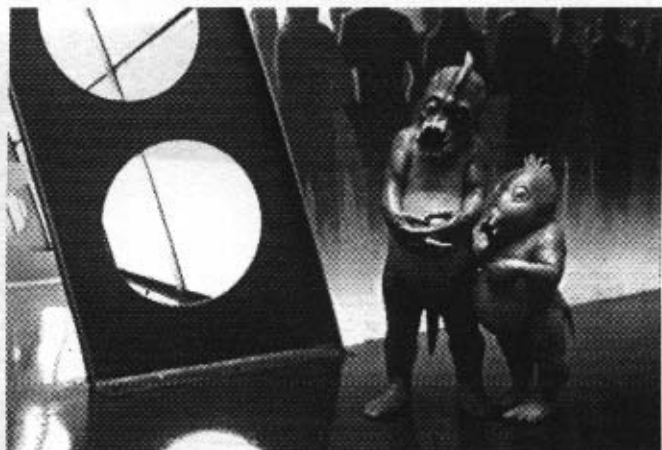( ) Scavenger Hunt
( ) Investigation of Mysterious (Possibly Alien-Related) Events
( ) Cover-up/Containment (Government Level)
( ) Cover-up/Containment (Civilian Level)
( ) Other (Please explain)

Illustration of Most Spectacular Event During Assignment:

very attractive young woman who's protesting loudly about being assaulted. The bouncer and some of the patrons gang up on the agents and force them out of the bar.

The agents may decide to stake out the bar, hoping that the alien doesn't leave by a back way. A spectral analyzer provided by Zed enables them to spot the alien, regardless of disguise. Fortunately for the agents, the alien decides to leave by the front door, and they can make another attempt to collar him. If they do, this time he turns into a sweet (and agile) little puppy. Before they can grab him, a dogcatcher's truck scoops him up.

But something's not right here. The spectral analyzer is going wild. Those dogcatchers are not what they appear to be...

CUT TO: (scene shift)

Scene Four (roleplaying or combat): The agents follow the truck to a warehouse. There they discover that the "dogcatchers" are old pals of the alien, to whom he owes a great deal of money. They chased him down to collect on the debt—and they don't appreciate humans interfering in their personal business. The agents will have to keep the two feuding parties apart and prevent them from incinerating the entire block. Their two options: take the aliens down and get their government to come and take them off the planet, or somehow resolve the conflict and get them to leave on their own.

Describing the Scene

The most important task you have as the Director is to do a good job describing the scenes. Without your descriptions, the players won't know anything about the world their characters are experiencing. It's up to you to tell the players where they are and what's happening. Reveal—through words, photos, sketches, maps, and whatever else is necessary—what they see, hear, smell, feel, and taste (well, not so much on that last one—unless you're particularly sick). By doing so, you engage the players' senses. Try to picture the scene in your mind and describe what you see.

For example, you could describe one of the scenes in your adventure thusly:

"You walk into a basement. There's a door ahead. Do you go through?"

Yawn. No movie could captivate audiences by displaying only two inches of the whole scene; they try to do much more than that. Although you won't be able to give your players as much detail as a film, you can add enough pieces of information to give your players an excellent glimpse of that "much more."

Let's try that basement scene again—but this time with more Hollywood:

"You step into the basement. There's a strong, musty smell and the air is chill and damp. You pause, your eyes getting used to the semi-darkness. The silence is oppressive. Somewhere in this tomb-like setting is a wounded alien more than willing to burn you down. Times like this make you wish you'd become a mail carrier like your mother always wanted..."

The Setup Scene Revisited

Once you determine the main plot of the script, you'll develop your setup scene and, in particular, its hook. A hook is something to draw your players' agents into the adventure. The hook should be tailored to your players and their motivations for being part of the Men in Black. One of the most common hooks is an assignment from Zed or another MiB superior.

You have several options when it comes to starting an adventure. The agents could learn about a new development related to one of the team's long-term or short-term goals. They might discover this tantalizing tidbit through an informant. Or the information may have been sent to or found by one of the agents in the course of an otherwise normal day (while reading the hot sheets, for example).

However, the easiest hook is the mission briefing. The agents are assembled at MiB headquarters and told their objective, given equipment, and have their questions answered (hopefully).

This setup will work in almost every adventure, but it can get stale after a while. The agents will inevitably spend the first scene just sitting and listening and the action won't really start until Scene Two.

If you want a break from this routine, you might want to try starting in the middle of the action. Beginning an adventure this way can be a fun change. Instead of sitting in a briefing, the agents find themselves in a darkened warehouse where MiB keeps confiscated spaceships. A fugitive is trying to hijack one of the ships and the agents are in the middle of a fire-fight.

Like any other technique, this can get old if used all the time. The best approach is to mix up briefings and slam-bang openings and keep the players on their toes.

Complications

The last thing you want is your adventure to be completely predictable. Even though you have to give your players enough information at the beginning so that they know what they're doing (and you should be straight with them), that doesn't mean you have to tell them *everything*. Keep some information in reserve so you can surprise them later.

When you are choosing complications, try to make them appropriate for the scene you're envisioning. For example, if you've determined that most of your scenes will be set on a sunny day, don't decide to use inclement weather or burnt-out flashlights as a complication in one of the scenes. Because agents only come across complications as part of the scene, whatever you select should flow with the rest of the encounter.

Additionally, try not to make the complications too difficult or too easy for the agents. If the complications are too difficult, the players will become frustrated and bored. If the complications are too easy, the agents will get through the adventure too quickly and, again, the players will grow bored.

Unfortunately, there are no widely established rules that work all the time. In most instances, it's enough to compare dice values (though a complicated process). First, total the dice in each attribute for each side. Then compare the values. If they are within one or two dice of each other, the sides are evenly matched. If one side is significantly less, then that side should have some other advantage—more body points, faster reactions, bigger guns, or whatever.

However, even using this theory won't always produce the best results. Sometimes you may need to fudge for one side or the other in order to squeeze the most fun out the situation. Essentially, each complication should challenge the players to use their agents' skills, as well as provide them with a chance to develop their agents' personalities. This is a tough proposition for you, but if you pay attention to your players—how easy or difficult it is for them to overcome the complications—you will be able to adjust your adventure accordingly.

As you create your script, be sure to create a few optional events (which could also serve as stock encounters). This way you have a backup plan if your players decide to do something incredibly different from your original design.

It can be challenging to come up with twists to put into your adventure. Here are some ideas to help you along:

Another Dastardly Deed: Every adventure has at least one antagonist, sometimes more. In the one we talked about above, it's three aliens. Both factions have their own goals: one alien wants to get away, the others want to grab him and get their money. The agents, of course, have no way of knowing what motivates these aliens, so their actions will seem unpredictable.

Misdirection: If the agents are figuring out your adventure a little too quickly, toss in an extra cast member or two to throw them off course. To take another example from the training film, if your characters were investigating the Baltian's murder and were too quick to guess the Bug was responsible, you could throw in a red herring. Maybe there was another Arquillian in the neighborhood who also had a grudge against the Baltian (or his cat). The agents suddenly have another lead to go chasing after.

Bait and Switch: The bait and switch is a classic form of misdirection. The agents are sent out on one mission only to discover it's not at all what they thought. For example, an alien informer has told the Men in Black that an Arquillian is plotting a murder. He's in hiding somewhere in the Bronx, but the informer doesn't know where. The agents launch a search, find him, and discover that he's not a killer: he's the intended target, and the informer is the true would-be murderer. The whole affair was staged so that MiB would use its resources to track the Arquillian down for the informer.

A Clerical Error: The assignment is based on out-of-date or sketchy information. That ambassador coming in for a landing doesn't want to have the agents over for dinner—he wants to have them over *as* dinner!

Fill in the Blanks: Crucial information is unavailable. The agents are on a mission that involves that they work with, say, a Baltian scientist. It seems a Baltian doomsday weapon accidentally wound up on Earth and its detonation will spell the end of the whole ball of mud. But not to worry—the scientist knows just where it is and just how to defuse it. That is, if the agents could have gotten the scientist to the site. As it stands—better start worrying. The Baltian ate a bad piece of fish and just keeled over, dead.

Remember, however, that the agents will still need to find and diffuse the bomb—or you won't have an adventure. That means you have to scatter the information the scientist would have known throughout the scenario.

Die Code References

Description	Die Code
Below human average for an attribute.	1D
Untrained human average for an attribute and many skills.	2D
Average level of training for a human.	3D
Professional level of training for a human.	4D
Above average expertise.	5D
Considered about the best in a city or geographic area. About 1 in 100,000 people will have training to this skill level.	6D
Among the best on a continent. About 1 in 10,000,000 people will have training to this skill level.	7D
Among the best on a world. About 1 in 100,000,000 people will have training to this skill level.	8D
One of the best in several systems. About 1 in a billion people have a skill at this level.	9D
One of the best in a sector.	10D
One of the best in a region.	11D
Among the best in a galaxy.	12D

Deadlines: Deadlines are complications with an added bonus—having the agents race the clock is a great way to make sure their attention doesn't stray from the plot at hand. For example, in the training film, J and K have a limited amount of time to recover the third galaxy before the Arquillians and the Baltians trash Earth. That adds a great element of suspense and tension to the whole "story."

With only hours (or less) to accomplish their objective, the agents are less likely to waste time or wander off the track. If you want to, enforce a real deadline: tell the players they only have three hours of real time (as opposed to game time) to achieve their goal. Then play cuckoo clock the rest of the adventure, reminding them every fifteen minutes or so how much time they have left.

Personal Stake: You can also involve agents in the story by making it strike home. Normally, this means that you somehow incorporate their family or their friends into the plot. But this can be a little tricky with a *Men in Black* adventure. Because MiB agents have no contact with family or friends outside of the agency, they don't have much in the way of personal lives, so how do you get them involved?

Notice we said "tricky"—not impossible. In the movie, K had an ex-girlfriend in the Southwest. Suppose she had been threatened? That would have made it a personal thing for him. One of the agents might have some remnant of his old life out there that could be used as a personal stake.

People Power: Another way to keep your players attentive is to assign new agents to their team. These can be either run by you or by a new player. You could also try splitting the team up; doing a small adventure with one set during one session and either a similar version of that adventure or an entirely different one during another session. When the group is brought back together, they will have to decide how their individual experiences affect them as a team. (Don't try this at home. We caution you against this technique since it requires a lot more effort on your part. Try it only if you're an experienced Director. Of course, it's at your own risk. We can't be liable for hot-shot Director's attempting to show off with fancy tricks to make the adventure fun for the players.)

The Details

After you have designed your script, read over your adventure again. Every time you encounter a cast member (human or alien), weapon, or gadget, you're going to have to determine a description and stats for it. Every time you come to a situation the agents might get into, you're going to have to come up with difficulty numbers or levels for it (suggestions can be found in Folder 6 [the one about rules] and Folder 4 [the one about skills]).

If the agents are going to take down an alien, what are his stats? If the neuralyzer breaks, how difficult is it to fix? What happens if the agents fail? Determine what other things need to be figured out in game terms.

You have to decide what skills will be necessary for the agents to accomplish their goals in the adventure, then determine if they have them or if they can find someone to help them out. If neither of these is possible, you should adjust your scenes so the agents have a fair chance of winning.

Also, make sure that you have write-ups of any new equipment you're introducing in this adventure. Even if the agents aren't supposed to know how it works, you should know.

Cast Members

One of the things you're going to be doing often as the Director is designing characters for the agents to encounter. When you create cast members, consider which types will advance the plot. You'll need characters who help the agents as and others who thwart them. For example, in our sample adventure, we need to make descriptions and stats for the three aliens, patrons at the bar, and the bouncer.

Cast members come in three varieties: extras, supporting, and lead. Extras are the unnamed people in the background, used to give a place depth or who do nothing more than fight the characters (usually following the order of the main adversary). You need to make note of very little about them: attribute values, a few significant skills, general appearance, and the number appearing in particular scenes. In our sample adven-

ture, these are the people in the bar who don't get involved in escorting the agents out.

Supporting cast members serve to further the plot or to keep scenes interesting. You need to know the same information as for extras, plus a few additional pieces: name and more details about appearance, motivations, and skills. In our sample adventure, these are the bar patrons and the bouncer.

Leading cast members are the heart of adventures. These are the characters whom the agents need to find or struggle against. A leading cast member might be as detailed as a player's character, but you'll usually establish only those particulars necessary for the adventure in which he or she appears. In our sample adventure, the aliens are the leading cast members.

As you design supporting and leading cast members, try to at least come up with one (preferably two or three) sentence(s) for each of the following aspects: appearance, speech, personal motivation, and skills. If the character was designed for a specific adventure, you should also note where that character appears and what his or her purpose in the adventure is.

As a guideline, the average human has 2D in all attributes. If you need to roll (during the adventure) a skill for a generic character, use the appropriate attribute instead of determining dice and pips for that particular skill. This saves time and thereby maintains the pace of the game. Of course, if you feel that the generic character is more experienced in a particular skill for some reason, adjust the dice accordingly. For example, police officers generally have higher *marksmanship* scores, while a bouncer might have a higher *Strength*.

It may also happen that the agents decide they need the services of a professional. For the average professional, use 2D in all attributes and, in the three skills in which they are most proficient, use 4D.

Many of your cast members, however, will most likely be aliens—bizarre and strange. This is where the concept of internal consistency comes in. An alien might come from a culture completely different than ours, and have utterly different values—but his behavior will also have a consistency all its own. His words and actions should fit with his background, his culture, and his goals. If a Bug suddenly starts negotiating a peace between two warring planets, your players are going to look at you funny. (More information about creating new aliens is included in the folder about aliens. As far as you know.)

Play each character as best as you can. If she has a goal she wants to achieve, have her do everything in her power to make it happen. Just like the agents, cast members should use all their resources to succeed.

Character Cards

One useful tool you can create is the character card. This is an index card with the relevant stats and a brief description of a particular cast member. For example,

Rewards

Factor	Points (per player)
Accomplished the goal	1 Fate
Individual roleplaying	1–2 Character
Group roleplaying	3–4 Character
Teamwork	1–2 Character
Playing in character	1–2 Character
Humor of "Debrief"	1–5 Character
Everyone had fun (including the Director)	1–2 Character

Frank the Pug might well show up in your adventures. Write down a description of him and his stats on a card and you won't have to go looking through the adventure for his stats every time he shows up.

Also, if you make up a character on the fly (especially an alien), it's a good idea to jot down his or her stats on a card for later reference. It's easy to forget the little details about a character from one adventure to the next, but your players might not forget. If that alien was six feet, four inches, and 200 pounds this adventure, and shows up two feet, four inches, and 600 pounds in the next one, your characters are going to start asking questions.

Borrow from the Training Film

There are a number of characters from the movie who could make an appearance in your adventure. Maybe the agents run across J or L in the field, get assigned to protect K, run into Redgick, and so on. Other than MiB headquarters, there probably aren't too many locations in the film that will be evocative for the players, but a return trip to the World's Fair site might be fun.

Stock Encounters

A good way to save time during an adventure is to prepare some stock scenes. For example, the first scene in the film, when K and D encounter Mikey, doesn't really have a lot to do with the rest of the film. But it is interesting, fun, and exciting.

How can you use this in your adventures? Well, let's say the scenario involves the agents traveling to New Jersey, but they get it into their heads to go somewhere else instead (and who would blame them?). Now what? You can run them through a stock encounter or two until you figure out a way to get the adventure back on track. It's a good idea to develop a bunch of these. The more you have, the less chance you'll get stuck for an encounter that fits (at least sort of) the rest of the adventure.

A Job, Well, Done

You've fleshed out your plot, you've decided on the aliens and gadgets that will appear, you've mapped all the twists and turns and you're ready with your setting. Now what?

Well, you might want to think about what the agents will get if they resolve the situation successfully. An adventure can last one night or several game sessions, but eventually it will come to an end. When this time arrives, it is always a grand gesture to give out rewards (and it makes you look like you're not such a bad person). In story terms, the agents will be praised by Zed and may be given more responsibility, a chance at more important cases, perhaps even some better equipment. You might also want to give them additional Character Points.

Agents should be rewarded based on what they went through in the adventure. If the adventure was a piece of cake for them, they don't deserve all that much. If it was fraught with challenges and they had to use their wits to survive, make sure they get the credit they deserve. Agents can receive equipment, Character Points, and/or Fate Points (in extreme cases) as rewards.

Characters should receive between three and ten Character Points at the end of an adventure. Here are some guidelines to help you:

• Did the group accomplish its goal? If so, give each agent one Fate Point.

• How well did the group do? This reward applies to the group as a whole. If they played well and had fun, award them three to four Character Points.

• How well did each player do? If certain players really

did a good job in the adventure, reward them with a Character Point or two.

• Did they cooperate? If the players worked well as a team, award another three or four Character Points.

• Did they play in character? If a player roleplayed exceptionally well, give him or her one to two Character Points.

• Did you laugh at the "MiB Assignment Debrief" written by the players? Award 1–5 Character Points depending on the amount of humor.

• Did everyone have fun? If the gaming session was fun for all concerned (including the Director), hand out one or two Character Points as a pat on the back for your players.

These guidelines apply to a typical adventure, one that might last up to a couple of nights, but your assignments might run longer or shorter. Increase or decrease these awards as you see fit, and feel free to withhold some points if you feel the players didn't work well together or played poorly.

Campaigns

After playing for a while, you and your players might want to turn your game into a formal campaign. A campaign is a series of linked adventures involving the same characters, in an environment where actions have consequences. Each adventure forms part of an overall, ongoing story.

There are three types of campaigns you can choose from:

Episodic: An episodic campaign is just like a television series. Each adventure is independent of the others, linked only by the same group of characters and maybe a recurring villain. This sort of campaign is good if your group doesn't meet all that often or if players drop in and out a lot. Additionally, this type of campaign allows you to play around with location changes as well as generally ignoring how individual adventures relate to one another. However, you will have to work harder at creating hooks that will interest the players.

Series: This sort of campaign is similar to a comic book story arc. Heroes and villains carry over from one adventure to the next, along with subplots that are interwoven into the individual adventures. Hooks are not as difficult to devise as in a series campaign. Because the agents stick together for a length of time, you, as the Director, can get to know their motivations, goals, and the things that really provoke them. However, lo-

cations and order of scenarios becomes important. Players will be more likely to catch errors in traveling time, activities of people they have already met, and other such fussy details. Even so, this is probably the most commonly run campaign type, primarily because it is easier for the Director to create adventures as well as for the players to develop their agents.

Epic: This kind of campaign could work well for *Men in Black*, particularly for those Directors who design devious antagonists who constantly escape capture. An epic campaign is very structured, each adventure a part of a saga, which has a definite end. Epic campaigns are involved and require a lot of time and energy on the part of the players and, even more so, the Director. You might be better off sticking to an episodic or series campaign at the start, either of which can be turned into an epic campaign.

On to the Next Adventure...

If you are playing a campaign, you might want to arrange matters so that the end of one adventure leads directly into the beginning of the next one. Perhaps the agents resolve the situation, but in doing so get a clue to something else that's going on—something much bigger. You might even want to somehow give the players a "preview of coming attractions" to get them looking forward to the next session.

Sample Test for New Agents

As an added bonus, we have included a test to help you with recruiting new agents. Each candidate has up to ten minutes to complete it. If a recruit answers at least one of the questions, then he or she is Men in Black material.

You may even want to score the test, giving one point for any correct and/or humorous answer. If you think the responses are funny enough, you can even share them with the rest of the players. Perhaps the player who scores the highest receives an extra Fate Point to start the game. It's up to you.

You may also want to pass out this test to pedestrians, subway riders, bus drivers, factory workers, department store clerks, and anyone else you encounter as you go through your daily activities. If anyone actually fills it out and hands it back to you, tell them they're definitely Men in Black material and invite them to your next game session.

Men in Black Recruitment Test #1A-23/J

Please complete the following questions to the best of your ability. Use additional sheets of paper if necessary. Please only use a Number 2 pencil and a pink eraser. You have up to ten minutes in which to complete this test.

0. What is your name?

1. Argue for the Big Bang Theory. Now refute your argument.

2. In a hundred words or less, explain how to recognize an alien life form.

3. Describe the process required to become a rocket scientist.

4. What is referred to when someone asks for MacGuyver tape to fix a starship's generator?

5. Please choose the most appropriate description of your shooting skills.

    A. Can spell out name in bullets at 100 yards.
    B. Can hit a small crack in a board (when aiming for the board).
    C. Can hit the broad side of a barn from two feet away.
    D. Cannot hit any targets whatsoever.
    E. I hit something?

6. Unscramble these letters to form acronyms for two of the greatest organizations on Earth.

    A. iMB
    B. GWE

7. Find and circle the alien in the text below.

    ABCDS
    ELFGT
    HIIJU
    KLMEV
    OPQRN

8. Spell the official name to this collection of folders.

9. What planet does the President of the United States come from?

10. How many surrealist MiB agents does it take to screw in a lightbulb?

    A. 1
    B. 2
    C. 14
    D. Fish

Report on Known Aliens

Folder 8

CLASSIFIED

CLASSIFIED

Major Alien Species

The Annelid

Intelligent, worm-like aliens, some of the Annelids on Earth work at Men in Black headquarters in New York, while others—according to several reports—prefer to offer their unique abilities to various criminal organizations (at local and national levels).

Annelids are tall, impossibly thin, with flexible, spindly "arms" and legs. They are capable of standing upright, but travel on their stomachs (which explains why they are always finding change and are never at a loss for paper clips).

Annelids are the head librarians at MiB headquarters, overseeing the filing and logging of all data recorded on the various species on and off the planet. In addition, Annelids have information regarding diplomatic protocol for various alien races at their fingertips (so to speak). Just how do you address the emissary of the High Consulate of Regent-9? What color sponge is best to bring to sop up the deposed Sur-Prefect of Sinalee? Your local MiB Annelid knows the answers, providing you can wade through the barrage of sarcasm you'll have to listen to before you get your answer.

When they're not working, the Annelids can be

They say the best place to hide things is out in the open. Include this report in the "Men in Black Roleplaying Game" files.

Background

At any given time, there are some 1,500 aliens living and working on this planet. Most are decent sorts, just trying to blend in and get along. Others are looking to settle old scores, perform a little espionage, or experiment with the Saturnian spherical imager on a wheat field or two. MiB HQ keeps records on all known species, as well as those who have shown up in rumors but haven't yet revealed themselves. Some of the data is accurate; some isn't. "Out-of-state visitors" may buy their way in with a few gizmos and some information, but that doesn't mean any of it is worth much. Sorting out fact from fiction is a part of every agent's job.

The "game" information provided below should help teach MiB agents how to handle these types of aliens through the simulations run by the Director. We've tried to ensure that the data is consistent with the actual species in question, but some aliens do their best to hide certain aspects of their physiology from the Men in Black. As a result, the entries may contain some slight errors or oversights.

Please note that speed for all aliens is thirty feet per round unless otherwise specified. The statistics given in the Major Alien Species entries are for an average adult of that species.

To Whom It May Concern:

First I get the personnel report dumped on me. Now this. Next time, you talk with the Annelids. See how you feel after that.

This report contains a mere fraction of the agency's extensive database. Listed here are some of the more common alien species known to currently have representatives on Earth or to have visited at some point in the past. Where possible, I have included information on their planet of origin and background, editing out some of their more...colorful references to home. Any inconsistencies between the main species entries in this report and the relevant case files should be taken up with the Annelids. Only they know how their database is organized.

What Do I Do With These Aliens?

You can use the species listed below in your adventures in three ways: as characters controlled by the players, as allies of the players, or as enemies against the players.

As a general rule, you should probably start out playing *Men in Black* with human agents only (especially if it's your first time partaking in a roleplaying game). When you're beginning to learn the game, you've got enough information to keep in mind without adding an extra layer of rules that both you and your players have to remember. Once your group gets acclimated to the game and the universe, you can integrate alien player characters slowly. Additional rules on creating and playing aliens will appear in an upcoming supplement for the *Men in Black Roleplaying Game*.

You can use alien cast members as fonts of knowledge the players can tap for the information they need to complete an assignment. For example, you've designed an adventure in which the agents confront an alien species of unknown origin out in the middle of Nevada. The players can then contact an alien ally living in the area and find out whether he has any information about this new arrival. Often these alien informants will have peculiar personalities, thereby adding depth to your game by providing the players with an opportunity to roleplay between investigations, chases, and battles.

Some aliens have a general predisposition that sets them at odds with humanity, especially the Men in Black. The players will find themselves up against these species often, usually at a disadvantage considering the special abilities of the race.

The entries in this folder contain statistics for typical members of the given species. Feel free to modify these values (attribute and skill dice) to suit the role a particular alien cast member will fill in your game. You can use the following table as a guideline:

Total Skill Dice	Description
3D	Superwimp
5D	Wimp
7D	Ehhh...
9D	Getting Respectable
12D	Not Bad
15D	Could Be Worse
18D	Formidable
21D	Wow!
24D	Nasty
27D	Ferocious
30D	Dangerous
33D	Cyberdangerous
36D+	Run!

found in a sub-basement of MiB headquarters, which the agency generously filled with earth for their use. A network of tunnels now runs through this soil and the members of the Men in Black respect the privacy of their worm-like colleagues (the last time a non-Annelid was down here was to hook the tunnels up for cable).

Typical Annelid

REFLEXES 4D
Dodge 4D+2, sneak 4D+1
COORDINATION 2D+1
STRENGTH 2D+1
ENDURANCE 2D+1
KNOWLEDGE 3D+2
Computer ops 4D+2, navigation 4D+2, scholar: alien protocol 6D
PERCEPTION 3D+1
Hide 4D
CONFIDENCE 3D
Intimidation 3D+1, willpower 3D+1
CHARISMA 2D+2
Persuasion 3D
Character Points: 5
Fate Points: 1
Body Points: 26

Case File: "Neeble and Gleeble"

MiB Classification: Manitoba. Lithium-based life form. Bipedal rigid annelid. Class Zeta.

But You Can Call Them: Neeble and Gleeble

Also Known As: "Worm Aliens"

Disposition: Friendly, but unpredictable. Watch your back around these guys; they love to play practical jokes.

Hangs Mostly In: New York

Often Disguised As: Mob informants

Earth Thing They'd Love to Bring Home: The concept of the prank phone call

They Brought Us: Non-dairy creamer

Profile: Immigrated to Earth when they learned that caffeine (an illegal substance on their home planet) was abundant. Love to spend Friday nights getting torqued up on cappuccinos.

Observations: Their form is useful in tunneling projects, but are also solid information officers. Problematic: very gossipy species. Keep them away from coffee machines and water fountains; these venues tend to bring out the worst.

Physiological Quirks: Species' organ for hearing is in its chest; speak loudly toward the sternum. Infants are born covered in hair, which sheds in clumps during their first ten years of life to expose the smooth adult skin.

The Altonians

Altonians are humanoid aliens, relatively good at passing for humans (if you don't look too closely). They come from a world with multiple suns and exceedingly bright middays. Thus, they possess what appears to be a second set of eyelids, translucent and milky white. These are, in fact, gills, for Altonians are equally at home below the water as above it.

On their home world, Altonians live both in the mountains and below the oceans, in an attempt to avoid some of the dangerous predators that thrive on the plains. They are fast and agile, as well as good climbers and swimmers. It's considered to be next to impossible to overtake an Altonian on foot. Realizing their exceptional abilities could be profitable, the species began to broker a new commodity: assassins. They sell their incredible skills to the highest bidder, and once their services are procured, they choose death over breaking the contract.

Because of this, the Bug—and other species—frequently use Altonians to do their dirty work. In fact, it's happened often enough that the MiB practically consider them to be heralds of trouble, and their emigration to Earth is heavily restricted. Unfortunately, there's always some joyriding type willing to swing by the planet just long enough to drop off a passenger, and even the MiB can't be everywhere (well, not all of the time: "Must See TV," you know).

Typical Altonian

REFLEXES 4D
Climbing 6D, dodge 4D+2, hand-to-hand combat 4D+1, running 5D, sneak 4D+1
COORDINATION 3D
Marksmanship 4D
STRENGTH 3D+1
ENDURANCE 3D+1
Running, 4D, swimming 4D
KNOWLEDGE 2D+2
Linguistics 3D
PERCEPTION 2D+2
Hide 3D
CONFIDENCE 3D
Con 3D+1, streetwise 3D+2
CHARISMA 2D+1
Disguise 3D
Character Points: 4
Fate Points: 1
Body Points: 30
Special Abilities: Gills (water breathing). Retractable claws in finger tips cause 1D of damage.
Equipment: Altonians almost always are packing weaponry, usually energy weapons (far less messy than slug throwers).

Case File: Altonian

MiB Classification: New York. Gallium-based life form. Selachian humanoid. Class Khi.

But You Can Call Him: The Altonian

Disposition: Dedicated to his cause, whatever that may be.

Hangs Mostly In: New York

Often Disguised As: Gang member

Earth Thing He'd Love to Bring Home: ICBM

He Brought Us: Signs of bigger trouble

Profile: Encountered by J prior to his joining MiB, the Altonian had been smuggled to Earth a few days earlier. He immediately went to Jack Jeebs and purchased a carbonizer, with the intention of using it to slay the Arquillian and Baltian emissaries. But he got into an altercation in the subway on his way to the hit and wound up fleeing transit police and, later, members of the New York police department. J chased the Altonian to the roof of a building and caught him just before he stumbled off. But the alien, fearing the vengeance of the Bug, chose to let go and fall to his death.

Observations: Excellent runners, swimmers, and climbers, making them difficult to capture.

Physiological Quirks: Watch out for the nasty claws—and don't let the double eyelids distract you.

The Arquillians

There couldn't be a greater contrast between the Arquillians and their age-old enemies, the Baltians. Where the Baltians are tiny, the Arquillians are tall and muscular; where the Baltians have had to think their way out of problems, the Arquillians have always been strong enough to take what they wanted.

Arquillians seem to be able to pass for humans fairly easily, though a person looking closely at one would probably consider an Arquillian strange looking. Little is known about them save through the Baltians (and that information has to be seen as unreliable—it's pretty doubtful the Arquillians really treat their mothers that way, for example). Their technology seems to be on a par with that of the Baltians, but how much of that is the result of progress and how much theft remains unknown.

As a general rule, Arquillians are physically powerful and very focused on the task at hand (at least, those encountered up to now have been). Those living on Earth often wind up in jobs that depend on the strength of their backs: construction workers, roadies, bouncers, linebackers, Secret Service agents. (That got you, didn't it? Just trying to make sure you're paying attention. A roadie—ha, ha, ha, ha, ha! Can't believe you fell for that one.)

Typical Arquillian

REFLEXES 3D+1
Dodge 3D+2, hand-to-hand combat 3D+2, jumping 3D+2
COORDINATION 3D
Marksmanship 3D+1
STRENGTH 4D
Lifting 5D
ENDURANCE 4D
Ignore pain 4D+1, running 5D
KNOWLEDGE 2D+2
PERCEPTION 3D
Language: English 3D+2
CONFIDENCE 3D+1
Intimidation 4D, willpower 4D
CHARISMA 2D+2
Character Points: 5
Fate Points: 2
Body Points: 38

Case File: The Prince of Arquillia

MiB Classification: New York. Radium-based life form. Antaean equine. Class Kappa.

But You Can Call Him: The Prince of Arquillia; Your Highness

Disposition: Friendly toward Men in Black, but only because he must.

Hangs Mostly In: New York (but for as little time as possible)

Often Disguised As: A businessman

Earth Thing He'd Love to Bring Home: Nothing (Earth things are so cheaply made).

He Brought Us: Nothing (Earth doesn't deserve it).

Profile: For the most part, Arquillians prefer not to discuss their planet or personal backgrounds. The Prince is no different.

Observations: Incredibly strong, preferring to use force whenever possible. However, he has been known to see the merit in nonviolent negotiations.

Physiological Quirks: Nothing we know of.
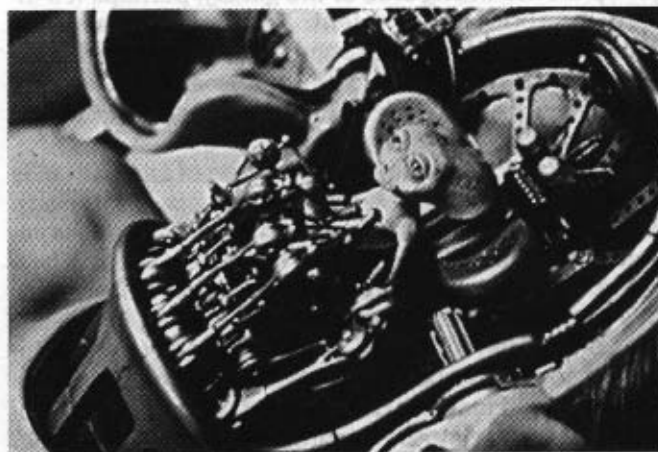
The Baltians

The history of the Baltians over the past few centuries has been one of war. They and their neighbors, the Arquillians, have been battling over possession of an entire galaxy for as long as either side can remember. The Third Galaxy, as it is typically referred to, fits inside a tiny gem mounted on the collar of a cat.

Baltians are an extremely tiny species by human standards, averaging only about seven inches in height, with bulbous heads and greenish skin. They are capable of human speech, but their native language is one that would sound bizarre to most ears. Technologically, they are far more advanced than humans (but that's nothing new, right?).

Obviously, looking the way they do, it would be impossible for a Baltian to "pass" on Earth and almost as difficult just to survive (as it would be on most worlds where the population is larger than your average house pet). That's where their hardware comes in. Baltians have mastered the art of building "bodysuits," elaborate biomechanical transportation systems that can be made to resemble members of the species with which

they are interacting. From the control room (usually located in the "head"), the Baltian operator can work any part of the body, communicate, and monitor his surroundings through an elaborate series of video displays. An exiled Baltian High Prince, going by the name of "Rosenberg," survived on Earth for years with no one being the wiser about his true nature. That's craftsmanship for you.

Of course, there are downsides to the bodysuit as well. Although its insides feel like muscle and fat, there are no internal organs present, and there's no way the suit is going to fool a coroner. Worse, the Baltian has to biologically link himself with the suit to get it to work. Damage to the suit, therefore, also affects the Baltian running it.

Like the Arquillians, much of the Baltians' technology was invented in response to war. Perhaps they just got up on the wrong side of the galaxy, perhaps it's insecurity about their height. Whatever the reason, Baltians aren't slow to respond when provoked. Unfortunately, they and the Arquillians are too evenly matched for either side to ever win, which is why a treaty was the only option.

Among the most valued possession of any Baltian is his pet (in Rosenberg's case, it was his cat, Orion). Baltians believe that house pets predate human evolution and actually descend from an ancient line of intergalactic colonizers. They don't really *need* other species to provide them with shelter, food, and love—but if it's being offered, they'd be stupid not to take advantage of it. It's the perfect system: house pets are the unquestioned masters of the planet, without their subject species having the slightest thought of rebellion. All they have to do is put up with a lot of baby talk and occasionally do something cute to keep their servants' attention.

Although Rosenberg was killed, plenty of other Baltians remain on Earth, refugees from the war. They include a number of well-known athletes and supermodels. (Well, you didn't think a human could look like that, did you? Please. When Baltians build bodysuits, they do it right.)

REFLEXES 2D+2
Hand-to-hand combat 3D+1
COORDINATION 3D
Marksmanship 3D+2
STRENGTH 1D
ENDURANCE 1D
KNOWLEDGE 4D+1
Computer ops 4D+2, linguistics 4D+2, scholar: biomechanics 5D+2, scholar: electronics 5D+2
PERCEPTION 4D
Business 4D+2, hide 4D+2
CONFIDENCE 3D+2
Willpower 4D+2
CHARISMA 2D+1
Character Points: 6

Fate Points: 1
Body Points: 24
Equipment: Baltians are known to travel in biomechanical "bodysuits," which add +1D+1 to their *Endurance*. Some bodysuits also add up to 3D to the wearer's *Charisma*. These suits do not sport any weaponry, as far as is known, though it would be possible to build some in.

Case File: Rosenberg

MiB Classification: Minneapolis. Polonium-based life form. Virid anthropoid.

But You Can Call Him: Rosenberg

Also Known As: "Little Green Man"

Disposition: Friendly. Will provide assistance to the Men in Black if requested.

Hangs Mostly In: New York

Often Disguised As: Jewelry store owner

Earth Thing He'd Love to Bring Home: His cat

He Brought Us: Pocket television

Profile: Discovering that his bodysuit could help him in choosing the best-quality gemstones, Rosenberg was able to create a successful business for himself shortly after arriving on Earth.

Observations: Loves pierogies only slightly less than he loves his cat.

Physiological Quirks: Requires his bodysuit in order to deal with humans in everyday settings.

The Bug

The Bug can be summed up in four words: they thrive on carnage. Where there's interplanetary war, you'll find the Bug feasting on winners and losers alike (they're equal-opportunity scavengers). When things begin to cool down, count on one to start the bloodshed all over again.

In the areas of the galaxy they frequent, the Bug are regarded as dangerous galactic trash. Whether they have a home planet as such is unknown. It's possible that they are nomads, simply moving from one battleground to another. Whenever they can, they profit from an existing war. When it's too quiet, they find some way

to start one. They are arrogant, murderous, cunning, and ruthless. Their primary flaws are extremely quick tempers and a feeling of kinship with insects in general—both of these can be used against them (stamping or swatting insects is, to a Bug, like nails on a chalkboard to a human).

Since Bugs are capable of disguising themselves as humans (provided they have a suit of skin to climb into), it's important to know how to identify them. First, the Bug require ample amounts of sugar or sugar water (thus, sugar and carrion are the staples of its diet). Second, the skin is literally just being worn, and eventually sun, wind, and time will cause it to rot. Finally, Bugs leave behind a green trace on a spectral analyzer.

A fully grown male Bug stands fourteen and a half feet tall. It has a hairy, bug-like exoskeleton, a scaly tail with a long stinger, a head a like a cobra with elliptical eyes and a small nose, and two horse-like feet with three toes each. It has three primary offensive weapons: its stinger, which carries venom capable of killing instantly; two clawed pincers, with about a twelve-foot span; and the ability to spit a thick, viscous goo. This goo can be used to disarm opponents or smother them, and the

Bug can draw the target of the attack into its body. The Bug is capable of swallowing a fully grown human (of course, it takes quite a bit of time to digest something of that size, not to mention the heartburn).

MiB agents confronting a Bug should carry plenty of firepower. These resilient aliens have proven capable of functioning even when severed in two, so care should be taken to ensure that the creature is truly dead.

Typical Bug

REFLEXES 4D+1
Climbing 5D, dodge 4D+2, jumping 4D+2, hand-to-hand combat 5D, sneak 4D+2
COORDINATION 3D+2
Marksmanship 4D+1, missile weapons 4D+2 (goo +1D)
STRENGTH 5D
Lifting 5D+2
ENDURANCE 5D
KNOWLEDGE 4D
Computer ops 4D+2, linguistics 4D+1
PERCEPTION 4D+1
CONFIDENCE 3D+2
Con 4D, interrogation 4D+1, intimidation 5D+2, willpower 5D+2
CHARISMA 2D+1
Disguise 4D
Character Points: 9
Fate Points: 2
Body Points: 50
Special Abilities: Stinger (STR+2D). On a successful *hand-to-hand combat* attack, the stinger injects venom into the subject. The venom inflicts 5D damage per round until the victim dies. Pincers (STR+1D). Shell: (END+1D to resist damage). Goo: The Bug is capable of projecting a stream of goo to a maximum range of twenty-five feet. The goo encompasses the target, requiring a Difficult *Strength* roll to break free. The Bug can use the goo to pin the target to a surface, or it can draw the goo back into its maw and swallow the target whole. The target ends up in a sac inside the Bug near the surface of its skin. Thus, the shape of the contents is visible from the outside.

Case File: Bug/Edgar

MiB Classification: Buffalo. Sulfur-based life form. Anthropophagous periplanetoid. Class Omega.

But You Can Call Him: The Bug; Edgar

Disposition: Extremely hostile, valuing havoc above all else.

Hangs Mostly In: New York

Often Disguised As: Human hick

Earth Thing He'd Love to Bring Home: Dr. Laurel Weaver

He Brought Us: Death and destruction

Profile: Big, mean, and ugly. Would like nothing more than to have the entire galaxy at war—and will stop for nothing to fulfill this desire.

Observations: Eyewitness accounts by J, K, and L indicate that Bugs are multi-jointed and possibly capable of retracting entire parts of

their bodies, folding and shrinking themselves down to little more than half their normal size. Whether this talent was originally provided by nature for purposes of camouflage is unknown, but that's certainly what it's used for now.

Physiological Quirks: Requires eight to sixteen fluid ounces of sugar water every couple of days, and always after eating (which he must do every couple of weeks, at least, preferably more often).

The Centaurians

Centaurians are bony creatures with eight arms and a single eye growing out of a central stalk in their heads. Their multiple limbs allow them to work control consoles with astonishing speed and their vision is such that, even with one eye, they can take in great amounts of information at once.

As expected, Centaurians come from one of the worlds of Alpha Centauri, and were among the earliest visitors to this world. The good news: their technology is extremely sophisticated. The bad news: you need at least four arms to work any of it.

It's pretty much impossible for a Centaurian to pass as a human, so those who don't work at MiB headquarters tend to stay in out-of-the-way places or take jobs that rarely bring them into contact with human life (disc jockey, computer programmer, TV network exec, etc.). Centaurians are among a fair number of species capable of managing human language, although they find the whole concept of speech strange and a little offensive (since they communicate almost entirely through hand gestures). Of course, some of the hand gestures they've run into here are pretty offensive, too...

Typical Centaurian

REFLEXES 2D+2
Hand-to-hand-to-hand-to... (you get the idea) combat 3D+1
COORDINATION 4D+1
Marksmanship 4D+2, sleight of hand 5D

STRENGTH 2D+1
ENDURANCE 2D+2
KNOWLEDGE 3D+1
Computer ops 6D, linguistics 4D+2, navigation 4D+2
PERCEPTION 4D
CONFIDENCE 3D
Willpower 3D+2
CHARISMA 3D
**Character Points:** 5
Fate Points: 1
Body Points: 30
Special Abilities: Centaurians' eight arms allow them to perform up to four actions in a round without incurring a multi-action penalty; permitted actions include *hand-to-hand combat, computer ops,* and all *Coordination*-based actions. Sticky stink spray: Foul-smelling, maggot-like substance shoots out from skin pores in a three-foot radius when under stress; does no damage, but anyone hit suffers a penalty of +5 on the difficulty of all *hide, sneak,* and *Charisma*-based attempts until the substance is washed off.

Case File: Yin and Yang

MiB Classification: Perth (Muchea), Scotland. Iridium-based life form. Category 8-R peritrichous mollusk. Class 4.
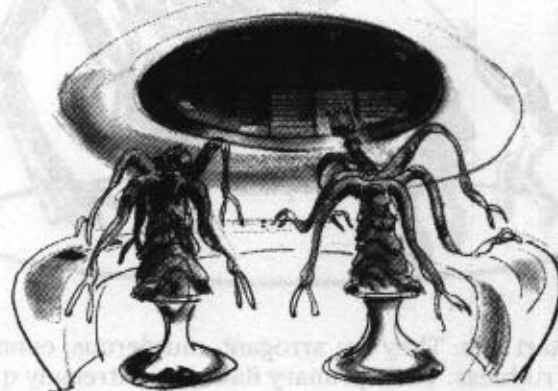
But You Can Call Them: Yin and Yang

Disposition: Friendly, but very arrogant, with an odd, wise-cracking sense of humor. *Never* make a joke about their sludge guns, or you'll be on the receiving end of a nasty muck blast.

Hangs Mostly In: Upper East Side, New York

Often Disguised As: Professional dog walkers

Earth Thing They'd Love to Bring Home: Yin: Peanut butter; Yang: Bananas

They Brought Us: Hook-and-loop tape (Yin supplied the hooky side; Yang furnished fuzzy side).

Profile: They always work in pairs. The hook-and-loop tape was first shown to MiB by the aliens, who were trying to be funny. Yin and Yang were hysterical that ripping it apart made the sound of...ripping it apart—over and over

again. Human visionaries later found more creative uses.

Observations: Species' true form is useful as communication specialist; multiple tentacles can work MiB's busy comsat network switchboard like nobody's business.

Physiological Quirks: Excretes a high-velocity blast of foul-smelling, sticky maggot-like organisms from entire skin surface when experiencing stress. For everyone's sake: please keep these guys relaxed.

"The Scales"

The actual name of the species is (for humans) an pronounceable series of clicks and hisses, so MiB agents refer to them as "the Scales." They occupy a small, arid world not that far from the Centaurians, with not much in the way of excitement. The result of this is that the Scales are consummate tourists, using their chameleon abilities to pass for the native population. They mingle; sometimes, they settle down for a while; occasionally, they send back some souvenirs (photos, keychains, Iowa farmers, Amelia Earhart, etc.).

Although their true form is reptilian, the species has the chameleon-like ability to shapeshift, allowing them to disguise themselves effectively as humans. Unlike Earth reptiles, Scales give birth to live young, rather than laying eggs. In addition, they don't consume rodents, preferring a nice, light salad, a good filet, and a decent wine—nothing too pretentious.

In general, the Scales get along well with the Men in Black, although they are a pretty close-mouthed bunch as a rule. They are also extremely paranoid about being found out by humans, having seen enough late-night television to know what the locals think of rampaging lizards.

Typical Scales

REFLEXES 3D
COORDINATION 3D
STRENGTH 3D+2
ENDURANCE 4D
KNOWLEDGE 3D
PERCEPTION 2D+2
Artist: photographer 3D+1, business, 3D, language: English 3D+1
CONFIDENCE 3D
Willpower 3D+2
CHARISMA 3D
Charm 3D+2
Character Points: 3
Fate Points: 0
Body Points: 32
Special Abilities: Shapeshifting, scales (+1D to *Endurance* when resisting damage), teeth (damage STR+2)

Case File: Redgick, Jr.

MiB Classification: New Jersey. Rhenium-based life form. Reptilian cephalopod. Class Delta infant.

But You Can Call Him: Redgick, Jr.; Little Gickie

Also Known As: "Squid Alien"

Disposition: Cranky, especially when he misses his afternoon nap.

Hangs Mostly In: Upstate New York

Often Disguised As: Roadkill

Earth Thing He'd Love to Bring Home: MiB agent J

He Brought Us: Nothing yet...but his father has given us great innovations in home entertainment, including the VCR and big screen TV. It's expected that Redgick, Jr. will slither in his slimy steps.

Profile: Redgick, Jr. is a native Earthling, delivered on the Jersey Turnpike by Agent J. Due to postnatal imprinting, Redgick, Jr. now considers Agent J his real father.

Observations: Like all infants of his species, Redgick, Jr. demonstrates affection toward his parents by repeatedly vomiting on them. As a result, Agent J stays at least thirty-five feet away from him.

Physiological Quirks: Capable of vomiting distances up to thirty-four feet. This does no damage to the victim, but it is extremely distracting (all actions at –1D for the next round) and stinks (the victim incurs an additional +5 to the difficulty of all *hide*, *sneak*, and *Charisma*-based attempts until the stuff is cleaned off).

Redgick, Jr.

REFLEXES 2D
COORDINATION 2D
Missile weapons 4D (vomit +1D)
STRENGTH 3D

ENDURANCE 2D+1
KNOWLEDGE 1D
PERCEPTION 1D
CONFIDENCE 2D
CHARISMA 2D+2
Charm 3D+2
Character Points: 2
Fate Points: 0
Body Points: 18

The Skook

The Skook possess the biological ability to regenerate missing body parts. They can regrow arms and legs all day long; unfortunately, they do have a finite number of heads, so losing one is downright annoying. Still, at least they grow back within thirty seconds, so the Skook doesn't miss anything important while he's decapitated.

Typical Skook

REFLEXES 2D+2
COORDINATION 2D+2
Marksmanship 3D
STRENGTH 2D+2
ENDURANCE 3D
KNOWLEDGE 3D
Forgery 3D+2
PERCEPTION 2D+2
Language: English 3D+1
CONFIDENCE 3D+1
Con 4D+2, streetwise 4D+2, willpower 3D+2
CHARISMA 2D+2
Persuasion 3D+2
Character Points: 4
Fate Points: 1
Body Points: 36
Special Abilities: Regeneration (heal 1D body points per round).

Case File: Jack Jeebs

MiB Classification: Pittsburgh. Dysprosium-based life form. Metamorphic felinoid.

But You Can Call Him: Jack Jeebs

Disposition: Neutral, though will help MiB with the right form of persuasion.

Hangs Mostly In: New York

Often Disguised As: Pawnshop owner

Earth Thing He'd Love to Bring Home: Neon store signs

He Brought Us: Self-repairing plastic

Profile: Just like a human, Jeebs had a hard time making ends meet. So every now and then he dealt in stolen goods. When that was not enough, there was always that shelf of alien equipment he could sell. Handling stolen property might land you a few years in Riker's Island—selling alien gear, even to other aliens, can get you booted right off the planet. 'Course, the money's good...

Observations: Often have access to all sorts of alien weapons and gizmos, as well as a vast assortment of human items.

Physiological Quirks: Can grow back severed appendages, including heads. However, the number of heads that can be grown back is limited, (MiB scientists have yet to determine the exact number, and current evidence indicates that each individual may have a different threshold).

The Varah

Varah stand roughly four and a half feet tall, with a snout, snail-like tentacles, and independently moving eyes on stalks at the top of the head. Their primary offensive weapon is a mouth full of razor-sharp teeth and the ability to crank the jaw open to an impossible size. The Varah language is an almost unfathomable combination of grunts, squeaks, and sprays of saliva.

Nobody at MiB HQ considers "Mikey" (see accompanying case file) to be a great representative of his species. Most of the Varah are not con artists and petty crooks, but they do seem to be accomplished scroungers. Their own planet doesn't have much in the way of resources, so they have mastered the art of scavenging useful equipment from the refuse of other civilizations.

Sometimes Varah don't put the parts together just right (resulting in such experiments as the thermonuclear blender), sometimes they misunderstand what the thing is supposed to do (the close-assault washing machine was a horrible mistake, for example), and sometimes the
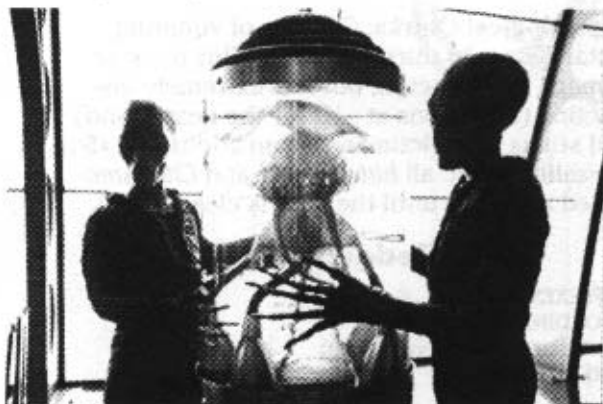
MEN IN BLACK ™

Being spotted by a human is the worst fear of most aliens (they've all seen that Alien Autopsy" a few too many times).

items just don't work (the Varah's major export is paperweights, as a result). Earth is a gold mine to them, since humans still bury their garbage (rather than recycling it, vaporizing it, or making a light brunch of it, as most civilizations do).

First contact with the Varah featured an exchange of gifts: the Varah gave the Men in Black a massive, heavily armored device that either spews volcanic magma or steam-cleans rugs (no one's quite sure), and the MiB entourage responded with two broken toasters and an eight-track tape deck.

Typical Varah

REFLEXES 3D+1
Climbing 3D+2, dodge 3D+2, jumping 4D
COORDINATION 3D+1
Marksmanship 3D+2
STRENGTH 5D+1
ENDURANCE 3D+2
KNOWLEDGE 2D
Computer ops 3D
PERCEPTION 2D
Hide 3D+1
CONFIDENCE 3D+1
Con 4D+1, intimidation 4D, streetwise 3D+2, willpower 4D
CHARISMA 3D
Disguise 4D+1
Character Points: 3
Fate Points: 1
Body Points: 35
Special Abilities: Teeth (damage STR+1D+1); exploding goo: when shot with a projectile weapon, expels a shower of toxic blue goo that causes 6D damage to everyone within 20 feet.
Equipment: Life-size human disguise. The suit looks and moves just like a human. The Varah must hold onto and manipulate the pole to which the "head" is attached to keep it on straight.
Case File: "Mikey"

MiB Classification: Coyame. Samarium-based life form. Amphibious bipedal bovine. Class Beta.

But You Can Call Him: Mikey

Disposition: Downright evil. Violent. Wildly unpredictable.

Hangs Mostly In: Texas

Often Disguised As: Dim-witted field laborer

Earth Thing He'd Love to Bring Home: The $5.99 all-you-can-eat breakfast buffet

He Brought Us: Nothing but trouble

Profile: Captured while trying to poison the southern California strawberry crop. Super-strength allowed him to break out of MiB containment facility. Last location unknown.

Observations: Only weakness is that he requires 10,000 calories per day to sustain basic life functions. You know Mikey...he'll eat anything.

Physiological Quirks: Like all samarium-based life forms, he will explode in a shower of toxic blue goo if shot with a projectile weapon. Any agent attempting to capture should have a clean-up crew at the ready.

Individual Alien Case Files

Case File: Bobo the Squat

MiB Classification: Tuscola. Ytterbium-based life form. Reptilian bipedal arthropod. Class Omega.

But You Can Call Him: Bobo the Squat

Also Known As: "Guy with Postal Pants"

Disposition: Hostile. Resents MiB authority. Aggressive and destructive when in an agitated state...which is almost always.

Hangs Mostly In: Northern California

Often Disguised As: Exceedingly disgruntled postal worker

Earth Thing He'd Love to Bring Home: Professional wrestling

He Brought Us: The fax machine, then the plain paper fax machine

Profile: Entered Earth without proper authorization or credentials; captured trying to reveal alien identity to a cable news agency. In exchange for bail, offered flawed fax machine technology (plagued by paper jams and misfeed errors).

Observations: An intergalactic bad seed, Bobo causes chaos wherever he goes. Constantly tries to undermine MiB authority by exposing his true identity on national TV. Uses postal service for covert alien weapon transport.

Physiological Quirks: Thick alien skin tends to dry and crack, releasing a putrid stench. Caution: approach with moisturizer. (The thick skin has a +1D armor value. The stench raises the difficulty of all *hide* and *sneak* attempts by +5.)

Bobo the Squat

REFLEXES 3D+2
Hand-to-hand combat 4D
COORDINATION 2D+1
Marksmanship 3D+1
STRENGTH 2D+1
Lifting 4D
ENDURANCE 3D+1
KNOWLEDGE 2D+2
Forgery 3D+2, scholar: postal procedures 3D
PERCEPTION 3D+1
Conceal 4D+1, language: English 3D+2, security 4D
CONFIDENCE 3D
Intimidation 4D
CHARISMA 2D
Disguise 2D+1, persuasion 2D+2
Character Points: 3
Fate Points: 0
Body Points: 34

Case File: Elby 17

MiB Classification: Belgium. Nobelium-based life form. Bipedal crustacean. Class Lambda.

But You Can Call Him: Elby 17

Also Known As: "Lobster Boy"

Disposition: Neutral. Will neither cooperate with our forces nor join those who oppose us. Slow to anger.

Hangs Mostly In: Switzerland

Often Disguised As: Sweet-toothed banker

Earth Thing He'd Love to Bring Home: Chocolate, chocolate, and more chocolate

He Brought Us: Candy compound that melts in the human mouth, but not in the human hand

Profile: The "coco cuckoos" kept Elby 17 from functioning in his human form; melting chocolate in his warm hands was messy and inconvenient. He applied the universal bio-engineering concept of a crunchy exoskeleton for chocolate, which has been effective ever since.

Observations: True form is slow moving (fifteen feet per round) but steady; strength and visual acuity beneficial in aquatic environments (i.e., salvaging for downed spacecraft or finding things accidentally dropped in the MiB officers' club pool). (Elby 17 takes no penalties for working underwater.) Deploys stealthy, heavy armor (+1D armor value) when threatened, both on body and on spacecraft.

Physiological Quirks: Claws cut through steel (STR+2D damage; can only be used while in true form). Species has extremely sensitive sense of smell (effective in either human or true form: +1 to all skill attempts using this sense).

Elby 17

REFLEXES 3D
Hand-to-hand combat 3D+1
COORDINATION 2D+1
STRENGTH 4D
Lifting 5D
ENDURANCE 3D+2
Resist poison 4D, swimming 4D+2
KNOWLEDGE 3D

Illustration by Tim Bobko

Business 3D+2, computer ops 3D+1
PERCEPTION 2D+2
Language: English 3D+1, language: French 3D+1
CONFIDENCE 2D+2
CHARISMA 2D+2
Charm 3D
Character Points: 4
Fate Points: 1
Body Points: 35

Case File: Frank the Pug

MiB Classification: Unknown

But You Can Call Him: Frank the Pug

Disposition: Can be smug, evasive, and, at best, difficult to deal with.

Hangs Mostly In: New York City

Often Disguised As: A cute little puppy

Earth Thing He'd Love to Bring Home: PBS

He Brought Us: Recordable CD-ROM technology

Profile: MiB knows that a dog is not Frank's true form; he just chose it because of the respect dogs are afforded on this planet.

Observations: Frank spent years playing the intergalactic political game and knows more about who's been doing what to whom and where all the bodies are vaporized than just about anyone. He is a font of accurate gossip almost the equal of the supermarket tabloids, and he speaks better than average English (in a clipped British accent he picked up from watching PBS). The only species he won't talk freely about is his own—this could be for their own protection (he has his share of enemies), or it could be there is some bad blood between him and his people.

Frank obviously keeps his ear to the ground, but you need more than that to know what's going on in Earth's alien community. Fortunately, Frank has a lot of friends who owe him favors, and they pay in information.

MiB HQ encourages agents to cultivate their own informants, but Frank is always a good choice when solid information is needed immediately. Just look for the puppy with the knowing gleam in his eye ...

Physiological Quirks: Frank is overly insistent on protocol before surrendering what he knows. Men in Black agents resist all inclinations to lean on Frank: what human wants to be seen in public beating up a dog?

Frank the Pug

REFLEXES 2D+1
Jumping 3D, sneak 3D+1
COORDINATION 1D+2

STRENGTH 1D+1
ENDURANCE 2D
Running 3D
KNOWLEDGE 4D
Scholar: alien politics 7D
PERCEPTION 4D+1
Hide 4D+1, language: English 5D
CONFIDENCE 3D+2
Con 4D, intimidation 4D, streetwise 4D+2, willpower 4D+2
CHARISMA 3D+2
Character Points: 7
Fate Points: 3
Body Points: 268
Special Abilities: Shapeshifting (though this is limited to his true form—whatever that is—and the one he uses while on Earth [a dog]). If Frank has any other forms, they remain unknown at this time.

Case File: Mavis 12

MiB Classification: Jonesboro. Molybdenum-based life form. Lacertilian humanoid. Class Beta.

But You Can Call Her: Mavis 12

Also Known As: "Motha Alien"

Disposition: Friendly, but violently protective of her young (see her "Physiological Quirks" for more information).

Hangs Mostly In: Chicago

Often Disguised As: Couples therapist

Earth Thing She'd Love to Bring Home: Lavish Broadway musicals

She Brought Us: Removable yellow sticky notes

Profile: Immigrated to Earth from a war-torn, matriarchal planet where highly evolved adhesive compounds are constantly being developed. Mothers can then stick their large litters of offspring onto their bodies while keeping their hands free for battle.

Observations: Constantly offering romantic advice to humans and aliens alike. Currently trying to start up a dating service for lonely aliens on Earth.

MEN IN BLACK.

Physiological Quirks: Will go into a berserk rage if she feels her young are in danger (gains +1D to her *Reflexes, Coordination,* and *Strength* while in the frenzy). She calms down as soon as she knows her young are safe. Furthermore, she is highly allergic to human facial hair. Prolonged exposure (more than twelve hours) will cause her to explode in a shower of lethal acid (which inflicts 5D damage on everyone within a five-foot radius).

Mavis 12

REFLEXES 3D+1
Dodge 4D+2, hand-to-hand combat 4D
COORDINATION 3D+1
Marksmanship 3D+2
STRENGTH 3D+1
Lifting 3D+2
ENDURANCE 3D
Running 3D+2
KNOWLEDGE 2D+2
Computer ops 3D+1, first aid 3D, scholar: relationship counseling 3D+2
PERCEPTION 2D+1
Language: English 3D+1, tracking 3D
CONFIDENCE 2D+2
CHARISMA 2D+1
Persuasion 3D
Character Points: 4
Fate Points: 1
Body Points: 33

Case File: Skulk

MiB Classification: Roswell. Osmium-based life form. Capacious-cranium anthropoid. Class Alpha.

But You Can Call Him: Skulk

Also Known As: "Roswell Alien"

Disposition: Friendly, but will fight fiercely to help apprehend any aliens in violation of MiB treaty codes and ordinances.

Hangs Mostly In: New Mexico

Often Disguised As: Junior high school guidance counselor

Earth Thing He'd Love to Bring Home: Alternative music festivals

He Brought Us: Microchip

Profile: Survivor of the Roswell crash, Skulk and his crew offered representatives of the U.S. government sophisticated alien technology in exchange for sanctuary on Earth. This small group formed the base of what would later be known as the Men in Black.

Observations: Extraordinary cognitive, multitasking, analytical thinking, and spacial-temporal relationship skills. Also likes big hats.

Physiological Quirks: Any blow to Skulk's sensitive cranium releases powerful neurotoxins into his muscles, giving him ferocious strength; often prepares for combat by repeatedly smacking himself in the head. (Each smack increases his *Strength* by 1D, up to a maximum total *Strength* of 10D. The smacks do not have to be successive to be cumulative; however, they do have to be within two rounds—ten seconds—of one another. The increased *Strength* lasts for ten rounds or until one round after combat has ended, whichever comes first.)

Skulk

REFLEXES 2D+2
Dodge 4D, hand-to-hand combat 4D+2
COORDINATION 2D+1
STRENGTH 2D
Lifting 2D+1
ENDURANCE 2D+1
KNOWLEDGE 5D
Computer ops 4D+2, linguistics 5D+1, navigation 5D+1, scholar: child psychology 5D+2, scholar: alien politics 6D+1, scholar: science 7D
PERCEPTION 4D
Language: English 4D+1, language: Spanish 4D+1
CONFIDENCE 3D
CHARISMA 2D
Disguise 3D
Character Points: 10
Fate Points: 2
Body Points: 33

Case File: Willie

MiB Classification: New Jersey. Sorbium #3-based life form. Endomorphic ameboid. Class 6.

But You Can Call Him: Willie

Disposition: Manic-depressive, depending on whether or not he's ingested his quota of sugared cake substances. Behavior can range from downright mopey to annoyingly spontaneous.

Hangs Mostly In: Paterson, New Jersey

Often Disguised As: Depressed Captain Donut Clerk

Earth Thing He'd Love to Bring Home: Yellow #5

He Brought Us: Voice mail

Profile: Came to Earth seeking a cure for his medical condition. His current job at a Captain Donut allows him free access to the treatment he most needs: consumption of massive quantities of sugary treats. Confined to the general area of Paterson, New Jersey, though he has a tendency to forget himself and take the saucer out for a spin in the country now and then.

Observations: Amazing ability to distract normal humans from their primary goal. A brilliant fast-talker, he can dodge blame, avoid questions, and make a convincing argument for or against anything with equal skill.

Physiological Quirks: Due to his alien metabolism and pollution on his home world, he must eat ten pounds of sticky, sugary cake substances every six hours or lapse into an intoxicated and uncontrollable state resembling drunkenness—along with his natural tendency to waver between being completely morose and utterly hyper. He has the ability to speak in an annoyingly whiny voice capable of incapacitating the most sturdy individuals. (Those within hearing range of Willie's whine must make a Difficult *willpower* roll. Those unable to successfully resist the whine have two choices: run away or wait in stunned silence, unable to do anything, until Willie shuts up.)

Willie

REFLEXES 3D
Dodge 3D+2
COORDINATION 3D
Marksmanship 3D+1
STRENGTH 2D+2
ENDURANCE 3D
KNOWLEDGE 4D
Business 4D+1, navigation 4D+1
PERCEPTION 4D+2
Language: English 5D
CONFIDENCE 1D+2
Con 4D, intimidation 4D
CHARISMA 2D
Disguise 2D+1, persuasion 3D+1
Character Points: 3
Fate Points: 1
Body Points: 29

Additions to the Alien Database

Of course, new species of aliens are constantly arriving on Earth. Much as the Annelids would hate to admit it, they know that one of the best ways to get information about extraterrestrial visitors is through field personnel notes.

Though each field agent has his or her own order for setting down data, the agency has created a standard case file format, which is the configuration the Annelids use in inputting data about individual members of species.

Case File

The Annelids prefer to use the alien's common Earth name as opposed to some indifferent number for the case file designation. This information is also contained in the "But You Can Call Him/Her/Them" section.

MiB Classification

Only the Annelids truly know what the system is, but here goes.

There are four parts to the classification:

1. The location where the Men in Black first encountered the alien. (This could be a city, state, country, or something similar.)

2. A brief description of the alien's species' physical nature. (This takes the form of tacking "based life form" onto an element. Any one from the periodic table will do. For example, humans are carbon-based life forms.)

3. A brief description of the alien's body structure. (This consists further of two parts: an adjective indicating some significant feature of the alien's physical form, and a noun indicating the alien's type of physical form. For the adjective part, look in a medical dictionary and pick some appropriate and complex term. For the noun portion, look in a thesaurus under "animals," "insects," or a specific animal and, again using the same criterion of complexity, choose an appropriate term. In case you don't have a medical dictionary and thesaurus handy, refer to the two lists of terms below for your use and inspiration.)

4. Class ranking. (This is a ranking the Annelids give to the strength of the alien or its importance to the Men in Black. Generally, the Greek alphabet is used, with the first third of it designating friendly rankings, the middle third for neutral rankings, and the last third for foe rankings. Sometimes, however, remnants from an older, more arbitrary system—which used numbers as well as the Greek alphabet—sneak in.)

Classification Adjectives

abdominous
achromic
aliferous
amphibious
augmented
bipedal
cervicorn
dichoptic
dischromatopic
dolichocephalic
ectomorphic
ectoparasitic
elongated
endomorphic
eutherian
exomorphic
hirsute
hyperopic
hypsicephalic
kyphotic
lepidote
marsupial
mesomorphic
metameric
metamorphic
multiped
myopic
neurasthenic
nyctolopic
orthocephalic
peritrichous
polydactylous
polymorphic
rigid
sternutative
totipalmate

Classification Nouns

ameboid
android
anthropoid
arachnid
arthropod
bovine
caprid
cephalopod
cervid
cetacean
crustacean
equine
felinoid
humanoid
ichthyoid
lacertilian
leporid
lupinoid
mollusk
myriopod
ophidian
ornithoid
reptilian
ursid

But You Can Call Him/Her/Them

This is the name of the alien, which should be the same as the one you used for the "Case File" section. You might also put here any special titles or familiar nicknames.

Also Known As

Indicate any known nicknames, particularly ones that someone would not necessarily call the alien to his or her face.

Disposition

Briefly and in general terms note how the alien reacts toward the Men in Black, in particular, and humans, in general. Save additional details on the alien's personality for the "Observations" section.

Hangs Mostly In

In this section, specify the alien's registered place of residence. This could be a city, state, named geographical region, or something similar.

Often Disguised As

Determine what the alien chooses to conceal him or herself as when wandering around human society. This could be a human occupation (such as guidance counselor) or an animal (such as a dog) or some other object (such as roadkill).

Earth Thing He/She/They'd Love to Bring Home

Decide what sort of souvenir the alien would most like to bring back to his or her home planet.

He/She/They Brought Us

Describe a process or object that humans typically believe they invented but that obviously must have come from some alien process (like hook-and-loop tape or an Internet browser).

Profile

In the profile, you could describe how and why the alien came to Earth and how (specifically) it deals with the Men in Black. You could also illustrate a few observations about the alien's home planet, particularly its society or how the alien interacts with that society. Some aspects to consider include conflict resolution, significant customs, methods of entertainment, philosophies about family and community, and so on. It is also useful to other agents to make a few comments about the language; if possible, jot down several phrases in the native tongue and their transliterations into English. Determine what the alien calls his or her species. Sometimes it is difficult to render close enough for humans to pronounce it correctly, so you may have to come up with a suitable—and polite—nickname. Be sure to indicate whether the name is a transliteration or a nickname.

You can also put in this section information on the physical appearance of the alien's true form. Try to include details on head(s), facial features, movement, manipulation, limbs, skin, skeletal structure, and decorative features. (Decorative features are characteristics—such as hair or facial ridges—that don't serve any real purpose for the body.) Also be sure to indicate height, weight, build, and the types and locations of sensory organs.

Furthermore, you should also decide how difficult it would be for the alien to pass for a human. Some aliens may need a neuralyzer-ready escort to go out in public. Others may only need the proper clothing.

Observations

Explain in this part how the generalities that you described in the "Disposition" section manifest themselves as the alien goes about his or her daily business. You might also specify one of the alien's major goals, a favorite pet or hobby, or miscellaneous aspects significant to the case file.

Additionally, you may want to list any special equipment that the alien requires, has, or has access to. For example, Baltians need their bodysuits in order to function in human society.

Physiological Quirks

List here any special abilities or flaws that you know about, including their game effects. For your benefit, I have compiled lists of the most common categories used when inputting information about special abilities and flaws into the database. Of course, the database is expanding all the time, and you may discover new special abilities and flaws not included here.

In your case files, you can either use the categories as they are named here, or you can go straight to specifics. For example, instead of noting that an alien has *natural weaponry*, explicitly state the form of *natural weaponry* (teeth, claws, musical appendage, etc.).

You might find it helpful in creating balanced aliens—ones that aren't too weak or too powerful to be challenging to your agents—to use the optional die code rule. The "Special Abilities and Flaws" sidebar contains all the special abilities and flaws, each followed by a die code. Record the die codes for each special ability and flaw chosen and add them up; the sum might be a positive or a negative number. If it is a positive number, add it to the alien's skill dice. If it is a negative number, subtract it from the alien's skill dice.

Special Ability Descriptions

Atmospheric Tolerance: The alien can breathe one form of atmosphere that would be lethal to most other species.

Attribute Increase: Some talent or physiological aspect allows the alien to gain +1D to the attribute of his choice. Be sure to specify a plausible explanation for this special ability.

Special Abilities and Flaws

Ability Loss	+2D
Alien Outlook	+2D
Atmospheric Incompatibility	+3D
Atmospheric Tolerance	–1D
Attribute Increase	–2D
Blur	–1D
Cultural Allergy	+1D
Darkness	–2D
Desolidification	–3D
Elasticity	–1D
Enhanced Sense	–1D
Environmental Incompatibility	+2D
Environmental Tolerance	–1D
Fast Reactions	–1D
Fear	–2D
Glider Wings	–2D
Hypnotism	–2D
Immortality	–3D
Infravision/Ultravision	–3D
Invisibility	–3D
Limited Regeneration	–3D
Long Life Span	–2D
Major Vulnerability	+3D
Metabolic Difference	+2D
Minor Stigma	+1D
Multiple Abilities	–2D
Natural Armor	–1D
Natural Weaponry	–2D
Nutritional Requirements	+2D
Omnivorousness	–1D
Resist Energy Attack	–2D
Resist Heat/Cold Attack	–2D
Resist Interaction Attack	–2D
Resist Physical Attack	–2D
Shapeshifting	–3D
Silence	–1D
Speed	–1D
Stench	+1D
Substance Allergy	+1D
Symbiosis	+2D
Teleportation	–3D
Transmutation	–3D
Vulnerable	+2D

Blur: The alien can appear indistinct to the naked eye or to most visual aids (binoculars, etc.) The alien receives +1D to *dodge* and *sneak* totals.

Darkness: The alien is capable of projecting a field of darkness in a ten-foot radius around her body. Anyone within the field, except the alien herself, gets +10 to the difficulty of sight-based skill checks. The darkness can be maintained for a maximum of one minute before disappearing.

Desolidification: The alien can change himself into a gaseous form for up to one minute. During that time, +7D is added to *Endurance* for the purpose of resisting damage—but his movement rate is halved. He cannot move through solid objects but can go through small openings (like keyholes). He cannot carry anything with him or perform actions that require physical activity or speaking.

Elasticity: The alien can stretch, elongate, and compress her body, allowing her to double her height or become narrow enough to pass through keyholes, cracks, or any other opening she could normally see through. The alien gains +1D to *dodge* and *sleight of hand* attempts.

Enhanced Sense: One of the alien's five senses is heightened to abnormal levels. Any relevant skill totals are increased by 1D.

Environmental Tolerance: The alien can survive comfortably at any one environmental extreme—heat, cold, intense atmospheric pressure, and so on—to a much greater extent than a human. For example, he might thrive in the arctic unprotected or be able to withstand the broiling heat of the desert without a problem.

Fast Reactions: The alien gains +1D to *Reflexes* when determining initiative.

Fear: The alien is able (without a skill roll) to provoke fear in those within three feet of her (Moderate *willpower* roll is needed to resist). She gains +1D to all *intimidation* attempts against those so affected.

Glider Wings: The alien can fly by drifting with air currents, provided there is sufficient wind. The alien uses *Reflexes* in order to control his flight. Note that the direction of the wind controls which direction he may go.

Hypnotism: This ability allows the alien to place a target into a trance-like state under which her subconscious mind can be probed. To use it, the alien must focus all the target's attention on one point and try to relax her until she "falls asleep" and can be questioned. Note that an agent or cast member cannot be hypnotized into doing something that goes against her beliefs (so she will not murder someone if she believes it is wrong).

The die code for this special ability is PER+3D. The difficulty level for a willing subject is Easy. For an unwilling subject, the difficulty number is 8 plus the target's *willpower*.

Immortality: The alien is immortal. Regardless of how much damage he takes, he just won't die. Blow off an arm, cut off his head, he just keeps coming. However, unless he has *limited regeneration,* he's never going to heal either.

Infravision/Ultravision: The alien can see in the dark, either through the use of infravision or ultravision. Infravision allows the alien to see changes in heat, while ultravision gives the alien a straight +2 to all *Perception* checks in the dark because she makes the most of light or sees in some other such way.

Invisibility: The alien is transparent (+3D to all *hide* rolls). This also means that under most circumstances, others may not make *Perception* attempts to detect the alien. *Perception* rolls may only be made if the agent or cast member has a reason to believe the invisible alien is there—and then only at great difficulty.

There are some interesting variants and quirks with this special ability. Some aliens' invisibility extends to their clothing. For others...let's say that it doesn't quite work that way. Furthermore, any objects the alien carries—weapons, tools, and the like—are not invisible just because he is.

Limited Regeneration: The alien gains back one body point per round. Aliens who can grow back lost body parts are also classified under this special ability.

Long Life Span: Aliens with this special ability age more slowly than humans, giving the impression of near immortality. They are also immune to most diseases.

Multiple Abilities: An alien with this special ability has several minor, enhanced abilities. For example, an alien could have eyestalks (which would negate surprise), the ability to focus her ears on particular types of noises (+1 when making skill checks to hear such sounds), and fingers that are very sensitive (+1D to *lockpicking* against safes with moving tumblers). Although much like *enhanced sense,* instead of all ability attempts associated with one sense improved, only certain attempts associated with the multiple heightened senses are increased. Be sure to be specific about what the alien can do.

Natural Armor: The alien's skin is very tough—he has some sort of shell or exoskeleton or some resistance to injury. The alien receives +1D to *Endurance* rolls to resist damage.

Natural Weaponry: The alien has some sort of natural weapon—claws, pincers, and the like—that adds to her *Strength* when determining her damage when attacking with that weapon. It is possible to have more than one natural weapon.

Omnivorousness: The alien is capable of gaining nourishment from just about anything (although he isn't immune to poisons).

Resist Energy Attack: The alien is virtually immune (END+3D) to attacks made with lasers or other energy weapons.

Resist Heat/Cold Attack: The alien can withstand (END+3D) attacks involving extremes of heat or cold (select one).

Resist Interaction Attack: The alien is highly resistant to one specific type of nonphysical attack (*con, intimidation,* etc.). The alien adds +3D to *willpower* to resist.

Resist Physical Attack: The alien can almost shrug off (END+3D) attacks from projectile, hand-to-hand, or missile weapons.

Shapeshifting: The alien can alter her form and appearance, giving her the equivalent of the *disguise* skill at a value of CHA+2D. However, unlike *disguise,* physical characteristics (*Reflexes, Coordination, Endurance,* and *Strength*) might be altered to suit the new form.

Silence: The alien is able to move in complete silence. All *sneak* checks receive +2D.

Speed: The alien is extremely fast. Base movement rate for an alien with speed is forty-five feet per round, but aliens have been known to be faster.

Teleportation: The alien can teleport up to thirty feet away. He must be able to see his destination clearly. In combat, this takes one round, and he can only take with him what he has on his body at the time—he cannot take anyone else. Although...there have been recent reports of aliens able to carry small items.

Transmutation: The alien is able to alter her substance to something else, yet still move (for example, an alien who turns to stone). Aliens with this ability can only shift to one specific substance (which must be specified when the alien's statistics are created).

Flaw Descriptions

Ability Loss: The alien temporarily loses one or more of his special abilities or the ability to use a common skill at regular intervals (for example, an alien who can't fly at night or who loses the use of his *sneak* skill during a particular phase of the moon).

Alien Outlook: The alien sees something differently owing to her alien nature. She might have no sense of humor at all, or a very strange one; she might see an offered handshake as a hostile gesture; or she might just be unable to adjust to something in Earth culture. (For example, the "twins" keep Men in Black headquarters on Centaurian time, with its thirty-seven-hour day.)

Atmospheric Incompatibility: The alien has to take some sort of medicine or wear a breath mask when in Earth atmosphere. If she doesn't, she loses three body points per minute until she suffocates.

Cultural Allergy: Something distracts or provokes the alien (it might be exposure to nudity, the sight of a gun, etc.). Effects of this can vary—the alien might be too shaken to perform an action in the situation, or may be distracted from his original intentions. For example, in the training film, the Bug is distracted by J crushing roaches underfoot.

Environmental Incompatibility: The alien is sensitive to something in the environment. Maybe it's the temperature, maybe it's the chlorine in the drinking water, whatever. Exposure to this substance/environmental condition without the proper medication or protection causes the alien to lose three body points every ten minutes.

Major Vulnerability: The alien will be seriously injured or die if exposed to a particular substance (large amounts of salt water, barbecue sauce, air freshener, etc.). The alien loses one body point in every round in which she is exposed to this substance.

Metabolic Difference: The alien needs more life support (typically food) than "normal" and will begin to lose body points after hours of doing without. For example, the alien must eat once every four hours. If he doesn't, he loses three body points for each hour beyond four he goes without eating.

Minor Stigma: There's something the alien can't do without performing some sort of ritual before or after (bathing completely before eating, singing at the top of her lungs when about to attack someone, etc.)

Nutritional Requirements: The alien has to eat, drink, or breathe something uncommon and has physical problems (as with *metabolic difference*) when he can't get it. For example, the Bug seems to live, at least in part, on sugar water; other aliens might eat rocks, nails, or each other. The alien should be able to go a fairly long time (two or three days) without this substance before suffering any ill effects.

Stench: The alien smells terrible. Add +5 to the difficulty of all *hide* and *sneak* attempts, as everyone can smell her coming.

Substance Allergy: The alien has a fairly minor allergy; exposure to smoke, sunlight, a particular food, or other substance affects the alien adversely. Add +1 to +2 to the difficulty of all his actions while exposed to this substance.

Symbiosis: The alien is bound symbiotically to another, drawing strength (physical or mental) and energy from the other. Effects of this can vary. Perhaps the aliens get weaker the further apart they are, or perhaps they begin to go insane. Adjust this flaw to whatever works for the alien concept you have discovered.

Vulnerable: Something about the alien (mental or physical) makes him especially vulnerable to a certain type of attack. The alien may, for instance, suffer extra damage from fire, electricity, water, or some other substance. Add +1D to the damage roll for an attack using that element.

Statistics and Skills

The procedure outlined for describing new agents (found in Folder 3 of this book) works equally well for new aliens. Split twenty-four dice among the eight attributes (*Reflexes, Coordination, Strength, Endurance, Knowledge, Perception, Confidence,* and *Charisma*.) They begin with seven dice to distribute in any combination of skills (as listed in Folder 4). More experienced or tougher aliens may receive more skill or attribute dice, while certain circumstances (such as a young age or a disability) may reduce the number of dice an alien receives. For example, because of Redgick, Jr.'s young age, he does not receive as many total attribute dice (he gets 16D) or skill dice (he gets 3D).

Character Points, Fate Points, and Body Points

Most aliens will have between one and ten Character Points and between one and three Fate Points, depending on their importance to the adventure. Starting body points equals an *Endurance* roll plus 20.

Aliens as Agents

In addition to using this process to create new alien cast members, you may wish to allow players to create alien agents. You could let them design agents based on the species entries contained herein, or you could permit them to use the process to design their own new aliens. Either way, it is most important—and this cannot be stressed enough—that you make certain any agents created using the information in this report are approved by you, the Director. Considering that the whole purpose of the game is to have fun, if one of the players has an agent that wildly outranks the other characters, you will end up with many resentful players and no fun.

Alien Data

Case File: _____

MiB Classification: _____

But You Can Call Him/Her/Them: _____

Also Known As: _____

Disposition: _____

Hangs Mostly In: _____

Often Disguised As: _____

Earth Thing He/She/They'd Love to Bring Home: _____

He/She/They Brought Us: _____
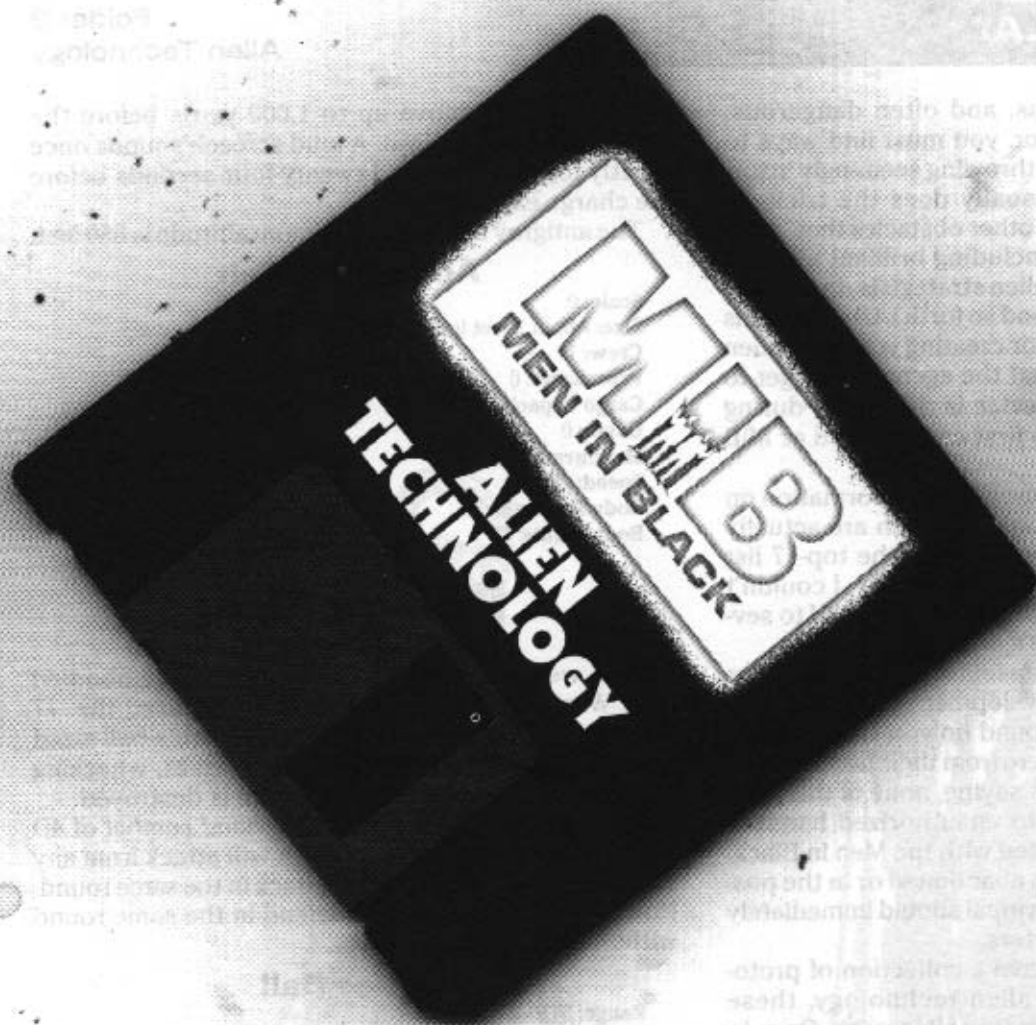
_____

Profile: _____

_____

Observations: _____

_____

Physiological Quirks: _____

_____

Statistics and Skills: _____

_____ Reflexes   _____ Coordination   _____ Strength

_____ Endurance   _____ Knowledge   _____ Perception

_____ Confidence   _____ Charisma

Character Points: _____

Fate Points: _____

Body Points: _____

Folder 9

Aliens possess wondrous, and often dangerous, technologies. As the Director, you must find ways to challenge your players, and throwing seemingly insurmountable tech at them usually does the trick (of course, you'll want to devise other obstacles that "raise the bar" for your players, including brilliant alien tyrants, mysterious invisible alien strategists, incredibly strong alien trapeze artists, and so forth). Use the items described below as a basis for creating your own alien hardware, but make sure that the agents don't get to keep any of it. Either the device is destroyed during the assignment in which it's first encountered or MiB superiors confiscate it.

The Men in Black database contains information on many alien technologies (some of which are actually stored in the MiB Warehouse). Here's the top-17 list (though I ordered the items alphabetically; I couldn't decide which was my favorite). I limited myself to seventeen in honor of my sister's birthday this year.

By the way, the devices presented below are never freely distributed by MiB Development & Distribution. Usually this technology is found only in the hands of aliens who have brought it here from their home world. Though it should go without saying, none of this stuff should ever find its way into unauthorized hands—especially anyone not affiliated with the Men in Black. Agents who find any of these abandoned or in the possession of an unlicensed individual should immediately turn them over to headquarters.

While the agency does have a collection of prototype/unknown/dangerous alien technology, these items fall only within the domain of Research. Once in a very long while, agents may be assigned one of these devices for a specific mission—to be returned immediately upon completion of that mission.

For terminology, please see the technology report in Folder 5. Note that only relevant statistics have been provided. Distance values are given in feet unless otherwise indicated. Items are considered to have a scale of zero if that information does not appear in the entry.

Antigravity Belt

Zipping through the air by unconventional means does not exactly help the agency retain its anonymity. Furthermore, this item is not exactly a belt. It's more like a large, bright purple, boxy device covered by bright orange alien manufacturer's symbols. (Our understanding is that the species who created this item considered the color combination to be camouflage. As a result, no human has ever expressed interest in visiting their planet.)

The antigravity belt can be strapped on by means of an attached (to the device) harness. A control strap secures around the waist of the user. Movement direction is manipulated by means of buttons on the control strap.

The user can move up to 1,000 yards before the device's charge runs out. A loud screech sounds once exactly four minutes and twenty-four seconds before the charge expires.

The antigrav belt has a maximum altitude is 650 feet.

Antigravity Belt

Scale: 0
Size: About 3 feet long, 2 feet wide, and 6 inches deep.
Crew: 1
Passengers: 0
Cargo Capacity: 0
Cover: 0
Maneuverability: –1D
Speed: 20
Body Strength: 0
Body Points: 78

Dodge Ball

This weapon is also known as the "disembodied fist." Worse than the yellow ball that caused the '77 New York blackout, this lime-green tennis-ball-sized wonder attacks whomever it is thrown at, whacking its victim until either it or the victim is destroyed.

The ball attacks with a *hand-to-hand combat* of 4D and defends with a *dodge* of 5D. It will attack from any angle, but it cannot move and attack in the same round. However, it can attack and defend in the same round without taking any penalties.

Dodge Ball

Range: STR+1/STR+2/STR+3
Rate of Attack: 1
Damage: 1D
Ammunition: None
Speed: 60
Body Strength: 1D
Body Points: 50

Flying Saucer: Intraplanetary, Personal Edition

This is a small, two-person craft. Oval in profile, this is one of the types of "unidentified flying objects" that people are so fond of spotting. They are used by many alien visitors to get around Earth quickly, as well as to make trips back and forth between their interplanetary spaceships (an example of which is described herein). The Men in Black agency strongly discourages the use of spaceships inside the atmosphere (and particularly day excursions), as their sightings are difficult to explain away.

The maximum speed of flying saucers has yet to be determined, since these vehicles operate on principles and mechanics far superior to human technology.

Flying Saucer: Intraplanetary, Personal Edition

Scale: 4D
Size: 15.5 feet in diameter
Crew: 2
Passengers: 0
Cargo Capacity: 20 cubic feet
Cover: 2D
Maneuverability: 4D
Body Strength: 2D+1
Body Points: 50

Flying Saucer: Intraplanetary, Shuttle Class

Larger than a personal edition craft, this vehicle is used for carrying large delegations (intergalactic ambassadors, children on field trips, etc.) to Earth's surface. They are not recommended for touring Earth's atmosphere due to their high fuel consumption, large size, and limited maneuverability. However, unlike the personal edition craft, shuttle-class ships include audio and visual jamming devices, which prevent the craft from being seen or heard electronically or photographically. This does not prevent them from being sighted directly by humans. Night landings are thus highly recommended.

A laser cannon is mounted in a track encircling the ship, giving the single weapon the ability to protect all sides.

Flying Saucer: Intraplanetary, Shuttle Class

Scale: 5D
Size: 30 feet in diameter
Crew: 2
Passengers: 6
Cargo Capacity: 83 cubic feet
Cover: 3D+2
Maneuverability: 3D (space), 1D (atmosphere)
Body Strength: 2D+2
Body Points: 65
Weapons:
    Laser Cannon
        Fire Arc: Any
        Crew: 1
        Scale: 1D
        Fire Control: 1D+2
        Atmosphere Range: –1D/0/0/–1D
        Damage: 7D

Flying Saucer: Interplanetary, Bureaucrat Class

We don't actually have one of these in the Warehouse (considering that they have difficulty passing through the atmosphere safely), but we do possess some information regarding their performance. Bureaucrat-class saucers are capable of traveling great distances in short periods of time. Whether this occurs through faster-than-light technology or via subspace, the manufacturers refuse to say. However, the ride for the passengers is comfortable—at least as comfortable as an exceedingly long, boring ride can be. It is capable of holding one shuttle-class or two personal edition spaceships (see above—not at the ceiling, at the *previous text*).

They are typically armed with two laser cannons in the front and two in the back.

Flying Saucer: Interplanetary, Bureaucrat Class

Scale: 9D
Size: 1 mile long
Crew: 10
Passengers: 12
Cargo Capacity: 3500 cubic feet
Cover: 4D
Maneuverability: 1D
Body Strength: 4D
Body Points: 150
Weapons:
    Four Modified Laser Cannons
        Fire Arc: Forward, backward
        Crew: 1
        Scale: 4D
        Fire Control: 1D
        Atmosphere Range: –1D/0/0/–1D
        Damage: 9D

Genetic Manipulator

The genetic manipulator consists of an input device (about the size of a large notebook) attached to the main manipulation device (about the size of a regular-sized oatmeal container). The genetic manipulation menu (which includes numerous picture examples) is displayed on the input device; the user selects options by touching the appropriate part of the screen. Then a tiny sampling of tissue and blood is put into an aperture in the main manipulation device, which alters the genetic code and develops a pseudovirus. This pseudovirus, once reinjected into the victim, completely replaces the person's original code. The process takes about one month, though the manifestations of the new code may take longer.

If the pseudovirus is injected into someone other than the person from whom the original sampling was taken, the pseudovirus acts as a cancer in that other person, killing him or her within a month. There is no known cure.

This particular device's menu is written in Xi Bootian. Thus, knowledge of that language (*language: Xi Bootian*) or a Very Difficult *computer ops* roll is required to operate the device. Furthermore, a Moderate *scholar: genetics* roll is needed to create a pseudovirus that will produce the desired results.

Genetic Manipulator

Range: Personal
Body Points: 18

Instigator

This device emits a high-pitched sound that irritates humans, causing headaches and, for those unable to make a Very Difficulty *willpower* roll, violent behavior (a character failing the roll must immediately attack the nearest person for one round until either the sound ceases or the character makes a successful *willpower* roll). The instigator is often found at European soccer games and is believed to have been used to cause numerous riots throughout the United States. The sound can be blocked by standard earplugs.

Instigator

Range: 10 yards
Body Points: 30

Interplanetary Signalling Device

The interplanetary signalling device is one of the more mystifying items in the Warehouse. First, appearance: it is a seven-foot-long pole made of some dull gray, indestructible metal, with a black spike (of the same metal) attached to one end. This end can be thrust into the ground and also seems to activate the device. So far, each device found has had a slightly different, though decidedly similar, signal emitting from it. The signal is usually of a nature that few creatures on Earth can hear, though MiB satellite-computer systems can monitor it at headquarters. Once the pole is removed from the ground, the signal stops.

Interplanetary Signalling Device

Range: Unknown, though apparently well beyond Earth's solar system
Body Points: Indestructible (however, automatically shatters when brought within one mile of a Metallica concert)

Malfunctionator

This weapon shoots a dense stream of electrons at its target. The beam, upon hitting its target, burns out, melts, or otherwise destroys everything in the object that has or could have an electrical current running through it. It is equally disruptive to living creatures.

The device is a two-foot-long, sky-blue tube, about three inches in diameter. The power pack is separate and connected to the tube via thick wires. The power pack is rectangular and, with its carrying straps, looks rather like a child's backpack.

Malfunctionator

Range: 30/50/70
Rate of Fire: 1
Damage: Destroys anything with an electrical current running through it; 8D damage to all living creatures
Ammunition: Power pack
Scale: 2D
Body Points: 40

Medusa's Touch

This weapon looks exactly like a black, chisel-tip marker (complete with cap), except that it's about one foot long. Removing the cap and pressing the tip to the victim's bare skin (hand, arm, other exposed body part) activates the device. It is unknown whether the device releases a toxin or performs its function by some other means, but the results are clear: the blood in the victim's body thickens. Need I say this is a bad thing? The Men in Black agency, fortunately, has an antidote device, which looks identical to the Medusa's touch except that it is red. (Note that once body points reach zero, the antidote will, of course, not work.)

The device got its name after one of the alien technology specialists stayed up all night watching "Clash of the Titans" over and over—and over, again. He has since been placed in a special program.

Medusa's Touch

Range: Touch
Rate of Fire: 1
Damage: 3D per round
Ammunition: Unable to determine
Body Points: 50

Midnight Assassin

This funny little piece of alien technology explodes when night falls *and* the moon is within a 180-degree spherical range of the device's sensors. It will not work if covered by a box or set in an enclosed area where the sensors cannot detect both the darkness and the moon.

The bomb looks like half of a cantaloupe, though its outside is smooth and a rich black. There appears to

be no activation or deactivation switch per se, though we have been able to keep our midnight assassins in a nice, dark place with no trouble at all (well, except that one time).

Midnight Assassin

Blast radius: 3/6/11
Damage: 5D

Pathogen Fountain

This weapon looks like a one-foot-tall Roman candle. When lit, however, it explodes, showering everything in its range with a pathogen-laden spray. The pathogen cartridge is selected by the user and placed inside the device.

The pathogen fountain is primarily used to assist in the spread of various contagious diseases. For example, the unit we have contained a cartridge of Betelgeusian spores. (These spores have no effect on anyone from the Betelgeuse system, but they are toxic to humans. The spores find human lungs to be excellent places to develop into the microplants that create more spores, a process that takes about three days. The new spores are released by coughing. After a week, the person chokes to death.)

Pathogen Fountain

Blast radius: 5/10/—
Ammunition: Pathogen cartridge
Damage: Depends on the pathogen chosen

Personal Forcefield Kit

The personal forcefield kit consists of twelve, two-inch-wide, self-adjusting, yellow straps (the projectors), plus an energy pack, which is about the size of a standard deck of cards and attached to its own two-inch-wide, self-adjusting strap. To use the kit, a strap is placed on each limb (including the tail, if applicable) and one around the head. The energy pack is then strapped around the waist. Once the energy pack is turned on, the forcefield is automatically generated. This device cannot be donned quickly.

Personal Forcefield Kit

Range: Personal
Body Points: 15
Notes: Protects completely against all *hand-to-hand combat* attacks; against all other physical attacks it has an armor bonus of +8D (added to the *Endurance* when resisting damage).

Phone Phrend

The phone phrend comes as a two-part device: a detonator and an explosive unit.

To employ the device, the explosive unit, about the size and shape of a quarter, is attached to the bottom of the victim's phone. At a later time—when the user has retired to another location—the victim is called. When the person answers, the detonator (about the size and shape of a pocket calculator) is activated and held to the mouthpiece. The remote unit receives the signal and detonates, destroying the phone and injuring the victim.

This weapon was confiscated from an Altonian no doubt about to assassinate someone on Earth. I'm sure he shared his secret with others before his...demise.

Phone Phrend

Blast radius: 6/12/18 inches
Damage: 4D (to victim)
Body Points: (for the detonator) 10

Subliminal Cult Literature

These are four-color, four-by-five-inch booklets consisting of eight pages with a single staple in the binding. The booklets are printed on a special paper designed by an extraterrestrial manufacturer to better hold subliminal messages. The words and images in the booklet combine to create a simple subliminal suggestion, usually fixing in the reader the idea to meet others at a certain place and time.

The booklets have often been found in conjunction with the subliminal suggestion sound series (described herein). They are called cult literature because they primarily advance the formation or advancement of some religious or social grouping (health nuts, crop-circle cults, Congress, etc.).

In order for the subliminal suggestion to take, the reader must examine the booklet closely for several minutes—and the poor quality of the images and the writing certainly promote this. If the reader is interested in the cult, then the suggestion will have no difficulty being internalized. Readers who are not interested in the cult but examined the booklet may make a Moderate *willpower* roll to resist the suggestion (though they will not know they are resisting it). Those under a subliminal suggestion will not allow anything to get in the way of their accomplishment of the suggestion.

Our field personnel have yet to discover the device that creates these works of art. The quantity and variety of booklets out there suggests that there are multiple printing machines, one of which we would really like to examine (so, if you see one, definitely borrow it).

Subliminal Cult Literature

Range: A single person (per booklet)
Body Points: 1 (per booklet)

Subliminal Suggestions Sound Series

A classic alien method of taking over the world, this device can be wired into any sound system or radio transmitter. A Moderate *computer ops* roll is required to successfully set up the device. It takes at least one hour to record the message and set up the device, longer depending on the circumstances. The device must transmit its message for fifteen minutes every day for five days, at the same time every day. After this time, anyone who has heard all five segments will become open to suggestion from the person whose voice was used to create the message (no *willpower* roll). Unlike hypnosis, the victim will even perform activities that are against his or her moral beliefs. Anyone influenced by a subliminal suggestion will let nothing get in his or her way of accomplishing that suggestion.

The transmissions can be masked in music or propaganda speeches, whatever may be appropriate for the situation.

Subliminal Suggestions Sound Series
Range: Same as the range of the sound system or radio transmitter
Body Points: 30

Weather-Control Device

This device stands about six feet tall and has a three-foot diameter. When activated, it sprouts an incredible number of slender metal rods. It operates by making small changes in the local atmosphere. A working knowledge of the T'skine language is required to operate it.

The device can affect the weather in one of three ways: air pressure, temperature, or humidity. Atmospheric pressure can be adjusted by one pound per square inch. Temperature can be varied by fifty degrees Fahrenheit. Humidity can be altered by 50 percent. By combining these in various ways, the weather can be manipulated in some amazing ways. For example:

Precipitation: The humidity should be 100 percent. For rain, the temperature should be above thirty-two degrees. For snow, the temperature should be below thirty-two degrees.

Heat wave: The temperature should be at least fifty degrees above normal.

Fog: The temperature should be above forty degrees, the humidity 100 percent, and atmospheric pressure below 30.80 pounds per square inch.
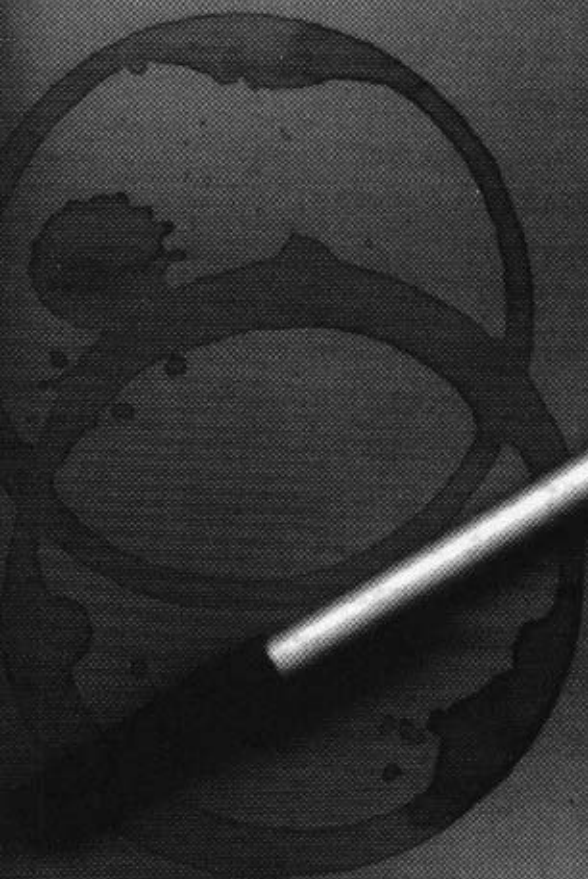
Weather-Control Device
Range: 5 miles
Body Points: 26

CASEFILE S117-VKCL/Q
CODENAME: REVENGE OF THE GEEK

Introduction

This folder contains a sample Men in Black assignment designed specifically for new players (and new Directors, too). You can read this adventure to get a feel for developing your own, you can play it with your gaming group, or you can simply use the presented format as a template for your own scenarios.

The first section ("The Treatment") gives a quick synopsis of the assignment. Of course, the players may do something unexpected, so the adventure may actually flow differently than portrayed, but you'll at least have a basic idea about how the possible events may occur.

To begin play, make sure everyone has a character, and that all the information on each player's dossier has been filled in. Photocopy the Cue Cards on page 85, fill and cut them out (you might want to glue them to index cards for added durability), shuffle (the cards, not the players), and distribute.

"The Briefing" introduces the players to the plot and their part in it (at least, as much as they know at the outset). After reading this section aloud to the players, ask if anyone has any questions, and then proceed directly into Scene 1. Don't worry, for your first time we'll guide you through the assignment. Of course, if you make a mistake, we'll be forced to show up at your front door at some point during the adventure and confiscate all of your gaming materials, plus whatever food and beverages you may have purchased specifically for ingestion during the evening (oh, and we'll have to confiscate your friends, as well -- they'll know too much at that point; you, however, can stay and answer the police investigator's questions).

The Treatment

Zed informs the agents of a potential alien situation at a high school in a rural Pennsylvania town. Upon arrival, they discover that an entire pep rally is frozen in place, a sure sign of the presence of a Cephalopod (an *armed* Cephalopod).

The characters' investigation reveals the true culprit is a fourteen-year-old boy wielding a Level-4 MetaSus device—something, he explains, he bought on a street corner.

Confronting the pawnshop owner (a registered alien named Belloc), the Men in Black discover that he has fallen on hard times. His pawnshop was recently robbed and among the goods stolen were a number of alien artifacts (no, of course, they weren't for sale—that would be illegal—he was just holding them...for a friend—yeah, that's right).

Now the Men in Black have to retrieve the goods before the true nature of the technology is discovered...and before the two schmucks who stole them destroy the universe. You know—a typical assignment.

The Briefing

Zed orders the characters to report to his office at Men in Black headquarters for their next assignment. Read aloud or paraphrase (from this point on we'll just say "read aloud," but always feel free to use your own words to convey the information):

Read aloud:

Zed doesn't look up when you first file into his office. He seems to be preoccupied with a pile of papers covering his desk. After a moment, he finally realizes you've all arrived.

"We've got a possible red-line situation in someplace called Honesdale, Pennsylvania," he says. "We're picking up extraterrestrial energy readings—satellite monitors tied into the Landed Alien Display have confirmed the coordinates as the site of the local high school."

"Get there and check it out ASAP. Your minivan is already fueled and running. Remember, one of your first priorities is to maintain secrecy at all costs. Don't let this get into the hot sheets. I don't need another National In-

quisitor exposé on aliens running up high tabs at small-town bars or flying saucers parking in handicapped zones at the supermarket."

He looks straight at each of you, sizing you up, and then says, "I realize this is you're first assignment, so don't make any mistakes."

"Any questions?"

Zed has no other specific information about this assignment than he has already stated. If asked for additional equipment, he refuses, saying that they shouldn't need any more than they have—if they find during the mission that they do require other technologies, they've made a terrible mistake and should immediately call in a containment team.

If the players delay too long (more than two minutes), Zed gets a call, listens silently to the receiver, puts the phone down, and dismisses them. He has another, more important matter regarding the procurement of a bucket for the wife of the High Supreme Commandant of Alasozh Minor (she's oozing all over the place).

The characters are 133 miles from northeastern Pennsylvania—luckily their mini-van can reach speeds of up to 400 miles per hour. Let them floor it and watch the other cars on the road become nothing more than colored blurs. State Troopers come out of the woodwork, sirens blaring, only to fade into the distance as the MiB van zooms by. The entire trip should take less than thirty minutes (on-ramps and traffic being the most detrimental to the speed of MiB vehicles).

Have the character driving make a *piloting: car* roll during the trip. A Moderate (12) roll or higher means he manages to stop in Honesdale. A lower total (below 12) indicates that the driver miscalculated and actually wound up missing the town by twenty-seven miles. He'll have to turn around and backtrack (otherwise there is no game effect; this just gets players used to rolling the dice for skill checks).

Scene 1: Aliens 101

Read aloud:

After about half an hour (there was traffic), you arrive in Honesdale, a picture-postcard setting with a hint of the mind of Hitchcock—if he had been on acid—thrown in. The entire community boasts a peaceful, small-town atmosphere...all the things that shout trouble to a trained Men in Black agent.

When you pull the van into the parking lot, the first thing you notice is the absolute quiet. Usually a red-line— potential violence by or against an alien life form—is accompanied by shouts, screams, and good-old, American, red-blooded panic. But this place feels like a morgue.

What do you want to do?

HONESDALE HIGH SCHOOL BLUEPRINTS

TOP SECRET

Men's Locker

Bleachers

Women's Locker

Gymnasium

Hallway

Doors

Windows

Kitchen

Cafeteria

Classroom

Classroom

Hallway

Classroom

Classroom

Classroom

Classroom

Labratory

Classroom

Classroom

Hallway

Office

Main Entrance

Office

Classroom

Classroom

Classroom

Classroom

The front doors are propped open (it's a warm day), but the rear entrances are all locked. Refer to the sections below for information on each area of the building.

The Office

Read aloud:

As you enter the school office, you suddenly have a flashback of sitting in front of the principal's desk, having a "little talk" about your behavior in class. Luckily, the shrill voice of the ancient receptionist calls you back to reality.

"Boys! I've told you once already. Take off those silly 'Blues Brothers' costumes this minute or you'll have detention every day this week!" She looks up at you over a pair of bifocals that rest just barely on the tip of her nose. "Now let me see your hall passes."

The players must figure out some way to con, persuade, or generally outmaneuver "militant-grandma receptionist" (Mz. "That's Mz." Jeffries). Her stats appear below. She knows only that everyone (teachers, staff, and students) have assembled in the gym for a pep rally, and she only divulges this information reluctantly. If the characters give her any trouble, she threatens to call the principal and then, if they continue harassing her, the police. Even if the characters leave the office, she follows them until they give her an acceptable reason for wandering around the building. (Of course, they always have the option of neuralyzing her and implanting a suggestion.)

Mz. Jeffries. All stats 2D except: *Hand-to-hand combat 2D+1 (writing implements +1D), thrown weapons 2D+2 (writing implements +1D), forgery 3D, scholar: school policy 3D, interrogation 3D+1, intimidation 3D, willpower 2D+2.* Body Points 22. Speed 15. Bifocals, detention slips, hall passes, bottle of Mad Dog 20/20 hidden in her desk.

The Classrooms

A search of the classrooms yields nothing of value—except maybe some chalk, a blackboard eraser, a pencil sharpener, construction paper, and the like.

The Gym

The gym doors remain closed, but unlocked. If a character peeks inside before entering, read aloud:

You peek into the gym to see the entire assemblage frozen in place—teachers in mid-clap, students in mid-wave, cheerleaders locked in a precarious pyramid. In the back of the room, a few teenagers look like they were about to sprint out of the gym in utter panic. Whatever it was must have happened quickly, because no one else noticed anything wrong, judging from the big smiles on their faces.

What do you do?

A Moderate (11) *alien technology* roll allows a character to recall that a Pellosian device called a MetaSus (short for "metabolic suspension") could cause such an effect. But there's only supposed to be one on Earth and it's at MiB HQ in New York...

As the characters enter the gym, build up the suspense, let them think that at any moment an alien horror will spring out at them.

A spectral analyzer reveals the presence of an alien (the best looking of the cheerleaders, a Baltian, by the color on the spectral analyzer). As the characters work their way through the crowd, call for Moderate (13) *Perception* rolls. On a successful roll, one of the characters hears a whimpering coming from beneath the stands. As near as he or she can tell, it *sounds* human....

If the characters look under the bleachers, read the following aloud:

You look behind the stands to see an ugly, powerful-looking alien device about the size of a gas-powered leafblower pointed straight at your face. Barely visible behind the chrome weapon is a fourteen-year-old kid with tears dripping down his cheeks from under his thick glasses.

What do you do?

An Easy (7) *alien technology* roll allows a character to confirm that the device is a Pellosian MetaSus.

Gerard could be the poster boy for "Geeks Anonymous." He had planned to scare the entire school dur-

ing the pep rally with the equipment he'd bought from a couple of older, disreputable dregs (using all the money he'd saved from his paper route and his nightly physics tutoring). The guys said that the device would erupt like a Roman candle without causing any damage. Apparently, they had no idea what they were talking about. When Gerard pressed the trigger, beams of silver energy lashed out and struck everyone else in the gym, instantly freezing them in place.

Gerard also purchased another strange device—actually the two guys threw it in for free—but he has yet to experiment with that one. And now he doesn't plan to.

To prevent Gerard from accidentally firing at the characters (he's essentially scared stiff), the agents must talk him down. A Moderate (15) *persuasion* roll allows a character to convince Gerard to put the weapon on the ground and then move away (give a bonus to the roll for good roleplaying). Using *con* or *intimidation* only frightens Gerard further, causing him to fire once and raising the difficulty of the *persuasion* roll to Difficult (18).

Pellosian MetaSus

Range: +2D/+1D/0/−2D
Rate of Fire: 1
Damage: Targets failing a Moderate (14) *Endurance* roll become immediately paralyzed for the following durations:

MetaSus Setting	Duration
1	1 minute
2	10 minutes
3	1 hour
4	10 hours
5	1 day
6	10 days
7	1 month
8	10 months
9	Eternity

Ammunition: 5 discharges (3 remaining)

A character examining the MetaSus who makes a Very Easy (3) *Perception* roll notices a removable panel on the underside of the wide barrel. Inside are the batteries and a little label with what looks like directions printed on it (and a cute graphic of a screaming creature). Unfortunately, the directions appear to be written in Pellosian.

An Easy (6) *language: Pellosian* or a Moderate (14) *linguistics* total allows a character to translate the text. Or the agents can call the Centaurian twins at HQ and have them run it through the computer. Loosely translated, the writing warns not to let the weapon fall into the tentacles of children. A footnote mentions that there is no *reverse* setting, but that a Reverse MetaSus can be special ordered from the manufacturer by intergalactic mail—no checks, no COD, and six months for delivery (the manufacturer is 600 light years away).

Luckily, Gerard had the weapon set on level 3, so the paralyzed assembly should return to life soon (approximately five minutes from when the characters dis-

cover this information). The agents must get ready to neuralyze everyone once the MetaSus's effect wears off (while in suspension, victims do not perceive events around them, so they'll have no recollection of the incident), to replace the missing hour of their day.

Just two minutes before the assembly revives, Gerard remembers to tell the characters about the other piece of technology he acquired from the thugs. It's stored in his locker upstairs, and other than what it looks like (see below), he has no idea what it does or how it works.

If asked, Gerard leads the agents to his locker and cycles through the combination. Call for Very Easy (4) *Perception* rolls—successful characters hear a whirring sound coming from inside the locker.

The Pellosian Sonic Voraciator resembles a large, thick diamond drill bit with micro-engines in the back that propel it through the air at high speeds. The device is motion sensitive, launching itself at anything that moves, thanks to a highly sophisticated computer chip at its heart. If nothing is moving, it hovers and waits. Running characters cannot escape since the sonic voraciator has a maximum velocity of 35 mph.

The characters have a decided advantage (though they won't realize it immediately). A flaw in the sonic voraciator will cause it to explode if hit even once. Unfortunately, anyone within 20 feet of the device when it detonates suffers 5D damage from the shrapnel (not even dodging will allow characters within the range to escape injury).

Pellosian Sonic Voraciator

Range: +2D/+1D/0/−2D
Rate of Fire: 1
Damage: 5D
Ammunition: 5 discharges (3 remaining)
Notes: The weapon moves at a speed of 250 (35 mph), attacking the nearest *moving* object. Characters may avoid attack on a Moderate (14) *dodge* roll.

Once the characters have dealt with the sonic voraciator, they must determine how to continue the investigation. It should appear probable that the thugs who sold the alien tech to Gerard have more where that came from. If asked where they might find these two hoodlums, Gerard says he met them in the alley behind Belloc's Pawnshop downtown. The players have the option of neuralyzing Gerard or bringing him with them to identify the suspects. Just remember to take Gerard into account in the following scenes if he accompanies the characters.

CUT TO:

Scene 2: Belloc's Pawnshop

When the characters reach the pawn shop (on Main Street between Sixth and Seventh Avenues), read the following aloud:

You pull up to Belloc's Pawn Shop on Main Street to find it in a shambles. The front window has been blown out and then boarded up, and destroyed shelves lie scattered across the interior. Yellow-and-black police tape warning not to enter runs around the perimeter of the building. At the moment, however, you don't see any cops or other officials. Apparently they've completed their investigation—at least for the moment.

Characters may pick the lock of the front door on an Easy (8) *lockpicking* roll, or the back door (less conspicuous) on a Moderate (14) *lockpicking* roll. If the characters enter the shop in any manner (picking or breaking the lock, prying away the board covering the broken window, etc.), a nearby merchant notices the break-in and immediately calls the police, who show up in approximately three minutes (check your watch, and then tell the players they hear the sound of sirens two minutes after they broke in). The cops are not at all happy about the characters' presence in the shop, and will attempt to arrest them for breaking and entering and obstruction of justice.

Two Cops. All stats are 2D except: *dodge 3D, hand-to-hand combat 3D+1, marksmanship 3D+2, scholar: police procedure 4D, streetwise 3D.* Body points 31. Speed 30. Colt Python .357 Magnum (4D), handcuffs, billy club (STR+2).

The police, though a hindrance, can also provide some valuable information. They know that Belloc's place was robbed two nights ago, and that Belloc himself has been hospitalized at Honesdale Memorial Hospital.

A search of the pawn shop otherwise reveals nothing of value. However, scanning the area with a spectral analyzer indicates the recent presence of an alien (a *scholar: alien species* roll allows a character to deduce from the analyzer's color that the being was a Skook).

If the characters do not figure out the whereabouts of Belloc, have them each make *Perception* rolls as they exit the shop. On an Easy (9) roll, a character notices the Honesdale Newzette stacked in one of those coin-operated newspaper contraptions ($.55). The headline reads "Injured Shop Owner Baffles Physicians at HMH!" The article goes on to mention Belloc, the break-in at his shop two nights ago, and his subsequent hospitalization at Honesdale Memorial. Doctors at the hospital, however, have been confounded by his condition, as all tests have yielded bizarre results. They plan to spend the next few days giving him a complete physical work-down.

Needless to say, the characters better get to the hospital ASAP and remove Belloc before the staff discovers that he's actually an alien from another planet!

If all else fails, and the characters never go to the hospital, have Zed call them and tell them they have a report that an alien has been admitted to Honesdale Memorial. Since the agents are already in town, he wants them to secretly remove the being from the premises and return him to MiB HQ at the conclusion of the investigation (unless he looks like he's in serious condition, in which case they should call in a containment team to rendezvous with them and take him back to HQ immediately).

CUT TO:

Scene 3: E.R.

When the characters arrive at the hospital, read the following aloud:

Honesdale Memorial is a two-story brick building at the foot of a gently sloping hill. A parking lot in the front allows access to the main entrance, while a two-lane driveway leads up to the emergency room doors in the rear. Other than a few television reporters taping reports on the sidewalk, everything seems fairly quiet.

The receptionist at the information/admittance desk is a male nurse in training named Jeremy Teaf. He follows the rules to the letter, hoping it will impress his mentor, Nurse Barbara, and get him promoted to regular duty (which he mentions incessantly). At the moment, Nurse Barbara is on a break, so Teaf is in charge until she gets back in about half an hour.

According to the hospital doctrine, only immediate family are allowed to visit patients in intensive care (ICU), which is where Belloc has been assigned. As soon as the characters begin some kind of con to bypass Teaf, he lets them know he's not going to fall for anything by saying, "You know, I'm not going to fall for anything." If a character fails to address him properly (Nurse Teaf), he stops the speaker in mid-sentence, points to the name pin on his uniform, and says, "That's *Nurse Teaf!*"

The longer the characters speak with him, the more belligerent he becomes. When you feel the agents have gone too far, have Teaf say he's going to call security if they don't leave the premises immediately.
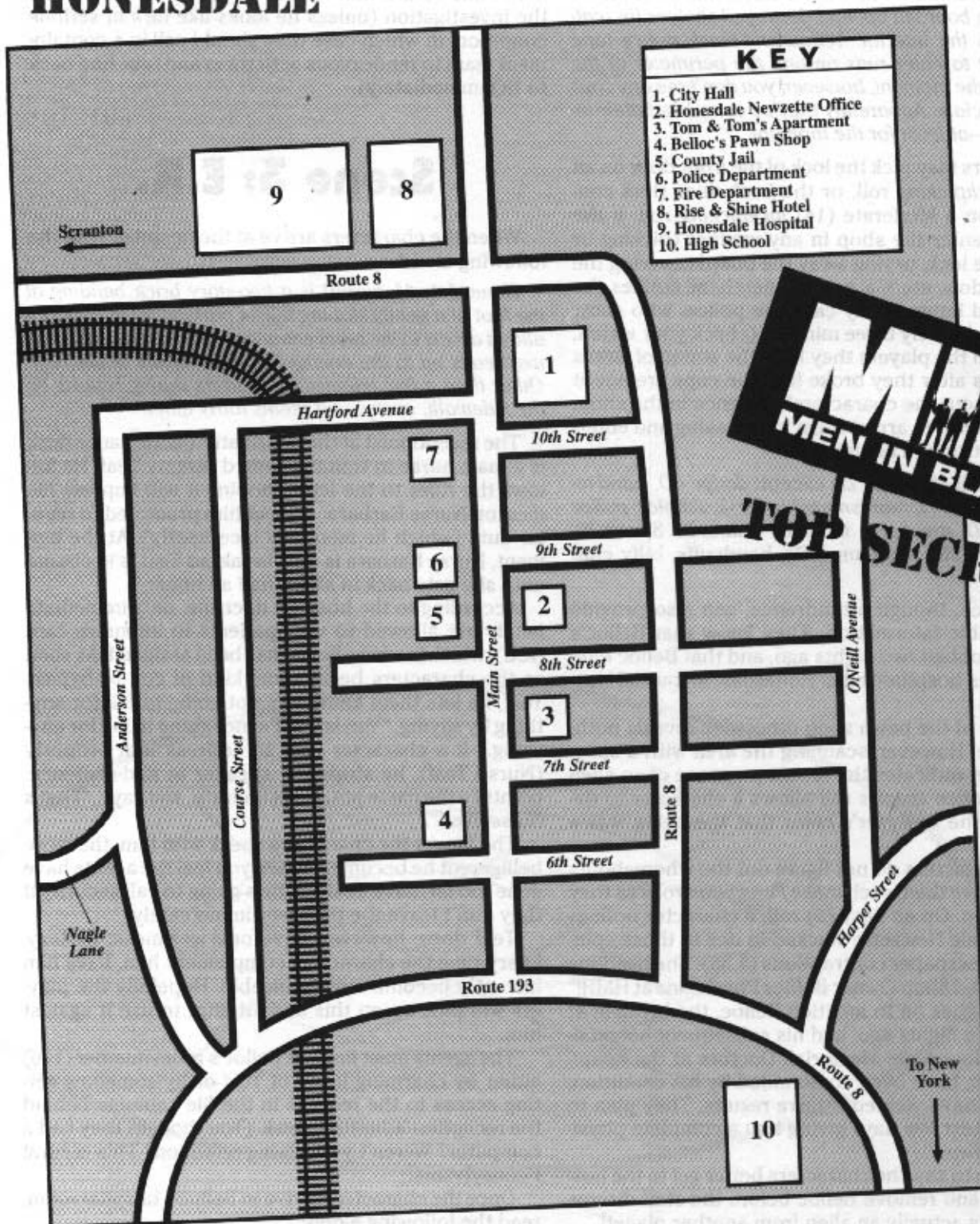
Teaf does, however, have one weakness: flattery. Every time the characters complement him, have him instantly become more amicable. Hopefully the players will pick up on this and attempt to use it against him.

The agents must find out Belloc's room number (116) either by charming it out of Teaf or by somehow getting access to the records in the file cabinets behind the reception/admitting desk. (You thought they had a computer? Weren't you paying attention? This is rural Pennsylvania!)

Once the characters arrive to Belloc's hospital room, read the following aloud:

You walk into room 116 and find two occupied beds. On the nearest one lies a young man with a bandage wrapped around his head, who turns to you with a smile much wider than you'd expect.

HONESDALE

KEY

1. City Hall
2. Honesdale Newzette Office
3. Tom & Tom's Apartment
4. Belloc's Pawn Shop
5. County Jail
6. Police Department
7. Fire Department
8. Rise & Shine Hotel
9. Honesdale Hospital
10. High School

Scranton

Route 8

Hartford Avenue

10th Street

9th Street

8th Street

7th Street

6th Street

Route 193

Main Street

Anderson Street

Course Street

Nagle Lane

O'Neill Avenue

Route 8

Harper Street

Route 8

To New York

Folder 10
Codename: Revenge of the Geek

"Uncle Jim!" he yells, almost falling out of the bed and tearing the IVs out of his arms. "Aunt Sue! Cousins!"

The man in the second bed groans, and rolls over onto his side—as best as he can considering the web of tubes running into and out of his body—to face the opposite direction. He, too, appears to have some sort of bandage around his head.

The clipboards hooked onto the bottoms of the beds indicate that the first man is Marcus Waller, and the second is Belloc. Throughout this scene, Waller constantly badgers the characters, believing they are his family. No amount of convincing with change his erroneous perception. If the characters leave with Belloc, he starts screaming, "Don't leave me, Uncle Jim! They're gonna do the tests again! I need cookies! Someone stole my beef jerky and I can't find my plutonium!"

Belloc doesn't seem to be in such bad shape. Apparently they placed him in ICU only because they couldn't make sense of his alien physiology. He can actually just wait in the minivan while the characters complete their assignment (there's no need to call a containment vehicle from HQ).

Sneaking Belloc out of the hospital may require some devious thinking, however. No matter which way they try to exit the building, either a security guard or a nurse will question them. The characters will need to make a Moderate (12) *con, charm, persuasion, or intimidation* roll to successfully bypass the questioner. Or, they may attempt to disguise Belloc as a doctor, put him on a gurney and wheel him out into an ambulance, or even create some sort of diversion and rush him out to the MiB minivan.

Once in the safety of the van (and preferably out of the hospital parking lot), the agents can find out what Belloc knows. Apparently, two thugs broke into his shop shortly after closing, and beat him up, shooting one of his fingers off in the process. As the thugs rummaged through his merchandise, his finger regenerated, much to the amazement of the robbers. They grabbed a few more items and then ran away, obviously spooked by Belloc's ability. Though Belloc recognized the men, he didn't want to give their names to the Honesdale police because he feared they would mention his regenerative ability and thereby expose him for what he is, an alien. The two thugs live at 111 Seventh Street, on the second floor.

If the characters fail to ask about the stolen items, Belloc mentions it. "Oh, and by the way. They got some alien tech—I'm not sure what exactly, unfortunately. Just be careful."

Belloc. All stats are 2D except: *sleight of hand 4D, Endurance 3D+2, ignore pain 4D, business 5D (pawn shops +1D), conceal 4D, language: English 8D, con 4D+2, persuasion 3D+1.* Body points 28 (currently 18). Speed 30.

CUT TO:

Scene 4: Tom and Tom

When the characters reach the address provided by Belloc, read the following aloud:

You screech the minivan to a halt outside the thugs' two-story building. The place looks fairly shabby, a rickety wooden staircase leading up the side of the structure to the second floor. The shades in the windows of the top level have been drawn shut, making it difficult for you to tell whether anyone's home.

Dusk had begun to settle across the town, and you can see the moon already rising high into the twilight sky. Everything around you seems peaceful and quiet—which makes you extremely nervous.

The characters have two main avenues of attack: 1. they could attempt to con their way into the apartment and trick Tom and Tom into handing over the alien tech, or 2. they can break down the door (or at least get the thugs to open it part way) and charge in with de-atomizers blasting. You'll have to be ready for anything at this point—the players may surprise you with their ingenuity. Just use the stats provided below to run the characters (and the tech they've stolen), and let things move fast and loose. Just make sure that before Tom and Tom are captured or hand over everything, the negameson bomb is (purposely or accidentally) initiated. This event begins the climax of the script, so don't forget about it.

Tom. All stats are 2D except: *dodge 3D+1, hand-to-hand combat 4D, marksmanship 2D+2, thrown weapons 3D, forgery 2D+1, scholar: Spiderman comics 7D+2, hide 4D, streetwise 3D+2.* Body points 32. Speed 30. Sonic torpidizer (4D), blaster pistol (3D).

Tom. All stats are 2D except: *climbing 2D+2, dodge 3D, piloting: car 2D+1, marksmanship 3D, lock picking 3D+2, sleight of hand 4D, thrown weapons 2D+1, Strength 3D, demolitions 2D+2, scholar: Superman comics 8D+1, conceal 3D, con 2D+2, streetwise 5D.* Body points 27. Speed 30. Negameson bomb, blaster rifle (5D).

Tom and Tom aren't the brightest crooks, but after almost two days they've begun to figure out how to work the alien tech. Tom lets the sonic torpidizer fly at the first round of combat, while Tom grabs the container of microzingers (taking no other action in round one) and releases them during round two. Both thereafter use their blasters to fight the agents.

• **Sonic Torpidizer:** This device works on the same principle as the sonic voraciator in Scene One. It's rocket-powered, motion-sensitive, and rams at full speed into anything that moves, causing 4D damage.

Pellosian Sonic Torpidizer

Photo 006-C

Range: +2D/+1D/0/–2D
Rate of Fire: 1
Damage: 4D
Notes: The weapon moves at a speed of 250 (35 mph), attacking the nearest *moving* object. Characters may avoid attack on a Moderate (14) *dodge* roll.

• **Box of Pellosian Microzingers:** These two-inch-diamater biomechanical organisms are attracted to heat sources in the rage of 70° to 90°. Once released from their container, the microzingers fly outward and adhere to any warm surface. The target (the closest warm object in the microzingers' line of forward motion) becomes covered with spheres in one round, suffering a –1D penalty to all *Reflexes*-based skill rolls and gaining a +2D bonus to all *Endurance* rolls to resist damage for the remainder of the combat.

The microzingers can be removed by bringing a warmer object into the vicinity of the target or by pulling them off one by one and returning them to their storage container, which has an internal heating unit set at 91°, rendering them inert.

• **Negameson Bomb:** This spherical device has a diameter of four inches. On detonation, it expels gamma rays that destroy the meson particles which bind nuclei together. Rather than just reciting the countdown or clicking through the seconds, the negameson bomb happily sings out its time to detonation (in Pellosian, of course).

Pellosian Negameson Bomb

Blast Radius: 10/20/40
Damage: 10D
Note: The bomb is constructed of an extremely slick substance, requiring a Moderate (12) *Reflexes* roll once per round to hold the device.

The Climax

Tom's last action (before he dies, falls unconscious, surrenders, etc.) is to throw the negameson bomb at the characters and attempt to escape through the door. The agents can try to catch the device, but its slippery surface makes it difficult (see the note under the bomb's entry above). In any given round, characters may continue to grab for the bomb until someone manages to retain control of it (i.e., making the Moderate (12) *Reflexes* roll).

As soon as someone does catch the device, have it suddenly stop singing. Anyone who makes an Easy (6) *alien technology* roll realizes that it's about to explode.

The only hope is for everyone to run out the door (the window turns out to be stuck, and barred). This event constitutes a *thrill scene*. Each character may roll a number of dice (simultaneously) equal to the digit in front of the 'D' in their *Reflexes* attribute. For example, a character with a *Reflexes* score of 4D+2 would get to roll four dice at a time. The players have 15 seconds (you'll need a stopwatch or a clock with a second hand) to roll five sixes. Count down the seconds as the time clicks off to enhance the tension provided by this technique (and saying, "Roll faster! Roll faster!" doesn't hurt either.) (See Folder 6 for more on thrill scenes.)

Characters who succeed at rolling the five sixes manage to escape the damage caused by the bomb's detonation. Characters who rolled three or four sixes only suffer half damage (halved after subtracting their *Endurance* total from the damage total), while characters who rolled two or less take full damage.

CUT TO:

Debriefing

If the agents managed to survive the explosion, inform them that MiB policy requires them to call in a containment team to clean up the mess (it's far too big for them to handle on their own), leaving them free to return with the recovered tech and Belloc (who will be deported for selling unregistered alien technology) to MiB headquarters.

Before meeting Zed for a debriefing, the players must fill out "MiB Assignment Debrief XA–91970/Q" (which you'll find in Folder 7). You, playing the role of Zed, must determine how well the characters performed their assignment. Distribute Character and Fate Point awards thusly:

Rewards

Factor	Points (per player)
Accomplished the goal	1 Fate
Individual roleplaying	2 Character
Group roleplaying	4 Character
Teamwork	2 Character
Humor of "Debrief"	1–5 Character (Director's discretion)
Everyone had fun (including the Director)	2 Character

Congratulations! You've completed your first *Men in Black* assignment! Hopefully everyone had fun (the point of the "game"), no one realized that this was actually a test to enter the Men in Black, and the players didn't figure out that you're really an alien from the second planet of Sirius B.

Thanks for playing! Good night, everybody!

M·B

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no earthlings must know

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