THE PRICE

OF FREEDOM

ROLEPLAYING IN OCCUPIED AMERICA

by Greg Costikyan

BETTER DEAD THAN RED

WEST END GAMES

READ THIS FIRST

A gutless President has been elected.
America has signed international agreements
    prohibiting "Star Wars" defenses.
The Soviet Union has developed a shield
    against nuclear attack.
The Soviet Premier demands American surrender.
The President complies.
Soviet troops are landing in your hometown.
In this, its darkest hour, America needs heroes.
Are you willing to pay...THE PRICE OF FREEDOM?

Freedom File A

Players

The first time you play **THE PRICE OF FREEDOM,** all you need to read is the Player Briefing below and the character sheet your gamemaster hands you. You can start playing immediately.

Later on, you'll want to generate your own character and understand the rules more fully. When you do, read through the **Player Book** that comes with the game.

Gamemasters

To run **THE PRICE OF FREEDOM,** you will have to spend some time learning the basic rules. Follow these steps:

1. Read the Player Briefing and the character sheets, so you know what your players have to work with.

2. Read the **Player Book** to learn the basic rules.

3. Read the first adventure, "The PATH of Freedom," in the **Gamemaster Book.** It describes the adventure you will run, and tells you how to run it.

4. Then, invite up to six of your friends over for a game. (Four, five or six players are the preferred numbers.) Have each read the Player Briefing (the rest of this 4-page folder).

5. Find the pregenerated characters **(Freedom File B —** the second loose 4-page folder that comes with the game). Cut the character sheets apart, and hand one to each player. (If you prefer, photocopy character sheets, and cut the copies apart.) Make sure each player reads his over.

6. Turn to the adventure — section 2 of the **Gamemaster Book.** Expect to spend two to four hours playing.

That's it. As you play the game more, you'll want to become familiar with the rest of the rules in the **Gamemaster Book.** In addition to rules, you'll find lots of advice on effective gamemastering and loads of adventure ideas.

What's This Game About?

In **THE PRICE OF FREEDOM,** you play an American who chooses to resist the Communist occupiers. You must find the weapons and leadership to resist effectively. The invaders have absolute nuclear supremacy; regular military resistance is impossible. The only way they can be defeated is to make the occupation of America so costly that they must withdraw.

But remember: no occupied nation has ever liberated itself without outside help.

And we have no one to help us.

The fate of America is in your hands.

Maria Cagliari

What's the Situation?

Yesterday came the President's announcement. He said the obvious: the Russians' "Star Wars" defenses make them impregnable. They can destroy America whenever they want. They've demanded total American disarmament — and the traitor agreed! "As Commander-in-Chief, I hereby order American forces wherever they may be to lay down their arms. American military aircraft will be grounded. The Navy will return to port. All nuclear submarines will surface. All land-based missiles will be removed

from their silos and laid on the ground for satellite inspection. All military personnel will report for demobilization."

Like hell!

There's been chaos in the streets since then. There are, at max, a few thousand Soviet spies and plants in the U.S., and it's going to take a while for them to ferry over any substantial number of troops. At the moment, it's anarchy in the streets.

According to the news, patriots are working to dump every data base they can before the Reds show up. The Department of Motor Vehicles is burning files by the truckload. The F.B.I. is shredding day and night. There are more cops at 1 Police Plaza dumping files than on the streets.

Supermarkets and stores are doing a land-office business. Everyone is trying to stock up on necessities. Some merchants are demanding payment in gold, though; and everywhere, prices are rising like a rocket.

The TV is full of Soviet spokesmen claiming there's no cause for hysteria. The President came on to call for calm and cooperation with the occupying authorities.

There's a lot of looting going on. There are people fleeing for the countryside. Occasional gunshots can be heard.

You've brought together your closest, toughest friends — men and women you know you can trust with your life. You've got to figure out what to do next.

Moishe Cohen

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"The tree of liberty
refreshed from time t
blood of patriots and
natural manure."

—

What is Rolepl

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Thomas Jefferson

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story-telling.

Player Briefing

How Do I Play?

1. Character Sheets

Look at your character sheet. (If the gamemaster hasn't given you one yet, get one from him.) In addition to your name, picture and background information, it contains information about your skills and equipment.

Billy Barstow

2. Skills

All the skills your character knows are printed on the back of his character sheet. Each skill has a number printed next to it.

Basically, skills work like this: when you try to use a skill, you roll the 20-sided die that comes with the game and compare the number you roll with your skill number. If the roll is *less than or equal to* your skill number, you succeed. If it's higher, you fail.

Example: You are firing a rifle. The number "12" is printed next to the skill on your sheet. If you roll a 12 or less, you have hit your target.

This isn't the whole story. The gamemaster may alter your skill number before you roll, if you're trying to do something particularly easy or difficult. (**Example:** If you're firing at long range, the gamemaster might halve your skill number to 6 — or even quarter it to 3.) Also, you *can* use a skill even if it isn't printed

on your sheet — in this case, your skill number will be the lowest useful value (which is "1").

The gamemaster knows the rules for all this stuff. If you want to, you may read the rules and learn how to modify skill numbers yourself — but you don't *need* to know this to play.

3. Attributes

Every character has five *attributes*, each assigned a number from 1 to 19. The attributes are strength, manual dexterity, agility, alertness, and constitution.

Attributes are used when you try to do something governed by the innate abilities of your body, rather than by a learned skill — for example, when you try to lift a heavy object, balance on a beam, or hear something far away. When you try to do something like this, you make an *attribute roll*, following the same rules as for skill rolls.

4. Personal Information

At the top of your character sheet, you'll find some other important information. Most is self-explanatory, but some needs discussion:

Physical Tag: A brief description of the most prominent physical feature of your character — the first thing people notice about him.

Johnson Meriwether

Personality Tag: The first thing people notice about your character's personality when they

begin to talk to him.

Passion: The one thing that's most important to your character.

Interests: Other highly important things to your character.

You should keep all these things in mind and try to act and think like your character would.

5. Hero Points

You have one "hero point" at the beginning of the game, as the section of your sheet labeled "Hero Points" indicates. You may get additional points at the end of each adventure. If you're in a tight spot, you can spend a hero point to make sure you make a critical skill or attribute roll, or to do something normally impossible (like lifting a truck off your buddy's legs). Be warned, though; hero points are rare and valuable. Spend them with care.

6. Equipment

The "Equipment" section of your sheet describes what equipment you begin with. You'll notice that you don't have a lot of firepower. Finding some weapons is a good idea.

7. Ammo Points

Occasionally in your dealings with the Occupation your characters may resort to gunplay. If they do then this box can be used to help characters keep track of ammo points as they expend them.

8. Character Background

This section tells you about your character. It describes your past, what you did before the Occupation, and why you're fighting now. You'll also find your character's passions more fully explained here, along with his political and religious beliefs.

9. Beginning the Game

After you've read over your sheet, the gamemaster will tell you what situation your characters face. The next move is up to you.

WEST
END
GAMES

Freedom Fighter's Checklist

- ☐ gun
- ☐ ammunition
- ☐ oil, ramrod, etc.
- ☐ knife
- ☐ good boots
- ☐ heavy wool clothing in dark shades
- ☐ rain gear
- ☐ bedroll
- ☐ pack
- ☐ tent, tube tent, or other protection
- ☐ canteen
- ☐ mess kit
- ☐ two weeks rations
- ☐ fishline, hooks and sinkers
- ☐ needle and thread
- ☐ aspirin, antibiotics, gauze, surgical tape, etc.
- ☐ several changes of socks and underwear
- ☐ wire clippers or basic tools
- ☐ soap
- ☐ razor
- ☐ compass
- ☐ maps
- ☐ matches or flint & steel
- ☐ nylons, cigarettes or other trade goods

If you've got any of these, take 'em:

Boy Scout's Handbook
Handbook of Physics and Chemistry
Anarchist's Cookbook
Weapons and Tactics of the Soviet Army
Russian-English English-Russian dictionaries or phrasebooks
Books on gunsmithing, demolitions, wilderness survival
Copy of West End's *Price of Freedom* and miniatures
Astronomical charts
Binoculars
Rope or twine
Small shovel or entrenching tool
Axe, hatchet or saw
Flashlight
Batteries
Transistor radio

Useful Russian Phrases

Thank you *or* please.
Pajaloosta.

You're welcome (*literally, "it is nothing"*)
Neechevo.

Halt!
Preeval!

Workers of all countries, unite!
Rabocheeyeh vsyekh strahn soyedeenyatyes.

I am sorry, I do not speak Russian.
Yah eezveenyayoos no ya nee govoryoo po Ruskee.

No, I have no bibles or other religious icons.
Yah nee eemyeyoo beebleeyoo ee releegeeooznikh eekon.

Where do I go to obtain my ration stamps?
Kooda mnyeh noytee dostats produktoveeyeh khartogkee?

Here is my internal passport.
Eto moyo udostovyeryeneeyeh leechnostee.

How do I enlist my child in the Young Communist League?
Kahk mnyeh zapeesaht moyehveh rebyonkah veh Kommooneesteechyehskooyoo Parteeyoo?

I know nothing of these things.
Ya neechyehvo nee znayoo ob ehtahm.

My name is...
Moyo eemyah...

My rank is...
Moy rahng...

My serial number is...
Moy leechniy nomehr...

I am not now, nor have I ever been, a member of the Republican Party.
Ya neekogdah ne bil veh Respublekonskoy Parteeee.

Yes.
Da.

No.
Nyet.

Comrade.
Tovarishch.

Goodbye.
Do svidanya.

Name: Billy Barstow

Personal Information
Physical Tag: short and muscular
Personality Tag: enthusiastic, smiles a lot
Passion: Rock 'n Roll
Interests: guitar (10), women (10)

Sex: male
Hair: dark brown
Height: 5' 9"

Age: 29
Eyes: dark brown
Weight: 150 lb

Background Information
Race/Nationality: Irish-American
Politics: patriotic but apolitical
Religion: don't go to church much
Education: high school
Pre-Occupation Job: singer in a rock 'n roll band
Family Relationships: talks to parents once a week, brother killed in 'Nam
Grew Up In: the Jersey shore
Personal Heroes: Bruce, Jimi Hendrix, Bob Dylan

Attributes
Strength: 13
Manual Dexterity: 12
Agility: 8
Alertness: 10
Constitution: 7

Hero Points
1

Ammo Points

Equipment
deer rifle
rifle shells, 1 box (2 clips)
jeans, T-shirt
leather jacket
electric guitar
amps
switchblade
pick-up truck
camping gear
$500 cash

Combat Information:

Weapon	Skill No.	Jam	Ammo	Fire Type	Range Sht	Med 6-15	Long 16-50	Stun	Lite 7-11	Damage Heavy 12-15	Incp 16-19	Kill 20
Rifle	12	19	5	A	0-5	6-15	16-50	1-6	7-11	12-15	16-19	20

Name: Maria Cagliari

Personal Information
Physical Tag: large, dark eyes
Personality Tag: tenacious
Passion: Trotskyite Marxism
Interests: religion (Catholicism) (10), history (10)

Sex: female
Hair: dark brown
Height: 5' 7"

Age: 32
Eyes: dark brown
Weight: 130 lb

Background Information
Race/Nationality: Italian-American
Politics: Trotskyite Marxism
Religion: Catholicism
Education: B.A., Barnard University, History
Pre-Occupation Job: Political Activist
Family Relationships: estranged from parents, only child
Grew Up In: New York City
Personal Heroes: Leon Trotsky, Che Guevara, Eden Pastora

Attributes
Strength: 8
Manual Dexterity: 12
Agility: 9
Alertness: 14
Constitution: 7

Hero Points
1

Ammo Points

Equipment
pistol
ammo (2 clips)
fatigues
$3000 cash
pocket book & cosmetics
3 homemade pipebombs (treat as Molotov cocktails)

Combat Information:

Weapon	Skill No.	Jam	Ammo	Fire Type	Range Sht	Med	Long	Stun	Lite	Damage Heavy	Incp	Kill
Pistol	10	19	6	A/R	0-2	3-5	6-20	1-7	8-14	15-18	19	20

Name: Jake Westtree

Personal Information
Physical Tag: narrow, menacing eyes
Personality Tag: tough, persistent
Passion: justice
Interests: guns (8), violence (12)

Sex: male
Hair: brown
Height: 5' 10"

Age: 38
Eyes: brown
Weight: 180 lb

Background Information
Race/Nationality: WASP
Politics: Republican
Religion: nominally Protestant
Education: high school, Police Academy
Pre-Occupation Job: Detective, N.Y.P.D.
Family Relationships: Parents dead, unmarried
Grew Up In: Queens
Personal Heroes: J. Edgar Hoover, G. Gordon Liddy, Bernard Goetz

Attributes
Strength: 14
Manual Dexterity: 6
Agility: 6
Alertness: 10
Constitution: 14

Hero Points
1

Ammo Points

Equipment
3 pistols
2 boxes pistol ammo (6 clips)
switchblade
suit
shoulder-holster
locksmith's tools
bag with several changes of clothes
beat-up '76 Buick
$500 cash

Combat Information:

Weapon	Skill No.	Jam	Ammo	Fire Type	Range Sht	Med	Long	Stun	Lite	Damage Heavy	Incp	Kill
Pistol	14	19	6	A/R	0-2	3-5	6-20	1-7	8-14	15-18	19	20

Skills

Combat
Hand-to-Hand	12
Melee Weapons:	8
Pistols:	10
Rifles:	12

Communication
Bargain:	8
Instrument — Guitar:	14
Instrument — Piano:	10
Language — English:	19
Sketching:	4
Writing:	10

Crafts
Construction Trades:	10
Craft — Metalworking:	8
Driving:	14
Vehicle Repair:	8

Education
American History:	10

Survival
Camping:	8
Drug Lore:	8
Hunting:	8
Jersey Shore (Home) Lore:	5
Stealth:	4
Swimming:	10

Character Background: Ever since you were a kid, you've wanted to be in a rock 'n roll band. You grew up around the Jersey shore with a bunch of blue-collar kids, and started playing in seedy bars near the waterfront. Mom's nagging got you through high school, but after that you went to the city to find a band. You started playing joints like CBGB's, where you met Maria. You and she had quite a time, but eventually her whacko politics proved too much. As you like to put it, she left you for Nicaragua. Two-three years ago, you got a recording contract. Since then you've had a couple of minor hits, mostly blue-collar ballads like "The Steel All Comes From Yokohama" and "American Boy", but you've never hit the big time. Now, you guess, you never will — not with the Reds in town. Well, the President may have surrendered, but the country sure as hell never will.

Adventure Background: You were wondering what the hell to do when your old friend Moishe Cohen called from downstairs. Moishe claims he's planning to resist — at age 72?! He asked you to call friends who are "tough and reliable", and set up a meeting at your place on 30th Street. The only person you could think of you'd want at your back was Maria — and you think she'll fight.

Skills

Combat
Automatic Weapons:	14
Hand-to-hand:	6
Melee Weapons:	8
Pistols:	10
Rifles:	6

Communication
Cryptology:	6
Instrument — Guitar:	6
Language — English:	19
Language — Spanish:	14
Writing:	10

Crafts
Demolition:	12
Driving:	8
Electronics:	10
Gunsmithing:	9

Education
Marxist History:	10
Latin Amer. History:	12
Humanities:	8
Social Sciences:	5

Survival
Camping:	6
Nicaragua Lore:	6
New York City (Home) Lore:	5
Stealth:	10

Character Background: You became a Marxist-Leninist in college. As a campus radical, a guerrilla fighting with the Sandinistas against American imperialism, and a political activist, you've struggled to bring about the world-revolution.

The inevitable collapse of capitalism has come, as Marx foretold. Unfortunately, the Stalinist pigs who betrayed the Russian revolution are the victors. They call their totalitarian dictatorship a worker's state, their fascist imperialism support for the revolution, their privilege-ridden economy socialism. The Soviets are far more dangerous than the American state ever was; capitalism was doomed to fail, but Soviet Communism promises the eternal peace of the grave.

You'll fight the Soviets with every weapon that comes to hand, with anyone else who's willing to resist. True Communism can never come while the Soviets remain.

Adventure Background: When you heard about the capitulation, you contacted radical friends to form a resistant group, but they were strangely hesitant. Then you got a call from your old flame, Billy Barstow. He told you to meet him at his studio on 30th Street...

Skills

Combat
Automatic Weapons:	10
Hand-to-hand:	10
Melee Weapons:	4
Pistols:	14
Rifles:	6

Communication
Bargain:	10
Interrogation:	14
Language — English:	19
Language — Spanish:	12
Writing:	10

Crafts
Driving:	12
Gunsmithing:	10
Locksmithing:	12

Education
Law:	10

Survival
Camping:	3
Criminal Operations:	10
New York City (Home) Lore:	12
Stealth:	10
Tail:	12

Character Background: You're sick and tired of the way the system molly-coddles punks. Murderers and rapists roam the streets at will; those arrested are rarely convicted; and those convicted are paroled in a couple of years. Misplaced idealism has wreaked havoc with American life. For twenty long years, you've fought crime in the streets of New York, day by bloody day. It isn't enough, but at least it's something.

Misplaced idealism has wreaked havoc with American arms, too. The end has finally come; the miserable wimps in Washington have cravenly surrendered to the Soviets. You know that the time for fighting domestic thugs is over; now it's time to fight those international thugs, the Reds. You'll do so with the same cold-blooded thirst for justice you brought to your years on the force.

Adventure Background: An old chess partner, Moishe Cohen, called and told you to bring your gun to 30th Street. This is it. You've brought a couple of guys you know from the National Guard.

You're a member of the 71st Infantry Regiment, 42nd New York Infantry Division, headquartered at the 14th Street Armory. Your superior officer is Captain Wysynzowski.

Name: George P. "Jordo" Miller

Personal Information
Physical Tag: crewcut
Personality Tag: charming, merciless
Passion: adventure
Interests: weapons (6), right-wing politics (14)

Sex: male
Hair: blond
Height: 6' 2"

Age: 38
Eyes: bright blue
Weight: 200 lb

Background Information
Race/Nationality: German-American
Politics: Buckleyite conservatism
Religion: Catholicism
Education: B.S., Electrical Engineering, University of Nebraska
Pre-Occupation Job: Mercenary
Family Relationships: Mother dead, father lives with sister in Nebraska (distant relationship); ex-wife, 2 children in St. Louis
Grew Up In: Nebraska
Personal Heroes: William F. Buckley, Barry Goldwater, Dwight D. Eisenhower

Attributes		Hero Points	Ammo Points	Equipment		
Strength:	12			Uzi SMG & ammo	backpack, canteen	Handbook of Physics
Manual Dexterity:	8	1		(2 clips)	sleeping bag, tent	and Chemistry
Agility:	8			hunting knife	survival gear	Land Rover
Alertness:	12			pistol & ammo	fatigues	25 one ounce gold
Constitution:	10			(2 clips)	bush hat	coins in money belt

Combat Information:

Weapon	Skill No.	Jam	Ammo	Fire Type	Sht	Med	Long	Stun	Lite	Heavy	Incp	Kill
						Range				Damage		
Pistol	10	19	6	A/R	0-2	3-5	6-20	1-7	8-14	15-18	19	20
SMG	14	15	10	A/R/B	0-3	4-7	8-20	1-5	6-8	9-13	14-18	19-20

Name: Johnson Meriwether

Personal Information
Physical Tag: tall, well-groomed
Personality Tag: businesslike, professional
Passion: Money
Interests: the market (12), military affairs (8)

Sex: male
Hair: black
Height: 6' 3"

Age: 37
Eyes: dark brown
Weight: 210 lb

Background Information
Race/Nationality: Black
Politics: Anarchocapitalist
Religion: Lapsed Baptist
Education: B.S., Economics (City University of New York); M.B.A., New York University
Pre-Occupation Job: Wall Street Broker
Family Relationships: Parents live modestly in Harlem; visits them frequently. No wife or close relationships.
Grew Up In: Harlem
Personal Heroes: Martin Luther King, George Washington Carver, Ludwig von Mises

Attributes		Hero Points	Ammo Points	Equipment	
Strength:	9			nunchaku & 3 shuriken	briefcase containing 10 lbs
Manual Dexterity:	14	1		3-piece suit	of gold in coins and bars
Agility:	8			Bugatti	
Alertness:	9			suit bag with several	
Constitution:	10			changes of clothing	

Combat Information:

Weapon	Skill No.	Jam	Ammo	Fire Type	Sht	Med	Long	Stun	Lite	Heavy	Incp	Kill
						Range				Damage		
Nunchuck*	8	-	-	-	-	-	-	1-10	11-15	16-18	19	20
Shuriken	14	-	-	A/R	0-1	2	3-4	1-10	11-15	16-18	19	20

* treat as medium clubs

Name: Moishe Cohen

Personal Information
Physical Tag: short, balding, walks with a cane
Personality Tag: shrewd
Passion: freedom
Interests: religion (Judaism) (10), jewellery (10)

Sex: male
Hair: grey
Height: 5' 2"

Age: 72
Eyes: brown
Weight: 130 lb

Background Information
Race/Nationality: Jewish
Politics: Democrat
Religion: Conservative Judaism
Education: 1 year at University of Warsaw
Pre-Occupation Job: Jeweller
Family Relationships: Parents and wife dead; two children, one in Tel Aviv and the other in Los Angeles. Neither ever calls.
Grew Up In: Warsaw
Personal Heroes: John Sobieski, Moshe Dayan, Lech Walesa

Attributes		Hero Points	Ammo Points	Equipment	
Strength:	5			pistol & ammo	$100,000 in cut gems of
Manual Dexterity:	15			(1 clip)	various sizes
Agility:	7	1		suit	
Alertness:	15			yarmulka	
Constitution:	8			cane	

Combat Information:

Weapon	Skill No.	Jam	Ammo	Fire Type	Sht	Med	Long	Stun	Lite	Heavy	Incp	Kill
						Range				Damage		
Pistol	10	19	6	A/R	0-2	3-5	6-20	1-7	8-14	15-18	19	20

Skills

Combat		Education	
Automatic Weapons:	14	Engineering:	12
Hand-to-hand:	8	European History:	12
Melee Weapons:	8	Physics:	10
Pistols:	10		
Rifles:	4		

Communication		Survival	
Fast Talk:	10	Camping:	10
Language — English:	19	Nebraska (Home Area)	
Language — Vietnamese:	12	Lore:	5
Writing:	10	Stealth:	10
		Swimming:	10

Crafts	
Demolition:	14
Driving:	12
Vehicle Repair:	10

Character Background: You never could understand why other men found war so terrible. You feel like you belong to another era. You long to make great discoveries, to test yourself against the wilderness, to fight for God and country in foreign lands. Vietnam was a lark, great fun — until the day you and your squad were captured by the gooks. The heat, the tiger cages, the degradation — you wish you could forget it all, and forget the long, grueling struggle that brought your men out of the jungle. Since that day, you've sought adventure where you may, and sought, too, to fight the inhuman bestiality that is Communism. In Angola, in Nicaragua, in Afghanistan you've fought Communism with every weapon at your disposal. Now, you'll be fighting in America, but it is the same fight always.

Adventure Background: Jake Westtree, a fellow member of the National Guard, has told you to come to an apartment on West 30th Street — and to bring your weapons.

You're a member of the 71st Infantry Regiment, 42nd Infantry Division, headquartered at the 14th Street Armory. Your superior officer is Captain Wysynzowski.

Skills

Combat		Education	
Automatic Weapons:	8	Computer Science:	10
Hand-to-hand:	14	American History:	8
Melee Weapons:	8	Humanities:	10
Thrown Weapons:	14	Law:	10

Communication		Survival	
Bargain:	8	Drug Lore:	4
Buisness Management:	10	New York (Home Area)	
Con:	10	Lore:	10
Fast Talk:	12	Stealth:	12
Language — English:	19	Swimming:	12
Writing:	10		

Crafts	
Driving:	11

Character Background: Most people in the ghetto look for hand-outs. Not you. You knew that government does its best to keep people down, not help them out. They stuck it to you with welfare and rat-hole state-run schools. "The dependency trap," they call it, but it's the old game of the state keeping undesirables down with bread and circuses.

Then the state took you forcibly from your home and plopped you into a vermin-infested swamp where little guys with Soviet rifles attempted to blow your head off. You weren't fond of the little guys with rifles, but you knew your true enemy: the government.

Back in the States, you worked like hell to get out of the ghetto. You paid your way through CUNY, then through NYU business school with the aid of scholarships. You knew where the money was, and you went for it. But you never forgot the lesson you learned on the streets of Harlem and the paddies of 'Nam: the state is the natural enemy of the people.

The American government is bad enough; the Soviets are far worse.

And you — how ironic — you're a class enemy: a capitalist; a dealer in stocks and bonds; a Wall Street broker. Doubtless you'll be one of the first to be liquidated.

If they can find you.

Adventure Background: Jordo Miller, an old Army buddy, has suggested you meet him at an apartment on West 30th Street.

Skills

Combat		Education	
Hand-to-hand:	10	Torah:	12
Melee Weapon:	8	European History:	10
Pistols:	12	Jewish History:	9
Rifles:	10		

Communication		Survival	
Business Management:	10	New York	
Language — Yiddish:	19	(Home Area) Lore:	12
Language — English:	10	Stealth:	12
Language — Polish:	10		
Language — Russian:	10		
Writing:	10		

Crafts	
Craft — Jewellery:	14
Craft — Gem Cutting:	14
Driving:	8

Character Background: Your mother, father, wife and children all died in the concentration camps. You fought in the Polish underground against the Nazis. You were in Warsaw during the uprising, when the Russians halted their advance scant miles from the gates of Warsaw to let the Nazis smash the Polish freedom fighters — to make Poland easier to dominate once "liberated." You stayed in Poland to fight the new oppressors, but by the end of '45, it was clear the Western Allies had abandoned Poland to her fate. You fled to America.

Here, you've made a comfortable living as a jeweller. You had two children by your second wife, one of whom emigrated to Israel, the other to California. You never hear from either, but you live comfortably alone, doing a little business, playing chess and going to temple. Only now, the Communists have come again, and this time there's nowhere to flee.

Adventure Background: You've contacted the boy upstairs, what's his name, Barstow. He looks like a likely resistance fighter. And Westtree, the cop, your chess partner, that guy's a tough cookie. You'll put a group together. You'll probably all be killed by the Reds, but at 72, what has an old man to look forward to? Better to be killed by the KGB than wheezing your last in a cancer ward.

PRICE OF FREEDOM

Character Sheet

Name: _____

Player: _____

Personal Information

Physical Tag: _____

Personality Tag: _____

Passion: _____

Interests: _____

Sex: M F   Age:

Hair: Eyes:

Height: Weight:

Background Information

Race/Nationality: _____

Politics: _____

Religion: _____

Education: _____

Pre-Occupation Job: _____

Family Relationships: _____

_____

Grew Up In: _____

Personal Heroes: _____

Attributes	Hero Points	Ammo Points
Strength:	1	
Manual Dexterity:		
Agility:		
Alertness:		
Constitution:		

Combat Information

Weapon	Skill No.	Jam	Ammo	Fire Type	Range Short	Med	Long	Stun	Damage Lite	Hvy	Incp	Kill
_____	____	___	_____	____	_____	___	___	___	___	___	___	___
_____	____	___	_____	____	_____	___	___	___	___	___	___	___
_____	____	___	_____	____	_____	___	___	___	___	___	___	___

Equipment

Skills

Combat

Automatic Weapons ------- :
Bows ------------------------- :
Gunnery ----------------- :
Hand-to-Hand ------------- : 2
Heavy Weapons ------------ :
Indirect Fire Weapons ---- :
Melee Weapons ----------- : 2
Pistols------------------------ :
Rifles------------------------- :
Thrown Weapons----------- :

Communication

Bargain----------------------- :
Bureaucracy ---------------- :
Business Management ---- :
Con ------------------------- :
Cryptology ------------------ :

Fast Talk-------------------- :
Fine Arts-------------------- :
Instrument - _____ :
Interrogation---------------- :
Language - _____ : 19
Language - _____ :
Sketching -------------------- :
Writing --------------------- : 10

Crafts

Appliance Repair----------- :
Construction Trades------- :
Craft - _____ :
Demolition------------------- :
Driving ----------------------- : 8
Driving, Heavy Vehicle--- :
Electronics ------------------ :
Flying ----------------------- :

Forgery----------------------- :
Gunsmithing----------------- :
Helicopter ------------------- :
Locksmithing ---------------- :
Navigation ------------------- :
Vehicle Repair-------------- :

Education

Biology----------------------- :
Chemistry-------------------- :
Computer Science--------- :
Engineering ----------------- :
_____ History:
_____ History:
Humanities ------------------ :
Law-------------------------- :
Medicine--------------------- :
Physics ---------------------- :
Social Sciences ----------- :

Survival

Camouflage ---------------- :
Camping---------------------- :
Criminal Operations ------ :
Disguise---------------------- :
Drug Lore ------------------- :
Fishing ----------------------- :
Horse Riding---------------- :
Hunting ----------------------- :
_____(Home
    Area) Lore--------------- : 5
_____ Lore:
Mountaineering ------------- :
Pickpocket------------------- :
Stealth ----------------------- : 4
Swimming -------------------- :
Tail -------------------------- :
Tracking --------------------- :

Character Background
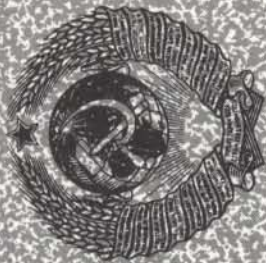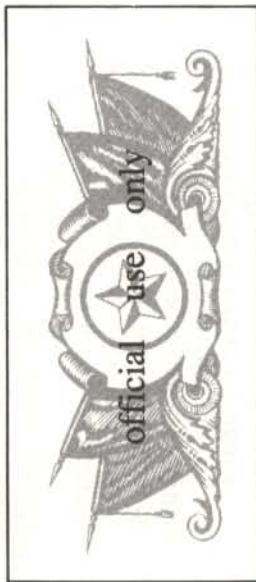
UNIVERSAL IDENTIFICATION PAPERS

Stamp:

official use only

These papers are the property of the government of the United American Soviets. They must be surrendered to any agent of the federal, state, municipal or other local governments, or to the agents of duly-authorized allied powers (as defined under Act of Occupation 17Q-4a), including Soviet officials, upon demand. You are required to carry these papers at all times. Failure to produce proper papers upon demand is a felony by Edict of the Provisional Government 92.17586.

Name _____

Address _____

City _____

State _____ Zip _____

Social Security #: ___-__-____

Phone Number (H): (__) ___-____

Phone Number (W): (__) ___-____

Hair _____ Eyes _____

Height _____ Weight _____

Distinguishing Features _____

Affix front and profile photos here:

[ ] [ ]

(sign) _____

Religious Affiliation (check one):
☐ Atheist
☐ Other (specify): _____
Sexual Orientation: _____
Military Experience: _____

I am authorized to travel within the following Area Code regions: _____

Known Pre-Liberation Fascist Affiliations: _____

"I swear and affirm that all of the above information is correct, and understand that I may be subject to discipline under Martial Law Act 42B if any of this information proves to be false."

(sign) _____

"I am not now, nor have I ever been, a member of the Republican Party or of any other organization devoted to the forcible overthrow of the government of the United American Soviets."

(sign) _____

Universal Identification Papers

About three months after the occupation begins, papers will be issued by the occupying authorities to every citizen of the U.S. Each player should fill out a copy of the Papers.

The information is for the use of the occupying authorities, not for game use. You may, if you wish, lie when filling it out, but be aware of the dangers: you are liable to be executed if anything you say on the form is proven false.

A few features deserve further explanation.

Although "real" ID papers would, of course, include photos, if you don't have any handy, don't feel obligated to affix pictures of yourself (though it's a nice touch if you do). If you have some artistic ability, you might substitute a sketch for photos. If you are not playing an avatar game, you could clip photos from a magazine and paste them in place, if you run across a picture that looks like you imagine your character looking.

Look at the area code map in your local phone book. The occupation authorities will authorize you to travel within your home area code only (unless your place of residence and workplace are in different area codes, in which case you may travel in both area code regions). Enter your area code on the space indicated. If you are inventing a character, figure out what his home area code is, and enter it.

"Known Pre-Liberation Fascist Affiliations" includes virtually everything — Republican, Democratic or other party memberships (only Communists and Independents are untainted), membership in virtually any political organization, contributions to PACs. Even apparently-innocuous organizations, like the Boy Scouts, L-5 Society and Save the Children Foundation are suspect. Sign on the two blanks indicated.

СОВЕТСКОМУ НАРОДУ-ПОБЕДИТЕЛЮ-СЛАВА!

SKILL AND ATTRIBUTE MODIFIERS CHART

−2	character lightly wounded
×½	character heavily wounded
−2	character fatigued
×½	character exhausted

Whenever a character makes any skill or attribute roll (including a weapons skill roll in combat), the modifiers above apply. If the character is lightly wounded or fatigued, his skill or attribute number is reduced by 2 (if both, by 4); if he is heavily wounded or exhausted, his skill or attribute number is halved (quartered if both apply). (Halving occurs after all other modifications to the skill number.) Other modifiers may be applied at the discretion of the gamemaster. Round fractions down.

THE

PRICE
☭ OF FREEDOM ☭

WEST END GAMES

TERRAIN EFFECTS CHART

Terrain Type	Fire Modifier	Movement Point Cost				Line of Sight
		Legs	Wheels	4-wheel Drive	Tracked	
Clear	0	1	2	1	1	—
Road	0	1	1	1	1	—
Broken	−1	2	2	1	1	—
Brush	−1	2	2	2	1	—
Swamp	−1	2	4	2	2	—
Rough	−2	3	imp.	3	2	—
Woods	−2	2	imp.	3	4	B
Crater	−2	3	imp.	imp.	imp.	B
Rubble	−2	4	imp.	4	4	—
Forest	−4	2	imp.	imp.	imp.	B
Trench	−4	2	imp.	imp.	4	—
Dune	−4	3	imp.	4	imp.	—
Stream	−1	2	imp.	3	2	—
River	−2	—[1]	imp.	imp.	—[1]	—
Low Wall	−1	+1	imp.	+3	+1	—
High Wall	imp.	+4	imp.	imp.	imp.	B
Door[2]	−2	+1	imp.	imp.	imp.	—
Window[2]	−4	+3	imp.	imp.	imp.	—
Slit[2]	−6	imp.	imp.	imp.	imp.	—
Stairway	—	2	imp.	imp.	imp.	—
Cliff	—	5	imp.	imp.	imp.	—
Tree	—	5	imp.	imp.	imp.	—

Procedure: Find the terrain type along the left-hand side. The entry in the "fire modifier" column is the number to be subtracted from a firer's skill number when firing at a target in or immediately behind the indicated terrain type. The number under "Legs" is the number of movement points a character spends when entering a hex of the terrain type; if the number is preceded by a plus ("+"), the cost is for crossing a hexside printed with the terrain type, and is cumulative with the cost of the hex entered (e.g., crossing a low wall into a rough terrain hex costs 4 movement points). The numbers printed under the "Wheels," "4-wheel Drive," and "Tracked" columns are the movement point costs for various types of vehicles. If the letter "B" is printed under the "Line of Sight" column, the terrain blocks lines of sight.

"imp." means impassable; the terrain may not be entered or crossed.

[1] Characters may only enter when swimming — see 7.6; and vehicles may only enter if able to swim or prepared for snorkeling — see 20.6 — both in the *Gamemaster Book.*

[2] Fire modifier is −1 if firer is adjacent to aperture.

SMALL ARMS COMBAT TABLE

Weapon	Jam #	Ammo	Type of Fire	Range Short	Range Medium	Range Long	Damage Stun	Damage Light	Damage Heavy	Damage Incap.	Damage Kill
Non-automatic											
Pistol	19	6	A/R	0-2	3-5	6-20	1-7	8-14	15-18	19	20
Rifle	19	5	A	0-5	6-15	16-50	1-6	7-11	12-15	16-19	20
Carbine	18	5	A/R	0-4	5-10	11-40	1-6	7-10	11-14	15-19	20
Semi-automatic rifle	18	10	A/R	0-5	6-15	16-50	1-6	7-9	10-13	14-19	20
Shotgun	17	5	A/R	0-2	3-4	5-8	1-3	4-8	9-13	14-18	19-20
Machine pistol	16	10	A/R	0-2	3-8	9-20	1-6	7-13	14-17	18-19	20
Automatic											
Automatic carbine	18	10	A/R/B	0-4	5-10	11-40	1-6	7-9	10-14	15-19	20
Automatic rifle	18	10	A/R/B	0-5	6-15	16-50	1-6	7-9	10-13	14-19	20
Machine rifle	16	50	A/R/B	0-6	7-17	18-50	1-5	6-8	9-13	14-18	19-20
Submachinegun	15	10	A/R/B	0-3	4-7	8-20	1-5	6-8	9-13	14-18	19-20
Light machinegun	16	50	R/B	0-8	9-20	21-50	1-3	4-6	7-13	14-18	19-20
Medium machinegun	15	25	R/B	0-10	11-25	26-60	1-2	3-6	7-13	14-18	19-20
Heavy machinegun	15	50	R/B	0-12	13-30	31-75	1	2-5	6-10	11-17	18-20
Bow Weapons											
Longbow	19*	**	A/R	0-3	4-6	7-10	1-8	9-17	18-19	20	—
Compound bow	19*	**	A/R	0-5	6-8	9-13	1-8	9-15	16-18	19	20
Crossbow	19*	**	A	0-5	6-10	11-20	1-7	8-13	14-17	18-19	20
Slingshot	19*	**	A/R	0-1	2	3-4	1-12	13-17	18-19	20	—
Thrown Weapons											
Throwing knives	—	**	A	0-1	2	3	1-10	11-15	16-18	19	20
Shuriken	—	**	A/R	0-1	2	3	1-10	11-15	16-18	19	20

* A jam indicates that the bowstring has broken — replacement requires from 1-20 combat rounds depending on the type of bow.

** These weapons ignore ammunition rules (see Player Book rule 5.8, "Bows and Thrown Weapons").

Ammo = ammo points in a clip. Light = lightly wounded. Heavy = heavily wounded. Incap. = incapacitated.
A = Aimed. R = Rapid. B = Burst.

FIRE MODIFIERS AGAINST PERSONNEL

Range	
Medium	x½
Long	x¼
Target Prone	−4
Target Terrain Type	
Broken, Brush, Swamp, Low Wall, Stream	−1
Rough, Crater, Rubble, Woods, River	−2
Trench, Forest, or Dune	−4
Aperture adjacent to firer	−1
Door (otherwise)	−2
Window (otherwise)	−4
Slit (otherwise)	−6
Movement	
Fire from moving vehicle or animal	−5
Target moving	−2
Type of Fire	
Aimed	+4
Burst	−4
Fire at a Weapons Flash	−3
Opportunity Fire	−2

Procedure: Modify the firer's skill number as the chart indicates. "x½" or "x¼" means the skill number is halved or quartered, rounding fractions down. Any halving or quartering occurs after the skill number is modified for other reasons. Also see the **Skill and Attribute Modifiers Chart**.

PROCEDURE (FIRE AGAINST PERSONNEL)

Type of Fire: There are three types of fire: aimed (A), rapid (R), and burst (B). Not all weapons can use all three types: the "Type of Fire" column indicates which types each weapon can use.

When a character fires, he must state which of the permitted types of fire he uses. Aimed fire is against one target and consumes one ammo point. When using rapid fire, a character can fire twice, consuming one ammo point per fire. When using burst fire, a character can fire up to five times, consuming **two** ammo points per fire. (For more detail, see the "Ammunition" section of rule 5.8 in the *Player Book*).

Ammunition: The "ammo" column indicates how many ammo points an ammunition clip for a weapon contains. When a weapon consumes as many points as its clip contains, it is out of ammunition, and must be reloaded before it can fire again.

Players should keep track of ammunition expenditure by penciling hash marks in the "Ammo Points" section of their character sheets.

Range and Other Modifiers: Determine the firer's skill with his weapon. His skill number is modified by a number of factors (see the "Fire Modifiers Against Personnel" chart). The first such factor is range.

Count the number of hexes between firer and his target (including the target hex, but not the firer's). Refer to the line of the table printed with the weapon's name and find the distance in hexes on that line in the "Range" section of the table. The column in which the distance lies determines whether the weapon

is being fired at short, medium or long range.

Example: A pistol is fired at short range if the target is 0 to 2 hexes away; at medium range if 3-5 hexes away; and at long range if 6-20 hexes away.

If the target is at medium range, the firer's skill number is halved; if at long range, it is quartered.

The firer's skill number is also modified for target stance, the type of fire, the terrain in the target's hex, etc. — see "Fire Modifiers Against Personnel."

Hitting: Roll the dice. If the number rolled is less than or equal to the firer's modified skill number, the target is hit and damage is determined. If not, fire has no effect. If a 20 is rolled, the weapon may have jammed.

Damage: If the target is hit, roll the die again. Find the number rolled in the "Damage" section of the table on the firing weapon's line. The column in which the number is found determines what damage the target receives. **Example:** If a pistol hits and the damage roll is 1 through 7, the target is stunned; on an 8 through 14, the target is lightly wounded; on a 15 through 18, heavily wounded; on a 19, incapacitated; and on a 20, killed.

Jam: If the "to hit" roll is a 20, the firing weapon may have jammed. Each weapon has a "jam number," printed in the "Jam" column on the weapon's line of the table. Roll the die again; if the number rolled is **equal to or greater than** the jam number, the weapon is inoperable: guns are jammed, and bowstrings are broken. Thrown weapons cannot jam.

GRENADE MODIFIERS AGAINST PERSONNEL

Modifiers to Manual Dexterity

Range:	Medium	x½
	Long	x¼

Observation: Thrower does not have a line of sight to the target hex	x½

Target Terrain Type

Woods, Forest	−1
Door or Trench not adjacent to thrower	−2
Window or Slit not adjacent to thrower	−4
Adjacent to Wall, Crater	+1

Modifiers to the Damage Die-roll

Blast Modifier	−?

Target Area

Vented	+2
Enclosed	+5

Terrain Type (grenade exploded outside the character's hex)

Rubble, Woods	−1
Crater, Forest	−2
Door, Trench, Window, Slit	−4

Target Prone −2

Modify thrower's manual dexterity as indicated. Also see the **Skill and Attribute Modifiers Chart**.

When rolling for damage, modify rolls as indicated under "Modifiers to the Damage Die-roll." A "vented" target area is one partially enclosed (open-top vehicle, building larger than one hex, etc.); an "enclosed area" is fully enclosed (tank, small building, pillbox).

GRENADE SCATTER DIAGRAM
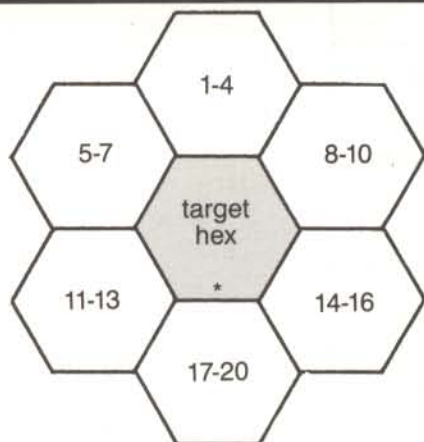
* reference hexside

Procedure:
Trace a line from the thrower or firer to the target hex. The hexside across which the line passes is called the **reference hexside**. Roll the die; the grenade or shell lands in the hex indicated relative to the reference hexside. That is, if a 1-4 is rolled, it scatters away from the thrower or firer; if a 17-20 is rolled it scatters towards him; etc...

GRENADE AND MINE COMBAT TABLE

Weapon	Dud #	Ranges			Damage					Blast Radius (Modifier)
		Short	Medium	Long	Stun	Light	Heavy	Incap.	Kill	
Fragmentation	19	0-2	3-4	5-7	1-8	9-15	16-17	18-19	20	1 (−3)
Smoke	19	0-2	3-4	5-6	—	—	—	—	—	—
Gas	18	0-3	4-5	6-9	—[2]	—[2]	—[2]	—[2]	—[2]	—[2]
Antitank	17	0-1	2	3	1-12	13-15	16-18	19	20	—
White Phosphorus[1]	19	0-2	3-4	5-6	1-7	8-14	15-17	18-19	20	2 (−2)
Satchel Charge	18	0-1	—	2	1-4	5-12	13-16	17-18	19-20	1 (−3)
Antipersonnel Mine	17	—	—	—	1-4	5-10	11-15	16-17	18-20	3 (−2)
Antitank Mine	18	—	—	—	—	—	—	—	—	—
Claymore Mine	19	—	—	—	1-5	6-12	13-17	18-19	20	6 (−2)[3]
Gas Mine	17	—	—	—	—[2]	—[2]	—[2]	—[2]	—[2]	—[2]
Molotov Cocktail	Skill[4]	0-1	2	3-4	1-10	11-13	14-18	19-20	—	—
Dynamite	Skill[4]	0-2	3-4	5-6	1-9	10-12	13-18	19	20	—

[1] At night, any hex within 6 hexes of the target hex is illuminated.
[2] see the gas mine or gas grenade rules (14.4 and 17.4)
[3] see rules on claymore mines (17.3)
[4] see below

GRENADE COMBAT AGAINST PERSONNEL

Procedure:
Modify the thrower's manual dexterity as directed by the **Grenade Modifiers Against Personnel** chart. Note that one modifier is for range; determine the range following the procedure described on the **Small Arms Combat Table**.

Make an attribute roll using the modified manual dexterity. If the roll succeeds, the grenade lands in the target hex. If not, refer to the **Grenade Scatter Diagram** to determine where the grenade scatters. If the roll is a 20 the grenade may be a dud (see below).

Blast Radii: Each grenade or mine has a *blast radius*, printed in the "Blast Radius" column of the table. If a grenade's blast radius is a dash ("—"), it does damage only to characters in the hex where it lands. If its blast radius is a number, it can also do damage to all characters located within its blast radius (e.g., a grenade with a blast radius of 2 affects all characters within two hexes).

Damage: Roll once on the damage section of the **Grenade and Mine Combat Table** for each character within the blast radius. Modify a character's die-roll as indicated in the "Damage Modifiers" section of the **Grenade Modifiers Against Personnel** chart. If the character is not in the grenade's impact hex (or the hex where the mine is located), the die-roll is modified by the *blast modifier*, which is printed in parentheses after the blast radius on the table. The blast modifier is multiplied by the character's distance from the impact hex. A modified die-roll of less than 1 is treated as a roll of 1; a roll greater than 20 is treated as a 20.

Example: A character is two hexes away from an antipersonnel mine when it explodes. The mine's blast radius is 3 and its blast modifier is (−2). Therefore the character must make a damage die-roll. A 20 is rolled which would normally kill the character, but since he is two hexes from the mine the die-roll is reduced by four (2 hexes x −2 modifier = −4). The modified roll is 16, and the character is incapacitated.

Duds: If the character rolls a 20 on his manual dexterity roll, the grenade or mine may be a dud. Roll the die a second time. If the number is *equal to or greater than* the dud number the grenade/mine fails to explode. Otherwise, it functions; determine scatter normally and resolve damage for any characters within the blast radius.

Mines: All of the above rules apply to mines, except that no manual dexterity roll is made and no scatter occurs.

[4]*Molotov Cocktails and Dynamite:* Instead of making a "dud" roll, the person who prepared the dynamite or molotov for throwing makes a demolitions skill roll. On a 20 it blows up in the thrower's hex. On any other failed roll, it fails to explode.

MELEE MODIFIERS CHART

Target Surprised	×2
Attacker Prone	−4
Target Prone	+4

The attacker's skill number is modified as indicated; also see the **Skill and Attribute Modifiers Chart**.

MELEE COMBAT TABLE

Weapon	Bush-whack value	Damage				
		Stun	Light	Heavy	Incap.	Kill
Hand-to-hand	4	1-14	15-17	18	19-20	—
Small knife	14	1-10	11-15	16-18	19	20
Medium knife	16	1-8	9-14	15-17	18-19	20
Large knife	10	1-5	6-12	13-16	17-18	19-20
Small club	10	1-12	13-17	18	19	20
Medium club	12	1-10	11-15	16-18	19	20
Large club	8	1-8	9-14	15-16	17-18	19-20
Garotte	19	—	—	—	—	—

Procedure: Determine the attacker's skill number — use his hand-to-hand skill if unarmed, his melee weapons skill otherwise. The skill number is modified as indicated by the **Melee Modifiers Chart**. A skill roll is then made against the modified skill number.

If the skill roll is a success, the target is damaged; roll again and refer to the damage section of the table to determine what damage he receives (see **Small Arms Combat Table** for a more complete procedure explanation).

The bushwhack value is only used if the attacker has surprise and makes a successful stealth skill roll. If he does, and his skill roll succeeds, he may kill the target automatically; roll again. If the number rolled is less than or equal to the weapon's bushwhack value, the target is dead. If not, damaged is determined normally.

THE PRICE

☭ OF FREEDOM ☭

PLAYER BOOK

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ROLEPLAYING IN OCCUPIED AMERICA

PLAYER BOOK

Contents

This game contains: two 11″ by 17″ full-color game-maps; one sheet of 100 ½″ game counters; one loose booklet of 16 pages; one 32-page **Player Book**; one 64-page **Gamemaster Book**; one 20-sided die; one counter tray with lock-on lid; and game box.

If any components are damaged or missing, write to us and we'll replace them.

If you have any questions about the rules to the game, write to us and we'll answer them. Write "Price of Freedom Game Questions" on your envelope. Please print or type your questions, and ask them so we can respond "yes," "no" or with short answers. Enclose a stamped, self-addressed envelope for our reply.

Introduction | Интродукция

Nullus liber homo capiatur, vel imprisonetur, aut dissaisiatur, aut utlagetur, aut exuletur, aut aliquo modo destruator, nec super eum ibimus, nec super eum mittemus, nisi per legale judicium parium suorum vel per legem terrae.

[No free man shall be taken or imprisoned or dispossessed, or outlawed or exiled, or in any way destroyed, nor will we go upon him, nor will we send against him except by the lawful judgement of his peers or by the law of the land.]

—Magna Carta

In the near-future world of **THE PRICE OF FREEDOM**, the Soviet Union and its client states have achieved nuclear supremacy and use it to conquer the world. America is now nominally ruled by a quisling President, but in fact by the Communist occupiers.

As the game begins, Communist troops — Soviet, Cuban, Nicaraguan, Vietnamese, East German, Czechoslovakian — are landing all over the United States and Canada. You have only hours or days before they take up positions in your city.

As the game progresses, life will change as Soviet control becomes firmer. If you wish to remain alive and free, you must learn how to cope with these changes.

(1.1) Freedom's America

The imaginary land in which **THE PRICE OF FREEDOM** is set is much like modern-day America.[1] Geographically, it is the same. Your home town looks like your home town; the buildings are located in the same places, the streets are the same.

The same technology is prevalent, the same computers and weapons exist, the same car models can be found. At least initially, the culture is the same; **FREEDOM's** America has rock stars, fast food, television, cold beer, well-stocked supermarkets, and a passion for fast cars.

The World Cannot Live Half Slave and Half Free.

That will change.

As the game progresses, life in America will become increasingly grim as humorless totalitarians seek to remake American society in their own mold. As the campaign in which you play continues, its America will diverge more and more from ours. Your character will adapt to those changes or die.

(1.2) Some Propaganda

The Soviet Union is the very embodiment of tyranny. It denies the most fundamental liberties to its own citizens, treats them as resources to be used, abused and disposed for the benefit of the state. The corpses of hundreds of thousands of Soviet citizens lie under the tundra of Siberia, worked and starved to death because they thought or spoke unwisely. Dissent is classified as neurosis, and treated by the most severe of psychiatric methods — including electroshock therapy. Only one voice is allowed, the voice of the Party, disseminated through its organs the press, radio and television. Some claim there is a moral distinction between Communist Russia and Nazi Germany; there is not. One murdered millions for racial reasons; one murdered millions for economic reasons; but murder is murder.

Throughout its existence, America has stood for liberty and the rights of man. The struggle between America and Russia is not one between two superpowers of more or less equal moral weight, but between freedom and slavery; between light and darkness; yes, between good and evil. There can be no real peace until one triumphs, or the other. The world cannot live half slave and half free.

A totalitarian state is monomaniacal in the pursuit of its goals. It builds its military, probes for weakness, bides its time until it may triumph.

Democracies have short memories. The call to vigilance is repeated, again and again, to decreasing effect; people become inured to the struggle; budgets are cut; the military becomes complacent and incompetent; academics and intellectuals belittle the threat. Society becomes fat and happy, unmindful or forgetful that its wealth and liberty is enviously coveted and religiously hated by an enemy whose enmity never wavers.

America has been betrayed by traitors in its very midst — stabbed in the back by pusillanimous cowards, delivered into the hands of its foes.

In this, its darkest hour, America needs heroes — men and women who, without recompense, motivated only by the noblest of emotions, will rise and take up the struggle against the Soviets.

Already, their troops are landing. Soon will come the internal passports, summary executions, psychological torture, death camps, mass starvation, all the humiliation, torture and agony that comes with being the subject nation of Communists.

Are you ready to pay **THE PRICE OF FREEDOM?**

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[1] Canada is being occupied at virtually the same time, and Canadian players are free to play characters in their home towns, too.

In the United Kingdom, Militant Tendency has parlayed a majority in Parliament into what is, effectively, a dictatorship. The Resistance is numerically large, is divided along nationalist lines — Scots, Plaid Cymru, the IRA, Ulster Loyalists, and the Home Counties' Free Albion Brigade (largely led by rock stars) — and doesn't work together well at all. The Soviets have sent in two *Spetsnaz* brigades in a "show of Socialist solidarity with our loyal allies of the Great Patriotic War."

Elsewhere, the Red Army is overrunning continental Europe, the South American, African and Middle Eastern countries are largely pro-Soviet, while the two Chinas, Japan, and the rest of the Pacific Basin have been left alone.

Though **PRICE** is, by design, a North American game, an imaginative gamemaster can set a campaign virtually anywhere in the world.

Basic Game Concepts | Основной Игра Идеи

To attain all this, however, rivers of blood must yet flow, and years of desolation pass over: yet the object is worth rivers of blood, and years of desolation.

— Thomas Jefferson

(2.1) Example of Play

To give you an idea of what happens during an adventure, here's what you might hear if you were sitting in a room where a **PRICE OF FREEDOM** game were being played.

Background: Greg is the gamemaster (GM) seated at the head of the table. Ken, Eric and Holly are playing Resistance fighters.

The Story So Far: The player characters have made their way, under cover of darkness, through the swamps south of Queens to the fringe of Jack Reed International airport (formerly JFK). They're lying in mud. The temperature is about 40° Fahrenheit. Aircraft are landing on the nearest strip at the rate of approximately one every ten minutes. Guards with dogs patrol the field; searchlights play across it. The characters have a radio-controlled aircraft model capable of lifting about five pounds. They also have five pounds of plastique.

Ken: I get out the gasoline and tank the R/C model up.

Greg: No problem.

Ken: Next for the plastique and the primer.

Greg: Okay, it fits in the compartment like you planned. (*Rolls dice.*) The primer is set.

Ken: And the impact fuze . . .

Greg: (*Rolls dice.*) You manage not to set it off. Looks good. By the way, a jeep's headlamps are coming this way.

Holly: Uh oh.

Ken: Any place reasonably flat near here?

Greg: There's a patch of dirt about ten feet off that looks like it would suffice. The jeep stops about a hundred feet away. An officer gets out; there's another manning a machinegun mounted in the jeep. He cups his hands and shouts, "Yuri!" You can see his breath in the glare from a searchlight.

Holly: Perfect profile shot. Using the deer rifle, I shoot the gunner, then the officer.

Greg: (*Rolls dice.*) You get the gunner; he flips backward with a hole in his forehead. The officer drops; you can't tell if you hit him or he dove for cover.

Ken: Damn it, what are you doing? Gunfire will alert . . .

Holly: You can't launch the R/C with those guys out there.

Greg: You hear shouts from the airport. Eric, there's a plane coming in.

Eric: Civilian or military?

Greg: No flank windows, it's too dark to see markings.

Eric: That's our baby.

Ken: Oh, Jesus. I crawl out with the R/C.

Greg: There are pistol shots from under the jeep (*rolls dice*). They miss.

Ken: I place the model plane on the dirt patch. Ignition.

Greg: It sputters to life.

Eric: Okay, okay, but we've gotta make that guy keep his head down until the R/C is in the air.

Ken: I run for cover, and get the remote controller.

Greg: More pistol fire (*rolls dice*). You're hit in the leg and make it to cover.

Ken: Hell. I get the controller, and set the model plane moving.

Greg: It jitters across the ground; it's airborne. There are more jeeps heading your way. The plane is coming in for a landing.

Ken: I steer the model for the plane! Are we close enough?

Greg: Looks like it, if you keep it on course.

Eric: How bad's the wound?

Greg: The wound is clean, but he's not going to be able to walk.

Eric: I get out the first aid kit and bandage it.

Greg: Better work fast, the plane is landing . . .

it's coming in . . . (*rolls dice*). It hits! The plastique explodes! A chunk of the underbelly is ripped open. It's diving. It noses into the ground, flips over, there's a tremendous explosion.

Holly: Okay. Mission accomplished. I grab Ken's right arm; Eric, grab the other.

Greg: All hell is breaking loose; in the distance you can see people running around, engines starting up . . .

Eric: I don't think we're going to make it. It's a long way to Sheepshead Bay . . .

Ken: You've got to leave me.

Holly: No, we . . .

Ken: There's no other way.

Eric: Forget it . . .

Ken: You can't drag me from here to Brooklyn! Give me the SMG, and get out of here.

Holly: He's right. We give him the SMG and start running like crazy into the swamp.

Greg: There's another jeep coming this way. They've got a searchlight, and are spraying the ground indiscriminately with machinegun fire.

Ken: Okay. I get up and run forward, firing.

Greg: Well, you hobble forward, firing. Bullets stitch the side of the jeep, the gunner turns toward you.

Ken: Remember the Alamo!

Greg: (*Chuckles.*) Right. You gets the driver before the machinegun cuts you down . . .

Remember the Alamo!

(2.2) Glossary

Novices may not be familiar with certain terms peculiar to roleplaying games. Some of these are:

Character: A *character* is an imaginary person living in the world of the game.

Player Character (PC): A *player character* is one whose actions are controlled by a player.

Non-Player Character (NPC): A *non-player character* is one whose actions are controlled by the gamemaster. These are the antagonists, patrons and innocent bystanders encountered by the characters during the game.

Gamemaster (GM): The *gamemaster* develops adventures for his players, takes the roles of non-player characters, and referees and interprets the rules of the game.

Character sheet: At the beginning of play, each player is issued a *character sheet*. On this sheet he records the essential information about his character — background, skills, equipment, and so on. (See **Freedom File C**.)

Adventure: An *adventure* is a sequence of episodes experienced by the player characters as they struggle for survival. An adventure may be completed in one or several sessions of play. Until it has been brought to a satisfactory (or unfortunate) conclusion, the adventure is not over.

Session: A *session* is a gathering of gamemaster and players for an adventure. The session varies in length, depending on the tastes of the players, but is usually from one to six hours in duration.

Campaign: A *campaign* is a series of related adventures in a consistent setting with the same player characters. Over the course of a campaign, characters may gain new skills, equipment, and power.

(2.3) A Note

A number of features distinguish **THE PRICE OF FREEDOM** from other roleplaying games.

Tone: The predominant tone is one of grim patriotism. That's because the world of **FREEDOM** is a grim one. When playing your character, think of war movies, hardboiled detective stories, *film noir*, and stories about the French Resistance. Surviving in the world of **FREEDOM** is tough, and you have to be tough to survive. But you hope, at least, to do more than survive; you hope that, through your efforts and those of others, America may be freed from its oppressors.

Grimness is only one side of the game. The other side is this: fundamentally, roleplaying

Better Dead Than Red.

games are power fantasies. In other roleplaying games, players have the fun of slaughtering dozens of orcs or aliens, or defeating incredibly powerful supervillains. In **THE PRICE OF FREEDOM**, you get to slaughter lots of Reds. Think **Rambo**, Sergeant York, or **Red Dawn.** The system is purposefully designed to make a player character the equivalent of several Soviet soldiers; the typical player character is a supersoldier facing a horde of spear carriers.

Setting: The setting, in as much as possible, is identical to the real world. Visualizing the world of **THE PRICE OF FREEDOM** should be easy; physically it is the same as our own. Emotionally, it is a far darker and more desperate place.

Opportunities for Mayhem: One of the most enjoyable aspects of roleplaying is that it lets us release, in a socially acceptable way, the negative emotions which society forbids us (for good reason) to act upon in everyday life. Basically, this means making things go "boom" — gunfire, explosions, violent action. **THE PRICE OF FREEDOM** offers unparalleled opportunities for mayhem. Not only are modern weapons deadly, but there is a clear and morally unobjectionable foe — the Communists. Furthermore, since the world of **FREEDOM** is so similar to our own, players will have the fun of blowing up buildings, people and things they know personally — without the messy possibility of a lawsuit, being arrested, or personal retribution.

Killing your boss is a bad idea — but no one can object to killing the foul Commie invaders who are systematically destroying the American way of life. Blowing up the public library is a bad idea, too — unless it's the local KGB headquarters. The opportunity for catharsis is immense.

Character Creation | Роль Лицо Творчество

*We must be free or die, who speak the tongue
That Shakespeare spake; the faith and morals
    hold
Which Milton held.*

— Wordsworth

THE PRICE OF FREEDOM comes with six pregenerated characters (see **Freedom File B**). We suggest that novice players begin by playing one of these characters. Others may wish to generate their own characters, as may novices after they've played once or twice.

(3.1) How to Generate a Character

1. Take a pencil and a copy of the character sheet.

2. Look over the "Background Information" section, and decide what you want your character to be like.

3. Divide 50 attribute points among your character's attributes any way you like, and note the values you choose on the character sheet in the spaces provided.

4. Choose which skills your character knows. Divide 150 skill points among the skills you choose.

5. List what your character is currently carrying in the "Equipment" space.

6. Enter weapons information in the "Combat" section.

Don't Tread On Me.

(3.2) Character Background

The most interesting part of character generation is determining your character's background and personality. What is he like? What are his interests? What's most important to him? Where did he grow up?

This is interesting for two reasons. First, during the game you will be imagining yourself in the role of your character. You need to know how he thinks. Second, some things are so important to people that they really don't have any free will when those things are involved. Exactly *what* is so important varies from person to person: for some, it's family; for others, ideology; for others, their jobs; and so on. But when you threaten what is most important to someone, he will do whatever he can to protect it, and nothing will stand in his way. In game terms, that thing is the character's *passion*. How passions work in the game will be explained later.

(3.3) Imagining a Character

The first thing you should enter on your sheet is your own name, under "Player."

The first space on the character sheet is labeled "Name." When you decide on a name for your character, write it here. But wait; don't jot down a name just yet.

The purpose of the character sheet is to help you visualize your character. It contains spaces for all sorts of information which will help you imagine the way he looks and the way he thinks. As a trivial example, you'll have to decide what your character's politics are so you have something to enter in the "politics" space (we list some possiblities below).

But a character can't be imagined "step by step." We can't say "first, come up with a name; then a physical tag; then a . . ." and so on. Imagining a character doesn't work that way.

What kind of a character would be fun to play? Think about it.

Many players want to play characters just like themselves. Playing yourself as you would be in **FREEDOM**'s world can be a joy, particularly if the scenario is set in places you know well.

(This is known as "avatar" roleplaying.) You can also play another character as if he had your exact personality. That's okay if that's really what you want to do, but it's not very interesting.

Much of the fun of roleplaying is trying to think like someone very different from yourself. You might have more fun roleplaying an unattractive female alcoholic midget of Albanian extraction. (Then again, maybe that's carrying things too far.)

Let your mind wander. Look at the character sheet, and the kind of information it asks for. Would it be fun to play someone from Brooklyn? Orange County? The Mississippi Bayou? How about a Hispanic-American? An Orthodox Jew? Lace-curtain Irish? Maybe it would be fun to play an aristocratic Ivy League grad — or a barely-literate dish washer.

When you've gotten an idea for what you want to be, write the information you've decided on your sheet. Don't worry about filling it in in any particular order — fill in the blanks as the answers occur to you.

Keep this in mind: no one is typical. Virtually everyone deviates from the average in some dramatic way. Think of your friends: they're all strange in some way or another, right? Everyone is. "Weird characters" are, in real life, the rule rather than the exception.

But when imagining a character, it's usually a good idea to keep his weird attributes to one or two, and make the others fairly typical. There is too much of a good thing — and Albanian midgets find it hard to fire heavy weapons.

(3.4) Tags

A *tag* is "a descriptive word or phrase." Under "physical tag," we want you to write the single most striking physical characteristic of your character — the first thing people notice when they encounter him, a phrase they might use when describing him. Think about your closest friend; if someone asked you to describe him, you'd probably say something like "uh, he's tall, and, uh, he has a big nose . . ." That's his physical tag.

The most common tags deal with hair, body shape or stance, habitual expression, speech, facial features, or clothing. For example:

Before.

After.

Hair: long, curly, color, dense, bald or balding, peculiar cut, beard (type) and/or mustache, etc.

Body: slouching, erect, pale, dark, scrawny, beefy, fat, very muscular, burly, tatooed, etc.

Expression: dour, cheerful, never changes, sneer, squint, tick, dimples, etc.

Speech: lisp, deep, shrill, nasal, loud, soft, accented, etc.

Facial feature: strong nose, small nose, particolored eyes, sunken cheeks, big ears, acnescarred, bushy eyebrows, etc.

Clothing: leather jacket, beret, bowler, suspenders, jeans, hiking boots, high heels, Nehru jacket, etc.

You can choose some of these features, or try to visualize your character, and decide what feature would be most noticeable. It's not necessary to choose one of the characteristics from the list above; the list is intended to spark your imagination, not restrict it.

Next, choose a **personality tag.** This is the facet of your character's personality which most impresses someone who talks with him for a short time. Obviously, everyone's personality is a good deal more complex than this — but a single tag will help you and the other players visualize your character.

Here are some possible personality tags:

• enthusiastic, dignified, dapper, subdued, depressed, intellectual, vigorous, loud, selfish, lustful, proud, suspicious, worldly, indulgent, modest, religious, stupid, fanatic.

(3.5) Passions and Interests

Passions

A character's *passion* is that which is most important to him. His passion has a very important function in the game; when threatened, he *must* act to protect what he's passionate about. He keeps his passion in mind at all times, and must always act "in character" with regard to it. When we say "must," we mean the gamemaster is empowered to enforce the character's

actions. You must choose one for your character, and enter your choice in the space provided.

Some typical passions include:

• spouse, children, political beliefs, religion, honor, music, art, money, sex, science, power, alcohol, gambling, etc.

Interests

Obsessive *interests* are similar to passions, except that they are not so overwhelmingly important to the individual. A player must list at least one and as many as five interests.

Each character has 20 *interest points*. A player may divide the points up among his character's interests any way he likes, as long as the total points allocated to interests is 20. Write the number of points allocated to an interest in the space provided.

When a player's interest is threatened or involved in some way, the player must roll the 20-sided die. If the number rolled is *less than or equal to* his interest number, the interest dominates his behavior and he must act accordingly. Otherwise, he is free to do as he wishes.

Interests are considered less compelling than passions. An obsessive interest cannot make a character betray his passion.

Example: Joe's KGB interrogator learns that, before the Occupation, Joe was an avid stamp collector. He brings a huge stamp album, including an invaluable set of early English stamps, to Joe's cell, and offers them to him. Joe has an obsessional interest in stamp collecting — in fact, his interest value is 5. Joe's player rolls a die; it comes up "4" (bad luck!). Fascinated with the stamps, Joe lets an important piece of information slip before realizing his mistake.

Some possible obsessive interests include:

• everything listed under passion, guns, flashy cars, running, skiing, roleplaying games, reputation, etc.

(3.6) Background Information

Race/Nationality

It's time for a little more detail about the character. What's his race or nationality of extraction? Some options are:

• black, Caribbean, Mexican-American, Cuban-American, other Hispanic, WASP, Irish, Scotch-Irish, Norwegian, Swedish, Ukrainian, Jewish, Polish, Russian, Armenian, German, Italian, Japanese-American, Chinese-American, Arab-American, any combination of these, etc.

Politics

What are his politics like? Many people are apolitical, and "apolitical" is a perfectly acceptable entry here. However, many characters' resistance is motivated in part or primarily because of their political convictions. Here are some possibilities:

• traditional conservative, religious conservative, free-market conservative, Rooseveltian liberal, classical (i.e., 19th century) liberal, New Left, neoliberal, neoconservative, anarcho-

capitalist, minimal statist, Objectivist, radical vegetarian, feminist, democratic socialist, revolutionary socialist, Utopian socialist, anarchist, anarchosyndicalist, Wobbly (*i.e.*, Industrial Workers of the World), black power revolutionary, Maoist, Trotskyite, other Communist splinter faction, fascist, American Nazi

About the only political convictions that are *not* possible are Stalinist, mainstream Marxist-Leninist, and Soviet Communist. Members of these groups will presumably collaborate with the authorities. (Pacifist is kind of hard to justify, as well.)

Religion

Again, "atheist" or "agnostic" is a perfectly acceptable answer. Many people are only nominally a member of a religious denomination, and you may indicate this by saying "baptized as" or "nominally." However, strong religious convictions will motivate many characters to resist the Soviets, as the Reds will seek to impose their doctrine of atheism on society. Some possibilities include:

• Catholic, Orthodox (Greek, Russian, etc.), Presbyterian, Episcopalian, Methodist, Baptist, Lutheran, Christian Scientist, Mormon, Seventh Day Adventist, Evangelical, Unitarian, Unification Church, Quaker, Satanist, Neopagan, Scientologist, Rajneeshee, Hare Krishnas, Mainstream Hindu, Islamic, Buddhist, Shintoist, Zoroastrian, Sikh, Jewish (Conservative, Reform, Orthodox, or more obscure offshoots), Jews for Jesus, etc.

Education

Is your character a high school graduate? If not, when did he leave high school? Did he later obtain a high school equivalency diploma?

Did he go to college? What one? Did he complete his degree, and what is it in? Did he obtain a higher degree, and in what and where?

Did he enter the military? Where did he serve?

Pre-Occupation Job

If your character is interesting in other respects, you can be dull here — lawyer, accountant, sanitation engineer. Keep in mind that a character's job may be the reason he's willing to fight the Soviets; many occupations will be liquidated or in severe danger when the Russians come. Businessmen won't last long, nor prosperous farmers, military men, advertisers, journalists who've ever been critical of the Soviet Union, artists who will not conform to socialist realism, contractors, clergymen, drug-dealers, etc.

Family Relationships

Family relationships are often highly important to people; in real life, family is many people's "passion." Having family connections is a severe drawback for a Resistance fighter; if your role in the Resistance is learned, the authorities can use your family as a lever. We expect that most Resistance fighters are unattached; but *why* your character is unattached may provide insight into his character.

Note whether or not your character's parents are alive, and, if so, his relationship with them. Also note whether he has any siblings, and whether he is particularly close or distant to them. Some possibilities:

• Relationship with parents: close, distant, hasn't seem them in years, hates them, despises them, has been disowned, black sheep of family, etc.

Also note the character's marital status and number of children, if any. If not currently married, a brief note about other relationships is appropriate. Some possibilities:

• married, divorced, separated but not divorced, married but hates spouse, married but not particularly close, living with several members of opposite sex, group marriage, several times divorced, recovering from a painful split, tragic death of lover, engages in brief affairs, cynical about sex and love, etc.

N.B.: If you, by choice or as an avatar, list your family as your passion, you will soon face a true roleplaying challenge. Firstly, you must, at all costs, conceal your identity from the Soviets. When and if you are found out, the KGB and its minions can force you to betray your fellow freedom fighters. (Can you — or can anyone — condemn your sister, so full of life and promise, to an Arctic death camp off Baffin Bay?) And we cannot be responsible for what the other players do to you when they discover you've sold them down the river.

Grew Up In

In this space, note the town, country or area where the character spent his formative years.

Example: Mike Vitellio decides he wants to play a punk. Naturally, the punk's distinctive physical feature is a Mohawk haircut — his head is shaved except for a central spine of black hair which stands straight up. He has to think a bit about a personality tag, but settles on "cynical."

Mike decides the punk's passion is music — mainly punk, but rhythm & blues, electronic music, and mainstream rock also. His other interests include marijuana, German and military affairs (the last two the legacy of a tour of duty in West Germany while in the army). He allocates 7 points each to marijuana and German, and 6 to military affairs.

The punk is beginning to take shape in Mike's mind, and he feels the need for a name. He figures this guy has a middle-class white suburban background, and decides on Doug Lacker — "Doug the Slug" to his friends.

Race? WASP. Politics? Lots of punks are anarchists. Religion? Atheist. Education?

Hmm. That bears some thought. Mike decided Doug served in the army, so he figures Doug left his parents before

graduating from high school and later got a high school equivalency, but never went to college. He puts down "high school equivalency, 2 years U.S. Army Europe."

Pre-Occupation job? Lead guitar in a rock band — Mike thinks a moment, and decides that Doug's band was called the "Roach Motels." Family relationships? Mike figures an active or close relationship would make Resistance operations tough, so he decides his relationship with his parents is distant (they're not thrilled their son has become a punk), and that Doug broke up with his girl about a year ago and is still recovering.

Where did Doug grow up? Mike spent some summers in Indiana, so he decides on Indianapolis. And what are Doug's personal heroes? Mike decides on Johnny Rotten, Kurt Weill and Michael Moorcock.

One might ask, "why is this guy going to join the Resistance?", but Mike has already figured that out. The Soviets are not going to permit decadent music — Doug's passion. That's reason enough — but the Soviets are also not going to put up with anarchists. Especially anarchist veterans. Doug's only options are resistance or death.

Free Minds And Free Markets.

(3.7) Attributes

Each character has five *attributes*, described below, and 50 *attribute points*. You may divide up the points among your attributes any way you wish, as long as no attribute is less than 1 or greater than 19. Each attribute's value should be entered in the appropriate space on the character sheet.

Strength measures a character's raw physical strength.

Manual Dexterity measures his hand-eye coordination and capacity for fine manipulation.

Agility is a measure of whole-body coordination. (Juggling involves manual dexterity, but walking along a narrow beam involves agility.)

Alertness measures the keenness of a character's sensory perceptions. (High-alertness characters will notice sights, sounds, or smells that other characters may miss.)

Constitution measures stamina, ability to withstand pain, and ability to recover from injuries.

Example: Mike Vitellio decides to allocate his 50 points as follows: Strength — 7; Manual Dexterity — 14; Agility — 10; Alertness — 12; and Constitution — 7.

(3.8) Skills

Next, determine your character's skills.

The available skills are listed on the character sheet. Some skills already have numbers printed next to them. These are *automatic skills* — skills which all characters automatically possess. For example, everyone has the "Writing" skills at 10.

Each character has 150 extra skill points, which he may spend to buy additional skills, or to increase automatic skill numbers.

When you spend skill points on an automatic skill, add the number of points you spend to the value printed on the character sheet, then cross out the printed number and write in the new total. When you spend points on a skill you don't already possess, just write the number of points you spend next to the skill name on the sheet.

Four rules restrict how many points you can spend on particular skills:

• **No skill number can be more than 14.** 14 is the largest permitted number for new characters. Skills can increase above 14 as the game progresses. (**Exception:** All characters begin with 19 in their native language.)

• **Only two skill numbers can be 13 or 14.** All your other skills have to have numbers of 12 or less.

• **One of your two 13 or 14 skills must relate to your job.** Look at the "Pre-occupation job" section of your character sheet; then look at the list of skills, and see which one relates most closely to your job. Make sure you have a 13 or 14 in that skill! (A musician might have a 14 in "Instrument — Guitar.")

• **No more than 40 points can be spent on each category.** The skill sheet divides skills into five categories — combat, crafts, etc. Of your 150 points, you can't spend more than 40 in any single category — no more than 40 in combat, 40 in crafts, and so on.

"Specific" Skills

Some skills are followed or preceded by a blank. That means that you must *specify* exactly what area or topic the skill governs. For example, the history skill is listed as "_____ History." That means that when you choose the history skill, you must specify what nation's or area's history you know (usually American). You can buy history skills for more than one area, if you wish.

Similarly, area lore is listed as "_____ Lore". That means you must specify what area is covered (New York City, the Grand Tetons, Lower Slobbovia, whatever). Your "area" should more or less correspond to one phone company area code region. (If you live in one of the biggest cities, you'll be restricted to two or three area codes.)

Only two spaces are provided for skills of this sort. This does *not* mean you're restricted to knowing about two nations' histories; if you want to know about more than two topics, simply write the additional skill names on your character sheet.

(3.9) Equipment

A space is provided on your character sheet for equipment. At the back of this book, you will find a list of equipment, along with kilogram weights and prices in gold. (The scrip issued by the Occupation government is essentially worthless; gold is the currency of choice in the black market, which is the only place you can purchase most of the goods listed.)

Ask your gamemaster how he wants to deal with equipment. If he's beginning as the Occupation begins, he may let you have virtually anything you want except for heavy weapons. If he doesn't tell you different, however, assume that you may purchase 2 gold ounces worth of equipment.

Enter the equipment you take on your character sheet.

(3.10) Hero Points

Every character begins with one hero point.

Attributes and Skills | Свойства И Умения

Freedom is the right to live as we wish.
— Epictetus

(4.1) The Differences

Whenever a character takes some action, either an *attribute roll* or a *skill roll* is made to determine whether or not the action succeeds.

The gamemaster decides what skill or attribute governs the action, and his decision is final.

However, attribute rolls are made only when none of the skills in the game logically governs the action. Skills take priority over attributes.

Design Note: A lot of things humans do are not learned over time (or are learned early in infancy). For example, every human can jump. Except through long and tedious training, it's essentially impossible to learn how to jump higher or farther. Your jumping range is determined genetically — although, to be sure, you can jump farther if you're in good physical shape.

In game terms, characters can increase their skill numbers and learn new skills as time goes on. They cannot change innate, inborn characteristics. That's the reason for the difference between skills and attributes: skills are learned abilities, attributes are innate ones.

(4.2) Using Skills and Attributes

When you use a skill or attribute, roll the die. If the number rolled is less than or equal to the skill or attribute number, you succeed. If you roll higher, you fail.

Any die-roll of 20 (before modification) is always a failure; any unmodified die-roll of 1 is always a success. Even if you don't have a skill, you may still try to use it; you fail unless you roll an automatic success (a 1).

Note: A skill number of "10" is considered competence. Competence with a skill means you can use it without problem unless you're under stress. For example, if your swimming number is 10, you do not have to roll to determine whether you drown every time you jump into the water.

If your skill number is less than 10, and you're not under stress, the gamemaster will tell you to make a skill roll, but to double your skill number before rolling — so if your swimming skill is 8, you're only in trouble if you roll a 17 or higher.

However, if you *are* under stress — someone's shooting at you, you're under time pressure, you don't have tools you need, whatever — you roll against your undoubled number.

In practice, most characters are "under stress" most of the time, since skill rolls are usually made in the face of the enemy.

The gamemaster may further modify your skill number if you are doing something that is especially difficult or easy.

(4.3) Gaining Additional Skill Points

At the end of each game session, the gamemaster may award you additional skill points if your character performed particularly well. Sometimes he will allow you to choose on what skills to spend the points; sometimes he will tell you that the skill points must be allocated to specific skills (*e.g.*, "you gain two points, which must be spent on combat skills").

You may immediately spend the points on any of the skills you already know (within the restrictions set by the GM), or to learn new skills. The points can be divided up among skills any way you like (again, within those restrictions).

You *may* increase a skill above 14 — even above 19. Any roll of 20 when using a skill is still an automatic failure — but if you're trying to use a skill to do something difficult and the gamemaster reduces your skill number accordingly, you may find the extra skill points useful.

Points received at the end of a session *must* be spent immediately; you may *not* save points from game to game.

Attributes may never be increased. (Well, hardly ever. See section 6.4 in the *Gamemaster Book*.)

My Country,
Right or Wrong.

5

Combat | Бой

Man was born free, and everywhere he is in chains.

— Rousseau

A lot of the time in **THE PRICE OF FREEDOM** you'll be fighting the fanatical Commie invaders and their simpering minions through indirection — by gathering information, sting operations, and the like. In the final analysis, however, the only way to defeat the enemy is to kill enough of them that the others lose heart. Whatever you do, combat will be a big part of the game.

The **Gamemaster Book** contains very extensive rules for the resolution of specific combat problems. The rules below are just an outline for the players. As a player, you aren't required to know anything more than what's in this booklet — although, if you like, you can learn more by reading the **Gamemaster Book**.

Be warned about one thing, though; we specifically tell the gamemaster that he shouldn't let rules details get in the way of the action. If you read the rules in the **Gamemaster Book**, be aware that the gamemaster may not be using all of them, and may purposefully ignore certain rules to keep the game flowing. That's okay; that's his prerogative, so don't bug him with questions like "But don't I get a +1 die-roll modifier because the possum is dead, according to rule 7.69.2, part c?"

(5.1) Combat Components

Resolving Combat

Two game-maps and a set of cardboard counters are provided with the game.

When combat occurs, it can be resolved in one of two ways. If the tactical situation is simple, the gamemaster may just describe it to you and your fellow players. If the tactical situation is more complex, you and the gamemaster may find it helpful to use the counters to show the relative positions of the player characters and their opponents.

Using Counters

Some of the counters provided with the game represent characters or vehicles; others represent equipment; still others are *markers*, used to indicate a game status.

Using Counters

Some of the counters provided with the game represent characters or vehicles; others represent equipment; still others are *markers*, used to indicate a game status.

COUNTERS

front   back

 character
standing   prone

 horse

 vehicle
car   jeep

 weapon
light MG   med MG

MARKERS

 wound
light   heavy

 wound
incapacitated   kill

 weapon condition
jam   ammo depletion

smoke   illumination

mine   barbed wire

Each character counter is printed with a number or letter to identify it. In combat, you choose one counter, and use it to show the position of your character relative to the others. When your character moves, you move his counter to show his new position. The front of the counter is used when your character is standing; when he is lying down, you use the back (prone) side.

Vehicle counters are printed with two different vehicles, one on each side.

Normally, you keep track of the weapons you carry on your character sheet. Sometimes, however, you may want to note the location of a particular heavy weapon by placing a counter on the game-map.

When a character is wounded or incapacitated, an appropriate marker — light wound, heavy wound, or incapacitated — is placed on top of his counter. When a character's weapon jams or runs out of ammo, a jam or ammo marker is placed; it is removed when the weapon is unjammed or reloaded. **Exception**: The gamemaster may not always place markers on NPCs; see 5.2 below.

Smoke, illumination, mine, and barbed wire counters are placed on the game-map when the appropriate conditions dictate.

Using Maps

We provide maps for the major combat scenes in the adventure included with the game. Each map is divided into hexes; counters are placed within hexes on the map. Each character is always located within a hex.

Each hex represents a space 6 meters across. All weapon ranges and movement allowances are stated in terms of hexes (e.g., a pistol fired at a target within 2 hexes is firing at short range).

Each hex contains a color or pattern identifying the terrain of the hex. A hex's *terrain* type determines how difficult it is to move into and through the hex.

Some *hexsides* are also printed with terrain (*e.g.*, walls). It is more difficult to move across a hexside printed with some kind of terrain than across blank hexsides.

In order to look more realistic, some walls are drawn through the middle of a hex, instead of along a hexside. When a hex is divided by a wall, each "half hex" is treated like a complete hex. That is, moving from one half hex to the other costs as many movement points as entering a full hex (plus the terrain cost of the wall or aperture hexside); a grenade which lands in one half hex has reduced effects on characters in the other half hex; and so on. The only time a half hex is *not* treated like a full hex is when counting ranges — if a character fires from one hex across two half hexes into a third hex, his target is two hexes away, not three (see illustration below).

We provide a blank hex sheet which GMs can use (see the **Gamemaster Book**), and additional sheets can be purchased from West End. GMs can use these to draw their own maps (so don't be surprised if your gamemaster springs a hand-drawn map on you).

No Maps

Maps aren't required. Instead, the GM may use the tabletop or floor. In this case, the counters are still used to show the locations of characters. A ruler is used instead of the hex grid; one inch is considered the same as a "hex" when measuring distances. That is, a target 6 inches away is considered 6 "hexes" away for range-determination purposes, a character spends 1 movement point to move 1 inch, and so on.

Terrain features may be indicated by pieces of paper, loops of yarn, or other devices, at the gamemaster's discretion.

Maps are "cleaner" and easier to use; but improvising a combat display from the tabletop is fast and simple.

Miniatures

Metal figures ("miniatures") are used with roleplaying games to provide fine detail and "color." If you are interested in miniatures, we recommend their use in play of **THE PRICE OF FREEDOM**, because of the game's emphasis on character identification (and also, of course, for tabletop combat). Unpainted or (particularly) painted, miniatures are an attractive alternative to counters.

Dark Horse Miniatures is producing the official line of **THE PRICE OF FREEDOM** miniatures for release in early 1987. These will include 25mm figures of American (and Soviet!) characters introduced in the game and succeeding supplements and adventures.

Half-hex A is separated from half-hex B by a wall with a door in it. A character in the hex is either on one side of the door or the other (position the counter toward the top or the bottom of the hex).

Moving across the door would cost 2 movement points (one for entering a clear terrain "hex," 1 for the door).

If a grenade were thrown into half-hex B, a character in half-hex A would be considered in an adjacent "hex," and Character 1 would be considered 2 hexes away.

If Character 1 fired on Character N, the range would be considered 3 hexes, not 4; for range counting purposes, half-hexes are treated as single hexes.
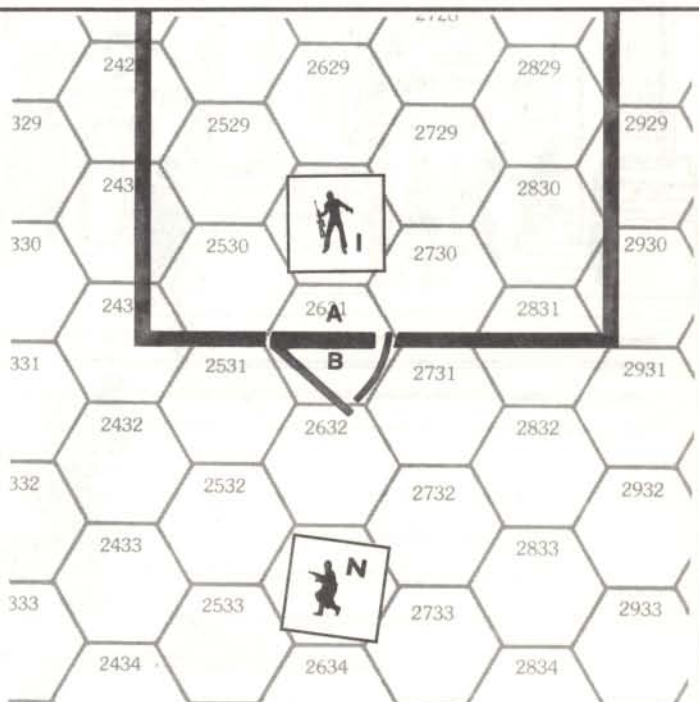
If you wish further information, or if your retailer does not stock miniatures, please send your name and address to:

THE PRICE OF FREEDOM Miniatures
Dark Horse Miniatures
P.O. Box 633
Boise, Idaho 83701

The Charts

Freedom File D contains all the important charts and tables used in combat.

Game Scale

Each hex represents an area 6 meters from side to side; when using "tabletop combat," one inch equals one "hex". Each combat round represents 15 seconds.

(5.2) Combat and Gamemaster Control

Each player controls one character on the map. The gamemaster controls and makes decisions for all non-player characters.

In general, the gamemaster tells the players only what their characters know. For example, he does not actually place a counter for an NPC on the map unless the players know where the NPC is. Similarly, when an NPC's weapon is jammed or out of ammo, the gamemaster does not place a "Jam" or "Ammo" marker on the NPC, unless the player characters somehow know that his weapon is jammed or out of ammunition.

(5.3) Combat Sequence

When combat begins, the first *combat round* is started. Combat rounds are repeated until combat is over.

Each combat round is divided into segments:

1. Panic Segment: The gamemaster secretly determines which non-player characters panic.

2. Observation Segment: The gamemaster secretly checks to see whether any of the PCs observe people they hadn't seen before. If so, counters for the observed NPCs are placed on the map. The gamemaster also checks to see whether NPCs observe the PCs.

3. NPC Decision Segment: The gamemaster studies the situation and decides what each of the NPCs will do this combat round. (During these three segments, the players should be studying the situation and talking among themselves about what to do next.)

4. Player Decision Segment: The gamemaster goes around the table and asks each player, in turn, what his character will do this round. *Once you've declared what you want to do, you may not change your mind later.*

5. Combat Resolution Segment: Any combat that results from the NPC and player decisions is resolved.

6. Movement Segment: The counters are moved on the map. If opportunity fire or charge/melee is triggered, it is resolved now.

(5.4) Actions

During a combat round, each character may take one *action*. These are the possible actions:

Use Aimed Fire Once: You may perform aimed fire against one Red or traitor. This consumes one point of ammunition, and takes the full combat round. (Not all weapons can perform aimed fire; see the Small Arms Combat Table in **Freedom File D**.)

Use Rapid Fire Twice: You may perform rapid fire twice. This consumes one point of ammunition each time you fire, and takes the full combat round. Rapid fire is less accurate than aimed fire. Not all weapons can perform rapid fire.

Use Rapid Fire Once and Move: You may perform rapid fire against one Commie or turncoat, then move spending 2 or fewer movement points.

Use Burst Fire: You may spend the entire combat round performing burst fire. This means you may fire up to 5 times. Burst fire costs 2 ammunition points per fire and takes the full combat round. It is quite inaccurate. Again, not all weapons can perform burst fire.

Opportunity Fire: You may hold your fire during Combat Resolution, then perform aimed, rapid or burst fire against targets which enter your field of vision during movement. The normal rules for aimed, rapid or burst fire apply, except that opportunity fire is a bit less accurate than normal fire.

Reload: If your weapon is out of ammunition, you may reload it. This consumes one clip of ammunition.

Unjam: If your weapon is jammed, you may attempt to unjam it.

Move: You may move, spending up to 5 movement points.

Fire Heavy Weapon: This takes a full combat round. Each heavy weapon has a "rate of fire;" if you choose this action, you may be able to fire the weapon more than once per combat round (or only every other combat round you fire it), depending on its rate of fire.

Prepare and Throw Grenade: If you are carrying a grenade or something like one (*e.g.*, a molotov cocktail), you may prepare and throw it.

Prepare or **Throw Grenade and Move:** You may prepare a grenade to be thrown, or throw an already-prepared grenade, and move, spending 2 or fewer movement points. If you choose "Throw Grenade and Move," you may throw the grenade during the Movement Segment, instead of Combat Resolution.

Melee: If you are in the same hex as a Bolshevik or quisling, you may engage him in hand-to-hand combat.

Charge/Melee: You may move up to 2 movement points and engage a Soviet or one of their dupes in melee.
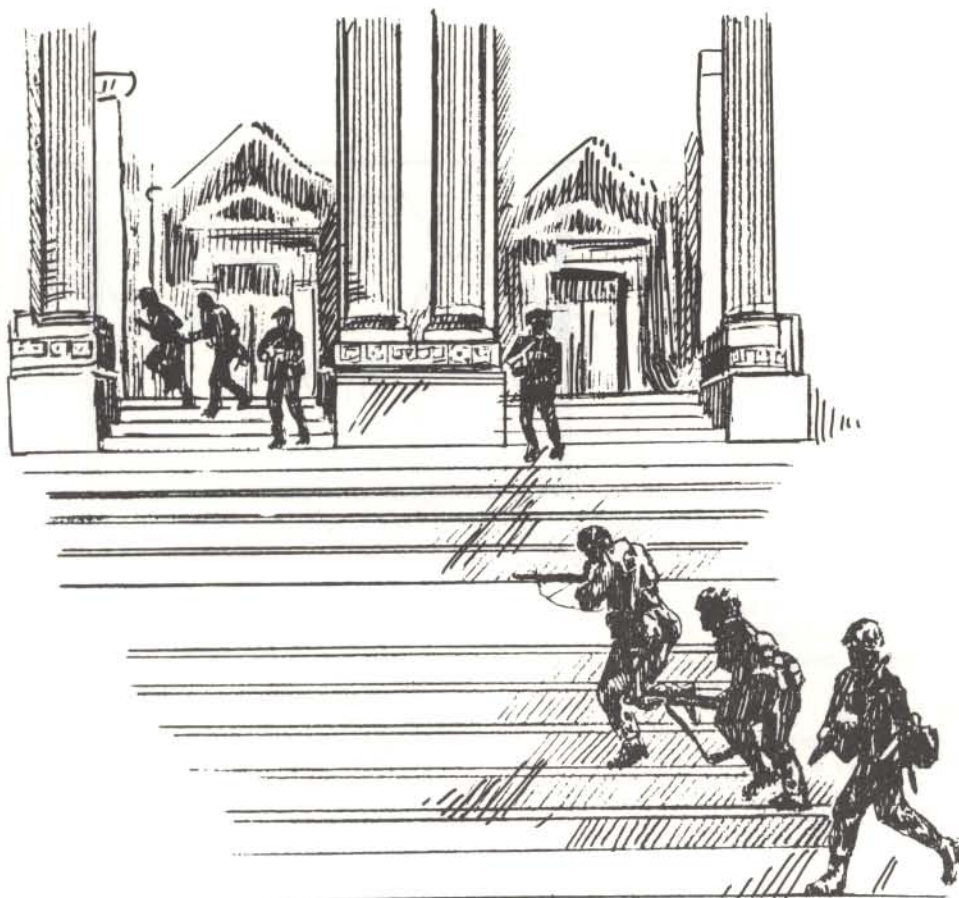
Pick Up/Exchange Equipment: If you are in the same hex as a piece of equipment or another friendly character, you may pick the equipment up or exchange equipment with your friend.

Use Skill: You may use any of your skills.

Do Svidanya, Tovarishch.
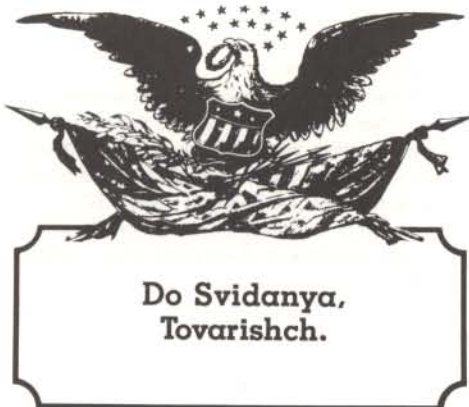
(5.5) Panic and Observation

The *Gamemaster Book* contains rules for panic and observation. You don't have to worry about them, although you can read up on them if you like. Since this is a game of heroism, the good guys never panic — only the despicable Commie oppressors and their quisling lapdogs panic. Also, the gamemaster handles all observation problems.

(5.6) Decisions

During the Player Decision Segment, each player must specify what his character is doing during the current combat round, in detail. For example, you can't just say, "I'll rapid fire and move;" you must say, "I'll rapid fire at [name or I.D. code of target], and I'll move to [this hex]."

Once a player has declared what his character will do, he may not change his mind.

After all players have announced what their characters are doing, the gamemaster tells the players what he's decided to have the NPCs do.

Example: There's a Soviet soldier with a submachinegun across a field in a trench, who is holding for opportunity fire. Joe says he'll fire at the soldier, hoping to stun him. The other PCs say they'll charge across the field, hoping that the Soviet will be stunned and won't be able to fire at them.

Combat is resolved first; Joe fails to stun the Soviet. The Soviet will be able to fire at the other PCs as they charge across the field; knowing this, they'd like to change their minds, but they are not allowed to do so.

(5.7) Line of Sight

You can only fire at a target if you can see it. (You *can* throw a grenade at a target even if you can't see it, as long as you know it's there.)

The *Gamemaster Book* has more complete rules for determining exactly when you can see a target and when you can't.

(5.8) Fire Combat

General Procedure

When you fire a weapon, follow this procedure:
• Determine your skill number with the weapon.
• Modify the skill number for range and other factors such as your wound state, target stance, the terrain in the target hex, etc.
• Make a skill roll against your modified skill number. If the skill roll fails, you missed. If it succeeds, you hit your target.
• If you miss by rolling a 20 (an automatic failure), roll again. Refer to the Small Arms Combat Table (see *Freedom File D*) to determine whether your weapon jams.
• If you hit, roll again and refer to the Small Arms Combat Table to determine how much damage you do to your target.

The Combat Resolution Segment

All fire except (some) opportunity fire is resolved in the Combat Resolution Segment. All non-opportunity fire is simultaneous; that is, the effect of one person's fire is not applied until everyone else has had a chance to fire. Thus, if you shoot a Commie and blow his head off, he still gets a shot at you before dying.

If you rapid or burst fire, you fire more than once in a Combat Resolution Segment. All fire is resolved before damage from any of your fires is applied.

Grenade and melee combat are also resolved during Combat Resolution (but see "Throw Grenade," 5.4).

Opportunity Fire

If a character who has decided to conduct opportunity fire is fired upon, he may return fire. **Example:** Fred says he will hold for opportunity fire. Boris fires at Fred. Fred may fire at Boris.

Return fire is resolved *after* regular fire, but during the Combat Resolution Segment. (If Fred is killed by Boris, Fred may *not* return fire.)

Opportunity fire can also take place during the Movement Segment. A character holding for opportunity fire may fire any time he sees a target. Thus, if a target moves into his line of sight during Movement, he can fire.

A character holding for opportunity fire is never *required* to fire. He can always hold, hoping for a better shot later on. **Example:** Boris moves into a rough terrain hex Fred can see. Fred decides to hold his fire, hoping Boris will enter a clear hex. Instead, Boris moves back out of sight. Fred has missed his chance to fire at Boris (although he could still fire at Ivan, if Ivan moves into sight).

Ammunition

Ammunition is carried in *clips*. Reloading a weapon that is out of ammunition takes one full combat round and consumes a clip. If you are not carrying any extra clips, you may not reload your weapon.

Keep track of the number of clips of ammunition you carry in the "Equipment" section of your character sheet.

Each clip consists of somewhere between 5 and 50 *ammunition points*, depending on the weapon for which the clip is designed. The "ammo" column of the Small Arms Combat Table (see *Freedom File D*) says how many points each weapon's ammo clip contains. (For example, a pistol clip contains 6 ammunition points, while a light machinegun clip contains 50.)

When you fire a weapon, you consume ammo points. One point is consumed when a weapon performs aimed or rapid fire. (If a weapon rapid fires twice in the same combat round, it consumes two points.) Two points are consumed each time a weapon burst fires. (Since a weapon performing burst fire can fire up to five times, up to ten points could be consumed.)

If a burst-firing weapon consumes all but one of its remaining ammo points, that point is also consumed. (When firing on full automatic, keeping close track of ammunition is impossible.)

When newly loaded, a weapon contains as many ammo points as its clip. (A newly loaded pistol has 6 points.) When all its ammo points have been expended, it is out of ammunition. ("Ammo" markers are placed on top of the counters of characters whose weapons are out of ammunition.)

Reloading takes a full combat round. It is quite possible for a weapon to run out of ammunition midway through a combat round. If so, it cannot be reloaded until the following round.

Example: Ralph jams another clip into his automatic rifle (10 ammo points). He rapid fires once and runs two hexes, then falls prone (1 point spent). Next round, he rapid fires twice (2 points). On the following round, he wishes to burst fire. He only has 7 ammo points left, so he can only burst fire 3 times. That would normally consume 6 points, leaving him with 1, but under the "last point consumed" rule, he is left with no ammo points. His weapon is out of ammunition, and an "Ammo" marker is placed on his counter.

Use the "Ammunition Points" section of the character sheet to record ammo expenditure. Make a hash mark each time a point is expended.

Jams

When a fire is resolved and the die-roll is a 20, there is a chance the firing weapon will jam. In this case, roll the die again, and find the weapon's "Jam" number on the Small Arms Combat Table (in *Freedom File D*). If the second roll is *greater than or equal to* the number, the weapon is jammed.

Example: When firing a machine pistol, a character rolls a 20. He rolls again, and rolls an 18. The jam number for machine pistols is 16; so the weapon is jammed.

When a weapon jams, a "Jam" marker is placed on top of the character's counter. He cannot fire the weapon again until it is unjammed.

Unjamming a weapon is an action, and takes a full combat round. Unlike reloading, it is not automatic. When a character attempts to un-jam a weapon, he must make a skill roll using his skill with that weapon. If the skill roll succeeds, the weapon is unjammed. If not, it remains jammed.

Range

When you fire a weapon, your skill with the weapon is used to determine whether or not you hit your target. Just as when you use any other skill, you roll against your skill number.

But before the die is rolled, the skill number is modified for a number of factors. The most important of these is *range*.

Count the number of hexes between you and your target (counting the target's hex but not your own). If you're not using a map, measure the distance with a ruler; the "range" in "hexes" is the number of inches.

Use the Fire Table to determine whether you're firing at "short," "medium" or "long" range.

When firing at short range, your skill number is not modified for range. At medium range your skill number is *halved*; at long range, it is multiplied by *one-fourth*. (Round fractions down.)

Other Modifiers

Other factors can modify your skill number, too. For example, it can be modified for the target's stance, the terrain in the target's hex, the firer's wound status, etc. The type of fire (aimed, rapid or burst) also affects your skill number. All modifiers are listed on the Fire Modifiers Chart (see **Freedom File D**).

Hitting the Target

Once you've modified your skill number, roll the die. If the number rolled is less than or equal to the modified skill number, the target has been hit. If it is not, the fire has missed.

If the target is hit, roll again, and refer to the Small Arms Combat Table to determine what damage your target receives (as described on the table).

Rapid & Burst Fire

When performing rapid fire, a character can fire twice. He can fire at the same target twice, or once at two different targets. If firing at different targets, both must be in the same or adjacent hexes.

When performing burst fire, a character can fire up to five times, at the same or up to five different targets. However, all targets must be in the same hex, or in two adjacent hexes, or in three hexes, each of which is adjacent to one of the others.

When a character performs rapid or burst *opportunity* fire, all his fires are resolved at the instant he declares he is performing opportunity fire. That is, he may not resolve one fire, wait to see what other movement occurs, and perform other fires later in the Movement Segment.

The Right to Own Guns is the Right to be Free.

Bows & Thrown Weapons

Bows (in game terms) include longbows, compound bows, crossbows, and slingshots. Thrown weapons include throwing knives, shuriken (Japanese throwing stars), tomahawks, and the like. Bows and thrown weapons follow the same rules as fire weapons, except that they don't use ammunition points. Whenever a bow is used or a weapon thrown, one arrow (or shot) or weapon is expended. "Reloading" a bow or thrown weapon takes no time.

Bows and thrown weapons *may* be used in opportunity fire.

(5.9) Grenade Combat

When Grenades Can Be Thrown

In the rules, we use the term "grenade" to mean all grenades, molotov cocktails, sticks of dynamite and other thrown explosives. Unless we distinguish by calling something a "military grenade," you may assume that a rule applies to all types of grenades.

Grenades are normally used in the Combat Resolution Segment.

A character may prepare and throw only one grenade per combat round, and may not take any other action while doing so. **Exception:** A character throwing a grenade can still make his "one free stance change;" see 5.12.

Preparing or throwing a grenade can be combined with movement. A character may prepare a grenade and move, or throw an already-prepared grenade and move, expending 2 movement points (but not both).

When a moving character throws an already-prepared grenade, he may *either* throw it during the Combat Resolution Segment (before he moves), or in the course of his movement. If he throws it during his movement, he may pause in any hex he moves through, and throw it from that hex; or may throw it from the hex where he ends movement; or he may drop it in any hex he moves through.

There is no such thing as "opportunity grenade use;" a character who is moving and throwing a prepared grenade throws it during his own movement, not because he sees another character moving.

A character throwing a grenade must indicate what hex he is throwing it at. A character may throw a grenade at a hex he cannot see. For example, a character could lob a grenade over a ridge to a hex beyond.

The one exception to this rule is that if a character is outside a building, he may only throw grenades into hexes of the building that he can see. The reverse applies also; a grenade can only be thrown out of a building into hexes the thrower can see.

Procedure

When you throw a grenade, follow this procedure:
• Look up your manual dexterity.
• Modify it for range and other factors like your wound state, the target hex terrain, etc.
• Roll again against your modified manual dexterity. If the roll is higher, the grenade scatters. Otherwise, it hits the target hex.
• If you rolled a 20, roll again to determine whether the grenade was a dud.
• If it scattered, roll the die and refer to the Scatter Diagram to determine where it scatters.
• Roll once on the Grenade and Mine Combat Table for each character within the grenade's blast radius.

How Grenades Work

Grenade combat works pretty much the same way as fire combat, except that:

Duds: Grenades don't jam or run out of ammo. However, when your skill roll is a 20, you do have to determine whether the grenade is a dud (see the table). Whenever a grenade is used, it is consumed.

Manual Dexterity: The thrower's manual dexterity (not a weapon skill) is used to determine whether or not he hits his target hex. Ranges are found on the Grenade and Mine Combat Table (just as they are on the Small Arms Combat Table during fire combat), and the manual dexterity halved or quartered for range as necessary. Other modifiers are listed on the Grenade Modifiers chart (see **Freedom File D**).

The target is a hex, not a character. If the hex is hit, roll separately for *each* character in the hex on the Grenade and Mine Combat Table to determine what damage he suffers (just as you would for the target of fire combat on its table).

When you aren't using a map, anyone within 1″ of the point where the grenade hits is subject to a damage roll. (If any part of your counter is within 1″ of the grenade, you can suffer damage.)

Characters in surrounding hexes may also be affected — see the Grenade Tables' discussion of "blast radii."

Scatter: A failed manual dexterity roll means the grenade scatters to an adjacent hex; use the Grenade Scatter diagram (see **Freedom File D**) to determine which. Anyone in the hex where a grenade winds up can take damage.

When you aren't using a map, the gamemaster uses the Grenade Scatter Diagram to determine the general direction in which the grenade scatters. He decides precisely where it scatters.

Holding Grenades

A character who prepares a grenade cannot take any action requiring the use of his hands (*e.g.*, fire, melee) until he throws or drops that grenade. Dropping a grenade costs no movement points, and may be performed at any time during the combat round. A dropped grenade does not scatter, and explodes immediately.

A moving character who drops a previously-prepared grenade may finish his movement before the grenade explodes

If a character holding a prepared grenade is incapacitated or killed, he drops the grenade. If such a character suffers a heavy wound, make a manual dexterity roll. If he fails, he drops the grenade (and it explodes). However, a PC may avoid dropping a grenade if he spends a hero point (see 6).

(5.10) Melee Combat

When Melee Occurs

If opposing characters occupy the same hex (or are within 1″ of each other) during a Combat Resolution Segment, they may melee. Melee may also occur during Movement Resolution when one character charge/melees and moves into a hex containing an enemy.

When you make a melee attack, follow this sequence:
• Find your melee weapons skill number if using a melee weapon, or your hand-to-hand skill number if you aren't using one.
• Modify the skill number for such factors as surprise, attacker's wound state, etc.
• Make a skill roll against your modified skill number to determine whether you hit your target.
• If you do, refer to the Melee Combat Table and roll to determine what damage the target suffers.

Resolving Melee Attacks

All melee attacks occurring in one segment are resolved before any damage is applied.

If an incapacitated character is attacked in melee, he is automatically killed.

Surprise

Surprise occurs when you attack someone who is not aware of your presence — that is, someone you observe who has not yet observed you.

The gamemaster will tell you when you are surprised.

You can surprise an enemy character if the gamemaster has placed his counter on the game-map (you have observed him), but the enemy is not aware of your presence.

If you fire or throw a grenade at a surprised enemy, he may not take any action in the round you attack him.

If you surprise someone in melee combat, you have a far greater chance of killing him immediately. Here's how it works:

If you're within charge/melee distance of an enemy who has not observed you, you may attempt to *bushwhack* him. To do this, declare a charge/melee action. During movement, move into the target's hex. Then, make a *stealth* skill roll.

If the stealth roll is a failure, the target of the attack is warned in time to defend himself. Use the regular rules for melee. The target may not make an attack (or take any other action) in the same round, so you still get a "free" attack.

If the stealth roll is a success, the melee attack is resolved in a special way. Before rolling to determine whether you hit your target, *double* your skill number (after applying any other modifiers).
• If you hit, find the weapon's *bushwhack value* on the Melee Combat Table. Then, roll the die again; if you roll *less than or equal to* the bushwhack value, the target is dead. If you roll higher, resolve damage for the attack normally — i.e., roll the die again and refer to the "damage" section of the Table.
• Before making a bushwhack attack, you may announce that you're trying to knock the target unconscious instead of killing him. If the bushwhack roll succeeds, make a second skill roll against your hand-to-hand or melee weapons skill (whichever applies). Ignore the Melee Modifiers Chart for this roll. If the second skill roll *succeeds*, the target is unconscious. If it *fails*, the target is dead.
• The only time you can attempt to knock a target unconscious is when you surprise him. You have no control over what kind of damage you do during any other attack.

Garottes

Garottes work a little differently from other melee weapons.

They can only be used when you have surprise. They do no damage at any other time.

You can't use a garotte to knock a target unconscious — only to kill.

I'd Rather Die On My Feet Than Live On My Knees.
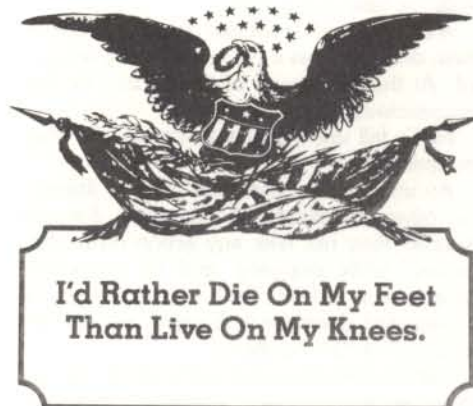
(5.11) Damage

Stun

When a character is stunned, he immediately falls prone. (Flip the character's counter to his prone side to indicate this.)

Stunned characters can't do anything for the rest of the combat round in which they're stunned. A character stunned while moving immediately drops to the ground (*i.e.*, prone) and stops moving.

Lightly Wounded

A lightly wounded character is stunned in the round he is wounded. In addition, place a "Light Wound" marker on the counter.

Whenever a lightly wounded character uses a skill (including weapon skills), his skill number is reduced by two before the roll is made (see the Skill and Attribute Modifiers Chart in **Freedom File D**).

When a lightly wounded character moves, his movement allowance is reduced by 1 (to 4 if using the "move" action, to 1 if using a different action).

If a lightly wounded character suffers a second wound (light or heavy), he is heavily wounded.

Heavily Wounded

Heavy wounds are just like light wounds, except:

Use a "Heavy Wound" marker instead of a "Light Wound."

Skills used by heavily wounded characters are *halved* (after all other modifications), rounding fractions down.

When a heavily wounded character moves, his movement allowance is halved (to 2 if using "move," to 1 if using a different movement action).

If a heavily wounded character suffers another wound (light or heavy), he is incapacitated.

Incapacitation

When a player character is incapacitated, he must immediately make a constitution attribute roll (see 4.2). If he fails the roll, he is unconscious. If he makes the roll, he remains conscious.

An unconscious character may not move, use skills, or take any action.

A conscious incapacitated character may perform one action as if he were heavily wounded. At the conclusion of this action, he falls unconscious.

NPCs fall unconscious automatically when incapacitated.

An unconscious character may be dragged by other characters; a character dragging another may not take any action other than "move" while dragging, and his movement allowance is halved. Each round that an incapacitated character is dragged, roll the die; on a roll of "1", he dies.

Two or more characters in the same hex may carry an incapacitated character. The only action they may choose while carrying him is

"move," but they move at their full movement allowance (of 5), and no roll need be made to determine whether the incapacitated character dies.

Death

Killed characters are out of the game.

Note: The gamemaster may decide that a killed character's counter should remain on the map (*e.g.*, if his body carries important papers which must be retrieved); if so, place a "Killed" marker on top of it. A dead character can be dragged just like an incapacitated one.

(5.12) Movement

Movement Points

A character who chooses the "move" action has a *movement allowance* of 5; one who chooses to "rapid fire and move," "prepare or throw grenade and move," or "charge/melee" has a movement allowance of 2. (Movement allowances can be modified by wound status; see 5.11.)

A character's movement allowance is the number of movement points he may spend in the current combat round.

A character spends movement points by moving from one hex to another. A standing character may move through any number of hexes in one round, as long as he does not spend more movement points than his allowance.

The movement point cost to enter a hex depends on the terrain in the hex and the hexside crossed. Terrain costs are summarized on the Terrain Effects Chart (see **Freedom File D**). **Example:** A character moves across a low wall hexside (1 movement point) into a brush hex (2 points) for a total expenditure of 3 movement points. He still has 2 movement points to spend.

If a standing character begins adjacent to a hex which it would cost more that 5 movement points to enter, he may move into the hex anyway at the cost of all his movement points, if he chooses the "Move" action.

Half hexes are treated like full hexes for movement purposes; see 5.1.

When you aren't using a map, moving 1″ in any direction costs movement points. The

number of points spent depends on the terrain along the 1″ path; if more than one terrain type exists along that path, use the movement point cost of the most costly terrain type. Crossing a piece of "hexside terrain" (*e.g.*, a wall line) costs extra, as the Terrain Effects Chart indicates.

Stance

There are two *stances*: standing and prone (lying down). When a character is prone, flip his counter to its reverse (prone) side.

Every character receives one free stance change per combat round. Once during the round, at any time the owning player (or GM) wishes, he may change stance at no movement point cost, regardless of what action he chose. This free stance change may take place during the Combat Resolution Segment (for example, a prone character might want to stand in order to throw a grenade). If a character changes stance during Combat Resolution, *he is considered standing for the whole segment.*

A character may change stance more than once in a combat round, but each additional stance change costs 1 movement point (and must take place during the Movement Segment).

Only standing characters may move more than one hex (or an inch) per combat round. A prone character may crawl one hex by spending all of his movement points. (A prone character could stand, and then perform movement normally.)

If a character moves and then falls prone, any opportunity fire against him is resolved before the character becomes prone.

(5.13) Skill Use

Characters may use non-combat skills during combat rounds, if they wish. Using a non-combat skill is an action, and a character may not take any other action (except for his one free stance change) while using it.

Obviously, "using a skill" covers a multitude of possibilities. Do not expect to use your "engineering" skill to design and build a speedboat from scratch in one combat round by making a successful skill roll; the gamemaster will determine how long using your skill will take, and what modifiers apply to your skill number when you roll.

Peace Through Superior Firepower.

6

Hero Points | Герой Очкки

Each character begins the game with one hero point. Additional points can be earned (at the gamemaster's discretion) at the end of each adventure.

You can spend a hero point any time you choose. Once spent, it's lost, so choose your times carefully.

Spending a hero point allows you to do *one* of the following things:

• **Dodge a bullet:** If you spend a hero point before the gamemaster resolves fire against you, you dive out of the way and are unhurt.

• **Ignore a Kill:** You can downgrade any damage you suffer by two levels — from "kill" to "heavy wound," for example.

• **Ignore Fatigue or Exhaustion.** You may ignore the effects of fatigue for four hours, or of exhaustion for one hour. At the end of the one or four hour period, you revert to being fatigued or exhausted, as appropriate, and you are not considered to have rested for this one or four hour period.

• **Make a Heroic Effort:** You can use one of your attributes to do something normally impossible. (For example, if a bus is pinning a buddy, you could make a heroic effort using your strength to lift the bus off him.) In this case, you spend a hero point, then roll against your attribute (no modifiers apply). If the roll succeeds, so does your heroic effort.

• **Succeed in a Skill or Attribute Roll:** Your base skill or attribute number is tripled, before any other modification, for one roll. A roll of 20 *always* fails, despite the hero point and whether or not your modified number is greater than 20.

• **Take 2 Actions in one Combat Round:** Instead of the normal one.

When you spend a hero point, you become fatigued (or exhausted if already fatigued) after the hero point has been used or the end of combat, whichever comes later. However, when you spend a hero point to ignore fatigue or exhaustion, you revert to your prior condition when the hero point wears off.

Know Your Enemy | Знай Ваш Враг

(7.1) The Soviet System

Before discussing the methods the occupiers will use to remold American society, we must learn their objectives — the form in which they wish to mold it.

The Soviet system is the most extreme form of totalitarianism. In theory, and as much as possible in practice, the state is all. The state produces all resources, distributes all goods, controls education and the press, dictates the movement of populations, determines what its people should be told, and compels all citizens to adhere to the state religion, Marxism-Leninism, while outlawing all others.

Enthusiastic obedience to the dictates of the state is mandatory. To ensure such obedience, a huge army of informers and spies is maintained. Many are not paid; reporting the behavior of others is an easy way to gain power, prestige and worldly possessions. More, once one falls into the hands of state security, the only way one may escape alive is to implicate friends, family and casual acquaintances.

By encouraging betrayal, counter-betrayal, and constant watchfulness, the state ensures that the normal bonds of trust and good will which bind people together are destroyed, and permanent fear of and obedience to the authorities is maintained. The state becomes the only moral focus in each individual's life.

(7.2) Three Legs of Terror

The Soviet system is maintained and enforced by three organs: the military, the Party, and the KGB.

The military is the obvious fist of the state. It is used to destroy open opposition to state control. As a Resistance fighter, you will most often be swapping shots with the military — but they are far from your greatest foe. The Soviet military can loot and kill, but it cannot destroy the fabric of American life.

The Party is the visible face of the state. In theory, the Communist Party is the intermediary between people and state, controlling the state in the name of the people. In theory, the Party is a mass movement of the ideologically committed. In fact, it is a club for collaborators, quis-

lings and petty tyrants. Party membership is prized for the privileges and opportunities it brings, hence membership is restricted. All economic activity is controlled by workers' councils, or soviets, whose membership is determined by the local party. Hence the Party is the distributor of patronage, the carrot to the military stick. Most often, Party members will be the targets of your operations, and it is the Party's influence and its attempt to destroy the normal allegiances of individual Americans which you must fight.

But by far your greatest foe is state security. State security has gone by many names in its history — the Tcheka, NKVD, MGB, and most recently, KGB. The KGB is not, as many Westerners believe, an intelligence agency. Gathering foreign intelligence is one of its functions, but its main role is to ensure the absolute obedience of the people to the state. It controls a vast network of spies, informants, and *stukachi* (stool pigeons) throughout society. Every military unit, every work team, every council, every motor pool, committee and cooperative contains its quota of KGB informants. Virtually every citizen is questioned from time to time, and urged to report slackness, deviation or anti-Soviet tendencies. The KGB is the instrument by which the fabric of society is shredded and rewoven in the form preferred by the state.

Information is backed by terror. The KGB murders opponents, ships them to concentration camps, commits individuals to "psychiatric" treatment. Its preferred method of operation is a single shot, fired without warning, to the base of the skull. It recognizes no Miranda law, no rights of the accused, no right other than absolute obedience.

These are your true enemies, but rarely will you encounter them openly. They will fight you not with guns, but by infiltration. The Resistance's greatest danger is not the weapons of its foes — but penetration, deception, and betrayal.

In the Soviet Union, state security is called the KGB. In other countries, it goes by other names. In America, the Soviets will seek to capitalize on the good will the American people now accord the instruments of their government. In America, it will be called the FBI.

Si Vis Pacem, Para Bellum.
"If you desire peace, prepare for war."

(7.3) The Military

Five Services

The Soviet armed forces are divided into five services: navy, air force, national air defense force, strategic rocket force, and army.

The strategic rocket force controls the Soviet Union's strategic nuclear weapons. Few members of this force will be involved in the occupation of America, though some may be sent to oversee the dismantling of America's nuclear deterrent.

The national air defense force controls the fighters, ABM installations, and "Star Wars" defenses of the Soviet Union. Few, if any, will see action in America.

Although the navy, air force and army are separate services, the Soviet military does not retain the strict operational separation of services prevalent in the American military. Units of all three arms are organized into fronts; and each front includes air force, army, and sometimes navy units (though the deepwater navy operates independently). Men from all three services will see action in America, but of the three, the Red Army will contribute the bulk of the manpower.

The Non-Army Army

Just as Nazi Germany had SS and Luftwaffe ground units, so Soviet Russia has KGB and Internal troops.

The KGB's ground troops began as the Kremlin bodyguard. The bodyguard, now a full regiment, is stationed within the Kremlin's walls, and can move swiftly to suppress unrest anywhere within Moscow.

But the greatest potential threat to the Soviet regime is not unrest, for the Soviet Union's citizens are too intimidated to pose any real danger. The greatest threat is the Red Army. Only the military possesses the organization, resolve and weapons necessary to overthrow the Communist regime.

Hence, an entire division, consisting of the best, most ideologically-committed, most highly-trained and best-equipped men, is stationed outside Moscow. This division, named after Felix Dzherzhinsky (founder of state security), is under the direct control of the KGB, and is charged with defending the regime against any military uprising.

The KGB controls more than a division. Inside the Soviet Union, it controls nine entire military districts. The exact size of its military wing is unknown — but the whole Red Army controls only sixteen districts. And the KGB's primary task, unlike the army's, is the control of restive populations, the liquidation of opponents of the state, and border control. KGB units will be widely used in the fight against the Resistance.

The Soviet Ministry of the Interior, too, has its own army. The Interior troops are primarily used to guard the slave-labor camps in Siberia. Similar camps will doubtless be established in Alaska, the southwestern deserts, and the Northwest Territories — and who better to staff these death camps than the men who perform such work in Russia? They will see that the liquidation of the American bourgeoisie proceeds according to plan.

The Red Army

The back-bone of the Red Army is its "motor rifle" troops, what we would call mechanized infantry. A typical motor rifle squad consists of 11 men with their supporting BMP or BTR (an infantry combat vehicle), plus portable anti-tank and anti-aircraft rockets. Five men carry automatic rifles (AK-74s); two carry machineguns; one carries an anti-tank rocket-launcher (RPG-16); two drive the BMP or BTR; and one either carries a portable surface-to-air missile (SA-14) or just a pistol. Infantry combat vehicles are equipped with main guns of substantial caliber plus an anti-tank guided missile launcher and several machineguns and, in a World War II-style army, would have been considered light tanks.

A tank platoon consists of three or four tanks, but platoons are rarely deployed independently. If and when you encounter tank units at all, they will operate as companies, each consisting of ten to thirteen tanks (three platoons plus one vehicle for the commander). Tank companies rarely operate without supporting troops. Though an unsupported company of tanks might be sent to cow rioters or potential rioters, if there is any danger of combat, tanks will operate with supporting infantry and artillery.

Should you ever encounter heavy Soviet artillery, it will be in the form of a rain of shells from a distance so great that you will care a good deal less about the organization of the firing unit than about digging the deepest possible hole in the shortest possible time. Most Soviet artillery is formed into batteries of 6 "tubes." The artillery you are most likely to encounter are mortars, which the Soviets produce in a wide variety of calibers. They are simply constructed, reliable, and relatively transportable, hence make good counterinsurgency (and proinsurgency) weapons.

The Red Army contains substantial numbers of airborne assault troops. Though the Soviets prefer to use helicopters as support vehicles rather than to make opposed landings, helicopters have proven their value in counterinsurgency operations in Vietnam and Afghanistan, and Resistance fighters can expect to encounter them.

Every Soviet "front" has a *Spetsnaz* unit — commandoes. These are trained for irregular operations without support deep in the enemy rear. Their training and ability to handle any number of weapons make them ideal for counterinsurgency warfare and they will be extensively used against the Resistance.

It should be noted that these descriptions apply to full-strength units with a full complement of men and equipment. In practice, troops used in America will often use local equipment (to save the expense of transporting heavy equipment from Europe), and units which have seen combat may often be deficient in manpower and materiel.

Allied Forces

The armies of the Soviet Union's eastern European allies are integrated into the "Warsaw Pact" command framework. Unlike NATO, the Pact does not maintain separate national commands; divisions from different nations are part of the same front or army. Effectively, the Soviet Union controls the troops of its German, Polish, Hungarian, Czechoslovakian, Bulgarian and Mongolian allies directly. There are few differences between these units and those of the Soviet Union, save for slightly inferior morale.

North Vietnamese, Nicaraguan and Cuban units are not so directly controlled by the Soviets, but in the occupation of America, they will almost certainly be commanded by Soviet officers. (The sole likely exception is Florida, which may become an exclusively Cuban preserve.) These nations, whose Communist masters were not imposed by conquest from without but through indigenous revolution, have generally higher morale than but inferior equipment and training to the eastern European allies. The Vietnamese and Nicaraguans, with their experience of insurgency warfare, will be particularly useful in the fight against the Resistance.

Liberty's In Every Blow.

(7.4) Traitors

Because North America is so large and Soviet troops will be required to maintain control across the globe, the occupiers will seek, wherever possible, to exploit indigenous groups to maintain control. Several methods will be used.

Police

Any police who put up resistance to the new regime will be executed or (perhaps worse) sent to the slave labor camps in Canada and Alaska. Police who acquiesce in the occupation will be retained, at least until a new generation of state-indoctrinated policemen can be trained. The police will dramatically increase in number; the extra personnel will come largely from the criminal classes, whose brutality, contempt for moral norms, and willingness to obey orders, no matter how extreme, in exchange for personal gain, make them well-suited to serving the regime. Uniforms will remain essentially identical, to exploit whatever residual respect Americans have for their guardians.

Military

A new American People's Army will be formed along similar lines. Its units will be directly attached to Soviet formations; an independent American military poses too great a potential danger to Soviet occupation. By spreading the American People's Army among other Warsaw Pact units, complete control over its operations will be maintained.

The Army will initially consist of whatever military men are willing to lend their services. After a period of time, conscription will be introduced, and young Americans inducted at whim. Conscripts will undergo the most severe training, in the course of which casualties will be high.

Large numbers of American troops may be sent abroad to enforce Soviet rule in other countries. The Soviets will calculate, correctly, that American troops are more likely to fire on Brazilian mobs (say) than American ones.

Balkanization

The Soviets have a long history of using national aspirations to legitimize Soviet rule. The Soviet Union is, in fact, the last of the great multi-national empires; Austria-Hungary was divided into its national components at the end of the First World War, and Britain and France have long since lost their empires. The Soviet Union is less than 50% Russian; it contains within its borders dozens of other nationalities, some of which have independence movements stretching back centuries. In order to harness and disarm national aspirations, the Soviet

Union has divided itself into "republics," each supposedly with the right to secede.

Dividing America into several supposedly-independent nations is one way to establish power groups with a vested interest in the continuation of Soviet rule. In addition, the Soviets will imagine that national aspirations can be channelled in ways they find congenial.

Thus, North America will find itself the site of several new nations; La Republique Socialiste de Quebec; the Confederate Soviets of America; and the Texas Federated Socialist Republic.

Alaska and Hawaii will be annexed outright. The Mexican cession and chunks of the Southwest will be annexed by a complaisant, Soviet-controlled Mexico.

The Soviets will seek to exploit Indian grievances. An "Amerindian People's Autonomous Region" will be established in the southwest. This will serve several functions. Firstly, to channel Indian nationalism. Secondly, if any reservations contain minerals or land of value, their inhabitants can be forcibly removed from their land and sent to the Autonomous Region under the guise of "reuniting the native American peoples." Lastly, the presence of the Autonomous Region will provide a plausible explanation for why travel to the area is restricted. The actual reason, of course, will be the extensive death camps throughout the southwestern deserts.

Just as the Slovak and Croatian republics created by the Nazis had their own quisling armies, so shall the puppet regimes of balkanized America have theirs.

Civilians

At first, the traitors who delivered America into the hands of its foes will retain a vestige of power, so long as they cooperate enthusiastically with the Occupation. Soon, American Communists will be brought into "coalition" with the "government." Eventually, all other parties

I Only Regret That I Have But One Life to Lose for My Country.

will be accused of "anti-state tendencies" and "conspiracy against the people" and liquidated. (These accusations will, of course, be correct, at least to the degree that patriotic members of such parties act to resist the Soviets.)

There are at present few American Communists. However, the party will expand dramatically in size under Soviet rule. Power, wealth and minute control over the lives of others will make becoming a Party member appeal to opportunists and petty tyrants everywhere. It is worth noting that the Rumanian Communist Party had fewer than 1000 members (in a nation of 18 million) when Soviet conquest occurred, and yet was a "mass movement" in complete control of the nation within two years of occupation.

All economic activity will, over a period of years, be nationalized. Businessmen, shopkeepers and others who resist the seizure of their property will be executed. Party committees will effectively control all economic activity within their region. Thus, we can expect America to become permeated by sycophants and collaborators whose power derives from the Occupation, who live well because of it, and who will fight to defend it.

Collaborators and quislings are the first sign of success in remolding society. One of your main jobs is to discourage them. Gunfire is often discouraging.

But then, treason is a crime whose penalty has always been death.

Stoolies

Communism, despite its political appurtenances, is a religion. Like all religions, it claims to codify morality. Communism presumes to dictate what is wrong and what is right. Soviet Communism is a state religion, enforced by and enforcing state rule. Heretics are shot.

Since Communism embodies morality and is a state religion, obedience to state authorities and adherence to the dictates of Communist society is moral, while any antistate activity is wrong. Therefore, acts which unenlightened bourgeois might consider immoral are perfectly moral (in the eyes of the Communist) when they promote the interests of the state. Torture, murder, and spying are wrong — except when used to promote the victory of the proletariat.

Communism thus provides a moral justification for betrayal.

During the forcible collectivization of Soviet agriculture under Stalin, a boy by the name of Pavel Morozov denounced his parents for hoarding. They were shot. Pavel was awarded the honor of Hero of the Soviet Union, and statues were erected to him.

State security requires a veritable army of spies and informants to do its job. A veritable army will be employed; and, inducements will be daily offered to private citizens who inform on others. Stoolies are materially rewarded.

Wherever you go and whatever you do, you cannot rely on the good will of others. For many, informing is a means of personal survival. Trust is the most precious commodity.

Waging Guerrilla War | Вести Партизан Войну
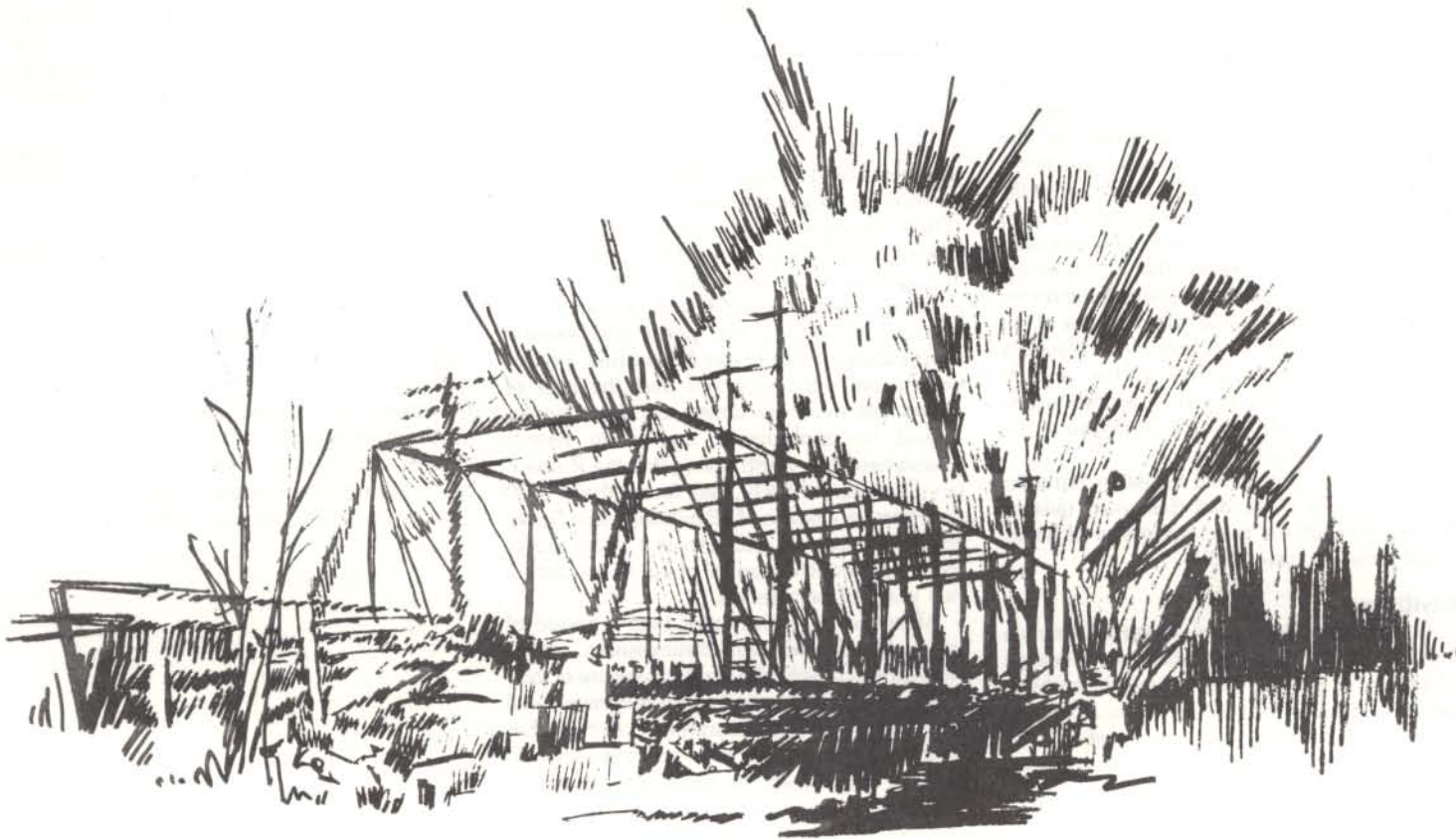
(8.1) Why Guerrilla War?

The way to win a war is to destroy the enemy's will to resist. The strongest nation in the world (America, say) can be conquered if it does not have the will to prevent it; the smallest, most impoverished nation (Vietnam, say) can liberate itself if it has the will to fight when all seems hopeless.

The conventional way to win a war is to defeat the enemy's army and occupy his territory. This deprives the enemy of its most effective weapon (a regular army); it makes it difficult for the enemy to mobilize troops and equipment; and, with luck, it so dispirits him that he ceases to resist. The last is the key: if an occupied nation believes it can no longer resist effectively, or no longer cares to do so, conquering it is enough to defeat it. Germany was defeated in 1945 not because Allied armies occupied its soil — but because the German people were dispirited by their terrible losses in the war against Russia, no longer had any faith in the fascist regime, and knew they had no hope of outside help. France was never defeated, though occupied; so long as the Catholic and Communist Resistance sabotaged production and killed Germans, so long as De Gaulle's Free French fought on, France was not defeated.

"Orthodox armies may, due to changes in the situation, temporarily function as guerrillas. Likewise, guerrilla units formed from the people may gradually develop into regular units."
— Mao Tse Tung, **Yu Chi Chan**

A guerrilla war is waged when a conventional army cannot be fielded. The usual reason for this is that the war is a revolutionary one, and the lowest classes do not have the financial or industrial resources to raise an army. Sometimes, a different reason applies; in the French Resistance, no conventional army could be raised because a substantial German occupying force stood ready to destroy any concentration of men. In **THE PRICE OF FREEDOM**, no army can be raised because a concentration of force invites a Soviet nuclear attack.

A guerrilla war can become a conventional one. As time goes on, guerrilla forces gain strength, the enemy becomes increasingly isolated, and whole sections of the country are liberated, guerrilla forces may gain sufficient resources and breathing room to build a conventional army. Building an army is necessary if the only way to destroy the enemy's will to resist is by physically ejecting him from territory. The best example is the Chinese Revolution: the Red forces began as guerrillas, built until they controlled much of the country, then organized conventional forces. The final stage of the Revolution was a conventional war against the regular army of the Kuomintang.

But it is not *necessary* to build a conventional army. If the enemy's will to resist can be destroyed without it, the war can still be won.

Such is the case in America.

(8.2) The Guerrilla's Strategy

"It is important to emphasize that guerrilla warfare is a war of the masses, a war of the people."
— Che Guevara, **Guerrilla Warfare**

"The people may be likened to the water and the troops to the fish who inhabit it."
— Mao Tse Tung, **Yu Chi Chan**

The claims of Communists that guerrilla war depends on support from the "masses" is not mere rhetoric. The tactics employed in guerrilla war *depend* on support from the populace. In the absence of such support, guerrillas are readily captured and executed.

The guerrilla's weapons, communication and transport are all inferior to the enemy's. Guerrillas can only concentrate small forces with limited firepower; cannot move rapidly to exploit opportunities, as armored columns can; cannot depend on sophisticated methods of command control, communications and intelligence, as modern armies can. The guerrilla

has one advantage, and one advantage only: information.

The guerrilla knows where the enemy lies, and in what force. He knows the psychology of the officers he fights. He knows the enemy's plans. He knows the land. He knows the populace. He knows where, when, and how to attack to do the most damage to the enemy. He knows everything — because the people tell him.

When enemy troops move through a town, somewhere in the town is a guerrilla sympathizer, who spreads the word. When anything happens in the enemy encampment, someone on the clerical or janitorial staff notes it — and reports. Whenever the enemy does anything, he is observed.

The enemy knows nothing. He cannot find the guerrillas; he does not know their strength, or what weapons they possess; he does not know where they may hide, or the peculiarities of local geography they may exploit. He is a
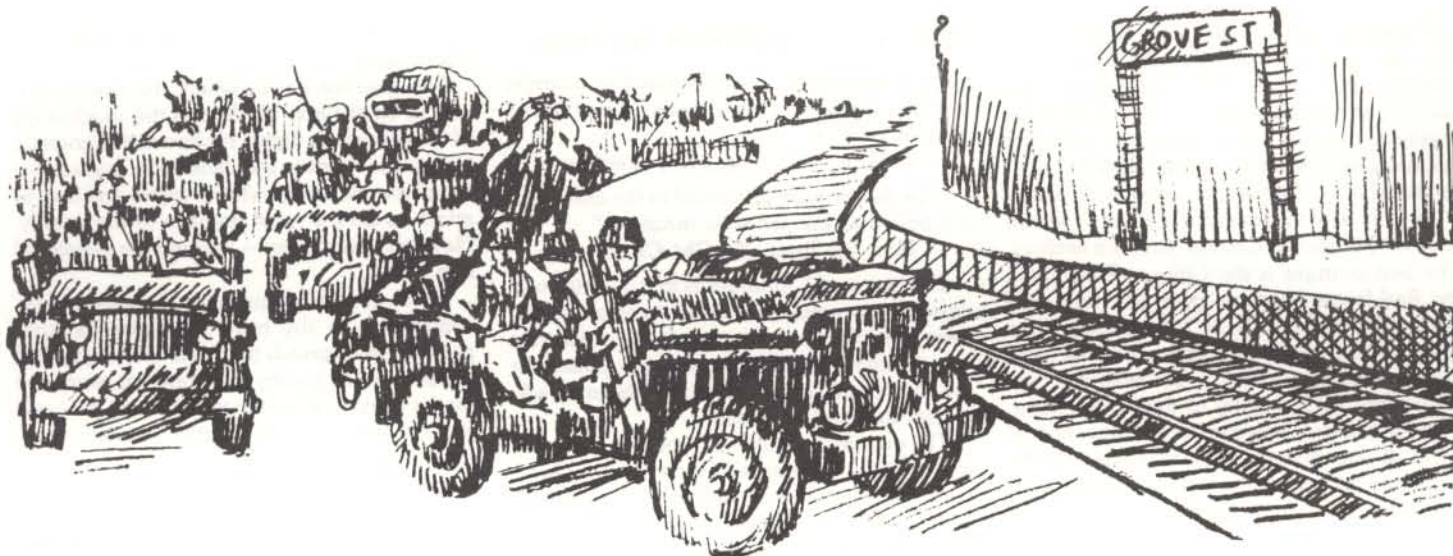
stranger in a foreign land, among people who cannot speak his tongue and who have no sympathy for him. The only information he can obtain is through torture — a dangerous and time-consuming process notorious for its inaccuracy.

The guerrilla's strategy is to strike unexpectedly at a point of weakness — strike quickly, then withdraw. The success of that strategy depends on the support of the people.

(8.3) Support of the Masses

"The guerrilla fighter needs full help from the people . . . This is clearly seen by considering the case of bandit gangs. They have all the characteristics of a guerrilla army: homogeneity, respect for the leader, valor, knowledge of the ground, and, often, even good understanding of the tactics to be employed. The only thing missing is support of the people; and, inevitably, these gangs are captured and exterminated by the public force."

— Che Guevara, *Guerrilla Warfare*

"Without a political goal, guerrilla warfare must fail, as it must if its political objectives do not coincide with the aspirations of the people and their sympathy, cooperation and assistance cannot be gained."

— Mao Tse Tung, *Yu Chi Chan*

A guerrilla war can achieve the support of the people only if it is fought to liberate them, and only if they are indoctrinated in the war's rightness and necessity. (To be precise, the ultimate end of the war may in fact be to impose a totalitarian tyranny, as is the case in Communist revolution; but Communist revolution is *always* fought under the pretense of liberation, and its rhetoric and ideology is that of liberation.)

The struggle of the American Resistance is a liberation struggle. The injustices, crimes and brutalities inflicted by the occupation upon a formerly-free people demand defiance. The

goal of the American Resistance is to free America from its oppressors — and, ultimately, free the world from tyranny. The justice of the cause is inarguable.

Nonetheless, the cause *must* be argued. Guerrillas must make every effort to disseminate propaganda. In an occupied nation, the natural tendency of the population is to make do — to live as best they may, to protect themselves and their families as best they can. They must be persuaded that they have a duty to help the Resistance — ideally by taking up arms or sabotaging production, but at least by providing shelter and information to the Resistance.

The occupiers will not hesitate to indoctrinate. The newspapers and airwaves will be filled with their lies and calumnies. Their crimes — mass executions, torture, brutality — will be hidden. Citizens will be told: things are not so bad, and getting better; the occupiers have nothing but sympathy for America, and are doing their best to help; resistance is futile. The "Big Lie" technique works; unless the people hear otherwise, they will come to believe.

Since the people's support is so important, the guerrilla's chief goal must be to bring them the truth. Write, print and distribute newsheets; seize radio stations; bombard with leaflets; hold underground meetings. Do whatever you can, but get the word out.

Do not denigrate a military operation if its purpose seems "merely" to be the propaganda value it produces; propaganda is the most important value.

From time to time, you may be tempted to injure an innocent, believing that the ends are more important than the injury caused. *They are not!* Without the sympathy of the people,

we are lost; robbing them is the surest way to lose that sympathy.

"Do not take a needle or a piece of thread from the people."

— Mao Tse Tung, *The Red Book*

(8.4) Why We'll Win

"The guerrillas are to exterminate small forces of the enemy; to harass and weaken large forces; to attack enemy lines of communication; to establish bases capable of supporting independent operations in the enemy's rear; to force the enemy to disperse his strength; and to coordinate all these activities with those of the regular armies on distant battle fronts."

— Mao Tse Tung, *Yu Chi Chan*

The ultimate goal of the Resistance is to force Soviet withdrawal. The Soviets will only withdraw if they are convinced that the cost of further occupation outweighs the benefits. To a degree, this depends on events elsewhere; America won the Revolution not by inflicting unacceptable losses on the British Army, but because Britain had other commitments. Faced by uprisings in India, unrest in Ireland, a continuing war with France, and an unstable domestic situation, the British decided that the American colonies were not worth the effort needed to keep them. Similarly, the Soviets' overweening global ambitions pit them against Resistance movements everywhere; the Red Army could keep Eastern Europe down easily enough, but it will have problems enforcing obedience to Moscow all over the globe. Too, China remains unconquered and hostile, a permanent challenge both militarily and ideologically to Moscow's ambitions.

But much depends on us.

We must sabotage whenever possible. The Soviet Union hopes to exploit America's technology and productive capacity to equip and maintain its own armies, and provide consumer goods for its own population, convinc-

PLAYER BOOK *PRICE OF FREEDOM*

ing them of the value of conquest. That, along with the elimination of America as the Soviet Union's main global antagonist, is what it gains by occupation. We must strive to limit its gains to the minimum. Equipment must be sabotaged; collaborators must be executed; resources must be diverted, bureaucratic errors made, strikes fomented, slowdowns encouraged. Any and all means to delay, destroy or prevent production must be exploited.

We must destroy enemy manpower and materiel, whenever possible. The Soviet Union has previously been faced by numerically-inferior opponents. Historically, Russia has never stinted on manpower; its strategies have been based on overwhelming mass, its rulers have never blinked at destroying millions for political or military advantage. Those traditions have served it well in the past — but they cannot serve it now.

The Soviet Union has a globe to occupy. Its forces are reinforced by those of Eastern Europe, Cuba, Vietnam and the like, but they are still spread dangerously thin. Even in the Soviet Union itself, substantial forces must be maintained to crush any sign of dissent; the whole of Europe, the whole of North America, and sections of four other continents require occupation. The populations of the territories the Soviet Union now occupies outnumber the population of the Soviet Union itself many times over. If we trade men, life for life, with the Soviet Union, it will be bled white long before we are ready to surrender.

If we bloody the occupiers badly enough, they will have no alternative but to withdraw.

We will win by destroying the Soviets' willingness to resist. We will do so by bleeding them white and demoralizing them. We will bleed them white by killing them wherever and whenever we can. We will demoralize them by striking swiftly and unexpectedly.

(8.5) How To Be A Guerrilla

"We consider that the Cuban Revolution contributed three fundamental lessons to the conduct of revolutionary movements in America. They are: 1) that popular forces can win a war against the army; 2) it is not necessary to wait until all conditions for making revolution exist; the insurrection can create them; 3) in underdeveloped America the countryside is the basic area for armed fighting."

— Che Guevara, **Guerrilla Warfare**

"Guerrilla strategy must be based primarily on alertness, mobility and attack. It must be adjusted to the enemy situation, the terrain, the existing lines of communication, the relative strengths, the weather, and the situation of the people."

— Mao Tse Tung, **Yu Chi Chan**

Organize in small groups at first. Small groups are difficult to locate and can move rapidly. Never stay in any location long; the longer you stay, the more easily the enemy can find you. Move constantly, making contacts with the local people. Recruit and indoctrinate.

Find weapons. Weapons are plentiful in America, but heavy weapons are not. For the latter, you must depend on the enemy themselves. Guerrilla movements since time immemorial have used the enemy as their quartermaster. Many of your operations should aim to capture enemy supplies. While you're at it, destroy what you do not take.

Know the terrain in which you operate. Know your opponents; seek always to learn about the officers who command the forces which oppose you. Know the plans of the enemy; build contacts among the local community to warn you whenever the enemy moves. Ensure that the enemy cannot plant his own spies among the people; execute quislings as examples.

Propagandize. Capture duplicating equipment, and establish small presses. Distribute newsheets and pamphlets as you travel. Many of your operations should be designed to disseminate news of the Resistance.

You have the American information and communications network at your disposal. It is an awesome weapon, incomparably more

powerful than anything other guerrilla movements of the 20th century had available to them. Used properly, the network can extend the reach of the Resistance into every corner of North America. *And the Soviets won't destroy the network, except in desperation.* North America is the rich prize it is because of its communications infrastructure; the Soviets defeat the purpose of their conquest if they, for example, put the telephone system out of operation.

Establish cadres of resistance. As your own group grows, break it up; leave a nucleus of resistance wherever you go. Those groups will grow, too; in the absence of enemy response, the Resistance will grow geometrically.

Establish supply dumps. Capture enemy supplies, and cache them in hidden places, so you can fall back on them when needed.

"When guerrillas engage a stronger enemy, they withdraw when he advances; harass him when he stops; strike him when he is weary; pursue him when he withdraws."
— Mao Tse Tung, *Yu Chi Chan*

Never be afraid to run away. You cannot win a direct confrontation; the enemy outnumbers you, and is better equipped. Strike when he does not expect it; withdraw when he begins to respond. We can win if we trade life-for-life with the Soviets, but in a full-dress battle, you will lose more like ten men to the enemy's superior firepower to every one you kill. Far better to withdraw, and keep in being a nucleus of resistance.

Fight on terrain and at times of your own choosing. Since you know where the enemy is and what he is doing, while he operates in a fog, you may choose the terms on which you will fight. Never let the enemy dictate the conditions of battle. Your advantages are few; never throw this one away.

Indoctrinate your own men. They will fight better if they understand why they fight, and how victory can be won. They will more readily obey your orders if they understand their necessity.

Contact other Resistance groups, and share information. Unlike regular military units, it will rarely be feasible for different Resistance groups to coordinate operations, but information is your most precious commodity. As time goes on, a national rebel command will evolve. Communication with it will be rare, so individual guerrilla bands will always be largely self-directed; but from time to time, the grapevine may bring you urgent requests. You are most familiar with conditions in your area, so disobedience of these requests will not, as in regular armies, be sufficient grounds for courtmartial and execution; however, the rebel command will have a better grasp of national and international developments, and urgent requests are not made without reason. Comply whenever feasible.

Do not hesitate to strike the enemy even when he has made it plain that Resistance operations will trigger terrible retribution. The people will not blame you when hundreds are executed; they will blame the occupiers, and the Resistance will be stronger for it. Protect the people whenever possible, but never accede to Soviet wishes.

As time goes on, your band will grow and you may even liberate whole sections of the country. Soviet control will be more and more restricted to the cities and to the daylight hours. Soviet patrols will sweep through your area periodically — but when they are gone, the

Resistance will resume control. Be careful never to present a large enough target — a major concentration of manpower and equipment — to justify a nuclear attack. Remain dispersed; concentrate only for an assault, and disperse rapidly afterwards.

Do not take fixed positions. Do not worry about liberating cities; liberate the suburbs and isolate the city, cutting it off from outside supplies. A city is a tempting target to nuke; in itself, it has no value, except as a supply of manpower. Even when the enemy controls the city directly, urban Resistance groups will harass him constantly. Take a city only when the enemy abandons it — and then, do not occupy it with any substantial force.

When a Soviet attack threatens to capture a liberated area, let it; concentrating forces for an attack in one area deprives them of troops elsewhere. Your misfortune is the opportunity of another guerrilla group. Do not destroy yourself in futile battle; remember, do not be afraid to run away. Break back down into small groups, and disperse.

Never surrender. The enemy has no mercy. Escape if you can; but if you cannot, take a Russian with you when you go. Remember the words of Patrick Henry:

Give Me Liberty or Give Me Death!

Weapons List | Оружие Таблица

The combat system classifies weapons by their function, treating all pistols, for example, as equivalent. (In fact, there are differences, but on the scale of the game the distinction between a .38 Police Special and a 9mm automatic is largely irrelevant — the minor differences in weaponry are less important than the user's skill and other factors like terrain.)

Many players will want to know the names of the weapons their characters use; because they like this sort of background "color," because they're gun aficionados, because thorough knowledge of their equipment helps them roleplay, and so on. The following is a list of the weapons most commonly in use in **THE PRICE OF FREEDOM's** America. Players wishing a wider selection of weapon names can easily locate several good reference works, which provide exhaustive descriptions of these weapons, in their local library or major bookstore. See the bibliography for suggestions.

NON-AUTOMATIC

Pistol

Smith & Wesson Model 10 .38 Special Revolver (USA)
Makarov 9mm Semi-Automatic (USSR)*
Colt .45 Semi-Automatic (USA)
Smith & Wesson Model 29 .44 Magnum Revolver (USA)
Beretta 92 9mm Semi-Automatic (Italy)
Ruger Redhawk Revolver (USA)

Rifle

Steyr-Mannlicher SSG (West Germany)
Winchester Model 70 (USA)
Parker-Hale 1200 (USA)
Remington M700 (USA)

Carbine

Ruger Mini-14 (USA)
M1 Carbine (USA)
Colt AR-15A2 (collapsible stock) (USA) +
Mannlicher Carbine (West Germany)

Semi-Auto Rifle

M1 Garand (USA)
Colt AR-15 (USA) +
Heckler & Koch 91 and 93 (West Germany) +
IMI "Galil" (Israel) +
Springfield Armory M1 and M1A (USA)

Shotgun

Remington 870 (USA)
Mossberg M500 (USA)
Winchester M1100 (USA)

Machine Pistol†

Stechkin 9mm (USSR)*

AUTOMATIC

Auto Carbine

Colt CAR-15 (USA)
FNC Carbine (Belgium)

Auto Rifle

Kalashnikov AK-74 & AKM (USSR)*
M-16 (USA)
FN FAL (Belgium)
Heckler & Koch G-3 (West German)

Machine Rifle

FN M249 (USA and Belgium)
Kalashnikov RPD (USSR)*

SMG

Ingram M-10 (USA)
Kalashnikov AKR (USSR)*
9mm UZI (Israel)
Heckler & Koch MP-5 (West Germany)

Light Machinegun

Kalashnikov RPK (USSR)*
M-60 (USA)
Rheinmettal MG-3 (West Germany)

Medium Machinegun

Kalashnikov PK (USSR)*

Heavy Machinegun

Degtyarev DShK (USSR)*
M-2 .50 Caliber (USA)

*In use by the occupation forces.
+Commonly modified to automatic fire by U.S. citizens.
† In fact, machine pistols are rapid fire (i.e., automatic) weapons, but we list them under non-automatic weapons because the pistol skill, not the automatic weapons skill, is used to fire them.

Equipment Chart

L I G H T   A R M S[1]

PISTOLS		weight (in kilograms)	price (in gold)	caliber
	.44 magnum	1.5	1 troy	.44 magnum
	.45 auto	1.25	15 pw	.45 auto ACP
	.357 magnum[2]	1	12 pw	.357
	9 mm auto	1.25	15 pw	9 mm
	.38 revolver[2]	1	9 pw	.38
	.32 revolver	1	7 pw	.32
RIFLES				
	bolt-action rifles	3-4	6-16 pw	.22, .30-30, .30-06, 7mm, .308, etc.
CARBINES[3]				
	M1 Carbine	3	1.5 troy	.30 carbine
	Ruger Mini-14	2.25	1.5 troy	.223/5.56mm
	Colt AR-15A2	2.25	1.5 troy	.223/5.56mm[7]
SEMI-AUTO RIFLES[4]				
	M1 Garand	4.3	1.25 troy	.30-06
	Colt AR-15	3.2	1.5 troy	.223/5.56mm[7]
	Heckler & Koch HK93	4.3	2 troy	.223/5.56mm[7]
	Heckler & Koch HK91	4.3	2 troy	.308/7.62mm NATO
	SHOTGUNS	2.5-4	5 pw-1 oz.	12, 20, .410 gauge
	MACHINE PISTOLS[5]	2	12-15 pw	var.
AUTOMATIC CARBINES[6]				
	CAR-15	2.25	2 troy	.223/5.56mm[7]
AUTOMATIC RIFLES				
	M-16	3.2	2 troy	.223/5.56mm[7]
	M-16a2	3.2	2.5 troy	"SS109"[8]
	AK-74	3	2.5 troy	5.45mm
	AKM	4	2 troy	7.62mmX39
MACHINE RIFLES				
	M249	8	6 troy	"SS109"[8]
	RPD	9.5	5 troy	7.62mmX39
SUBMACHINEGUNS				
	M-10	2	2.5 troy	9mm
	AKR	2.5	2 troy	5.45mm
	UZI	4	2.5 troy	9mm
LIGHT MACHINEGUNS[9]				
	M60	11	7 troy	7.62mm NATO
	RPK	6	6 troy	7.62mmX54
	PK	9	7 troy	7.62mmX54

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Equipment Chart (con't.)

AMMUNITION[10][11] (cost per clip)	weight (in kilograms)	price (in gold)
pistol, machine pistol	0.1	1 pw
rifle, carbine	0.1	1 pw
shotgun	0.5	3 pw
semi-auto rifle	0.5	6 pw
automatic rifle, carbine	0.5	6 pw
submachinegun	0.5	4 pw
machine rifle	4	1 troy
light machinegun	4	1 troy

GRENADES AND MINES

	weight	price
M-26 fragmentation	0.5	16 grains
M-8 smoke	0.75	10 grains
M-25 gas	0.33	12 grains
stick of dynamite	0.25	10 grains
M-18 claymore mine	1.5	15 pw
M-16 antipersonnel mine	4	3 troy
M-19 antitank mine	11	6 troy

GRENADE LAUNCHERS[12]

	weight	price
M-79 "thump gun"	3	1 troy
M-203 RGL	1.5	1.5 troy
M-19 AGL	40	10 troy
HE shell	0.25	1 pw
HEDP shell	0.25	1.5 pw
gas shell	0.25	16 grains
smoke shell	0.25	16 grains
HVHE shell	0.33	1.5 pw
HVHEDP shell	0.33	2 pw
AGS-17 AGL	20	9 troy
shell	0.15	12 grains

TRADE GOODS

	weight	price
chocolate bar	0.1	2 pw
nylons	0.1	2 pw
condoms	0.1	4 pw
bottle of liquor	1	2 pw
drugs	0.1	1 troy
VCR tape	0.1	10 pw
CD	0.1	10 pw

KEY

RGL = rifle grenade launcher; AGL = automatic grenade launcher; HE = high explosive; HEDP = high explosive dual purpose; HVHE = high velocity high explosive; HVHEDP = high velocity high explosive dual purpose; LAW = light antitank weapon; ATGM = antitank guided missile.

HEAVY WEAPONS[13]	weight (in kilograms)	price (in gold)
M-20a1 bazooka	4	8 troy
shell	1.5	10 pw
M-72 LAW	1	2 troy
Dragon ATGM	3	12 troy
shell	10	2 troy
Sagger ATGM (AT-3)	20	14 troy
shell	9	3 troy
Spigot ATGM (AT-4)	13	20 troy
shell	14	4 troy
M-40a1 Recoilless Rifle	120	24 troy
shell	10	1 troy
M-224 Mortar (60mm)	23	10 troy
HE shell	1.5	4 pw
smoke shell	1.5	3 pw
M-29 Mortar (81mm)	50	8 troy
HE shell	9	7 pw
smoke shell	9	6 pw
gas shell	9	8 pw
illumination shell	9	7 pw
M-30 Mortar (107mm)	300	12 troy
HE shell	20	15 pw
smoke shell	20	10 pw
gas shell	20	12 pw
illumination shell	20	12 pw

SURVIVAL GEAR

	weight	price
binoculars	0.25	1 pw-1 troy
compass	0.1	8 grains- 2 pw
topographic maps	neg.	5 pw
road maps (statewide)	neg.	5 grains
full uniform (U.S.)	neg.	4 pw
full uniform (occupiers)	neg.	7 pw
cold weather gear	5	10 pw
medical kits[14]	1	1 pw- 2 troy
tent (1 man)	1	1 pw
tent (2 man)	1.5	2 pw
tent (4 man)	3	4 pw
tent (12 men or vehicle)	10	1 troy
military rations (1 day)	0.5	10 grains
food (1 day)	1	5 grains
knife	0.25	4 pw
fishing tackle	1	3 pw
horse	—	4 troy
"Freedom Fighter's Pack"[15]	20	1

Note: Prices are quoted in "troy" (troy ounces of gold), "pw" (gold pennyweight) or "grains" (gold grains).

24 grains = 1 pw
20 pw = 1 troy
12 troy = 1 pound of gold

For carrying purposes, 25 troy equals 1 kilogram.

In "real world" 1986, 1 troy ounce roughly equalled $375 American. At the time the occupation begins, 1 troy ounce roughly equals $1000 American. By year 19x2, no quantity of United Soviets paper will buy you gold.

[1] The combat system treats all weapons in a particular category — pistols, for example — identically. We provide a list of several different weapon types for the sake of color. However, your gamemaster may be more inclined to have someone's brains litter the room if you hit him with a "Dirty Harry" .44 mag than a little .32 caliber revolver. Also note that we've simplified a lot of factors for the sake of sanity. For example, though 6 is the most common number of bullets in a pistol clip, some pistols are designed to hold as many as a dozen bullets at once. Similarly, in most states, 3 is the legal maximum number of shells a pump or automatic shotgun may hold, and almost all shotguns are plugged to meet this regulation. It is perfectly possible to remove the plug or to modify, through extensions, the number of shells the gun can accommodate. This is not the case, of course, with double and single barrel shotguns.

[2] .357 magnum revolvers will chamber and fire .38 special cartridges; however, .357 ammo will *not* chamber in a .38 revolver due to the longer length of the .357 magnum cartridge.

[3] The M1 Carbine was developed for the American military in World War II as a shorter, lightened service rifle for paratroops and vehicle crews, and for use in situations where the greater size and weight of the M1 Garand would be a liability. The M1 Carbine fires the shorter, straight-cased .30 carbine cartridge which is *not* interchangeable with the .30-06 cartridge used in the M1 Garand and Springfield 1903 service rifles. The M1 Carbine was made in vast quantities by several manufacturers during World War II and Korea, and production continued after the war with civilian versions being offered by Iver Johnson and Universal. The M1 Carbine accepts box magazines commonly found with 15 and 30 cartridge capacities.

[4] Several military firearms are currently available in their non-automatic versions. Again, these may be modified by a gunsmith to fire full-auto.

[5] Some machine pistols may be in the hands of collectors; their combat value limits their price.

[6] Several models used by the U.S. military are available. These weapons are basically shortened and lightened versions of the automatic assault rifles, from which they were developed.

[7] It is important to note that stocks of .223 ammunition (5.56mm) will begin to run low as U.S. production shifts to 5.45mm ammunition for the occupiers. This will make saving brass and reloading ammunition both a necessity and a profitable business.

[8] The M-16a2 and FN M249 use a special SS109 round. These weapons can be re-chambered and re-barreled to use standard .223 (5.56mm) ammunition at a cost of 5 pw.

[9] The M60 was the most numerous LMG in U.S. service; several Soviet types are also available.

[10] Rifles, semi-auto rifles and automatic rifles of the same caliber fire the same ammunition. However, costs and weights are slightly different because a "clip" for a non-automatic rifle is 5 rounds, while a "clip" for an automatic rifle is around 30 rounds — because of their differing rates of fire. Players may freely exchange ammunition among weapons of the same caliber, under the following scheme:

weapon:	# of ammo pts per clip	# of rounds per ammo pt	# of rounds per clip
pistol	6	1	6
rifle, carbine	5	1	5
semi-auto rifle	10	3	30
shotgun	5	1	5
machine pistol	10	1	10
auto rifle, carbine	10	3	30
machine rifle	50	5	250
submachinegun	10	3	30
light, heavy machinegun	50	5	250
medium machinegun	25	5	125

[11] A player should make a weapons skill roll when purchasing ammunition for his weapon. Modifiers include: having a specimen of the correct ammo type; dealing with a reputable or disreputable merchant; and time taken to examine the ammo. A successful roll means the player has identified the ammo as being of the correct or incorrect type (*e.g.*, 9mm Makarov vs. 9mm Parabellum), or determined whether or not the ammunition is in usable condition (not severely corroded or otherwise damaged). A failed roll means that the player has misidentified the ammo. Depending on the gravity of the error (*i.e.*, by how much the roll exceeds the player's modified skill number), the ammunition could jam the weapon, explode in the chamber, or simply not function — this is left to the gamemaster's discretion.

If players are gullible enough to buy a crate of 10,000 rounds without examining the ammo first, they deserve what they get.

[12] The M-203, M-19, and M-79 are grenade launchers; see 16.1 in the *Gamemaster Book.* All three weapons use the same ammunition. The M-19 is a crew weapon; the M-203 clips onto an M-16 or AR-15 rifle.

[13] Heavy weapons will only rarely be available; stealing them from the occupiers is probably easier than purchasing them.

The M-224 mortar breaks into two pieces for carriage; the M-29 into three; and the M-30 into four. Disassembling or assembling takes 2, 3 or 4 combat rounds (respectively); two characters must take no other actions for that period to assemble or disassemble the weapon.

[14] Wide variety in type and price; those with antibiotics and antidotes for gas weapons are extremely expensive.

[15] See 10.5 in the *Gamemaster Book.*

MAP OF OCCUPIED AMERICA

MARITIME SOVIET SOCIALIST REPUBLIC

REPUBLIQUE SOCIALISTE DE QUEBEC

PEOPLE'S DEMOCRATIC REPUBLIC OF CANADA

UNITED AMERICAN SOVIETS

GUS HALL CITY, DISTRICT OF MARX

CONFEDERATE SOVIETS OF AMERICA

TEXAS FEDERATED SOCIALIST REPUBLIC

AMERINDIAN PEOPLES AUTONOMOUS REGION

MEXICAN CESSION

MEXICO

ONTARIO, MANITOBA, SASKATCHEWAN, ALBERTA, BRITISH COLUMBIA, WASHINGTON, OREGON, CALIFORNIA, NEVADA, IDAHO, MONTANA, WYOMING, UTAH, ARIZONA, NEW MEXICO, COLORADO, NORTH DAKOTA, SOUTH DAKOTA, NEBRASKA, KANSAS, OKLAHOMA, TEXAS, MINNESOTA, IOWA, MISSOURI, ARK., LA., MISS., WISCONSIN, MICH., ILLINOIS, IND., OHIO, KENTUCKY, TENN., ALA., GEORGIA, FLORIDA, SOUTH CAROLINA, NORTH CAROLINA, VIRGINIA, W. VA., PA., NEW YORK, N.J., DEL., MD., MAINE, VT., N.H., MASS., CONN., R.I.

REED

The redrawing of North America's geographic boundaries under Soviet occupation, *circa* 19x1 (see also section 26.2 in the *Gamemaster Book*). The northwestern boundary of Mexico is in flux, as that country exercises suzerainty over sections of the United American Soviets which it plans to annex; Mexico also occupies bits of the Texas Federated Socialist Republic. The Southern half of what was Florida is, for all intents and purposes, a Cuban and Nicaraguan fiefdom. The historical state and province boundaries have been superimposed to orient the reader.

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A Note to Liberal Readers

Okay, we know that some of you are going to be uncomfortable with the premise of **THE PRICE OF FREEDOM**. We didn't do the game to offend your sensibilities; we did it to give you an enjoyable roleplaying experience. And we see no reason why you shouldn't enjoy the game without compromising your political beliefs, whatever they may be. Here's why:

You, personally, don't have to believe the average Soviet soldier is a bloodthirsty killer, or that the Soviet Union could occupy the United States in the next five years. (We don't, either.) **THE PRICE OF FREEDOM** is a *fantasy* roleplaying game in the true sense of the word; its fantasy is the right-wing nightmare that America is delivered into the hands of her enemies.

You don't have to approve of secret agents blowing up everybody they take a dislike to to enjoy a James Bond film . . .

Think of the game as **The Lord of the Rings** meets William F. Buckley: the Evil Empire of the East . . . uh, that is, the Union of Soviet Socialist Republics . . . masses its troops to assault the last remaining Citadel of the Sons of the Morning . . . oops, the last bastion of liberty in an unfree world. Only you stand between the forces of darkness and world dominion; you, the valiant freedom fighter, must strike a blow for liberty. The question isn't whether or not such a terrible thing could happen, but whether or not you could enjoy pretending it has.

Roleplaying works best when everybody involved suspends disbelief and lives the fantasy. The world of **THE PRICE OF FREEDOM** is remarkably easy to enter:

You play yourself or someone you could reasonably expect to meet on the street. No problem imagining yourself in either of those roles.

The setting is modern-day America. Again, no imagination problem.

You defend your home, your family and your friends from real enemies. You and yours are not being threatened by aliens from Proxima Centauri, or some other hypothetical creation from the pages of fiction, but by the armed forces and secret police of America's sworn rival. They'll kick your dog, they'll reduce Baskin-Robbins' 31 flavors to 3, they'll cancel **Moonlighting** . . . and then they'll take away your basic human rights. *But only if you let them.*

That's saying it flippantly, but forget the politics: **THE PRICE OF FREEDOM** is a dramatic game. Villains are destroying *you*. They're taking your house, your car, your VCR; they're threatening your family; they're teaching lies to your children. The situation is so intolerable that the only possible response is rage.

We could have done it with a right-wing coup in Washington or mind-devouring alien spore pods — but a Soviet takeover is far more powerful precisely because the Soviets have been our antagonists for so long.

Rage is important; the fun part of the game is its release. You can see yourself grabbing a deer rifle and heading for the hills. You can see yourself as a bloodthirsty Rambo, charging through all adversity, crying, "Do svidanya, tovarisch," as you machinegun down rank upon rank of the godless Communists who wish to destroy the American way.

That catharsis is fun. Let's face it, we'd all like to blow things up. We'd all like to crush our enemies. Fortunately, society forbids us to act on those impulses. **THE PRICE OF FREEDOM** releases those emotions. And as a result, it can be a gas.

Blow it up! Blow it up *real* good! Eat hot death, Commie dog!

That's the ticket!
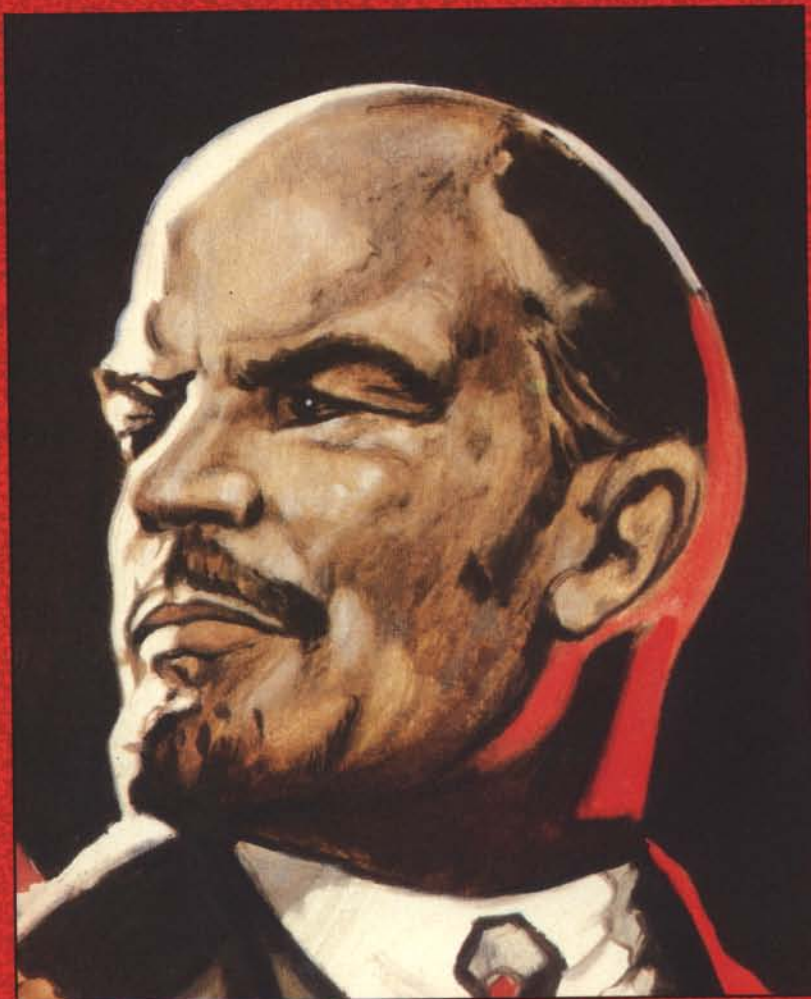
THE PRICE OF FREEDOM ☭

ROLEPLAYING IN OCCUPIED AMERICA

GAMEMASTER BOOK

WEST END GAMES

1. Introduction

(1.1) Welcome to Liberty Hall

THE PRICE OF FREEDOM is a bit of a departure for West End Games. We are known best for our satiric roleplaying games, **PARANOIA** and **GHOSTBUSTERS**. Both have simple systems, are designed to be played fast and loose, and are humorous in tone and intent. **THE PRICE OF FREEDOM** is clearly of a different mold; it's fairly complex, designed as much as a wargame as for roleplaying, and is, if anything, grim in tone.

Yet, in a sense, all three are similar. All set a tone; all take pains to get the players into the right frame of mind, to suggest ways to help the gamemaster create an appropriate experience for his players. Traditional roleplaying games simply provide a rules framework, and leave it to the purchaser to figure out how to use that framework to create satisfying adventures — what sort of stories to tell, what sort of characters to play. Games like this miss the whole point. What's unique about roleplaying is not the presence of rules, but the ability of players and gamemaster to collectively tell a story. What's satisfying is not using the rules cleverly, but creating a compelling tale.

In one way, **THE PRICE OF FREEDOM** is very different from our previous roleplaying games; its combat system is complex and involves a level of technical detail lacking in our other games. The system is complex for several reasons. First, we believe that the people who'll be *interested* in telling the kinds of stories **THE PRICE OF FREEDOM** can tell will also be interested in military hardware. They'll appreciate the level of detail, and will not be satisfied by simple combat rules. Second, the kinds of stories **THE PRICE OF FREEDOM** tells often revolve around combat — and neat equipment. Rules to cover a wide variety of military hardware are necessary.

We suspect that many players of **PARANOIA** and **GHOSTBUSTERS** will be puzzled by **THE PRICE OF FREEDOM,** precisely because the game is so different. To them, we can only say that our ambition is to publish a wide variety of roleplaying games on many subjects — something for everyone, as it were. If **THE PRICE OF FREEDOM** is not your cup of tea, no hard feelings — rest assured that we'll continue to publish

plenty of material for our other games, and we'll publish more humorous games in the future.

And we suspect **THE PRICE OF FREEDOM** will attract new players who'll be surprised that a company known for weirdness can produce a serious and sophisticated military roleplaying game. They shouldn't be; West End is, after all, also a major publisher of military boardgames, and the expertise is transferable.

Whatever your tastes, we hope you'll find much to like in **THE PRICE OF FREEDOM,** and that you'll be impressed enough to investigate our other games.

Trust The State. The State is Your Friend.

And we hope that, in the long, hard days of struggle against Soviet oppression that lie ahead, whatever the deprivation and hardship your characters undergo, you, at least, have a satisfying time.

(1.2) What's In This Book?

The **Gamemaster Book** is divided into four sections; Adventure, Rules, Combat and Background.

The *Adventure Section* provides a complete adventure ("The PATH of Freedom"), plus a whole series of "Adventure Hooks" — short adventure descriptions you can develop into full-dress adventures for your players. It also tells you how to design and run your own adventures, how to run a campaign, and provides suggestions on effective gamemastering.

The *Rules Section* contains a more complete explanation of the ideas introduced in the **Player Book** — attributes, skills, and hero points. It also contains rules for "general survival" — movement over large distances, encumbrance and weights, and how to deal with such life-threatening problems as starvation, asphyxiation, drowning, wounds, and the like.

The *Combat Section* supplements the combat rules in the **Player Book** with rules for handling NPCs, grenades, heavy weapons, night operations, vehicles, and much more. It also provides a series of "introductory" combat scenarios which you and your friends can play to learn the combat system in a painless and enjoyable manner. When you don't have enough people to play an adventure, you may find that playing a combat scenario is a lot of fun in itself.

Finally, the *Background Section* provides information about the Soviets' plans for America, the military organization of the invading forces, and other useful information.

In the center of the **Gamemaster Book,** you'll find the **Gamemaster Charts.** This four-page folder contains all the charts and tables you need to run the game — except for the basic combat charts (which the players have access to), which are printed in **Freedom File D**, and a final few charts printed on the last two pages of this booklet. The four pages surrounding the Gamemaster Charts are the hand-outs used in "The PATH of Freedom" adventure. To remove them and the Gamemaster Charts, lift up the staples (using a knife or somesuch to avoid injury), pull the central eight pages off the staples, and push them back down. Once you remove the central eight pages, you'll find that the book's centerfold contains a blank hex sheet. You may photocopy this (you've got our permission) and draw your own maps on the copies. (If you prefer, we sell blank 22″ by 34″ mapsheets and blank counters by mail; see our catalog. Be sure to order 16mm hex sheets.

At the back of the book, you'll find the **NPC Roster** and the **Vehicle Roster.** The first is a blank form you can fill in to keep track of NPCs' stats while running the game. The other is used to keep track of vehicles in combat. West End hereby grants you permission to photocopy these forms for your own use.

2. The PATH of Freedom

(2.1) Setting Up For Your First Game

This is the first adventure for **THE PRICE OF FREEDOM**. If you are a player, don't read any further; the following is for the gamemaster's use, and reading it will spoil your enjoyment of the adventure.

The adventure is designed to be played with the characters provided in **Freedom File B** and the rules from the **Player Book**. Before you run the game you must read the **Player Book** (except for section 3, Character Generation). You don't have to read the whole **Gamemaster Book**; just this adventure. The rest of the **Gamemaster Book** is advanced material you can use later.

Before you invite your players over, make sure you're reasonably familiar with the rules you'll use. Don't worry if you don't know them cold; complete familiarity will come with use. You should know enough to be able to find a rule when you need to, though.

Read through this adventure. Be familiar with its non-player characters and events. It will provide suggestions for staging the adventure, for taking the roles of the non-player characters, and for dealing with unforeseen problems.

Before your players arrive, get out your game and look things over one last time. You might also check to make sure you have an adequate supply of munchies. (The dangerous and hectic life of the freedom fighter makes square meals hard to find.)

Cut apart the character sheets from **Freedom File B** along the dotted lines. When your players arrive, hand a sheet to each of them. If you have more sheets than players, some of the characters will not be used, but make sure you do use Billy Barstow and Jordo Miller — they're important to the plot. If you have more players than sheets, the extra players will have to generate their own characters (see the **Player Book** for rules on how to do this).

Note: If your players insist upon rolling up their own characters, it is important that at least one character have a decent demolitions skill and be a member — or, at worst, an ex-member — of the New York National Guard. Other than that, players are free to do whatever they want with their characters, except that they all have to be in New York City at the beginning of the Occupation.

Then, hand **Freedom File A** to the players. (If you like, you can photocopy it so you have one copy for each player.) It discusses the game's background and the basic rules the players need to know. Give them some time to read over **Freedom File A** and the character sheets.

The maps used in the adventure are found in the center eight pages of this booklet. Remove them (see 1.2 for instructions), and cut them up. If you don't want to mutilate your book, feel free to photocopy them. Give your players "Map A," the Manhattan street map.

On the same sheet, you'll find an "NPC Roster." You use this to keep track of the characters you control in combat. It lists their combat skills, and what weapons they carry. It is also used to record ammunition and grenade expenditure.

(2.2) How This Adventure Is Organized

"The PATH of Freedom" is the story of a group of freedom-loving individuals who choose to resist the Soviet occupation of America. To do so effectively, they have to find weapons and direction.

The story opens in the apartment of one of the player characters, Billy Barstow, who lives on West 30th Street in Manhattan. (Curiously enough, he lives in the very same building where West End has its offices.) The PCs have gathered at Barstow's to decide what to do. Several of the characters are members of the New York National Guard, and a Guard armory is not far away. Presumably, they decide to visit the Armory in search of weapons.

That's the opening. The rest of the adventure is divided into three "episodes," each of which has its own section in the text that follows. The first is "Episode 1: The Roadblock." As described in the section of that name, *en route* to the Armory the characters encounter a roadblock manned by looters. They must get through the roadblock one way or another. (This may become the players' first introduction to the combat rules.)

The second episode is "The Armory." At the Armory, the players must deal with an obstructionist sergeant. Then, they learn of the Guard's evacuation plans, and are called upon to play a vital role. For the evacuation to be successful, a bridge in Jersey City must be destroyed — and the PCs are the only available personnel with the necessary skills.

The final episode is "The Bridge," in which the characters must get to the bridge, clear it of panicked civilians, and then destroy it. As the PCs prepare to blow the bridge, a squad of Soviet soldiers attacks. The result is a life-and-death struggle with the survival of a regiment at stake.

Scattered throughout the adventure, you'll find two types of boxed text. Some boxes are labeled "GMing Tips;" they provide suggestions for how to be as good a gamemaster as you can. We suggest you read over them when you first read the adventure — and later use them as reference sources — but ignore them when you run the adventure. You'll have plenty of other things to worry about then.

The other boxes provide information and data about the non-player characters you will be called upon to play during the adventure. Some of these are minor characters the PCs meet; others are their opponents. Each character description gives a physical description, a personality tag for you to use when roleplaying the character, a discussion of what the character wants, and a list of some of his skills.

Finally, the last section ("Wrapping Up the Adventure") tells you what rewards the players receive if they accomplish their task, and suggestions for how to end the game or lead into the next adventure.

GMing Tip: The GM's Job

Playing a roleplaying game is a lot easier than gamemastering one. All a player has to do is get into the role he plays; he doesn't even need to have a terribly firm grasp of the rules. Instead, he can rely on the gamemaster and other players to point him in the right direction if he does something wrong.

But being a gamemaster can be extremely rewarding. You're the only one who *really* knows what's going on; and you get to create an entire imaginary universe along with your players.

This section gives novice gamemasters some suggestions about GMing. If you're an experienced GM, you may want to skip it. On the other hand, maybe you'll find some of our suggestions interesting.

Basically, the gamemaster's job is divided into three parts: refereeing, roleplaying NPCs, and sustaining suspension of disbelief.

Refereeing

Many roleplaying games call the gamemaster the "referee;" we prefer the term "gamemaster," because refereeing is only part of his job. As a referee, you are expected to know the rules at least as well as your players, and preferably better. You're expected to make sure that the players abide by the rules, and to interpret the rules for them. Your word is final in the event of any dispute — but you're supposed to be impartial. Finally, when the rules do not specifically cover a situation, you are expected to decide what happens in an impartial and reasonable way.

Playing Non-Player Characters

The player characters are the "heroes" of the story you and the players create together. But there have to be "villains" and a supporting cast as well. You take the roles of the characters the PCs encounter — their opposition and minor characters. Just like the players, you're expected to give the characters you play a sense of personality — to give them individual quirks and beliefs.

There's sometimes a conflict between playing NPCs and being a referee. There's an instinctive desire to favor the characters you play, but as a referee you *must* be impartial.

Sustaining Suspension of Disbelief

The world of *THE PRICE OF FREEDOM* is not the real one. Yet playing the game requires you and your players to suspend your disbelief in it, and act as though it were real. The "realer" the world and characters feel, the better the roleplaying experience.

Much of your job involves making the world and NPCs feel real to your players. You're the one who tells them what they see and sense; you create the setting and tone. Published adventures, like this one, help you by describing the things players encounter — but you're required to breathe life into those descriptions.

Be willing to improvise at the drop of a hat. If the players enter a store and want to know what they see but the adventure provides no description, be inventive; tell them about the aged shopkeeper, the dusty religious items, the wooden Indian, whatever. A published adventure can't provide all the little details which make for believability; you must often invent them yourself.

Be conscious of all five senses. At least as often as you tell a player what he sees, tell him what he hears — sounds of nature as well as voices — what he smells, tastes, and feels. Sensory depth promotes believability.

Be consistent. The world is not arbitrary; if there's a wooden Indian in the corner one moment, it will be there the next — or if it isn't, there will be a good reason. If you rule that a player can use one of his skills to do something in one adventure, don't tell him he

can't in the next — unless you have a good reason why he cannot. In part, this goes along with being an impartial referee — but consistency is more than impartiality.

Be responsive to your players. If they clearly want more description, tell them more about what they see. If they're bored with your brilliant exposition and chafe for action, conform to their wishes. Answer all reasonable questions cheerfully (or at least don't throw things at people who ask useless ones).

Don't Panic!

Does that sound like a lot to do? In a way, it is — but it's not as complicated as it sounds. The first generation of roleplaying games didn't provide *any* hints or ideas on how to gamemaster, and everyone managed to puzzle it out anyway. So don't worry about it; loosen up. Wing it. Rely on common sense and imagination. Don't get too hung up on making sure everything is just as it should be. Remember: the purpose of the game is to have fun. If our suggestions or too close adherence to the rules get in the way — toss 'em out. Having a good time is more important than picayune attention to the rules.

Six Useful Things to Remember About Gamemastering

1. You can't learn everything at once.

2. Understand the rules and talk them over with the players. If they ask you to describe something, do. Let them worry about whether or not what you describe is important.

3. Be fair. Earn your players' trust. Players cheerfully ignore rules mistakes and hesitations so long as they believe the gamemaster is being fair — that he is not picking on them or showing favoritism.

4. Expect to extend the rules. No set of rules can be as ingenious as players. Use your common sense to handle problems that arise, and keep playing. Don't waste too much time looking up minor rules. Reserve the right to change your mind about rules judgments. ("This is my ruling tonight, but after I've thought about it, I may want to change my mind.")

5. Be prepared. At first, use published adventures like this one. Study them carefully. Think about how to present the characters and events they contain, and how to anticipate the reactions of your players.

6. Expect to be wrong sometimes. Admit it. Say "Oops," do an instant replay on the action if necessary, and get on with the game. (Don't be a pushover, though. Sometimes somebody has to make an arbitrary judgment, and that person is you.)

(2.3) What's Going On

Aircraft carrying Soviet troops are landing at major airports all over the New York metropolitan region. Chaos reigns: most people are holed up in their homes, the streets are filled with looters, the President is urging calm, phone and transportation services have broken down, and no one knows what will happen next. In the midst of this chaos, the player characters meet at Billy Barstow's apartment on West 30th Street.

There, they look over their equipment and options. They have a number of vehicles parked at a parking lot nearby; some are appropriate to guerrilla operations (e.g., the Land Rover); others are pretty useless (e.g.,the Bugatti). They have some light weapons, but nothing impressive. They should conclude that the first order of the day is to get munitions.

If they *don't* come to this conclusion, tell them that an urgent call has gone out over CB radio for freedom-loving Americans, especially veterans and members of the National Guard, to assemble at the 14th Street Armory. Point out the location of the 14th Street Armory on the Manhattan street map (Map A, which you should have given them), and point out that several of the player characters are members of the New York National Guard.

That should motivate them to head toward the Armory.

Ride Hard and Die Free.

(2.4) Beginning: Billy Barstow's Apartment

Read this aloud to the players:

Getting to West 30th Street was hell. There are bands of looters in the streets; broken glass is everywhere. No one is obeying stop lights or traffic laws. Not many people are out, but those who are look either scared or determined. Phone service has broken down. According to the last radio report, there was heavy traffic out of the city, and Soviet transports were landing at airports all over the New York area. The airwaves have been silent for some hours, however.

One of you saw a squad of cops. They weren't bothering with the niceties; looters are being shot.

But you managed to get here.

"Here" is Billy Barstow's apartment on West 30th Street in Manhattan. All of you know at least one other person here, one person whom you'd trust with your life; you're going to have to learn to trust the others, too. Because what you're contemplating will surely be grounds for execution by the Soviets, when they arrive.

What are you going to do?

Suggest that the players introduce their characters to each other. Let them argue about what they should do next. Don't lead the discussion too much.

Eventually they should come up with a plan and head down to the street.

What To Do If the Players Don't Cooperate

There are degrees of noncooperation. If they don't want to resist the Occupation, they aren't playing the right game. Maybe you should play **PARANOIA** instead.

If they want to get out of the city without going for weapons, refer to Episode 2 (the section titled "If the Players Refuse to Cooperate").

If they want to get weapons some other way — by looking up a gun store in the Yellow Pages, for example — you have two options. One is to wing it — improvise something, using Episodes 1 and 2 as the basis, but with the modifications you need. The other is to have their choice fail. For example, they could get to the gun store and find it already looted, or already guarded by Soviet troops. That way, you can guide them in the direction you want without forcing them.

GMing Tip: The Illusion of Choice

Whenever you develop an adventure for your players (or whenever we write one for your use), you run into a problem. The easiest adventure to develop is a linear one — one in which the players go through episode 1, then episode 2, etc. This is easy because only one story line needs development.

The drawback is that linear adventures don't give players much freedom. Players like to feel that what their characters do makes a difference — that deciding to negotiate instead of opening fire has an impact on the outcome, for example. A linear adventure makes choices unimportant; no matter what happens in episode 1, the players still go to episode 2 next, and so on.

A better adventure is one that's a "tree structure," like this:

```
           episode 1
          /         \
   episode 2a      episode 2b
     /    \         /      \
episode 3a  episode 3b  episode 3c
```
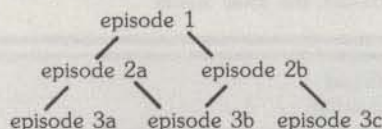
Depending on what the players do in episode 1, they either go to 2a or 2b, and so on.

The problem with designing a "tree structure" adventure is that a lot of it is wasted. If the players go to episode 2a, they never get to experience 2b. So all the time and effort spent developing 2b is useless. That's why many published adventures are very linear.

There's no easy way out of this dilemma. There are, however, a few things that can ameliorate the problem.

1. Even in a linear adventure, the players can gain (or fail to gain) equipment or information in one episode which affects how well they do in the next.

2. Any adventure is only a guide for the gamemaster. Players are often far more fiendishly imaginative than we can anticipate. We *can't* write every possibility into an adventure, not only because it would take too much space to do so, but also because we can't predict what the players will do. Therefore, *any* adventure requires a certain amount of inventiveness on the part of the gamemaster. As you become more experienced, be more willing to diverge from the adventure and head off into uncharted waters. By doing so, you let player choice affect the game even in a linear adventure.

3. You can try to support the *illusion* of free choice even when it is lacking. Don't *force* your players to go from Point A to Point B; instead, give them enough information to let them figure out that going to Point B is a good idea. Nudge, don't force. If you do this well, your players will never know that going to Point B wasn't their own idea all along.

What're We Fighting For?

Read this aloud:

As you leave the apartment, you can hear old Mrs. Cherzinski crying next door. A widow and invalid, Mrs. Cherzinski fled her homeland after her activist husband was killed in the Polish labor uprisings of the '80s. She won't last too long once the Soviets find out who she is.

If the characters knock on her door, she asks who they are and invites them in. Upon entering, they find her sitting alone in her living room facing the door, an ancient German Mauser clasped in her hands.

Mrs. Cherzinski, confined to a wheelchair by arthritis, is fully aware of her fate under Soviet rule. Upon hearing of the United States' surrender, she sent her niece, Margaret, who lives with her, to some relatives in upstate New York. She plans to sit right there until the first Soviet soldier comes to arrest her: she will shoot the soldier, and then herself.

She declines any offers of help with thanks; she is too old and sick, she says, to live through it all again, and this way at least she will be able to strike one blow for freedom before she goes to join her husband. If the characters tell her they are going to fight the Soviets, she will give them a small pendant from around her neck after removing an old, faded photograph from a hidden compartment. (Melted down, the pendant is two troy ounces of gold.) Kissing the photograph, she bids them farewell with her blessings.

GMing Tip: Setting Tone in an Adventure

THE PRICE OF FREEDOM is about brave men and women struggling heroically against evil, inhuman oppressors. Unless occasionally reminded of the harsh, brutal world under Soviet rule, players (and often you, the gamemaster) can slip into a *Hogan's Heroes* mindset: a bunch of funloving, happy-go-lucky guys matching wits with those zany Nazis — or in this case, those zany Soviets.

Characters like Mrs. Cherzinski will remind the players what they are fighting for, give them more reason to hate and despise their opponents, and perhaps even set an example of how *they* should act when facing their own deaths.

Getting There

There are three ways to get to the 14th Street Armory; by walking, subway, or car. If the players try the subway, they'll find the token booth unattended, the platform unlit, and no train coming. That leaves walking and car.

The characters have, among them, four vehicles — a beat-up Buick, a Land Rover, a pick-up truck, and an Italian sports car (Meriwether's Bugatti). Let them decide which vehicles to take; if they have any sense, they'll abandon the Buick, which is on its last legs, and the Bugatti, which will attract more attention than it's worth. Both the Land Rover and the pick-up are potentially useful in Resistance operations, assuming anyone can get any gasoline once the Occupation begins. In any event, have them choose the vehicles they want to take, assign occupants to each, and indicate which vehicles go first.

Let them examine Map A and choose a route to the Armory. (This is an example of "illusion of choice;" whichever route they choose, they'll encounter a roadblock, but at least they'll *think* their choice made a difference.)

(2.5) Episode 1: The Roadblock

The player characters encounter a band of looters, who've set up a roadblock. They realize that the normal rules of civilized behavior have gone by the wayside. There really *is* chaos in the streets.

Once the characters have left the apartment building and headed towards the Armory, read:

Down the avenue, about a block away, is a roadblock. Burned-out cars, overturned trash barrels and garbage completely block the street. In front of the roadblock lies a body in a pool of blood. A battered Cadillac drives out of a sidestreet behind you, and halts. A rifle protrudes from its window.

Behind the barricade three or four young men dressed in bizarre punk outfits are brutally beating a 12 or 13-year-old boy. Seeing you, they kick the boy away and crouch behind the roadblock.

Off in the distance, an alarm bell rings on and on.

The avenue is a typical Manhattan street, flanked on either side by a solid wall of 12-or-more story buildings. A number of plateglass shop windows are at street level; parked cars (one stripped) and parking meters line the sidewalks. There's no way to get out of the street — and the Cadillac blocks the way back. If the PCs are in vehicles, they have two choices; divert down a sidestreet *immediately*, or hesitate and continue on toward the roadblock. If they're walking, they have no option.

You also might rule that Westtree's passion, justice, forces him to intervene.

If they divert down a sidestreet:

The Cadillac follows them. It contains two guys — one with a rifle and a driver (who has a pistol, but won't use it while driving). The guy with the rifle starts firing at the PCs. He's aiming at the rear vehicle; choose a passenger at random. Resolve the fire as if it were at 5 hex range.

If the PCs shoot back, the Cadillac will fall behind, then head off down a sidestreet. (The thugs inside the car aren't interested in fighting anyone with teeth.) If the PCs pursue, the car heads back to the roadblock; if the PCs keep on following, they'll get in a firefight with the Skulls (see below). If they don't pursue, they can keep on heading for the Armory.

If the PCs *don't* shoot back, the Cadillac keeps on shooting at 5 hex range until the PCs do something about it or get within a block of the Armory. Figure the PCs move one block per combat round on Map A.

When they get within a block of the Armory, the guys in the Cadillac see the barricades there, screech to a halt, and speed away.

Otherwise:

Someone from the roadblock yells, in a Brooklyn accent, **"Do what we tell ya, and nobody gets hoit."**

There are four guys behind the roadblock with pistols, plus the two in the Cadillac. They're all members of the Savage Skulls (a street gang — see the box below) and wear leather jackets with the appropriate emblems. They've set up the roadblock as a trap to rob people. They'll kill if resisted, but will be happy to let the player characters through if the PCs surrender all their possessions. Sure, they will.

There are three ways to get through the roadblock: intimidate the Skulls, bribe them, or kill them.

Intimidation

The Skulls prefer to prey on the helpless. If the PCs make it clear they're armed and willing to fight, the Skulls will let them through. The problem is this: if anyone makes a hasty move for a weapon, the Skulls open fire. The PCs have to convince the Skulls they're armed without making any hasty moves.

If the players want to try this, ask them what they're saying to the Skulls. You'll take the role of Deadhead, the Skull leader.

Deadhead
Skull Leader
Physical Tag: Gaunt, acne-scarred.
Personality Tag: Sarcastic, speaks with a
  Brooklyn accent.
Motivation: Greed, innate viciousness.
Applicable Skills:
  Hand-to-hand: 10
  Melee Weapon (knife): 12
  Rifle: 10
  Pistol: 10
Deadhead has lived on the streets since his mother threw him out of the house at age 15. She feared for her life; Deadhead (properly Martin Ferguson) boasted of his robberies and beatings. He's the virtual king of an impoverished area of Brooklyn, where he and his thugs prey on poor people and the few shopkeepers who live there. He's treating the invasion the same way he treated the last blackout; as an opportunity to rape, pillage and burn to his heart's content.

Generic Skull
Physical Tag: Tough-looking, variety of racial
  types.
Personality Tag: Sadistic, inarticulate, and
  foul-mouthed.
Motivation: Enjoy causing pain.
Applicable Skills:
  Hand-to-Hand: 8
  Melee Weapon (knife): 8
  Rifle: 6
  Pistol: 8

Have the speaker make a fast talk skill roll. Increase his skill number by 7 or so if what he says to the Skulls sounds convincing and sufficiently intimidating. (Even if he doesn't have the fast talk skill, if his spiel is good, let him make a roll.) If what he says sounds lame, reduce his fast talk skill by half (round down). For example:

Deadhead: Do what we tell ya, and nobody gets hoit!

Cohen: Now, now, young man. My friends and I, ve are heavily armed. Ve'll shoot if ve have to. Nobody wants that, nu?

Are you going to believe a little 72-year-old Jewish guy if you're a sadistic thug from Brooklyn? Cohen's fast talk won't help him much here.

Deadhead: Do what we tell ya, and nobody gets hoit!

Westtree: Listen, punk, and listen good. In my left-side shoulder-holster, I have a SIG-Sauer P220 .45 automatic with custom stock. Every one of us is similarly armed. So you got exactly one choice, punk; get out of my way, or get a large, ragged hole in your head.

Gulp. Yessir, Mr. Westtree, sir. That's what *I'd* say. This man gets *his* skill modifier.

If the skill roll succeeds, the Skulls agree to retreat down a sidestreet and let the PCs through. Otherwise, they open fire.

Bribery

The PCs could try to negotiate a bribe instead. The character who does the negotiating must make a bargain skill roll. Again, modify his skill number if his spiel is especially good or bad. If the roll is successful, Deadhead lets them through for $200 bucks cash or an ounce of gold. If the roll fails, Deadhead tries to get one PC to approach the roadblock with the money. If the PCs fall for this, Deadhead plans to shoot the money-bearer and open fire on the others. If the players don't fall for this and announce that they're opening fire immediately, they get a round of surprise.

Rock 'n' Roll is Here to Stay

Billy Barstow has had a couple of hit records. As do almost all American kids, the Savage Skulls hold rock 'n' roll artists in an awe that sometimes approaches outright worship. If Barstow is doing the talking, there is a 50% chance that the gang will recognize him (or he could simply introduce himself). If so, *double* his skill numbers when interacting with the Skulls.

If you are worried about the possible problems of running a rock superstar in your campaign, don't be: Barstow wasn't that big outside of the New York area and, busy learning how to survive under Soviet rule, most people will quickly forget all about him. Such is fame.

Firefight

Although the PCs are at a tactical disadvantage (they're surrounded and the Skulls behind the roadblock have a terrain benefit), the Skulls are only in it for the money, and will flee if bloodied. (See below.) As a result, the PCs should come through with, at worst, a few wounds. In the process, you'll introduce them to the basics of the combat system.

Use "Map B" from the adventure maps to fight the battle. Take a car counter and place it in the hex labeled "B" to represent the Cadillac; take four thug counters (provided for this very purpose) and place them in hexes "1" through "4".

If the PCs are walking, take their counters and place them anywhere within two hexes of hex "A". If they're driving, take counters for the vehicles (use a jeep counter for the Land Rover, a pick-up truck counter for the pick-up, and car counters for the others) and place the lead vehicle in hex "A." Following vehicles are placed, one per hex, in the hexes below "A."

In this combat, we'll use a simplified version of the vehicle rules. In one combat round, any vehicle with a driver can move 5 hexes. A driver cannot take any other action in a combat round if he drives. If a driver tries something tricky, have him make a driving skill roll; if it succeeds, so does he. Getting in or out of a stationary vehicle costs 1 movement point (and no one can enter or exit on a round in which the vehicle moves).

The roadblock is treated as rough terrain, except that it does block lines of sight.

The street is lined with a solid wall of buildings. All doors are locked. Doorways are recessed; a character who gets to a doorway cannot enter the building, but receives the terrain benefit for being behind a doorway (see the Fire Modifiers Against Personnel chart). However, no more than two people can squeeze into a doorway.

Some buildings have plate glass windows, which the PCs can smash or drive through. If a vehicle drives through a window, roll the die; on a roll of

19 or 20, the windshield breaks, and every character in the vehicle must roll as if hit by a Molotov cocktail (for damage from broken glass). Any vehicle (other than the Land Rover) which drives through a window cannot get back into the street until the fight is over — getting it back out is a major effort which will take substantial time. Characters inside a store front are effectively behind a "doorway", and receive the terrain benefit for such.

The Skulls will not pursue into a building. The shops are locked; there's no way in or out of them save through the locked doors (or smashed plate glass windows). If anyone gets into a building, feel free to improvise a description to provide color (e.g., "the Buick is resting on top of a pile of smashed plants, pots and earth. Against one wall is a refrigerator filled with cut flowers"). If the players come up with an imaginative way to use the contents of a store, that's great. Player creativity should always be encouraged.

Some of the buildings have fire escapes. If a player thinks of it, he can run to a fire escape and climb. Climbing takes one combat round.

At the beginning of each combat round, roll the die for each Skull still alive. On a roll of 1 through 5, that Skull panics and does nothing for the current combat round.

If three or more Skulls are hit and suffer damage (that is, any result other than a "Stun"), they all flee. The ones in the car careen off down a side street. The ones behind the roadblock run away. The roadblock is blocking terrain, but PCs who move into roadblock hexes can get one shot off down the street at the fleeing Skulls before they disappear.

If they search the area directly behind the roadblock (or any Skull bodies), the characters will find $75 in cash (massive panic-inflation makes this worth about $10; in a week it will be worthless).

GMing Tip: Action or Strategy?

There are two ways to run combat in *THE PRICE OF FREEDOM*. We don't care which you use. You may even want to switch to suit your players.

Lights! Camera! Action!

The combat system for *THE PRICE OF FREEDOM* is not as simple as for our other games. There are two reasons for this. One, combat is a big part of the game, and we want to give players real options and something to do while fighting. Two, many people enjoy a combat system that has some depth; the simplicity of *GHOSTBUSTERS* is not for everyone.

Merely because the combat system is more complex than in our other games is no reason to let it get in the way of the story. The world of *THE PRICE OF FREEDOM* is a world of pulp action and adventure in the struggle for liberty. Heroic combat is fast and furious. Many players chafe when combat takes too long. They don't enjoy calculating hit probabilities and carefully planning moves. If your players begin to get restless, liven things up.

Don't make your players learn the combat system if they don't want to. Just ask them what they want to do, and use your own knowledge of the rules to determine whether what they want is possible.

Don't let fiddly calculations get in the way of action. If things are bogging down, roll the die, announce results, and keep things moving.

Don't worry about making positive that the gun is fired at medium range instead of short; don't worry about ensuring that all fire modifiers are applied. Run combat rough and dirty; modify the hit chance as you think appropriate. Use the Fire Modifiers Chart as a *guide*, not a bible. Don't spend a lot of time looking things up on charts; roll the die and keep things moving.

Some players may complain; they'll say "but I'm behind a door, so his hit probability is reduced by 2, and you forgot to apply that modifier!" If that's the way *all* your players feel, don't run combat as action; run it as strategy (see below). But if most of your players like fast action, here's what you do:

Tell your players, "If you feel that you should receive a defensive modifier, or some other bonus in combat because of something you've done or where you are, tell me about it. If you tell me about it, I'll give you the bonus, assuming I think it's reasonable. If you *don't* tell me about it, I'll do what I think makes sense. Don't complain *afterwards* — if you want an advantage, point it out in advance."

Then, don't worry about following the rules strictly. The most important rule is: everyone should have fun. Any other rule can be sacrificed to that one.

Next Move, General?

On the other hand, many people enjoy combat. It's no coincidence that some of the most popular roleplaying games have sophisticated combat systems. Many players enjoy the strategic options a sophisticated game can provide. That's the fascination of wargaming; but it's also a part of many roleplaying games. Combat is a big part of *THE PRICE OF FREEDOM*, and we've tried to provide a system which rewards good strategy and makes fighting enjoyable.

If your players enjoy combat-as-wargaming — if they enjoy figuring the odds, choosing their strategies and fighting things out — modify your GMing style accordingly. Adhere carefully to the rules; don't be cavalier in your modifications. Let the players think over their options. Again, the first rule is that everyone should have fun; if this is your players' idea of fun, that's great.

Be sensitive to your players. If they enjoy "wargaming," they may take "fast and furious combat" as an unfair disregard for the rules. This is not wrong; it's just a different style of play, and one just as valid as a thirst for action.

We like both styles of play, and have tried to make *THE PRICE OF FREEDOM* adaptable.

(2.6) Episode 2: The Armory

In this episode, the PCs get to the Armory. They must first deal with an obstructionist sergeant — without opening fire. (Not all problems can be solved so simply.) Then, they learn that the 71st Regiment is evacuating the city through the subway and PATH tunnels. To cover the evacuation, the 71st is blowing the main bridges connecting Newark Airport (where the Soviets are landing) and Jersey City (where the PATH tunnels exit). Unfortunately, the 71st's demolitions expert has been killed — and the only one around who can finish the job is Jordo Miller (or the player characters' demolitions expert, if the players generated their own characters).

The PCs get to the vicinity of the Armory without further event, though you should embellish the trip with descriptions of the chaos in the streets. Running battles between police and thugs, stores looted or boarded-up, wounded citizenry huddled in doorways, occasional gunshots in the distance, the sharp, tangy smell of burning gasoline, the wail of civil defense sirens — these will bring home to the characters in graphic detail the collapse of the city of New York — and of life as they know it.

When they turn up 14th or 15th Street, read this:

Uh, oh. Another roadblock. Police barricades and a two-ton truck with camouflage markings block the street. One guy in olive drab fatigues stands in front of it with an automatic rifle. There are guys with guns on the tops of nearby buildings. The guy in fatigues motions you to stop.

Barreling on past him is a bad idea; among other things, the guys on the roofs have light anti-tank weapons. Opening fire is likewise a bad idea. If they insist, run a brief firefight — use Map B again. Improvise weapons and skills for the opposition; they're National Guardsmen, and are as heavily armed as they need to be to kill the PCs. This is a dull way to end the story, but excessive stupidity is its own reward.

After you stop, you notice the guy is wearing sergeant's stripes. Inset eyes squint at you contemptuously from a piglike face: you could swear this guy is enjoying himself. "State your business," he says.

The soldier is Sergeant Morales, A Company, 71st Infantry Regiment. He doesn't recognize any of the PCs. He's been told to let no one through who isn't military, and the PCs sure aren't in uniform.

Sergeant Morales, A Company, 71st Infantry Regiment
Physical Tag: Short, evil-looking brute.
Personality Tag: Obstructionist, suspicious.
Motivation: Just following orders.
Applicable Skills:
Automatic Weapons: 15
Morales has a chip on his shoulder. He doesn't particularly like Anglos and he definitely doesn't like superior officers. He enjoys bloody-minded obfuscation for its own sake, and will keep the run-around going as long as he thinks he can get away with it.

Typical Dialog

Jordo: Howdy. I'm Lieutenant George Miller, 171st Infantry, 42nd Division. We're here to see —

Morales: Oh, yeah? And I'm the Queen of Sheba.

Jordo: Listen, Sergeant, I'm not in the mood —

Morales: I got my orders. No one who ain't 71st Infantry gets past here, and you don't look like you is.

Jordo: Reds are crawling all over the country, and you're standing here squalling? You miserable pinhead, let me through or I'll break your kneecaps.

Morales: Oh yeah? You and what army?

Jordo: Get me Captain Wysynzowski.

Morales: I wouldn't waste his time.

Continue this until it gets boring or the PCs open fire. If they make con, fast talk or bureaucracy rolls, subtract 5 from the skill number for Morales's bloody-mindedness. Once Morales gets tired of playing, he escorts them to the Colonel, or, if the discussion becomes too heated, a Captain wanders by who'll chew out Morales and take the PCs in.

The Armory

The 14th Street Armory takes up most of the block; it's a big, corrugated concrete building that looks like a fortress — which it is. Its few windows are narrow; its few entrances are heavily barred.

A soldier leads you in through a big steel door, large enough to admit vehicles. He tells you to park your cars and follow him.

Inside, dozens of men in fatigues are loading vehicles with weapons and supplies. Rows of pick-ups, cars and jeeps, some still painted with military camouflage, others hastily repainted to resemble civilian vehicles, are being jammed with all of the equipment they can hold. A soldier is working feverishly to replace the National Guard license plates with normal New York plates — you wonder idly where he got them from.

At the other end of the Armory is a huge, ragged hole in the floor; bulldozers are laboring around it.

You're marched up to the Colonel.

Colonel Echmenedy

Commanding Officer, 71st Infantry Regiment
Physical Tag: Dark-skinned (Iranian descent), sweats profusely.
Personality Tag: Brisk, no nonsense.
Motivation: Get all this equipment out of the Armory and into the hands of people who'll use it.

Echmenedy is worried and hot. Second-generation American of Iranian extraction, he is fiercely patriotic and determined to salvage what he can from the surrender. He is competent, intelligent, and a little frightened.

Lieutenant Jorgesen

Physical Tag: Blond but balding.
Personality Tag: Enthusiastic and excitable. ("Gosh, guys; let's kill them Commies!")
Motivation: Thinks the war will be exciting.

Applicable Attributes:
  Alertness: 12
  Manual Dexterity: 10
Applicable Skills:
  Automatic Weapons: 12
  Pistol: 14
  Hand-to-Hand: 10
  Mountaineering: 8
  Swimming: 8
Equipment: Automatic rifle, two ammo clips, pistol, one pistol reload, two grenades, walkie-talkie, uniform.

Colonel Echmenedy is trying to organize the evacuation of the Armory. About 50% of the regiment's members have shown up over the last day; he sent most home with M-16s (automatic rifles), ammunition, light antitank weapons, and anything else they could carry. His orders from Washington are to stand by and turn everything over to Soviet inspection teams. He has no intention of obeying his orders.

Echmenedy has decided that, under the circumstances, fighting a conventional war is suicide. He knows that aircraft are disgorging Soviet troops all over the metropolitan area — at Newark, LaGuardia and JFK airports, at Floyd Bennett Field and Brookhaven, even a few at Teterboro — any place there's a strip long enough to land a transport. Soviet troops will soon arrive in the city; and when they do, the only options will be death or surrender.

He figures the order of the day is to get his men and their equipment out of the city and into the countryside, where they can scatter and set up guerrilla operations. But Soviet *Spetsnaz* troops are already guarding the bridges and tunnels leading out of Manhattan.

Except — the 14th Street Armory is located directly above the L subway line (see Map C). The L train tunnel comes within ten feet of the PATH tunnel.[1] The PATH tunnel goes downtown to Christopher Street, then under the Hudson River to Jersey City (see Map D). None of the subways are running. If the troops can get across the river into Jersey City before the Soviets seal up this one last exit from Manhattan, they should have a couple of hours to get out of the heavily-developed urban strip running from New York through New Jersey and into the woodlands of Pennsylvania and western New York.

Captain Finkelstein, the 71st's demolitions expert, has blown a hole from the Armory into the L-train tunnel, and another connecting the L-train and PATH tunnels. Bulldozers are moving the rubble into a crude ramp, which the 71st's lighter vehicles can navigate. The large trucks won't be able to make it, though: too heavy and not enough clearance.

Typical Dialog

Echmenedy: Who are these fellows?

Captain: They claim they're from Wysynzowski's company. They tried to get through the 15th Street roadblock . . .

Echmenedy: Okay. *(To PCs.)* We're evacuating. Do you want to help out?

Cohen: Actually, we want weapons...

Echmenedy: I'll give you all the damn weapons

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we can spare, but we've got to get this equipment off the island before the Reds show up. Are you game?

After a few moments of conversation, read:

As you are talking, a soldier runs up to Echmenedy. "Sir! The Skyway's blown — but Finkelstein and Murphy didn't get off." The soldier swallows. "They're dead, sir."

"Did they get all of the bridges?" Echmenedy demands.

"N-n-no sir, they got Route 1, the railroad bridge, and the Pulaski Skyway. The Communipaw bridge is still up, sir." The soldier looks as if he is going to cry.

Echmenedy closes his eyes and stands absolutely still for a moment. Then he opens them once again, claps the soldier on the shoulder, and says, "Good work, Smitty. Go and help Reese with the cars, please." The soldier runs off.

Echmenedy looks at you. "Any of you men know anything about demolitions?"

The character with the demolitions skill (Jordo Miller, if using the pregenerated characters) will probably speak up. Echmenedy asks him and the rest of the PCs to accompany the troops until they have cleared Manhattan. "We're evacuating through the PATH tunnels. If everything goes right, we should get out thirty to sixty minutes before the Reds can stop us — civilian traffic will slow 'em down some, too. But I really need a demolitions expert in case of trouble. Will you help?"

If the PCs are at all reasonable, Echmenedy will detail Lieutenant Jorgesen to brief them and outfit them. He then excuses himself: he's got lots to do and no time to do it in.

If the Players Refuse to Cooperate

If they don't want to help the 71st and make any reasonable argument to Echmenedy, he gives them M-16s, ammo, and grenades. However, he insists on commandeering the Land Rover and pickup, if present.

This of course invalidates the rest of the adventure; you'll have to wing it from here. We see three possibilities; here are some quick suggestions for what to do.

If the PCs want to stay in the city, they must find a place to stash their equipment — it's precisely the kind of thing the occupying troops are going to look for. If they ambush a Soviet convoy or something, you can have a nice big firefight, which will almost certainly result in the PCs' deaths (the Soviets radio for reinforcements). If they stash their equipment someplace, they have to worry about stool pigeons revealing the site to the Soviets. If they just take it home, the Soviets conduct house-to-house searches soon after the Occupation begins.

If they want to get out of the city, they must figure out how. Map D shows the bridges and tunnels off Manhattan; all routes to New Jersey and the Bronx are guarded by *Spetsnaz* troops; the ones to Brooklyn and Queens are not.

The *Spetsnaz* troops let traffic flow, but stop and search every car. Anyone with firearms is shot. Maybe the PCs can hoodwink the Soviets; maybe there is a firefight. If so, you must improvise a map

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and stats for the *Spetsnaz* troops. Figure no more than 8 of them; the PCs have a fighting chance. Unless all the Soviets are killed fast, though, they radio for help, and the PCs find an ambush waiting for them at the other end of the bridge or tunnel.

If the PCs head for Brooklyn and Queens, they find that all routes off Long Island are guarded, too. They must also keep their weapons out of sight because, even though there aren't any Soviet roadblocks yet, buses of Soviet troops are beginning to move out of the airports. Essentially, they're trapped on the island.

One possibility is to set up guerrilla operations on Long Island. Another idea we like is to have a Montauk fisherman smuggle them off Long Island during a fog, while Soviet patrol craft prowl the Sound.

Or. . .anyone for guerrilla operations in the Hamptons, New York's chic island getaway? (Submachineguns and canapes? *Spetsnaz* in Sagaponack?)

A Trip in Darkness

If the PCs agree to help, Jorgesen takes them to a storeroom. If they walked, they're assigned a jeep with a trailer and a pick-up truck (army-issue, hastily covered with a coat of blue paint). Either way, they are issued ammunition, automatic rifles all around, several grenades apiece, and two walkie-talkies. They're assigned several crates of ammunition and told to begin loading their vehicles.

Jorgesen briefs them as they work and responds to questions. He tells them that the Soviets are landing at metropolitan area airports, that the purpose of this activity is to get the men and equipment of the regiment out into the countryside where they can act as guerrillas, that they'll be going out through the PATH tubes, etc. Show the players Maps C and D; C shows them how the tunnels interconnect, and D shows them that routes off Manhattan are limited, how the PATH tunnel runs, and where the airports the Soviets are using are located. After you've told the PCs what's going on and they've had a chance to ask a few questions, they get the order to move out. Read this aloud:

Vehicles rev up and start moving in orderly lines toward the hole in the floor. They jostle down the crude ramp the bulldozers built, and into a tunnel beyond. Jorgesen motions you to join the parade.

The PCs continue down the L-train tunnel, then take a sharp right through a ragged, dynamited hole into the PATH tube.

Depending on the mood of your players, you can skip over the trip, or describe it in substantial detail. Salient features are dark tunnels (the PATH electric system is definitely down); dark, silent stations (at 9th Street and Christopher in New York, and Pavonia, Exchange Place, and Grove Street in Jersey City); narrow tunnels barely big enough to encompass the pick-up trucks; loud reverberations from the close-in walls of the tunnel; heavy exhaust fumes; and tight, dramatic turns. Then:

Suddenly, there is a tremendous crashing noise from up ahead. Everyone brakes wildly. Your vehicle comes to rest with its bumper just touching the one in front of you. You can't see what's going on. An order comes down the line: douse your engines. The tunnel's ventilation system is off with

the electricity, and the air is becoming thick with exhaust. You sit there. And sit. Finally, the word comes back: there's been an accident up ahead; the convoy will have to halt until the wrecked vehicles are moved out of the way.

Nothing happens for a long time, except for the sounds of men cursing and an occasional screech of metal from up the line. Then, a vehicle can be heard in the distance, speeding down the tunnel toward the convoy. There's a tense moment when everyone picks up a weapon — then a hoarse, "At ease," from Echmenedy, and everyone relaxes.

Nothing happens for a few minutes. Let your players wonder what's going on, and probably begin to get nervous as their extremely precarious tactical position sinks in. Then, Echmenedy comes marching down the tunnel to the PCs, flanked by aides. He stops.

"We've Got a Job For You, Miller"
Read this aloud:

Echmenedy says, "Looks like it's time to earn your pay, Miller. I have a job for you.

"Has Jorgesen briefed you? Good. As you know, this tunnel ends in Jersey City, just short of Journal Square. Intelligence indicates Soviet troops have massed at Newark airport, and are beginning to move out. It'll take us 20 minutes to clear the goddamned accident ahead; we're afraid the Reds will get to Jersey City before we do. They have to be delayed." He produces a map. (Pull out Map E and show it to the players.)

"Captain Finkelstein blew up the Route 1 bridge here [point at the appropriate bridge], **the railroad bridge here, and the Pulaski Skyway here. But, as you heard, he died before he could destroy the Communipaw bridge — here. I thought we still had enough time to beat the Soviets to Jersey City, but the accident is gonna make it too close.**

"Miller, the Communipaw bridge must be destroyed. If it is, the Soviets will be delayed, and we'll be able to complete our evacuation. If it isn't, we may be ambushed in Jersey City. You're our only hope."

One problem: there are only two vehicles on the far side of the accident — a jeep and a pick-up. No others can get past the blockage until it's cleared. The two vehicles, between them, can carry maybe eight people, uncomfortably. Echmenedy will send Jorgesen with them, but otherwise, the PCs are going to be alone. (If you're playing with fewer than six player characters, fill the party out with NPC Guardsmen.)

(2.7) Episode 3: Communipaw Bridge

The available vehicles are loaded up with C-4 explosive (plastique), blasting caps and wire. Once the PCs are briefed, they speed down the tunnel.

After several kilometers, the tunnel exits into daylight. The tracks continue up a narrow ravine, flanked on both sides by cliffs, to the Journal Square station. The station is a large, modern concrete building which sits directly atop the tracks. The ravine opens out into low hills on either side. Chain-link fences with barbed wire top the hills to keep out trespassers. The characters can easily rip out a section of fence (the truck is equipped

with a tow-chain and winch for situations just like this) or a hole can be blown in the fence. In moments, the PCs are up over the hills and into the Jersey City streets, heading down Kennedy Boulevard for Communipaw Avenue (see Map E).

Rush Hour
Traffic is extremely heavy as panicked citizens jam the streets, either attempting to reach their homes or attempting to leave the area altogether. While there is less outright chaos than there was in Manhattan, as they travel the characters will witness scattered incidents of fighting and looting. Once again, traffic laws are being ignored; collisions clog intersections and car horns blare incessantly as frightened drivers vent their frustration and helpless terror.

The characters driving should each make unmodified driving skill rolls; the rolls represent the difficult task of moving their vehicles over sidewalks, through front lawns and down congested side streets as they move towards the bridge. You may want to call for a fast talk roll or two (double the characters' skills) to convince angry homeowners and drivers to let the PCs pass.

When this begins to get boring, take out the full-color game-map which depicts a bridge (Map 1). The final climactic battle of the adventure will be fought using it.

What Does the Map Show?
The color of each hex indicates the terrain that occupies it, as follows:

hex	terrain type	hex	terrain type
1001	brush	2606	more road
2324	woods	1004	broken
2119	road	1015	river
1710	stanchion (impassable)		

In addition, buildings are considered clear terrain on their roofs and inside.

Some symbols are drawn along hexsides. They are:

black line	wall
open square	windows
closed square	doors

There are two types of "walls" shown on the map. The walls around the buildings are impassable; they may only be entered through the doors and windows. All other walls are "low walls." For the effects of different terrain types, see the Terrain Effects Chart (in **Freedom File D**).

Lines of Sight
The light lines are elevation contour lines; they're explained in rule section 12 of this booklet. However, for the sake of simplicity, use only the following line of sight rules in this adventure:

A low wall only blocks a line of sight between two characters if one of them is prone and is immediately behind the wall, and the other is at the same or *lower* elevation. Low walls never block lines of sight to standing characters.

Characters may walk *under* the bridge. Dotted lines across the bridge show where the coastline extends under the bridge. All hexes under a bridge are clear (or river) hexes. No character under a bridge may observe a target on the bridge, or vice versa.

Note: As a result of a printing error, the legend around hex 1218 is reversed. The side of the river with the clothing warehouse is Kearny, New Jersey; the side with Lincoln Park is Jersey City.

A character at the edge of a bridge may climb over the lip and onto the superstructure underneath it. Each turn he continues to hang onto the underside of the bridge, he may, if he chooses any action allowing movement, move to one adjacent bridge hex, remaining on the underside of the bridge. He may move two hexes, but to do so he must make a mountaineering skill roll; if he fails, he falls off.

Characters hanging onto the underside of a bridge may not observe characters on the bridge, or vice versa.

As a general rule, a character hanging onto a bridge may only use one hand (the other is busy keeping him from falling). Any character under a bridge who engages another character or is engaged in melee combat must make a mountaineering skill roll to avoid falling off the bridge.

Any character hanging onto the underside of the bridge who is stunned or lightly wounded must immediately make an agility attribute roll. If he fails, he falls off the bridge. Any character who is incapacitated or heavily wounded while hanging onto the bridge immediately falls off.

When a character falls into the water, he is stunned, and may drown if he cannot swim (see below). When one falls off onto land, refer to the Falling and Collisions Table (see the **Gamemaster Charts**) to see how much damage he suffers. Treat him as falling 4 meters.

A character hanging onto the underside of a bridge in a hex along the edge of the bridge may climb back onto it at the cost of all his movement points. He ends his move either prone or standing, his choice.

The River

Any character in a hex adjacent to the river (including the edges of the bridge) or hanging onto the underside of the bridge may dive into the river. Doing so is the character's sole action for the combat round.

A character who dives (or falls) into the water must make a swimming skill roll. If he fails, he begins to drown. If he fails three skill rolls in a row, he does in fact drown (unless another character gets to him and swims him to shore within another three combat rounds).

If he succeeds in any of his rolls, he does not sink, and may swim. Only one success is necessary; thereafter, the character need not make another swim roll, *unless stunned or wounded.* If he is stunned or wounded, he must make another roll; a failure means he begins to drown, etc.

An incapacitated character automatically begins to drown, and will die after three combat rounds unless rescued.

Swimming characters may choose only two actions: "move," and "rapid fire and move." Moving swimmers can move two hexes in any direction (including into land hexes). Rapid firers cannot move, but may make one rapid fire (while treading water). Grenades and heavy weapons may not be used by swimming characters.

Any fire at a character in the water is subject to a −2 fire modifier. Any fire from a character in the water is subject to a −4 modifier.

If a grenade affects a character in the water, treat him as in a "closed" area. (Water transmits shock very effectively.)

Gridlock

Read:

The Communipaw bridge is jammed with cars. Since the other bridges have been blown, it is the only connection from Jersey City to the main New Jersey highways. Both sides of the bridge are packed with cars, trucks, and busses trying to reach the Turnpike across the river.

Unless they wish to kill hundreds of Americans when they blow the bridge, the PCs must clear it first.

The simplest way to clear the traffic is to blow the tires out on a sufficient number of cars to block the bridge completely. While this will infuriate the drivers, not many will be foolish enough to attack a half-dozen men armed with automatic rifles.

Or, the PCs can appeal to the drivers' patriotism, halting the cars at gunpoint if necessary and then explaining the situation. While some of the drivers will curse at them and try to get by, many will agree to help.

Westtree *(Through bullhorn):* Listen to me! The Commies are landing in Newark Airport. We're with the National Guard — we've got orders to blow this bridge. You'll have to find some other way out. Please evacuate the bridge now!

Driver: Screw you, buddy! There ain't no more National Guard. Din't you hear President Murphy? We've surrendered. The ballgame's over — finito, kaput — so cut the crap and get outta the way. I gotta get home to my wife and kids!

Westtree: Listen, you mealy-mouthed piece of dirt. There are some of us who haven't surrendered — who'll never surrender! Now I've gotta job to do. . . and I haven't got any time to stand around arguing with a lousy quisling scumbucket. Now do you wanna move your car, or do I fire a couple of bursts into it — and you? You got five seconds.

Truck Driver: Hey! You guys really gonna fight the Reds?

Westtree: Yup.

Truck Driver: Fan-freaking-tastic! How do I get in on it?

Westtree: First, get all of these goddamned civilians off of this bridge. Then, get your rig over to Journal Square and report to Colonel Echmenedy — he'll tell you what to do.

Truck Driver: Echmenedy, huh? How'll I recognize him?

Westtree (smiles): He'll be the guy leading a US Army convoy out of the PATH tunnels. You can't miss him. Now get moving, soldier!

Truck Driver (salutes): You got it, chief — I mean, yes, sir! God bless America!

Experienced (or just plain sneaky) players may attempt to use cooperative civilians and their vehicles to block the other end of the bridge, as lookouts or, indeed, as cannon-fodder in the upcoming fight. That is good. While it may show regrettable lack of regard for human life, to survive, freedom fighters will have to learn to exploit any possible tool at hand to its fullest potential, and the civilians who volunteer have just as much right to die for their country as do the PCs.

That doesn't make it any easier for you to figure out how to deal with twenty or thirty angry Americans driving across the bridge at a busload of very surprised Russians. Short movie, huh?

Read the boxed section below, "Clever Players," for suggestions on how to deal with these or other unexpected ploys.

Time Pressure

Here's the problem: to blow the bridge, the PCs must plant an explosive pack at each of the two hexes marked with an "X", on the *underside* of the bridge. They must then run a wire from both packs to a hex off the bridge, attach the wires to a battery pack, and close a contact. Electricity will run up the wires and set off the explosives. (Any character with a demolitions skill of 10 or better will know this; also, they will know that if only one charge is placed, there is a pretty small chance of the bridge falling.)

Lay out the map, and tell this to your players. Then, take counters for their jeep and pickup, and place one in hex 2126 and one in 2226. Tell them that Newark Airport is down I-95. Ask them what they're doing next.

They're now operating in combat rounds. A Move action gives 5 movement points; vehicles can move 5 road hexes per turn.

As described above, moving along the underside of the bridge takes one round per hex.

The Guardsmen have already assembled the necessary explosive packs. All that needs to be done is to plant them. Each pack is about 50 pounds in weight. Manhandling a pack under the bridge and securing it requires at least two people. Securing a charge in position, setting the detonator, and attaching wire takes about half a minute (2 combat rounds) once the pack is in the right hex.

Running wire takes no time; a character with a spool of wire can lay it out behind him as he runs. (Though if wire is run along the surface of the bridge, an enemy could conceivably cut it.) A character can lay wire behind him as he moves *under* the bridge as well.

Note: The explosive packs contain C-4 and *cannot* be used as satchel charges.

Let the players tell you what they're doing — setting up defensive works, running around planting packs, whatever. Remind them that Jorgesen is with them; he'll do what the players want him to do. After 10 combat rounds, place a car counter in hex 1110 and a bus in 1011.

By our reckoning, if the PCs act in a completely optimum fashion, they can ready and touch off the explosives in 17 rounds. If they're being inefficient about it, give them a few more rounds before the Soviets arrive. In any event, they'll only be partly through with the job, and will have to fight off the Reds until they can complete it.

Lt. Vasily Krempko
7th Guards Airborne Division
Physical Tag: Unshaven, extremely tired.
Personality Tag: Depressed.
Motivation: A professional attachment to his service.
Appropriate Attributes:
  Alertness: 10
  Manual Dexterity: 11
Appropriate Skills:
  Automatic Weapons: 10
  Hand-to-Hand: 15
  Language − English: 10
  Pistol: 13

Swimming: 15
Mountaineering: 10
Equipment: Uniform, pistol, two ammo clips, Buick.
Panic Level: 5
Leadership: 5

Cprl. Egon Strauss
Driver
Physical Tag: Fat, unshaven.
Personality Tag: Cowardly.
Appropriate Attributes:
  Manual Dexterity: 8
Appropriate Skills:
  Drive: 15
  Hand-to-Hand: 6
  Pistol: 8
Equipment: Uniform, pistol.
Panic Level: 15

Ivan
Soldier (one of fifteen)
Physical Tag: Young, underfed.
Personality Tag: Confused.
Appropriate Attributes:
  Manual Dexterity: 10
Appropriate Skills:
  Automatic Weapons: 12
  Hand-to-Hand: 12
  Pistol: 8
  Swimming: 10
  Mountain Climbing: 5
Equipment: Uniform, pack, automatic rifle, 4 ammo clips, knife, 3 grenades, canteen, mess kit.
Panic Level: 10

The Soviets Arrive

The Soviets are giving top priority to the movement of troops and light arms. Lift capacity is devoted primarily to manpower; the arriving occupiers are expected to use local transport. Moving a hundred men by air is cheaper than moving one tank; heavy materiel will not appear until later in the Occupation. That's why the Soviets are using an Avis car and a Port Authority airport shuttle bus, rather than, say, an APC.

A Soviet officer and driver are in the car (a Buick). Fifteen Soviet soldiers are in the bus. Don't actually place counters for the Soviets; only place a counter for a character when he exits a vehicle.

Only PCs within five hexes of a vehicle will be able to determine that its occupants are Soviets.

The Soviets' orders are to secure this bridge and hold it until relief arrives. They are aware that the Pulaski Skyway has been destroyed, and that the Communipaw Bridge is now the most direct connection between the airport and New York City.

The Soviets are not initially aware that anything unusual is going on. Here's what they'll do if nobody opens fire and they don't notice anything unusual:

Round 1: The vehicles move to hexes 1608 and 1508.

Round 2: Krempko gets out of his car.

Round 3: Krempko yells and the Ivans start bailing out of their bus, four per round. They move up the ramp to 1810.

Round 7: All the Soviets are out of the bus and on the ramp. Krempko yells some more, and they spread out across the bridge and move cautiously up it toward the bottom of the map (2 hexes per turn).

If the Soviets can see anything unusual, make an alertness attribute roll for Krempko; if he succeeds, the Soviets are alerted. They're also alerted if anyone shoots, a grenade explodes, the bridge is blown, etc. Once alerted, they break off their routine and do whatever seems appropriate.

They objective is to seize and hold the bridge. If they find the explosive packs or wires, they'll try to dismantle them. If the PCs start shooting, the Soviets will fire back.

While the Soviets are in their vehicles, the PCs may freely fire into and out of the vehicles. They may not fire at the vehicles themselves. Initially, all windows are up and unbroken, so no grenades may be tossed into either vehicle; after any fire takes place from or into a vehicle, its windows are shattered, and pose no obstruction to grenades. If a grenade lands in a vehicle, treat it as "vented."

Panic

After they're alerted (but not before), you must roll each combat round to determine which Soviets panic. Each has a panic level (see box above); if the number you roll for a Soviet is less than or equal to his panic level, he panics. A panicked character does nothing on the combat round he panics (except that he may, at your option, fall prone).

If Lt. Krempko is in a vehicle, the panic level of any other characters in the same vehicle is reduced by 5. If Krempko is outside the vehicle, the panic level of any other characters within 2 hexes and within line of sight of Krempko is likewise reduced by 5. (Krempko is an effective leader.)

Blowing the Bridge

The PCs must finish placing the charges and laying the wire, then blow the bridge. Remember that placing a charge once it reaches its hex takes 2 combat rounds.

Wire can be run either underneath or on top of the bridge. The problem with running it underneath is that it will take a long time. The problem with running it along the bridge is that any Soviet who gets to a hex through which wire runs can cut it.

If the charges are placed and wires run to the battery pack (which is in the pick-up, unless the players have said otherwise), closing the circuit takes 1 combat round. When the circuit is closed, roll against the demolitions skill of the character who placed the charges; if the roll succeeds, the bridge is blown. If it fails, the charges are improperly placed or the wires are loose; someone must go back out to the explosive charge to fix the problem.

If a character is on the bridge between hex row xx11 and the lower edge of the map when the bridge is blown, roll for the character on the "satchel charge" line of the Grenade and Mine Combat Table to determine if he suffers any damage from the explosion. Then, roll on the Falling and Collisions Table (for a fall of 4 meters); he lands (prone) in the hex below the bridge.

If only one charge is placed, it can be blown prematurely. (The players may figure that blowing it will help kill the Soviets, and that a new charge can be placed after the Soviets are dealt with.) In this case, roll for each character within 4 hexes of the charge on the "bullet-trap grenade" line of the Grenade and Mine Combat Table. Then make one roll for the bridge; on a roll of 3 or less, the bridge collapses.

Playing the Soviets

As gamemaster, you have to decide what actions the Soviets take during combat. Essentially, each seeks first to preserve his own life (by getting out of the bus and finding some cover); then, to fulfill his mission. Krempko's priorities are a little different; he's likely to risk his own life to save his command (e.g., get his men out of the bus and into cover).

Exactly what the Soviets try to do at any given point depends on what they know. At first, all they know is that some crazy Americans are trying to stop them from occupying the bridge; consequently, they'll try to kill the PCs. They won't know about the explosives, until they spot a wire, realize there are people under the bridge, or some such.

When you make decisions for the Soviets, keep in mind what each of them can see. Use common sense to determine at what point they realize that the bridge is mined. Until they make that realization, they will not be trying to locate and remove any explosives. After they do, a really wild fight may develop, with people hanging on to the bridge's underside and shooting at each other.

Surrender and Disintegration

The Soviets are reasonably loyal to their regime, but they are not supermen. If an American and a Soviet occupy the same hex, and the Soviet panics, he surrenders. A surrendered soldier may be stripped of his weapons (via the Exchange Weapon action), and may move as long as a captor stays with him. If a surrendered soldier ever finds himself in a hex without a captor, he'll run for the map-edge.

If Krempko and at least eight of the other Soviets are dead or incapacitated, the Soviets disintegrate. That means that any Soviet who can do so without endangering himself too greatly will run for the nearest map-edge.

damage if it slammed into the bridge support at full speed...

• And so on.

Well, don't panic. Remember, *you* are just as imaginative as the players; you can manipulate the environment to a greater degree than they can; and you can be just as sneaky as they are — just make sure you are being sneaky to make the game interesting, not simply to kill characters.

If the players find a really neat shortcut, go with it. If they seem satisfied to succeed in the adventure without firing a shot — good; they're learning how to be guerrillas. However, if it looks as if they have been maybe *more* successful than they really wanted and would be happier if a few of the Commies did get through to give them a fight, do it.

The least elegant and most frustrating way to handle player cleverness is to make it fail. "Uh, none of the drivers will let you take their cars. They say they'll die before surrendering their Hondas." "Nope. There is no construction going on in the area." "All of the trucks have flat tires." This kind of manipulation is extremely annoying to your players. If you must alter reality to make the adventure work, do it out of their sight.

Maybe the Soviets are coming in two waves a couple of minutes apart; the second wave, too late to intervene, shows up soon afterwards, witnesses Krempko's fate, and is hopping mad and spoiling for a fight. Or maybe the Soviets have grabbed a couple of civilian helicopters and use them to ferry a squad to the top of the building on the players' side of the river — too late to save the bridge, but in time to exact a deadly revenge on the PCs...

But remember, *never* punish the players for being cleverer than you expected. Don't throw gobs of Soviets at them just because they killed the first group easily — throw in the Soviets if the players are unsatisfied and want to kill some more...

It's okay to punish players for being stupid: that's how they learn. But they should always be rewarded for cleverness. That reward can be in the form of skill points, hero points, equipment, or simply an easy win.

And then make the next encounter that much tougher!

(2.8) Wrapping Up the Adventure

If the PCs succeed and Jorgesen is still alive, he takes them back to the Journal Square station, where Echmenedy is supervising operations. Echmenedy is pleased, and gives the PCs just about any equipment he has available. The 71st has no heavy vehicles or weapons, but can provide a wide variety of infantry arms.

Here's what they can have:

• any (reasonable) number of M-16s and ammo, grenades of various sorts
• one LAW or light machinegun or rifle grenade launcher (with some ammo), or several claymore mines
• plenty of uniforms, food, helmets, web gear, etc.
• one pick-up or jeep
• additional C-4 explosive

If the PCs bring a Soviet prisoner home, Echmenedy is especially happy. The prisoner can provide invaluable information about Soviet plans and dispositions.

Echmenedy is splitting his command up into six-to-ten man teams, equipping each heavily, and sending them off in all directions, with orders to establish themselves in widely separate areas and prepare to carry on a guerrilla war.

Success

If the PCs succeeded in blowing or hopelessly blocking the bridge, they each receive 4 skill points. If they returned a live captive to Echmenedy, give each of them 1 additional skill point. You may award additional points and 1 hero point for notable achievements, excellence in playing a role, or for amusing the gamemaster, at your discretion.

E Pluribus Unum.
Out of Many, One.

Failure

If the bridge is captured intact and unblocked by the Soviets, Krempko's detachment stays to guard it. A few scant minutes later, dozens of Soviet vehicles start to pour across it. If your players haven't made a get-away by this time, they're in bad shape.

Journal Square comes under attack while Echmenedy's evacuation is in progress. The bulk of the 71st Regiment is destroyed by enemy action. Captured Guardsmen are executed as examples of what happens to those who defy the new regime. In general, the PCs' names are mud.

You can play this one of two ways. The PCs might be captured by the Soviets. If so, they're taken to the 7th Guards Airborne Division's temporary headquarters at the People Express terminal at Newark Airport for interrogation. They might be able to improvise a spectacular escape by, for example, stealing a corporate jet. Or they might be made the subjects of a televised show-trial, and rescued by fellow freedom fighters at the last moment... whatever. In any event, this can be saved for the next session of play. Taking this tack will mean a lot of improvisation on your part.

Or you can simply have the PCs flee, escaping just as the Soviets start the investment of Jersey City, as the Journal Square Transportation Center comes under heavy artillery fire and the mass execution of National Guardsmen begins. You can have them sneak from house to house while Soviet soldiers march past, eventually escaping into the Hackensack-Meadowlands swamps and toward Billy Barstow's Jersey Shore stomping grounds.

Either way, they blew it; the most they should get out of the deal is a couple of skill points each (and 1 per might be more like it).

What Next?

Now your players have to decide what they want to do next. Do they want to continue playing the pregenerated characters or do they want to roll up new ones? Where do they want to set up operations? Do they want to set up a communications network with Echmenedy's command or do they want to be lone wolves?

It is worth your time to sit down with the players for an evening and discuss options: then you'll have some idea of what they want to do before you set up the next adventure.

3. Designing and Running Adventures

*"The mountains look on Marathon —
And Marathon looks on the sea;
And musing there an hour alone,
I dream'd that Greece might still be free."*
— Lord Byron

(3.1) Packaged Adventures

There are two sorts of adventures: "packaged" ones published by West End or another company, and ones entirely invented by the gamemaster. We admit a prejudice for the latter, actually. We enjoy spending time and effort creating entertainment for our friends. We think you'll have the same kind of fun designing your own adventures.

However, not everyone has copious free time to spend on their hobbies, and we flatter ourselves in thinking we design pretty good adventures. We've included one with the game to start you off, along with a whole slew of short adventure ideas (see section 5). We'll publish more as time goes on. So buy our adventures, or you'll never learn what more the Soviets have in store for our great land. *The fate of America is in your hands!*

Seriously, we find packaged adventures useful for four reasons:

1. When gamemastering your first few games of *THE PRICE OF FREEDOM*, running a packaged adventure will help you get a better grip on how to run the game.

2. A packaged adventure gives you a good model for organizing and preparing the materials necessary for an adventure.

3. Sometimes you may not have enough time to prepare your own adventure in advance; when this happens, it's nice to be able to pull a packaged adventure out on short notice.

4. Even if you don't use a packaged adventure *in toto*, you may find it contains interesting ideas or plot devices you can incorporate in your own adventures.

(3.2) Designing Your Own

Designing adventures takes a little imagination and time, but it's not very difficult. Basically, you:
• come up with a story idea, an interesting problem for the freedom fighters to solve, an interesting combat situation, or the like.
• develop a plot around the story idea.

• break the plot into a sequence of episodes, each involving a minor problem that has to be solved, one after the other, leading to the climax of the adventure — the main problem.
• translate the problems into game terms, so you know how to resolve them as they occur in play.

Freedom's Just Another Word for Nothing Left to Lose.

(3.3) Getting Ideas

Since the players and gamemaster create a story when they play a roleplaying game, it's useful to think about adventures in terms of the *kinds of stories they tell.*

Any roleplaying game is well suited to some kinds of stories, and not well suited to others. For example, *THE PRICE OF FREEDOM* is not well suited to Shakespearean tragedy. It *is* well suited to stories of bravery under fire.

Good places to get ideas for *THE PRICE OF FREEDOM* are:

1. Thrillers. Many spy stories or other thrillers are adaptable to the game. Gathering information about the occupiers is often extremely important to the Resistance. Moreoever, the most effective way to strike out at the Soviets is unexpectedly; planting bombs in the right places, infiltrating Soviet installations, etc., might be very useful. *Suggested Reading: The Day of the Jackal*, Frederick Forsyth; *The Fifth Horseman*, Larry Collins & Dominic LaPierre; and *Where Eagles Dare*, Alistair MacLean.

2. Survivalist Stories. Though no nuclear war has occurred, life in America is going to get pretty rough under the Occupation. By and large, the occupiers will control the major cities pretty thoroughly — but much of the countryside will be controlled by no one, except when a Soviet patrol or band of guerrillas sweep through. Opportunists, many doubtless claiming to be freedom fighters, will loot where they will. As the Soviets strip America of heavy industry, commandeer vehicles, and destroy channels of transportation and distribution (distributors "exploit" the labor of others), food supplies will become scarce. In many areas, the result will be a return to the land and a breakdown of the norms of civilized behavior. The breakdown of civilization will not be as extreme as it would after a nuclear war, but still, the attitudes of survivalism are appropriate. *Suggested Reading: Lucifer's Hammer*, Larry Niven & Jerry Pournelle.

3. Stories of the Resistance. The closest historical analog to the American Underground is the World War II resistance to Nazi occupation. A number of books on the Resistance have been written by participants; the situations and problems they encountered will find parallels in America under Soviet occupation. Their stories may spark ideas. *Suggested Reading: Strange Defeat*, Marcel Bloch.

4. Stories of Soviet Occupation. A number of novels about Soviet occupation have been published over the years. Obviously, this genre has direct applicability to the game. *Suggested Reading: Not This August*, C.L. Kornbluth; and *I, Martha Adams*, Pauline Glenn Winslow. Also, *What To Do When the Russians Come*, Robert Conquest & Jon Manchip White, a nonfiction work of great interest.

5. Nonfiction About the Soviet Union. Nonfiction works about the Soviet Union will give you an idea what life under Communism is like. *Suggested Reading: Gulag Archipelago*, Aleksandr Solzhenitsyn, and *The "Liberators"*, Viktor Suvorov.

6. Soviet Propaganda. The Soviet version of American history makes fascinating reading, and indicates what the Soviets would do if they oc-

cupied America. (For an example, see 5.2.) *Suggested Reading:* **The Great Soviet Encylopedia.**

(3.4) Plotting

Any good adventure needs a plot. Plotting is simple, once you have a good idea for a story. All you have to do is remember a few simple rules.

A prototypical, tried-and-true, stereotyped plot is this:

1. Hero finds a goal.

2. On his way to the goal, hero encounters a series of problems and, with effort, deals with them. Maybe he deals with them one by one; maybe he handles several at a time.

3. Finally, hero encounters a major obstacle.

4. After a lot of time and effort, hero finally overcomes the major obstacle. This is called the climax.

5. Hero achieves his goal. Or, he learns why he doesn't really want to. Or he fails to achieve his goal (this is called a tragedy).

And in the process, hero learns and grows.

Roleplaying games are "multihero" stories, in which the player characters cooperate in pursuit of their goal. To this degree, adventures differ from short stories. The basic outline doesn't change, though. All you need is:

1. A definite goal, even if it's kept secret from the players at the beginning of the adventure.

2. A reason for the characters to pursue the goal (a request passed down through the Resistance grapevine will always do in a pinch).

3. Some obstacles for them to overcome along the way, and some ideas for how they might be overcome.

4. And a major obstacle for the grand finale.

In **THE PRICE OF FREEDOM,** a typical adventure's goal is to obtain a piece of information or a document, to blow something up, to thwart Soviet operations against an area, etc. Character motivation is often provided by the characters' background — their passions or interests, or a desire to protect their home town, country, or relatives.

Obstacles are more tricky. Many can be overcome with withering firepower. Since the Soviets, by and large, are better armed and equipped than freedom fighters, this is not always a good idea. You don't want the players to succeed all the time just by shooting. If that were the cure-all solution to every problem, the game would get pretty dull.

To make an adventure *satisfying,* the players must use their wits, intelligence and skill to overcome obstacles. This calls for *puzzle-solving.* A puzzle is an obstacle which can be overcome with a little thought. (That is, you might be able to solve it by going in with guns blazing, but thinking things through will show you an easier and less costly way.)

To construct a puzzle, think of a problem to be solved. Think of ways the problem could be solved, and give the player characters the information and equipment to implement at least one solution. Then, let them work at it. If they're smart, they'll figure out how to solve it. If they're creative, they'll solve it in a way you hadn't anticipated. If they're not so smart, you may have to give them a few hints. And if they're really not so smart at all, they'll charge in, guns blazing. So be it.

(3.5) Characterization

As we said in the **Player Book,** taking on the mindset of a character different from oneself is the most interesting facet of roleplaying. As gamemaster, you will be called upon to take on the roles of many characters. However, your goal is different from the players'; the characters you play must advance the plot and contribute to the game's atmosphere.

A cardinal rule of mystery writing is, "If you mention a candlestick in chapter one, by chapter seven it must play some important role in the plot." Characters are not to be introduced haphazardly. Spear-carriers are one thing; you can have dozens of Soviet soldiers who do nothing but fire weapons, grunt unintelligibly, and die. But when you introduce a living, breathing character, who talks with the player characters and develops a personality of his own, he must make a contribution to the story. That contribution might just be comic relief; or he might provide information, or act as an obstacle, a motivator or as a mood-setting device. Here are some examples:

Motivator: His face was expressionless; his eyes glinted dangerously behind dark glasses. "That's correct, gentlemen," he said. "I'm prepared to provide you with 3,000 Yugoslavian AK-47s and several dozen crates of ammunition if you will do this little job for me."

Information Source: The shopkeeper refused to meet our eyes. He fingered the tattooed numbers on his upper arm, and said softly, "I do not believe the Colonel will be at his headquarters tonight, as he bought a box of contraceptives from me this afternoon."

Obstacle: "I'm sorry, comrade," said the bureaucrat. "Your ration coupons are past due."

Comic Relief: You crouch behind the trash can. You check to make sure your gun is limber and loaded. The column of Soviet jeeps streams past the alleyway opening. A small, grimy urchin girl comes up to you and stands in full view of the passing Reds. "Gosh!" she stage-whispers. "Are you a real, live freedom fighter? Can I touch your gun? Can I, can I?"

Mood-Setting Device: The line at the general store stretches around the corner. As you pass it, you overhear one of its members whispering, "I hear they have shoes today."

Motivator, information source, obstacle, etc., is the role the character plays in the story; but when you talk as the character to your players, when you take on the character's role, you must lend the character a touch of personality. Your characters should not all talk alike; each should use a different vocabulary, a different style of speech, even a different accent or tone of voice.

Props and actions can help you establish a character, too. If you pick up a red pen and stab the air with it every time you speak as John Banks of the Revolutionary Reflex Radicals, your players will associate the pen and gesture with him. Perhaps the character paces when he thinks, gesticulates wildly, speaks with his hands held perfectly motionless at his sides. Any little trick can add depth to the characterization.

Non-player characters are mostly cardboard ones. You needn't spend a great deal of time agonizing over a character's motivation; unless the players are going to encounter the same NPC over and over, all the character needs is a little personality. That's what the "tags" are supposed to provide.

When you design an NPC, it's worth thinking about his personality and physical tags. If the players interact with the character only briefly, those are the only things they'll notice about him — knowing the character's tags will guide you in playing his role. Giving a character one simple physical feature and one personality element may not sound like much — but even that will go a long way to making your characters *feel* different to your players.

(3.6) Atmosphere and Mood Setting

As gamemaster, you must maintain an atmosphere — a tone. Each game has its own tone; **THE PRICE OF FREEDOM's** is that of a grim world populated by despicable villains and desperate heroes.

Jingoism. In the world of **THE PRICE OF FREEDOM,** patriotism is not a fair-weather sport. When, in our world, someone says something like, "The struggle between Soviet Communism and American liberty is a struggle between freedom and slavery," there is a temptation to smile. Even if true, it seems overstated. The New Hampshire license plate says, "Live free or die;" in our world, the choice is not so stark. In the world of **THE PRICE OF FREEDOM,** it *is.* The characters of that world take these things very seriously; you'll help your players get in the right mood if you talk about events and characters in the right way. Look over the eagles and quotes throughout the game; they should give you an idea of the note we want to strike.

Grimness. The world of **THE PRICE OF FREEDOM** is a bleak one, enlightened by desperate heroism. When describing things, use adjectives like run-down, grimy, shop-worn, haggard, dull-eyed. The world is grey; whatever color it contains is in the posters, uniforms and flags of the occupiers. Think of the players as shivering, ill-clad men and women standing outside the door of a house where gaiety and celebration reign; the Communists party while America sinks into decay.

Heroism. What brightness there is shines from the light of liberty, burning fiercely in the breasts of a few, scattered men and women. Use words like courage, determination, and heroism when describing that.

Bleak; desperate; courageous; opposed by innumerable foes; that's the world in which the player characters live. You'll have to work to make it real to your players.

(3.7) Sadistic Violence

Characters have to have a reason to pursue a goal. To make your plot work, you must give the players an incentive to pursue its objective.

THE PRICE OF FREEDOM is a game with villains who are trying to destroy the American way of life. It's a game of violent struggle against those villains. You want your players to try to defeat the villains, to want badly to do so.

Simply telling your players about the situation — Reds occupying America — is a start. But you want to make it *personal*.

Here's a failsafe: at the beginning of each adventure, have the villains do something completely despicable, evil and *wrong*. The player characters should either be watching and unable to intervene, or be told of this horrible act from a sympathetic NPC (*e.g.*, a little girl they've adopted as their mascot). That should outrage them — and the emotions engendered will carry them through the adventure.

For example: the Soviets rip a family asunder. As the PCs watch helplessly, a heavily-armed squad of Soviet soldiers tear the weeping children from the bosom of their mother and pistol-whip their father when he tries to intervene. The parents are loaded onto a pickup truck, and driven away to "reeducation" camps in Alaska, while the mother holds her arms out pitifully to her children.

Or: the Soviets have orders to confiscate every cow in the county — "for emergency food supplies to halt the famine in Arkansas." A farmer tries to prevent them, and is shot dead. Because he tried to stop them, they burn his house and farmstead down — leaving his wife and children standing silently in the rain.

Or: the Soviets decide to rechisel Washington's face on Mount Rushmore into Lenin's.

Or: one night, a squad of drunken Soviet soldiers break into the local Catholic church, remove anything made of gold (monstrance, candlesticks, etc.), and savagely beat the priest when he tries to intervene.

Anything that affects individuals personally has emotional impact; so does the desecration of a national symbol; so does a particularly brutal killing. Any use of violence against the innocent or helpless will suffice.

If you're running a campaign (see section 4), using a character's background is an especially effective device. Seeing an elderly couple turned out of their home into the bitter December night to make room for a Soviet colonel's headquarters is bad enough; when the elderly couple are your *parents*, it's something considerably worse. The effect is particularly strong if the player characters have met the parents and talked with them several times over the course of previous adventures — if they *know* the characters.

(3.8) Heroic Fiction Vs. Reality

Fiction is different from reality. When a normal person is taken into a torture chamber, the chances are he'll never come out. When a *hero* is taken into a torture chamber, it's a very different matter.

While playing the game, you and your players create a story. Stories sometimes demand a little alteration of reality.

For one thing, in the chaos of everday life, our experiences often have no connection to each other. In a story, *every* event contributes to the plot, by advancing the story, setting the scene, or presaging future events. What happens in Scene 1 has something to do with what happens in Scene 2.

The big challenge you face is to make the story satisfying, while also satisfying the needs of your players to make real decisions. Making real decisions is necessary, for unless a character agonizes over his decisions, he is merely swept along by the currents of the story. The decisions the players make must matter. (See "GMing Tip: The Illusion of Choice" in section 2.4 of "The PATH of Freedom.")

But a story is only satisfying if its denouement is satisfying and its characters grow and learn. To make a story work, you must sometimes fudge things.

When the valiant freedom fighters, who struggled across the Continental Divide in the depth of winter, who cut the wire surrounding the concentration camp and who stole their way to the door of the Commandant's bed chamber enter and take him prisoner, they are *not* going to slip on the door sill, fall, and alert the guards. They have not come this far to fail for so petty a reason. If the stealth skill roll is unfavorable — ignore it.

But don't let your players in on the deal. A satisfying story means maintaining dramatic tension. The players must know they are in dreadful danger every step of the way; the stealth roll is a moment for indrawn breaths.

If you decide you *cannot* ignore the stealth roll — then what you do must still produce a good story. Perhaps the noise alerts only the Commandant's personal guard, who comes to investigate himself. The PCs can take him out — but the body might be discovered, so they'll be under greater time pressure. (There — you've turned the disaster into something which strengthens the story — increasing dramatic tension by applying time pressure.)

We *don't* mean to say that the players should always win. If they don't act heroically, they should not be treated as heroes. Too, some stories are tragedies; a heroic death is a fitting climax to a story of heroism. But random, senseless death makes for random, senseless stories. Always give the players the chance to act heroically. Always give them a chance to recover from mischance.

You'll notice that the combat tables are heavily weighted in favor of wounds and incapacitation; "kill" results are difficult to achieve. That's purposeful; if characters are to continue from one adventure to the next, they cannot die too frequently. Feel free, whenever the story demands, to convert a "kill" to an incapacitation — or to award hero points, so the character can use them to save himself.

(3.9) Styles of Play
(Apologies to Glenn Blacow)

When running any roleplaying game, you should always be sensitive to your players' styles of play.

We find it useful to think in terms of four different styles. Obviously, everyone's style of play encompasses parts of all four; and any gamemaster switches from one to the other at need — but some players tend to concentrate on one style or another.

All styles are valid. If you are having fun, you are playing the game the right way, whatever way that may be. However, if you aren't having fun, maybe it's because your players would feel more comfortable with another style of play.

Here are the four we use:

The Power-Tripper: The power-tripper likes blowing things up. He likes to wield powerful weapons, shoot down dozens of foes with a single burst of bullets, and stride like an invincible colossus into a rain of fire. He likes being bigger and better than anyone else. The role he wants to play is Rambo.

There's a little of the power-tripper in every gamer. The point of roleplaying is to take on the personality of someone different from yourself — and, from time to time, we'd all like to be a little stronger, a little tougher, and a little smarter.

If your players get the most fun out of blowing things up, make your adventures heavy on explosives and things to explode — and play down the finer nuances of story dramatics and characterization. The rule is always: do what your players enjoy.

The Wargamer: The wargamer likes to plan his strategies carefully, study his moves in combat, and take advantage of every rule. He likes the thrill of outwitting his opponents; winning is important to him. Winning is important to the power-tripper, too; but the power-tripper's idea of a good win is one which involves blowing things up with a satisfying bang. The wargamer's idea of a good win is one achieved with economy of resources — the smaller the bang, the better.

Again, there's a little wargamer in everyone. We wouldn't be interested in games if we weren't interested in game systems; learning how to maximize our odds and do the best we can is a part of every game. If this is what your players like, concentrate on opportunities for combat, and spend time setting up interesting battle situations. Note that "combat" can still involve a lot of puzzle-solving; frontal assault is rarely a good strategy.

The Story-Teller: The story-teller likes a complex plot, story development, and a satisfying climax. He gets his enjoyment not from firepower or careful play, but from participating in the creation of an epic. He'll often sacrifice his character or something he finds important to ensure that the story is well-told and satisfying.

To a degree, telling stories jointly is what roleplaying is all about; but some players prefer more of an emphasis on story, and less on the other aspects of roleplaying. A hardcore story-teller would be bored with the kind of drawn-out combat which fascinates a wargamer. More, story-tellers and wargamers want very different things. If you roll the dice and they come up "kill," a wargamer will want you to apply the result impartially. A story-teller will hate you if it means an important character — a major villain or a hero — is killed before his time. Major villains and heroes are only supposed to die at the story's climax.

Again, your job is to match your style to your players'. If they're chafing as you develop a carefully worked-out plot, maybe it's time to send an action scene or a fight their way. If they're bored with combat, maybe you should be developing your stories more thoughtfully.

The Roleplayer: The roleplayer gets the greatest kick from imagining himself as his character. He invests great emotional energy in developing the character's personality; when his character dies, he is likely to be greatly affected. He has a clear idea what his character is like, how the character will react to events in his world; he assumes the patterns of speech and the modes of thought of his character when playing.

THE ADVENTURE SECTION

Playing a role is what roleplaying is all about; even the most combat-oriented game contains an element of roleplaying. Some find the unique identification with a character more important than others.

(3.10) Props

It's often helpful to prepare hand-outs for your players. "The PATH of Freedom" is an example; it uses a whole series of maps as hand-outs. Prepared maps save time; you don't have to describe the situation, and the players can study a map while planning their next move.

Props don't end with maps. They can include lists of equipment; letters, telegrams, newspaper headlines or other messages; pictures or photographs; and so on.

Props serve several purposes. First, they contribute to the game's atmosphere. Second, since they can be examined and handled, they contribute to a sense of reality. Third, they may contain clues which the players can uncover through close examination and analysis.

When you design your own adventures, you should give some thought to props. If the PCs are to assault a museum now used as a fortress by the occupiers, perhaps they will stumble on an old tourist's map of the museum (which you can get by visiting the place). If the PCs find a hastily-scrawled and partially-illegible note, perhaps you should scribble a note, instead of just telling them what they read.

This brings up a point; when you *tell* the players something, they often have the feeling they can learn more by wheedling. If you say, "and then, the note becomes illegible," they'll say something like, "Well, I study it harder," or "I make a skill roll to try to read it." If you *hand* them an illegible note, it will be easier for them to accept that it truly is illegible.

(3.11) Rewards

At the completion of each adventure, you should award skill and hero points to the player characters. They give the players a sense of accomplishment and personal growth.

How points are spent is discussed in the *Player Book.*

When you design your adventure, you should decide, in advance, how many skill and hero points a player should receive for successful conclusion of the adventure. The longer and more difficult the adventure, the more points which should be allotted. If the players botch it, they should receive fewer points; if they do particularly well, you should give them more.

You should think about what parts of the adventure are difficult, and assign point awards for performing specific tasks within the adventure. For example, in "The PATH of Freedom," the players get extra skill points if they not only blow up the bridge, but take a prisoner as well.

In general, we suggest assigning 2 to 6 skill points to each character at the successful conclusion of an adventure. If the players fail to achieve the objective, you should assign 1 to 3 skill points to each character at the end of play. A player should only get the high end of either range (*i.e.*, 3 or 6 points) if he did particularly well, came up with interesting ideas, or amused you.

Characters should receive hero points for acting heroically. Cowardice or weaseling earns no points. If the players really botch their mission, don't give them any hero points (at all). For the typical successful mission (say, blowing up the Communipaw Bridge in "The PATH of Freedom"), you should give out no more than one hero point per player. If the characters succeed and strike a significant blow for the Resistance, you might award as many as *three* hero points for *every two* players. Two hero points per player should be (a) an *exceedingly* rare occurrence; and (b) the result of a spectacular advance for the Resistance's cause.

Equipment as Magic Items

There are two ways for a character to become more powerful: by obtaining new abilities through skill and hero points; and by obtaining powerful equipment.

Guerrillas find equipment hard to come by. That may not be strictly true in the beginning days of the Occupation, when all of America's resources can still be drawn upon; but even then, anything more than small arms will be tough to find. As time goes on, even rifle ammunition will be increasingly scarce.

Consequently, nifty equipment will always be a great prize for the player characters. Obtaining a heavy weapon could easily be the object of a whole adventure. You should consider giving the players a few goodies at the end of any adventure when they've done a good job.

On the other hand, be parsimonious. If you hand out too much equipment too fast, you'll have two problems. For one, the PCs will have so much stuff they'll get blase about getting more — defeating the purpose of giving them equipment in the first place. For another, they'll get too powerful.

Look, we include rules in this game for some pretty awesome weapons. You *can* give your players a 120mm mortar — but you're nuts if you do. With something like that they can sit seven kilometers away and blow up a Soviet encampment at their leisure. **THE PRICE OF FREEDOM** isn't designed as a simulation of a high-intensity modern battlefield, but as a simulation of guerrilla warfare.

If you've played fantasy games, think of weapons as magic items. You wouldn't give a first-level character a Lordly Wand of Infinite City Destruction, would you? No more should you give your players a fully-equipped and loaded tank.

Live Free or Die.

4. Setting Up a Campaign

"The only purpose for which power can be rightfully exercised over any member of a civilized community, against his will, is to prevent harm to others. His own good, either physical or moral, is not a sufficient warrant."

— John Stuart Mill

Each of the adventures published for **THE PRICE OF FREEDOM** is a stand-alone adventure; that is, it comes with its own setting and its own set of pre-generated characters. You can play the game this way — with each adventure entirely separate from all others — as long as you like.

Remember, though, that one of the most enjoyable aspects of roleplaying is coming to understand a character by playing him; players will become attached to their characters, and will want to continue playing the same one.

That's when it's time to set up your own campaign.

(4.1) What is a Campaign?

A campaign is a series of connected adventures. Each player plays the same character from adventure to adventure, creating a new character only when his old one dies (or decides to retire from the war for some reason). Generally, it is set in a particular geographic area, though the characters may stray far from their homes. Often, it involves a cast of non-player characters whom the PCs encounter repeatedly over a series of adventures.

(4.2) Avatar Campaigns

An *avatar* campaign is one in which your players play themselves — that is, John Doe's character is John Doe, as he would be if he lived in the world of **THE PRICE OF FREEDOM.**

You might begin by gathering your players together, and telling them America has been conquered and the Russians are landing, and asking them: "What do you do?" Not "your *character*," but *you*. Personalizing the problem this way makes it immediate and powerful.

There is a problem with an avatar campaign; I, for one, am not in the best of physical shape, and my experience of modern weapons ends with the time I shot a .22 at camp. I wouldn't last long in the world of **THE PRICE OF FREEDOM** — neither, I suspect, would many players. I suggest you tell your players to generate characters under the following guidelines:

1. Since each player's character is himself, players should allocate attribute points to reflect their actual physical abilities. Players should talk this over with each other and the gamemaster; a cooperative assessment of each player's abilities is less likely to be biased. (Since everyone has 50 attribute points, this is not a matter of saying "You're puny, you miserable weakling, your character only has a strength of 7," but of saying "you're quite agile but not particularly strong, so why don't you knock a few points off strength and add a couple to agility.")

2. Each player should allocate 100 of his 150 "free" skill points to skills he actually does possess. The other 50 points may be allocated to skills he does not actually have. The rationale is that "John Doe in the world of **THE PRICE OF FREEDOM"** has, over several years, seen that Soviet occupation is a real possibility, and has prepared accordingly. The last 50 points will presumably be used to provide the combat skills that might otherwise be lacking.

Death Before Dishonor.

(4.3) Setting

Regardless of whether or not you run an avatar campaign, your home town or area makes a good setting for your campaign — a good "home base" for the player characters. It's a good setting because it's familiar to you; when you tell your players "some Soviets have dug in around the First National Bank on Route 46," they'll know exactly what you mean.

If you use your home town, you'll also be able to get props easily. You can probably buy a street map of your area at a local stationery store. You may also find Geological Survey maps invaluable; they provide great detail on elevation and terrain all over the U.S. To get information on Geological Survey maps, write:

(East of the Mississippi:)	(West of the Mississippi:)
U.S. Geological Survey	U.S. Geological Survey
Eastern Distribution	Western Distribution
Branch	Branch
1200 South Eads Street	Box 25286, Federal
Arlington, VA 22202	Center, Bldg. 41
	Denver, CO 80225

One of the big advantages guerrillas have over regular armies is superior knowledge of terrain. "The PATH of Freedom" contains a trivial example; the National Guard was able to escape Manhattan even though the bridges and tunnels were guarded because the invaders hadn't realized the existence of the PATH tunnels. You and your players, with detailed knowledge of your home area, will be at a similar advantage. Indeed, while "researching" adventures for your campaign, you may learn some interesting things about your area — about old rail tunnels, abandoned mines, watersheds and aquifers, Indian mounds, etc. Any of these could be the basis of an interesting adventure.

You can use sites and characters from your area to enliven your campaign. When your PCs blow up the local McDonald's (because a Soviet Colonel is using it as his staff headquarters, say) it will mean a lot more to your players precisely because you know where it is and what it looks like. You can use people from your area as NPCs, too; if you all dislike your high school principal, for example, he'll obviously collaborate with the Commies and join the Party. Imagining what people you know will do and how they'll react to the changed circumstances of the world of **THE PRICE OF FREEDOM** can be a lot of fun.

If you choose an area other than your own as the site for your campaign, you'll find it useful to do a little research. USGS maps may again prove helpful; guidebooks, road maps, and the local chamber of commerce may be useful, too.

A third alternative is to build an imaginary town somewhere in the U.S. Choose a plausible location for it, and draw up maps and other information as needed. This gives you complete control over the campaign, but lacks the immediacy that a real location brings.

THE ADVENTURE SECTION

(4.4) Character Backgrounds

One of the advantages of an ongoing campaign is that you can knit the characters into the world in which they live. A character's family and passion become more than mere motivation; they become an important part of the world. If John Doe's brother-in-law is Martin Dee, Mayor of Toolerville, how Martin reacts to Soviet occupation (collaboration? resistance? flight?) will affect John Doe very strongly.

If you're playing an avatar campaign, your characters are already well integrated into their society — because you already know who your players' relatives are and what they're like. In another kind of campaign, we suggest you work with your players as they develop their characters. Tell them a little about the area where the campaign takes place; and suggest possible relatives, roles in the town's society, politics and culture, etc. (Maybe Mary Dee runs the annual Volunteer Firemen's Spaghetti Dinner.) Figure out reasons the PCs would know one another (shared relatives? work? membership in the Volunteer Firemen?).

Then, use those relationships in your campaign. What happens when the Soviets seize a character's business? What happens if they threaten the relatives of one of the PCs? When John Doe visits the house of Martin Dee and discovers that it's been burned to the ground — and is then picked up by State Security agents who want to know why he's poking through the rubble — you've got the beginning of an adventure.

A campaign's main advantage over unconnected adventures is character continuity — as the game goes on, player characters' personalities become clearer, more fully fleshed. Character backgrounds become an important part of the players' thinking.

The difference between DC and Marvel comics is illustrative. In a typical DC comic — *Batman*, for example — each story begins and is completed in a single issue of the comic. The same characters carry over from one issue to the next, but the background is unchanging, and characters rarely *grow*. In a typical Marvel comic — *Spiderman*, for instance — a story begins and is carried on over a series of issues. The character interacts with his background more — *e.g.*, Spiderman finds and loses a girlfriend while defeating a new plot by the nefarious Doc Oc — so the result is something more like an ongoing soap opera than a series of discrete short stories.[1]

Ideally, a campaign should be the same way. The character's background should change as he does; there should be a dynamic sense of involvement with the world of the game. "Adventures" should rarely begin, continue for a while, then end. Ideally, the end of one adventure should lead logically and inevitably into the next one — and there should always be loose ends for the players to explore.

The rushing waters have subsided. As you planned, the flood waters from the dam you blew up washed away the Nicaraguan encampment. There's nary a Communist soldier to be found for miles around. The flood left an APC resting gently on its side against Toolerville's town hall.

But Captain Gomez's jeep has not returned. Toolerville is still a site of strategic importance — both to Jorgesen's Green Mountain Boys and to the Reds in Washoe City. You can expect another occupation force in a matter of days — hours, maybe, if General Gilinsky learns of the destruction and thinks it important enough to dispatch airborne troops.

And what of Lily Topkiss's vital message for the Rebel Command? Half the town has flooded basements and water damage — how will they react when they learn what you've done? Will Daddy Capshaw finger you for stealing his dynamite? Will Jimmy Bliffen forgive you for killing his dad?

As you clean your AK-47, you wonder what the future holds.

Magna Veritas et Praevalet. Great is the Truth and It Prevails.

(4.5) Recurring NPCs

Another way to lend continuity is to have the PCs encounter the same non-player characters over a series of adventures. They'll come to know and understand the NPCs, and to look forward to encountering them.

Recurring NPCs can play all the roles described in 3.5 — opponent, informant, and so on. A recurring opponent — perhaps the commander of the occupation forces in the players' area — is a natural. Remember that one goal of the guerrilla is always to know his opponents and the circumstances under which they operate; getting to know their adversary and his methods should be one of the players' main goals.

You must spend more time imagining the personality and attitudes of recurring characters than of ones you use once. A "cardboard character" with no more personality than his tag soon becomes dull; if the players are to interact with a character over time, he must have interesting features. Think in terms of passions, interests, emotions to which the character is prone, his goals in life and styles of speech.

Recurring characters often are born of the background for your campaign. If two PCs share a relative, that relative may very well become a recurring character. If the PCs use a farmer's barn as a safehouse, the farmer becomes important. It is important to know who in town is with the Resistance, who is in the pay of State Security, who becomes the new mayor under Soviet control, who provides information to the PCs.

Recurring characters can also come from encounters. If the players respond in an interesting way to an NPC you had planned to use for just one adventure, you may want to find a rationale for bringing him back.

Lastly, recurring characters may be an integral part of your plot. An opponent may be recurring because you need to develop his evil plans over time, having the players respond as those plans become increasingly clear. One adventure may be about thwarting the opponent's current operation; the whole campaign may be about defeating him over the long term.

(4.6) Integrating Packaged Adventures

One drawback to running a campaign is that it makes using published adventures more difficult. Most published adventures are set in a particular area and make assumptions about Soviet objectives which may not jibe with conditions in your campaign.

This is not an insoluble problem. All adventures for **THE PRICE OF FREEDOM** contain suggestions for how to use them with your own PCs. In many cases, with a little bit of alteration you'll be able to adapt the adventure to your own area. If worst comes to worst, you can have the PCs shanghaied across the country on a mission of vital importance, which, according to orders received from the shadowy command of the rebellion, only they can perform. In many cases, though, you'll have to treat packaged adventures as sources for ideas.

(4.7) A Timeline

In order to tie events in your local area to larger-scale, worldwide events, you should develop a timeline. A timeline for the first year of the Occupation is provided in the Background Section of this booklet; our adventures and newsletter will extend it. You can use our timeline to integrate your campaign with ours — or develop your own.

A timeline is essentially a list of events, in chronological order and with dates attached. As you run your campaign, you must keep track of the passage of "game time" — if your PCs take two "game weeks" to bring off an operation, that's two weeks for the rest of the game world, too.

As the campaign goes on, the events you've planned for the rest of the world occur on schedule. These events must be ones over which the PCs have no or little control. For example, the Stavka (Soviet High Command) might decide to ship two divisions from the pacification program in Mexico for rest and recreation in the U.S. The PCs might learn of this from Radio Free America, or when two new divisions show up in their home area.

Timeline events are a way of throwing your players a curve-ball. Something unexpected happens, and they are forced to react. A good time to spring such a surprise on them is when they've just completed one adventure — setting the scene for the next one.

Planned timeline events can also include things over which the PCs *do* have some control. For example, your recurring villain may have planned three operations, each of which depends on the

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[1]"PATH" stands for "Port Authority Trans-Hudson Rail Transit System." The PATH is a subway system that runs from New York to New Jersey, but which is not connected to the regular New York City subway system, and which is operated by the Port Authority of New York and New Jersey. The Port Authority is a huge agency jointly created by the states of New York and New Jersey, which administers the Port of New York and New York-area airports, among other things. It also built and owns the World Trade Center.

success of the previous one. If the PCs don't stop him, the three will happen according to schedule. But if they foil the first operation, the other events are aborted.

One good hook for a campaign is to plan a long-term and major piece of nastiness (say, the Soviets are planning on shipping everyone in the entire state to the Yukon), and gradually allow the players to discover the magnitude of the problem over a series of adventures. Then, they must adventure in search of a way to solve it. The result can be a sort of grand quest, climaxing in an epic struggle.

In any event, a timeline helps create the feeling that there's a whole world going on around the PCs, and that the actions they take, while important, are only a miniscule portion of the global struggle. That very fact — and the fact that the outside world can intervene in unexpected ways — creates dramatic tension.

(4.8) Parsimony

Suppose you're told "clear the Town Hall of people." If your only equipment is a pistol with two rounds of ammunition, you're going to have to walk into the Town Hall and persuade the folks there to leave. If you've got an automatic grenade launcher and a 50-shell clip of gas grenades, all you have to do is set it up and squeeze the trigger.

Which is the more interesting roleplaying problem?

Any problem can be easily solved with sufficient resources. Easy problems don't make for interesting adventures. You want *tough* problems — ones that will challenge your players.

That's why you've got to be parsimonious.

What we mean by that is: don't give out a lot of equipment. We've said that before, but it takes on a little different meaning in the context of a campaign. Keep equipment scarce. Your players shouldn't have a lot of equipment — neither should anyone else, except for the Reds, of course.

Trying to solve a problem with inadequate resources — with very few tools — is a real challenge. So keep everything scarce — ammunition, fuel, weapons, even food and shelter.

Parsimony does more than make problems more of a challenge. It can also be used as motivation; as long as the PCs have inadequate resources, you can always hold out the hope of food, ammunition or materiel as the objective of an operation.

If the PCs truly want heavy weapons, there's a place to get them — from the enemy. Of course, the enemy will be pointing those weapons at the PCs, but surely they can figure out how to prevail over such minor inconveniences. After all, guerrillas always face superior forces; they *have* to be smarter than their opponents. That's what the game is all about.

5. Adventure Hooks

"When the People contend for their Liberty, they seldom get anything by their Victory but new masters."

— George Savile

(5.1) Radio Free America

"...dit dit dit dah ...dit dit dit dah ...Radio Free America is on the air."

To millions of Americans, hunched over shortwave radios with the volume turned down low, those words are the last beacon of hope in a world gone mad. Radio Free America, the Voice of Resistance, is for most Americans the only source of information not controlled by the Communists.

Radio Free America is the brainstorm of shortwave ham Tony Kurasawa. Before the war, he built, using commonly-available parts, what was for its weight the most powerful shortwave transmitter in the world.

Shortly after the Occupation, he took to California's Coastal Range with a mule, his transmitter, and several cans of gasoline to fuel a generator. Since then, he's travelled cross-country, gathering news and transmitting it. He's built several additional sets along the way; the plans are widely distributed in *samizdat* form. Twelve transmitters now roam the mountains of America, blanketing the nation.

Shortwave radio bounces repeatedly off the ionosphere; Kurasawa's transmitters transmit straight up. Triangulation is virtually impossible; though they try hard, the Soviets can rarely pinpoint the location of any transmitter. Since the transmitters are mobile and the operators of Radio Free America are in constant communication with the Resistance, even if the Soviets do get a good fix, by the time they arrive the transmitter is long gone.

Kurasawa is now in the PCs' area of operations. Through the grapevine, they receive orders from Rebel Command: escort him through your area and protect him as necessary. Provide him with whatever information he asks, and let him gather news as he may.

The task sounds like a simple one. It is not.

What the PCs don't know is that America's communication satellites are still in orbit, now in the service of the Communists. The satellites' programming is intact. A group of programmers in contact with the Resistance has developed a piece of software which, if transmitted to the satellites, will take them out of the Soviet circuit and make them respond only to coded commands — in other words, put them at the disposal of the Rebellion. The code can be changed periodically to keep the Soviets from regaining control. The satellites would give the Rebellion instantaneous and easy communication across the country — a huge benefit. The only thing the Soviets could do would be to destroy the satellites with ASAT weapons. Even if they did so, use of the satellites would at least be denied the Soviets.

Kurasawa has constructed a device to transmit the software to the satellite net. He has it and the necessary software with him. The Soviets know this. They have some idea where he is located. Small bodies of Soviet troops are combing the area looking for him.

Before the PCs link up with Kurasawa, they should stumble across two or three small groups of Soviets. They find out the Soviets are looking for Kurasawa — but not why — from prisoners.

Eventually, they find Kurasawa at a prearranged rendezvous point. He demands they take him to a Geological Survey benchmark. (Benchmarks are small plaques scattered across the country as fixed locations from which surveyors may measure distances. They can be located on USGS maps.) The benchmark will give Kurasawa the fixed location he needs to narrow-beam the software accurately up to the satellites.

Unfortunately, the Soviets have concluded Kurasawa might use a benchmark. A bug has been planted at every one in the PCs' area.

The PCs get Kurasawa to a benchmark around nightfall — time for his daily news broadcast. Once the broadcast is over, he explains what the other transmitter is for as he begins to set it up...

Then, the roar of aircraft is heard overhead. Parachutes bloom; a whole company of *Spetsnaz* is dropping to stop Kurasawa...

(5.2) Jack Reed's Body

Reed, John. Born Oct. 22, 1887 in Portland, Ore.; died Oct. 17, 1920 in Moscow. American labor leader, writer and publicist... Reed came to Russia as a war correspondent in 1917, sided with the Bolsheviks, and enthusiastically welcomed the October Revolution... In August and September 1919, Reed helped found the Communist Labor Party of America... Reed's book Ten Days That Shook the World *was a truly innovative work about the October Revolution... The book won international renown and was*

praised by V.I. Lenin, who wrote an introduction to it . . . He died of typhus and was buried in Red Square . . .

— from ***The Great Soviet Encyclopedia,*** N.V. Mostovets

Jack Reed, genuine American Communist. Jack Reed, figure of the October Revolution. Jack Reed, Father of the United American Soviets . . .

The United American Soviets, like every other Communist nation, has its great heroes. Some are familiar to those who remember the days before the Occupation, like Sam Adams and Patrick Henry, genuine revolutionists, whose vision of a classless America *[sic]* was betrayed by reactionaries *[sic]* like Washington and Hamilton. Some are more obscure, like Jack Reed, the greatest figure in the new pantheon of heroes.

The Communists hope to build a cult of personality around the figure of Jack Reed. They plan to fly Reed's body, long preserved in the Kremlin against this very day, to America. The Jefferson Memorial will become the Reed Memorial; Jefferson's head will be removed and replaced with a bust of Jack Reed, and quotes from Reed's work carved on the walls of the Memorial. Reed's preserved body will be displayed to visitors, as Lenin's is in Red Square.

The Rebel Command hears of this plan. It decides to strike a blow for truth and liberty. Jack Reed's body must be destroyed. The propaganda value would be priceless.

The players' mission: intercept the body as it is carried by armored car from Dulles Airport to the Memorial. Destroy it there, or hijack the armored car and destroy it later. Since the proceedings will be televised, get whatever propaganda value can be gotten from disrupting the convoy — if possible, seize the camera and televise an impromptu call for revolution before being cut off.

(5.3) The Last Congressman

The Honorable John Q. Merken, R-New Hampshire, is the last free Congressman. All others have been shot or coopted into the Soviet puppet regime. He is the last extant representative of the legitimate Federal government.

Per rebel propaganda, Merken has bravely put himself at the disposal of the Revolutionary forces. Sought wherever he goes by the Soviets, he has courageously crossed the country, rallying Americans behind him as he travels. His speeches are periodically broadcast on Radio Free America. American spirits everywhere are lifted by the knowledge that, somewhere, somehow, a representative of their legal government remains at large.

Per rebel propaganda, Merken is a combination of Thomas Jefferson, Davy Crockett, and Charles DeGaulle.

Actually, he's a loud-mouthed, drunken bigot who spent most of his pre-Occupation days swilling beer and chasing skirts. His only redeeming quality is that he does give a pretty good speech.

If he had a choice, Merken would still be swilling beer and chasing girls; but, to his loud protestations, the Rebel Command insists on dragging him around the country as a symbol of Free America.

Periodically, the Soviets learn his location, and start searching for him. At that point, it's time for his current captors . . . uh, sorry, honor guard . . . to pass him along to another Resistance group. This time, he gets dumped on the PCs.

Presage Merken's arrival by mentioning him several times during the course of other adventures. Maybe let the PCs hear one of Merken's speeches on Radio Free America:

"My friends . . . fellow Americans. Two centuries ago, our forefathers lit a lamp that has never dimmed: the torch of liberty. Here, in the dark forests and the vast expanse of a virgin continent, a few brave men fought an enemy from a foreign shore to preserve the fundamental freedoms which are the birthright of all men, wherever they may be. Tonight, let us remember the example of those who shed their blood to make man free. I ask you, join with me, join with me in prayer that all who still value their lives, their loves, their children, their hope for future happiness, will, as did the Sons of Liberty so long ago, rise against a foreign oppressor! Let the cities, towns and farmlands of America . . ."

But you get the idea. By the time Merken arrives, they should be completely familiar with his legend. Embellish that legend a little: birth in a humble log cabin in the back woods of New Hampshire, stalwart support for rearmament in the days before the Occupation, narrow escapes from Soviet patrols. By building up Merken's reputation in the minds of the players, you're preparing for The Big Day when The Great Man arrives.

At a prearranged rendezvous, a group of Resistance fighters delivers Merken to the PCs. Merken seems calm and a little depressed — his current guardians have taken his liquor away and won't let him play.

The leader of the Resistance group says, "Here he is, and God help you." He won't talk about Merken's peccadilloes. Let the PCs find out for themselves.

Merken does his best to wheedle the PCs into procuring liquor for him. At first, he plays the role of Sober Representative of Your Government, but as soon as he gets a bottle, he's sozzled.

He'll do his best to escape the PCs and get to the nearest town to find women and booze. If they have any residual respect for him, he'll be awfully hard to stop. Imagine the PCs trotting down a road after Merken, moaning, "But, Congressman . . . But, Congressman . . ." while Merken swills Jack Daniels and sings "My Sweet, Sweet Rose." (He has a nice tenor.)

Keeping Merken sober and out of trouble should be more of a problem than dealing with a Guards Tank Division.

You can string things out for as many episodes as you want: saving Merken from a shotgun-wielding farmer irate at finding Merken and his daughter in a hayrick; locating him once he's escaped to town and rescuing him, drunk, from under the nose of the local Reds; figuring out how to provide him with an infinite supply of powerful bourbon; etc., etc.

Eventually — but not before the Soviets have figured out Merken is in the neighborhood, and are scuttling about like a hive of disturbed ants — the PCs get orders to pass him on to a group in the next county.

Getting him there past Soviet patrols may be an adventure in itself.

(5.4) *Agent Provocateur*

A couple of townsfolk were killed in the night. Not unusual, these days, but these were not KGB killings; the victims didn't simply disappear. Instead, the bodies had obviously been tortured, and a note was found with each. The note read, "So die all enemies of America," and was signed with a rattlesnake — one of the symbols of the Rebellion.

State radio and television has reported the atrocity in considerable detail, identifying freedom fighters as "terrorists" and calling upon the people to resist the blandishments of "counterrevolutionary wreckers."

The odd thing is . . . neither of the people killed were collaborators. One, in fact, was an occasional informant for the Resistance.

The whole thing is a KGB plot. The killings were performed by an *agent provocateur*, sent to perform atrocities and make them look like the acts of the Rebellion. His whole purpose is to discredit the PCs in their home territory.

He's set up a hideout somewhere in the territory, from which he makes his nightly forays. The PCs can find him in one of three ways: by correctly deducing the location of his hideout (if they're familiar with the area, they may be able to narrow it down to a few possible locations); by guessing where he will strike and catching him in the act; or by keeping an eye on the local Red commander. The agent visits the commander every two or three days to get new information and orders; usually they meet at a prearranged rendezvous, but occasionally the agent will actually go to the commander's house.

Until they catch him, the agent gradually scales up his operations. At first, he just commits a few murders. Later, he plants a bomb in a busy place in town (bus station? town hall?) which explodes, killing and injuring scores — then phones local radio to take responsibility in the name of the Rebellion. He recruits a couple of local dimwits (who think he actually is with the Resistance) and, with their help, holds up and kills travellers.

Ideally, all this should be happening while you run a normal series of adventures for the players — just tell them about a news story every so often. Let them conclude that an *agent provocateur* is in their area on their own.

As time goes on and the atrocities escalate, the PCs find their normal channels of information drying up. People were at first sure that the reports on State Radio were fabricated — but by now they've seen the bodies and heard the explosions. They aren't so sure any more. They're not positive they want to help the PCs.

As Mao said, a guerrilla survives among the people as a fish does in the sea. Only, now the PCs are losing the sympathy of the sea. If they don't do something — quick — they may be betrayed to the local garrison commander.

The final act in the drama is supposed to be the destruction of the town. Perhaps the PCs learn this by bugging the commander's house; perhaps they have an informant in the occupying forces; perhaps they capture someone on patrol and he reveals the information. If you can't think of any other method, one of the cleaning ladies who works in the Soviet barracks stumbles across an incriminating note and passes it on to the PCs.

The plot is this: the occupiers will move out of town and link up with the *agent provocateur.* They'll take off their uniforms and switch into "civilian" garb — then come roaring back and kill everyone in the town. They'll doctor the evidence — and State TV will have graphic footage of rebel atrocities on a grand scale.

The PCs can stop the attack in one of several ways. They can publish their evidence; if it's solid enough, the local commander calls off the operation. Or they can attack while the Soviets prepare — when they're changing clothes, say. Or they can secretly arm the townfolk in preparation for the attack, and lead a defense in true *Seven Samurai* style.

(5.5) The Nuclear Express

A number of personnel in unfamiliar uniforms have been seen in and around the Red encampment. They seem to outrank most of the garrison. The PCs' informants in town don't know who they are, and the Reds are being careful with the information. The PCs' first step is to learn who the strange Soviets are. They can get the information in a number of ways: kidnapping one of them, obtaining a book of Soviet military uniforms, etc.

The Russians are members of the Strategic Rocket Forces — the Soviet force specifically charged with the maintenance of nuclear weapons.

They're spending a lot of time performing maintenance on a local rail line. They're doing more than that; they're clearing a path a dozen meters across on either side of the line, and stringing it with razor wire.

A dozen Minuteman missiles are being railed from their silos in North Dakota to the coast for shipment back to the USSR. The most convenient path lies directly through the PCs' territory. Most of the rest of the route is through territory closely held by the Soviets; the PCs' region has been identified as one of high risk. Consequently, Strategic Rocket Force soldiers have been sent to ensure security.

The first part of the adventure is detective work; the last part is a straight-forward firefight. The players' options are limited; they can choose where along the track to attack, but the whole line in this area has been fortified, and the train will be well guarded. Unless they make some pretty clever plans, their attack will be repulsed. If they're intelligent guerrillas, they'll then choose the better part of valor; if not, it's time to roll up new characters.

Suppose the PCs succeed. The missiles are too large and bulky to transport, and can't be launched from the rail cars. Stealing the train is an invitation to a devastating air strike. The PCs *can* remove a nuclear warhead or two and take them, wrecking the electronics on the rest of the missiles.

In this case, the Reds go crazy. The better part of a division shows up and starts combing the area. The PCs are harassed night and day until they get out of the region or are captured. In any event, what are they going to do with a nuke? They'll be hard put to find a place where they can set it off on American soil and do more damage to the occupiers than to Americans. As long as they can keep it, it *does* have a deterrent effect; the Soviets

will be less likely to nuke an American city if they know the Resistance has a nuke.

What they ought to do is turn it over to the Rebel Command and let *them* worry about what to do.

(5.6) Gulag Archipelago

The PCs are captured. They're questioned, tortured, and forced to sign a confession to "counter-revolutionary activities." Then they're shipped to Keewatin, Northwest Territories.

One of the most notorious of North America's new death camps.

To run this well, you'll have to read up on the Soviet Union's slave labor camps. As a brief introduction to life in the camps, we recommend Solzhenitsyn's **One Day in the Life of Ivan Denisovitch.** Those who can stand unrelieved grimness can try **Gulag Archipelago.** For something a little more cheerful, see Suvorov's description of his time in the "glass house" in **The "Liberators."**

The PCs are stripped of all their possessions and loaded into an unheated, ill-constructed cattle car. The trip by rail to Keewatin takes more than a week. The prisoners are not provided with blankets.

A number of other prisoners are on the same train. Some may try to beat up the PCs and take whatever possessions they still have. If the PCs stick together, they should be able to survive. However, they will be cold; several may be sick by the time the journey ends; and all will be hungry, for the rations are meager.

The train is staffed by more than a dozen well-armed guards (wearing another uniform which may be new to the PCs — that of the troops of the Ministry of the Interior). They treat the slightest insolence as an excuse for a sound beating. Anyone interfering in a beating is shot.

Escape is virtually impossible. Not only are the prisoners guarded night and day, but for the latter half of the trip the train traverses unrelieved expanses of apparently unpopulated wasteland — dense forests, vast plains and finally, tundra. You might, if you wish, permit the PCs to escape at this point but if so, their chances of survival are slim. They'll be hundreds of miles from civilization with nary so much as a pocket knife. If you take this route, read up on wilderness survival; an adventure devoted to learning how to survive with none of the accoutrements of civilized life could be quite interesting.

When the prisoners arrive at the camp, they are tattooed, beaten on general principles, and escorted to their barracks. The barracks are unheated; the beds consist of bare, unfinished wooden boards. Rations are 2000 calories of slop. The prisoners are fed at haphazard times. The PCs may not, at first, be able to believe they are expected to eat what they are fed: watery, foul-tasting gruel, maggoty meat, lumps of animal fat. The caloric value of each meal is small; the PCs must learn to eat this garbage or die.

2000 calories is barely enough for a grown man to live on. It isn't enough if you're performing hard physical labor during the day — which the prisoners are. They're building a pipeline across the Northwest Territories — without bulldozers or

tractors. Mind-numbing cold, an inadequate diet, brutality on the part of both guards and fellow prisoners — it's pretty tough.

There's one way to survive and get out. That's to keep together, punishing anyone who injures a member of the group; to indoctrinate fellow prisoners politically and organize them; to kill anyone who looks like he might inform. Finally, once the majority of the prisoners are organized, to revolt — fall on the guards, grab their weapons, and take over the camp. Dozens, maybe hundreds, will die in the process.

Once victorious, the revolters can loot the camp's supplies. They find adequate warm clothing and food for all. The smart thing to do is equip everyone with supplies and scatter across the Northwest, heading generally south. If the PCs stick around too long, a regiment of Interior troops will show up to restore order.

(5.7) "Welcome, Comrade General"

The local garrison is in an uproar; General-Polkovneek Gilinsky is coming for an inspection. The local commander is determined to put on a good show — to prove that his (normally slovenly and only marginally competent) unit is a virtual paragon of military efficiency. Every Soviet in the county has been called in to whitewash buildings, improve the garrison's defenses, wash and polish vehicles, and in general provide a patina of spit-and-polish.

Naturally, all counterinsurgency operations have come to a complete halt. The local commander is well aware that impressing General-Polkovneek Gilinsky is much more likely to advance his career prospects than racking up a good body count.

Nonetheless, killing guerrillas is the ostensible rationale for his command, so impressing Gilinsky with the unit's counterinsurgency expertise is important, as well. They'll put on a mock battle to show Gilinsky how efficiently they work. They set up a "rebel camp" on nearby Green Mountain, and one platoon is detailed to play the role of the guerrillas. A combined helicopter and armored attack will descend "unexpectedly" on the "rebel camp," routing the "guerrillas" with elan and dispatch.

The PCs get wind of all this fuss when all Soviet patrols stop and they have virtual free run of the county. Naturally, they'll want to prepare their own welcome for that most valiant of Soviet soldiers, the renowned Comrade General.

Perhaps they'll stick with pranks and nuisance-value attacks — sabotaging the copters on the eve of the big attack, shelling the garrison with rockets as Gilinsky arrives. Perhaps they'll have the temerity to ambush Gilinsky's armored car as he drives up. But we think the best plan is to attack the "guerrillas" on Green Mountain, and take their place — setting up SAMs and antitank weapons in advance to destroy the unwary "attackers." In the resulting confusion, they should be able to destroy much of the garrison's strength before the Soviets realize what's up, and get away before a coordinated response can be mounted.

6. Attributes

The five attributes are strength, manual dexterity, agility, alertness, and constitution.

When a character tries to do something governed by his innate bodily abilities, rather than by learned knowledge or skills, an attribute roll is made to determine whether he succeeds.

(6.1) What Attributes Govern

Make a **strength roll** when a character tries to:

• Lift something heavier than himself.
• Carry something heavier than himself for more than a few meters.
• Break or bend an object which is difficult to break or bend (e.g., a large stick, an iron bar, etc.).
• Haul someone over a cliff.
• Etc.

Make a **manual dexterity roll** when a character tries to:

• Do several things at once with his hands.
• Perform a delicate operation (e.g., solder wires to an electronics board) if he has no particular training in the relevant skills.
• Throw a grenade (or other object).
• Juggle several objects.
• Etc.

Make an **agility roll** when a character tries to:

• Run quickly for short distances.
• Balance on a precarious perch.
• Jump a substantial distance.
• Perform any kind of "swashbuckling" maneuver such as leaping from one moving car to another, swinging on a chandelier, etc.
• Etc.

Make an **alertness roll** when a character tries to:

• Hear a quiet noise (e.g., the sound of someone cocking a gun).
• Notice a camouflaged object.
• Notice something at a great distance.
• Notice an unusual scent or taste.
• Etc.

Make a **constitution roll** when a character tries to:

• Avoid passing out when incapacitated.
• Run over a long period of time or over great distances.

• Go without food, water or rest for an extended period of time.
• Avoid getting drunk when drinking heavily.
• Recover from a disease.
• Etc.

The above are guidelines, not absolute rules. In borderline cases, you must decide which attribute is used. Your decision is final.

(6.2) Difficulty

The *Player Book* says that a character's attribute or skill number is doubled before any roll is made if he is not "under stress" when performing a task. You must determine when a character is "under stress" and when he is not. In general, whenever there are enemies in the vicinity, the PCs are trying to do something surreptitiously, they lack tools or time, etc., they are "under pressure."

In addition, attribute numbers are modified if the task a character is trying to perform is especially difficult or easy. Again, you are the final arbiter. Here are some guidelines:

Trivial Tasks: The character succeeds automatically. No roll is made. Examples:
Strength: Lifting a 5 kg weight.
Manual Dexterity: Using chopsticks.
Agility: Balancing on a ladder.
Alertness: Noticing someone standing immediately in front of you.
Constitution: Going without food for several hours.

Easy Tasks: Increase the character's attribute by 5 before rolling.
Strength: Lifting and carrying 30 kg for several meters.
Manual Dexterity: Throwing a grenade if given time to study the target.
Agility: Crawling along a sloped roof.
Alertness: Noticing someone who has just turned a corner in front of you before walking into him.
Constitution: Voluntarily going without food for several days.

Average Tasks: Do not modify the character's attribute score.
Strength: Picking up or carrying something as heavy as the character for several meters.
Manual Dexterity: Throwing a grenade under combat conditions.
Agility: Walking along a sloped roof.

Alertness: Noticing someone standing still across a field.
Constitution: Voluntarily going without food for several days while a ready supply is available.

Difficult Tasks: Reduce the character's attribute number by 3 to 7 before rolling.
Strength: Picking up and carrying someone who doesn't want to be picked up and carried.
Manual Dexterity: Setting a bone under combat conditions.
Agility: Running along a sloped roof.
Alertness: Noticing someone hiding behind a tree across a field.
Constitution: Staying on a hunger strike for a week while a ready supply of food is available.

Very Difficult Tasks: Halve the character's attribute number before rolling.
Strength: Climbing a mountain wearing a 50 kg pack.
Manual Dexterity: Throwing a grenade while heavily wounded.
Agility: Running along a sloped roof while under fire.
Alertness: Noticing someone in camouflage hiding behind a tree across a field in the rain.
Constitution: Fasting for 40 days and 40 nights.

Impossible Tasks: An attribute roll is only permitted if a hero point is spent (see section 8).
Strength: Picking up a bus.
Manual Dexterity: Skipping a rock 50 meters across a river to hit someone on the other side.
Agility: Running along a wet, sloped roof while under fire, leaping off the edge, grabbing a lamp post on the other side of the street, swinging around it, and landing lightly on your feet.
Alertness: Noticing someone in camouflage behind a tree across a field in a blinding snowstorm.
Constitution: Surviving nerve gas.

Again, you decide exactly what modifier to apply to a character's attribute. You are not limited to halving or adding or subtracting 5; you may apply whatever modifier you feel appropriate. The rules above are intended as a guideline, but you are the final arbiter.

Some modifiers which apply to *all* attribute (and skill) rolls are listed in the Skill and Attribute Modifier Tables (see *Freedom File D*).

(6.3) Attribute Vs. Attribute

Often, a character uses one of his attributes in a contest with another character, instead of using it to affect an inanimate object. For example, in an arm-wrestling match, characters use their strength to try to overcome each other. This is called an *attribute vs. attribute contest.*

Roll a die for each character. Add each character's attribute to his die-roll. The higher modified roll wins.

Example: Joe and Bob arm wrestle. Joe's strength is 6; he rolls a 13, for a total score of 19. Bob's strength is 12; he rolls a 9 for a score of 21. Bob wins.

As gamemaster, you may modify one or both attributes to reflect an advantage or disadvantage. (For example, if Bob were weak with hunger, you might reduce his strength by 3 before rolling.)

Important Note: Remember that *low* rolls are normally good, but in a contest between two characters, *high* rolls are good.

(6.4) Increasing Attributes (Optional)

As a general rule, attributes cannot be increased. They represent a character's innate, inborn physical abilities, unlike skills, which represent learned abilities. A character can learn to use a learned ability better; but his innate abilities are set by heredity.

In reality, it is true that someone can increase strength, agility, etc., through intensive training over a period of months. If you like, you may permit a player to increase one of his attributes by one or two points, if he follows these strictures:

• Training takes a period of at least 4 game-months.

• Every session of play for the period of training, the player must make a point of mentioning his training. Any failure to mention training is sufficient reason for not awarding the points.

• At the end of the period, the character must spend 1 hero point per point of increase (see 8).

(6.5) Interpreting Rolls (Optional)

Sometimes you, as gamemaster, will want to know how *well* a player did something — whether he succeeded particularly well, or failed particularly badly. We find it useful to use the number rolled as an indication of performance. We don't want to get too bogged down in detail, here; suffice it to say that a roll which is *much* lower than the attribute is a spectacular success, and a roll which is *much* higher is a spectacular failure. (The reverse is true when two characters are using their attributes against one another.)

Example: A mugger is approaching Tom Wysynski from behind in a dark alleyway. Tom has an alertness of 12, and the gamemaster rules he must make an alertness roll to detect the mugger before the mugger is upon him. Tom's player rolls — and rolls a 1. The GM rules that Tom is so spectacularly alert that he not only turns to face the mugger before the mugger attacks, but may even draw his revolver and get off a shot.

7. Skills

"If men are to wait for liberty till they become wise and good in slavery, they may indeed wait forever."

— Lord Macaulay

Most character actions are governed by skills rather than attributes. When a character tries to use a skill, a skill roll is made. The procedure for resolving skill rolls is essentially identical to that for attribute rolls; the number rolled on a die is compared to the skill number, etc. Remember that a skill of 10 is considered to be "competence," and thus any character with a skill of 10 or more need not make a skill roll for tasks of average difficulty when not under stress.

Rule 6.2 (modifying attribute numbers for difficult or easy circumstances) also applies to skill rolls. So do rules 6.3 (resolving attribute contests between two players) and 6.5 (interpreting rolls). Note that both "skill-vs.-skill contests" and "skill-vs.-attribute" contests are possible. For example, if one character uses his camouflage skill to hide an object, another might use his alertness to attempt to detect it.

(7.1) Roleplay It Out

In many cases, a skill can be used to resolve a situation which really ought to be roleplayed. For example, if one character is attempting to purchase a gun from a blackmarket dealer, you may want to take the role of the black marketeer and haggle with the player. Don't let the player get away with saying, "Well, I, uh, use my bargain skill." Tell him he's got to bargain.

Make the bargain rolls yourself, surreptitiously, and let the numbers you roll affect the outcome of the contest. However, also take into account how well the player haggles; if he does a particularly good or bad job, modify his bargain roll accordingly.

In general, roleplaying situations is more satisfying — and interesting — than simply making skill rolls. In some circumstances, you won't have a choice, however; sometimes a player's *character* is much better at something than the player himself. (Joe might be a terrible bargainer, but his character have a high bargain skill). In this case, let the skill rolls mean more and the roleplaying mean less.

(7.2) Combat Skills

Each combat skill gives a character the ability to use a class of weapons. In general, when a character uses a weapon, he hits his target on a successful skill roll. See the combat tables in **Freedom File D** for more information.

Automatic Weapons: The ability to use rapid-fire automatic weapons, including automatic carbines, automatic rifles, machineguns and submachineguns.

Bows: The ability to use cross-, sport and hunting bows and slingshots.

Gunnery: The ability to use a heavy direct-fire gun such as a tank gun or artillery employed in a direct-fire role.

Hand-to-Hand: The ability to melee barefisted, including mastery of hand-to-hand combat techniques such as boxing, savate, karate, etc.

Heavy Weapons: Familiarity and experience with grenade and rocket launchers, light antitank weapons, etc.

Indirect Fire Weapons: Familiarity and experience with indirect-fire weapons such as artillery, mortars, howitzers and naval guns.

Melee Weapons: Familiarity and experience with the techniques used when employing melee weapons, such as saps, knives, swords, bayonets, *nunchuku*, etc.

Pistols: Familiarity and experience with handguns (including revolvers, automatics, and machine pistols).

Rifles: Familiarity and experience with light arms such as rifles and shotguns.

Thrown Weapons: Experience with hand-thrown weapons such as throwing knives and *shuriken*.

(7.3) Communication Skills

Bargain: Bargain is used when a character wishes to purchase an item from another character at a lower-than-quoted price, or wishes to gain some additional benefit from the bargain. Bargaining is resolved as a "skill-versus-skill" contest. In general:

• If the modified rolls are close to one another, the agreed upon price (or other exchange) is equal to an intermediate value which the gamemaster sets. (Normally, you should split the difference; but don't let a player choose a "target price" of zero in the knowledge that you'll split the difference and he'll get the lowest price that way. Choose a price you feel is reasonable.)

• If one character's roll is very much larger than the other, the final price is close to that character's target.

Reasons to Modify Skill Number: If one party dislikes the other, is desperate to buy or sell, is threatened, a kickback is involved, etc.

Bureaucracy: Bureaucracy skill is experience with and an understanding of the procedures of bureaucracies. It is used to obtain information, documents, forms, etc. from a bureaucracy. Essentially, if a skill roll succeeds, the character has gone to the right place and found the right person to get what he needs. If it fails, he must go elsewhere, wait, and try again — losing at least two hours in the process.

Reasons to Modify Skill Number: If the player is trying to obtain something restricted or illegal, if character's record is tainted (e.g., trying to deal with Soviet bureaucrats with "counterrevolutionary tendencies" stamped in your internal passport), etc.

Business Management: Experience with the procedures and methods of businesses. A high business management skill will enable a character to operate a business efficiently and at a profit. Skill rolls may be made to ferret an important piece of information out of a financial statement, detect embezzlement while examining a set of books, etc.

Con: A character uses his con skill to attempt to persuade an NPC to perform an act that is not in the NPC's best interests. Unlike the fast talk skill, con involves reasoned argument, and relies on false logic or information and the target's trust in the character for its success. If truly successful, the victim may never know that he has been duped.

Generally, any con attempt should be broken down into a series of steps, and a separate roll made for each. For example, if a character tries to get an NPC to a) put down his weapon, b) cooperate with the PCs, and c) provide them with information, three rolls would be made.

Reasons to Modify Skill Number: If the target has good reason to trust or distrust the conman.

Cryptology: The ability to code and decode messages and break codes used by others. Coding a message or decoding something when the code is known is easy (double skill number before rolling). Breaking a code is time consuming and difficult — how difficult depends on the complexity and sophistication of the code.

Reasons to Modify Skill Number: Sophistication of the code used.

Fast Talk: A character uses fast talk to make an NPC hesitate while the character performs some action. Typically, it might be used to get past a guard, rip out a phone line, etc. The target hesitates out of uncertainty and indecision in the face of a high-pressure verbal assault. One who has been fast talked quickly overcomes his indecision and resents being manipulated.

Reasons to Modify Skill Number: If the target has particular reason to trust or distrust the fast talker; if the target has orders not to permit the action the fast talker wishes to take; if the target has been fast talked by the same character before.

Fine Arts: Knowledge of painting, sculpture, music, etc. Skill rolls might be made to:
• Identify a particular work.
• Compose a piece of music, paint a painting, etc. A "successful" roll means a work of merit.

Instrument: Ability to play a particular instrument. A successful skill roll means the piece is played well; a failed roll means timing is off, notes are missed, etc.

Interrogation: Use of this skill involves a skill-vs.-attribute contest against the victim's constitution. If the modified interrogation roll is higher, the victim talks freely, providing whatever information he thinks his interrogators want. (He will lie if that is what it takes to get them to stop.) If the constitution roll is higher, the victim holds out. **Note:** A notably low constitution roll also causes the victim to suffer a wound, unconsciousness, or even death.

Reasons to Modify Skill Number: Victim has no strong reason to resist; victim is strongly ideologically committed; victim has good reason to hope for rescue, or good reason to abandon hope; etc.

Extremism in the Defense of Liberty is No Vice...
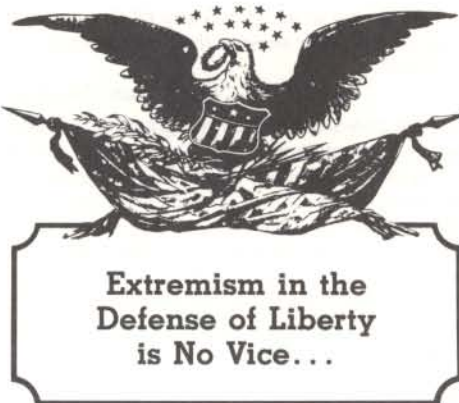
Language: The ability to speak a particular language (specified on the character sheet). In theory, a successful skill roll is necessary to understand something said by another character. Remember that a skill of 10 is competence; in practice, players will rarely make skill rolls for language, except in unusual circumstances — when trying to understand someone who is speaking in technical jargon, for example.

Sketching: The ability to sketch a recognizable representation of something. A successful skill roll means someone examining the sketch can accurately identify the object sketched and salient features the sketcher wished to impart.

Reasons to Modify Skill Number: The sketcher took particular care; poor-quality materials were available (a burnt stick on birchbark); etc.

Writing: The ability to communicate cogently and intelligibly in written form. A skill roll is made when a reader attempts to understand what was written. A failed roll means he misunderstands at least one important facet of the information contained. Remember again that a skill of 10 is competence; if neither writer nor reader are under pressure, a character with a writing skill of 10 or more will always succeed in imparting information. **Note:** When writing in a language other than the writer's native tongue, *two* skill rolls must be made — once for the writer's language skill, once for his writing skill.

Reasons to Modify Skill Number: Increase it very substantially for simple messages, decrease it for very complex or technical ones.

(7.4) Craft Skills

A number of craft skills can be used to repair objects. When a character with such a skill is presented with a broken object, he makes a skill roll; if it succeeds, the object can be repaired (in a couple of minutes — 1 to 10 combat rounds, at the gamemaster's discretion) with available tools and parts. If the roll fails, additional tools and parts must be obtained; once they are obtained, another skill roll may be attempted. A second failure means even better tools and parts are required. A third failure means that the item is unrepairable as far as the character is concerned. The availability of tools and parts depends on the game situation; in our world, you can drive down to the garage or auto parts store, but that isn't generally an option open to guerrillas.

Always feel free to modify skill numbers if the damage is particularly severe, or if a wide variety of tools and supplies is available.

Appliance Repair: Ability to repair common electrical appliances — refrigerators, lamps, stoves, blenders, televisions, etc.

Reasons to Modify Skill Number: Availability of tools, degree of damage, difficulty of repair.

Construction Trades: Knowledge of construction skills, e.g., bricklaying, tiling, electrical wiring, plumbing, plastering, etc. A successful skill roll provides information about a building's construction, or repairs a problem.

Reasons to Modify Skill Number: Inability to study problem at close hand, lack of tools, etc.

Craft: Knowledge of one craft (of player's choice). Possible crafts include pottery, blacksmithing, goldsmithing, gemcutting, jewelling, fur-making, sewing, glass-blowing, swordmaking, basket-weaving, boat-building, instrument construction, metal-working, welding, etc. A successful skill roll provides useful information about an object or indicates successful completion of a task.

Reasons to Modify Skill Number: Lack of tools, lack of time, inability to study problem closely, etc.

Demolition: Knowledge of and experience with explosives. Successful demolition rolls are required to make explosives, use home-made explosives in combat, etc. Demolitions skill may also be used to synthesize explosives (but a skill roll failure can be dangerous).

Reasons to Modify Skill Number: Improper materials, etc.

Driving: Ability to maneuver a powered vehicle. A successful skill roll is required when performing a difficult or dangerous maneuver (cornering at high speed, etc.).

Reasons to Modify Skill Number: Difficulty of task, road conditions, etc.

Driving, Heavy Vehicles: Ability to maneuver large and awkward vehicles, including tractor-trailers, tanks, APCs, and the like.

Electronics: Ability to repair electronic devices and design new ones using off-the-shelf components (e.g., radios, bugs, electronic duck calls).

Reasons to Modify Skill Number: Availability of supplies, etc.

Flying: Ability to maneuver fixed-wing aircraft (including gliders, light aircraft, jets, ultralights, etc.). A skill roll is required when performing a difficult or dangerous maneuver (landing under poor weather conditions, performing an Immelman, etc.).

Reasons to Modify Skill Number: Weather conditions, condition of craft, etc.

Forgery: Ability to forge documents and papers. When forged papers are passed, make a forgery skill-versus-alertness attribute test to determine whether the forgery is detected.

Reasons to Modify Skill Number: If the forger does not have an example of the item to be forged at hand; if proper tools and materials are not available; if under time pressure; etc.

Gunsmithing: Ability to repair guns and build them out of improvised materials. When an improvised gun is first fired, a skill roll against the builder's gunsmithing skill is needed to determine whether or not it explodes.

Reasons to Modify Skill Number: Availability of tools and materials.

Helicopter: Ability to maneuver a rotary-wing aircraft. As with other craft, a skill roll is required when performing difficult maneuvers.

Locksmithing: Ability to pick locks, open safes, etc. With proper tools, plenty of time, and no worry about making too much noise, any lock can be opened. A skill roll is necessary when any of the three elements is lacking, and failure means the element is inadequate (lock cannot be opened with available tools, cannot be opened in available time, or listeners are alerted).

Reasons to Modify Skill Number: If more than one of the three necessary elements is lacking; or for particularly primitive tools or particularly sophisticated locks.

Navigation: Ability to chart a course when obvious signposts (or continuous roads) are lacking. Location-finding principles usually depend on examining the heavens, but the skill also includes ability to use equipment which interfaces location-finding satellites, dead-reckoning instruments, etc.

Reasons to Modify Skill Number: Lack of or primitive instruments, cloudy skies, etc.

Vehicle Repair: Ability to repair motorized vehicles, including cars, trucks, tanks, APCs, light aircraft, etc.

Reasons to Modify Skill Number: Conditions under which repair is attempted, availability of tools, etc.

(7.5) Education Skills

Biology: Knowledge of plant and animal biology. A successful skill roll will identify a species, and may also identify soil chemistry problems, diseases, etc. May identify hazards not otherwise apparent (e.g., spoor outside cave indicates it's inhabited by bears, etc.).

Reasons to Modify Skill Number: Availability of testing equipment, reference works, etc.

Chemistry: May be used to synthesize explosives, gas, smokeless powder and primer for ammunition reloads, guncotton for cannon shells, etc. A skill roll failure can be unfortunate.

Reasons to Modify Skill Number: Availability of safety equipment, reference works, chemically pure materials, etc.

Computer Science: Ability to find data in, manipulate, and crash computer systems. Useful for gathering information, planting information, destroying information, and disrupting enemy operations.

Reasons to Modify Skill Number: Secureness of network; sophistication of technology; difficulty of task.

Engineering: Knowledge of civil and military engineering. Ability to design and direct the construction of buildings, bridges, fortifications, dams, etc. Involves a knowledge of the characteristics of materials (wood, metals, plastics) and the ability to predict the strains they can withstand, etc. Skill rolls are needed to determine whether the objects constructed stand up to repeated use.

Reasons to Modify Skill Number: Availability of materials and tools, difficulty of task.

History: Knowledge of the history of a particular culture, nation, or civilization (specified by player). Can be used to identify a reference used by someone else, or a parallel in the history of the culture in question.

Humanities: Knowledge of literature, philosophy, poetry, theology, etc. Can be used to identify a quote or reference.

Law: Knowledge of legal systems and court procedure. Theoretically, a successful skill roll would have an effect on a trial — except that the Communists are unlikely to pay much attention to the legal niceties when they want someone found guilty. Conceivably the skill could be used in the resolution of disputes among members of the Resistance.

Reasons to Modify Skill Number: Patent guilt or innocence of the party in question.

Medicine: Knowledge of diagnosis, treatment, and surgery. Can be used to sterilize wounds, ease pain, prevent incapacitated characters from dying, etc.

When a character is wounded, the Healing Table (see the last pages of this booklet) is used to determine whether he dies of his wounds or is healed. Generally, a character will die after a period of time unless a successful medical skill roll is made to treat him. If a successful medical skill roll is made, his condition is stabilized; after a period of time (indicated on the table), a constitution roll is made for the character. If the roll is a success, the character's condition improves.

Reasons to Modify Skill Number: When treating incapacitated characters: x 1/2. When treating light wounds: x 2. Also modify skill number for availability of supplies (antibiotics, sterile bandages, surgical equipment) and conditions (hospital, filthy prison camp, etc.).

Physics: Knowledge of classical mechanics, fluid dynamics, subatomic particles, nuclear physics, etc. A character with physics and one with gunnery could, in a pinch, use indirect fire weapons (make rolls for both characters to see if fire is on target). (A successful engineering roll, and possibly crafts rolls as well, would still be needed to build them.)

Reasons to Modify Skill Number: Availability of reference works, calculators, computers, etc.

Social Sciences: Knowledge of sociology, anthropology, economics, psychology, etc. Totally useless.

(7.6) Survival Skills

Camouflage: Ability to disguise or conceal objects to look like their surroundings. When someone attempts to observe a camouflaged object, make a camouflage skill-versus-alertness-attribute roll.

Reasons to Modify Skill Number: If the character has plenty of time to spend concealing the object; if appropriate supplies (e.g., paint, netting) are available; if observers have detection equipment, etc.

Camping: Ability to: start a fire without matches, site a camp (avoiding dangers such as placing it in a stream's floodplain), find water in the wilderness, determine location using maps and compass; etc.

Reasons to Modify Skill Number: It has rained recently; very dense woods; difficult terrain, etc.

Criminal Operations: Knowledge of procedures used in theft, burglary, etc. Can be used to identify easy ways to enter buildings, to disarm alarm systems, appraise items of value, etc. May also be used to establish contacts in an area's criminal underclass.

Reasons to Modify Skill Number: Stringent precautions, sophisticated alarm systems, etc.

Disguise: Ability to disguise people to prevent others from recognizing them. When someone looking for a disguised person sees him, make a disguise skill roll to determine whether the disguise is effective. If not, make an alertness roll for the observer to determine whether he sees through the disguise.

Reasons to Modify Skill Number: Intensity of scrutiny; availability of tools (make-up, etc.); time pressures; etc.

Drug Lore: Ability to identify drugs, predict effects of dosages, synthesize drugs from raw materials, establish contacts with users and suppliers, appraise the value of quantities of drugs, etc. **N.B.:** Guerrilla movements often use black markets, including the drug trade, as sources of cash.

Reasons to Modify Skill Number: How common or unusual the drug in question is; availability of tools and equipment; intensity of local enforcement; etc.

Fishing: Ability to obtain useful food from a body of water. A skill roll may be made once per hour spent fishing. A successful roll means a quantity of fish is obtained. When fishing with hook and line in a small stream or pond, assume enough food for 1 person for one day is obtained. Multiply the quantity caught as follows:

x 2 if fishing in a river, lake or bay, or from an ocean shoreline

x 2 if fishing with nets

x 4 if fishing in the ocean from a boat

x 1/2 in the winter

x 2 if fishing during a fish run (e.g., on a stream in the Northwest during salmon season)

Reasons to Modify Skill Number: For good or inadequate equipment; for area lore.

Horse-Riding: The ability to train and ride horses (as well as mules, donkeys, etc.). As with vehicles, a skill roll must be made when attempting a difficult or dangerous maneuver while riding — failure means the character has fallen off (and must roll for damage from the fall — see Falling and

Collisions Table in the *Gamemaster Charts*). Also, at the end of an extended ride, make a skill roll to avoid saddle sores.

Reasons to Modify Skill Numbers: Surface conditions, horse's condition, factors which might "spook" the horse, etc.

Hunting: The ability to obtain useable food in a rural area by killing animals. A successful roll means a quantity of food is obtained. In grasslands during the summer, enough food for one person for one day is obtained. Modify the amount obtained as follows:

x ½ during winter

x 2 during fall

x 10 in a farming area (but watch out for angry farmers — you've just killed Daisy)

x 2 in a wooded area

x ½ in dry grasslands

x ¼ in desert

x ¼ if firearms are not used (x½ if bows are used)

Reasons to Modify Skill Number: Lack of ammunition, area lore, etc.

Lore: "Lore" involves knowledge of the terrain, people, and other attributes of a particular region. For the sake of simplicity, we use area-code regions for most purposes.

When in an area of which he has Lore knowledge, a character may use his Lore skill to find shelter, locate people who can help him, obtain information which might be of use, etc. In general, the gamemaster makes a die-roll if the character might know a fact of importance; if the roll is successful, he tells the player the fact in question. (**Example:** There's an old, unused mineshaft under the building. If the character has Lore knowledge of the area, the gamemaster would make a skill roll to determine whether the character already knows about the mineshaft.)

In a rural area, Lore skill can also be used to increase the chance of success when Fishing or Hunting. A successful Lore roll increases the Fishing or Hunting skill number by 5 (subject to gamemaster modification).

Note that all characters begin with Lore knowledge of their area of birth. Lore of other areas can be learned.

Reasons to Modify Skill Number: Other interests (e.g., a mining engineer would be more likely to know about a mineshaft); obscurity or commonness of knowledge; etc.

Mountaineering: Used to scale steep surfaces such as cliffs, mountain slopes, and buildings. A successful skill roll means the task is performed without mishap. Failure may mean sliding some distance along the slope, or may mean falling off.

... Moderation in the Defense of Freedom is No Virtue.

The gamemaster may require several skill rolls for arduous climbs. The skill may be used to help others climb; a separate roll is made against the *helper's* mountaineering skill for each climber.

Reasons to Modify Skill Number: For especially steep slopes, for especially smooth surfaces, if mountaineering equipment (ropes and pitons, etc.) are available, etc.

Pickpocket: The ability to take something from another's person without notice, and to perform sleights of hand in general. A failed skill roll means the person whose pocket is being picked notices the theft (or identifies the sleight of hand).

Reasons to Modify Skill Number: Presence of a crowd, target distracted, character restrained, etc.

Stealth: The ability to sneak up on someone without being noticed. A failed roll means something revealing has occurred — a noise, a motion, which might be observed. The target is not necessarily alerted unless he makes a suc-

cessful alertness roll. See also the bushwhacking rules (5.10 in the *Player Book*).

Reasons to Modify Skill Number: Difficult surface (e.g., creaking floorboards), darkness, encumbering objects (hobnailed boots on a hard surface, clanging mess kit, etc.).

Swimming: A competent swimmer (skill of 10 or more) need not make a skill roll when he enters the water, unless it is swiftly flowing, turbulent, or he's being shot at. Under normal circumstances, characters with skills of less than 10 do have to make skill rolls, but their skill number is doubled. Under stressful conditions, all characters must make rolls.

If swimming over a prolonged time, repeat a roll every fifteen minutes — more frequently if the water is particularly cold. Failure means the character sinks and begins to drown. While drowning, he must make another skill roll every combat round. Any successful roll means he is no longer drowning. For the effects of drowning, see section 10.4 in this book.

In combat conditions, a swimming character may tread water and make one rapid fire, or move three hexes. If hit in combat (stun or worse), he must immediately make a skill roll; failure means he sinks and begins to drown.

Reasons to Modify Skill Number: Swiftly-flowing or turbulent water, if character's arms or legs are tied, if character is being shot at or struggled with, etc.

Tail: The ability to follow a character in an urban environment. Rolls must be made periodically (at gamemaster's discretion) to determine whether the follower makes a "slip" that might reveal him to his prey. Even if he makes a slip, the target will not notice the follower unless a successful alertness roll is made.

Attempts to lose a tailer are resolved as a "tail vs. tail" skill contest.

Reasons to Modify Skill Number: Lack of cover, presence of crowds, if follower is familiar to target, etc.

Tracking: The ability to follow a character in a rural environment. Unlike a tailer, a tracker does not follow the target closely, but follows by noticing changes made by the target's passage — footprints, broken branches, etc. Rolls must be made periodically or the path is lost.

Reasons to Modify Skill Number: For easy (snow) or difficult (hard rock) surfaces; if target is taking precautions; for lighting conditions; presence or absence of vegetation; etc.

8. Hero Points

(8.1) More about Hero Points

Player characters are better than others. This is because they are heroes. The protagonists of heroic fiction are better than other characters: after all, if they weren't, they wouldn't *be* heroes.

The PCs are not, however, some form of *homo superior*. They are people from all walks of life whose courage and abilities mark them as extremely capable freedom fighters. They put on their pants one leg at a time, and they obey the normal rules of the game — except in moments of great danger or stress, when they show why they are the stuff of heroes. In game terms, we represent reaching back for something extra or making your own luck with *hero points*.

Each PC begins with one hero point. At the end of an adventure, they may obtain additional points. (We strongly recommend you follow the guidelines in "Rewards," section 3.11, for how many total hero points per adventure ought to be given to the PCs.)

Each hero point is precious. Hero points should be awarded infrequently, and spending one should have a noticeable impact. The gamemaster has the final say as to whether spending a hero point will have the effect a player desires — but in general, a player should be given the benefit of the doubt.

A PC may not normally spend more than one hero point in a combat round or at the same time. However, a PC may spend a hero point to "ignore a kill" or "ignore fatigue or exhaustion," and then spend a second hero point in the same combat round.

Section 6 in the *Player Book* lists ways in which hero points can be spent. At the gamemaster's discretion, they can be spent in other ways as well.

GMing Tips

Living in the Real World

Let's assume that, through foolhardiness or sheer bad luck, a PC is standing at the point of impact for a shell from the main gun of a Soviet T-80 tank. By the letter of the rules, the player can elect to "dodge a bullet," thereby "diving out of the way. . . unhurt;" and by the application of common sense and a rigorous interpretation of the main gun combat rules, you can place his character one hex into the blast radius of the shell and very probably blow

the PC away anyway. After all, this is heroic fiction, and not the thoroughly implausible world of Saturday morning cartoons (*cf.* Wile E. Coyote and sticks of dynamite).

However, if the players will cooperate with you to tell a satisfying and plausible story, you shouldn't have to be bloody-minded and the hero point rules should be bent (but not broken) in their favor. The spending of a hero point represents a dramatic moment in play, and the player who spends a point should perform accordingly. If the PC proposes that the main gun shell penetrates deep into the soil before exploding, and his character is hurled forward by a wall of dirt from the force of the explosion, you could reasonably rule his player does not have to roll for damage on the Vehicle Weapons and Artillery Combat Table. (Call the PC stunned from the explosion, and have him spend a couple of rounds digging out from under the wall of dirt.)

Roleplaying games, like other fiction, require the willful suspension of disbelief. Incidents like the main gun example do happen in real life. Our production manager, who was a sergeant in Vietnam, tells of a buddy who stepped on an extremely powerful antitank mine. The men within ten yards were instantly killed, and several others to fifty yards out were injured. His buddy was lifted straight upwards by the blast and, as antitank mines shoot out shrapnel at ground level, he was unscratched by the explosion. (However, his back was broken when he landed on a paddy dike.) This is plausible. Surviving in direct line-of-fire of shrapnel to say, "it's only a flesh wound" is not. It's all in how you tell a story.

How Heroic a Point?

In general, if a player's actions are sufficiently heroic, or enhance the story, or entertain you, you should make his use of a hero point that much more effective. If, at the penultimate stage of an elaborate and ingenious plan to blow up the communications headquarters for the Pacific Occupation Front, the only PC with the necessary demolitions skill is hit by stray gunfire resulting in a kill, you might allow him to reduce the result to light (instead of heavy) wound by spending a hero point. Or you might allow him to spend two hero points in a round (just this once, of course), and suffer no injury.

We've advised you earlier in these rules not

to award hero points to "cowardly" PCs, and we advise you to give the cautious PC little joy in his use of the few hero points he may receive in the course of a campaign. However, this being a world with modern weapons, we expect the players to hoard their first few hero points to protect against injury. Some may call this cowardice. We call this an eminently sensible response to a dangerous environment.

A PC should be judged undeserving of hero points if he is consistently less brave *and* less clever than his fellow PCs. Cleverness is often more useful than bravery in guerrilla actions; if the PCs succeed with proper guerrilla tactics ("never be afraid to run away" and the rest of section 8 of the *Player Book*), they should receive as many hero points as they would if they had solved the problem *a la* Rambo. This will confuse those players who think with their *macho* and not with their brains but, in time, they'll come to understand that the best response to overwhelmingly superior force is not to present yourself to be stomped by it.

Even though you, as gamemaster, can change or modify the rules to suit your (and presumably the players') fancy, and the hero point rules are intended to be especially flexible, you shouldn't ever allow "succeed in a skill or attribute roll" and "make a heroic effort" to be used in the same combat round. Or on your head be it.

Dead Heroes and Dangerous Acts

The ration of hero points for successfully completing an adventure should directly correlate to the number of PCs present at a play session (per "Rewards," 3.11). When awarding hero points at the end of the day, please keep in mind that PCs who have died will merit some of these hero points. Unless these PCs died through their own stupidity, their dying actions were almost certainly heroic and worthy of points.

Where do dead heroes' hero points go? These can either vanish into a black hole, never to be seen again or, if you prefer, you can award an extra hero point to the player's next character.

A PC should always be able to earn a hero point if (a) he has no hero points; and (b) he deliberately takes a considerable risk of incapacitation or death. (If you're fuzzy on the word "considerable", we recommend a

1026	1025	1024	1023	1022	1021	1020	1019	1018	1017	1016	1015	1014
1126	1125	1124	1123	1122	1121	1120	1119	1118	1117	1116	1115	1114
1226	1225	1224	1223	1222	1221	1220	1219	1218	1217	1216	1215	1214
1326	1325	1324	1323	1322	1321	1320	1319	1318	1317	1316	1315	1314
1426	1425	1424	1423	1422	1421	1420	1419	1418	1417	1416	1415	1414
1526	1525	1524	1523	1522	1521	1520	1519	1518	1517	1516	1515	1514
1626	1625	1624	1623	1622	1621	1620	1619	1618	1617	1616	1615	1614
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1826	1825	1824	1823	1822	1821	1820	1819	1818	1817	1816	1815	1814
1926	1925	1924	1923	1922	1921	1920	1919	1918	1917	1916	1915	1914
2026	2025	2024	2023	2022	2021	2020	2019	2018	2017	2016	2015	2014
2126	2125	2124	2123	2122	2121	2120	2119	2118	2117	2116	2115	2114
2226	2225	2224	2223	2222	2221	2220	2219	2218	2217	2216	2215	2214
2326	2325	2324	2323	2322	2321	2320	2319	2318	2317	2316	2315	2314
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Map B

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2012 2212 Chock
2112 Full 2312
O'Nuts
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2116 2316

Map D

Westchester

Bronx

Henry
Hudson
Bridge

George
Washington
Bridge

Manhattan

New Jersey Turnpike

New Jersey Turnpike

Lincoln
Tunnel

Barstow's
Apartment

PATH

Bronx-Whitestone
Bridge

Throgs
Neck
Bridge

Triborough
Bridge

La Guardia Airport

Hoboken

Armory
L-Train

Queensboro
Bridge

Queens

Pulaski
Skyway

Rt. 1

PATH   Rt. 9

Queens-Midtown
Tunnel

Communipaw
Bridge

Journal
Square

Newark Airport

Williamsburg
Bridge

Jersey City

Liberty
Island

Manhattan
Bridge

Brooklyn
Bridge

Newark

Brooklyn-Battery
Tunnel

Floyd Bennett Field

Bayonne

Brooklyn

Staten Island

Verrazano
Narrows
Bridge

GAMEMASTER CHARTS

SMALL ARMS VS. VEHICLES TABLE

Weapon	No Armor	Light	Med.	Heavy
Non-automatic				
Pistol	10	18	—	—
Rifle	7	16	20	—
Carbine	7	16	20	—
Semi-automatic rifle	6	15	19	—
Shotgun	10	18	—	—
Machine pistol	10	17	—	—
Automatic				
Automatic carbine	6	15	20	—
Automatic rifle	6	15	20	—
Machine rifle	5	12	19	—
Submachinegun	5	12	20	—
Light machinegun	4	10	18	—
Medium machinegun	3	9	16	—
Heavy machinegun	2	5	10	20
Bow Weapons				
Longbow	18	—	—	—
Compound bow	15	20	—	—
Crossbow	13	19	—	—
Slingshot	19	—	—	—
Thrown Weapons				
Throwing knife	19	—	—	—
Shuriken	19	—	—	—

Procedure: When a character fires at a vehicle, refer to the **Small Arms Combat Table** (in *Freedom File D*) to determine whether it jams, permitted types of fire, ammo points per clip, and range.

Type of Fire: Unlike fire against individuals, when a character uses rapid or burst fire, he must spend the entire round firing against a single vehicle, and resolves only *one* fire. Rapid or burst firing increases the chance of hitting — but does *not* mean the player rolls more than once.

Ammunition: A character using aimed fire against a vehicle consumes 1 ammo point. One using rapid fire consumes 2 points. A character can only burst fire against a vehicle if his weapon contains at least 4 remaining ammo points. When he burst fires, 10 ammo points are expended, or however many points are left in the weapon, whichever is less.

Fire Modifiers: Once a player has used the **Small Arms Combat Table** to determine his range, he refers to the **Fire Modifiers Against Vehicles**, below. He modifies his weapon skill as the **Fire Modifiers** direct.

The Vehicle Chart: One modification is made for the vehicle's "hit modifier." Refer to the **Vehicle Chart**. Find the vehicle at which fire is performed along the left-hand side of the chart and the side of the vehicle at which the character is firing (front, rear or flank) along the top. ("Flank" means either side, the top, or bottom.) At the intersection, you'll find a letter, followed by a slash and a number or a dash.

• The letter is the *armor rating* of that side of the vehicle — no armor, light, medium or heavy.

• The number is the vehicle's *hit modifier*. (If there's a dash instead of a number, the vehicle's hit modifier is zero [0].) The hit modifier is added to the firer's skill number.

Hitting: Once the firer's skill number has been modified, make a skill roll. If it is successful, the target has been hit. If it is not, it has been missed. (If the failed roll is a 20, the weapon may jam; see the **Small Arms Combat Table**.)

Damage: Refer to the table above. Find the weapon name along the left-hand side of the table, and the armor rating (found on the **Vehicle Chart**) along the top. Cross-reference to yield a *penetration modifier*. Then, refer to the **Vehicle and Obstacle Damage Table** (on page 32) to determine the damage suffered.

FIRE MODIFIERS AGAINST VEHICLES

Range		Type of Fire	
Medium	×½	Aimed (1 ammo point)	−4
Long	×¼	Rapid (2 ammo points)	−2
Vehicle's Hit Modifier	+?	Burst (4-10 ammo points)	+2
Target Moving	−3		

Procedure: Vehicle hit modifiers are found on the **Vehicle Chart**. Modify the firer's weapon skill as indicated. Halving or quartering for range occurs after all other modifications.

GRENADES AND MINES VS. VEHICLES TABLE

Weapon	No Armor	Light	Med.	Heavy
Fragmentation	6	17	20	—
Antitank	2	8	14	20
White phosphorus	6	15	19	—
Satchel charge	6	14	17	20
Antipersonnel mine	4	15	20	—
Antitank mine	2	3	4	6
Claymore mine	6	12	18	—
Molotov cocktail	6	12	20	—
Dynamite	8	12	18	—

Procedure: Refer to the **Grenade and Mine Combat Table** to determine range and whether the grenade or mine is a dud. Then, if using a grenade, refer to the **Modifiers Against Vehicles** below; modify the thrower's manual dexterity as indicated.

Refer to the **Vehicle Chart** to determine the vehicle's hit modifier and armor rating. (Mines are always resolved against the vehicle's bottom ["flank"] armor.)

Make a manual dexterity attribute roll against the modified attribute number. If it succeeds, the vehicle has been hit. If the roll is a 20, the mine or grenade may be a dud (see **Grenade and Mine Combat Table**).

If the vehicle is hit, use the table above to determine the penetration modifier, in the same way that the **Small Arms vs. Vehicles Table** is used.

Vehicles with no armor (only) can be affected by grenades and mines with blast radii of 1 or more which land outside their hex; other vehicles can only be affected by grenades and mines in their own hex. When resolving attacks against vehicles with no armor, the blast modifier rules are used (see **Grenade and Mine Combat Table**). Blast modifiers (like the penetration modifier) are subtracted from the die-roll on the **Vehicle and Obstacle Damage Table** (on page 32).

Characters outside the vehicle and within the blast radius are affected normally.

GRENADE AND MINE MODIFIERS AGAINST VEHICLES

Modifications to Manual Dexterity:

Range			
Medium	×½	**Vehicle's Hit Modifier**	+?
Long	×¼	**Vehicle Moving**	−3

Procedure: Modify the thrower's manual dexterity as specified. Range modifications occur after all others. Vehicle hit modifiers are found on the **Vehicle Chart**.

SIGHTING RANGE CHART

Weather Conditions	Lighting		
	Daylight	**Dawn/Dusk**	**Night**
Clear	any	25	12
Light Rain/Snow	40	20	10
Heavy Rain/Snow	20	10	5
Blizzard/Smoke/Fog	8	4	2
Mist	50	25	12

Procedure: Find the weather condition along the left-hand side of the table and the lighting condition along the top; cross-reference the two. The result is the maximum distance, in hexes, at which a target can be observed. "any" means the target can be seen at any distance.

HEAVY WEAPONS COMBAT TABLE

Weapon	Ammo	Rate of Fire	Dud #	Range Imp.	Short	Medium	Long	Stun	Light	Heavy	Incap.	Kill	Blast Radius	No Armor	Light Armor	Medium Armor	Heavy Armor
Rifle Grenade Launcher	*	2		0-5	6-10	11-16	17-65										
HE			19					1-8	9-15	16-18	19	20	1 (−3)	4	12	18	—
HEDP			19					1-9	10-16	17-18	19	20	—	2	7	15	—
WP			18					1-7	8-15	16-18	19	20	2 (−2)	3	11	17	—
Gas			17					+	+	+	+	+	—	—	—	—	—
Mark 19 AGL	50*	10		0-5	6-15	16-32	33-500										
HVHE			18					1-8	9-15	16-18	19	20	1 (−3)	4	12	18	—
HVHEDP			18					1-9	10-16	17-18	19	20	—	2	7	15	—
AGS-17 AGL	30	6	16	0-3	4-15	16-24	25-250	1-10	11-17	18	19	20	—	4	10	19	—
Bullet-trap Rifle Grenades	1	1	18	0-7	8-12	13-20	21-50	1-6	7-13	14-16	17-18	19-20	2 (−3)	2	6	12	20
Bazooka	*	½	19	0-1	2-10	11-25	26-50	1-10	11-17	18	19	20	—	2	6	12	18
LAW	1	1	19	0-1	2-8	9-20	21-32	1-11	12-17	18	19	20	—	2	8	14	20
1st Generation ATGM	2†	¼	18	0-30	31-150	151-300	301-500	1-9	10-17	18	19	20	1 (−6)	1	4	10	16
2nd Generation ATGM	2†	⅓	19	0-8	9-200	201-350	351-650	1-11	12-17	18	19	20	2 (−4)	1	3	8	12

Key:
*Ammunition is in shells, not clips.
+Same as gas grenades — see 14.4.
†Ammo supply differs for vehicle-mounted ATGMs — see the **Vehicle Chart**.

HE = high explosive; DP = dual purpose; HV = high velocity; WP = white phosphorus; AGL = automatic grenade launcher; LAW = light antitank weapon; ATGM = antitank guided missle.

Procedure: Follow the same procedure as for grenade combat (against personnel and against vehicles), except that:

Some weapons have minimum ranges; weapons may not fire at ranges listed under "imp." (for "impossible").

Heavy weapons skill is used instead of manual dexterity.

Each heavy weapon has a rate of fire. A character firing a heavy weapon must spend the whole round doing so. The weapon may be fired as many times as its rate of fire. Weapons with rates of fire of ½, ⅓, or ¼ may only be fired every 2nd, 3rd, or 4th round; two characters must spend that many rounds doing nothing but preparing and firing the weapon for it to be fired. (If only one character does so, its rate of fire is halved.)

Rifle grenade launchers and bazookas ignore the regular ammunition rules. Ammunition for these weapons are provided in shells, not in clips. Each time the weapon is fired, one shell is consumed. The weapon is never out of ammunition until all shells are consumed.

Heavy weapons fire may scatter more than one hex. See section 16 under "scatter".

If a vehicle is the target, and is hit, characters outside the vehicle are not affected unless the vehicle is destroyed or obliterated.

For more information, see section 16.

VEHICLE AND OBSTACLE DAMAGE TABLE

Modified Penetration Die-roll	Damage
−1 or less	no effect
0-2	light
3-5	medium
6-7	heavy
8-14	destroyed
15 or more	obliterated

MODIFIERS TO THE DAMAGE TABLE

Penetration Modifier	−?
Blast modifier (vehicles with no armor only)	−?

OCCUPANT DAMAGE TABLE

Stun	Light	Heavy	Incap.	Kill
1-9	10-15	16-18	19	20

MODIFIERS AGAINST OCCUPANT DAMAGE

Vehicle Damage	Modifier
Light	−2
Medium	0
Heavy	+2
Destroyed	+8
Obliterated	+12

HEAVY WEAPONS MODIFIERS

Modifiers Against Personnel and Vehicles

Range: other than ATGMs	
Medium	×½
Long	×¼

Range: ATGMs	
Short	×¼
Long	×½

Firing Grenade Launcher from moving vehicle or animal	−5

Modifiers Against Personnel Only

Target Terrain Type	
Broken, Brush, Swamp, Low Wall, Stream	−1
Rough, Crater, Rubble, Woods, River	−2
Trench, Forest, Dune	−4
Door	−3
Window or Slit	−4
Fire at a Weapons Flash	−3

Modifiers Against Vehicles Only

Vehicle Hit Modifier	+?
Target Vehicle Moving	−3

Modifiers to the Damage Die-roll

Blast Modifier	−?
Target Prone	−2

Procedure: When a vehicle is hit in combat, this table is used to determine what damage is suffered. Use the **Small Arms vs. Vehicles Table**, the **Grenades and Mines vs. Vehicles Table**, the **Heavy Weapons Combat Table** or the **Vehicle Weapons and Artillery Combat Table**, as appropriate, to determine a *penetration modifier*.

Then, roll the die. Subtract the penetration modifier from the die-roll. Find the modified die-roll (which may be a negative number) on the table; the entry on the same line determines the damage suffered. **Example:** The penetration number is 18. A 12 is rolled. 12−18 = −6; −6 is less than 0, so no damage is done.

If the vehicle suffers any damage, refer to the **Occupant Damage Table**. Roll the die once for each character in the vehicle. Modify each die-roll as directed by the **Modifiers Against Occupant Damage**. Find the modified die-roll on the table; the corresponding entry is the damage suffered by the character. Also roll damage for characters adjacent to obstacles which are damaged, applying the damage modifier. **Example:** The vehicle has suffered heavy damage. It is occupied by two characters. The die-roll for one is 6; the modifier for heavy damage is "+2", so the modified die-roll is 8. The first character suffers a stun. The second die-roll is 16, modified to 18; the second character is heavily wounded.

Vehicle damage is cumulative. If a vehicle takes damage less severe than its current level there is no effect. If it takes damage equal to its current level its damage goes up one level (i.e., from light to medium). If it takes damage more severe than its current level, its damage level is increased to that damage level.

Key: Vehicle damage is stated in only the most general terms. Exactly what, for instance, "medium damage" means is left to the gamemaster's discretion. Here are some guidelines, however.

Light Damage: Occupants may be damaged, but the vehicle is still operable (mostly cosmetic damage). At the gamemaster's discretion, exposed weaponry (e.g., pin-mounted machineguns) may be inoperable. Obstacles are weakened.

Medium Damage: The vehicle's movement rate is halved (flat tires or damaged track). At gamemaster's discretion, some or all of the vehicle's light weapons (coaxial machineguns, ATGM launchers, grenade launchers, etc.) may be inoperable. Obstacles have holes through which observation and weapons fire may take place (treat as slits).

Heavy Damage: The vehicle's movement rate is quartered (more flat tires or thrown track). At the gamemaster's discretion, some or all of the vehicle's weapons (including main guns) may be inoperable. In addition, the vehicle will be unable to travel any large distance without major repairs. Obstacles have holes through which movement is possible (treat as windows).

Destroyed: Vehicle is inoperable. All weapons are unusable without major repairs. Characters in the vehicle's hex must roll on the **Occupant Damage Table** with no modifiers. Obstacles have major holes blown in them (treat as doors).

Obliterated: The vehicle is inoperable. It and all weapons are irreparable. Characters in the vehicle's or an adjacent hex must roll on the **Occupant Damage Table** with no modifiers. Obstacles are completely destroyed (treat as rubble).

VEHICLE WEAPONS AND ARTILLERY COMBAT TABLE

Weapon	Rate of Fire	Imp.	Short	Medium	Long	Stun	Light	Heavy	Incap.	Kill	Blast Radius	No Armor	Light Armor	Medium Armor	Heavy Armor
			Range			Damage vs. Personnel						Penetration vs. Vehicles			
Autocannon	5	0-1	2-75	76-200	201-400										
Penetrator						1-5	6-8	9-12	13-16	17-20	—	1	7	15	18
HE						1-2	3-4	5-8	9-14	15-20	—	2	10	17	20
Small Main Gun/Recoilless Rifle	1	0-1	2-100	101-250	251-350										
Penetrator						1-4	5-7	8-11	12-15	16-20	—	1	4	10	17
HE						1-2	3-4	5-7	8-12	13-20	2 (–3)	1	6	15	19
Large Main Gun	1	0-1	2-150	151-300	301-500										
Penetrator						—	—	—	—	—	—	1	1	5	8
HE						1	2	3	4-6	7-20	3 (–2)	1	1	8	12
100mm or less Artillery	5	0-60*	61-80	81-150	151-600										
HE						1	2	3-4	5-7	8-20	3 (–2)	2	6	12	20
Smoke/Gas/Illumination†						—	—	—	—	—	3/3/30	—	—	—	—
101-149mm Artillery	2	0-70*	71-100	101-150	151-2000										
HE						1	2	3	4-5	6-20	4 (–2)	1	3	8	13
ICM						1	2	3	4	5-20	7 (–1)	2	7	16	20
Smoke/Gas/Illumination†						—	—	—	—	—	7/7/45	—	—	—	—
150+mm Artillery	1	0-16	17-75	76-200	201-3000										
HE						1	2	3	4	5-20	6 (–3)	1	1	3	7
ICM						1	—	2	3	4-20	9 (–2)	2	5	15	20
Smoke/Gas/Illumination†						—	—	—	—	—	9/9/60	—	—	—	—

† See section 21.7 for the effects of Smoke, Gas, and Illumination rounds.
* These are impossible ranges for mortars within the category. Guns and howitzers of 100mm or less and 101mm-149mm have a short range of 17-80 hexes and 17-100, respectively.

Light = lightly wounded; Heavy = heavily wounded; Incap. = incapacitated; Imp. = impossible; HE = high explosive; ICM = improved conventional munitions.

Procedure: This table is used in the same way as the Heavy Weapons Combat Table, except that:

Ammunition: All ammunition for these weapons is in shells, not clips. One shell is consumed per fire. Weapons are never out of ammo until all shells are consumed.

Gunnery or indirect fire skill is used instead of heavy weapons skill.

Each weapon can fire more than one **ammunition type.** Each type has its own line on the table.

The **blast radius** for a gas or smoke shell is the radius from the impact hex covered by gas or smoke. For an illumination shell, the blast radius is the radius of the illuminated area.

ARTILLERY SCATTER DIAGRAM

*reference hexside

Procedure: Trace a line from the firer to the target hex. The hexside across which the line passes is called the reference hexside. Roll a die; on a 1-12 one of the hexes of the second ring is the impact hex; on a 13-20 the shell lands on the third ring. In this case, roll the die again; on a roll of 1-18 it lands in one of the hexes of the third ring; on a 19 or 20, with artillery or vehicle weapons firing, the shell is a dud. Otherwise the die is rolled again until a 1-18 is rolled.

VEHICLE WEAPONS AND ARTILLERY MODIFIERS

Modifiers Against Personnel and Vehicles

Range: Autocannon; Main Guns; Recoilless Rifles	
Long	× ½
Range: Artillery	
Long	× ¼
Range: Mortars	
Medium	× ½
Long	× ¼

Modifiers Against Vehicles Only

Vehicle's Hit Modifier	–?
Target Vehicle Moving	–3

Modifiers to the Damage Die-roll

Target Prone	–2
Blast Modifier	–?
Terrain Type (Shell exploded outside character's hex)	
Rubble, Woods	–1
Crater, Forest	–2
Door, Trench, Window, Slit	–4

OBSTACLE CHART

Type of Obstacle	Armor Class
Overturned garbage cans, rubble, house wall, wood fence, glass windows.	no armor
Rocks, stone walls, concrete road dividers, plexiglass windows, a layer of sandbags, cans filled with liquid.	light
Overturned cars, concrete walls, several layers of sandbags, cans filled with sand.	medium
Concrete bridge abutment, overturned trucks, concrete bunkers, bank vault doors.	heavy

Chain link fence will detonate an ATGM, Bazooka, or LAW round prematurely.

This is a rough guide for obstacles. The gamemaster should make appropriate adjustments for the material used to construct obstacles and the time spent in construction.

To determine whether or not the obstacle is hit use the fire against vehicles procedure for the weapon being used. The gamemaster must generate a hit modifier depending on the size of the obstacle.

If the obstacle is hit, determine the penetration modifier using the armor class applied by the gamemaster or listed above. Note that "no armor" obstacles can be affected by blast from a shell which missed and scattered. Refer to the **Vehicle and Obstacle Damage Table.**

HORSE COMBAT TABLE

Action	Stun	Light	Heavy	Incap.	Kill
	Damage				
Charge/Melee	1-5	6-10	11-14	15-17	18-20
Melee vs. Human	1-7	8-12	13-15	16-18	19-20
Melee vs. Horse	1-14	15-17	18	19	20

Procedure: Use the horse's combat training skill and the **Melee Modifiers** (see *Freedom File D*) to determine whether or not the horse hits. If it does, determine which line of the table above is used — use "Charge/Melee" if the action was Charge/Melee; use "Melee vs. Human" if the target is human and the action was Melee; use "Melee vs. Horse" if the target is another horse. Use the same procedure as for other combat tables to determine how much damage the target suffers.

Vehicle Type	Armor Rating/Hit Modifier			Crew/ Passengers	Weapons	Drive Type	Enclosure
	Front	Flank	Rear				
Civilian Vehicles							
Passenger Car	N/—	N/—	N/—	1/1-7	None	Rear	Glass
Van or Pickup	N/—	N/+1	N/—	1/2-15	None	Rear/Four	Glass
Light Truck	N/+1	N/+2	N/+1	1/8-23	None	Rear	Glass
Tractor Trailer							
w/trailer	N/+2	N/+4	M/+2	1/40-60	None	Rear	Glass
w/o trailer	N/+2	N/+2	N/+2	1/3-5	None	Rear	Glass
Bulldozer	L/+1	N/+1	N/+1	1/1-3	mega-huge melee weapon	Tracked	Open
Military Vehicles							
Soviet Tanks							
ASU-85	M/—	L/—	L/—	4	SMG (PEN 10; HE 40); mmg [C] (300)	Tracked	Enclosed
T-62	M/—	M/+1	L/—	4	LMG (PEN 15; HE 25); mmg [C] (500); hmg [P] (100)	Tracked	Enclosed
T-72	H/—	M/+1	M/—	3	LMG (PEN 10; HE 18); mmg [C] (400); hmg [P] (100)	Tracked	Enclosed
T-80	H/—	H/+1	M/—	3	LMG (PEN 10; HE 18); mmg [C] (400); hmg [P] (100)	Tracked	Enclosed
Soviet APCs							
BMP-1	L/—	L/—	N/—	3/8	SMG (HE 40); 1st gen. ATGM (5); mmg [C] and mmg [P] (400)	Tracked	Enclosed
BMP-2	M/—	L/—	L/—	3/8	AC (PEN 20; HE 40); 2nd gen. ATGM (5); mmg [C] and mmg [P] (400)	Tracked	Enclosed
BTR-60	L/—	N/—	N/—	2/14	hmg [P] (100); mmg [P] (400)	Four*	Enclosed
BTR-70	L/—	L/—	L/—	2/14	hmg [P] (100); mmg [P] (400); AGS-17 (180)	Four*	Enclosed
BTR-40	L/—	N/—	N/—	2/8	hmg [P] (100); mmg [P] (500)	Four	Open
MT-LB	L/—	L/—	L/—	2/11	mmg [P] (400)	Tracked	Open
BMD	L/—	L/—	N/—	2/6	SMG (HE 30); 1st gen. ATGM (4); mmg [P] and mmg [C] (400)	Tracked	Enclosed
BRDM	L/—	L/—	N/—	2/6	hmg [C] (100) + mmg [P] (400) or 2nd gen. ATGM (8) + mmg [P] (200)	Four*	Enclosed
Soviet Self-Propelled Artillery							
SAU-122	L/—	L/—	L/—	4	100mm-149mm arty (HE 30; ICM 6; Smoke 4); mmg [P] (400)	Tracked	Enclosed
SAU-152	L/—	L/—	L/—	5	150+mm arty (HE 20; ICM 5; Smoke 5); mmg [P] (400)	Tracked	Enclosed
U.S. Tanks							
M-60	M/+1	M/+1	L/—	4	LMG (PEN 20; HE 43); mmg [C] (200); hmg [P] (300)	Tracked	Enclosed
M1	H/—	H/+1	M/—	4	LMG (PEN 25; HE 30); mmg [C] and mmg [P] (300); hmg [P] (400)	Tracked	Enclosed
U.S. APCs							
M113	L/—	L/—	N/—	2/11	hmg [P] (600)	Tracked	Enclosed
M2	M/+1	L/—	L/—	3/7	AC (PEN 100; HE 200); 2nd gen. ATGM (8)	Tracked	Enclosed
Hummer	L/—	N/—	N/—	2/8	AC (PEN 50; HE 100) or Mark 19 (HVHEDP 100; HVHE 200; WP 10; Smoke 10) or hmg [P] (500) or 2nd gen. ATGM (12)	Four	Glass
U.S. and Soviet							
Jeep	N/—	N/—	N/—	1/5	None or hmg [P] (400) or recoilless rifle	Rear	Glass/Open
Medium Truck	N/+1	N/+2	N/+1	1/12-20	None	Rear	Glass
Heavy Truck	L/+2	N/+3	N/+2	1/21-30	None	Rear	Glass
Motorcycle	N/—	N/—	N/+1	1/1-2	None	Rear	Open

KEY:

Armor: N = no armor; L = light armor; M = medium armor; H = heavy armor.

Weapons: mmg = medium machinegun; hmg = heavy machinegun; LMG = large main gun; SMG = small main gun; AC = autocannon; 1st gen. ATGM = first generation antitank guided missile; 2nd gen. ATGM = second generation antitank guided missile; AGS-17 = AGS-17 automatic grenade launcher; Mark 19 = Mark 19 automatic grenade launcher; 100-149mm arty = 100mm to 149mm artillery gun; 150+mm arty = artillery gun of more than 150mm caliber; [P] = weapon is pin-mounted (see 20.5); [C] = weapon is coaxial; (#) = number of ammo clips (for machineguns) or number of shells (for others) carried; HE = high explosive; PEN = penetrator; ICM = improved conventional munitions; WP = white phosphorus; HVHE = high velocity high explosive; HVHEDP = high velocity high explosive dual purpose.

* Treat as tracked vehicle for streams and rivers.

Vehicles have three **armor ratings** for front, flank, and rear, respectively. They are used as described in the **Combat Tables**. In addition, some vehicles have **hit modifiers** in the form of a slash and a number after the armor rating, which modifies a character's skill number when he fires at that side of a vehicle.

The number of **crew** carried by a vehicle is listed in the "Crew/Passengers" column. If a vehicle can also carry passengers, the number it can carry follows the number of crew and a slash. If the number of passengers is expressed as a range (e.g., "12-20"), the precise number of passengers which can be carried depends on the exact size of the vehicle (i.e., the gamemaster's whim). See 20.3.

The **weapons** carried by each vehicle are listed in the weapons section. See 20.5.

A vehicle's **drive type** affects its movement rate; see the **Terrain Effects Chart** (in *Freedom File D*) and the **Travel Chart**.

A vehicle's **enclosure** affects grenade combat (see 20.2).

FALLING AND COLLISION TABLE

Distance Fallen						
In Meters:	3-6	7-12	13-18	19-30	31-50	51+
In Elevation Levels	1-2	3-4	5-6	7-10	11-16	17+
Velocity of Collision						
in km/hour:	5-10	11-20	21-50	51-100	101-200	201+
Damage:						
No Effect	1-8	1	—	—	—	—
Stun	9-15	2-9	1	—	—	—
Light Wound	16-18	10-13	2-9	1	1	—
Heavy Wound	19	14-17	10-15	2-6	2-3	1
Incapacitation	20	18-19	16-17	7-10	4-6	2
Kill	—	20	18-20	11-20	7-20	3-20

Procedure: Find the distance fallen or velocity of collision at the top of the table. Roll the die and find the number rolled on that column of the table. Read across to the left to determine the degree of damage suffered.

LOAD CHART

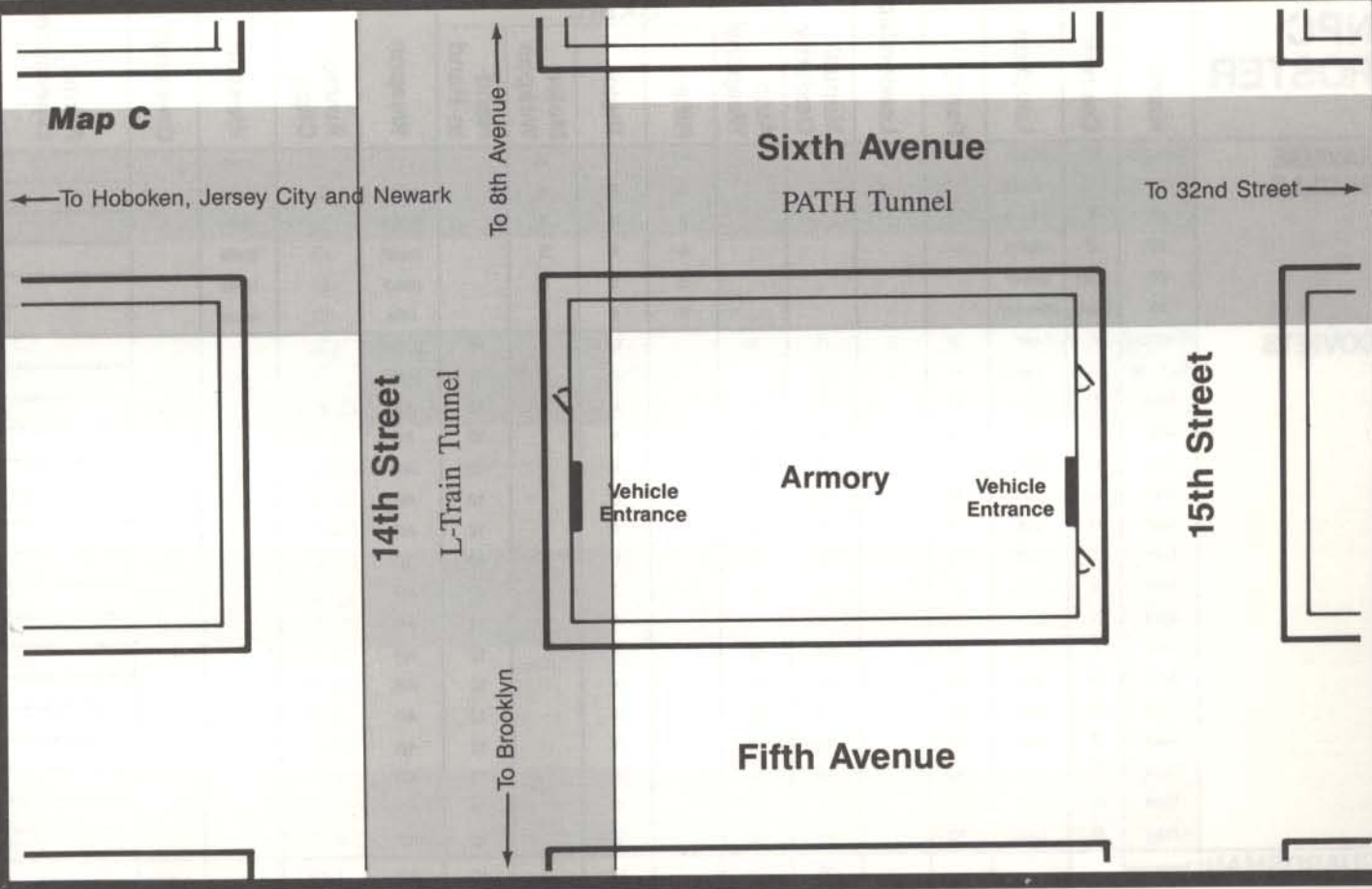| Animal	Load Carried
Pack Animals	
Horse	200 kg
Mule or Donkey	150 kg
Ox	250 kg
Goat	35 kg
Draft Animals	
Horse Cart	400 kg
Horse Wagon	1000 kg
Mule or Donkey	
Cart	200 kg
Mule Wagon	750 kg
Ox Cart	500 kg
Ox Wagon	2000 kg
Goat Cart	100 kg

Cart: Small two-wheeled vehicle drawn by a single animal.
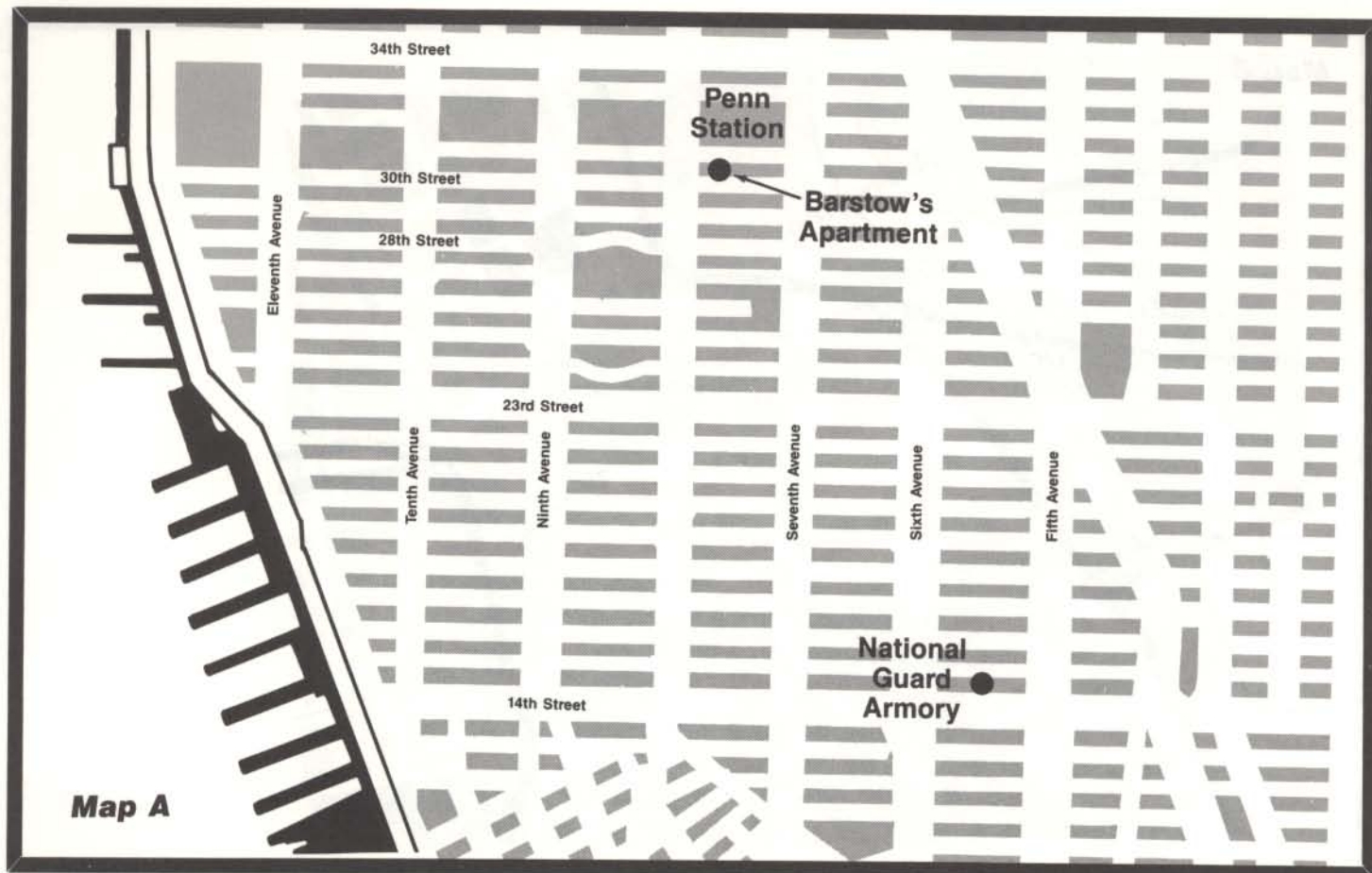*Wagon:* Large four-wheeled vehicle, drawn by two animals on good surfaces. Four to six can be hitched to help pull when off the road.
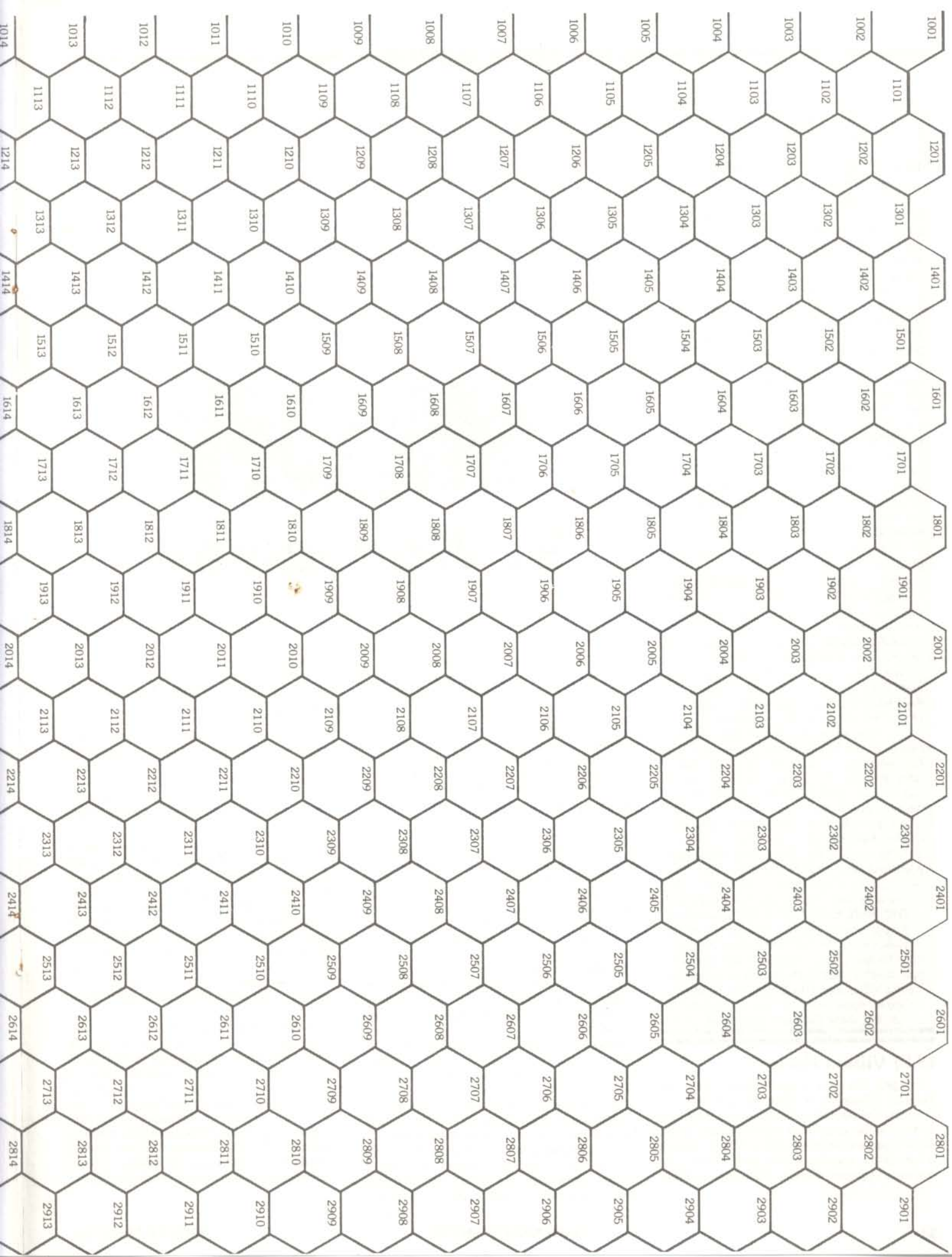
Map E

(already blown)

Pulaski Skyway
(already blown)

Route I-9
(already blown)

PATH

Journal Square
Transportation Center

Communipaw Bridge

Lincoln Park

Hudson Mall

Communipaw Avenue

John F. Kennedy Boulevard

Map C

←To Hoboken, Jersey City and Newark

To 8th Avenue

Sixth Avenue

PATH Tunnel

To 32nd Street→

14th Street

L-Train Tunnel

15th Street

Vehicle
Entrance

Armory

Vehicle
Entrance

To Brooklyn

Fifth Avenue

Map labels: 34th Street · 30th Street · 28th Street · 23rd Street · 14th Street · Eleventh Avenue · Tenth Avenue · Ninth Avenue · Seventh Avenue · Sixth Avenue · Fifth Avenue · Penn Station · Barstow's Apartment · National Guard Armory · **Map A**

NPC ROSTER	Name	Counter	Location	Panic	Leadership	Manual Dexterity	Auto Weapons	Rifle	Pistol	Melee Weapon	Hand-to-Hand	Weapon	Ammo Clips	Weapon	Grenades	Ammo Expenditure
								Skills								
SAVAGE SKULLS	Deadhd	W	rdblck					10	10	12		rifle	☐	knife		
	#1	X	rdblck					6	8	8		pistol	☐	knife		
	#2	Y	rdblck					6	8	8		pistol	☐	knife		
	#3	Z	rdblck					6	8	8		pistol	☐	knife		
	#4	(car)	driver					6	8	8		pistol	☐	knife		
	#5	(car)	rifleman					8	6	8		rifle	☐	knife		
SOVIETS	Krempko	A	car	5	5	11	10		13		15	pistol	☐☐			
	Strauss	B	car	15		8			8		6	pistol				
	Ivan	D	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	E	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	F	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	G	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	H	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	I	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	J	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	K	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	L	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	M	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	N	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	O	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	P	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	Q	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
	Ivan	R	bus	10		10	12		8		12	AR	☐☐☐☐		☐☐☐	
GUARDSMAN	Jorgesen					10	12		14		10	AR	☐☐		☐☐	

AR = automatic rifle

Hex grid map (numbered hexes):

1014 1013 1012 1011 1010 1009 1008 1007 1006 1005 1004 1003 1002 1001
1113 1112 1111 1110 1109 1108 1107 1106 1105 1104 1103 1102 1101
1214 1213 1212 1211 1210 1209 1208 1207 1206 1205 1204 1203 1202 1201
1313 1312 1311 1310 1309 1308 1307 1306 1305 1304 1303 1302 1301
1414 1413 1412 1411 1410 1409 1408 1407 1406 1405 1404 1403 1402 1401
1513 1512 1511 1510 1509 1508 1507 1506 1505 1504 1503 1502 1501
1614 1613 1612 1611 1610 1609 1608 1607 1606 1605 1604 1603 1602 1601
1713 1712 1711 1710 1709 1708 1707 1706 1705 1704 1703 1702 1701
1814 1813 1812 1811 1810 1809 1808 1807 1806 1805 1804 1803 1802 1801
1913 1912 1911 1910 1909 1908 1907 1906 1905 1904 1903 1902 1901
2014 2013 2012 2011 2010 2009 2008 2007 2006 2005 2004 2003 2002 2001
2113 2112 2111 2110 2109 2108 2107 2106 2105 2104 2103 2102 2101
2214 2213 2212 2211 2210 2209 2208 2207 2206 2205 2204 2203 2202 2201
2313 2312 2311 2310 2309 2308 2307 2306 2305 2304 2303 2302 2301
2414 2413 2412 2411 2410 2409 2408 2407 2406 2405 2404 2403 2402 2401
2513 2512 2511 2510 2509 2508 2507 2506 2505 2504 2503 2502 2501
2614 2613 2612 2611 2610 2609 2608 2607 2606 2605 2604 2603 2602 2601
2713 2712 2711 2710 2709 2708 2707 2706 2705 2704 2703 2702 2701
2814 2813 2812 2811 2810 2809 2808 2807 2806 2805 2804 2803 2802 2801
2913 2912 2911 2910 2909 2908 2907 2906 2905 2904 2903 2902 2901

minimum 20% chance.) The PC should receive that hero point at the end of the adventure, assuming the law of averages did not catch up with him.

Divided We Stand, United We Take Back New Jersey

A PC with 10 or so hero points is superhuman. A group of PCs with 10 hero points each is a frightening concept. We think the existence of either or both of these hero point banks is a warning sign that your campaign may be going out of control.

Consider: assume each PC sets aside two hero points to guard against stray bullets, random explosions, natural disasters, and the like. This leaves a party of six PCs with **48** hero points to deal with (more like demolish) anything that gets in their way. Such a group can eat a fully-equipped Soviet motor-rifle division for breakfast. If you want this sort of power in the hands of your players, you are playing a much different game than **THE PRICE OF FREEDOM** design envisions.

Which is not to say that there should never be a PC with 10 hero points. However, achievement of this status should require topnotch play, good luck, a sixth sense for danger, and quite a few playing sessions. (The historical example who comes immediately to mind is Ho Chi Minh.)

Heroes of the Resistance

A Hero of the Resistance is someone who routinely runs through staggering numbers of hero points. However, his hero point status is far less important than his notoriety. He is, if not of the George Washington or Thomas Jefferson caliber, at least a modern-day equivalent of John Hancock. If he escapes from the Soviet manhunt, Tony Kurasawa (see Radio Free America, 5.1) will almost certainly become one of the first Heroes of the Resistance.

Your PCs, we expect, will become small "h" heroes of the Resistance by garnering a few hero points each in their first couple of adventures. A capital "H" Hero of the Resistance is much more than that. He has spectacular exploits to his credit. He is famous. Freedomloving parents across the country tell their children bedtime stories about him. If he's not a leader of the Rebel Command, he's a free agent with strong ties to the Command. The Soviets have a high price on his head, even if they only know him by his *nom de guerre*.

THE PRICE OF FREEDOM takes place in the year after the American surrender to the Soviets, before the men and women destined to be Heroes of the Resistance have achieved their rightful place in the annals of American history. When and if the Soviets are in retreat, it may be appropriate to issue a supplement chronicling these men and women of valor.

(8.2) Villain Points

Imagine this: you've spent weeks setting up General Gilinsky as a villain of awesome proportions. The players are only gradually beginning to discover the scope of his diabolical plans. Then, one PC gets a clear line of sight to Gilinsky, spends a hero point, and shoots him dead. There goes a sense of accomplishment. There goes weeks of

developing an interesting character. And there goes your whole plot line.

Just as a truly heroic hero isn't going to die less than heroically, so a truly villainous villain can't be done in casually. Villains have villain points — which behave just like hero points, only villains have them.

A villain who is central to a plot line which you expect to run through several adventures should begin with two or three villain points. He should gain additional villain points as he advances the cause of the State, as his *maskirovka* (lit., disguise; colloquially, a KGB ploy) foils or fools the players or, in general, his plans advance at the expense of the players or the Americans on whom they depend. If a villain accumulates five villain points,

his right-hand men should begin receiving villain points, too.

Or: feel free to assign villain points to dramatically important NPCs. Don't give them too many, or the players won't have a chance — but give them to anyone who must handle a couple of heroes at a time.

Villain points, as a practical matter, are a function of the players' on-hand hero points and how important you expect a villain to be. If you err by assigning a villain too many villain points, have higher headquarters assign him elsewhere — on very short notice. He'll always be available for a reappearance whenever the PCs are an equal match for him. (And they'll remember him. Oh yes, they'll remember him.)

9. Movement

"I am free as nature first made man,
Ere the base laws of servitude began,
When wild in woods the noble savage ran."
— John Dryden

There are two times when it is useful to know how fast characters can move: during combat, and when they are involved in a long-distance journey. The Travel Chart (in the last few pages of this booklet) provides this information.

(9.1) In Combat

In combat, characters move by choosing one of the movement actions (move, rapid fire and move, charge/melee, etc.). The "combat rate" column of the Travel Chart indicates the number of movement points a character choosing the "move" action receives; a character choosing "rapid fire and move" or one of the other movement actions receives one-half that number (rounding down).

Example A walking character who chooses "move" has 5 movement points; one who chooses "charge/melee" has 2. A character riding a horse has 20 movement points, 10 if he chooses "rapid fire and move."

Walking characters and ones riding horses (or other similar animals) may choose "charge/melee;" characters riding vehicles may not.

For combat purposes, vehicles *may* accelerate to the top rate listed in one combat round, and decelerate to 0 the next. The movement rates for vehicles presume fairly slow, cautious movement — as is likely in combat conditions. You may, if you like, allow faster movement, but must then take into account acceleration and deceleration.

A Quick and Dirty Rule: One movement point roughly equals a movement rate of 1½ kilometers per hour, or about 1 mile per hour.

(9.2) Chases

Combat rates for whole classes of vehicles are identical — for example, cars, jeeps, motorcycles, APCs and tanks all have movement rates of 20. Sometimes, however, your players will get in a chase. If movement rates were in fact perfectly identical, no one would ever get caught or get away. Here's how to handle things:

If one vehicle is clearly faster than the other, it outdistances its competition. (The T-72 is a fast tank, but it's not as fast as an Italian sportscar.)

If the vehicles are of roughly the same speeds (or bad roads or difficult terrain make drivers wary of using their top speeds), the chase is resolved as a series of *driving-versus-driving* skill contests.

As gamemaster, you must break the chase into a sequence of key moments. Describe to the players what happens, until they get to a key moment. Then, make driving skill rolls for all drivers.

Remember that, when performing a skill contest, you add a character's roll to his skill number. Well, when resolving a chase, *first* check to see whether a character's roll succeeds — whether or not his roll is less than or equal to his skill number. Any character who fails is out of the race — he's crashed, or sidetracked down the wrong street, or whatnot. If both succeed, the race continues — but the character with the higher combined skill-number-plus-roll widens the lead (if he's being chased) or closes it (if he's the chaser).

Example: Fred has a driving skill of 17; Ivan has a skill of 12. They come to a sharp curve, and both roll; Fred rolls a 2 and Ivan rolls a 10. They both succeed, so the race continues. However, Fred's combined skill and die-roll is 19 and Ivan's is 22, so Ivan closes the gap. They come to another sharp curve, and roll again; Fred gets a 12 and Ivan rolls a 15. Ivan's roll is a failure, so his vehicle skids off the road and into a ditch. Fred gets away.

(9.3) Long Distance Movement

The "long distance rate" of the Travel Chart lists the number of kilometers characters and vehicles can travel per hour. The Chart assumes: maximum safe speeds (characters can travel faster at an increased risk of fatigue or accident); good weather; and good roads.

Obviously, characters will not always be traveling along good roads during good weather. To find the rate of travel in other circumstances, refer to the "Terrain Modifiers" section of the chart. Follow the chart instructions to yield the actual movement rate.

Example A character is traveling by bicycle across fields in the rain (a rather strenuous undertaking). The long-distance rate for bicycle is 15; and its vehicle class is "wheels." The "wheels" divisor for fields is 5, and for rain, 2. 15 divided by 5 is 3; divided again by 2 is 1½. Hence, the character may travel 1½ kilometers per hour. (He'd better off walking, which he'll probably figure out.)

One factor not taken into account by the Travel Chart is the size of the moving party. A group of more than six or so characters or vehicles moves more slowly than a smaller group, because coordinating travel plans and keeping everyone moving becomes difficult. You should figure that any sizeable group travels at half the speeds indicated by the Chart, unless they have urgent orders to move quickly, have good officers, and are well trained.

This means that a party of PCs will almost always be able to outdistance its pursuit. This is not only intentional, it is realistic; pursuing and locating guerrillas with a regular military force is virtually impossible, especially when they're operating on their home territory.

America — Love It or Leave It.

10. General Survival

"It is a strange desire to seek power and to lose liberty."

— Francis Bacon

(10.1) Fatigue and Exhaustion

A character always has one of three *fatigue statuses*: rested, fatigued, and exhausted.

A fatigued character must subtract 2 from his attribute or skill number before making any attribute or skill roll; an exhausted character's attribute or skill number is halved (see the Skill and Attribute Modifiers Chart in **Freedom File D**).

A character becomes fatigued if:
• He does not receive at least 4 hours sleep per 24 hours.
• He travels more than 8 hours per day.
• He takes part in a combat which lasts at least six combat rounds.
• He spends a hero point (see 8).
• He goes without food for 24 hours (see 10.3).
• Other circumstances at the gamemaster's discretion.

A character becomes exhausted if he is already fatigued and performs an action which would fatigue a rested character.

Fatigue or exhaustion takes effect at the end of combat, and at a reasonable (*i.e.*, at your discretion) interval after the criterion for fatigue or exhaustion is met. For example, you might not consider a character fatigued after 8 hours and 1 minute of travel if he's travelling for 9 or 10 hours, but you *might* consider the same character fatigued if he is involved in combat 7½ hours into his journey.

A fatigued character becomes rested, or an exhausted character fatigued, if:
• He sleeps for 8 hours.
• He rests for 1 day.
• Other circumstances at gamemaster's discretion.

(10.2) Wounds and Healing

When a character is wounded, refer to the Healing Table (in the last pages of this booklet). Follow the procedure outlined on the table to determine whether the character dies or is healed, and how long this takes.

A character "received medical attention" if another character makes a successful medical skill roll to treat the wounded character (see 7.5).

(10.3) Food, Water, Air and Exposure

A human being needs approximately 1 kilogram of food per day, 2 liters of water per day, a considerable supply of oxygen, and shelter or warm clothing to survive. Depriving a character of any of these may result in his death.

Refer to the Food, Water and Shelter Chart (in the back of this booklet). If a character is deprived of any of his necessities, after a time he becomes fatigued — the precise interval is determined by the chart. Fatigue caused by deprivation is cumulative with other forms of fatigue (i.e., a character fatigued through starvation who does not get enough sleep is exhausted), but can only be cured by providing the needed thing (food, water, air, etc.), not by sleep or rest alone.

A character fatigued by the lack of a necessity becomes exhausted after another interval — again listed on the chart. If the necessity is still not supplied, after a third interval he dies — as the chart indicates.

The "exposure" section of the chart is used if a character is essentially naked in cold weather. The precise temperature determines the line of the chart to be used. If the character has light but inadequate clothing, shift up one line (if already on the "4°C" row, the character suffers no ill effect); if the character is wet, shift down one line.

Fatigue caused by the lack of a necessity is cured if the needed item is supplied in adequate quantities for 1 day, and the character receives 8 hours sleep. (**Example:** The character is starving, and gets 1 kilogram of food and 8 hours sleep; or, is dying of exposure, and gets warm clothes or shelter for 24 hours and 8 hours of sleep, etc.)

Exhaustion caused by the lack of a necessity is reduced to fatigue after 2 days of adequate supplies and 8 hours sleep per night, and completely cured after 1 additional day.

(10.4) Drowning

If a character enters the water and fails his swimming skill roll (see 7.6), he begins to drown. A drowning character must make another skill roll every combat round, but his skill number is halved. Any successful roll means he is no longer drowning, and may swim normally, without the need for another skill roll. If he fails twice, he is fatigued; if he fails 6 times in a row (90 seconds), he is exhausted and unconscious. If, once

unconscious, he remains in the water for an additional 10 combat rounds (2½ minutes), he is dead. (During this time, he could still be rescued.) See the Food, Water and Shelter Chart (in the back of this book) which summarizes these rules.

(10.5) Weight

For the sake of simplicity, all characters are assumed to be able to carry 50 kilograms in a pack. The Load Chart (see *Gamemaster Charts*) lists the weights that various animals and vehicles can carry.

The Equipment Chart (also in the *Player Book)* lists weights for various items of equipment.

For the sake of simplicity, the gamemaster may assume that every character carries a "freedom fighter's pack," which weighs 20 kilograms, and includes everything listed on the Freedom Fighter's Checklist (see *Freedom File A*).

In Deo Speramus.
In God We Hope.

Discourage your characters from calculating the weights they carry down to the last decimal place and carrying every iota of equipment they can. **THE PRICE OF FREEDOM** is a game of heroic conflict, not bookkeeping. Use the 50 kg limit as a way to prevent characters from overdoing the equipment bit, not as a strict limit which all players must keep in mind at all times.

(10.6) Currency

At the beginning of the game, before the Occupation is fully under way, American currency may still have some value. As time goes on, its value will decline precipitously. As the new government nationalizes all business and as the Soviets loot America to enrich themselves, goods will become scarcer and scarcer. Most goods will be distributed according to privilege, not cash; Party members will be able to shop at special stores where high-quality goods are widely available at low prices, while no quantity of Federal scrip will allow a normal citizen to get what he wants.

However, virtually anything will be available on the black market. Gold will be the most common medium of exchange. The only paper money of any value will be Italian lira and Japanese yen, and both will be hard to come by.

The Equipment Chart (in the *Player Book*) lists black market gold prices for a wide variety of weapons and other forms of equipment. The prices quoted are suggested guidelines; prices vary from area to area and from time to time. Feel free to inflate or decrease prices as you wish. Be aware, also, that Joe Freedom Fighter cannot just walk down to the corner gun shop and pick up a 81mm mortar; making contact with the black market and making a deal without being turned in to State Security is tough. Any attempt to purchase weapons may develop into an adventure. Other black-market items are more readily available.

Barter is also common. Use the Equipment Chart as a guide to approximate gold values for items of barter (*e.g.*, when trading nylons for pistols, approximately equal gold values of each will be traded).

The gamemaster must assign values to other items when the players ask.

Prices on the Equipment Chart are quoted in terms of troy ounces, pennyweights, or grains of gold (the traditional measures for monetary gold). There are 24 grains to a pennyweight, 20 pennyweights to a troy ounce, and 12 troy ounces to a pound.

Liberte, Egalite,
Fraternite.

(10.7) Falling and Collisions

When a character falls a distance greater than 3 meters (1 elevation level), or collides with an object while moving at more than 5 kilometers/hour, a roll must be made on the Falling and Collisions Table (see *Gamemaster Charts*). Follow the procedure indicated on the table; the result indicates whether the character suffers no ill effect, or is stunned, lightly or heavily wounded, incapacitated or killed.

The Combat Section

The combat rules in the **Player Book** (section 5) provide only the most succinct overview of the combat system. Their purpose is to tell the players enough so they can act intelligently in a combat situation. As gamemaster, however, you'll need access to a more complete and precise body of rules. That's what the following provides.

The combat system of **THE PRICE OF FREEDOM** is more complex than most; that's why, twice in the rules that follow, we interrupt the rules with a *battle scenario*. A battle scenario is a set-piece combat situation, designed to be played by two people. Its purpose is to let you learn the combat rules by doing, rather than by reading. Our hope is that by playing out a battle scenario or two with a friend, you will become comfortable with the combat system and be able to run it smoothly when you GM.

Feel free to toss a battle scenario into one of your adventures as the climactic battle of the adventure. You may even find the battle scenarios interesting enough in their own right to want to play **THE PRICE OF FREEDOM** as a wargame when you don't have enough players to run a real adventure.

11. PANIC AND PRESERVATION

(11.1) Panic

The players' opponents are often assigned a *panic level* by an adventure. When you design your own adventures, you may assign panic levels as you wish.

A panic level is a number from 1 to 19. At the beginning of each combat round, roll the die for each character with a panic level. If the number rolled is less than or equal to his panic level, the character panics for that combat round.

A character who panics may not take any action except falling prone or running away.

Player characters never have panic levels; only NPCs may panic.

In general, non-player character freedom fighters do not have panic levels, although some may, at your discretion. Other NPCs normally should.

Keep things moving: If a number of characters with the same panic level are in a small area, you may wish to figure how many will panic, on average.

Example: There are 14 Soviet soldiers in a bus; their panic level is 8. On average, 40% will panic; 40% of 14 is 5.6 so 5 panic; roll normally for one character; and 8 can act normally. (You will have to choose which characters panic, and for which character you roll for panic. Discretionary authority is a wonderful thing.)

(11.2) Leadership

Some NPCs are *leaders;* all leaders have a *leadership value* between 1 and 19.

A leader reduces the panic level of all NPCs within two hexes. Subtract the leadership value from the panic levels of the NPCs before rolling for panic.

A leader's value does *not* affect his *own* panic level.

If a leader panics, his value does *not* reduce the panic levels of other characters.

A leader may benefit any number of NPCs within two hexes; however, if there are two or more leaders in play, each NPC can only be benefited by *one* of them on a particular combat round.

Example: Lieutenant Fornevoski has a panic level of 3 and a leadership value of 2; he commands 6 soldiers, each of whom has a panic value of 7. If Fornevoski does not panic, any soldier within 2 hexes of him has an effective panic value of 5 (7−2=5).

(11.3) Preservation

If the PCs are likely to engage a group of NPCs in combat, the NPCs are usually assigned a *preservation level*.

If the total number of "active" men in the group is ever reduced to or below the preservation level, the group becomes *demoralized*. Any unwounded, stunned, lightly or heavily wounded character is *active*; incapacitated and dead men are not.

Example: A group of fifteen people has a preservation level of 9. If six of the group are incapacitated or dead, the group is demoralized.

When a group is demoralized, its members attempt to flee, hide, or surrender. You may choose which option each individual chooses, but in general, the group ceases to operate effectively and engages in combat only if absolutely necessary.

Player characters never become demoralized.

12. LINES OF SIGHT

"Yet, Freedom! yet thy banner, torn but flying,
Streams like the thunder-storm against the wind."

— Byron

The **Player Book** says that a character can only fire at a target if he can see it. That's fine, except that it doesn't say *how* to determine whether a target can be seen or not. In most cases, common sense will be sufficient guide; but in some cases, more detailed rules are needed.

Please note that line of sight rules are notoriously difficult to codify. These rules do *not* provide a 100% completely accurate simulation of real sighting problems — they're simply good general guidelines. Your judgment should take precedence if you think the sighting rules fail in a particular circumstance.

(12.1) Tracing a Line of Sight

To determine whether a character can see a target, lay a straight edge (such as a ruler or piece of paper) across the map from the center of the hex he occupies to the center of the hex containing the target. If the line passes through a hex which can block the line of sight, the character cannot see the target. If the line passes along a hexside, the line is blocked only if *both* hexes adjacent to that hexside contain blocking terrain.

When you aren't using a map, lay a straight edge from the center of one character's counter to the center of the other's. If it passes through an area of blocking terrain, the line of sight is blocked.

(12.2) Blocking Terrain

The terrain on the map is drawn to look realistic. For game purposes, however, the terrain in each hex *completely* fills the hex. If more than one terrain type appears in a hex, the type which fills the majority of the hex is, for game purposes, the only terrain in the hex.

Some terrain types are *blocking*. The Terrain Effects Chart indicates which (see **Freedom File D**). If a line of sight passes through *any part* of a hex containing blocking terrain, the line of sight may be blocked.

(12.3) Elevation

Contour Lines

Elevation is indicated on the maps by contour lines. Contour lines parallel hexsides; each is in-

terrupted at regular intervals by a number. The number indicates what *elevation level* the contour line represents.

In some cases, contour lines stretch across a map. Hexes on one side of the contour line (the higher side) are at the elevation level printed on the line; hexes on the other side are at the next *lower* level. You can tell which side is the "lower" and which the "higher" by looking to see whether the next contour line is printed with a higher or lower number.

In many cases, contour lines surround a group of hexes. Those hexes are at the elevation level printed on the contour line itself, or at the next lowest level. They're at the level of the line if the line indicates a hill, and at the next lower elevation if it represents a depression.

Each elevation level represents a height difference of 3 meters.

Examples: Refer to map 2. Hex 1920 is between two "0" elevation lines, hence is at elevation −1. Hexes 2711 and 2919 are in an area surrounded by a "2" elevation line, and are at elevation 2. Hex 1620 is between a "1" line and a "0" line, so is at elevation 0.

When Characters are at the Same Elevation

If a character and his target are at the same elevation, the line of sight is blocked *only* if there's a hex between them which contains blocking terrain, *or* if there's a hex between them that's at a *higher* elevation than either character.

Note: Don't worry about the terrain in either character's hex. You *can* fire out of a blocking terrain hex and into a blocking terrain hex, as long as nothing in between is blocking.

When Characters are at Different Elevations

If a character and his target are at different elevations, the situation is a little more complex. In general, these rules apply:

- If there's a hex between them that's higher than *both* characters, the line of sight is blocked.
- If there's a hex between them that's at the *same* elevation as the *higher* character, the line is blocked.
- If there's a hex between them that's higher than one of the characters but lower than the other, the line of sight is blocked if the hex is closer to the *lower* character than to the higher. It is also blocked if the hex is equally distant from both characters.
- If the hex immediately adjacent to either one of the characters is a blocking terrain hex at the same elevation as that character, the line of sight is blocked. If the blocking terrain hex is *lower* than the character, it does not block.

Example: Refer to Map 2 again.
- The line of sight between hex 2111 and 2312 is blocked, because 2212 is higher than both hexes.
- The line of sight between 1623 and 1625 is blocked, because 1624 is a blocking terrain hex at the same elevation as both.
- The line of sight between 1615 and 1620 is *not* blocked, because nothing in between is blocking terrain.
- The line of sight between 1312 and 1414 is *not* blocked; it runs along the hexsides between 1313 and 1413, but even though 1313 is blocking terrain, 1413 is not.
- The line of sight between 2213 and 1317 is *not* blocked. Even though 2113 and 2014 are block-

ing terrain hexes, they are lower than both 2213 and 1317.
- The line of sight between 1117 (level 4) and 1615 (level 0) is blocked. Hex 1515 (level 1) is intermediate in level between the two, and is closer to the lower hex (1 hex from 1615) than to the higher (4 from 1117).
- The line of sight between 1218 and 1620 is blocked; 1419 is intermediate in level, and is equally distant from 1218 and 1620.

(12.4) Buildings

Buildings and Elevations

A building's roof is always considered 1 elevation level higher than the building itself (unless otherwise specified).

In buildings with more than one floor, each floor is 1 elevation level higher than the next, and the roof is 1 level higher than the highest floor.

Apertures

All buildings have *apertures*. There are three types of apertures; *doors*, *windows* and *slits*.

An aperture has a *field of vision* (see Arc of Fire Diagram in the back of this booklet). A character inside a building may trace a line of sight through an aperture to any hex in the aperture's field of vision, but not to a hex outside the field. Likewise, a character outside a building can only trace a line of sight through an aperture into the building if the character is located in the aperture's field of vision.

A line of sight can never be traced into or out of a building across a non-aperture hexside.

If a character is not adjacent to an aperture hexside, he may only see other characters immediately adjacent to the aperture hexside, or one hex away. A character two or more hexes behind the aperture cannot be seen.

Apertures and Stance

A prone character can never see or be seen across a window or slit hexside.

A standing character can see and be seen through all aperture hexsides.

Any character can see and be seen through a door hexside.

Buildings and Movement

Some buildings contain stairs. Climbing or descending stairs costs 2 movement points; when a character climbs or descends stairs, his location does not change, but his elevation increases or decreases by one.

A character may attempt to scale a building wall by making an agility attribute roll and spending 5 movement points. A successful roll means his elevation has increased by 1 level and he has not fallen off. A failed roll means he has fallen; a roll should be made on the Falling and Collisions Table (see *Gamemaster Charts*) to determine whether he suffers damage from his fall.

Characters may enter and exit buildings through doors and windows, but not through slits (see the Terrain Effects Chart in *Freedom File D*).

(12.5) Weather and Lighting

The maximum distance at which a target can be seen depends on weather and lighting conditions. On a clear day, you can see forever (no kidding); at dawn, dusk or night, or during inclement weather, consult the Sighting Range Table (see *Gamemaster Charts*) to determine how far away objects can be seen.

When attempting to observe a prone character,

the observation range is *halved* (round down). This has no effect on a clear day (half of infinity is still infinity), but does at other times. **Example:** The normal sighting range at dusk during a light rain is 20; a prone character farther than 10 hexes away could not be seen.

13. OBSERVATION AND ACTIVATION

(13.1) Activation

Most of the time, the PCs' opponents begin combat *inactive*. That means they do nothing, or follow a routine described in the adventure, until *activated*. Inactive NPCs are activated when:

- Someone fires a weapon (or blows up a grenade, or does something else that makes a lot of noise).
- A PC passes through or occupies a hex to which one of the inactive NPCs can trace a line of sight, and the NPC makes a successful alertness roll.

When a weapon is fired, all NPCs are alerted. As described in the *Player Book* (see 5.10), the PCs have one round of surprise before the NPCs may react.

Make an alertness roll for an NPC if:
- a PC moves into a hex to which the NPC can trace a line of sight. (Make the roll the instant the PC moves into the hex.)
- a PC occupies a hex which an NPC can see, but does not move. (Make the roll at the end of the combat round.)

If a PC moves into or occupies a hex which more than one NPC can see, roll for each NPC.

Each NPC may make one and *only* one alertness roll per combat round per PC he could observe. If movement would trigger a second roll, ignore it.

If an NPC makes a successful alertness roll, he is alert. For the rest of the combat round, he may do nothing; but starting with the following combat round, he can act freely.

If one NPC is alert, he can alert any other NPCs by firing, or silently. A character may silently alert others who are within six hexes and have lines of sight to him by spending a full combat round attracting their attention.

(13.2) NPCs and Observation

When combat begins, you know the location of all NPCs, but the player characters may not. Don't put counters for NPCs on the map until they're seen.

If a player character can trace a line of sight to an NPC's hex, the NPC's counter is automatically placed. Player characters do *not* have to make alertness rolls to observe NPCs.

Battle Scenario: Assault on Green Mountain

Introduction

Assault on Green Mountain is a straightforward infantry assault scenario. Its primary purpose is to introduce you to the line-of-sight rules.

We recommend you play the Soviet side (against one of your players), as this is the perspective from which you will conduct combat in an adventure.

Set-Up

Use Map 2.

The American player has six characters; use counters "1" through "6". Stats are provided on the Character Roster below.

The American characters begin anywhere on the game-map the American player wishes. However, he does not actually place counters; he should note, on the Character Roster, where each character is located. All Americans begin standing.

The Soviet player controls twelve characters — one leader (use counter "A") and eleven others (use counters D through N). On the first game-turn, the Soviet characters enter along the right-hand edge of the game-map anywhere from hex 2910 to 2925, inclusive. They *are* placed on the game-map. They may be standing or prone, as the Soviet player wishes.

Sequencing

When using **THE PRICE OF FREEDOM's** combat system in an adventure, all characters perform actions more or less simultaneously, with the gamemaster ruling when this creates a problem. In a game played competitively between two players, stricter rules are needed.

During the Combat Resolution Segment, both players must declare which of their characters are firing or throwing grenades. If any of a player's characters are holding for opportunity fire, he must announce this at this time. All fire is then resolved; all non-opportunity fire is considered simultaneous (as usual) and no combat results are applied until fire is resolved. Then, any return fire from opportunity-firing characters occurs.

Then, the players each roll the die. The higher roller has the *initiative*. (Reroll if the rolls are tied.)

The player with the initiative may move one of his characters. Only characters which did not engage in combat, or which rapid fired once, may move. Characters holding for opportunity fire may not.

Opportunity fire may occur as a result of the character's movement.

Once a character has moved (or the player with the initiative passes), the other player may move one character.

Players alternate moving characters one at a time, until:

• One player has moved all his eligible characters. In this case, the other player may move all his remaining characters.

• Both players have moved all their eligible characters, or both players pass one after the other. In this case, the Movement Segment is over.

After the Movement Segment, all non-combat and non-movement actions (such as unjamming, reloading, etc.) are resolved. Once they are complete, the combat round is over and the next one begins.

Observation

All characters begin inactive.

An American character is automatically alerted the instant he can trace a line of sight to a Soviet character. (No alertness roll is required.) No American character may take any action until alerted.

Soviet characters are alerted normally (by the rules of 13.1). The American player must tell the Soviet player when an alertness roll is required. (**Note:** This requires a certain amount of honesty on the American player's part.)

Soviet characters may move but may not fire, throw grenades or engage in melee until alerted.

Map

The square in hex 1117 is a watchtower. The hex itself is at elevation 3, but the watchtower is at elevation 4. There are stairs in the watchtower (see 12.4).

A character up the watchtower is treated as behind a window when receiving fire.

Characters may leave the game-map by moving to a map-edge hex and spending one movement point.

The terrain types represented on the map are:

forest	—	1001
woods	—	1007
brush	—	1010
stream	—	1012
swamp	—	1011
broken	—	1116
road	—	1901
clear	—	2304

Using the Character Roster

A Character Roster is printed below. Before playing, copy it (by hand or machine). Give the section printed with the American characters to the American player, and the Soviets to the Soviet player.

Each character's counter code, manual dexterity, weapon skills and weapons are listed. Soviet characters also have panic levels, leadership values and alertnesses. Americans have a space for their player to enter the hexes in which they begin.

Under each weapon's name you'll find one or several boxes. Each box represents one clip of ammunition; as a character expends ammo clips to reload his weapon, mark the boxes off. At the end of each character's row, you'll find a space labelled "Ammo Point Expenditure;" enter hash marks in pencil here to record a character's ammo point expenditure, and erase them when he reloads.

Under "Grenades" (for the Soviets) or "Molotovs" (for the Americans), you'll find boxes. Each time a character throws a grenade or Molotov cocktail, mark off a box; when all boxes are marked off, a character may not throw any further grenades or Molotovs.

Preservation

Neither player has a preservation level (see 11.3). However, the victory conditions (see below) are designed in such a way that, when a player decides he will be defeated, he can save victory points by having his remaining characters exit the game-map.

Victory Conditions

The game ends when only one player has any non-incapacitated, living characters on the game-map. At that point, the players determine how many victory points each receives, according to this schedule:

Americans	Soviets	
1	2	for each enemy character killed or incapacitated
2	1	for each friendly character who exits the game-map alive*
19	19	for being the only player with active characters on the game-map

*Only the player who does *not* have any active characters left on the game-map scores points for exiting characters.

Subtract the smaller total from the larger, and refer to this schedule to determine the level of victory:

0 – 6	draw
7 – 10	marginal victory
11 – 20	substantial victory
21 +	decisive victory

14. MORE ABOUT GRENADES

"Mine eyes have seen the glory of the coming of the Lord:
He is tramping out the vintage where the grapes of wrath are stored."
— Battle Hymn of the Republic

There are five types of grenades. All are thrown the same way, but each has different effects.

Any time a grenade is mentioned in an adventure, we mean a fragmentation grenade, unless specified otherwise. Any time we mention a grenade in the *rules*, we mean *all* grenades unless otherwise stated.

(14.1) Fragmentation

Fragmentation grenades do damage as the Grenade and Mine Combat Table indicates (see **Freedom File D**).

All characters in a grenade's target hex and adjacent hexes may suffer damage from the grenade. Characters in hexes adjacent to the target are less likely to suffer severe damage; see the Grenade and Mine Combat Table for the procedure.

For grenade damage purposes, half-hexes are treated like full hexes. A grenade which lands in one half-hex treats the adjoining half-hex as "an adjacent hex" for damage. The full hex beyond the adjoining half-hex is *not* "adjacent" for damage purposes.

Characters in adjacent hexes may receive reduced damage because of the terrain they occupy or because they are separated from the grenade's hex by an aperture (see Grenade Modifiers Against Personnel in **Freedom File D**). Damage to characters in the grenade's hex itself is *not* modified by terrain. Damage is increased for *all* characters if the target area is *vented* (partially enclosed) or *enclosed* (like a tank or pillbox).

(14.2) White Phosphorus

White phosphorus grenades spray their surroundings with burning fragments. Each fragment burns and continues to burn for some time. White phosphorus contains its own oxidizing agent, so it will continue to burn even after penetrating flesh — not very pleasant stuff.

White phosphorus grenades are treated in the same fashion as fragmentation grenades, except that:
• All characters in the grenade's hex *and all characters within two hexes* are affected by the grenade.
• Damage is *not* increased if the target area is vented or enclosed. (White phosphorus grenades do not do damage from fragmentation and concussion, but from the burning fragments they produce.) Terrain still affects damage.
• If a character is wounded (not incapacitated) by a white phosphorus grenade, on the next round, roll the die again. On a roll of 1 through 5, the burning white phosphorus inflicts more severe damage; his wound class increases by one level of severity (from light to heavy, from heavy to incapacitated).

White phosphorus grenades may also start fires in nearby vegetation, etc.

White phosphorus grenades provide illumination at night; see 19.3., Night Operations.

(14.3) Smoke

Smoke grenades are thrown in the same way as others, but do not do damage. Instead, they produce smoke.

A grenade produces a straight line of smoke 3 hexes long. After determining the hex in which the grenade lands, roll the die again and refer to the Grenade Scatter Diagram (see **Freedom File**

Character Roster	Counter	Set-Up Hex	Panic	Leadership	Alertness	Manual Dex	Auto Wpns	Rifle	Pistol	Hand to-Hand	Weapon	Ammo Clips	Weapon	Ammo Clips		Grenades	
SOVIETS	A	5	3	12	15	12	12	12	12	10	MP	□	pistol	□		□□□	
	D	7			10	12	12	10	12	12	10	LMG	□□□	pistol	□		□□□	
	E	7			10	12	12	10	12	12	10	AR	□□□	pistol	□		□□□	
	F	7			10	12	12	10	12	12	10	AR	□□□	pistol	□		□□□	
	G	7			10	12	12	10	12	12	10	AR	□□□	pistol	□		□□□	
	H	7			10	12	12	10	12	12	10	AR	□□□	pistol	□		□□□	
	I	7			10	12	12	10	12	12	10	AR	□□□	pistol	□		□□□	
	J	7			10	12	12	12	12	12	10	AR	□□□	pistol	□		□□□	
	K	7			10	12	12	10	12	12	10	AR	□□□	pistol	□		□□□	
	L	7			10	12	12	10	12	12	10	AR	□□□	pistol	□		□□□	
	M	7			10	12	12	10	12	12	10	AR	□□□	pistol	□		□□□	
	N	7			10	12	12	10	12	12	10	AR	□□□	pistol	□		□□□	
FREEDOM FIGHTERS	1					14	15	15	15	15	AR	□	pistol	□	Molotov □		
	2					14	15	15	15	15	AR	□	pistol	□			
	3					14	15	15	15	15	AR	□	pistol	□			
	4					14	15	15	15	15	rifle	□	pistol	□	Molotov □		
	5					14	15	15	15	15	rifle	□	pistol	□			
	6					14	15	15	15	15	rifle	□	pistol	□			

MP = machine pistol
AR = automatic rifle
LMG = light machinegun

D). This determines the direction in which the line of smoke stretches.

Several smoke markers are provided. Place one in the hex where the grenade landed, and one in each hex through which the line of smoke passes.

A line of smoke will not pass through walls. If it would normally do so, a smoke marker is placed in the last hex before the wall, but not in ones beyond it.

A line of smoke *will* pass through an aperture, but stops one hex beyond it.

A hex containing a smoke marker is treated as a blocking terrain hex for line-of-sight purposes.

Under normal circumstances, smoke lasts for 10 combat rounds, after which it dissipates. In an enclosed space (e.g., a building) it will last indefinitely (relative to the timespan of a combat). In high winds, smoke will dissipate more rapidly.

(14.4) Gas

A gas grenade produces a line of gas, in the same fashion as a smoke grenade.

Gas does obscure vision, but not as well as smoke. If a line of sight is traced through gas, targets in the gas hex and the first three hexes beyond it may be observed; targets farther away may not.

Characters in gas masks are not affected by gas.

A character in a gas hex without a mask must make a constitution attribute roll every combat round. If he fails a roll, he is overcome by gas; the only actions he may take are to crawl out of the gas cloud, fall prone, and spend ten minutes (40 combat rounds or so) coughing and choking.

A character in a gas hex who panics is also overcome by gas.

Gas dissipates in the same fashion as smoke (see above).

(14.5) Antitank

Antitank grenades work in the same fashion as fragmentation grenades, except that they use a different line of the Grenade Table (see **Freedom File D**) and are more effective against vehicles (see **Gamemaster Charts**).

(14.6) Satchel Charges

A satchel charge is a bag of explosives. Satchel charges follow the same rules as grenades.

Satchel charges have fuzes, which the user can set to make the charge explode in 1 to 4 combat rounds from the time he throws or drops it. If he sets it at 1 turn, it explodes in the turn thrown, just as a grenade does. If set at 2 turns, it explodes during the following combat round's Combat Resolution Segment, and so on.

Satchel charges can be improvised out of explosives by characters with the demolitions skill. When such charges are used, use the same procedure as for Molotov cocktails to determine whether the charge is a dud or explodes in the user's hex.

15. MELEE WEAPONS

There are three weapons listed on the Melee Combat Table (see **Freedom File D**): knife, club, and garotte. Knives and clubs come in three sizes — small, medium and large.

Naturally, a character will not always be using exactly one of these weapons — they may choose to use nunchucks, epees, or what have you. For the sake of simplicity, however, we classify all weapons as "knives" if they are primarily intended to cut or penetrate, and "clubs" if they are primarily intended to bash.

When a character uses a melee weapon, you must determine whether his weapon is a knife or club, and whether it is small, medium or large. Then, you use the appropriate line of the table. Here are some guidelines:

Small Knives: Switchblade, broken bottle, razor, kitchen knife, hunting knife, ice pick.
Medium Knives: Combat knife, machete, hand ax, short sword, butcher's knife, bayonet.
Large Knives: Sword, wood ax, chainsaw.
Small Club: Sap, sock full of quarters, umbrella, small stick, 6 inches of steel pipe, pistol, SMG with folding stock.
Medium Club: Police truncheon, kitchen chair, cane, 12 inches of steel pipe, rifle, shotgun, automatic rifle.
Large Club: Fighting stick, walking stick with brass knob, heavy chair, 2 by 4, crowbar, light machinegun.

16. HEAVY WEAPONS

"This country, with its institutions, belongs to the people who inhabit it. Whenever they shall grow weary of the existing government, they can exercise their constitutional right of amending it, or their revolutionary right to dismember or overthrow it."

— Abraham Lincoln

A number of weapons are fired using the Heavy Weapons skill. These are rifle grenades, automatic grenade launchers, bazookas, "suitcase" antitank guided missiles (ATGMs), and light antitank weapons. All are fired using the Heavy Weapons Combat Table (see the **Gamemaster Charts**).

There is no distinction between aimed, rapid and burst fire for heavy weapons. Firing a heavy weapon takes a full combat round, and the modifiers for type of fire do not apply.

Rifle grenades and grenade launchers can be fired at targets the firer cannot see; other heavy weapons can only be fired at observed targets.

Heavy weapons follow the same dud rules as grenades.

Rates of Fire

All heavy weapons have a *rate of fire*, printed on the Heavy Weapons Combat Table. A weapon with a rate of fire greater than 1 can be fired as many times per combat round as its rate. Each fire is resolved separately; different fires can be at the same or different targets. If fire takes place against more than one target, each target must be in the same hex as the target of the previous fire, or an adjacent hex. (For example, a Mark 19 automatic grenade launcher has a rate of fire of 10; it could be fired against ten different targets, each in a different hex, as long as each target was adjacent to the previous target.)

Some heavy weapons have rates of fire of $\frac{1}{2}$, $\frac{1}{3}$ or $\frac{1}{4}$. Such a weapon can only be fired if a character spends 2, 3 or 4 combat rounds (respectively) to prepare and fire the weapon. During these rounds, the character can take no other action.

Scatter

When a shell from a heavy weapon scatters, it may scatter more than one hex. When a character misses, subtract his modified heavy weapons skill from the actual die-roll. If the result is 5 or less, refer to the the Grenade Scatter Diagram to determine where the shell scatters; if the result is 6 or more, use the Artillery Scatter Diagram (see **Gamemaster Charts**).

Example: After all modifications, a character's heavy weapons skill number is 12. If he rolls a 1 through 12, he hits his target. If he rolls a 13 through 17, use the Grenade Scatter Diagram to determine where the shell scatters (17 − 12 = 5). If he rolls an 18 or more, use the Artillery Scatter Diagram.

(16.1) Bullet-Trap Rifle Grenades

A bullet-trap rifle grenade is a grenade designed to be attached to the end of a rifle barrel. When the rifle is fired, the bullet hits the back of the rifle grenade, shooting it in the direction aimed.

Preparing a bullet-trap rifle grenade is an action, and takes a complete combat round. Firing it is another action, taking a second combat round.

Only military rifles (not sport weapons), carbines and semiautomatic rifles may be used to fire bullet-trap grenades. If a bullet-trap grenade has been prepared, the weapon in question cannot be fired normally until the grenade is fired or removed. (Removing it takes 1 combat round.)

Note: It is quite possible to improvise a rifle grenade out of a Molotov cocktail. If a character does so, use the "bullet trap rifle grenades" line of the Heavy Weapons Combat Table to determine range; and use the "Molotov cocktail" line of the Grenade and Mine Combat Table to determine duds and damage.

(16.2) Grenade Launchers

There are three types of grenade launchers: thump guns like the M-79, which are stand-alone weapons; rifle grenade launchers like the M-203, which clip on to automatic rifles or other firearms; and automatic grenade launchers like the Mark 19, which are stand-alone weapons and can fire several shells per combat round.

All three types use the same ammunition. The Soviet AGS-17 automatic grenade launcher uses a different caliber ammunition, and *cannot* swap ammo with the other grenade launchers.

Ammunition Types

There are several different *types* of ammo — HE, HEDP, white phosphorus, and gas. The type of ammo used affects the damage done by the shell; HE (high explosive), HEDP (high explosive/dual purpose), and white phosphorus ammo have their own damage lines on the Heavy Weapons Combat Table; gas shells act just like gas grenades (see 14.4). White phosphorus shells also provide illumination, just like white phosphorus grenades (see 19.3).

Thump Guns and Rifle-Grenade Launchers

The only distinction between a thump gun and a rifle-grenade launcher is that a thump gun is a dedicated weapon. That is, a thump gun can *only* fire grenade-launcher shells. Rifle-grenade launchers attach underneath a rifle. They are used in the same way, but the rifle to which they are

attached can still be used as a regular firearm.

Any rifle (regular, semi-automatic, automatic or machine) may fire rifle-grenade launcher shells if mounted with a rifle-grenade launcher.

Thump guns and rifle-grenade launchers have rates of fire of 2. That is, a character with a thump gun or launcher may fire it twice per combat round, consuming two shells (ignore the regular ammunition rules). Reloading occurs automatically while he fires, and does not take a complete action in itself.

Automatic Grenade Launchers

An automatic grenade launcher can be fired either *hand-fed* or using a *clip*. When it is hand-fed, its rate of fire is 2, and it follows the same ammunition rules as thump guns and rifle-grenade launchers. When fired using a clip, its rate of fire is 6 or 10 (see Heavy Weapons Combat Table), and each time it fires it consumes one point of ammunition (shell) from its clip. Reloading with a new clip *does* take a full combat round.

Mark 19

The Mark 19 automatic grenade launcher gains the benefit of its long range only when firing HVHE (high velocity high explosive) and HVHEDP (high velocity high explosive dual purpose — don't you love military jargon?) shells. When it does so, use the Mark 19's section of the Heavy Weapons Combat Table to determine range and damage.

When it fires HE, HEDP, white phosphorus or gas rounds, however, use the "rifle grenade launcher" section of the table to determine both range and damage. These shells can still be fired in clips of 50 and at the Mark 19's rate of fire.

(16.3) Bazookas

Bazookas are *crew weapons*. That means that firing a bazooka takes two people, both of whom must spend two full combat rounds working together to fire the bazooka. One person acting alone can still fire a bazooka by himself, but doing so takes twice as long — four full combat rounds.

Bazookas ignore the ammo point rules, as do rifle grenade launchers (see above).

(16.4) ATGMs (Antitank Guided Missiles)

There are two types of ATGMs: first generation and second generation.

The main difference between them is that first generation ATGMs can only be fired at targets 30 or more hexes away. Thus, they will rarely be used in the game. (The firer guides an ATGM to its target using a joystick. At close range, he does not have enough time to guide the ATGM effectively. The problem is severe with older ATGMs, less so with more modern ones.)

Portable ATGMs come with 2 shells; once fired twice, they may not be fired again (unless a supply of shells is found).

(16.5) LAWs (Light Antitank Weapons)

LAWs are single-shot anti-vehicle weapons. After being fired once, they are of no further use.

If a LAW scatters, it has no effect.

When a LAW is fired, it produces a backblast. Any character in the hex immediately *away* from the direction in which the LAW is fired is lightly wounded. **Example:** The LAW is fired due north; anyone in the hex to the south of the firer is light-

ly wounded. A problem arises when a LAW is not fired directly down a hex row; in this case, the gamemaster determines which hex is affected.

17. MINES

There are four types of mines: antipersonnel, antitank, gas and claymore.

If mines exist in a combat area, the gamemaster will note in which hexes they are located before combat begins.

If the PCs have mines, any character with a demolitions skill can plant them. Planting a mine is an easy task; any character with a skill of 10 or more can plant one without making a skill roll, and other characters double skill numbers when planting a mine. (A failed skill roll means the mine blows up in the planter's hex.)

Improvising an antipersonnel mine from a grenade is a normal-difficulty task, requiring an unmodified skill roll.

A mine can only be triggered once; once triggered, it ceases to exist.

Essentially, mines act just like grenades, except that they are not thrown and do not scatter. Instead, a mine is triggered when someone enters its hex.

(17.1) Antipersonnel Mines

When a character enters a hex containing an antipersonnel mine, make an alertness roll. If he fails, he triggers the mine. If he succeeds, he does not, and may stay in the hex.

If a character enters a mined hex, fails to trigger the mine, leaves the hex and later reenters it, he must still make another alertness roll.

If two or more characters enter a mined hex, each must make a separate alertness roll.

If a hex contains more than one mine, an entering character must make a separate alertness roll for each. Each failed roll triggers one mine.

If a vehicle or horse enters a hex containing antipersonnel mines, they are automatically triggered.

A character riding a horse is immune from the effects of antipersonnel mines. Alas, his horse is not.

(17.2) Antitank Mines

Antitank mines cannot be triggered by characters, horses, cars, or jeeps — all are too light. Only tanks, APCs, trucks and similar vehicles will trigger them.

When a tank or APC enters a hex containing an antitank mine, it explodes.

(17.3) Claymore Mines

A claymore mine sprays shrapnel in a cone. It can be triggered by tripwire or a mechanical detonator.

When a claymore is placed, the gamemaster (or placing player) should indicate which hexside of the hex it occupies it faces. (If you aren't using a map, just indicate a cardinal direction.) The placer must also specify whether a tripwire or detonator is used.

If a detonator is used, it must be located within 150 meters (25 hexes) of the claymore. A single detonator may be used to trigger any number of claymores simultaneously. Any character in the same hex as the detonator may trigger it, exploding the mines; doing so is an action, and takes a full combat round. A character at a

detonator may "opportunity detonate," i.e., stay in the hex and wait to trigger it when he observes someone entering the claymore's blast area.

If a tripwire is used, one hex within 3 hexes of the claymore is chosen as the anchor hex. The tripwire runs in a straight line from the anchor to the claymore. If any character crosses the line, make an alertness roll for the character; if he fails, the claymore is detonated.

When a claymore is detonated, any character in the hex to which it faces, or the three hexes in a line beyond it, may be injured. Only characters in those four hexes may be affected; characters in the mine's hex itself are not.

Roll on the Grenade and Mine Damage Table for each character in the claymore's blast pattern. Make a separate roll for each such character.

(17.4) Gas Mines

Gas mines are triggered in the same fashion as antipersonnel mines. Their "blast radius" is 3 hexes; that means they spread gas into all hexes within three of the hex where they're triggered. Gas from gas mines works in the same way as from gas grenades (see 14.4).

(17.5) Removing Mines

A character who is prone in a hex adjacent to a mine hex may attempt to remove the mines. He must have a knife, screwdriver or similar object to do so.

Attempting to remove a mine is an action, and takes one complete combat round.

When a character attempts to remove a mine, make a demolitions skill roll; if it fails, the mine explodes and the character suffers damage as if he had triggered it normally. If the roll is a success, the mine is removed.

If there is more than one mine in a hex, only one may be removed each combat round.

Claymores can be disarmed more easily. If a character knows where a wire to a detonator is located, he may cut it (assuming he has a knife, wireclippers, or some such) with no need for a skill roll. If he knows where a trip wire is located, he may remove it; doing so *does* require a demolitions skill roll, but the character's skill number is doubled before the roll is made. A failure means the mine has been triggered (remember that a roll of 20 is an automatic failure!).

18. BARBED WIRE

There are two kinds of barbed wire: *straight wire* and *razor wire*.

(18.1) Straight Wire

Straight wire consists of long, continuous strands of barbed wire — the kind of stuff used on farms.

Straight wire is run along hexsides, not through hexes.

Crossing Wire

Straight wire is normally impassable. However, if one character falls prone on top of the wire, other characters may use him as a bridge to cross the wire. Crossing wire in this fashion costs 1 movement point in addition to normal movement point costs. After the last person has crossed, the prone character must remain prone on the wire for two complete combat rounds (he is disentangling himself from the wire). If he stands up before then, he suffers a light wound. At the end of that period, he may stand up — on either side of the wire.

Vehicles

Tracked vehicles may cross straight wire with impunity. Wheeled vehicles may cross wire at a cost of 2 movement points; however, they risk getting a flat tire. When a wheeled vehicle crosses straight wire, make a driving skill roll for the driver. If the roll fails, the vehicle has suffered a flat.

Horses

Horses may jump over wire. When a horse does so, make a horseriding skill roll for the rider. If it fails, the horse has balked and refuses to jump. The rider may try to get the horse to jump on a subsequent combat round, but may not move any farther in the current one. When a horse balks, the rider must make a *second* skill roll; if this one fails, he's been thrown into the wire, suffering a light wound.

If a rider does not know of the presence of wire and attempts to ride across it, make an alertness check. If he fails, he does not see the wire in time, and rides into it. Both rider and horse fall: the rider suffers a light wound, and the horse a heavy one. The horse stands up in the following combat round; it will run away unless someone grabs the reins. The rider must spend 2 rounds disentangling himself from the wire (unless he wants to suffer another light wound).

If the alertness check succeeds, the character may attempt to jump the wire, following the rules above.

(18.2) Razor Wire

Razor wire consists of long coils of razor-sharp wire. Its use is banned by the Geneva Convention, although it is commonly used in cities to deter theft; it's also unlikely the Soviets will pay much attention to the Geneva Convention when they own Geneva. Regardless, slightly less vicious forms of wire (e.g., concertina wire — coiled straight wire) have similar effects.

Razor wire is impassable to characters. The only way to get through it is to clip it (see below).

It is also quite visible. Riders need not make alertness checks.

If the coils of wire are relatively small, it is possible for horses to jump it; the gamemaster must determine how large the coils are if it's important. Anyone thrown into razor wire suffers a heavy wound; horses are incapacitated.

Tracked vehicles may cross razor wire with impunity; wheeled vehicles automatically suffer flats, but may do so also.

(18.3) Clipping Wire

A prone man with wire clippers may clear barbed wire in adjacent hexsides. He must be prone to do so. Clearing one hexside of straight wire takes one complete combat round; clearing one hexside of razor wire takes two rounds. (It may take longer if the character's equipment is not the best, e.g., he's improvised a clipper out of a sharpened pair of garden shears.)

Once a hexside has been cleared, characters may cross it without difficulty.

19. NIGHT OPERATIONS

The main problem when fighting at night is observation; observation ranges are severely restricted (see the Sighting Range Table in the *Gamemaster Charts*).

(19.1) Weapons Flashes

When a character fires any weapon, he produces a flash. Any character within line of sight (even if out of sighting range) who is holding for opportunity fire may fire at the flash. Opportunity fire can trigger further opportunity fire, etc.

A weapons flash illuminates only the firer, and only for the briefest moment. Anyone who fires in response to a weapons flash suffers a negative skill modifier (see the Fire Modifiers chart in *Freedom File D*). After opportunity fire is resolved, the firer is no longer illuminated.

(19.2) Lighted Areas

Illumination grenades and shells, lamps and searchlights all illuminate an area.

Any character within a lighted area can be observed as if it were day — in clear weather, he can be seen by all characters who can trace a line of sight.

When a character inside a lighted area attempts to observe someone outside it, the normal night-time observation range is *halved*.

Example: Characters A and B are inside a lighted area; characters C and D outside it. The weather is clear. A and B can be seen at unlimited range by any character (C, D and each other). C and D can only see each other if within 12 hexes (the nighttime observation range in clear weather). A and B can only see C or D if within 6 hexes (half of the night-time range).

(19.3) White Phosphorus Grenades

White phosphorus grenades (whether thrown or fired by rifles, thump guns or automatic grenade launchers) illuminate all hexes within 6 of the hex where the grenade lands. **Exception:** A grenade only lights up a hex if a line of sight can be traced from the grenade to the hex. That is, since the grenade is lying on the ground, its light can be blocked by blocking terrain or elevation.

Illumination grenades provide illumination for two combat rounds — the round on which they're thrown, and the following one.

(19.4) Flares

Characters are sometimes equipped with hand-fired flares.

When a character fires a flare, he should specify a destination hex for the flare. Using his Pistol skill, determine whether the hex is "hit." If not, determine where the flare scatters using the same rules as for heavy weapons (see 16).

Unlike white phosphorus grenades, flares are equipped with parachutes. They ignite, then slowly drift toward the ground. Consequently, light from a flare is *not* blocked by blocking terrain or elevation (but can be blocked by a roof).

A flare lights up all hexes within *six* of the target hex.

In a moderate wind, a flare drifts 1 hex downwind per combat round; in a strong wind, it may drift as much as 5 hexes. (If the wind is too strong, the parachute may not open properly.)

A flare provides illumination for two combat rounds.

(19.5) Star Shells

Artillery and mortars may fire illumination rounds (or "star shells"). Artillery illumination rounds follow the same rules for fire and scatter as other artillery fire (see 21).

Like flares, star shells are equipped with parachutes and may drift with the wind.

The area a star shell illuminates depends on the caliber of the firing artillery or mortar. Refer to the Vehicle Weapons and Artillery Combat Table (see *Gamemaster Charts*); the illumination radius of a star shell from a particular type of artillery or mortar is found on its line of the table under the "blast radius" column.

Star shells provide illumination for 5 complete combat rounds.

(19.6) Lamp Posts

A lamp post is a light one elevation level higher than the hex it occupies (a lamp in a level 2 hex is at level 3). It illuminates everything within 3 hexes to which the lamp can trace a line of sight (so it can be blocked by terrain and elevation).

Lamp posts are permanent features, and provide illumination indefinitely — until the power is cut or the lamp is shot out.

Any character who can trace a line of sight to a lamp (regardless of range — the light can be seen at an unlimited distance) may attempt to shoot it out. Hitting it with any fire weapon destroys the lamp.

(19.7) Searchlights

Searchlights are stationary — their location may not be changed. However, each searchlight has a facing — it must face toward one of the six hex-sides of the hex it occupies.

A character in the same hex as a searchlight may operate it. Operating a searchlight takes a complete combat round; the operator may take no other action. The operator may change a searchlight's facing by one hexside each combat round. If a searchlight has no operator, its facing may not be changed.

Facing changes occur at the end of the combat round, after all movement and combat.

The area illuminated by a searchlight depends on its current facing — see the Searchlight/Arc of Fire Diagram (at the back of this booklet).

A searchlight does *not* illuminate its own hex or the three hexes immediately in front of it. It illuminates all other hexes in the cone determined by the searchlight diagram, out to a distance of 15 hexes.

Searchlight illumination *is* blocked by blocking terrain and elevation changes.

Characters in a searchlight's area of illumination, and ones within the searchlight's cone but farther than 15 hexes away, may attempt to shoot out the searchlight. (Other characters may not.) Any successful fire destroys the light.

(19.8) Vehicle Headlights

All powered vehicles (i.e., everything but bicycles, horse-drawn carts, etc.) have headlights. They may be driven with the headlights on or off; if driven with them off, the driver must make a driving skill roll every combat round unless the vehicle spends no more than 5 movement points. If he fails his roll, the vehicle has had an accident.

If a vehicle's headlights are on, the three hexes immediately in front of the vehicle are illuminated. In addition, the vehicle can be seen at day-time observation ranges.

Battle Scenario:
The Arsenal in Hudson Mall

Introduction

The Soviets are using a warehouse in Jersey City as an ammo dump. Your mission: blow it up.

This scenario is intended as an introduction to the heavy weapons and night operations rules.

Set-Up

Use Map 1.

It is night; it's raining heavily.

There is a searchlight on the roof of the warehouse at hex 1523. It begins facing toward the top of the map, and turns one hexside clockwise every combat round until the Soviets are alerted (at which point the operator may point it where he wishes).

The American player controls six characters; see the Character Roster below. On the first combat round, they may enter in any hexes between 1001 and 1014. They are alert and can act freely from the start of the adventure.

The Soviet player controls ten characters (see the Character Roster). He must place them in the hexes indicated on the Character Roster. All begin standing.

The Soviet player has three antipersonnel mines. Before the game begins, he must decide where they are placed, by noting a hex number for each on scrap paper.

Alerting the Soviets

No Soviets can panic before alerted.

One character (D) in hex 1523 is operating the searchlight.

The character who begins in hex 1825 moves, at two hexes per combat round, directly toward the top of the game-map, until he reaches hex 1815. Then, he turns around and walks back down the bridge until he reaches hex 1825. He continues this patrol until alerted.

If the character patrolling the bridge is wounded, killed, or alerted, and his hex (or the hex where he would be located if he had not been killed) is, at any later time, illuminated by the searchlight, the searchlight operator is alerted.

If the searchlight operator is killed or incapacitated, all other Soviet characters are immediately alerted unless one of the American characters continues to operate the searchlight, following the same pattern as previously.

All Soviets are alerted if a mine is set off.

Soviets are also alerted per the rules of 13.1.

All other Soviet characters may not take any actions until alerted. The characters inside the warehouse are sleeping, and only make alertness rolls when someone enters the building itself, not because they can see someone through a door or window.

To the Polls,
Ye Sons of Freedom.

Sequencing and Character Roster

Use the same sequencing rules as for the *Assault on Green Mountain* scenario. How the Character Roster is used is also described in that scenario.

Map

The map terrain is described in "The PATH of Freedom," section 2.7.

A character may exit the map by moving to a map-edge hex and spending one movement point. Exited characters may not reenter.

There is a stairway to the roof in hex 1125. Characters in that hex may move from or to the roof by spending 2 movement points. A character on the roof at the edge of the building can also leap to the ground; if one does so, roll for him on the left-most column of the Falling and Collisions Table (see the **Gamemaster Charts**).

Blowing Up the Warehouse

If the Americans get the satchel charge into the warehouse and set it off, everyone in the building at that time is killed and the warehouse is destroyed.

If it is placed or thrown into the building fuzed to blow up on a later combat round, any Soviet character who begins in the same hex as the charge may attempt to remove the fuze. On a successful demolitions skill roll, he does so. If the Americans later recapture the satchel charge, they could try to set it off again.

Soviet Medium Machinegun

A medium machinegun is located in hex 1523, on the building roof. It is fixed, and cannot be moved from that location.

Victory Conditions

The game is over when there are no longer any active (living and not incapacitated) American characters left on the game-map. At that time, the players earn victory points as indicated by this chart:

Americans	Soviets	
1	3	for each enemy character killed or incapacitated
—	1	for each enemy character wounded
15	—	for blowing up the warehouse
1	—	for each friendly character who exits the game-map alive
—	1	for each active character left on the game-map at the end of the game

Subtract the smaller score from the larger, and refer to this chart to determine the level of victory:

0 — 4	draw
5 — 9	marginal victory
10 — 15	substantial victory
16+	decisive victory

Character Roster	Counter	Set-Up Hex	Panic	Leadership	Alertness	Manual Dexterity	Skills							Weapon	Ammo Clips	Weapon	Ammo Clips	Melee Weapon	Explosives	Ammo Expenditure
							Auto Wpns	Pistol	Hand-Hand	Heavy Wpn	Melee Wpn	Thrown Wp	Demolitions							
SOVIETS	A	1124	3	3	10	12	12	10	12	10				pistol	□				FG □	
	D	1523*	5		8	12	10	8	12	8				AR	□□□	pistol	□		Frag □□; WP □; BT □	
	E	1523*	7		8	12	15	8	12	8				MMG	□□□	pistol	□		Frag □□; WP □; FG □	
	F	1825	5		8	12	12	8	12	8				AR	□□□	pistol	□		Frag □□; WP □; FG □	
	G	2423	10		8	12	12	8	12	8			2	AR	□□□	pistol	□		Frag □□; WP □; FG □	
	H	1125*	10		8	12	12	8	12	8				AR	□□□	pistol	□		Frag □□; WP □; BT □	
	I	1123	10		8	12	12	8	12	8			2	AR	□□□	pistol	□		Frag □□	
	J	1524	10		8	12	12	8	12	8			2	AR	□□□	pistol	□		Frag □□	
	K	1525	10		8	12	12	8	12	8			2	SMG	□□□	pistol	□		Frag □□	
	L	1325	10		8	12	12	8	12	8			4	SMG	□□□	pistol	□		Frag □□	
FREEDOM FIGHTERS	1					15	14	19	12	10	12	2	8	AR	□□□	pistol	□			
	2					15	14	15	12	18	3	2	4	TG	□□□ □□□	MP	□□			
	3					15	14	15	13	8	3	2	15	AR	□□□	pistol	□	SK	Dyn □□□; SC □	
	4					15	14	15	18	10	18	10	12	AC	□□□	pistol	□	garotte	Dyn □□□	
	5					15	14	15	16	15	10	15	8	AR	□□□	pistol	□	SK		
	6					15	14	15	12	10	3	2	4	AR	□□□	pistol	□		FG □	

*	= on the roof	MMG	= medium machinegun	WP	= white phosphorus grenade
AR	= automatic rifle	SK	= small knife	BT	= bullet-trap grenade
AC	= automatic carbine	SMG	= submachinegun	SC	= satchel charge
MP	= machine pistol	TG	= thump gun	Dyn	= stick of dynamite.

Frag = fragmentation grenade
FG = Flare Gun

20. VEHICLES

(20.1) Movement

A vehicle may only move if driven. On a turn in which a vehicle moves, the driver may take no other action.

Vehicles' movement allowances in combat are determined by the Travel Chart (see the last pages of this booklet). Movement point costs for vehicles are determined by the Terrain Effects Chart (see **Freedom File D**).

Terrain costs depend on the type of drive a vehicle possesses — rear-wheel, 4-wheel, or tracked. The Vehicle Chart (see **Gamemaster Charts**) lists each vehicle's drive type.

A vehicle must face toward one hexside at all times. If it enters one of its three rear hexes, it is backing up; a vehicle which backs up in a combat round may only spend 5 movement points that round. (**N.B.:** Motorcycles need not worry about facing.)

When a vehicle moves forward, it may move into the hex it is facing, or into either flanking hex. If a vehicle moves into a flanking hex, its facing is changed so that it now faces away from the hex it just left.

Tracked vehicles (but not other ones) can change facing while staying in a hex. Changing facing by one hexside costs one movement point.

(20.2) As Targets

Armor Ratings

Refer to the Vehicle Chart (one of the **Gamemaster Charts**). It provides data on a wide range of vehicles, from passenger cars to Soviet tanks.

One section of the chart is labelled "Armor Ratings." It lists three *armor ratings* for each vehicle — a front rating, a flank rating, and a rear rating.

When a vehicle is fired upon, or a grenade or mine explodes in its hex, one of its armor ratings is used to determine whether it is damaged. If it is fired upon or a grenade thrown at it from the front, the front rating is used; if from the back, the back rating is used; and if from either side, the top, or the bottom, the flank armor rating is used. (Note that the flank armor will always be used when a mine goes off in the vehicle's hex.)

There are four possible armor ratings: *no armor, light, medium,* and *heavy.*

Vs. Vehicle Tables

The **Gamemaster Charts** contain a Small Arms Vs. Vehicles Table and a Grenades and Mines Vs. Vehicles Table. In addition, the Heavy Weapons and Vehicle Weapons and Artillery Combat Tables contain sections for resolving fire against vehicles.

When small arms are used against a vehicle, the firer must indicate whether he's using aimed, rapid or burst fire. Regardless of the type of fire, only one die-roll is made to determine whether the vehicle is hit; depending on the type of fire, the die-roll may be increased or decreased (see "Fire Modifiers Against Vehicles" on the Small Arms Vs. Vehicles Table).

Since only one fire die-roll occurs, the ammo consumption rules differ slightly. Using aimed fire costs 1 ammo point; using rapid fire consumes 2 points. A character may only perform burst fire against a vehicle if his weapon contains at least 4 remaining ammo points; and performing burst fire consumes all remaining ammo points, or 10

points, whichever is less. **Example:** Burst-firing a weapon containing 5 ammo points consumes all 5 points (the weapon is out of ammunition); firing a weapon containing 50 ammo points consumes 10.

Resolving Combat

The procedures used to resolve combat against vehicles are described on the appropriate tables.

Vehicle and Obstacle Damage Table

When a vehicle is damaged, refer to the Vehicle and Obstacle Damage Table. It is used to determine the extent of the damage, and whether or not the vehicle's occupants are injured.

Obstacles

Obstacles such as walls, bunkers, overturned cars, etc., can be treated as having armor ratings. The Obstacle Chart provides some guidelines (see **Gamemaster Charts**), but the gamemaster is the final arbiter. When a weapon is fired at an obstacle, determine its armor rating. Resolve fire as you would against a vehicle with that armor rating.

Throwing Grenades Into Vehicles

When a character attempts to throw a grenade into a vehicle, he uses the Grenade and Mine Combat Table, not the Grenade and Mine Vs. Vehicles Table. If he is throwing a fragmentation or high explosive grenade (or Molotov cocktail, dynamite or satchel charge), and he succeeds in throwing the grenade into the vehicle, the occupants of the vehicle suffer damage as the Grenade and Mine Combat Table indicates. The vehicle itself is inoperable thereafter.

The Vehicle Chart classifies vehicles as *open-topped, glassed,* or *enclosed.*

THE COMBAT SECTION

Grenades can always be thrown into open-topped vehicles.

Grenades cannot be thrown into glassed vehicles until their windows are broken (or if the windows are down). If any fire takes place out of a glassed vehicle, its windows are assumed to be broken. They are also considered broken if any damage is done to the vehicle.

Throwing a grenade into a glassed vehicle means throwing it through a window; the "window" die-roll modifier applies.

Enclosed vehicles can operate in one of two modes: open, or buttoned up. The rules of 20.4 below describe how enclosed vehicles can change modes.

When an enclosed vehicle is open, grenades can be thrown into it. However, the "slit" die-roll modifier is used.

Grenades cannot be thrown into buttoned-up enclosed vehicles.

Open and glassed vehicles are "vented" for damage purposes; enclosed ones are enclosed.

(20.3) Crew and Passengers

The Vehicle Chart lists the number of crew and passengers each vehicle can carry. In some cases, the number of passengers is expressed as a range (e.g., a medium truck can carry between 21 and 30 passengers, depending on the exact size of the truck).

Unarmed vehicles have 1 crewman. That's the driver; if the driver is incapacitated or dead, the vehicle cannot be operated unless someone takes the driver's place.

APCs (armored personnel carriers) have 2 or more crewmen. One acts as gunner and the other as driver. When the gunner is dead, the vehicle's weapons may not be fired until the gunner is replaced.

Some APCs have three crewmen. The third crewman is a loader. If he is dead, the vehicle's heavy weapons (main guns and ATGMs, but not machineguns or autocannon) can only be fired at one-half their normal rate of fire.

Tank Crews

Tanks are a little more complex. Tanks can have three or four crewmen. Here's how they work:

Soviet 4-crew tanks: One crewman is driver, one is gunner, one is loader, and one is commander. When the vehicle is buttoned up, the commander can fire the coaxial machinegun in the same combat round that the gunner fires the main gun. When the vehicle is open, the commander can fire the pin-mounted machinegun. When the vehicle is open, it moves at half normal speed if there is no commander.

Soviet 3-crew tanks: These tanks are equipped with an automatic loader, eliminating the need for a fourth crewman. **N.B.:** According to reports, the loading machines have a tendency to break down, so your players could easily run across a T-72 which could only sustain half the normal rate of fire because its gun needed to be reloaded manually.

American 4-crew tanks: These essentially operate like Soviet 3-crew tanks; the fourth crewman performs maintenance, can replace any of the other crewmembers when needed, and can fire the coaxial machinegun when the tank is either open or buttoned-up. **Note:** The M-1 has two pin-mounted machineguns. Both could be fired (by the commander and fourth crewman) along with a coaxial weapon.

Self-Propelled Artillery

The SAU-122 has 4 crewmen, and acts like a 4-crew Soviet tank. The SAU-152 has 5 crewmen; the fifth crewman is also a loader. If either loader is missing, the vehicle fires at half its normal rate. If both are missing, its rate of fire is quartered.

(20.4) Opening and Buttoning Up

APCs and tanks can operate either *open* or *buttoned-up.*

Exception: Open-topped and glassed APCs can never button up.

When an APC or tank is open, grenades can be thrown into and out of it, all passengers may fire their weapons normally, and the vehicle can move at full speed.

When a vehicle is buttoned-up, its maximum speed is halved. Passengers in APCs can fire out of the vehicle, but their skill numbers are halved (after all other modifications) because firing from APCs' tiny firing slits is difficult. Grenades cannot be thrown into or out of buttoned-up vehicles.

Crew members and passengers in buttoned-up vehicles are immune to the effects of gas.

Switching from open to buttoned-up mode takes one full combat round, during which time neither crew nor passengers may take any other action (except that the driver may continue to drive).

Tanks and APCs may only be entered and exited while open. Entering or exiting costs 2 movement points; a vehicle may not move on a combat round in which characters enter or exit.

All tanks and APCs (except BTRs, MT-LBs and M113s) have turrets. A vehicle's turret has a facing independent of the vehicle itself — that is, it can face any direction while the vehicle faces in any other direction. The gunner or commander may turn the turret — doing so is an action, and takes a full combat round. In open mode, the turret's facing can be changed by any amount in a single round; in buttoned-up mode, by no more than two hexsides in a single round.

A turret's facing is always relative to the vehicle itself, not to the hex grid. Thus, if a vehicle itself turns two hexsides, the turret also turns two hexsides, so that it faces in the same direction relative to the vehicle. Turning a vehicle this way costs the gunner no actions, though it does cost the driver an action (he must spend the round driving the vehicle). See below for the effects of a turret's facing.

(20.5) Vehicle Weapons

As the Vehicle Chart indicates, vehicles mount a wide variety of weapons. Some vehicles mount several different weapons. Generally, only one weapon can be fired by a vehicle in any given combat round. The exceptions are indicated in "Tank Crews" above.

The Vehicle Chart lists the weapons each vehicle carries. In parentheses after the name of each weapon is printed the number of ammo *clips* (not just points) the vehicle carries for that weapon.

APCs and tanks have *arcs of fire.* Most APCs' and tanks' weapons may only be fired at targets within the arc of fire. A vehicle's arc of fire is determined by the hexside to which its turret faces. Refer to the Searchlight/Arc of Fire Diagram at the back of this book.

Machineguns

Many vehicles mount medium or heavy machineguns. Mounted machineguns are either *coaxial* or *pin-mounted.* A pin-mounted machinegun can fire in any direction, but can only be fired when the vehicle is open. A coaxial machinegun can only fire in the vehicle's arc of fire, but can be fired whether the vehicle is open or buttoned-up.

Characters use the automatic weapons skill to fire vehicle-mounted machineguns.

Most pin-mounted machineguns can be dismounted — that is, detached from their vehicle and carried elsewhere.

Main Guns

Some vehicles have small main guns; some have large ones.

A vehicle equipped with a main gun may not fire it at anyone within four hexes of the vehicle. (The gun barrel cannot depress far enough to sight on closer targets on the ground — vehicles or large objects within four hexes can still be fired on.)

A character firing a main gun uses his gunnery skill. Refer to the Vehicle Weapons and Artillery Combat Table (see **Gamemaster Charts**) to determine range.

If the main gun fails to hit its target, use the same rules as for heavy weapons to determine scatter (see 16).

Main guns can fire two different types of ammunition; *penetrator* rounds and HE (high explosive) rounds. The two have different damage sections on the Vehicle Weapons and Artillery Combat Table.

The Vehicle Chart indicates the number of *shells* of each type a vehicle carries for its main gun, not the number of clips. Main gun ammunition does not come in "clips;" as long as the loader (or automatic loader) is operating, the weapon is reloaded as soon as fired and can be fired every combat round.

Recoilless Rifles

For all game purposes, recoilless rifles are treated like small main guns.

Autocannons

Autocannons have a rate of fire of 5; like heavy weapons, they can be fired at up to 5 targets. Like main guns, they can fire penetrator or HE rounds.

The Vehicle Chart indicates the number of *points* of each type of ammunition a vehicle can contain. For game purposes, the ammunition is in a single "clip", so the autocannon never runs out of ammunition until all the autocannon ammo in the vehicle is consumed.

Autocannons are fired using the gunnery skill.

ATGMs

Vehicle-mounted ATGMs are used in the same way as regular ATGMs (see 16.4). The main difference is that vehicles are equipped with a larger number of shells — typically 5 to 8. An ATGM can be fired *once* if the vehicle that carries it is buttoned-up, but cannot be fired again until it opens up. (Reloading the launcher requires the vehicle to be open.) **Exception:** A buttoned-up M-2 can fire ATGMs twice.

ATGMs are fired using the heavy weapons skill.

Automatic Grenade Launchers

Some vehicles mount Mark 19 or AGS-17 automatic grenade launchers. They are treated like normal such launchers. Indeed, like pin-mounted machineguns, they can be dismounted.

Grenade launchers are fired using the heavy weapons skill.

Artillery

Self-propelled artillery vehicles carry artillery pieces. These are treated just like other artillery (see 21).

(20.6) Getting Wet

Most land vehicles sink if they drive into the water. Modern tanks and APCs are, however, equipped to cross water barriers.

APCs

APCs can "swim." This means that, when buttoned up, they can drive into water, run their wheels or tracks to provide some forward propulsion, and move slowly across the water. They can't deal with any substantial surf, and will drift fairly quickly with currents in water.

Any buttoned-up APC may move across a stream, river, or lake at the rate of 2 hexes per combat round.

Tanks

Virtually all modern tanks are equipped to "snorkel." Too heavy to "swim," they can trundle along the bottom of a river or lake, taking in air through a snorkel. They cannot cross deep obstacles or deal with surf, as the snorkel would be swamped.

Preparing a tank for snorkeling takes between 15 minutes and 8 hours. (The smaller figure applies to the most modern American tanks, and the largest figure applies to somewhat antiquated Soviet ones.) Consequently, it's not something that can easily be done while you're being shot at.

A tank prepared for snorkeling cannot fire its weapons.

A tank can move across a river or lake bed at the rate of 1 hex per combat round.

N.B.: M-60s are capable of deepwading, but cannot snorkel.

Volkswagens

Yeah, yeah, okay, if you've got an old VW bug, it can swim, too, as long as it hasn't rusted out too badly.

(20.7) Miscellaneous Vehicle Rules

Motorcycles may not back up, but can change facing at any time at no cost in movement points.

Motorcycle sidecars can accommodate 1 to 2 passengers; also, one character may ride behind the driver.

Tractor-trailer trucks may *only* operate on roads, take up two hexes, and are treated as two separate vehicles for hit purposes — a cab and a trailer. If the trailer is destroyed, it can be disconnected from the cab.

Buses may only operate on roads.

Characters may ride on a tank. Six characters may do so; tanks cannot fire their main guns while carrying riders. Tank riders cannot be affected by mines which the tank triggers (except for gas mines).

21. ARTILLERY AND MORTARS

For game purposes, all artillery and mortars are divided into three categories: those whose caliber is *less than 100mm;* those of *100mm to 149mm* and those of *150mm or greater.*

(21.1) Firing Artillery and Mortars

Artillery and mortars are crew weapons, and require two men to fire.

Artillery and mortars can be fired at all targets within range, regardless of whether or not the firer can observe the target.

When an artillery gun (only) is fired at a target to which it can trace a line of sight, the firer's gunnery skill is used to determine whether the target is hit.

Whenever a mortar is fired, and whenever artillery is fired at a target to which the firer cannot trace a line of sight, the firer's *indirect fire weapons* skill is used.

(21.2) Resolving Fire

When a mortar or artillery piece fires, refer to the Vehicle Weapons and Artillery Combat Table (see *Gamemaster Charts*). Follow its procedure to determine whether the target is hit.

If it is not, follow the same procedure as for heavy weapons to determine where the shell scatters. (That is, if the failed roll is within 5 of the modified skill number, the Grenade Scatter Diagram is used; if not, the Artillery Scatter Diagram is used. See 16, under "scatter.")

Then, refer to the damage section of the table to determine the damage done; the procedure is the same as for tank and APC main guns.

(21.3) Indirect Fire

When a mortar or artillery gun fires at a target the firer cannot see, it is performing *indirect fire.* Indirect fire can either be "called" or "pre-planned."

Fire is *called* when a friendly character can observe the target and is in communication (usually by radio) with the artillery or mortar. He may request fire, naming any hex to which he may trace a line of sight as its target. Requesting fire is an action, and takes a full combat round. The artillery or mortar's fire is resolved 1 to 10 combat rounds later. (The gamemaster may choose the time delay, or roll a die and halve the number rolled to determine it. Player characters are assumed to be more efficient than others, and should generally have fairly brief delays.)

"Pre-planned" fire means that, before the combat begins, the gamemaster (or players, if they've somehow managed to get their hands on this much firepower) specifies target hexes and time when fire takes place. (*E.g.,* "combat round one: target is 1321; combat round two: target is 1325," etc.). Fire is then resolved when specified.

(21.4) Spotting Rounds

The first time a mortar or artillery gun fires indirectly, it fires a *spotting round.* Spotting round fire is resolved normally, except that the scatter rules are revised slightly. If the skill roll fails, do *not* determine scatter for the shell; the fire is so inaccurate that the shell has landed well off the game-map.

If the skill roll succeeds, but is within within 2 points of the modified skill number, the shell scatters, using the Artillery Scatter Diagram. Only if the roll is 3 or more less than the modified skill number is the target actually hit. **Example:** The modified skill number is 11. On a roll of 1 through 8, the target is hit. On a roll of 9, 10 or 11, the target is missed and the Artillery Scatter Diagram is used. On a roll of 12 or more, the shell lands harmlessly off the map.

If a spotting round does not hit its target, the next round the mortar or artillery gun fires will also be a spotting round. It continues to fire spotting rounds until it hits its target. All rounds fired thereafter are *fired for effect* — that is, the normal scatter rules apply.

(21.5) Off-Map Fire

A glance at the table indicates that the maximum range of the largest artillery is 3000 hexes. You'd have to string a lot of maps the size of the ones provided with this game together to get 3000 hexes. When artillery is used, it will normally be fired from far off map.

When artillery is not represented by a counter on the map, the gamemaster must decide whether it is at short, medium or long range, and the indirect fire skill of the firer. For game purposes, the "range" does not change throughout the combat; wherever the artillery fires on the game-map, its range is considered to be the same.

(21.6) Disassembling Mortars

Many mortars are designed to be broken down into two to four pieces for ease in carrying. Two people who take no other action may, working together, break a mortar down in 4 combat rounds, or put one together in that amount of time.

Weights, and the number of pieces, are specified for some mortars in the Equipment Chart (see the *Player Book*).

(21.7) Smoke, Gas and Illumination Rounds

Artillery and mortars can fire several different sorts of shells. Two types are designed to do explosive damage — HE (high explosive) and ICM (improved conventional munitions). Only guns of 101mm or greater can fire ICM shells. Different damage lines are provided on the Vehicle Weapons and Artillery Combat Table for the different shell types.

In addition, artillery and mortars can fire smoke, gas and illumination rounds. A "blast radius" is listed for each on the Vehicle Weapons and Artillery Combat Table.

Smoke

Artillery smoke is treated like smoke from grenades, except that:

• Smoke covers the hex where the shell lands, and all surrounding hexes as far out as the shell's blast radius (see Vehicle Weapons and Artillery Combat Table).

• Artillery smoke is denser and more pervasive than grenade smoke; it does not dissipate in 4 rounds, but after 20 rounds (less in high winds, more in motionless air).

THE COMBAT SECTION

Illumination

Illumination rounds are treated in section 19.5. A shell's "blast radius" is the radius of its illuminated area (i.e., a shell with a blast radius of 30 illuminates all hexes within 30 of the hex it occupies).

Gas

There are, in fact, two kinds of artillery-delivered gas shells; regular gas and nerve gas.

A gas shell covers its impact hex with gas, as well as all hexes within its "blast radius."

Regular gas has the same effect on people as gas from gas grenades (see 14.4).

Nerve gas kills everyone in the area. The only exceptions are people in pressurized vehicles (like APCs) or chemical warfare protective gear, and people who have a chemical antidote.

Death occurs within 4 to 12 combat rounds, depending on denseness of clothing, whether or not a gas mask is used, ambient temperature, etc.

22. RECOILLESS RIFLES

A recoilless rifle is a sort of portable small main gun. Like mortars, it can be broken into four pieces for carriage (see Equipment Chart). It is a crew weapon and requires two to operate at its full rate of fire. Recoilless rifles are sometimes mounted on jeeps or other vehicles, or fired from a tripod.

Characters fire recoilless rifles using their gunnery skill.

Recoilless rifles can only be fired at targets to which the firer can trace a line of sight.

The "small main gun" line of the Vehicle Weapons and Artillery Combat Table is used when a recoilless rifle fires to determine range and damage.

23. HORSES

Guerrillas may have a hard time finding both vehicles and fuel. Too, even the hardiest of 4-wheel vehicles may have trouble traveling the trackless wildernesses and mountain ranges where guerrillas operate. Horses, donkeys and mules can carry substantial supplies, and live largely off locally-available fodder. Horses, when properly trained, can be ridden into combat. Though horses are vulnerable to modern weapons, most guerrilla combat is fought at close range — when the shock of a cavalry charge may still be telling.

(23.1) Long-Distance Movement

When out of combat, horses can be used as riding and pack animals. Refer to the Travel Chart (see the back of this book). As it indicates, a horse's long-distance rate is 5 km/hour, the same as a human's. Over long distances, a human can, in fact, outrun a horse (as horses have inferior stamina).

Horses moving at the indicated rate fatigue at the same rate as humans.

However, specially trained horses can, with light loads, travel much faster — up to 20 km/hour. Such horses will be fatigued after 1 hour and exhausted after 2 — and dead after 4 hours of continuous riding. Horses travelling at this rate can carry no more than 1 person plus 30 kg; must travel over clear terrain or roads (dirt roads are

okay — indeed, preferable); and cannot travel in groups of more than 20. Moreover, all riders must have a riding skill of 11 or more.

This faster speed might be helpful for messages — and get-aways.

Donkeys and mules have the same movement rate as horses, but cannot use the faster speed.

We Owe Allegiance to No Crown.

(23.2) Loads

Horses are not the only load-bearing animals available. Donkeys, mules, oxen and goats have all been used as pack or draft animals, with some success. Oxen make better draft than pack animals; their sharp spines make loading them with goods difficult, while their strong shoulders make pulling loads easy. (Indeed, the ox was the draft animal of choice in the ancient world; the lack of an adequate horse collar meant that a horse used as a draft animal was always on the verge of strangulation.)

Goats are too small to carry any substantial load, but are at ease in rocky and mountainous terrain (do not reduce long distance rate in hills or mountains). Characters operating in such terrain may find them useful. It should be noted that Yugoslavia has maintained a unit of goat-drawn artillery since the Second World War.

The Load Table (see the back of this book) lists the number of kilograms each animal can carry as a pack animal, and typical weights than can be pulled by each as draft animals.

Incidently, if you want to get really exotic, the Forestry Service has experimented with the use of llamas, which can carry heavier loads than goats, are more docile, and are equally at home in mountains. (They do smell, though.) Also, the U.S. Cavalry used camels in the American Southwest during the late 19th Century...

(23.3) Combat Training and Actions

Horses have one skill: combat training. All horses begin with a skill level of 1; it can be increased by training, at the rate of 1 point per week spent training the horse.

Mules, donkeys, oxen and goats cannot receive combat training — if in a combat situation, they automatically panic and run off.

Any time a gun is fired or any loud explosion occurs near a horse, make a combat training skill roll for the horse. If it fails the roll, it will run off in a random direction at maximum speed, unless its reins are tied. It will continue to panic until its rider makes a successful riding skill roll. He may take no other action until such a roll is made.

Mounting or dismounting a horse is an action taking a full combat round. Tying a horse's reins also takes a round.

The only actions a mounted man may take are:

Dismount.

Move. He moves at the horse's movement allowance of 20.

Move and Rapid Fire. He suffers a fire modifier for firing from a moving horse. The horse still receives 20 movement points.

Aimed Fire or *Two Rapid Fires* or *Burst Fire:* The horse must remain stationary.

Move and Prepare Grenade. The horse receives 20 movement points; the man may *prepare*, but not throw, a grenade.

Move and Throw or Drop Grenade. The grenade can be thrown, or the rider may drop it in any hex he moves through. The horse receives 10 movement points.

Charge/Melee. The horse may move up to 10 movement points, then melee any character or another horse in the hex where the horse ends up.

Melee. If already in a hex containing another character or horse, the horse and character may melee.

In addition, the rider can take any other action while the horse moves. If he does so, however, he must make a riding skill roll. If the roll succeeds, the action also succeeds. If the roll fails, so does the action. If the riding roll is a "20," he falls off his horse.

Example: The rider's weapon is jammed. His riding skill number is 14, and his weapon skill is 16. He makes a roll; it's a 12, which is less than or equal to his riding number, so he manages to attempt to unjam his weapon while riding. He makes a second roll; it's a 19, so the weapon is still jammed.

(23.4) Charges and Melee

When a character on a horse melees, both he and his horse may make a melee attack each combat round. The horse may not attack someone on a horse — only a character on the ground or another horse. If the rider is bare-handed, he may only attack another rider; if he has a weapon, he can attack another rider, a character on the ground, or a horse.

When a horse attacks in melee, roll against its combat training skill to determine whether it hits. The Horse Combat Table (see the *Gamemaster Charts*) is used to determine damage.

(23.5) Firing At Horses and Riders

There is a chance that fire at a rider may hit his horse, and vice versa. If one is missed, roll the die again; on a roll of 1, the other is hit.

(23.6) Horse Damage

Horses are damaged in the same way as humans — that is, they can be stunned, lightly wounded, etc.

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24. Soviet Plans

Section 24 discusses the Soviets' plans for the first year of Occupation. The following section provides data which may be of interest — the organization of the occupying forces.

Military plans for the first year of occupation are thorough and complete; operations thereafter will depend on local conditions and the scale of resistance. Political plans are longer-term and more far-reaching.

(24.1) Military Plans

Organization of Forces

Months before the United States submitted to nuclear blackmail, the General Staff of the Ministry of Defense of the Soviet Union had organized the forces to occupy America. They were known, according to Soviet parlance, as the American Strategic Direction. The most elite units of the Soviet ground, sea, and air forces would be used in the initial occupation.

According to Soviet theorists, the first six months after American surrender would be critical. During this period, Soviet forces would be thinly spread and unable to exercise complete control. This had two consequences.

First, during this period, it would be of the utmost importance to maintain a semblance of normality, to lull as many Americans as possible into believing their lives would be essentially unchanged. Uprisings during this period stood a good chance of at least local and temporary success; thus, politically, everything feasible should be done to minimize the chance of such uprisings.

Second, it would be important to use the best and most highly-motivated Soviet troops for the Occupation, to permit rapid and effective response to any resistance.

Section 25 discusses the organization of the American Strategic Direction as it will be constituted six months after American surrender. Reinforcements will follow, and units may be rotated out to other regions of the globe. As time goes on, the Soviets will seek to replace their elite forces with less effective garrison forces, largely drawn from the armies of the Soviet empire. Conscripts into the "American Peoples' Army" will be used to garrison the territories of other Soviet client states, especially in Latin America (where American troops will be most hated, hence most loyal).

As standard practice, the American Strategic Direction is composed of Fronts and Fleets. Normal organization dictates the presence of one Fleet in each Strategic Direction; the American Strategic Direction contains three because of the large coastline to be patrolled. The Atlantic Fleet is composed of ships from the Black Sea and North (Red Banner) Fleets, and operates from the Arctic ice pack to Florida. The Pacific Fleet draws ships from the Pacific Fleet and Indian Ocean Squadron, and patrols from the Bering Straits to Baja California. The final fleet, the Caribbean, is composed of ships from the Baltic Sea Fleet and the Cuban Navy, and patrols the Gulf Coast.

Six months from occupation, all three fleets will still consist largely of Soviet and Cuban vessels. Many American ships were patriotically scuttled or went down fighting after the President's announcement; virtually the whole submarine fleet defected to the Sino-Japanese. Soviet and allied sailors will be trained in the use of American vessels and equipment, but will not have yet obtained sufficient expertise for American ships to be used in any major way.

Three Fronts were created: the Canadian Occupation Front, Atlantic Occupation Front, and Pacific Occupation Front. Fronts normally control 4 armies each, but the initial Occupation Fronts are composed of 2 Soviet motor-rifle divisions, 1 Soviet airborne division, and 3 infantry divisions drawn from the forces of Cuba and Nicaragua. (Presumably if resistance warrants the infusion of more forces, each of the fronts will be brought to full establishment.) Each Front is also assigned an Air Army of some 700 aircraft.

Sequence of Events

The initial landings are made by airborne divisions and *Spetsnaz* (special forces) brigades. Their objects are to gain control of key military and government installations. Of prime importance is the seizure of merchant ships, transport aircraft, port facilities (both air and sea), and military equipment and bases. The Soviets will only be able to deploy forces to the U.S. as rapidly as planned if these facilities are seized quickly. If seized rapidly enough, the Soviets may even advance the timetable.

During this period, the Resistance should seek to interdict Soviet transport. This means sabotaging aircraft and ships, destroying port facilities, and preparing armed resistance at points of entry to slow the delivery of troops. Destroying (or hiding)

U.S. military equipment is important, too. Anything which cannot be carried should be destroyed — including armored vehicles, aircraft, helicopters, artillery, and electronic gear (radars, communications equipment, etc.). The Soviets will use any equipment, civilian and military, to equip their troops upon arrival. If large quantities of American equipment are captured the ships which would be laden with tanks and guns will be able to transport troops instead, substantially increasing the speed of occupation.

The next phase of operations includes pacification of any military units operating within the U.S. This is to be accomplished primarily by conventional means, though tactical nuclear weapons and chemical agents will be used if necessary. (However, a division commander cannot use these weapons on his own initiative. Release of chemical weapons is decided at Front level; release of tactical nuclear weapons at Direction level.) All U.S. personnel overseas will be quickly pacified, as they lack support or supply. Survivors will be repatriated, executed, or committed to mental institutions. U.S. naval units at sea will soon run low on fuel and either surrender or be destroyed. The sole exception is the submarine fleet, which will continue to operate and interdict shipping until Soviet air and sea supremacy makes attacks impossible. The nuclear aircraft carriers may also hold out, at least until their supply of jet-fuel is exhausted. Therefore, the individual guerrilla will soon be America's first line of resistance.

The Soviets are fully aware of the problems America faced in Vietnam, and their own hard-won struggle in Afghanistan. They know how high the gun-to-citizen ratio in the United States is. Police records, if not destroyed, will be used to confiscate guns. Gunshops will be closed and house-to-house searches will be conducted to clear the country of small arms. Former military personnel and reservists will be primary targets during this campaign. Anyone who does not turn over his guns will face imprisonment (execution). Most citizens will obey — some will not.

This begins the third stage, in which the Soviets attempt to pacify and re-educate the populace of the United States. For this purpose, large numbers of KGB and CPSU (Communist Party of the Soviet Union) personnel will be brought in. Insurrection will be dealt with both by overwhelming firepower and by imprisonment. Large areas will be set aside for re-education camps. These will be

sited far from major residential areas, to mask their true purpose. (No one comes home from the camps.) This will be the critical and pivotal period of occupation as the large land mass of the U.S. hinders the Soviet ability to wrest control of all areas of the country simultaneously.

(24.2) Political Plans

Initially, the Soviets seek to work with "responsible" members of the American government to establish a quisling regime. Until the press is under firm control, politicians are not be shot or executed.. In extreme conditions, they may be removed from their seats by vote of Congress.

A "new, unified" CPUSA (Communist Party, United States of America) is established from among American Communist splinter groups, left-wing groups such as the New Alliance and Socialist Labor Parties, and anyone else willing to participate. It rapidly expands in size as careerists and opportunists join to take advantage of the privileges they obtain.

After a year or so of "interim" government, new elections will be held in which Communist Party members are elected by wide margins. No coercion will be applied to the voters; however, poll-watchers will keep records of how individuals vote, which records will be the basis for deportations and executions once control is firm. The actual voting will be irrelevant, since the data released to the now-controlled press will have no basis in fact.

Notorious right-wingers in government and some military leaders will be tried as war criminals and executed.

The Constitution will not be materially amended; the Soviet constitution is, if anything, even more liberal in awarding rights to its citizens, and the Soviet government has never found it a noticeable restraint on its actions. Properly interpreted and ignored when necessary, a constitution is nothing more than a piece of paper.

Thus, the last pre-Occupation Senators will not be removed from office for at least 6 years after the Occupation begins. This will not prevent the Soviets from doing what they wish.

The only likely opposition of any importance will come from the Supreme Court, which cannot easily be replaced. Some justices will resign ("For personal reasons," as the press releases say); others will die in mysterious circumstances. If the problem remains severe, Congress will simply pass a law stripping the Court of its powers to review legislation (which, it must be remembered, is nowhere enshrined in the Constitution).

Once the CPUSA is in firm control of the organs of government, it will announce a "reorganization" of American territory "at popular demand." The states will be abolished. Alaska will be ceded to the Soviet Union. An "independent" Confederate Soviets of America will be established, as will a Texas Federated Soviet Republic. The remining 35 states will be organized into the United American Soviets (with several member-republics); sections of the southwest will be returned to our revolutionary brethren in Soviet Mexico, from whom they were stolen by the American fascists. An "Amerindian Peoples' Autonomous Region" will be established, partly as an attempt to enlist support from Native Americans, partly as a convenient dumping ground for Indian groups the new government dispossesses from areas containing valuable minerals. Puerto Rico will become "independent," as will Hawaii.

Eventually, one single world government will be established, with each "independent" nation sending representatives to its deliberative body. This world government will be called the Union of Soviet Socialist Republics. Its capital will be Moscow. The world-wide international pretensions of the Soviet Union, born as an "international revolutionary union," which only reluctantly turned to the policy of "building socialism in a single country," will be fulfilled.

Within three years of occupation, mass deportations and executions begin. Small business will be nationalized; most distribution businesses and shops will be closed down. Unemployment will be abolished, through the simple expedient of declar-

ing unemployment to be "hooliganism," and sending hooligans to the slave labor camps for "reeducation."

Private education will be abolished, and mandatory public education will become truly mandatory and public. The quality of education may even improve, as children learn that failing to do homework, attend school, and pay attention are followed by real and severe punishment.

Needless to say, all forms of public entertainment (including television, videos, movies, books, magazines, radio, records, games, etc., etc.) will come under stringent censorship. Popular culture (genre fiction, rock, comic books, roleplaying, etc.) will be abolished as "decadent" and "bourgeois."

Goods will virtually evaporate from the few remaining state-run stores. Shopkeepers, now bureaucrats who depend on faceless bureaucracies and not customers for their income, will have no incentive to treat customers courteously or to provide them with goods they desire. Currency will become increasingly irrelevant; no quantity of dollars will get you quality goods. Only hard currency (gold) and connections can do that. The new elite — Party members, bureaucrats, collaborators — will live well. Everyone else will live miserably, in crowded quarters, with an inadequate diet and few outlets for recreation.

All education will contain a huge dollop of propaganda. Children will be encouraged to denounce their parents for "counterrevolutionary activities." The whole of society will come to realize that criticizing the new regime in any fashion is terribly dangerous, and all criticism will come to a halt. The true state of affairs will become a secret from virtually the whole population; most of the country will not know about the gulags, and would not believe it if told. Children, fed Soviet propaganda at school and failing to receive contrary views from frightened parents, will come to believe. Three generations from the Occupation, America will be a contented and enthusiastic slave to its Soviet masters.

That's the plan, at any rate.

25. The American Strategic Direction

The pages that follow contain the Tables of Organization and Equipment ("TO&Es"). Those who wish only to know what equipment a platoon of Soviet soldiers carries should look at Illustration D for most Soviet troops, and at E (for Cuban and Nicaraguan units) and F (for Soviet airborne troops). Those who wish a complete overview of Soviet armed forces in America should study all the TO&Es.

Each TO&E is labeled at the top with the name of a major formation. For Illustration A, that's the American Strategic Direction — it shows the overall organization of Soviet forces in America. For Illustration C, it's a Soviet Motorized Rifle Division. The major formation is broken down into smaller ones. For example, the American Strategic Direction contains three fleets and three fronts. Each front is divided into two motor-rifle divisions, three Cuban or Nicaraguan infantry divisions, an air army, an airborne division, and a whole slew of brigade- or regiment-level assets.

Each asset is represented by a unit symbol, and a size symbol. They are defined below. The symbols used are the standard NATO symbology.

When an asset's symbol is repeated (for example, see the motorized infantry symbol in Illustration A), the major formation contains more than one of the repeated asset. **Example:** The American Strategic Direction contains three fronts (again, see Illustration A).

When a symbol is repeated, and one of the symbols is broken down into smaller formations, *each* of the larger formations contains all of the indicated smaller formations. **Example:** *Each* front contains two motor-rifle divisions, three Cuban/Nicaraguan divisions, and so on.

ILLUSTRATION KEY

Armor (tank)	Airborne air defense	SVC Services (general)
Armored reconnaissance (wheeled)	Air defense	TA Target acquisition
Motorized infantry (mechanized)	Engineer	KGB KGB
Airborne infantry (mechanized)	Parachute-rigging	Chemical warfare
Airmobile infantry	Electronic warfare/ Signals	MP Military police (traffic)
Motorized infantry (truck)	Aviation	
Motorized antitank	Transport/Assault helicopter	
Airborne antitank	Transport helicopter	
Airborne artillery	Medical	
Field artillery	Maintenance	
Self-propelled artillery	Supply	
Multiple rocket launcher	Transportation	
Surface-to-surface missile	HQ Headquarters	

XXXXX	Front
XXXX	Army
XX	Division
X	Brigade
III	Regiment
II	Battalion
I	Company
•••	Platoon
••	Section

Illustration A

AMERICAN STRATEGIC DIRECTION

The Pacific Occupation Front: Headquartered in Las Vegas, Nevada, Amerindian Peoples' Autonomous Region.

The Canadian Occupation Front: Headquartered in Montreal, Republique Socialiste de Quebec.

F2: Each front has a command staff, responsible for its administration. It consists of 1200+ officers and men.

F3: Two motor-rifle divisions (see illustration C).

F4: Three Cuban or Nicaraguan motorized infantry divisions (see illustration E).

F5: One tank brigade. This is the Front commander's personal guard (see illustration B).

F6: One artillery brigade. Used to reinforce major offensives (see illustration B).

F7: One air army. Used to support activities of the Front and maintain air superiority (see illustration B).

F8: One air assault brigade. Helicopter-transportable quick-reaction force (see illustration B).

F9: One airborne division. Elite troops — the Front's vanguard for occupation (see illustration F).

F10: One *Spetsnaz* brigade. A specialist unit for use in counterinsurgency and other special warfare operations. Highly motivated (see illustration B).

F11: Two air-defense brigades. Provide air cover for Front HQ, air bases, and supply depots. Equipped with 27 SA-4 missile launchers, plus 600+ officers and enlisted men.

F12: One engineer brigade. Responsible for construction of barracks and other facilities as well as demolitions and clearance of major obstacles (i.e., rivers with blown bridges). Equipped with a multitude of heavy equipment — 800+ officers and men.

F13: One chemical warfare regiment. Conducts chemical warfare operations as well as decontaminating and performing chemical reconnaissance — 300+ officers and men.

F14: One communications regiment. Provides for all communications needs within the Front — 400+ officers and enlisted men.

F15: One medical brigade. Maintains field hospitals and provides medical services for Front troops — 700+ officers and enlisted men.

F16: One KGB regiment. Not a part of normal Front organization. Used to identify unworthy and sympathetic commanders and troops to be terminated. Also provides interrogation and political direction for the Front — 300+ agents.

F17: One transport brigade. Motor pool for all units attached to the Front — 1200+ officers and enlisted men, and 300+ trucks.

F18: One maintenance brigade. Provides vehicular and other maintenance for all units attached to the Front — 1000+ officers and enlisted men.
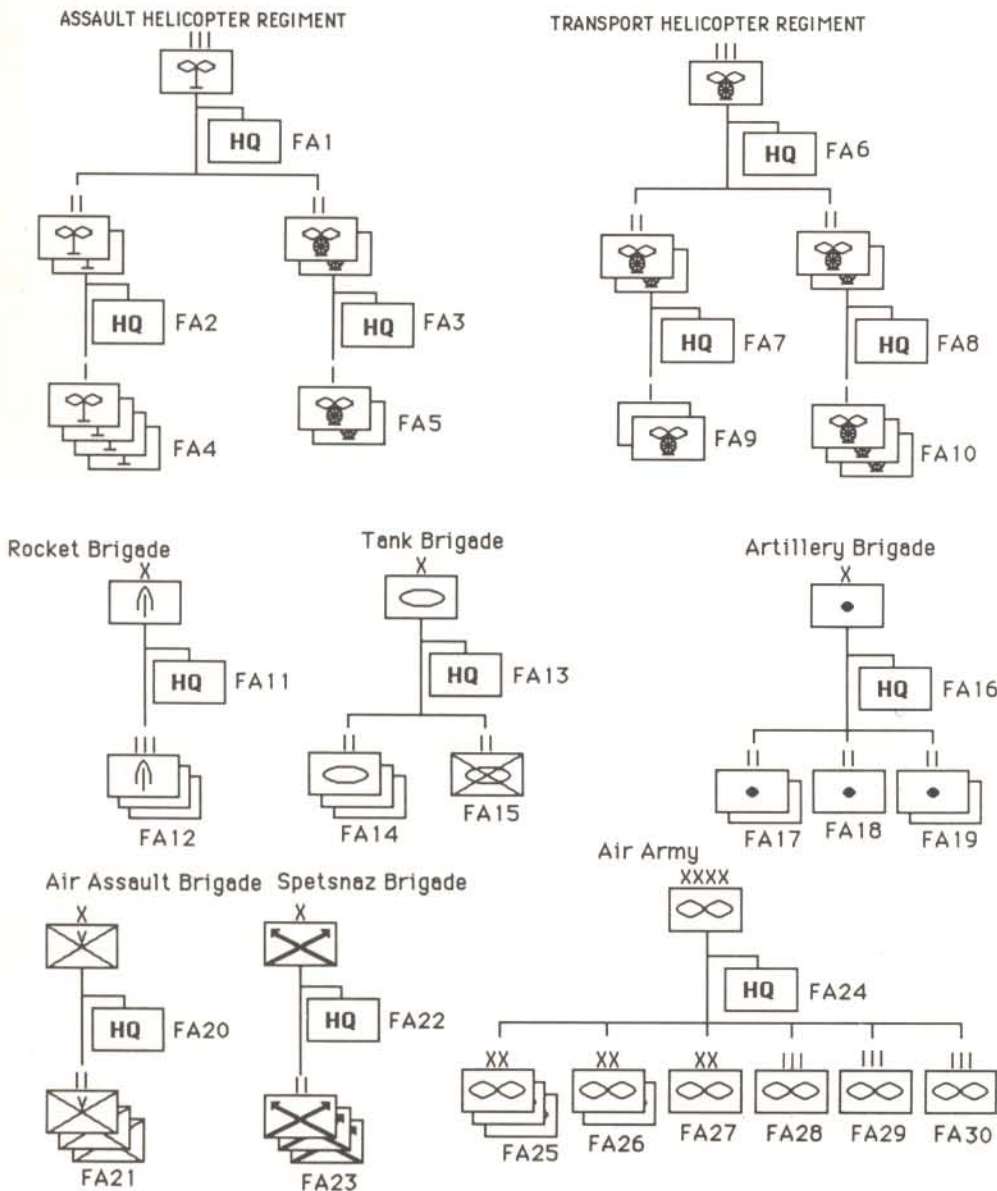
F19: Two transport helicopter regiments. Used primarily to lift the air assault brigades for combat missions as well as for resupply (see illustration B).

F20: Two assault helicopter regiments. Provide fire support for ground operations and airmobile attacks (see illustration B).

F21: One rocket brigade. Used to pacify stiff opposition without risk of injury to ground troops. Equipped with nuclear-capable missiles (see illustration B).

(25.1) The American Strategic Direction

This shows all naval, air and army units attached to the occupation forces. The organization of each of the divisions and assets is shown in the illustrations that follow. Illustration A shows you the total forces available to the Soviets in America.

F0: There are three occupation fleets:

The Atlantic Fleet: Headquartered in Norfolk, Virginia, Confederate Soviets of America. Consists of: 1 "Kirov" BCN; 1 "Slava" CG; 2 "Kresta II" CGs; 2 "Sovremmeny" DDGs; 2 "Udaloy" DDs; 4 "Krivak" DDs; 3 "Koni" FFs; 4 "Mirka" FFs; 6 "Petya" FFs; 5 "Natya" MCMs; 8 "Yurka" MCMs; 4 "Sonya" MCMs; 6 "Nanuchka" PCMs; 4 "Sarancha" PCMHs; 12 "OSA II" PCMs; 5 "Turya" PCTs; 4 "Alligator" LSTs; 2 "Ropucha" LSTs; 8 "Polnochy" LSTs; 2 "Alfa" SSNs; 1 "Mike" SSN; 2 "Victor II" SSNs; 3 "Tango" SSs; 2 "Kilo" SSs; 6 "Foxtrot" SSs; 2 "Charlie" SSGNs; 4 "Echo II" SSGNs; 5 replenishment tankers; 12 Tu-95 "Bear" patrol aircraft; 24 Tu-16 "Badger" patrol aircraft; 12 Il-38 "May" ASW aircraft; 12 Tu-26 "Backfire" bombers; 24 Su-17 "Fitter" fighter/attack aircraft.

The Caribbean Fleet: Headquartered in Havana, Cuba. Consists of: 1 "Kara" CG; 2 "Kashin" DDGs; 3 "Kotlin" DDs; 6 "Skory" DDs; 2 "Koni" FFs; 6 "Petya" FFs; 8 "Riga" FFs; 2 "Yurka" MCMs; 4 "Sonya" MCMs; 3 "Nanuchka" PCMs; 16 "OSA I & II" PCMs; 10 "Komar" PCMs; 18 "Shershen" PCTs; 6 "P6" PCTs; 2 "Alligator" LSTs; 1 "Ropucha" LST; 7 "Polnochy" LSTs; 1 "Sierra" SSN; 1 "Victor" SSN; 2 "Echo II" SSGNs;

1 "Kilo" SS; 4 "Foxtrot" SSs; 4 replenishment tankers; 12 Tu-95 "Bear" patrol aircraft; 12 Tu-16 "Badger" patrol aircraft; 6 Il-38 "May" ASW aircraft.

The Pacific Fleet: Headquartered in Bremerton, Reed State, United American Soviets. Consists of: 1 "Kiev" CVH; 3 "Kresta I" CGs; 1 "Sovremmeny" DDG; 3 "Udaloy" DDs; 4 "Kashin" DDGs; 5 "Skory" DDs; 1 "Koni" FF; 9 "Petya" FFs; 3 "Nanuchka" PCMs; 10 "OSA II" PCMs; 12 "Shershen" PCTs; 1 "Ivan Rogov" LHA; 7 "Polnochy" LSTs; 1 "Mike" SSN; 2 "Alfa" SSNs; 4 "Victor" SSNs; 4 "Charlie" SSGNs; 3 "Kilo" SSs; 7 "Foxtrot" SSs; 8 replenishment tankers; 12 Tu-95 "Bear" patrol aircraft; 36 Tu-16 "Badger" patrol aircraft; 12 Il-38 "May" ASW aircraft; 12 Be-12 "Mail" anti-submarine amphibians; 12 Tu-26 "Backfire" bombers; 24 Su-17 "Fitter" fighter/attack aircraft.

Key: CVH — helicopter carrier; BCN — battle cruiser (nuclear); CG — guided missile cruiser; DDG — guided missile destroyer; DD — destroyer; FF — frigate; MCM — minesweeper; PCM — patrol craft (missile); PCMH — patrol craft (missile hydrofoil); PCT — patrol craft (torpedo); PCTH — patrol craft (torpedo hydrofoil); LST — landing ship (tank); LHA — landing ship (helicopter amphibious); SS — attack submarine (diesel); SSN — attack submarine (nuclear); SSGN — cruise missile submarine (nuclear).

F1: There are three occupation fronts.

The Atlantic Occupation Front: Headquartered in Langley, Virginia, Confederate Soviets of America.

Illustration B   Front Level Assets

ASSAULT HELICOPTER REGIMENT

TRANSPORT HELICOPTER REGIMENT

Rocket Brigade   Tank Brigade   Artillery Brigade

Air Assault Brigade Spetsnaz Brigade

Air Army

(25.2) Front-Level Assets

This shows the organization of regiments and brigades attached to each Front. Only the combat assets of each Front are shown; non-combat assets, such as the transport brigade and KGB regiment, are not broken down. (You and your players will not normally meet such units, and won't need to know their organization.)

N.B: Equipment (*e.g.*, Mi-24) are explained in section 25.7.

FA1: Assault helicopter regiment headquarters. Consists of 16 Mi-24s or Mi-28s, 4 Mi-8s, 400+ officers and men, and 24 trucks.

FA2: Two assault helicopter battalion headquarters. 2 Mi-24s or Mi-28s and 10 officers and enlisted men each.

FA3: Two transport helicopter battalion headquarters. 2 Mi-8s and 16 officers and enlisted men each.

FA4: Four assault helicopter companies. 16 Mi-24s or Mi-28s each.

FA5: Two medium-lift transport helicopter companies. 16 Mi-8s each.

FA6: Transport helicopter regiment headquarters. 10 Mi-8s, 2 Mi-26s, 450+ officers and men, and 30 trucks.

FA7: Two medium-lift transport helicopter battalion headquarters. 2 Mi-8s and 16 officers and enlisted men each.

FA8: Two heavy-lift transport helicopter battalion headquarters. 1 Mi-8 and 9 officers and enlisted men each.

FA9: Two medium-lift transport helicopter companies. 16 Mi-8s each.

FA10: Three heavy-lift transport helicopter companies. 8 Mi-26s each.

FA11: Rocket brigade headquarters. 168 trucks, 15 bulldozers, 2 backhoes, 15 cranes, 3 meteorological radars used for missile targeting, 229 officers, and 1490 enlisted men.

FA12: Three rocket regiments. 4 "Scaleboard" (nuclear capable) missile launch vehicles, 4 reload vehicles, 12 trucks, 54 officers and 405 enlisted men each.

FA13: Tank brigade headquarters. 2 command tanks, 4 BRDMs, 2 BMP-1 command vehicles, 11 trucks, 28 officers, and 32 enlisted men.

FA14: Three tank battalions (see illo D).

FA15: Motor-rifle battalion equipped with BMP-1s (see illo D).

FA16: Artillery brigade headquarters. 45 officers, 225 enlisted men, 57 trucks, 1 surveillance radar, 1 counterbattery radar, 1 meteorological radar and 6 MTLB command vehicles.

FA17: Two 130mm artillery battalions. 20 officers, 275 enlisted men, 18 M-46 130mm guns, and 42 trucks each.

FA18: 180mm artillery battalion. 22 officers, 275 enlisted men, 18 S-23 180mm guns, and 48 trucks.

FA19: Two 152mm artillery battalions. 20 officers, 265 enlisted men, 18 D-20 152mm guns, and 42 trucks.

FA20: Air assault brigade headquarters. 35 officers, 150 enlisted men, 12 motorcycles, 18 AT-4 "Spigot" suitcase ATGMs, 60 trucks, and 6 ZU-23 anti-aircraft guns.

FA21: Three air assault battalions. 35 officers, 290 enlisted men, 6 82mm mortars, and 24 trucks each.

FA22: *Spetsnaz* brigade headquarters. 6 officers and 9 enlisted men.

FA23: Three *Spetsnaz* battalions. 27 officers, 345 enlisted men, and a wide variety of heavy weapons and special equipment (depending on the mission), each.

FA24: Air army headquarters. 950 officers, 7500 enlisted men, maintenance facilities, base construction engineers and full support troops similar to those of a land division.

FA25: Three fighter divisions. 124 MiG-29 "Fulcrum", MiG-23 "Flogger" or SU-27 "Flanker" aircraft each.

FA26: Two fighter-bomber divisions. 124 MiG-27 "Flogger D" or SU-25 "Frogfoot" aircraft each.

FA27: Long-range bomber division. 93 SU-24 "Fencer" aircraft and possibly up to 30 Tu-30 "Blackjack" from Long-Range Aviation.

FA28: Reconnaissance regiment. 30 MiG-31 "Foxhound" aircraft.

FA29: Electronic warfare regiment. 30 Tu-144 "Moss" AWACS aircraft and Tu-95 "Bear" reconnaissance aircraft

F30: Transport regiment. 30 AN-12 "Cub" aircraft.

Illustration C

Soviet/Warsaw Pact
Motorised Rifle Division

HQ M1

M2 M3 M4 M5 M6 M7 M8 M9 M10 SVC

HQ M17

M16 M15 M14 M13 M12 M11

HQ TA M18

M19 M20

HQ M21

---M22--- M23 M24 M25 M26 M27 M28 M29 M30 M31 M32

M17: Self-propelled artillery regiment headquarters. 27 officers, 144 enlisted men, 52 trucks, 3 BRDMs, and 2 BTR-60s or BTR-70s.

M18: Target-acquisition company. 12 officers, 90 enlisted men, 1 BRDM, and 7 trucks with counterbattery radar, flash-ranging set, ground surveillance radar and meteorological radar.

M19: One self-propelled artillery company. 21 officers, 180 enlisted men, 6 SAU-152 self-propelled howitzers, 3 trucks and 2 MT-LBs.

M20: Two self-propelled artillery companies. 21 officers, 180 enlisted men, 6 SAU-122 self-propelled howitzers, 3 trucks and 2 MT-LBs.

M21: One tank and three motor-rifle regiment headquarters. 28 officers, 32 enlisted men, 4 BRDMs, 2 BMP-1s or BMP-2s, 4 motorcycles and 12 trucks each.

M22: Motor-rifle regiments contain 1 tank and 3 motor-rifle battalions (two with BMP-1s or BMP-2s and one with BTR-60s or BTR-70s) each. Tank regiments contain 3 tank and 1 motor-rifle battalions (with BMP-1s or BMP-2s) each. See illustration D.

M23: Air defense company. 6 officers, 59 enlisted men, 4 ZSU-23-4s, 4 SA-9 launch vehicles, 3 BRDMs, and 6 trucks.

M24: Armored reconnaissance company. 5 officers, 45 enlisted men, 3 BMP-1s or BMP-2s, 9 BRDMs, 5 motorcycles and 1 truck with ground surveillance radar.

M25: Electronic warfare/signals company. 9 officers, 72 enlisted men, 1 BRDM, 5 motorcycles and 12 trucks.

M26: Engineering company. 10 officers, 85 men, 7 BTR-60s or BTR-70s, 3 minelaying vehicles, 2 tank-deployed bridges, 4 truck-deployed bridges, and 24 engineering vehicles.

M27: Self-propelled artillery battalion. 21 officers, 180 enlisted men, 6 SAU-122 self-propelled howitzers, 3 trucks, and 2 MT-LBs.

M28: Military police platoon. 1 officer, 19 enlisted men, and 4 BTR-60s or BTR-70s.

M29: Service/supply platoon. 1 officer, 26 enlisted men, and 7 trucks.

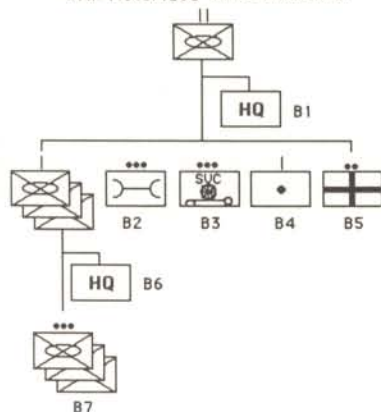**M30:** Transport company. 5 officers, 69 enlisted men, and 45 trucks.

M31: Medical company. 10 officers, 35 men, and 6 trucks and ambulances.

M32: Maintenance company. 4 officers, 62 enlisted men, 2 tank-recovery vehicles, 1 crane, and 16 trucks.
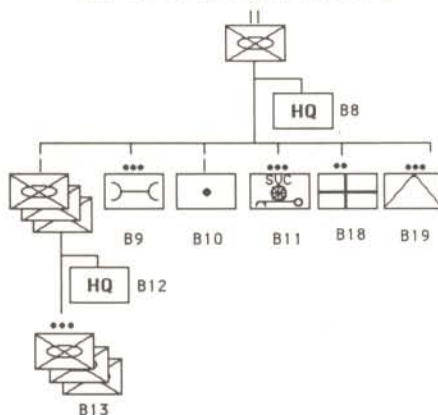
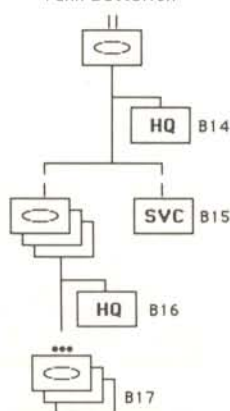## (25.3) Soviet/Warsaw Pact Motorized Rifle Division

Motor-rifle divisions are the heart of the Soviet armed forces. This shows the organization of such a division, broken down to the battalion level.

M1: Division headquarters. 105 officers, 288 enlisted men, 9 BRDMs, 40 trucks, 10 Mi-2 helicopters, 8 Mi-8 helicopters, and 6 Mi-24 helicopters.

M2: Air defense battalion. 24 SA-11 missile launchers, 8 ZSU-23-4s, 84 officers, 595 enlisted men, and 45 trucks.

M3: Tank battalion. 51 T-72s or T-80s, 1 BMP command vehicle, 12 trucks, 35 officers, and 275 enlisted men.

M4: Rocket-launcher battalion. 23 officers, 234 enlisted men, 18 BM-21 rocket launchers, 43 trucks, and 3 BRDMs.

M5: Chemical warfare battalion. 18 officers, 142 enlisted men, 6 BRDMs equipped for chemical reconnaissance, 34 decontamination vehicles, and 36 trucks with trailers.

M6: Armored reconnaissance battalion. 39 officers, 261 enlisted men, 18 BRDMs, 4 BRDMs equipped for chemical reconnaissance, 7 BMP-1s or BMP-2s, and 51 trucks.

M7: Electronic warfare/signals battalion. 27 officers, 253 enlisted men, 4 BRDMs, 13 motorcycles, and 52 trucks.

M8: Engineer battalion. 30 officers, 378 enlisted men, 9 BMPs, 4 BRDMs, 50 trucks, 42 engineering vehicles (construction, clearance and minelaying), 3 tank-deployed bridges, 3 ferries and 4 pontoon bridges.

M9: Medical battalion. 35 officers, 123 enlisted men, 20 trucks and ambulances.

M10: Service battalion. 8 officers, 65 enlisted men, and 6 trucks.

M11: Transport battalion. 22 officers, 195 enlisted men, 210 trucks.

M12: Antitank battalion. 23 officers, 259 enlisted men, 18 Rapira-3 125mm guns, 6 BRDMs, 18 MT-LB gun tractors, 22 trucks.

M13: Supply battalion. 48 officers, 600 enlisted men, 110 trucks.

M14: Surface-to-surface missile battalion. 18 officers, 138 enlisted men, 59 trucks, 4 Frog-7 rocket launchers, 4 reload vehicles, 1 BRDM, and 1 BTR-60 or BTR-70.

M15: Military police company. 3 officers, 57 enlisted men, and 10 BTR-60s or BTR-70s.

M16: Maintenance battalion. 19 officers, 275 enlisted men, 8 cranes and tank recovery sections, and 64 trucks.

Russki Go Home.

Illustration D
BMP Motorized Rifle Battalion

B4: Artillery company. 5 officers, 56 enlisted men, 6 120mm mortars, and 7 MT-LB tractors.

B5: Medical section. 1 warrant officer, 3 enlisted men and 1 ambulance.

B6: Three motor-rifle company headquarters. 3 officers, 9 enlisted men, and 2 BMP-1s or BMP-2s each.

B7: Three motor-rifle platoons. 1 officer, 31 enlisted men, 1 AGS-17, 1 SA-14, 3 RPG-16s, 15 RPG-18s, 1 PK MG, 3 RPK MGs, 19 AK-74s, 1 SVD and 3 BMP-1s or BMP-2s each.

B8: BTR-60 or BTR-70 motor-rifle battalion headquarters. 7 officers, 21 enlisted men, 2 BTR-60s or BTR-70s, 1 BRDM, and 3 trucks.

B9: Maintenance platoon. 7 enlisted men, and 1 truck.

B10: Artillery company. 5 officers, 56 enlisted men, 6 120mm mortars, and 7 MT-LB tractors.

B11: Service/transport/supply platoon. 1 officer, 25 enlisted men, and 12 trucks.

B12: Three motor-rifle company headquarters.

3 officers, 9 enlisted men, and 2 BTR-60s or BTR-70s each.

B13: Three motor-rifle platoons. 1 officer, 31 enlisted men, 1 AGS-17, 1 SA-14, 1 PK MG, 3 RPK MGs, 19 AK-74s, 1 SVD, 3 RPG-16s, 15 RPG-18s and 3 BTR-60s or BTR-70s each.

B14: Tank battalion headquarters. 6 officers, 18 enlisted men, 1 command T-72 or T-80, 1 BMP-1 or BMP-2, 1 truck, and 1 BRDM.

B15: Service company. 3 officers, 33 enlisted men, 10 trucks, and 1 BMP-1 or BMP-2.

B16: Three tank company headquarters. 2 officers, 8 enlisted men, 1 command T-72 or T-80, and 1 truck each.

B17: Three tank platoons. 1 officer, 11 enlisted men, and 3 T-72s or T-80s each. (In tank battalions of motor-rifle regiments there are 4 tanks per platoon.)

B18: Medical section. 1 warrant officer, 3 enlisted men, and 1 ambulance.

B19: Antitank platoon. 1 officer, 13 enlisted men, 3 SPG-9 recoilless rifles, 4 RPG-16s, and 2 BTR-70s.

BTR-70 Motorized Rifle Battalion

Illustration E
Cuban/Nicaraguan Infantry Division

Tank Battalion

(25.4) Motor-Rifle Division Assets

This breaks motor-rifle battalions and tank battalions down to the platoon level. Motor-rifle and tank troops rarely operate in smaller units.

B1: BMP motor-rifle battalion headquarters. 7 officers, 21 enlisted men, 2 BMP-1s or BMP-2s, 1 BRDM, and 3 trucks.

B2: Maintenance platoon. 7 enlisted men and 1 truck.

B3: Service/transport/supply platoon. 1 officer, 25 enlisted men and 12 trucks.

(25.5) Cuban/Nicaraguan Infantry Division

Each occupation front contains three such divisions. The Cubans and Nicaraguans are highly motivated, well-trained, intensely loyal, and have considerable knowledge of counterinsurgency operations (gained by the Cubans in Africa, and the Nicaraguans in their war against the Contras and later in the revolutionary struggle in Mexico). Since Soviet troops are needed elsewhere, the Russians treat their allies as a kind of "Hamburger Helper," filling out the occupation forces. This illustration breaks the division down to the platoon level.

F1: Division headquarters. 120 officers, 340 enlisted men, 55 trucks and 6 Mi-8 helicopters.

F2: Air defense regiment. 60 officers, 228 enlisted men, 42 trucks, 12 S-60 guns, 6 SA-3 missile launchers and 24 SA-14s.

F3: Armored reconnaissance battalion. 25 officers, 88 enlisted men, 12 BRDMs, 6 BTR-60s, and 8 trucks.

F4: Engineering battalion. 45 officers, 170 enlisted men, 24 trucks, 1 tank-deployed bridge and 1 pontoon bridge.

F5: Medical battalion. 11 officers, 46 enlisted men, 7 trucks and ambulances.

F6: Transport battalion. 8 officers, 52 enlisted men, 36 trucks.

F7: Electronic warfare/signals battalion. 12 officers, 22 enlisted men, 6 trucks and 2 BRDMs.

F8: Service/supply battalion. 8 officers, 65 enlisted men and 20 trucks.

F9: Maintenance battalion. 4 officers, 20 enlisted men and 6 trucks.

F10: Artillery regiment headquarters. 14 officers, 39 enlisted men, 3 BTR-60s and 2 BRDMs.

F11: 122mm howitzer battalion. 18 officers, 145 enlisted men, 18 D-74 howitzers and 36 trucks.

F12: 152mm howitzer battalion. 24 officers, 172 enlisted men, 18 D-1 howitzers and 42 trucks.

F13: 130mm artillery battalion. 30 officers, 160 enlisted men, 18 M-46 guns and 40 trucks.

F14: Target acquisition company. 8 officers, 26 enlisted men, 6 BRDMs, 1 BTR-60, and 3 trucks with ground surveillance, meteorological and counterbattery radar.

F15: Three motorized infantry regiment headquarters. 29 officers, 64 enlisted men, 2 BRDMs, 1 BTR-60, and 4 trucks each.

F16: Motorized antitank platoon. 18 officers, 120 enlisted men, 6 SD-44 guns, 6 AT-3 suitcase ATGMs (1st generation), and 18 trucks.

F17: Artillery platoon. 6 officers, 48 enlisted men, 6 120mm mortars and 8 trucks.

F18: Air defense platoon. 9 officers, 71 enlisted men, 6 ZU-23 guns, 6 SA-14s and 9 trucks.

F19: Engineering platoon. 6 officers, 32 enlisted men and 6 trucks.

F20: Medical company. 4 officers, 13 enlisted men and 4 trucks and ambulances.

F21: Transport company. 3 officers, 29 enlisted men and 20 trucks.

F22: Electronic warfare/signals platoon. 2 officers, 11 enlisted men, 1 BRDM, 1 BTR-60 and 1 truck.

F23: Service/supply company. 6 officers, 38 enlisted men and 13 trucks.

F24: Three motorized infantry battalion headquarters. 3 officers, 12 enlisted men, 3 SA-14s, 1 BTR-60 and 2 trucks each.

F25: Artillery section. 2 officers, 24 enlisted men, 6 82mm mortars and 8 trucks each.

F26: Medical platoon. 3 enlisted men and 1 ambulance.

F27: Electronic warfare/signals section. 1 officer. 9 enlisted men and 3 trucks.

F28: Three motorized infantry company headquarters. 2 officers, 15 enlisted men and 4 trucks each.

F29: Artillery section. 14 enlisted men, 3 82mm mortars and 3 trucks.

F30: Medical section. 2 enlisted men and 1 truck.

F31: Three motorized infantry platoons. 1 officer, 40 enlisted men, 3 RPG-7s, 3 PK MGs, 6 RPD machine rifles, 26 AKM automatic rifles, and 3 BTR-60s, BTR-40s or trucks. Cuban and Nicaraguan troops rarely operate below platoon level.

Illustration F

(25.6) Soviet Airborne Division

Airborne troops are the first to be dispatched to America, and will remain the Occupation's shock troops in its struggle against the Resistance. In the Red Army, only the tank corps has greater prestige, and few tankers will see combat in America, since the transport problems are huge. Units are broken down to the section.

A1: Airborne division headquarters. 76 officers, 122 men, 2 BMDs, 39 trucks and 15 motorcycles.

A2: Transport battalion. 24 officers, 237 men, 167 trucks and 2 motorcycles.

A3: Artillery regiment. 120 officers, 732 enlisted men, 126 trucks, 39 SA-14s, 18 D-30s, 18 BM-14s, 18 ASU-85s, and 12 BRDMs with Spandrel ATGMs (2nd generation).

A4: Armored reconnaissance battalion. 4 officers, 76 enlisted men, 9 motorcycles, 9 BRDMs, 9 trucks, 9 SA-14s, and 9 RPG-16s.

A5: Air defense battalion. 24 SA-11 launchers, 50 officers, 455 enlisted men, and 42 trucks.

A6: Chemical warfare company. 8 officers, 90 enlisted men, 28 trucks, and 3 SA-14s.

A7: Maintenance battalion. 8 officers, 108 enlisted men, 20 trucks, 2 armor recovery vehicles, and 3 SA-14s.

A8: Parachute rigging company. 7 officers, 94 enlisted men, and 3 SA-14s.

A9: Electronic warfare/signals battalion. 22 officers, 221 enlisted men, 53 trucks, 11 motorcycles, and 3 SA-14s.

A10: Engineering battalion. 28 officers, 344 enlisted men, 1 pontoon bridge, 36 trucks, 15 minelayers, 2 tank-recovery vehicles, and 3 SA-14s.

A11: Medical battalion. 35 officers and 123 enlisted men.

A12: Service/supply battalion. 3 officers, 40 enlisted men, 6 trucks and 3 SA-14s.

A13: Three airborne infantry regiment headquarters. 28 officers, 41 enlisted men, 14 trucks, 3 motorcycles, 3 SA-14s, and 3 RPG-16s each.

A14: Airborne antitank platoon. 4 officers, 43 enlisted men, 6 RPG-16s, 9 trucks, and 6 SD-44 guns.

A15: Airborne artillery company. 4 officers, 44 enlisted men, 6 120mm mortars, 6 RPG-16s, and 9 trucks.

A16: Airborne air defense company. 3 officers, 45 enlisted men, 6 ZU-23 guns, and 7 trucks.

A17: Airborne antitank company. 4 officers, 30 enlisted men, and 9 AT-4 suitcase ATGMs (2nd generation).

A18: Engineering company. 3 officers, 50 enlisted men, and 6 trucks.

A19: Electronic warfare/signals company. 4 officers, 47 enlisted men, 8 trucks, and 4 motorcycles.

A20: Chemical warfare platoon. 1 officer, 17 enlisted men, and 3 trucks with decontamination equipment.

A21: Medical company. 8 officers, 24 enlisted men, and 7 trucks.

A22: Armored reconnaissance platoon. 2 officers, 25 enlisted men, 3 BRDMs, and 3 trucks.

A23: Transport company. 5 officers, 38 enlisted men, and 25 trucks.

A24: Maintenance/supply company. 5 officers, 56 enlisted men, 18 trucks, and 1 armor recovery vehicle.

A25: Three airborne infantry battalion headquarters. 5 officers, 5 enlisted men, 1 SA-14, and 4 trucks each.

A26: Airborne artillery platoon. 1 officer, 19 enlisted men, 3 82mm mortars, and 4 trucks.

A27: Electronic warfare/signals platoon. 1 officer, 14 enlisted men, 3 motorcycles, and 3 trucks.

A28: Maintenance/supply platoon. 17 enlisted men, and 7 trucks.

A29: Medical section. 3 enlisted men, and 1 truck.

A30: Engineering platoon. 3 officers, 27 men, and 6 trucks.

A31: Three airborne infantry company headquarters. 3 officers, 7 enlisted men, 3 SA-14s, and 2 trucks each.

A32: Airborne antitank platoon. 1 officer, 12 enlisted men, 3 AT-4 suitcase ATGMs (2nd generation), 3 RPG-16s, and 3 trucks.

A33: Three airborne infantry platoon headquarters. 1 officer, 2 enlisted men, and 3 AKS-74s with folding stock each.

A34: Three airborne sections. 7 enlisted men, 1 PK MG, 1 RPK MG, 1 RPG-16, 3 RPG-18s, 4 AKS-74s with folding stock each:

(25.7) Soviet Equipment

The following Soviet equipment is mentioned in the TO&E keys above. All vehicles are described in the Vehicle Chart (see **Gamemaster Charts**), except for antiaircraft vehicles and others as described below. Artillery and mortars follow the rules of 21. Others act as indicated. **N.B.:** No rules are provided for aircraft, helicopters or antiaircraft weapons. Rules for helicopters will appear in an adventure based in Idaho, to be published in early 1987.

Vehicles

T-72 Main Battle Tank. Armed with 125mm cannon, 12.7mm and 14.5mm machineguns — crew of 3.

T-80 Main Battle Tank. Armed with 125mm cannon, 12.7mm and 14.5mm machineguns, laser rangefinder and composite armor — crew of 3.

BMP-1 Infantry Fighting Vehicle. Armed with 73mm cannon, 12.7mm machinegun and AT-3 "Sagger" ATGMs (1st generation) — crew of 2.

BMP-2 Infantry Fighting Vehicle. Armed with 30mm autocannon, 12.7mm machinegun and AT-4 "Spigot" ATGMs (2nd generation) which can be dismounted for use by the infantry — crew of 2.

BTR-40 Armored Personnel Carrier. Armed with 7.62mm or 12.7mm machinegun — open-top — crew of 2.

BTR-60 Armored Personnel Carrier. Armed with 14.5mm machinegun — crew of 2.

BTR-70 Armored Personnel Carrier. Armed with 14.5mm machinegun; has mounting for AGS-17 grenade launcher — crew of 2.

MT-LB Armored Personnel Carrier. Armed with 7.62mm machinegun — crew of 2.

BRDM Reconnaissance Vehicle. Armed with a variety of weapons depending on mission from 7.62mm machineguns to ATGMs.

ZSU-23-4 Self-propelled Antiaircraft Gun. Armed with 4 radar-directed 23mm cannons — 3000m range — crew of 4.

SA-9 Self-propelled Antiaircraft Missile. Heat-seeking missile — operates paired with a ZSU-23-4 — crew of 4.

SAU-152 Self-propelled Howitzer. 152mm howitzer — crew of 5 — 4 rounds per minute.

SAU-122 Self-propelled Howitzer. 122mm howitzer — crew of 4 — 6 rounds per minute.

ASU-85 Airborne Assault Gun. Armed with 85mm gun and 7.62mm machinegun — crew of 4.

BMD Airborne Armored Personnel Carrier. Armed with 73mm gun, AT-3 "Sagger" ATGMs (1st generation), and 7.62mm machinegun — crew of 3 — new variant with 120mm mortar-howitzer may be employed.

M-72 Motorcycle. Derivative of BMW R-75 with sidecar.

Trucks. Include jeeps, light trucks, heavy trucks and semi-tractors. Presumably commandeered American vehicles will be used extensively.

Heavy Weapons

82mm Mortar. 3000 meter range. 20-25 rounds per minute.

120mm Mortar. 5700 meter range. 12-15 rounds per minute.

D-74 Howitzer. 122mm. 24,000 meter range. 5 rounds per minute.

D-20 Howitzer. 152 mm. 18,500 meter range. 5 rounds per minute.

D-1 Howitzer. 152mm. 12,500 meter range. 4 rounds per minute.

M-46 Field Gun. 130mm. 27,500m range. 4 rounds per minute.

S-23 180mm Gun. 30,400 meter range; 43,800m with RAP (Rocket Assisted Projectile). Nuclear capable.

AT-3 "Sagger" ATGM. Suitcase and vehicle-mounted. 3000 meter range. 1st generation.

AT-4 "Spigot" ATGM. Suitcase ATGM. 2000m range. 2nd generation.

AT-5 "Spandrel" Heavy ATGM. 4000m range. 2nd generation. Mounted on BRDMs.

AT-6 "Spiral" Heavy ATGM. 5000m range. 2nd generation. Mounted on Mi-24 helicopters.

BM-21 Rocket Launcher. 122mm. 20,500 meter range. 40-round salvo (10 minute reload time).

SD-44 Antitank Gun. 85mm. 200m range. Towed.

Rapira-3 Antitank Gun. 125mm. Identical to gun of T-72. Towed.

SPG-9 Recoilless Rifle. 73mm.

RPG-7. Early-model antitank rocket launcher. (A bazooka in game terms.) Shoulder-fired.

RPG-16. Antitank rocket launcher. (A bazooka in game terms.) Shoulder-fired.

RPG-18 Light Antitank Weapon. A LAW.

ZU-23 Antiaircraft Gun. Twin 23mm cannons. 3000m range.

S-60 Antiaircraft Gun. 57mm. 10,000m range.

SA-14 Surface-to-Air Missile. Shoulder-launched. 6000m range.

SA-3 Surface-to-Air Missile. 29,000m range.

SA-4 Surface-to-Air Missile. 70,000m range.

SA-11 Surface-to-Air Missile. 25,000m range.

AGS-17 Automatic Grenade Launcher. 30mm drum-fed grenade launcher. 1500m range. Can be fired dismounted or from the roof of a BMP or BTR.

Small Arms

Stechkin Machine Pistol. 9mm. In use by some officers.

Makarov Pistol. 9mm automatic. Walter PPK-derivative. 6-round clip.

AK-74 Automatic Rifle. 5.45mm. 30-round clip.

AKS-74 Automatic Rifle. Folding-stock version of AK-74. Also available as a submachinegun — the AKR.

RPD Machine Rifle. 7.62mm. Drum-, belt- or clip-fed.

RPK Light Machinegun. 7.62mm. Drum-, belt- or clip-fed.

PK Medium Machinegun. 7.62mm. Drum-, belt- or clip-fed.

DShK Heavy Machinegun. 12.7mm. Belt-fed.

SVD Sniper Rifle. Semi-automatic. 7.62mm. Clip-fed.

Grenades and Mines

RKG-3M Antitank Hand Grenade.
RGD-5 Fragmenation Grenade.
RGD-1 Smoke Grenade.

Illumination and gas grenades are known to be in service.

Several types of antitank, antipersonnel and gas mines are available. Gas mines usually contain mustard gas.

Aircraft

Mi-2 Liaison Helicopter. Can carry 8 passengers or 4 stretchers.

Mi-8 Medium Lift Helicopter. 32 passengers or 12 stretchers. Sometimes armed with rocket pods and cannons when used for assaults.

Mi-26 Heavy Lift Helicopter. 70 passengers or 25 stretchers.

Mi-24E Assault Helicopter. 8 passengers or 2 stretchers. Armed with a mixture of rockets, AT-6 ATGMs, and a 4-barreled 23mm gatling gun.

Mi-28 Attack Helicopter. 2 crewmen, no passengers. Armed with rockets, AT-6 ATGMs, and a 4-barreled gatling gun. Extremely fast and agile.

MiG-29 Air Superiority Fighter. 1000km range. Armed with gatling gun and 6 air-to-air missiles.

MiG-23 Air Superiority Fighter. 600km range. Armed with gatling gun and 6 air-to-air missiles.

MiG-31 Long Range Reconnaissance Aircraft. Speed in excess of Mach 3. 1500km range.

MiG-27 Multi-role Fighter. 600km range. Armed with gatling gun, laser-guided bombs and rockets, also carries air-to-air missiles.

Su-24 Strike Aircraft. 1500km range. Armed with gatling gun, laser-guided bombs and air-to-surface missiles.

Su-25 Ground Attack Aircraft. 550km range. Armed with gatling gun, laser-guided bombs, air-to-surface missiles and rockets.

Su-27 Interceptor. 1400km range. Armed with 8 air-to-air missiles and gatling gun.

An-12 Light Transport Aircraft. 105 passengers. Range 550km with full load, 5000km otherwise.

26. TIMELINE

America surrenders in the year "19x0." The following years are 19x1, 19x2, and so on. The previous decade was the 19w0s, and the following will be the 19y0s.

(26.1) Prelude

19w0: USA, USSR sign START II, prohibiting orbital defenses. Aid to Contras not renewed. Communist government takes power in South Africa. NASA's budget cut.

19w2: Panama falls to Communist insurgency. West Germany calls for closer ties with Eastern Europe. Democratic government established in South Korea. America signs treaty which effectively abolishes private property rights in space or on the high seas.

19w5: Allegations that the Soviets are violating START II agreements dismissed by an American government determined to pursue good relations with the USSR. Press decries those who press the allegations as "right-wing lunatics." Honduras, Guatemala, Columbia fall to Communist insurgency. France pursues military build-up. Labor government takes power in Britain. NASA's budget cut.

19w7: Britain withdraws from NATO, all American bases closed, unilateral disarmament. Civil war in Mexico. Japan establishes close ties with China. NASA's budget cut.

19w8: Ed Murphy elected President in a close contest. His inauguration speech calls for a "new sensitivity at home and abroad." Berkeley elects Communist mayor. NASA's budget cut.

19w9: Labor Party conference adopts Militant Tendency platform virtually unanimously. Netherlands, Belgium, Denmark, Italy withdraw from NATO. French military build-up continues. Japan, China, both Koreas sign mutual defense pact. NASA's budget cut.

19x0: Mexico City falls to Communist insurgents. Soviet Union announces completion of orbital defense network. Occupation begins.

(26.2) The First Year

March 15, 19x0: Soviet Premier demands American surrender.

March 21, 19x0: American nuclear missile test-launched from silo in Nevada; destroyed.

March 31, 19x0: President Murphy surrenders.

April 1, 19x0: Soviet troops begin to arrive in Washington, New York, San Diego, Newport News. Several sharp naval battles destroy the bulk of the American fleet. Nuclear submarines remain at large.

April 3, 19x0: All commercial flights grounded.

April 7, 19x0: West Germany surrenders. American troops interned.

April 12, 19x0: Texas secedes from the Union.

April 29, 19x0: Government nationalizes television networks.

May 10, 19x0: All major U.S. cities occupied.

May 18, 19x0: Soviet troops cross Rhine. *Force de Frappe* launched at targets within the Soviet Union; missiles obliterated by Soviet defenses. Intensive combat along the French border.

May 29, 19x0: Cuban, Nicaraguan and Soviet troops launch offensive against Republic of Texas. House-to-house fighting continues in Paris.

June, 19x0: Sporadic uprisings across America. Most swiftly put down. Operations against Texas continue. President Murphy remains in office as head of a "coalition" government. Several Congressmen join the Communist Party. Paris falls.

July, 19x0: Increasing unrest in the countryside, especially in the American West, threaten Soviet supplies and communications. Austin falls. Tokyo-Beijing alliance condemns Soviet hegemonism. Labor Parliament postpones elections. Several Conservative members protest and are executed.

August, 19x0: Mass executions throughout Texas. Uprisings put down brutally. Additional troops ferried from Europe. Some congressmen and senators disappear. News blackout in effect. Slave labor camps established in the Hebrides.

September, 19x0: Radio Free America begins broadcasting. Government passes stringent gun control laws, law lifting *habeas corpus* restrictions for "the duration of the present emergency." Queen attempts to dissolve Parliament, and is executed. A lone raven is seen leaving the Tower of London.

October, 19x0: Soviets begin stripping America of machine tools and robots. Massive crop confiscations in areas of America where there is unrest. Major uprisings in Britain.

November, 19x0: Soviets settle in to winter quarters; tempo of counterinsurgency operations slacken. Massive starvation in some areas of the country.

December, 19x0: With few exceptions, America is firmly in the grip of the Occupation. Europe is prone beneath the Soviet heel. Only in Asia does any power defy Soviet control, and even China and Japan are careful not to antagonize the Russians. American liberty is represented only by a few ill-clad, poorly-fed men, shivering over inadequate fires in the forests and mountains of the nation. The Soviet Union seems invincible. And yet, late at night, in Arkansas's remote Boston Mountains, a group of diverse men meet surreptitiously — and thus is born the Rebel Command.

**My Country,
Right or Wrong.**

THE SHAPE OF THINGS TO COME

Note: We describe below our plans for supplementary material for **THE PRICE OF FREEDOM**.

Within a few months of **THE PRICE OF FREEDOM's** publication, we will publish a gamemaster screen, along with a booklet of supplementary material. Around the same time, we'll also publish a full-length adventure set in Idaho, tentatively called *Your Own Private Idaho*, written by Steve Gilbert.

Most adventures will include additional maps. All will use the same scale and 16mm hexes, so all may be used together.

Most adventures will also include several pages of additional rules for use with **THE PRICE OF FREEDOM**. We will not change the basic systems in these rules; instead, we will introduce new equipment and capabilities.

Miniatures for use with **THE PRICE OF FREEDOM** will appear in the first quarter of 1987. Dark Horse Miniatures will be producing these; see section 5.1 of the **Player Book** for more details.

Designer's Notes

It is traditional in notes such as these to be entertaining, or to preach pretentiously about the art of game design. Instead, I'd like simply to thank the intellectual forebears of the project.

Ken Rolston deserves a great deal of credit, though his politics probably make him shudder at the prospect. I have learned a great deal about the nature of roleplaying from him in the last few years — though I started by thinking there was little I needed to learn.

Dan Palter first proposed a game set in a Soviet-occupied America some two years ago, and believed, from the start, that the idea was an extraordinarily powerful one. It was not until we brainstormed on the background for the game's future history that I realized how much potential the idea had for a roleplaying setting.

Frank Chadwick deserves more credit than anyone can give him, for breaking the path. **Twilight 2000** tells the stories of a post-nuclear holocaust world in which the players are the survivors of a disintegrating U.S. Army Europe; **THE PRICE OF FREEDOM**, of course, has the players as guerrillas seeking to free America from Soviet oppression. Both games have near-future settings and a modern weapons orientation in common, but they create two very different roleplaying experiences.

Dave Isby is to be credited for interesting me in modern military affairs to begin with. Adam Kasanof's cynical right-wing sense of humor was seminal in my conception of the game.

Finally, I'd like to thank Len Quam, whose knowledge of military equipment nicely complemented my areas of ignorance, and without whose research the combat system would have been sadly deficient.

TRAVEL CHART

Method:	Drive Type	long distance rate (kilometers/hour)	combat rate (hexes/round)
Walking	Legs	5	5
Horse	Legs	5	20
Horse-Drawn Vehicle	Rear	5	10
Oxen/Goats	Legs	2	10
Ox/Goat-Drawn Vehicle	Rear	2	5
Bicycle	Rear	15	15
Car/Motorcycle	Rear	100	20
Jeep	Four	100	20
APC/Tank	Tracked	80	20

All rates assume good roads.

Terrain Modifiers (Apply only to long-distance rates; movement point costs take care of terrain problems in combat.)

	Legs	Rear	Four	Tracked
Paved road	1	1	1	1
Dirt road	1	2	2	2
Fields	1	5	2	2
Woods	2	imp.	10	10
Forest	1	imp.	imp.	imp.
Swamp	2	imp.	10	5
Hills*	2	2	2	2
Mountainous*	3	imp.	5	imp.
Rainy*	1	2	2	2
Heavy Snows*1	4	4	4	4

Procedure: Divide movement rate from table above by the number listed.

"imp.": The vehicle may not operate in the kind of terrain indicated.

*Cumulative with terrain type (e.g., for a wheeled vehicle operating in hilly fields in the rain, divide by 20 (5 for fields, 2 for hills, 2 for rain).

1If humans are equipped with snowshoes, cross-country skis, etc., divide by 2 instead of 4. The vehicle divisors for heavy snow apply only if on roads. Rear-wheel and 4-wheel drive vehicles may not travel off the roads in heavy snows. Tracked vehicles may still do so.

Note: "Woods" implies heavy underbrush. "Forest" is a climax forest with large trees, in which the underbrush has largely died off because little light reaches the forest floor. Forest is easier to walk through, but large tree boles make vehicle traffic impossible.

FOOD, WATER & SHELTER CHART

	Fatigue	Exhaustion	Death
Food:			
failure to eat	1 day	1 week	1 month
inadequate rations	3 days	1 month	6 months
Water:			
none, desert	2 hours	1 day	3 days
inadequate, desert	1 day	3 days	1 week
none, hot & humid	1 day	3 days	1 week
inadequate, hot & humid	3 days	1 week	2 weeks
none, cool	3 days	1 week	2 weeks
inadequate, cool	1 week	2 weeks	1 month
Air	90 seconds	3 minutes	5 minutes
Drowning	30 seconds	90 seconds	4 minutes
Exposure:			
5° C	3 hours	12 hours	1 week
0° C	1 hour	3 hours	6 hours
–10° C	10 minutes	30 minutes	1 hour
–20° C	5 minutes	10 minutes	30 minutes

Procedure: To determine how quickly the character becomes fatigued, exhausted, and dead as a result of lack of food, water, air, or clothing, find the condition along the left-hand side of the table. If food is lacking, the row is determined by whether the character has no food at all, or simply inadequate rations. If water is lacking, the row is determined by whether water is not available or inadequate, and also by the prevailing climate — desert-like, hot but humid, or cool. If the character is naked in cold temperatures, the exposure section is used; the ambient temperature (in degrees Celsius) is used to determine the row.

After the time period listed under "fatigue," the character is fatigued, and suffers the effects of that condition (see 10.1). This kind of fatigue can only be cured by food, water, air, or warmth (appropriately), not by rest or sleep. If the condition continues for the time listed under "exhaustion," the effects of exhaustion apply. If it continues for the time listed under "death," the character dies.

Example: A character with no food is fatigued after 1 day; exhausted after six more days (one week); and dead after 3 more weeks (1 month).

Exposure Modifiers: Shift up one row if character has light clothing (characters with light clothing at 5° are okay). Shift down one row if wet.

APERTURE SIGHTING/SEARCHLIGHT/ARC OF FIRE DIAGRAM
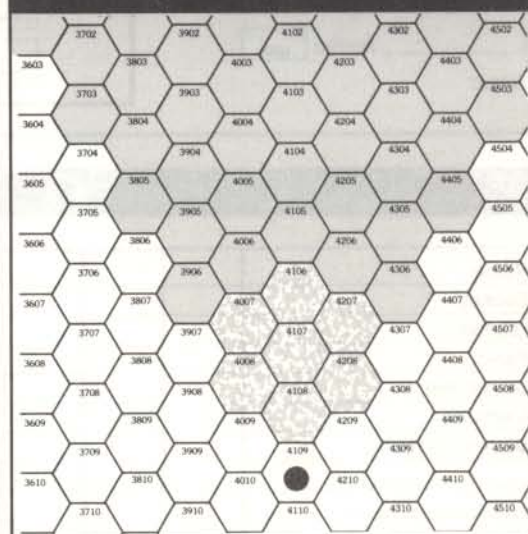
A searchlight does not illuminate these hexes.

HEALING TABLE
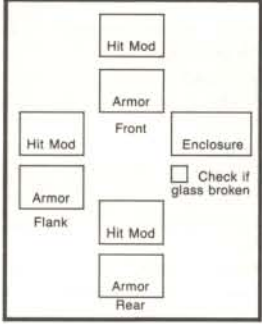
Wound Status	No Medical Attention	Successful Medical Roll
Incapacitation	1 roll/hour failure = death 1 = heavy wounds	1 roll/week success = heavily wounded 20 = death
Heavy Wounds	1 roll/day failure = incapacitated 1 = light wounds	1 roll/week success = lightly wounded 20 = incapacitation
Light Wounds	1 roll/week failure = heavy wounds success = healed	1 roll/day success = healed

Procedure: Find the character's wound state along the left-hand side of the table. If the character has not received medical attention, use the "No Medical Attention" column. Make a constitution roll for the character every time the interval indicated passes (an hour for an incapacitated character, a day for a heavily wounded one, etc.). If the roll fails, the severity of the character's wounds increases one level — from light wounds to heavy to incapacitation to death. (The wounds have become infected or the character has bled to death.) If the roll is a success then either the wound level stays the same or decreases as indicated. If the number shown is rolled then follow its instructions. For example, under "Heavy Wounds" it says "1 = light wounds;" this means that if the character rolls a 1 when he makes his constitution roll, the wound level is reduced to light wounds.
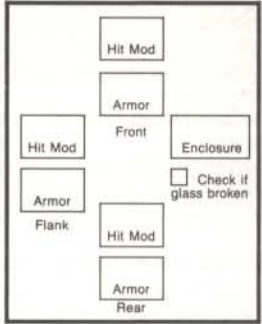
If another character has made a successful medical skill roll to treat the character, use the "successful medical roll" column. Make a constitution roll after the interval indicated; if the roll succeeds, the severity of the wounds decrease by one level (from incapacitation to heavy to light to healed).
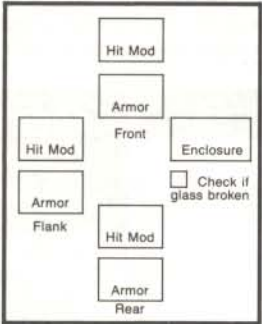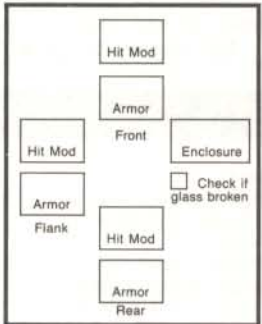
VEHICLE ROSTER

Name: _____ Drive Type: _____
Counter: _____ Panic: _____
Movement Rates (paved road)
Long Distance: ____ Combat: ____
Weapons:
1. _____ Ammo [MAX.] :
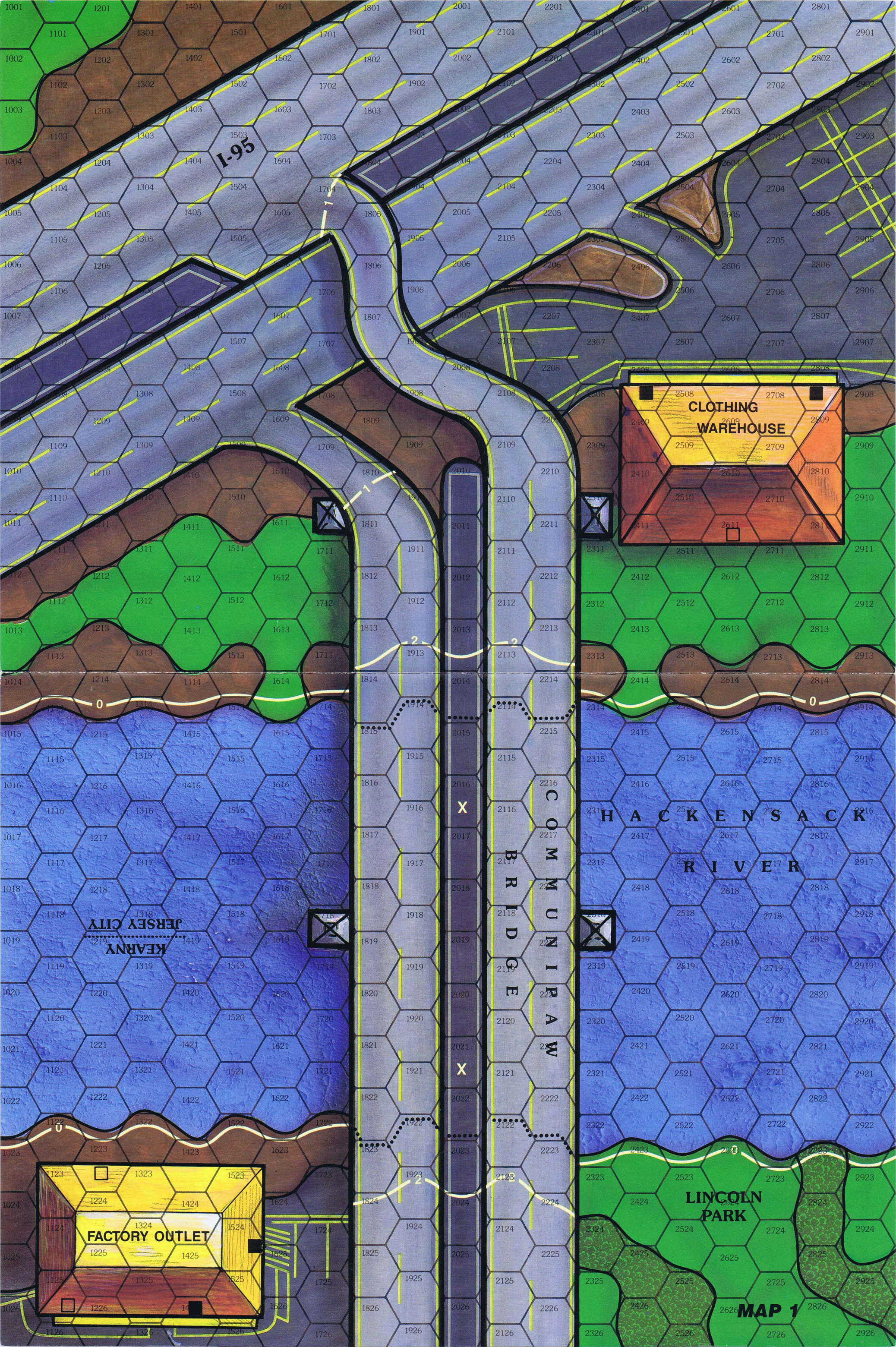2. _____ Ammo [MAX.] :
3. _____ Ammo [MAX.] :
4. _____ Ammo [MAX.] :
Notes:

Hit Mod
Armor
Front
Hit Mod
Enclosure
☐ Check if glass broken
Armor
Flank
Hit Mod
Armor
Rear

Name: _____ Drive Type: _____
Counter: _____ Panic: _____
Movement Rates (paved road)
Long Distance: ____ Combat: ____
Weapons:
1. _____ Ammo [MAX.] :
2. _____ Ammo [MAX.] :
3. _____ Ammo [MAX.] :
4. _____ Ammo [MAX.] :
Notes:

Hit Mod
Armor
Front
Hit Mod
Enclosure
☐ Check if glass broken
Armor
Flank
Hit Mod
Armor
Rear

Name: _____ Drive Type: _____
Counter: _____ Panic: _____
Movement Rates (paved road)
Long Distance: ____ Combat: ____
Weapons:
1. _____ Ammo [MAX.] :
2. _____ Ammo [MAX.] :
3. _____ Ammo [MAX.] :
4. _____ Ammo [MAX.] :
Notes:

Hit Mod
Armor
Front
Hit Mod
Enclosure
☐ Check if glass broken
Armor
Flank
Hit Mod
Armor
Rear

Name: _____ Drive Type: _____
Counter: _____ Panic: _____
Movement Rates (paved road)
Long Distance: ____ Combat: ____
Weapons:
1. _____ Ammo [MAX.] :
2. _____ Ammo [MAX.] :
3. _____ Ammo [MAX.] :
4. _____ Ammo [MAX.] :
Notes:

Hit Mod
Armor
Front
Hit Mod
Enclosure
☐ Check if glass broken
Armor
Flank
Hit Mod
Armor
Rear

NPC ROSTER

Name:					
Counter:					
Location:					
Panic:					
Leadership:					
Alertness:					
Manual Dexterity:					
_____ :					
_____ :					
Skills:					
_____ :					
_____ :					
_____ :					
_____ :					
_____ :					
Hand-to-hand:					
Weapon: Ammo Clips:	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐
Weapon: Ammo Clips:	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐
Grenades	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐
Melee Weapon:					
Other Equipment:					
Ammo Point Expenditure:					

Name:					
Counter:					
Location:					
Panic:					
Leadership:					
Alertness:					
Manual Dexterity:					
_____ :					
_____ :					
Skills:					
_____ :					
_____ :					
_____ :					
_____ :					
_____ :					
Hand-to-hand:					
Weapon: Ammo Clips:	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐
Weapon: Ammo Clips:	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐
Grenades	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐	☐☐☐ ☐☐☐
Melee Weapon:					
Other Equipment:					
Ammo Point Expenditure:					

I-95

CLOTHING
WAREHOUSE

C O M U N I P A W
B R I D G E

H A C K E N S A C K

R I V E R

KEARNY
JERSEY CITY

FACTORY OUTLET

LINCOLN
PARK

MAP 1

MAP 2

A	B	C	D	E	F	G	H	I	J	K	L

M	N	O	P	Q	R	S	T

W	X	Y	Z	01	02	03	04

1	2	3	4	5	6	7	8	9	10	11	12

ATGM	GL	LMG	LMG						

Pick-up	Pick-up	Car	Car	Car	Car	'Cycle	'Cycle	APC	APC

INCAP.	INCAP.	INCAP.	INCAP.	INCAP.	INCAP.	INCAP.	INCAP.	INCAP.	INCAP.

LIGHT	LIGHT	LIGHT	LIGHT	LIGHT	LIGHT	LIGHT	LIGHT	LIGHT	LIGHT	LIGHT	LIGHT

JAM	JAM	JAM	JAM	JAM	JAM	JAM	JAM	JAM	JAM

Red tiles (top rows): L K J I H G F E D C B A
Red tiles (second row): T S R Q P O N M

04 03 02 01 Z Y X W

White tiles: 12 11 10 9 8 7 6 5 4 3 2 1

MMG HMG Bazooka LAW

T-72 Tank T-72 Tank Truck Truck Jeep Jeep Jeep Jeep Bus Bus

R.I.P. R.I.P. R.I.P. R.I.P. R.I.P. R.I.P. R.I.P. R.I.P. R.I.P. R.I.P.

HEAVY HEAVY HEAVY HEAVY HEAVY HEAVY HEAVY HEAVY HEAVY HEAVY HEAVY HEAVY

Out of Ammo Out of Ammo Out of Ammo Out of Ammo Out of Ammo Out of Ammo Out of Ammo Out of Ammo Out of Ammo Out of Ammo

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☐ WW I	☐ Superhero	☐ Atari	☐ Multiplayer (Junta)
☐ Civil War	☐ After the Holocaust	☐ Commodore	
☐ Napoleonic		☐ Macintosh	☐ Mystery party
☐ Medieval and Early Modern	☐ Other: _____	☐ Other: _____	☐ Family (Monopoly®)
☐ Ancient			☐ Classic (Chess)

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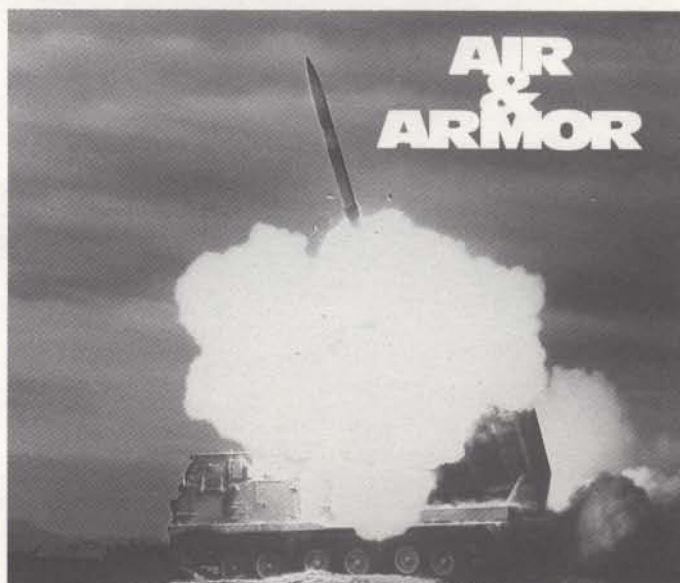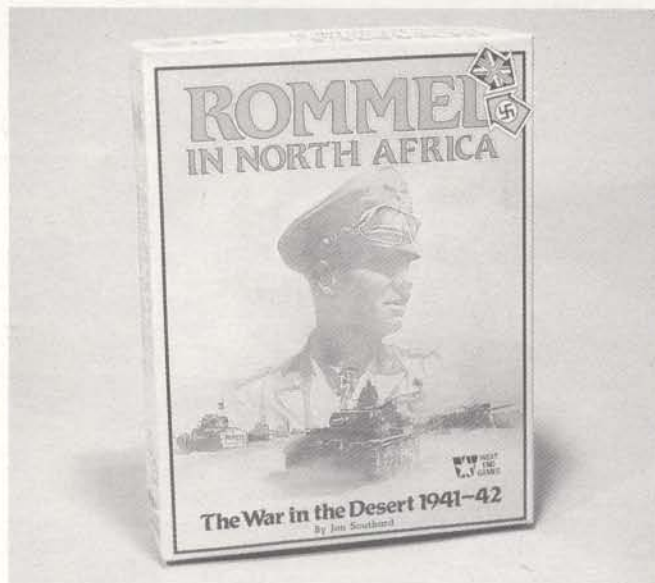
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The long build-up periods that drag on and on in most games require only moments to play, while maneuver and combat absorb most of the playing time. Using an unusual sequence of play, a turn may last a few minutes or much longer, depending on how hard players are willing to push their forces. An operational level simulation, **Rommel In North Africa** consists of three scenarios and the campaign game.

Time Scale: game-turns are months; combat impulses represent two to three days. **Unit Scale:** units represent brigades and divisions. **Playing Time:** from 1½ to 4 hours per scenario; 8 to 12 hours for the campaign game.

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For two players, **Air & Armor** includes: one 22″ x 34″ full-color game map, 600 counters, 32-page standard rule book, 24-page advanced rule book, one die, and counter tray.

How To Use This Catalog

Throughout this catalog you will find numbered boxes to help you determine which games are best suited to your particular level of expertise and method of play. The white box lists game complexity from **1** (very simple) to **6** (very complex). The solid-black box lists the solitaire suitability of each game as explained below.

5 A strictly solitaire game

4 The game contains specific rules for solitaire play

3 Not designed for solitaire play, but is readily adaptable

2 Some "limited intelligence" rules make playing this game against yourself somewhat difficult

1 Game is difficult to play solitaire

N Not applicable to roleplaying games

An example of the complexity/solitaire system looks like this:

$00.00	1	**5**	#00000

This is a very simple, solitaire game.

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The South Mountain System
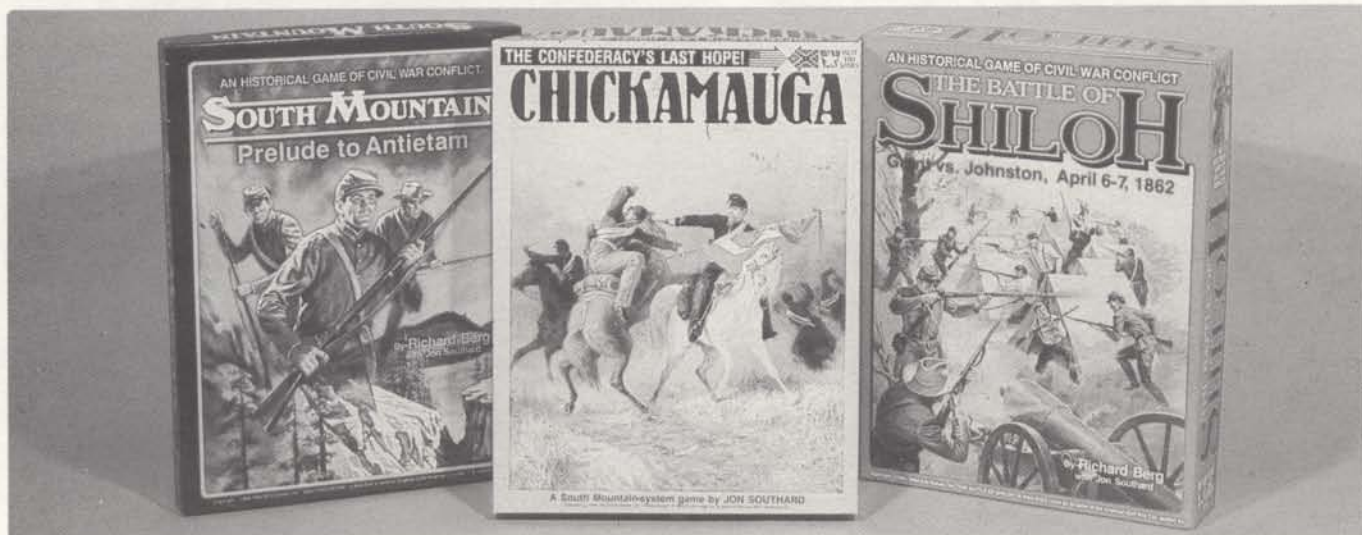
SOUTH MOUNTAIN
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$12.95	3	3	#10003
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South Mountain is the first in a series of games based on an innovative tactical play system for Civil War battles. Applied to the battle of South Mountain, this new system results in a tense, fast-paced, easily learned game. **South Mountain** is for two players or solitaire play. Includes: one 22" x 34" map, 200 counters, 28-page rule book, one die, and counter tray.

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Chickamauga recreates the bloody, confused melee that followed Bragg's Army of Tennessee's attack at Chickamauga Creek. The game's command features, clean, concise rules, and eye-catching graphics make **Chickamauga** a must for Civil War gamers!

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Grant vs. Johnston, April 6-7, 1862

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The Battle of Shiloh uses the **South Mountain** tactical system which emphasizes cohesion: lost in battle, regained behind the lines. Easy to learn rules simulate the leadership, fire and melee combat, flank attacks, regrouping, and many other important aspects that made this one of the fiercest and most dramatic battles of the Civil War. For two players or solitaire play. Includes: one 22" x 34" map, 300 counters, 28-page rule book, one die, and counter tray.

Exciting Games of Historic Warfare

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A vivid and colorful simulation of Boudicca's 61 A.D. rebellion in a fast-paced game of ancient guerrilla warfare. **Druid** includes: One 22" x 34" game map, 200 counters, 16-page rule book, two dice, and counter tray.

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Imperium Romanum II is the definitive game of the Roman Empire. Thirty-five scenarios examine every major Roman war, civil and external, through 700 years that shaped the Western world. **Imperium Romanum II** includes: two maps (total area 51" x 22"), 800 counters, 32-page rule book describing the intricacies of Roman economic and military conflict, 36-page scenario book, two 8-page chart books, two dice, and counter tray.

KILLER ANGELS
Lee's Offensive in the North, June-August, 1863

$19.95	5	2	#30009
ISBN # 0-87431-009-1			Packed 12

An operational simulation, **Killer Angels** allows players to make the strategic decisions which led to the Battle of Gettysburg. Seven scenarios cover the entire campaign while basic, advanced, and optional rules allow players to choose a comfortable level of complexity and detail. Includes: one 22" x 34" map, 900 counters, three rule books totalling 84 pages, one die, and counter tray.
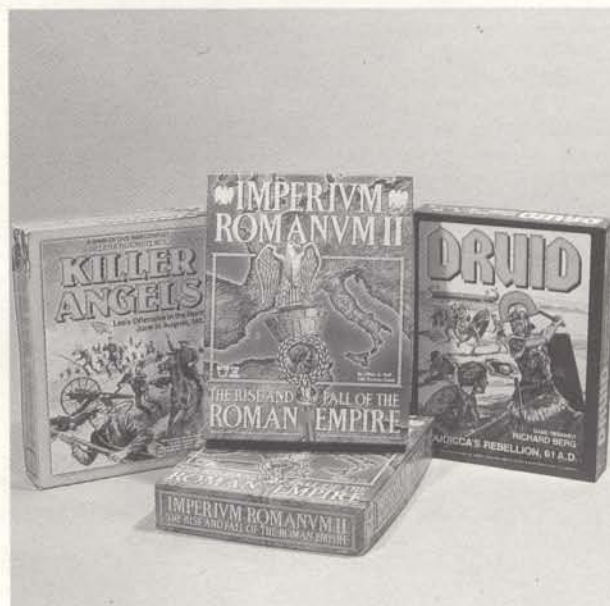
GHOSTBUSTERS™ — Who Ya Gonna Call?

GHOSTBUSTERS™
A Frightfully Cheerful Roleplaying Game

$16.95	2	N	#30020
ISBN # 0-87431-043-1			Packed 12

Ghostbusters is a complete roleplaying game that's fun, exciting, and wondrously hilarious to play! All the characters that made *Ghostbusters* the movie hit of the decade come to life in this colorful, fast-paced game!

The innovative game-system stresses roleplaying — not flow charts and mathematical equations. Three adventures allow players to open the box and start bashing ghosts almost immediately. Easy to learn, **Ghostbusters** is for two or more players, ages 12 and up.

Ghostbusters includes: 24-page Training Manual (player handbook), 64-page Operations Manual (Ghostmaster handbook with three complete adventures), Reference Files (player hand-outs including maps, contracts, and damage release forms), Utility Kit (48 detailed equipment cards), 12 colorful Ghostbuster ID cards, five Mundane Randomizers (dice), one Ghostly Randomizer (a nifty die).

GHOST TOASTIES™
Ghostbusters Adventure and Ghostmaster Screen

$7.95	2	N	#80601
ISBN # 0-87431-046-6			Packed 12

This package provides a Ghostbusters daily adventuring requirement of haunted cereal, chilling cartoon cutthroats, maps, puzzles, an honest-to-goodness Big-Time Demon, and more! The 11" x 25" full-color, three-panel Ghostmaster's Screen provides players with charts and tables for running and playing **Ghostbusters!**
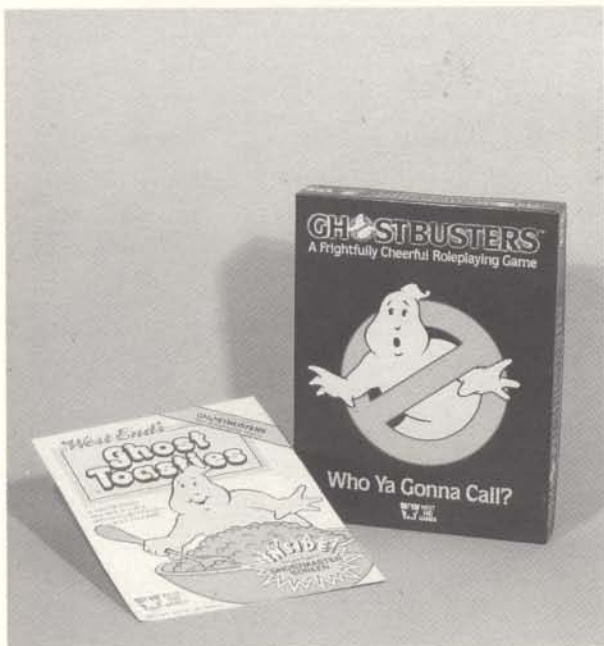
The Star Trek® Adventure lives, with a new 1986 Movie Release!
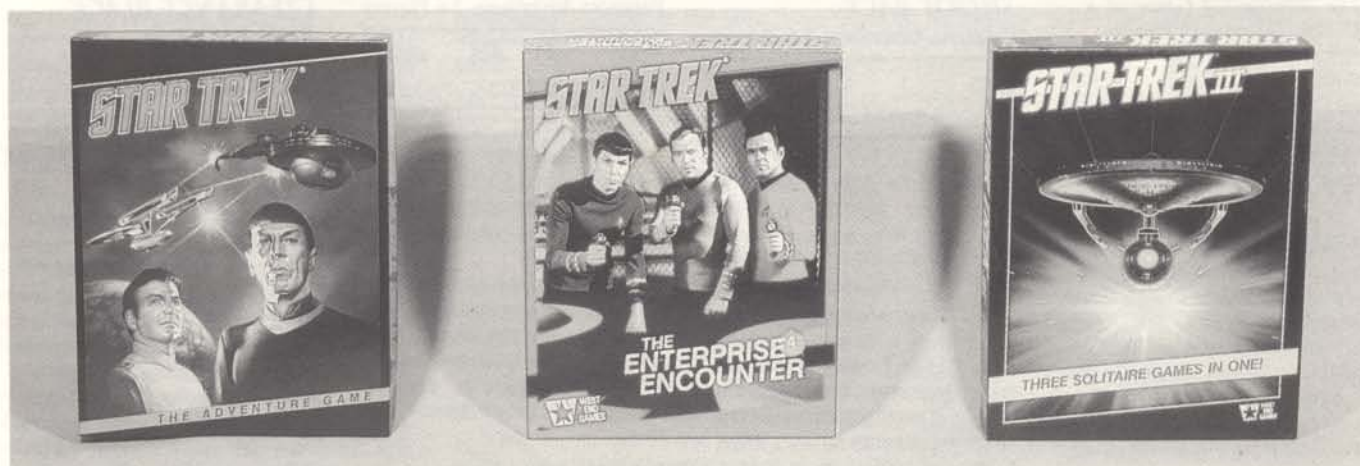
STAR TREK®
The Adventure Game

$16.95	2	4	#11004
ISBN # 0-87431-029-6			Packed 12

One player controls the Starship Enterprise, seeking to add new worlds to the peaceful Federation. The other is charged with conquering new worlds for the dreaded Klingon Empire.

Using a unique "paragraph system," players refer to one of several hundred paragraphs for the outcome of their actions.

For two players and highly suited for solitaire play, the game includes: one 22" x 17" mounted map, 104 cardboard playing pieces, three player displays, 8-page rule book, 60-page paragraph book, and two six-sided dice.

STAR TREK®
The Enterprise⁴ Encounter

$16.95	1	1	#20030
ISBN # 0-87431-035-0			Packed 12

Trelane, the Squire of Gothos, has captured the crew of the Enterprise. Each player attempts to rescue his crew in a game of tense battles and intriguing puzzles.

A fun, easy-to-learn game for two to four players. Four pages of rules and a playing time of less than two hours make learning and play a single evening activity.

Includes: one 22" x 17" map, 28 cardboard playing pieces, 68 full-color cards, 4-page rule book, 4-page short story, four "crew racks", and one six-sided die.

STAR TREK® III
Three Solitaire Games in One

$16.95	3	5	#20020
ISBN # 0-87431-036-9			Packed 12

Nominated for H.G. Wells Award for Best Science Fiction Game.

Contains three simple games you can play again and again: *The Kobayashi Maru*, *The Sherwood Syndrome*, and *Free Enterpri$e*. Bonus! Two original short stories written by award-winning science fiction author John M. Ford.

Includes: one 22" x 17" map, two 11" x 17" maps, two 12-page rule books, one 8-page rule book, 400 full-color playing pieces, one decimal die, and counter tray.
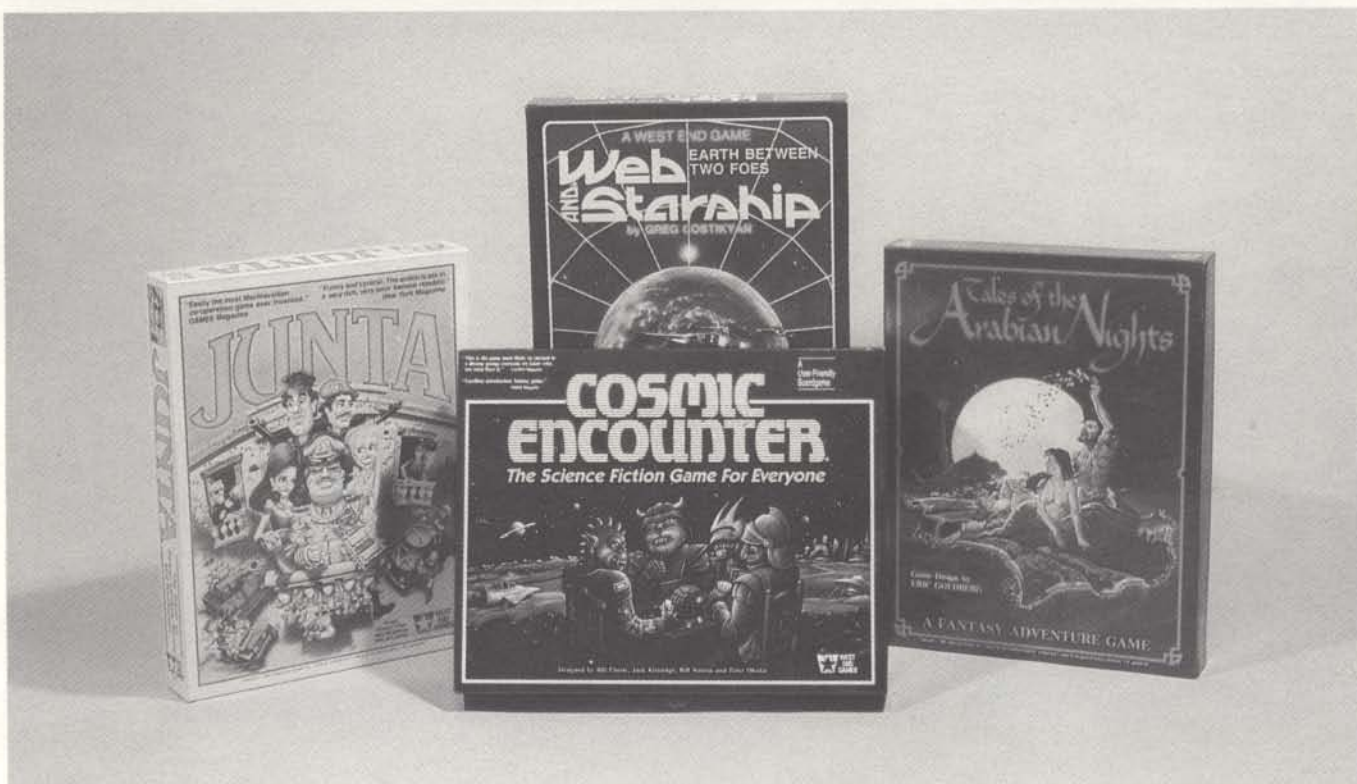
COSMIC ENCOUNTER
New Edition!

$24.95	1	1	#20040
ISBN # 0-87431-041-5			Packed 12

The Science-Fiction Game for Everyone!

Cosmic Encounter is the classic science-fiction game of bold attacks, compromise, bluff, counter-bluff, shifting alliances, and crafty card play for two to four players.

Garnering critical acclaim from such diverse sources as *GAMES Magazine*, *OMNI Magazine*, *Playboy Winners' Guide to Wargames*, and Harlan Ellison, *Cosmic Encounter* is easy to learn, quick and simple to play, and quite possibly the best multi-player science-fiction game ever.

West End's revised edition of *Cosmic Encounter* contains clarified rules, extra aliens, and is packaged in a 2" "bookshelf" game box. The game includes: 20 full-color alien power displays, four mounted space hexagons, one warp hexagon, 54 bridge-quality playing cards, 96 plastic playing tokens, and one hyperspace cone.

TALES OF THE ARABIAN NIGHTS

$17.95	2	4	#11003
ISBN # 0-87431-003-2			Packed 12

Nominated for H.G. Wells Award for Best Fantasy Game.

Based on the classic stories of *1001 Arabian Nights*, *Tales of the Arabian Nights* is a roleplaying boardgame that doesn't need a gamemaster. The innovative "Book of Tales" leads one to six players through the fantastic adventures.

Players become Sindbad, Aladdin, or Ali Baba and use their skills to win treasure and defeat evil villains. You don't just read the exciting stories of a magical world — you live them!

Highly suited for solitaire play, the game includes: one 17" x 22" full-color mapboard, 160 cardboard playing pieces, 64 illustrated playing cards, six player aid cards, 64-page Book of Tales, 12-page rule book, and two six-sided dice.

JUNTA
The Game of Power, Intrigue, Money, and Revolution

$17.95	2	1	#10010
ISBN # 0-87431-000-8			Packed 12

Junta is a multi-player game of power politics set in the mythical Republica de los Bananas. Containing plenty of action and just the right amount of crafty humor, *Junta* provides many evenings of sneaky, unprincipled, back-stabbing fun!

Junta includes: one 17" x 22" full-color mounted mapboard, 160 colorful cardboard playing pieces, 99 money cards, three six-sided dice, 72 political cards, and rule booklet.

WEB & STARSHIP

$16.95	3	3	#11002
ISBN # 0-87431-014-8			Packed 12

H.G. Wells Award Winner! Best Science Fiction Game!

Web & Starship is a game for two or three players or solitaire play, each controlling an interstellar civilization of markedly different strengths and weaknesses. Fought over an accurate map of near-solar space, *Web & Starship's* well-conceived background unites economics, diplomacy, and military strategy in a challenging game of "hard" science fiction.

Includes: one 22" x 34" map, 320 counters, 24-page rule book, one "interstellar range finder," two dice, and counter tray.

The following game supplies are available from West End Games, Inc.:

GAME SUPPLIES		
Item #		Retail Ea.
50001	Counter Trays	$1.25
	Our counter trays have a unique lock-on lid	
50003	Blank Napoleonic Counters	$1.50
50005	Napoleonic 1813 Maps	$8.00
50006	16mm Hex Sheets (long)	$1.00
50007	16mm Hex Sheets (short)	$1.00
50008	19mm Hex Sheets (long)	$1.00
50009	19mm Hex Sheets (short)	$1.00

RAF
Aug. 1940: The Battle of Britain

$19.95	3	5	#10140
ISBN # 0-87431-039-3			Packed 12

Solitaire Game!

As commander of the British and Canadian Royal Air Force, you must withstand and defeat the awesome might of the German *Luftwaffe*. The game system controls the *Luftwaffe*, pouring wave after wave of bombers across the channel to batter Britain to her knees and make her helpless to resist the impending invasion.

A unique card system creates the German strategy, determining the targets, timing, and size of each raid. Victory is decided by the damage done to England and the Royal Air Force. Faced with dwindling resources, collapsing equipment, and exhausted men, each decision you make is critical.

RAF is played in daily turns at the squadron and *gruppe* level, building suspense and tension as you seek to turn back the waves of Nazi destruction from above. Scenarios range from three to 10 hours, and cover the entire struggle from beginning to end.

Includes: one 22" x 34" map of southern England, 160 full-color counters, 16-page rule book, 134 target, event, and force cards, one six-sided die, and counter tray.

AIR CAV
Helicopter Warfare in the '80s

$19.95	3	3	#10020
ISBN # 0-87431-032-6			Packed 12

Nominated for the Charles Roberts Award for Best 20th Century War Game.

"AIR CAV is, without a doubt, the best game ever done on this topic."

— *GRENADIER # 47*

A two player game of modern and future tactical helicopter warfare, *Air Cav's* movement and combat system combine fast-paced playability with realism and accuracy. More than any other game, *Air Cav* shows the helicopter's versatility, maneuverability, and hard-hitting fighting power, operating with and against infantry and tanks.

The eight standard scenarios explore all the key aspects of modern helicopter warfare. Detailed data cards allow players to employ the latest in modern and future weaponry. Two campaign scenarios in the advanced game allow additional complexity, adding rules that deal with off-board artillery, laser-guided munitions, electronic vision equipment, fire controls, random events, and more. The standard game can be learned in less than an hour and played in 30 to 90 minutes. The advanced game can be completed in 1½ to 4 hours.

Time Scale: two minutes per turn. **Map Scale:** 100 meters per hex. **Unit Scale:** individual vehicles and helicopters.

Highly suitable for solitaire play, includes: two 22" x 34" maps, 400 colorful counters, 12-page standard rule book, 28-page advanced rule book, four 8½" x 11" data cards, one 20-sided die, and counter tray.

ST. LO
Normandy 1944: The Breakout Begins

$16.95	4	3	#10080
ISBN # 0-87431-037-7			Packed 12

The first game to cover this unique battle, *St. Lo* offers a completely new, challenging system of play that accurately combines the excitement of World War II battalion-level combat with the realities of division-level command. **Highly suitable for solitaire play!**

Command uncertainty and unit morale play key roles; players never know how much their own men will accomplish during a turn — or even who will move next. This innovative concept combined with massive artillery barrages, desperate infantry assaults on stongpoints, and the ever-present need for more heavy weapons captures the tension and uncertainty of World War II combat.

Designer comments and historical notes throughout the rules, player aids, and displays bring realism, accuracy, and ease of play to *St. Lo*.

Time Scale: one day per turn. **Map Scale:** 306 yards per hex. **Unit Scale:** battalion and company units. **Playing Time:** 6 to 8 hours.

For two players or solitaire play. Includes: one 22" x 33" map, 400 colorful counters, 24-page rule book, 4 cardstock displays, one six-sided die, and counter tray.

ETERNAL VIGILANCE IS THE PRICE OF FREEDOM

The skies are filled with Soviet orbital defenses.
Who controls the high ground of space —
controls Earth.
America is naked to its enemies.
The Soviet Premier demands American surrender.
The President complies.
Soviet troops are landing in your home town.
In this, its darkest hour, America needs heroes.
Are you willing to pay. . .

THE PRICE OF FREEDOM?

In **The Price of Freedom**, you play an American who chooses to resist the Communist occupiers. You must find the weapons and leadership to resist effectively. The invaders have absolute nuclear supremacy; regular military opposition is impossible. The only way they can be defeated is to make the occupation of America so costly that they must withdraw.

But remember: no occupied nation has ever liberated itself without outside help.

And we have no one to help us.

The fate of America is in your hands.

THE ROLEPLAYING GAME OF RESISTANCE TO SOVIET OCCUPATION

THE PRICE OF FREEDOM

• A realistic and flexible modern-weapons combat system, with rules for every aspect of man-to-man warfare from guns and grenades to vehicles, heavy weapons and night operations.

• A combat system played with full-color maps and counters, as a miniatures system, and also as a simple combat game.

• A character system which promotes roleplay, with rules for personality and physical tags, interests, and passions.

• "Waging Guerrilla War" — how to fight the Occupation, and an analysis of the methods and objectives of the American Resistance.

• Running a campaign — developing a setting, character backgrounds, recurrent non-player characters, etc.

• Adventure design — the principles of plotting, characterization, and staging.

• A complete adventure (*The PATH of Freedom*) and many short ones (*Radio Free America, The Last Congressman*, etc.).

• Tables of organization and equipment for the "American Strategic Direction" — the Soviet occupation forces.

• Extensive background material: how America fell, the organization of Soviet society, and how the Soviets plan to remold America

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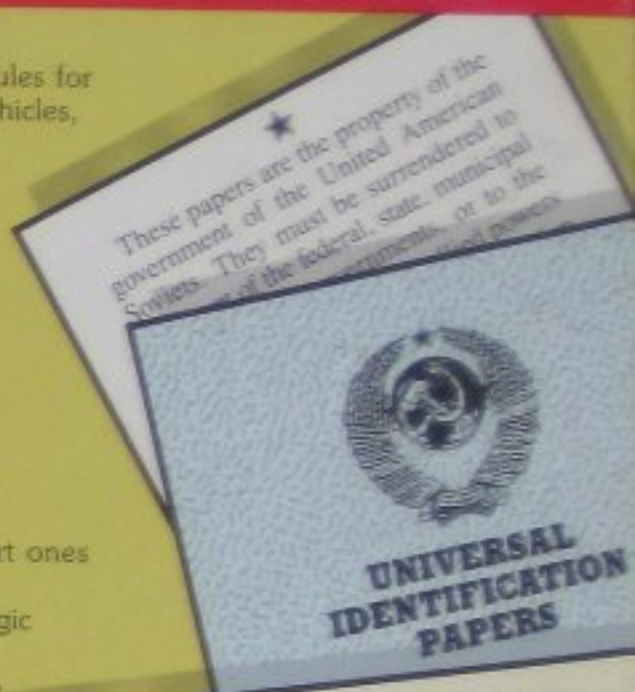
THE PRICE OF FREEDOM includes:

• four 4-page Freedom Files:
   introduction to the game
   pre-generated player characters
   Soviet-issued Universal Identification Papers
   combat charts and tables
• 32-page Player Book
• 64-page Gamemaster Book
• 100 full-color back-printed game counters
• two different 11" by 17" full-color game maps
• 20-sided die
• counter tray with locking plastic lid

For 2 to 6 players plus gamemaster
For ages 12 and up

These papers are the property of the United American government. They must be surrendered to Soviets. They, of the federal, state, municipal ... of the ... powers

UNIVERSAL IDENTIFICATION PAPERS

MAP OF OCCUPIED AMERICA

DEMOCRATIC REPUBLIC OF CANADA

REPUBLIQUE SOCIALISTE DE QUEBEC

MARITIME SOVIET SOCIALIST REPUBLIC

Name: Billy Barstow

Personal Information
Physical Tag: short and muscular
Personality Tag: enthusiastic; smiles a lot
Passion: Rock 'n Roll
Interests: guitar (10), women (10)

Sex: male
Hair: ...
Height: ...

Attributes
Strength:
Manual Dexterity: 13
Agility: 12
Alertness: 8
Constitution: 10
7