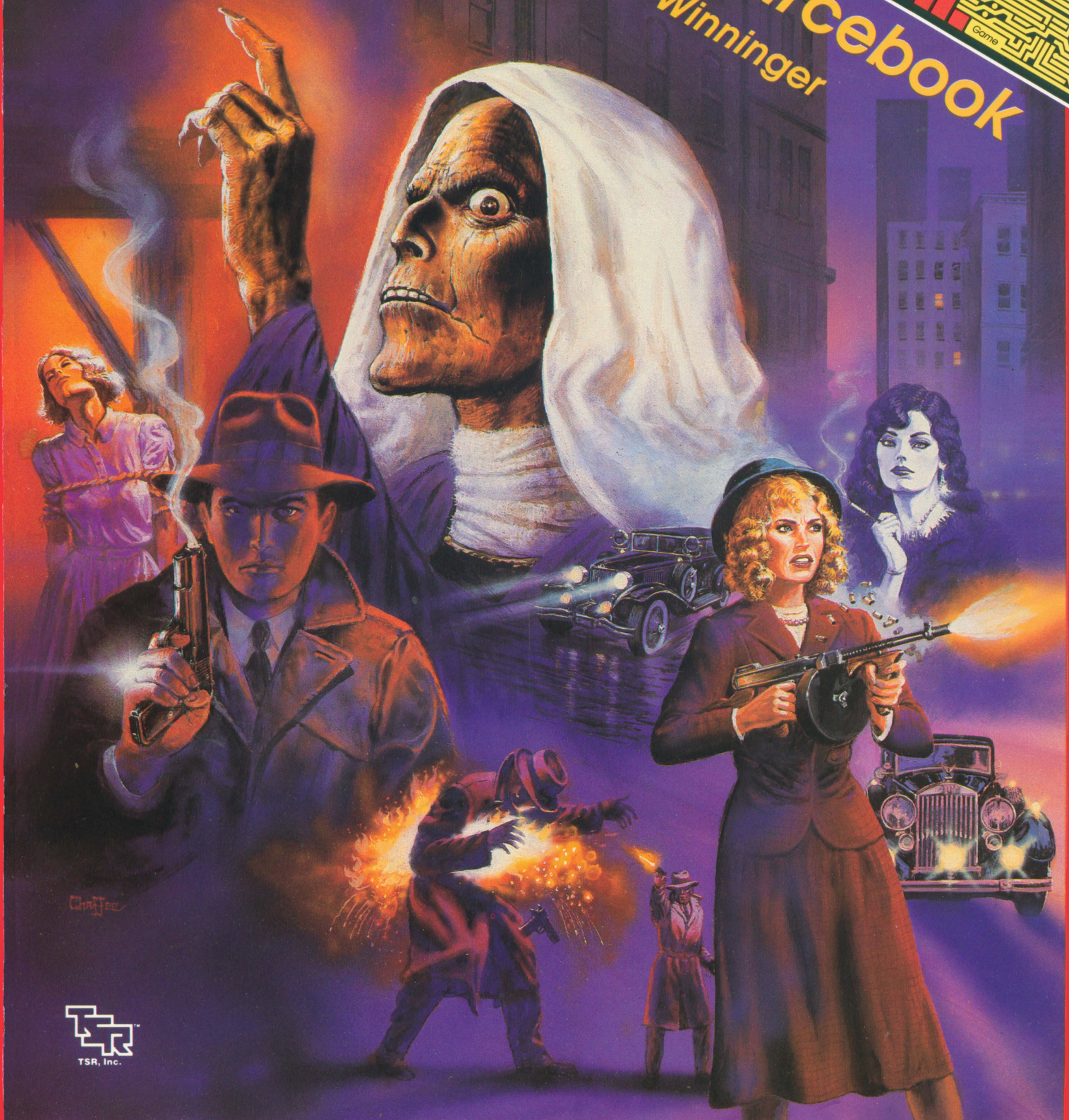


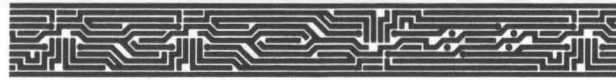
TOP SECRET S.I.TM

AGENT 13TM Sourcebook

By Ray Winninger



TOP SECRET/S.I.™



AGENT 13™ Sourcebook

Table of Contents

Introduction	2
Adventuring in the 1930s	4
Character Creation	15
Playing, 1930s Style	34
1930s Adventures	42
The Saga of Agent 13	63
The World of the 1930s	74
The Curse of Fu-Seng	87

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Introduction

"Leaving so soon, my friend? Perhaps you find our hospitality inadequate."

The words caught Thirteen by surprise. Until now he believed his escape had been almost textbook perfect. All of the Midnight Avenger's instincts told him that if his captors were ordinary men, or even extraordinary men, he would already be free. This time, however, he was struggling against the pawns of the Invisible Empire themselves. There was no question what had betrayed him: His training allowed him to remove the snap from his joints, and the creak from his step, but no amount of training could muffle the pounding of his heart or the racing of his pulse—sounds telltale enough to one trained in the ways of the Brotherhood.

"Now, if you would be so kind as to return to your cell."

Thirteen did not waste an instant considering his enemy's proposal. Instead, he quickly uncoiled his body like a cobra, launching a powerful fist into his adversary's jaw. The blow sent the heavy figure reeling, providing Thirteen with the perfect opportunity to deliver a crushing follow-up, which instantly thrust his foe into the realm of unconsciousness. It would take only seconds to search and dispose of the man—seconds the Midnight Avenger did not have.

Suddenly, the familiar click of Schmeisser submachine guns sliced through the air. Thirteen counted six guns being cocked into firing position. The Jinda's? It couldn't be. The knockout drug he had used on them earlier should have kept them down for at least twenty minutes. Thirteen risked a quick glance at his watch—it had been twenty-four minutes since he had administered the drug! He had one chance: the window. There was no room for error; he had to time this move perfectly.

"You will come with us!"

Using the Jinda's words as his cue, Thirteen sprang into action. His leap carried him clear over the heads of the assassins, hurtling him toward the window behind them. The move was bold. Thirteen had no idea where the Brotherhood had taken him after his capture, and there was no way he could be sure what lay beyond the glass. He felt the bitter

sting of the shattering pane through his thick leather gloves, and the cold bite of the outside air upon his face. As he leapt, the pinging of ricocheting bullets filled the air around him, causing Thirteen to doubt the wisdom of his maneuver. At least he would have the satisfaction of learning the location of one of the Empire's secret strongholds before he died.

After his body cleared the window, Thirteen did, in fact, discover the location of the Brotherhood outpost. Unfortunately, it was situated in an airship anchored over what appeared to be the Nevada desert! Five hundred feet below he saw the desert soil rushing up to greet him ().(*).(*).*

Welcome to a new world of high adventure. A world populated by heroes and villains; gangsters and gangbusters; men of mystery and men of infamy. A world where courage and resourcefulness reign supreme. A world poised on the brink of war!

This sourcebook, for use with the **Top Secret/S.I.**™ Roleplaying Game, is your guide to creating adventures set in the 1930s and 1940s. With it, you can recreate everything from the exploits of Eliot Ness and his Untouchables to the pulp heroics of Agent 13, and more! Nearly every type of popular adventure story set in the 1930s is covered herein. You and your players will find adventuring in this era a refreshing change of pace from the 1980s of the **Top Secret/S.I.**™ boxed set. Once you enter, you may never want to leave.

This Sourcebook is divided into several chapters, each with a different purpose.

Adventuring in the 1930s provides players and Administrators with an overview of the adventure stories set in the decade, and includes tips on how to recreate the flavor of the era in **Top Secret/S.I.**™ scenarios. Here you will also be introduced to the heroes, villains, supporting players, and settings that dominated the age.

Character Creation provides expanded rules for creating your own heroes and villains. This chapter includes new skills, advantages, disadvantages, and careers appropriate to the 1930s. The new rules enable you to create g-men, film noir

private eyes, pulp heroes, independent adventurers, and more.

The Rules contains the new and revised game rules necessary for recreating a 1930s setting. Here you will find new Luck and Healing systems, rules for timed skill use enabling you to spice up the action, instructions for incorporating fantastic gadgets into your campaign, and other miscellaneous details.

Adventure Design breaks the adventures of the era down into several distinct genres, and gives you detailed guidelines for designing your own adventures in each of them. Included with each genre are adventure outlines, and all of the necessary rules for incorporating elements of the genre into the game.

The Saga of Agent 13 provides players and Administrators with the necessary statistics and background information for recreating the **AGENT 13™** adventures published by TSR.

The World of the 1930s offers Administrators historical background information, allowing them to inject the "feel" of the thirties into their campaigns. The chapter includes timelines, historical notes, information on the weapons and vehicles of the day, and notes on the people, famous and otherwise, who populated the era.

The Curse of Madarin Fu-Seng is an adventure to help get you started.

Now make sure your Thompson is cocked and loaded, and turn the page. We're about to embark on a fascinating tour of the world of the 1930s!



Adventuring in the 1930s

This sourcebook brings the world of the 1930s to the *Top Secret/S.I.*™ roleplaying game. With the information herein, you can recreate almost any adventure story set in the thirties. From true-to-life gangbusters adventures set in the early part of the decade to the wilder science fiction serials and pulp stories. Unlike the *Top Secret/S.I.*™ basic set, the players are no longer confined to the roles of international espionage agents. Instead, they can choose to play “private dicks,” mysterious pulp heroes, inquisitive reporters, daredevil stuntmen, or any of a myriad of other protagonists that commonly populate adventure tales of the era.

The adventure stories of the 1930s are truly something special. Most of the elements that made these stories great will already be familiar to *Top Secret/S.I.*™ Administrators: all-out action, larger-than-life heroes, despicable villains, exotic settings. But what is it that gives these tales their unique appeal? What makes the adventure pulps the much sought after collector's items they are today? What was it that unfailingly drew hordes of children back to movie theaters each Saturday afternoon to catch the latest episodes of their favorite serials?

Below is a discussion of some of the special elements common to the adventure genres of the 1930s. These elements give the decade its particular flavor, and differentiate stories set in the 1930s from those of the 1980s as depicted in the *Top Secret/S.I.*™ game. Administrators should try to maintain this flavor in every thirties adventure they design.

One Thing Leads to Another

Perhaps the most important feature of the adventure stories of the 1930s is their breakneck pacing. The stories of the thirties are even faster paced than the espionage adventures of the *Top Secret/S.I.*™ game. Administrators should take pains to reflect this fact.

In the thirties, the hero never had a chance to relax. He was always being being jumped by an enemy assassin, flung from a moving vehicle, shot at, dynamited, or just plain kicked around. Modern day homages to the adventure stories of the 1930s, such as the *AGENT 13*™ series published by TSR, have picked up on this characteristic and use it to help recreate the flavor of the period.

In practical terms, this means **KEEP YOUR ADVENTURES MOVING**. If your players have a long time to sit and think, it's probably time for the master villain to send a team of assassins out after them. If the battle with the assassins goes too quickly, it's time for the master villain's rivals to show up, trade a few blows, and make off with the heroes' secretary. In the thirties, it was always out of the frying pan and into the fire. One thing leads to another.

One way to establish this sort of pacing is to keep piling disasters up on the player characters, one after the next. For example, let's say the PCs are escaping from an enemy mountain fortress. They have easily overpowered their guard, and taken his weapon. As they begin to make their escape, Bruno, the master villain's overly muscled henchman, is waiting for them just around the corner. Naturally, one of the PCs levels the captured weapon and fires at the thug. In a true thirties adventure the heroes would discover, much to their surprise, that the guard's pistol is not loaded! As they flee the bloodthirsty Bruno, they make their way onto an outside ledge leading to a staircase that will take them down the mountain. Of course, Bruno is gaining on them all the while. The instant the first player character hits the stairs, he falls through the rickety steps, and barely manages to get a grip on the staircase before slipping through completely. The PC is now hanging onto the rickety stairway for dear life, several hundred feet above the surface of the mountain, and Bruno is laughing!

These are the sorts of situations you want to try to maneuver your players into. By the end of the adventure they should be asking themselves, “What's going to go wrong this time?” Be careful, however, not to overdo it. Never place the players

in a situation they can't handle. In the example above, for instance, the Administrator only collapsed the stairway on the PC because he knew the player had a Luck point to spend in case his character didn't make the REF roll to grab onto the stairway before plummeting down the mountain. The trick is to make the players believe the situations they are facing are impossibly perilous, while actually confronting them with situations in which they have little or no chance of failure: In the thirties, the good guys always won.

Try dropping the heroes down a live volcano, or throwing them out of an airplane without parachutes, or both! Always leave an out, enabling them to escape their predicament (but don't tell them about it right away!). For instance, the master villain pushes the hero out of his airplane, right into the mouth of a live volcano! The player playing the hero groans and says, "You're kidding me!" You smile. "Nope, but there *is* a tiny ledge that looks pretty safe just inside the mouth of the volcano; if you angle your descent right (requiring a REF roll) you might just make it."

All of this will contribute to the "thrills and spills" atmosphere so prevalent in thirties adventure stories. Again, be careful not to overdo it. If you sense that your players are becoming exhausted by all of the action, move on. In any case, you should leave plenty of time for roleplaying and character interaction. You should also be prepared for some wild actions on the part of your players.

After they see their characters miraculously survive falls into live volcanos two or three times, the players will probably become much more confident of their abilities, and will begin doing things like leaping off of skyscrapers, or trying to jump from their plane to an enemy's plane while in flight. All of this is in the thirties spirit, and should be encouraged. When designing adventures, however, make sure that a "miraculous" action on the part of the PCs will not ruin the scenario.

Character Stress

Another characteristic that sets the adventure stories of the 1930s apart from their eighties counterparts is their stress on the hero's own abilities, not those of his friends, contacts, weapons, or gadgets. Place any weapon in the hands of Agent 13 (or no weapon at all) and he is still more than a match for any two heavily armed agents of the Brotherhood. What gun the hero carries, or what car he drives, really doesn't make much difference. All that matters is the hero's own skill and ability.

This isn't to say that the adventure stories of the 1930s were not populated by fantastic weapons and gadgets of all types—many of them were. It's just that all the hardware didn't seem so important. The gadgets merely served as plot devices. In spy movies of the eighties, the hero always has the exact gadget he needs to get out of a dangerous situation. In pulp stories of the thirties, the hero never had the right gadget; he was always forced to improvise and use what he had in unexpected and creative ways.

You can recreate this sort of atmosphere in the game by subjecting the players to situations in which their special gadgets are of no obvious use. Have the heroes lose their weapons every once in a while. This will force them to rely upon their wits for survival. Or send NPCs after them that are better armed and armored. Then demonstrate to them that they are still more than a match for their enemies. You want the players to develop confidence in their characters' abilities, and to realize that they are almost always superior to their enemies (after all, they are the good guys!).

Likewise, the heroes' NPC allies should never be too much help. It should always be up to the PCs to solve the mystery and tackle the villain themselves.

Absolutely Absolute

Finally, the adventure stories of the thirties depicted a world of absolutes. Everything was either good or evil, black or white. There were no gray areas. Everyone the heroes met was either an ally or an enemy; there was no in-between. Every NPC must be measured on this scale. Everyone is either a hero or a villain.

Superlatives are also important. Stories rarely feature “a leading electrical expert” or “a top attorney.” Instead, the NPCs tend to be “the greatest electrical genius the world has ever seen” or “the world’s finest lawyer.”

Now that you understand the basics, let’s move on and add a few details.

Realism and “Realism”

You should already be familiar with the concept of optional “reality” rules from the *Top Secret/S.I.*™ boxed set. Those rules exist because combat, for instance, in spy movies doesn’t seem to work like combat in real life. In movies, the hero is able to perform amazing feats which would be impossible in the real world. In a game, this presents a dilemma: Some players want a “realistic” simulation of the spy movies, while others want to simulate real life spy adventures as closely as possible. The optional “reality” rules allow you to choose the adventuring environment best suited to you and your players.

In order to simulate the adventure stories of the 1930s, we must resort to a similar scheme. Since this sourcebook covers a much wider variety of possible adventuring environments than the original boxed set, we will have to define three levels of realism.

Before beginning play, the Administrator should select one of these three “realism” levels based upon the type of stories he wishes to simulate. Depending upon the level in use, some of the original *Top Secret/S.I.*™ rules may be ignored or modified, as described in Chapter Three of this sourcebook.

The three levels of “realism” are Gritty, Moderate, and Farfetched. Each is described below.

Gritty: This level simulates the real world as closely as possible. It is basically identical to the *Top Secret/S.I.*™ game with all of the “Reality” rules included. Gritty is used in real world gangbusters or Untouchables campaigns and adventures, or in recreating *film noir* detective stories.

Moderate: This level greatly skews reality in favor the heroes, most of whom are larger-than-life, man-among-men types. At the Moderate level, heroes are able to perform amazing feats of prowess. Science and technology far surpass anything that actually existed in the 1930s. The Moderate level simulates the pulps and Saturday morning serials. The *AGENT 13*™ series is one example of this genre.

Farfetched: This level only remotely resembles the real world. Its heroes are capable of such incredible feats that they are legends in their own time. Strange visitors from space, vampires, giant apes in the jungle, evil galactic emperors, sorcerers, and all sorts of other oddities inhabit the Farfetched world, simulating the wilder pulps and serials.

Try to remember the distinction between the three levels of “realism.” Most of the material in this book is keyed to one level or another.

Adventure Elements in the 1930s

Every adventure story (or scenario in the *Top Secret/S.I.*™ game) consists of four basic elements: the hero(es), the villain(s), the supporting cast, and

the setting. In the adventure stories of the 1930s each of these elements tended to be archetypal; that is, they tended to fit into basic categories which were repeated over and over again from story to story.

By making use of these categories or “archetypes” in your own 1930s adventures, you can go a long way toward recreating the flavor of the era. For this reason, some of the more common archetypes for heroes, villains, supporting cast members, and settings are discussed below. Most of these archetypes can be used in all three of the “reality levels” detailed above.

When designing adventures, don’t feel constrained to just the archetypes. None of the lists are exhaustive, and each is intended to serve as a springboard for further ideas. Remember, each of the archetypes was used hundreds of times in as many different forms. Feel free to modify them to suit your needs.

Heroes

It isn’t really fair to require the players to create characters that fit into one of these archetypes, but you should encourage them to do so. The wide variety of archetypes detailed below, and the almost infinite options for each, insure that a player who sticks to the archetypes will still have a great deal of freedom when creating his character. In any case, it is a good idea for the Administrator to review all of the player characters before beginning play to make sure they fit the needs of the campaign.

Note that the list below is by no means exhaustive: Many heroes from the era were actually several archetypes combined together. Also, though the emphasis in the archetype descriptions below is on male characters (reflecting the emphasis in the pulps themselves), female versions of these archetypes are perfectly acceptable.

Heroic Archetypes

Mister Dedication: This character is one hundred percent dedicated to his duty, whatever it may be, to the complete exclusion of all else. Family, friends, wealth, power—all are secondary to Mister Dedication’s mission. In fact, his single-mindedness often causes others to believe that Mister Dedication is more than a little insane.

Mister Dedication is usually warm and loving until a possible conflict with his duty arises. At that point, he becomes cold, quiet, and tough-as-nails. His favorite line is: “A man’s gotta do what a man’s gotta do.”

Mister Dedication makes an excellent cop, private eye, or scientist. By some accounts, the historical Eliot Ness was a kind of Mister Dedication.

“They Done Him Wrong” (TDHW): TDHWs are people who suffered some sort of calamity early in their lives, and are determined to make someone (or everyone) pay. They have a very narrow sense of justice, usually some sort of “eye for an eye” type code, and will never forgive, or forget, those who harmed them. TDHWs follow their missions of vengeance to the point of obsession, though they are not as single-minded as Mister Dedication above.

TDHWs are almost always loner-types, with negative world views. Their usual pattern is to have but one friend in the world, and the friend is constantly trying to talk the TDHW into giving up his pursuit of vengeance. TDHWs are often well-educated, and have an ironic fondness for children, small animals, and other things which sharply contrast with their own grim state of mind.

TDHWs often appear as police officers, private eyes, and pulp heroes.

The All American Boy: The All American Boy was a star athlete in high school and college. This character has the respect of both young and old. He loves his country as much as it loves him. The All American Boy fights for the honor of his city, state, nation, and planet.

The All American Boy's trademark is his innocence, which often borders on naivete. He has an uncompromising moral code based upon the values of honesty, justice, and fair play. The average All American Boy seems too good to be true, and this goodness is usually detested by the villains they battle.

The All American Boy has a semi-obligatory supporting cast. There is usually a small child who idolizes the hero, a young woman who is infatuated with him, and the woman's wise, old father who would like nothing better than to see his daughter married to the famous hero.

All American Boys are rarely seen in adventures with Gritty level realism, but you never know.

Don't forget: The All American Boy could just as easily be the All American Girl.

Guilty Millionaire: The Guilty Millionaire has always had everything he wanted. Good, right? Wrong! Guilty Millionaires detest their wealth because it allows them to live a life of ease while others suffer and starve. The Guilty Millionaire feels as though he owes these people something, and will do anything he can to see that this debt is paid. (Usually the best he can manage to do is to dress up in some strange costume and fight street crime.)

The Guilty Millionaire is intelligent, resourceful, and kind-hearted. With his great wealth comes great power. His adversaries tend to underestimate him. He seems to spend his time opening some new wing at the local hospital or giving charity costume balls. Especially deadly is the Guilty Millionaire/Scientist combination, which tends to produce a huge arsenal of crime-fighting devices.

Surprisingly enough, Guilty Millionaires are equally present in all three of the realism levels described above.

The Man of Mystery: Where does he come from? Where does he go? No one knows. The Man of Mystery's motives are equally cryptic. He has a habit of showing up at just the right time and then leaving shortly after his work is done. When played properly, the Man of Mystery leaves every-

one with the impression that he holds some deep, dark secret—a secret which is never revealed.

Like the TDHW, the Man of Mystery is a loner, though he may turn up to help a group of "accomplices" time and again. Although he is really a "good guy," he has his detractors who believe that anyone that mysterious must be bad news.

Even the Man of Mystery's personality is vague and impenetrable. He can adopt any of a huge variety of different personae depending on his immediate needs. Some Men of Mystery are masters of disguise and can adopt any appearance!

The Man of Mystery often has an arch-nemesis who knows his deep secret, though for some unknown reason the villain would never reveal it. The two often trade cryptic remarks that refer to the secret just before the criminal gets his comeuppance.

Messiah: These people are just too good to be true. Everything about them is perfect. Their skills and abilities are almost always superior to everyone else's in one way or another. They never make an incorrect decision, and have an unfailing moral code which seems to provide them with the perfect solution to any dilemma.

Messiahs are respected and admired by everyone (often including their enemies). The mayor is constantly giving them the key to the city; they repeatedly attend special conferences with the president, etc.

Messiahs are every bit as innocent as the All American Boy, but not as naive. Their one fault is they tend to sit around and mope over the fact that they cannot save everyone. They see themselves as duty-bound to use their unique powers and abilities to the benefit of mankind as a whole.

Messiahs are never found in the Gritty level, and only rarely in Moderate. Often as not the adventures they undertake pit them against seemingly invincible adversaries.

Adventuring Academic: The Adventuring Academic can best be described as a scholar who carries a gun. Three-fourths of the year, he teaches at some large Eastern university, but he spends the

remainder of his time out in the jungle, in the Antarctic, or on the street fighting crime. His students would be surprised to learn how the professor spends his free time, and the people he confronts during his adventures would be equally shocked to learn of his life in academia.

The Adventuring Academic sometimes has a short fuse, but usually has the pugilistic skill to back up his temper. He often has some radical new "theory," which is, in fact, true though none of his peers accept it. In fact, none of his peers seem to have much respect for him at all.

Adventuring Academics are particularly useful in an average *Top Secret/S.I.*™ adventure because their scholastic backgrounds make them a font of arcane knowledge the Administrator might wish to pass on to players.

The Bookworm: The Bookworm is the exact opposite of the Adventuring Academic. He feels much more comfortable when studying than at any other time and relates to books better than to people. But he has a strong moral code which

often thrusts him unwillingly into adventure. While in these situations, he tends to say, "Oh, dear" a lot.


Bookworms are extremely lucky. Whenever they are forced to violence (only as a last resort, of course) they close their eyes and lash out with their fists. This always manages to catch the villain in just the right spot to send him crashing to the floor.

Bookworms are meek, quiet, and easily embarrassed. The only circumstances in which they will not back down is when their strong moral code is challenged.

Bookworms are difficult to play effectively. Don't expect your players to select this option very often.

The Nature Lover: Nature Lovers have well-developed senses and physical abilities. They don't put much trust in technology, preferring to rely on the ways of the wilderness. They seem to have a special rapport with nature, which gives them advantages over other men. Some even have spe-





cial abilities which allow them to communicate with and command animals!

Most Nature Lovers are loners. They were usually isolated from civilization and technology for most of their lives. Both now fascinate the Nature Lover. Most Nature Lovers are easily enraged, especially by anyone or anything that threatens the wildlife. There is often a civilized male or female in whom they are particularly interested.

Surprisingly enough, Nature Lovers have appeared in stories in all three realism levels, though they are most common in Moderate and Farfetched environments.

The Inquisitive Journalist: Who, What, Where, When, and Why? That's what this guy is after. The Inquisitive Journalist's burning curiosity is so strong that it is always getting him into trouble.

Fortunately, the IJ's skill and experience are usually more than a match for these situations. While chiefly interested in bringing back a scoop, the Inquisitive Journalist also has a moral code stringent enough to force him to take action against any injustice he uncovers. The IJ knows that his articles can be a powerful weapon when used properly.

The Inquisitive Journalist is usually kind-hearted and personable. But, at the same time, very direct and tough-as-nails. He almost always works for a strict (but fair) editor who functions as either a friend or foe depending upon the situation.

Inquisitive Journalists are quite common and easily integrated into almost any campaign, regardless of reality level.

The Daredevil: This character is usually a stunt man, circus acrobat, or barnstorming pilot. He is completely fearless, and an absolute master at whatever he does. There is nothing the Daredevil loves more than a challenge, and for this reason, he often ends up becoming embroiled in fantastic adventures. Fortunately, he is given an opportunity to use his unique skills to save himself in every adventure.

Daredevils have widely varying personalities though they are all fascinated by danger and chal-

lenge. Daredevils usually like to pit themselves against their adversaries one-on-one in order to establish who the better man is once and for all. Like the Messiah, they extol the virtues of fair play.

Daredevils are most common in the Moderate realism level, though they can appear in Gritty and Farfetched environments as well.

The Patriot: Patriots are usually G-Men, members of the armed forces, or Canadian Mounties (in which case, insert Canada for America in the references below). They love their country and will sacrifice anything for its well being. Patriots have a particularly strong hatred of traitors, spies, and saboteurs. They pursue these types with more zeal than one would think humanly possible. They spend most of their time battling Nazis, the Imperial Japanese, and other enemies of the American people.

One thing a Patriot can never resist is giving his adversary a lecture on the virtues of the American way of life (preferably while someone hums "The Battle Hymn of the Republic" in the background). Most Patriots possess all the characteristics the United States is supposed to stand for: courage, honesty, loyalty, fair-mindedness, etc.

Patriots almost never appear in Gritty adventures.

Villains

Pulp villains also seem to fit into general archetypal categories. The most common of these are detailed below. Again, don't feel as though you must choose one of these archetypes for every adventure you design; the archetypes are intended to be used as springboards for further ideas. Try to personalize each villain you create, giving him (or her) enough individual touches to prevent the players from recognizing the "Generic Oriental Mastermind" early in the adventure and allowing them to alter their actions accordingly.

The Gang Boss: He controls the action on the

east side, the west side, the south side, and uptown. Everybody fears the Gang Boss, and almost everyone who could do anything to harm his operation is either bought off or dead. In short, this is his town.

Gang Bosses' personalities run the gamut from cowardly and incompetent to cruel and sadistic. They always have large numbers of lieutenants, followers, underbosses, and thugs that do their dirty work for them. The Gang Boss himself is usually very well insulated from his syndicate's activities and is only directly confronted at the end of an adventure.

The interesting feature of most adventures that feature Gang Bosses is their "You and me against the world" flavor. When going up against a Gang Boss, the heroes hold none of the cards, and must choose their allies and confidantes with care.

The Oriental Mastermind: This villain hails from the Far East. He is a master strategist, and tends to hide behind subtle schemes and master plans while working toward his goals. The true Oriental Mastermind aims at nothing short of world domination, but lesser versions may be after something less grandiose. The words most often used to describe Oriental Masterminds are "nefarious" and "insidious."

The Oriental Mastermind has a certain mysticism surrounding him which often astounds his enemies. He speaks in ancient proverbs and cryptic riddles whenever possible, and will usually wait to confront his foes until a particularly dramatic moment. Most Oriental Masterminds will toy with their opposition a bit before this final encounter by leaving a few cryptic clues and ominous warnings lying about.

Oriental Masterminds work best at the Moderate and Farfetched reality levels (although they can also be incorporated into Gritty adventures). They often have strange mystic or scientific abilities which make them formidable adversaries.

Generic Nazi: The Generic Nazi is a catch-all category that includes villains drawn from Fascist Italy, Communist Russia, and Imperial Japan, as well as from the ranks of Hitler's Germany. These

menaces may be trying to sabotage the war effort in the West (in preparation for their upcoming invasions), questing after some sort of super-weapon that will grant their countries infinite power, or just attempting to wipe out the American way of life. What makes the Nazis, Communists, et al, such great villains for 1930s adventures is the fact that, though you may defeat them, you always know they'll be back.


Since things in the adventure stories of the 1930s tended to be either black or white, the governments of Nazi Germany, Fascist Italy, Communist Russia, and Imperial Japan were usually depicted as completely evil. Their representatives were most often crude, sadistic individuals with hordes of followers to back them up. Remember that any Generic Nazi who does not fulfill his responsibilities must answer to the Fuhrer/Emperor/Party Chairman himself! (The Nazis, Communists, and other factions described above, do not necessarily reflect their historical models accurately. In fact, the adventure stories of the 1930s rarely portrayed these groups with much accuracy at all.)

The Mad Scientist: The typical Mad Scientist of the 1930s was of the "loony conqueror" variety, and many of today's popular variations on this theme have their roots in this past. Mad Scientists are out to threaten the world with their latest bit of super-sophisticated hardware. They prefer to make their headquarters in mountain fortresses, dark castles, or exotic jungles.

The two characteristics possessed by all Mad Scientists are their curiosity and vanity. Ironically, there often proves to be their downfall. Mad Scientists cannot stand the idea of anyone having more knowledge than themselves, and will take whatever measures necessary to remove an individual with more knowledge. In such cases, they often become irrational and unpredictable.

Like many of the other villain archetypes, Mad Scientists rarely confront the heroes before the adventure's climax. Instead, they have huge, overly muscled henchmen named "Bruno" to do all their dirty work for them.

Mystery Villain: This is the evil counterpart to



the Man of Mystery discussed above. He, too, is a total enigma; no one is sure exactly where he comes from or what he is after. It is usually implied, though never directly stated, that the Mystery Villain has some sort of connection with the supernatural or fantastic.

Mystery Villains are unusual in that they prefer to directly challenge their adversaries. Most don't trust things to henchman and underlings. They love to test their opponents' mettle and see their schemes as a contest pitting their wits against those of the heroes.

Mystery Villains are never really defeated—they keep coming back forever. Typically, the Mystery Villain seems to suffer a horrible death at the end of each adventure, only to miraculously turn up alive in the next.

Secret Societies: Secret Societies are entire networks of villains bent on bringing some horrible Cosmic Scheme to fruition. As their name implies, Secret Societies like to conduct their operations clandestinely. The heroes are usually the only outsiders who even know of the group's existence, and anyone they divulge this information to won't believe them. The Brotherhood, from the **AGENT 13™** novels published by TSR, is an example of a Secret Society.

The sheer number of followers in Secret Societies makes them formidable opponents. A typical Society is headed up by a separate maniacal villain (usually of the "Mystery Villain" variety). For this reason, Administrators should take care when designing adventures around a Secret Society. Don't reveal too much about the heroes' adversaries too early. The players should uncover the full scope of the Secret Society gradually, piece by piece.

Thugs: Thugs are almost never the main villains in an adventure. They serve as followers, side-kicks, and henchmen for the major heavy. Most villains will have at least a small number of Thugs to back them up.

Thugs are stupid and brutish, thinking with their guns and fists, not their brains. Most Thugs are tough, but nothing your average adventurer can't easily handle. A typical hero at the Gritty realism

level is a match for approximately three Thugs, a Moderate hero is a match for five Thugs, and a Farfetched hero can easily handle as many as ten Thugs.

Don't waste your time personalizing each individual Thug. In most of the adventure stories of the era, Thugs were described only in the most general terms, and all seemed to possess a generic, "carbon copied" personality.

The Supporting Cast

The supporting cast members in the adventure stories of the thirties are a little less rigidly defined than the heroes. Instead of specific archetypal characters, the supporting cast often featured archetypal personalities or plot functions, each of which manifested itself in hundreds of different guises.

The Love Interest: Almost EVERY adventure story of the 1930s featured a romantic subplot. The Love Interest, whether male or female, typically fell into one of two categories: the Hostage or the Powerhouse. Hostages are just that — characters who exist only to give the villain someone to capture and use against the heroes. They are usually frail, innocent creatures with an insatiable curiosity (the character flaw that allows the villains to get their mitts on the hostage so often), and little or no physical ability.

Powerhouses, on the other hand, are loud, obnoxious, and tough-as-nails. They often insist upon sharing as much of the adventure as possible with the hero, and demand their fair share of the glory as well. A typical Powerhouse will never admit that he (or she) loves the hero in question (and vice versa), but everyone is aware of the pair's true feelings for one another anyway.

In general, the Love Interest is inferior to the hero, whether he (or she) is of the Hostage or Powerhouse variety. The hero should always face the adventure's toughest challenges alone.

Comic Relief: Comic relief characters are clumsy or inane types whose exploits add amusement and variety to an otherwise tense and action-packed adventure. Typically, the scenes in which the Comic Relief characters participate are only marginally connected to the adventure proper. A Comic Relief character's incompetence will rarely penalize a hero.

For example, suppose Agent 13 knows that the evil forces of the Brotherhood are about to launch an all-out assault on the Butterfield ranch in order to capture the rich radium deposits that lie beneath the property. Because Agent 13 has other duties to perform, he orders the somewhat slow-witted Mr. and Mrs. Butterfield (the Comic Relief characters) to do everything they can to fortify their home and fight off the invaders for as long as they can, while promising to return as soon as possible. The Administrator then begins a humorous description of the Butterfields' ill-conceived preparations, and their obviously inadequate defense measures. When the assault comes, however, the couple's feeble efforts all backfire in just


the right way to make them doubly effective, making the situation even more humorous. Although none of the defenses work as planned, they are successful enough to repel the Brotherhood's troops long enough for Agent 13 to return and save the day.

Typical Comic Relief characters include small children, wizened old men and women, cowardly manservants and maids, and absent-minded professors.

The Sidekick: Sidekicks are allies of the hero(es) who are not formidable enough to be heroes themselves. They are rarely of any real help during an adventure, and usually serve as plot devices. Most Sidekicks have an absolutely fanatical devotion to the hero(es), and will stand by them under any circumstances. Their lack of skill, however, often turns the Sidekick into a weapon which the villains can capture and employ against the hero(es).

The Sidekick category includes the "tag-along" child, the friendly police commissioner, or even a loyal pet.





Innocents: Innocents are always a hero's greatest liability. These members of the supporting cast are present only to be threatened by the Master Villain's schemes. Most innocents will help the hero in any way they can, but their total lack of skill and ability makes them almost useless in an adventuring context.

The Innocents in adventure stories of the 1930s tended to be helpless in the extreme. The category includes small children, the elderly, wildlife, primitive native tribes, and similar types.

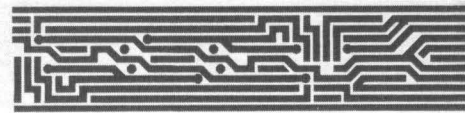
The Setting

The key word that describes the setting of most 1930s adventures is "exotic." Most *Top Secret/S.I.*™ Administrators should already be familiar with the use of exotic and unusual settings to enhance their adventures. By now, you've probably sent your players skiing in Switzerland, gambling in Monte Carlo, and skin diving in the Caribbean. Such a tactic lends greater variety to game play, and helps instill that "aura of adventure" which is present in all good roleplaying scenarios. Instead of running a simple murder mystery in the heroes' home town, why not move the entire affair to the narrow streets of Cairo, or the sandy hills of Casablanca? Proper atmosphere and descriptions will then give the players the sense that they are entering a whole new world, certainly a desirable effect.

Remember that we know a lot more about the world in the 1980s than we knew fifty years ago. In the thirties, there were entire regions that remained unexplored. These provided the creators of the pulps and serials with an opportunity to exercise their imaginations and fill in the blanks on the map. Consequently, you should feel free to alter "real world" geography whenever necessary, replacing it with your own fictitious countries, kingdoms, islands, and lost civilizations. In this way, your own campaign world will become as mysterious to your players as the real world was to the writers of the pulps and serials of the thirties.

Even when your adventures are set in a city or country that is familiar to your players, try to make use of exotic or unusual locales. If you want to run a murder mystery set in Chicago, have the players visit an exclusive nightclub, or set the final confrontation with the villain in the mysterious storage rooms of the Field Museum of Natural History, an adventure set in California might require the heroes to climb the Sierra Madres, or pursue their adversary up the Golden Gate bridge.

Character Creation



Now that you know a little bit about the adventure stories of the 1930s and the characters that populated them, it's time to create your own 1930s heroes. The character creation system outlined below is similar to the method used to create the espionage agents of the *Top Secret/S.I.*™ boxed set. If you don't have a lot of experience with the character creation rules, it is probably a good idea to go back and re-read pages 5 through 60 of the *Players Guide*.

Step One—Select Realism Level

Before you proceed any further, your Administrator must determine the realism level of the adventure or campaign in which your character will participate (see Chapter One, "Realism and "Realism"). Gritty, Moderate, and Farfetched characters are all generated in a slightly different manner; this is because the heroes of each of the three levels have widely varying capabilities. Gritty heroes are often tough fighters and expert marksmen while Moderate heroes tend to possess skills that seem beyond the real world "human limit." By the same token, most Farfetched heroes are literal supermen, with fantastic powers and capabilities.

There are special instructions on how to proceed through each of the steps below based upon the realism level you've selected.

Step Two—Character Attributes

Thirties heroes possess each of the five primary attributes in the *Top Secret/S.I.*™ boxed set: STRENGTH (STR), INTELLIGENCE (INT), REFLEXES (REF), WILLPOWER (WIL), and

CONSTITUTION (CON). (For descriptions of each of the primary attributes and their function, see page 5 of the *Players Guide*.)

Determining Your Character's Attributes

Gritty Characters: Attributes are determined by a "d60 + 10" roll: Make a d60 roll—roll 1d6 followed by 1d10, reading the d6 result as the tens digit and the d10 as the ones digit. This yields a result between 10 and 69. Then, add 10 to the number rolled. The end result is a number between 20 and 79.

Roll separately for each attribute, and add all five numbers together. If the total is less than 275, subtract the total from 275 and distribute the difference among each of the five attributes as you see fit. Each of the five attributes can be increased by taking a special advantage (see below).

All of this should sound familiar—it's the same system used to generate attributes in the *Top Secret/S.I.*™ basic set.

Moderate Characters: Roll 2d4 followed by a d10. Read the result of the 2d4 roll as the tens digit, and the d10 roll as the ones digit. Then, add five to the result. This should produce a number between 25 and 94.

Roll separately for each attribute, and add all five numbers together. If the total is less than 350, subtract the total from 350 and distribute the difference among each of the five attributes as you see fit. Make sure you record each of these attribute scores in pencil—they may change later.

Farfetched Characters: Roll 2d4 followed by a d10. Read the result of the 2d4 roll as the tens digit, and the d10 roll as the ones digit. Then, add 15 to the final result for the attribute score. This should produce a number between 35 and 104.

Roll separately for each attribute, and add all five numbers together. If the total is less than 375, subtract the total from 375 and distribute the difference among each of the five attributes as you

see fit. Make sure you record each of these attribute scores in pencil—they may change later in the process.

Step Three— Calculate Secondary Attributes

Each character also possesses the two secondary attributes of the *Top Secret/S.I.*™ game: Movement (MOV), and Dexterity (DEX). A character's MOV score is the average of his REF and STR ratings, rounding fractions up.

A character's DEX score is the average of his REF and INT ratings, rounding fractions up.

Secondary attributes will play a greater role in adventures set in the 1930s than they do in the 1980s scenarios of the *Top Secret/S.I.*™ basic game.

Step Four— Character Background

Follow the rules given on pages 8-11 of the *Players Guide* as written.

Step Five— Advantages and Disadvantages

The next step is buying the character's advantages and disadvantages. At this point, you may

want to review pages 12-26 of the *Players Guide*.

Gritty Characters: Gritty characters may take up to six points worth of advantages, but must take an equal number of points of disadvantages. All advantages are selected from the table below. Gritty characters are never required to take any advantages or disadvantages.

Moderate Characters: Moderate characters receive three points of advantages for free; no disadvantages need be taken. In addition, they may select up to eight points worth of additional advantages, but must select just as many points worth of disadvantages.

Farfetched Characters: Farfetched characters receive five points of advantages for free, and may select as many additional points worth of advantages as they wish, as long as they select an equal number of points worth of disadvantages.

The Advantages

Below is a list of the advantages available to 1930s characters. Entries printed in bold type are new and are described below; descriptions for the other advantages may be found in the *Players Guide*. Note that the costs of some of the advantages that originally appeared in the basic set have been altered in the table below. This alteration only affects characters generated for 1930s adventures.

Advantages marked with an asterisk (*) must be approved by the Administrator before they may be purchased. Administrators should approve advantages according to the type of campaign they'll be running.

Advantages	
Name	Cost
Acting Ability	2
Acute Hearing	2
Acute Smell	1
Acute Taste	1
Acute Touch	1
Acute Vision	2

Ambidexterity	2
Animal Friendship	1
Artistic Ability	1
Athletic Ability	1,2
Attractive Appearance	1,2,3
Double-Jointed	3
Empathy	2
Eye-Hand Coordination	3
Fearlessness	2
Friend	2,3,4*
Gadget	4,6*
Genius	6,8*
Good Balance	2
Internal Compass	1
Language Ability	2
Light Sleeper	2
Luck	2,4
Musical Ability	1
Night Vision	2
Obscure Knowledge	2
Observation	3
Peripheral Vision	2
Photographic Memory	6
Presence	3
Scholar	5
Scientist	5
Sidekick	6*
Sixth Sense	1,2,3
Super Advantage	3,5
Superhuman Attribute	8*
Toughness	1,2,3,4
Wealth	2,3,4

New Advantages

Friend (2, 3, or 4 points)

Characters with this advantage have a friend or contact who may be able to provide useful information or assistance during adventures.

A 2-point friend is a single individual with no special abilities or characteristics. All this individual's attributes are at 30. Examples of 2-point friends are a police inspector, the mayor, or a wealthy millionaire.

A 3-point friend is a single individual with special abilities or characteristics. This individual's game statistics and attributes are determined in the same manner as a player character's. Examples of 3-point friends include a rival hero, a famous explorer, a G-man, or a highly skilled private eye.

4-point "friends" are organizations that consist of more than one individual. The character is assumed to be a friend of each and every member of the organization. Examples of 4-point friends include the police department, the press, or the U.S. Government.

All friends are NPCs and the Administrator must determine their attributes, abilities, and personalities (allowing the player as much input as the Admin sees fit). A friend will usually do whatever he can to assist the hero when called upon in an adventure, though the Administrator should take steps to guarantee that this assistance is of limited usefulness. For example, a police commissioner friend may provide the hero with a clue, or access to police files; the commissioner would *not* order his men to arrest anyone at the hero's whim, or send some of his forces to accompany the hero on his adventures.

Note that this advantage may be purchased more than once for heroes with more than one special friend.

Gadget (4 or 6 points)

Selecting this advantage gives the character a special gadget. Spending four points allows the character to begin with a small or medium size gadget (a gun, etc). Spending six points allows the character to begin with a large gadget (a vehicle, for example). Complete rules for creating special gadgets are found on page 00 in the next chapter.

Note that this advantage may be purchased more than once, for heroes who wish to begin with more than one gadget.

Genius (6 or 8 points)

A character with this advantage possesses super-advanced scientific and mechanical knowledge. This advantage is usually only available to Moderate and Farfetched characters.

Six points worth of genius means the character is so brilliant he can create gadgets and items that use technology which did not exist in the "real world" in the 1930s, but does exist in the 1980s. Examples include: jet engines, radar, sonar, laser beams, microwave transmitters, etc.

Eight points worth of genius means that the character is so brilliant that he can create gadgets and items that make use of technology which has never existed in the "real world." Examples include: invisibility rays, interstellar space craft, teleportation beams, and more.

This advantage and its uses are described in greater detail in the gadgetry rules found in the next chapter.

Luck (2 or 4 points)

Most heroes are lucky, but anyone who possesses this advantage is *extremely* lucky. Fortune tends to smile upon him in critical situations, granting the character a powerful advantage over his adversaries.

Once per play session, a character with the Luck advantage may choose to ignore the results of a single dice roll (i.e., attribute check, skill check, etc.) and roll the dice again. If this second roll is even less beneficial for the character, then the player may use his original dice roll. Since this ability may only be invoked once per play session, it is probably a good idea to save it until the character faces a critical situation.

If the player spends 4 points on the Luck advantage, he may ignore up to two dice rolls per play session as described above.

Scholar (5 points)

A character with this advantage has an uncanny ability to efficiently assemble and retain knowledge. Scholars are usually well-read, and possess a broad base of factual and theoretical knowledge.

Every time anyone with the Scholar advantage buys a Liberal Arts/Knowledge skill at zero level, he automatically receives two additional Liberal Arts skills at zero level for free. In addition, every time the Scholar purchases an additional skill level for one of his Liberal Arts/Knowledge skills,

he may add a level to each of two other Liberal Arts skills he possesses.

Scientist (5 points)

A character with this advantage has a mind that is particularly suited to the sciences. He is usually a master in several different scientific fields, and knows something about almost every scientific discipline.

Every time anyone with the Scientist advantage buys a Science skill at zero level, he automatically receives two additional Science skills at zero level for free. In addition, every time the Scientist purchases an additional skill level for one of his Science skills, he may add an additional skill level to each of two other Science skills he possesses.

Sidekick (6 points)

Characters with this advantage begin play with a "Sidekick", or lesser hero who acts as their ally and confidante. Sidekicks idolize their masters, and follow them with unswerving loyalty.

All Sidekicks are NPCs played by the Administrator. The difference between a Sidekick and a Friend (see above) is that a Sidekick will actually accompany the hero on adventures and make an active contribution, while Friends remain behind as advisors and researchers. Admins should take care to insure, however, that Sidekicks are of relatively little overall value. A Sidekick may help a hero in a combat scrape or two, but he should never solve any of the adventure's puzzles or make any decisions that would do the hero's work for him. Remember, too, that Sidekicks are often as much of a liability as an asset; they make excellent hostages for Villains and Master Criminals of all types.

Sidekick Generation: The Administrator should determine all of the Sidekick's attributes, statistics, and skill levels just as though he were a player character. After completely generating the Sidekick, lower all of his attributes by a factor of one-third. For example, you would reduce a Sidekick's STR of 60 down to 40 ($60 - 60/3 = 40$).

This advantage may be selected more than once for characters who have more than one Sidekick.

Super Advantage (3 or 5 points)

Super Advantage may never be purchased by itself, it must always be selected in conjunction with another advantage.

An advantage bought in conjunction with 3 points of Super Advantage has all of its game effects doubled. For example, a character who purchases Acute Taste in conjunction with Super Advantage gets to add 40 to all INT checks involving the taste buds; a character with Artistic Ability in conjunction with Super Advantage receives +20 to his skill for each skill level purchased, etc.

An advantage bought in conjunction with 5 points of Super Advantage has all of its game effects tripled (Acute Taste would allow you to add 60 to your taste INT checks, and Artistic Ability would give you +30 to your skill for each skill level purchased).

Super Advantage and the advantage it enhances must be purchased at the same time. The advantage selected in conjunction with Super Advantage may not have more than one listed cost (i.e., You cannot buy Super Advantage in conjunction with Athletic Ability, Attractive Appearance, Sixth Sense, etc). Super Advantage may be purchased more than once in order to enhance multiple advantages.

Superhuman Attribute (8 points)

A character may never increase any of his primary attributes above the human limit unless he has this advantage. The human limit is 110 at the Gritty realism level, 120 at the Moderate level, and 130 at the Farfetched level.

While fleshing out the background of a character with the Superhuman Attribute advantage, make sure to include some set of circumstances which would entitle the character to Superhuman abilities (i.e., The character is an alien; the character was exposed to bizarre radiation; the character was given strange powers by an ancient wizard, etc.).

Disadvantages

Disadvantages are purchased as noted in the *Players Guide*. Below is a list of the disadvantages

available to 1930s characters. Entries printed in bold type are new to this supplement and are described below. Disadvantages marked with an asterisk (*) must be approved by the Admin before they can be purchased.

Disadvantages

Name	Points
Addiction	2,4
Allergies	1,2,3
Clumsiness	2
Cowardice	4
Dependent	2,3,4
Enemy	1,2,4
Gambling	2
Glass Jaw	4
Greed	3
Hearing Impairment	2,3,4
Illiteracy	2
Lechery	2
Moral Qualms	2
Night Blindness	2
Overweight	1,2,3
Phobias	(1),2,(3)
Secret-Identity	3
Short-Winded	3
Traumatic Flashbacks	2,4
Unattractive Appearance	1,2,3
Uncouth	2,5
Unlucky	3,5
Unmistakable Feature	1
Vision Impairment	2,6
Weird Vulnerability	8*

New Disadvantages

Glass Jaw (4 points)

A character with this disadvantage is particularly susceptible to the old-fashioned "sock in the jaw." Any blows to the head (hit location 0) with a bare fist or any weapon that does bruise damage has a 50% chance of causing double damage (roll 1D10, 1-5 indicates double damage).

Secret Identity (3 points)

Characters with this disadvantage have an alias and wear a mask in order to hide their true identity from the world at large.

Having a Secret Identity is a disadvantage because the hero must constantly guard against those who would try to penetrate his secret. Administrators should make sure that there are plenty of inquisitive reporters, curious bystanders, and nefarious villains out to discover exactly who it is that lies behind the hero's mask.

Unlucky (3 or 5 points)

Unlucky characters are particularly prone to incidents of misfortune. For such characters, anything that can go wrong often does.

3 points of Unluck means the Administrator, once per play session, chooses a situation in which the character is called upon to roll the dice (i.e., attribute check, skill check, etc.), and asks the player to make two rolls. The player must then use the least beneficial of these two rolls. If possible, the Admin should impose this penalty in a fairly critical situation: during a climactic battle, just as the character is about to discover important clue, etc.

5 points of Unlucky means the Admin imposes the Unlucky penalty twice per play session.

Weird Vulnerability (8 points)

A character with this disadvantage picks a single object, substance, or condition which is fatal to him, though normally harmless to others.

Any time the character with the Weird Vulnerability is brought into contact with the fatal object, substance, or condition, he loses 2D6 CON points per turn as though affected by poison (see the *Administrators Guide*, pg. 8). The exact conditions under which the character is affected (how close an object must be before it will affect the character, the amount of time the character can be in the presence of an object or situation before taking damage, etc.) are determined by the Admin.

Examples of Weird Vulnerabilities

1) King Ranglor, the last inhabitant of the sunken continent of Atlantis can only survive out of water

for a limited time, a Weird Vulnerability to the situation of being out of contact with water. The Admin decides that after Ranglor is out of water for one hour, he begins to lose 2D6 points of CON per turn until he is dead or returns to the ocean.

2) Captain Mystery is a hero given fantastic powers by a Tibetan wizard. One of the side effects of his magical powers, however, is that any contact with the ancient wizard's mystical amulet drains the Captain's occult energy, ultimately killing him. Captain Mystery has a Weird Vulnerability to the amulet, and takes 2D6 points of CON for every turn it is in contact with his skin.

Step Six—Choose a Career

The next step in creating a 1930s character is to choose your hero's pre-adventuring career. The careers available to 1930s heroes are described below in roughly the same format used to describe the 1980s careers found in the *Players Guide*. Career packages open to Thirties heroes are:

Military: The character was a member of the armed forces—a soldier, officer, sailor, mercenary, etc.

Professional: The character is a doctor, lawyer, politician, scientist, or other highly trained specialist.

Athlete: The character is a sportsman, big game hunter, football player, track star, etc.

Entertainer: The character is an actor, musician, magician, etc.

Jet-Setter: The character is a playboy, dilettante, bon vivant, etc.

Worker: The character is a factory worker, mechanic, farmer, welder, etc.

Academic: The character is a university professor, explorer, archeologist, etc.

Law Enforcement Agent: The character is a police officer, G-Man, Canadian Mountie, Private Eye, etc.

Journalist: The character is a newspaper reporter, photographer, or correspondent.

Other: The character's previous profession is not covered by any of the available packages.

Each of the package descriptions contains the following information:

Starting Savings: This is the formula you'll use to determine how much money your character has in the bank at the beginning of play.

Mandatory Skills: This is the minimum number of skill points characters who have chosen this profession must spend in each of the seven skill categories. Each entry contains three numbers separated by slashes. The first number is for Gritty level characters, the second for Moderate level, and the third for Farfetched.

Gritty level characters begin with 30 skill points; Moderate characters begin with 40 points; and Farfetched characters begin with 50 points.

Level of Achievement: This entry provides information which allows you to determine just how far your character has progressed in his chosen profession.

Other Information: You'll find any pertinent information that is not covered by the other entries here.

Military Career

Mandatory Skills: Mechanical—0/1/2; Combat—10/12/14; Specialty—6/8/10; Education—0; General—4/4/4; Language—0; Adventure—2/4/6.

Starting Savings: \$200—\$1,200 ($2D6 \times \$100$)

Level of Achievement: Characters with a Military background have served in the armed forces branch of their choice. You may choose to make your character any rank his age will allow: Ranks below Captain are open to characters of all ages; a Captain must be at least 22 years old; a Major, at least 30; a Colonel, at least 35; and a General, at least 40. Don't forget to take into account age modifications to attributes, advantages, and disad-

vantages for characters over 39 (see page 9 of the *Players Guide*).

Characters 33 years of age or older served in World War I. There is a 75% chance that such a character received a combat decoration (exact medal is up to the Admin: Purple Heart, Silver Star, Medal of Honor, etc).

Other Information: Military characters usually keep in close contact with their former branch of service, even after retirement. If they so choose, they are entitled to a free 4-point Friend advantage with their former branch (i.e., Army, Navy, Air Corps, etc).

Professional Career

Mandatory Skills: Mechanical—0/0/0; Combat—0/2/5; Specialty—0/0/0; Education—10/12/13; General—6/7/8; Language—6/0/0; Adventure—0/2/4.

Starting Savings: \$10—\$100 ($1D10 \times \$10$) for students; \$200—\$2000 ($2D10 \times \100) for others. Add $1D8 \times \$100$ for each degree earned beyond Bachelor's Degree.

Level of Achievement: The character has attended college, earning at least a Bachelor's Degree. Such a character automatically receives one college degree (Education Skill), and need not pay any skill points toward it. The character may buy any additional degrees he chooses.

Other Information: None

Athlete Career

Mandatory Skills: Mechanical—0/0/0; Combat—6/8/9; Specialty—0/0/0; Education—2/3/5; General—10/12/14; Language—0/0/0; Adventure—4/6/8.

Starting Savings: \$10—\$100 ($1D10 \times \$10$) for characters with a STR and CON both less than or equal to 50 and the Athletic Ability advantage; \$100—\$1000 ($1d10 \times \$100$) for all others.

Level of Achievement: Characters with a STR and CON of 50 or higher and the Athletic Ability advantage may be professional athletes (football, baseball, or basketball players, prizefighters, etc). Characters with a STR and CON of 60 or higher and Athletic Ability may choose to have been a medalist at the 1928 or 1932 Olympic Games in the event of their choice. All such characters may add $1D8 \times \$100$ to their Starting Savings, but there is a 75% chance that they will be recognized by anyone they meet on the street (and probably bothered for an autograph).

Other Information: None

Entertainer Career

Mandatory Skills: Mechanical—2/2/2; Combat—2/4/6; Specialty—0/0/0; Education—4/4/4; General—10/13/16; Language—4/4/4; Adventure—0/2/4.

Starting Savings: \$300—\$3,000 ($3D10 \times \$100$) for characters with one of the following advantages: Acting Ability, Artistic Ability, or Musical Ability. \$10—\$100 ($1D10 \times \$10$) for all others.

Level of Achievement: Characters with one of the advantages listed above and a skill score of 50 or greater in an appropriate skill can be assumed to have a fair amount of notoriety in their chosen field. There is a 75% chance that such characters will be recognized by anyone they meet on the street, but these characters are entitled to add \$20 times their skill level in their chosen field to their Starting Savings.

Other Information: This package encompasses a broad range of professions—everything from actors, singers, clowns, artists, stage magicians, and writers.

Jet Setter Career

Mandatory Skills: Mechanical—0/0/0; Combat—2/4/5; Specialty—0/0/0; Education—6/8/10; General—8/10/12; Language—6/6/6; Adventure—0/1/3.

Starting Savings: \$2,000—\$8,000 ($2D4 \times \$1000$)

Level of Achievement: This varies widely.

Other Information: In order to choose this career, the character must have purchased the Wealth advantage. A Jet Setter has the option of cutting his Starting Savings in half and beginning play with ownership of a large family mansion.

Worker Career

Mandatory Skills: Mechanical—10/12/14; Combat—4/6/7; Specialty—0/0/0; Education—0/0/0; General—6/7/9; Language—0/0/0; Adventure—2/4/6.

Starting Savings: \$200—\$1200 ($2d6 \times \$100$).

Achievement: This background is for characters whose pre-adventuring lives saw them holding jobs for which little formal education was necessary — assembly line workers, tailors, barbers, etc. Most such characters have honed a single set of skills to a high level of proficiency. Though lacking in schooling, they are usually rich in experience.

Other Information: Workers automatically receive any one Mechanical or General skill at level zero, at no cost in skill points.

Academic Career

Mandatory Skills: Mechanical—0/0/0; Combat—0/2/4; Specialty—0/0/0; Education 12/14/15; General—4/6/8; Language—6/7/9.

Starting Savings: \$300—\$3000 ($3d10 \times \$100$)

Level of Achievement: If the character has a skill score of at least 50 or higher in any one Education skill and is at least 25 years old, he is a Professor (add $\$100 \times 1D8$ to starting savings). Otherwise, he is a Lecturer/Assistant Professor.

Other Information: Characters who choose Academia as a profession automatically receive the Education skill of their choice at skill level one at no cost in skill points.

Law Enforcement Career

Mandatory Skills: Mechanical—0/0/0; Combat—8/10/12; Specialty—6/7/8; Education—0/0/0; General—6/8/10; Language—0/0/0; Adventure—2/4/6.

Starting Savings: \$200—\$1200 ($2D6 \times \$100$)

Level of Achievement: POLICE OFFICERS—the character may be any rank permitted by his age. Sergeants must be at least 25 years old, Lieutenants must be at least 28 years old, Captains must be at least 35 and Inspectors must be at least 40. Remember to take into account age modifications to attributes, advantages, and disadvantages for characters over 39 (see the *Players Guide*, pg. 9). G-MEN—As above. Agents must be at least 21 years old, Special Agents must be at least 25. District Commissioners must be at least 40 years old.

Other Information: The Law Enforcement career is a catch-all category that encompasses a wide range of professions: Police Officers, G-Men, Canadian Mounties, Private Eyes, etc. Police Officers and G-Men automatically receive a free 4-point Friend advantage (their former organization). Private Eyes automatically begin play with a furnished office.

Journalism Career

Mandatory Skills: Mechanical—0/0/0; Combat—4/6/8; Specialty—0/0/0; Education—6/7/8; General—8/10/12; Language—2/2/2; Adventure—2/4/6.

Starting Savings: \$200—\$2000 ($2D10 \times \$100$)

Level of Achievement: All characters under 21 years of age are Cub Reporters (reduce starting savings by $1D6 \times \$100$). Characters over the age of 35 may be Editors (double Starting Savings). Any character with an INT score of 65 or greater and the Presence advantage may choose to have won the Pulitzer Prize. There is a 75% chance that such a character will be recognized anywhere he

goes, but you get to triple the character's Starting Savings.

Other Information: Journalists receive one free 4-point Friend advantage of their choice.

Other Career

Mandatory Skills: None. The only restriction is that you may not spend more than one-fourth of your skill points (round fractions up) in any one skill area.

Starting Savings: \$200—\$1200 ($2D6 \times \$100$) or Admin's choice.

Level of Achievement: Admin's Choice.

Other Information: This career is provided for characters who do not fit in any career packages described above. Many of the specifics must be fleshed out by players and Administrators depending upon the exact career you are trying to simulate.

Step Seven—Purchase Skills

The next step in creating your character is to purchase skills and skill levels. Use the procedure outlined on pages 32-35 of the *Players Guide*.

Note that the skills available to heroes of the 1930s are different from those available to their 1980s counterparts. Some of the skills from the basic set are not available to thirties characters, others have been slightly modified, and many of the skill tables contain new entries available only to characters created with this sourcebook. In addition, a whole new skill category, Adventure Skills, has been added in order to provide 1930s characters with more skill options.

The Skill Tables

The specific skills available to 1930s characters in each of the skill categories are listed on the Skill Tables below. An explanation of Skill Table column headings— #, Skill, Cost, and Pre— can be found on page 35 of the *Players Guide*.

Skill names printed in bold type are new to this sourcebook and are described below.

MECHANICAL SKILLS

#	SKILL	ATT	COST	PRE
1	Basic Tool Use	MOV	1/N	-
2	Carpentry	DEX	2/1/2	1
3	Metalworking	DEX	4/2/4	1
4	Construction	DEX	4/2/4	2 or 3
5	Basic Mechanic	DEX	4/2/4	1
6	Aircraft Mechanic	DEX	5/3/6	5
7	Electronics*	INT	5/2/4	-

COMBAT SKILLS

#	SKILL	ATT	COST	PRE
RANGED WEAPON SKILLS				
1	Blowgun	MOV	1/3/6	-
2	Knife Throwing	MOV	2/3/6	-
3	Spear Throwing	MOV	2/3/6	-
4	Slingshot	MOV	1/3/6	-
5	Bow and Arrow	DEX	2/3/6	-
6	Crossbow	DEX	2/3/6	-
7	Basic Firearms	$\frac{1}{2}$ DEX	1/N	-
8	Pistol	DEX	2/3/6	7
9	Rifle	DEX	3/3/6	7
10	Submachine Gun	DEX	3/4/8	7
11	Shotgun	DEX	2/3/6	7
12	Hand Grenade	DEX	1/2/4	-
13	Basic Heavy Weapons	$\frac{1}{2}$ DEX	2/N	-
14	Machine Gun	DEX	2/3/6	13
15	Mortar	INT	3/4/8	13
16	Tank Gun*	INT	4/4/8	13
17	Artillery	INT	5/5/10	13

CLOSE COMBAT SKILLS

18	Basic Melee	$\frac{1}{2}$ Str	1/N	-
19	Club/Ax/Blackjack	STR	1/2/4	18
20	Knife	DEX	1/3/6	18
21	Fencing	DEX	3/4/8	18
22	Spear/Staff	MOV	1/3/6	18
23	Sword	MOV	2/4/8	18
24	Whip	DEX	3/4/8	18

CLOSE COMBAT FIGHTING STYLES

25	Boxing*	STR	2/3/6	18
26	Oriental Martial Arts*	MOV	3/4/8	18
27	Wrestling*	MOV	3/3/6	18

SPECIALTY SKILLS

#	SKILL	ATT	COST	PRE
1	Ballistics*	INT	3/3/6	-
2	Concealment	INT	2/2/4	-
3	Cryptography	INT	2/4/8	-
4	Demolitions*	DEX	4/2/4	-
5	Disguise	INT	3/3/6	-
6	Fingerprinting	INT	3/3/6	-
7	Forgery	DEX	4/4/8	-
8	Interrogation	WIL	1/2/4	-
9	Lockpicking	DEX	4/3/6	-
10	Pickpocket	REF	4/3/6	-
11	Safecracking*	$\frac{1}{2}$ INT	5/4/8	-
12	Security Systems	DEX	4/3/6	-
13	Shadowing	WIL	2/2/4	-
14	Stealth	MOV	2/2/4	-
15	Surveillance	INT	2/2/4	-
16	Survival	WIL	1/2/4	-
17	Tracking	INT	2/2/4	-

GENERAL SKILLS

#	SKILL	ATT	COST	PRE
1	Acrobatics*	REF	4/4/8	-
2	Acting	INT	2/3/6	-
3	Animal Training	WIL	2/2/4	-
4	Bureaucratics	INT	2/2/4	-

5	Climbing	MOV	2/3/6	-
6	Driving/Automobile	DEX	1/3/6	-
7	Driving/Truck	DEX	1/3/6	6
8	Driving/Motorcycle	DEX	1/3/6	-
9	Driving/Boat	DEX	1/2/4	-
10	Driving/Hvy. Mach.	DEX	3/3/6	7
11	Driving/Tank	DEX	5/3/6	10
12	Fine Arts	DEX	1/3/6	-
13	First Aid	INT	2/3/6	-
14	Fishing	INT	1/2/4	-
15	Horsemanship	MOV	2/3/6	-
16	Hypnosis*	WIL	5/3/6	-
17	Lip Reading	INT	3/3/6	-
18	Mimicry	INT	4/2/4	-
19	Musical Instruments	INT	1/3/6	-
20	Navigation	INT	4/2/4	-
21	Parachuting	MOV	2/3/6	-
22	Persuasion	WIL	2/2/4	-
23	Photography	INT	1/3/6	-
24	Piloting/1-engine	DEX	3/4/8	-
25	Piloting/multi-engine	DEX	4/5/10	24
26	Piloting/Airship	DEX	3/4/8	24
27	Radio Operator	INT	1/1/2	-
28	Sailing	DEX	1/2/4	-
29	Sign Language	INT	4/2/4	-
30	Skiing	MOV	2/3/6	-
31	Sleight of Hand	REF	4/3/6	-
32	Social Chameleon	INT	1/2/4	-
33	Speed Reading*	INT	3/4/8	-
34	Stage Magic*	DEX	5/5/10	-
35	Swimming	MOV	1/3/6	-
36	Throwing	DEX	1/2/4	-
37	Ventriloquism*	INT	4/4/8	-

EDUCATION SKILLS

#	SKILLS	ATT	COST	PRE
LIBERAL ARTS SKILLS				
1	Basic Liberal Arts	1/2INT	2/N	-
2	Anthro/Psych/Soc	INT	1/2/4	1
3	Business/Economics	INT	1/2/4	1
4	History/Poli Sci	INT	1/2/4	1
5	Lit/Journalism	INT	1/2/4	1
6	Philosophy/Religion	INT	1/2/4	1

SCIENCE SKILLS

7	Basic Science	1/2INT	2/N	-
8	Astronomy/Math/Phy.	INT	2/3/6	7
9	Biology/Botany/Zoo.	INT	2/3/6	7
10	Chemistry	INT	2/3/6	7
11	Engineer/Civ/Elec/ Mech	INT	2/3/6	7

ADVANCED DEGREES

12	Law	INT	2/3/6	4
13	Medicine	IN	2/4/8	9
14	Surgeon	DEX	3/5/10	13

ADVENTURE SKILLS

#	SKILLS	ATT	COST	PRE
1	Area Knowledge	INT	1/2/4	-
2	Culture Knowledge	INT	1/2/4	-
3	Escape Artist*	DEX	5/4/6	-
4	Gambling	WIL	2/2/4	-
5	Occult Knowledge*	INT	2/4/8	-
6	Traps	DEX	4/3/6	-

Combat Skills

24. Whip

ATT: DEX COST: 3/4/8 PRE: 18

A character with this skill can use a bullwhip in combat to damage an adversary. A successful skill check, taking into account certain modifiers, indicates that the whip user has struck his target.

In addition, a character with Whip skill may employ special tactics, enabling him to achieve special effects. Complete rules for whips and whip use are found in Chapter Three of this Sourcebook.

Characters with this skill can also create their own whips, given time and the proper materials.

Specialty Skills

12. Security Systems

ATT: DEX **COST: 4/3/6** **PRE: -**

This skill allows characters to detect and neutralize security devices and systems of a technological nature, such as burglar and intruder alarms.

To detect the presence of a security system, the skilled character must spend at least one minute studying the area or point guarded by the system. For example, detecting circuit alarms attached to a window or door would require the character to spend a minute examining the window or door (without opening it!). A successful skill check would indicate that the alarm system is spotted.

Deactivating an alarm or other security system requires a second successful check. The Administrator is encouraged to assess a negative modifier to the deactivator's skill score. This modifier can range from 0 (a very simple electrical system) to -99 (a highly complex integrated security system used only by secret government agencies and master villains). This reflects the sophistication of the security system.

The Admin always has the option of ruling that deactivating a specific system requires special equipment. Likewise, the time required to deactivate a given system is entirely at the Admin's discretion (ranging from a few seconds to about an hour). Security Systems skill may also be used to figure out a way of bypassing a security device without deactivating it, avoiding the system altogether or causing the system to confuse rather than aid its user.

General Skills

1. Acrobatics

ATT: REF **COST: 4/4/8** **PRE: -**

Acrobatics skill is used to perform flips, rolls, tumblers, and other special maneuvers. Acrobatics has three main effects:

First, acrobatic maneuvers may be used during combat to dodge an opponent's shots or blows. In order to use Acrobatics skill in this manner, a character must select the Defend option on his turn (see *Players Guide*, page 62). If the acrobat is attempting to avoid ranged attacks and is able to make a successful skill check, everyone firing at the character that turn must subtract 50 from their chances to hit. If the acrobat is attempting to avoid close-combat attacks, he may use his Acrobatics skill to "defend" in place of a close-combat skill (see the *Players Guide*, p. 76).

Second, a character with Acrobatics skill may make an Acrobatics skill check in place of the normal REF check in order to avoid damage from a fall (see *The Administrators Guide*, p. 8).

Finally, the Administrator may allow a character to make an Acrobatics skill check in place of REF checks that determine whether or not the character can leap over a pit or fence, evade a falling object, dodge a spike trap, etc. It is up to the Administrator to determine the exact circumstances under which Acrobatics can be substituted for a REF roll, using the guidelines above.

4. Bureaucratics

ATT: INT **COST: 2/2/4** **PRE: -**

This is the ability to effectively deal with bureaucrats and bureaucracies. A character with a the Bureaucratics skill is often able to cut through enormous amounts of red tape, saving precious time and resources.

The Admin may require a Bureaucratics roll in order to get passports or travel permits, to secure the cooperation of local authorities, to get information from the local government, or to set up an audience with a foreign dignitary, etc. If the Bureaucratics skill check succeeds, the amount of time necessary to perform any of the above tasks can be reduced by as much as four-fifths. For example, a character who passes a Bureaucratics skill check can have a new passport made in just one day, a procedure that usually takes five days.

22. Persuasion

ATT: WIL COST: 2/2/4 PRE: -

A character with this skill is able to convince NPCs to perform certain actions that will benefit the persuader. A character with Persuasion skill can also use his ability to mislead or misdirect others.

The Admin should ask for a Persuasion roll whenever a player character is attempting to convince an NPC to do something that is not to the NPC's direct benefit. NPCs can't be persuaded to perform dangerous or particularly laborious actions asking an NPC to risk his life, for example. (for that you need the Mind Control power). Negative modifiers can be applied if an NPC is asked to violate a law or a moral/ethical code. For example, a private eye tries to persuade a police officer to allow him onto the scene of a crime so he can look for clues. Since the officer has been given orders to allow no one access to the area, the Admin decides that the PI must make his Persuasion skill check with a -40 penalty.

If a player with Persuasion skill is attempting to mislead an NPC, a successful skill check indicates that the target has swallowed whatever story the persuader gave him. Negative modifiers may be applied based upon the believability of the lie: Trying to convince someone that the world is flat is at least -150, while trying to convince someone that you are a police officer and you have forgotten your badge might be a -30.

In any case, there are some things that you simply can't persuade an NPC to do or believe. Normally, you cannot, for example, "persuade" a major villain to surrender, or "convince" your enemies that you are an angry superbeing from another planet so they will run in fear (unless of course you *are* an angry superbeing from another planet!).

26. Piloting/Airship

ATT: DEX COST: 3/4/8 PRE: 24

This skill is used to pilot airships and zeppelins. It works exactly like the piloting skills described on p. 52 of the *Players Guide*.

Adventure Skills

1. Area Knowledge

ATT: INT COST: 1/2/4 PRE: -

A character with this skill has an unusually thorough knowledge of the city, country, or region of his choice. Such a character is familiar with current events in this region, has good knowledge of the important figures that live in the area, and is an expert in local geography, etc. Area knowledge skill might be used to locate the best French restaurant in a city, determine the stronger of two warring political factions in a nation, or successfully guide an exploration team through a dangerous region.

This skill may be purchased more than once by characters familiar with more than one region, city, or country.

2: Culture Knowledge

ATT: INT COST: 1/2/4 PRE: -

This skill gives a character complete knowledge of the customs, taboos, and history of the culture of his choice (i.e., African, Japanese, Chinese, South

American Indian, etc.).

The Admin may require a Culture Knowledge skill check whenever the PCs interact with an unusual or alien civilization in order to determine whether or not any cultural taboos were violated during the conversation, etc.

This skill may be purchased more than once by characters who are familiar with more than one culture.

3. Escape Artist *

ATT: DEX COST: 5/4/6 PRE: -

Characters with this skill can free themselves from ropes, chains, and restraints of all sorts with a successful skill check. The Admin is encouraged to assess a negative penalty to Escape Artist skill checks based upon how well the character is bound. Ropes receive no modifier, handcuffs are -10, chains are -20, a straightjacket may be -30, etc.

4. Gambling

ATT: WIL COST: 2/2/4 PRE: -

Characters with this skill excel at games of chance. The Gambling skill may be used in several different ways:

First, a character may make a Gambling skill check in order to obtain the results of an entire evening's gambling. The player simply states the amount of money he is wagering, and makes a skill check. A failed check indicates the entire wager is lost. A successful check indicates profit. The amount returned is determined by subtracting the skill check dice roll from the skill score and consulting the table below:

Gambling Table

Difference	Money Returned
0-20	125% of wager
21-40	150% of wager

41 +
Roll of 01-04
Roll of 00

175% of wager
Double wager
Quadruple wager

Finally, a character with this skill can act as an illegal bookmaker. Each week such a character will net an amount equal to his skill score divided by 2 from his business, but must make a weekly skill check to avoid being detected by the police (with consequences determined by the Admin).

5. Occult Knowledge

ATT: INT COST: 2/4/8 PRE: -

A character with this skill possesses special knowledge of the history and practice of the arcane arts and the objects and artifacts associated with such practices.

Occult Knowledge skill can be used to identify a particular substance or object used in the rituals of voodoo, witchcraft, black magic, religious or mystical rites. It can also be used to identify items believed to possess strange powers as well as to understand hidden meanings or clues in ancient texts, formulas, and incantations. A one-quarter skill check allows the user to decipher and translate strange, ancient writings.

This skill does *not* enable a character to actually practice witchcraft, voodoo, black magic, or any arcane arts. A character who properly identifies an occult object can, however, use that object by passing a second skill check.

6. Traps

ATT: DEX COST: 4/3/6 PRE: -

This skill functions like the Specialty skill Security Systems, described above, but it covers primitive traps and alarms of a non-technological nature (covered pits, nooses, falling spikes, etc.).

Step Eight— Purchase Powers

Some 1930s heroes have capabilities that are not available to their 1980s counterparts. Protagonists capable of turning invisible, breathing underwater, and clouding men's minds were quite common in some of the more exotic pulp and serial genres. Occult objects and magic-weilding villains also filled the films and writings of this period.

Abilities such as these are known as "powers." Characters created for play in both the Moderate and Farfetched realism levels can begin play with one or more powers selected from the list below. Moderate characters receive five "power points" with which they may purchase powers; Farfetched characters receive ten. Gritty level characters get zero points, of course. Each power listed below is given a cost in power points that ranges from one to seven. You may select as many different powers as you can afford.

Note that powers are unlike skills in that they do not have levels: You either have a power or you don't. There is no method for gaining new powers after play has begun. You are stuck with the powers you chose while creating your character, and only those powers.

Note, too, that the use of powers is entirely optional. *The Administrator may always rule that powers are off limits to player characters.*

POWER TABLE

NAME	COST
1. Darkness	3
2. Dispersal	5
3. Electro-Blast	6
4. Fear	4
5. Flash	3
6. Flight	3
7. Immortality	3
8. Invisibility	6
9. Invulnerability	7
10. Jumping	2

11. Magic Blast	6
12. Meditation	2
13. Mind Control	7
14. Mind Reading	4
15. Speak With Animals	5
16. Super Attributes	V
17. Super Skills	V
18. Teleportation	7
19. Water Breathing	3

V = Variable Cost, see below.

Power Descriptions

1. Darkness

A character with this power can generate a field of absolute darkness around himself. The character also has the ability to see in the dark (natural or power-generated) with no penalty, allowing him to use the darkness field to put opponents at an extreme disadvantage.

The darkness field covers a circular area with a radius in feet equal to the character's WIL score divided by four (round up). When generated the field is centered upon the power-using character and remains stationary thereafter. The field stays up for a number of turns equal to the user's WIL/10 (round up).

Anyone in the area of the darkness field is considered blinded, and suffers a -50 penalty to all skill checks that require sight (i.e., ranged attacks, operating machinery, first aid, etc). This penalty also applies to all ranged combat that draws a line of fire through the darkness field.

The Darkness power may only be used a number of times per week equal to the user's WIL/10 (round up).

2. Dispersal

Characters with this ability are able to disperse their atoms, enabling them to become insolid, like phantoms. Such characters are still visible as faint outlines.

A character may only remain dispersed for a number of turns equal to his WIL/10 (round up). Once becoming solid, a character must wait at least five turns before dispersing again.

A dispersed character can walk through walls and other barriers as though they were not there. Dispersed characters are also completely invulnerable to physical attacks (though magic and electricity still affect them).

Dispersal may only be used a number of times per week equal to the user's WIL/10 (round up).

3. Electro-Blast

Characters with this power are able to unleash a powerful stream of electricity from some part of their body (usually their hands). The Electro-blast may be aimed as though the character was using a pistol—make a REF skill check to see whether the attack hits, applying normal ranged combat modifiers. Electro-Blasts do 1d8 damage to any body area they strike.

4. Fear

This is the power to cause crippling fear in enemies up to 50 feet away. Everyone the power using character chooses must make WIL check applying a modifier equal to the difference between the power-user's WIL score and the target's WIL. If the target's WIL check fails, he flees in terror for a number of minutes equal to the power user's WIL/5 (round up). For example if Doctor Voodoo (WIL of 99) were using his Fear power on a thug (WIL of 60), the thug would have to roll a 21 or less ($60 - (99 - 60) = 21$) or flee in terror for 10 minutes.

Fleeing characters cannot make attacks of any kind while under the effects of the Fear power.

Fear may only be used a number of times per week equal to the user's WIL/10 (round up).

Characters with the Fearlessness advantage can suffer the effects of the Fear power, but they never suffer negative modifiers to their WIL check. The effect of Fear lasts only the power user's WIL/5 turns, rather than minutes.

5. Flash

Characters with this power can produce a blinding flash that dazzles their enemies.

The Flash power affects everyone within a 50 foot radius. Characters in range are blinded, and suffer a -50 penalty to all skill checks requiring sight (range attacks, operating machinery, first aid, etc.) for the next three turns.

The Flash power may only be used a number of times per week equal to the user's WIL/10 (round up).

6. Flight

Characters with this power are able to fly under their own power at a speed of seventy miles per hour (210 feet per turn). A flying character can bear aloft himself and anything he could lift and carry on the ground.

7. Immortality

A character with this power is effectively immortal. He is immune to disease, poison, aging, deterioration of the body's basic systems, etc. An Immortal *can* be killed by violent means such as combat or being crushed under an avalanche, for instance.

8. Invisibility

A character with this power can turn himself invisible. Once the power is activated, the user may remain invisible for a number of turns equal to his WIL/10 (round up). Once becoming visible, a character with this power must wait at least five turns before activating the Invisibility Power again.

Invisible characters cannot be detected by normal vision, though they can still be heard, smelled, etc. Invisible characters can only be attacked by characters they attack first, and anyone attacking an Invisible opponent suffers a -50 penalty to the appropriate skill check. An Invisible character automatically takes anyone he attacks by surprise (see the *Players Guide*, p. 64).

Invisibility may only be used a number of times per week equal to the user's WIL/10 (round up).

9. Invulnerability

Invulnerable characters are somewhat immune to rifles, submachine guns, pistols, HTH blows from characters with a STR of 120 or less, and attacks from edged weapons. Rifles, submachine guns, and pistols still do damage to Invulnerable characters, but such damage becomes bruise damage instead of wound damage. All other weapons (heavy machine guns, rockets, and all clubs and non-edged melee weapons) still do normal damage. This is certainly illogical, but that's the way this power worked back in the 1930s!

10. Jumping

A character with this power can leap forward or straight up a distance equal to his WIL/2 (round up) in feet. There is no need for a running start when making such leaps, and this power has no other restrictions.

11. Magic Blast

This is the ability to unleash a powerful blast of magical energy that does 2d10 points of CON damage to anyone it strikes. The character with Magic Blast make a REF check in order to see if the magic attack strikes its target, taking into account all the usual ranged combat modifiers.

12. Meditation

Meditation allows a character to gain complete control of his mind and body.

Using Meditation requires complete concentration and consumes at least ten minutes. A Meditating character cannot move or take any combat action, and a successful attack against a Meditating character instantly cancels out the effects of the power.

Meditation can only be used once per day. It has the following effects:

1. The meditating character's mind becomes clear and calm. His INT score is temporarily increased by an amount equal to his WIL/5 (round up) for the purposes of all INT checks and INT-based skill checks while this power is in use (up to four hours).
2. The character's healing is accelerated. Two points are regained per body area: one point in the first two hours of meditation, one point in the next two.

13. Mind Control

A character with this power can bend the will of others and force them to do his bidding.

Whenever the character with Mind Control attempts to take control of a victim, the victim is allowed a WIL check to resist the power's effect. There is a modifier to this check equal to the difference between the power-user's WIL and the WIL of the victim. If this WIL check succeeds, the

power completely fails and cannot be attempted on the same victim for the next twenty-four hours. If the WIL check fails, the victim comes under the mental domination of the power user and will do anything he commands for a time period equal to the user's WIL x 2 in minutes. If, during this period, the power-user orders the victim to take any action to which the victim has a particularly strong aversion (attack friends, harm self, etc.) the victim is entitled to another WIL check to shake off the power's effect. If this check succeeds, Mind Control may not be used on that victim again for the next twenty-four hours.

This power may only be used once per day.

14. Mind Reading

This power enables its user to read a victim's thoughts. In order to read another's thoughts, the power-user must make a successful WIL check. A modifier equal to the target's WIL minus the user's WIL is applied to this check.

A successful use of Mind Reading enables the user to read any one of the victim's thoughts, and access any one of the victim's most distant memories. There is no way to hide anything from someone who has successfully used Mind Reading upon you. In essence, each use of this power provides an absolutely truthful answer to one, specific question.

Mind Reading may only be used a number of times per week equal to the user's WIL/10 (round up).

15. Speak With Animals

Characters with this power can communicate with animals as though they were humans. Although most animals aren't capable of very detailed conversation, they can often provide the power-user with useful information. A character with the Speak With Animals power can also convince an animal to perform a simple task for him by making a WIL check.

16. Super Attributes

You may spend as many power points on this power as you wish. Each power point spent gives you ten points to add to any of your attributes. You may divide these ten points among as many of your attributes as you wish, or add them all to a single attribute.

17. Super Skills

You may spend as many power points as you wish on this power too. Each point spent gives you two skill points to spend on acquiring or raising any skills you see fit.

18. Teleportation

A character with this power can instantly teleport himself any distance up to his WIL score in miles. The character can only bring with him what he could normally lift and carry.

It takes ten minutes of concentration to activate the Teleportation power, during which the character cannot move or make any sort of combat action.

Teleportation may only be used a number of times per week equal to the user's WIL/10 (round up).

19. Water Breathing

Characters with this power can survive underwater for an infinite amount of time. They can still suffer from the bends and wounds suffered underwater, and they have to swim in order to get around, but they can't drown.

Other Powers

The above list of powers should not be considered exhaustive. Administrators should feel free to invent their own weird powers and talents to fit the needs of their individual 1930s campaigns.

When creating new powers, make sure to give each and every power some sort of limitation, such as a limited usefulness, a limited number of uses, etc. The strange powers of the 1930s heroes and villains were never too potent.

Putting It All Together

Now that you've read all the rules for character creation, let's review:

Step One—Select Realism Level: The Admin determines whether characters will be Gritty, Moderate, or Farfetched.

Step Two—Determine Attributes: Roll to determine the character's five basic attributes (STR, INT, REF, WIL, and CON). Add these scores and, depending on the realism level that has been selected (and the rolls), add additional points.

Gritty level attributes are determined by rolling 1d6 and 1d10 and adding 10 points to the number rolled to determine the base number for the attribute. The total of these rolls are added together and subtracted from 275. The difference is then spread among the attributes as the player sees fit. For Moderate characters uses 2d4 and 2d10 plus 5. For Farfetched use 2d4 and 2d10 plus 15. Moderate characters attributes total 325 points, Farfetched characters receive a total of 375.

Step Three—Calculate Secondary Attributes: Add the STR and REF scores together and divide by 2 to determine the character's MOV score. Then, add the REF and INT scores, again dividing by 2, to calculate the character's DEX score

Step Four—Character Background: Flesh out

the character's background, description, personality, and history to fit both the realism level and the character's stats.

Step Five—Advantages and Disadvantages: Give the character more depth and individuality by selecting advantages and disadvantages. Gritty characters can have up to six points of advantages, but must take an equal number of disadvantages. Moderate characters get three free advantage points, plus up to eight more which must be balanced by disadvantages. Farfetched characters get five free advantage points, plus as many others as they want, with the extras balanced by disadvantages.

Step Six—Choose a Career: Pick a career, determining Starting Savings, Mandatory Skills, Level of Achievement, and other pertinent data.

Step Seven—Purchase Skills: Spend skill points to purchase skills. (Gritty characters get 30 skill points; Moderate characters, 40 points; Farfetched characters, 50 points.) How those points are spent depends upon the career and realism level chosen. Check the individual career descriptions for details.

Step Eight—Powers: At the Moderate and Farfetched levels, and at the Admin's discretion, select a power or powers.

And that's all there is to it. You've created a thirties hero. Now it's time to learn how to play the *Top Secret/S.I.*TM game— thirties style.

Playing, 1930s Style

Okay, you know a little bit about the adventure stories of the 1930s and you know how to create 1930s characters. All you need now are some rules.

For the most part, the original *Top Secret/S.I.*™ rules are applicable to adventures created with this sourcebook. Since there are differences between the adventure stories of the 1980s and those of the 1930s, however, there are a few differences in the way some actions are resolved in the game. All rules additions and clarifications detailed below are optional, but you'll find they enhance your thirties adventures.

Most of the rules in this chapter are keyed to the Reality Level you have chosen for your campaign or adventure. This works like the reality rules of the original *Top Secret/S.I.*™ boxed set. If you are running a Gritty level campaign, use only the Gritty rules; if you are running a Moderate campaign, use only the Moderate rules, and so forth. Reality rules from the original boxed set, unless otherwise noted, are only applicable to Gritty level campaigns and adventures.

Timed Skill and Attribute Checks

In serials of the 1930s, the Hero managed to extricate himself from perilous situations just seconds before dire consequences occurred. He would break free from his bonds, dive under a descending metal door seconds before it hits the ground, or escape from a trap just in time to escape an oncoming torrential flood.

Time plays a more crucial role in thirties adventure stories than in their 1980s counterparts. You can recreate this sort of action in the *Top Secret/S.I.*™ game by using the guidelines given below.

Each of the situations noted above is an example of timed skill or attribute use. Diving under a descending door is no problem, the difficulty lies in diving through the doorway in the limited time before the trap closes. Likewise, there is no doubt

that the Hero will free himself from a simple trap, but can he escape before he is killed by the rampaging flood?

In order to recreate a situation like this in the *Top Secret/S.I.*™ game you need to decide three things:

First, which attribute or skill will the character use in a particular situation. To run and dive under the door, the Hero would use his MOV attribute; to free himself from the trap and escape the flood, he might use his Trap skill.

Second, you must set a time limit—how long does the character have to perform the necessary task. For the sake of simplicity, you should express this time limit in a number of *Top Secret/S.I.*™ game turns (remember, each turn represents two seconds of real time). For example, an Admin might rule that the Hero has three turns (six seconds) to make his way to the door and crawl underneath before the trap closes, sealing him inside the ancient temple forever. In the case of the flood trap, the Admin might rule that the Hero must free himself in five turns (ten seconds) or he will find himself underwater.

Finally, you must decide how difficult it is to perform the appropriate task in the allotted amount of time. Give each situation a difficulty rating ranging from 10 (for a very easy task) all the way up to 100 (for a very difficult task). Going back to our examples, diving under the door may have a difficulty number of 30, while escaping from a trap in time to avoid the flood might be a 50.

Timed skill or attribute use works like this: During each turn, the character being tested makes a check against the appropriate attribute or skill until the time limit is up (for example, if the time limit is 3, you get three rolls). For each check that is successful, record the difference between the character's success chance and the number he rolled on the dice (a character with a success chance of 75 who rolled a 30 would record 45). After all the checks have been made, add up all of the different numbers. If the total equals or exceeds the difficulty number, the character succeeded; otherwise, he failed.

Another option to this "nick of time" rule would

be to use a $\frac{1}{2}$ or $\frac{1}{4}$ stat check for convenience.

During a timed skill or attribute check, the Admin shouldn't reveal the time limit or the difficulty number to the player(s) involved. That way they'll sweat out each die roll, making the encounter seem more exciting. After the situation is over you can reveal the specifics, but if the player succeeded, make sure to adjust all the numbers down to almost the exact figures he just rolled (there's nothing wrong with a little white lie here and there). The player gets the idea that he made it just in the nick of time, like a thirties hero.

For example, while visiting a gift shop in Shanghai, Agent 13 is given an ancient Chinese puzzle box as a gift. Once outside, the Midnight Avenger realizes the box is ticking—there must be a bomb hidden within. Since he is on a crowded street, Thirteen has little choice but to try to open the box and disarm the bomb.

The Admin decides Agent 13 must use his INT to open the puzzle box. The bomb is set to explode in six seconds, so the time limit is 3. The puzzle box is fairly sophisticated, so the Admin sets the Difficulty Number at 50.

Agent 13's INT is 90. On the first turn, he rolls a 92, which fails, so the Admin records nothing. On the second turn, 13 rolls a 60, which succeeds. The Admin records a 30 ($90 - 60 = 30$). On the third turn, 13 rolls a 52 which succeeds. The Admin records a 38. The Admin stops 13 and informs him that he has successfully opened the box in time ($38 + 30 = 68 > 50$). "Incredible," he says, "that trap had a Difficulty Number of 65. You just made it!"

Try to include as many timed skill and attribute check situations into your adventures as possible, especially when playing at the Moderate and Far-fetched levels. This will go a long way toward recreating that "thrills and spills" feel of the 1930s.

Combat

The following are new combat rules for use in 1930s adventures.

Soliloquy

When playing in the Moderate and Farfetched realism levels, add "Soliloquy" to the list of available options found on page 62 of the Player's Manual. The Soliloquy option allows a character to deliver a threat or moving speech. Anyone hearing this speech (friend or foe) must make a WIL check. If this check fails, the character can do nothing on that turn but stand and listen to the soliloquy. The character delivering the soliloquy can take no other actions in the turn, and each character can deliver only one soliloquy per combat episode. Any soliloquys being delivered in a round are resolved before all other actions, regardless of initiative scores.

Example of Soliloquy Use: The Grim Reaper is battling the evil Doctor Neutron. In battle, the Reaper delivers the following soliloquy, "You may as well give up now, Neutron. Even if you succeed in striking me down, my agents will hound you to the four corners of the Earth. Vile fiends such as yourself can never hope to escape the white truth of justice!" Neutron's WIL is 52 and he rolls a 75, meaning that the Doctor can take no action that turn but to stand and listen to the Grim Reaper's words. This will give the Reaper's assistants valuable time to come to the aid of their master.

New Weapon—Whip

The Whip is unlike any other weapon in the *Top Secret/S.I.*™ game. Although Whips are covered in the G4 File Book, the treatment here is more complete. In order to wield a bullwhip, one uses the Whip skill. A skilled character can use a whip in four different ways:

- 1) The whip may be used to *damage* any opponent up to five feet away. Whips do 1D4 wound damage to any target they strike.
- 2) The whip may be used to *entangle* any single opponent up to five feet away. This works like the Hold attack described on p. 77 of the Player's

Manual. In order to escape a whip hold, you must make a $\frac{1}{2}$ STR attribute check instead of a $\frac{1}{2}$ Melee skill check. Attacks to specific parts of the body are covered on p. 73 of the *Players Guide*.

3) A character with a whip can *disarm* any single opponent wielding a one-handed weapon by making a successful Whip skill check with a -25 modifier to his success chance.

4) Finally, by making a successful Whip skill check, a wielder can use a whip to swing across a pit or chasm that is twelve feet or less across (assuming, of course, there is some sort of object to catch the whip on and, also, that the whip is long enough).

Damage and Healing

Depending on the realism level you are using, damage may not work exactly as it did in the *Top Secret/S.I.*™ boxed set. These changes are outlined below.

Gritty Level: At the Gritty level, damage works exactly as it did under the original rules. See pp. 69-71 of the *Players Guide*.

Moderate Level: At the Moderate level, half of all wound damage is treated as bruise damage (round fractions down). For example, if you are shot for 7 points of damage, you receive four points of wound damage and three points of bruise damage.

Farfetched Level: At the Farfetched level, three-quarters of all wound damage is treated as bruise damage. If you are shot for 7 points of damage, you receive 2 points of wound damage and 5 points of bruise damage.

These changes are necessary because in the wilder pulp adventures and Saturday morning serials, bullets seem to become less and less potent. At all three realism levels, CON damage works exactly as it did in the *Top Secret/S.I.*™ boxed set.

Healing

Gritty Level: Wound damage is healed as outlined on pp. 89-90 of the *Players Guide*. Bruise damage is recovered at the rate of one point per hour per body area. An additional point can be restored if the damage is treated by a character with the First Aid skill (though this is a one time bonus per wound). The rate at which CON damage is restored is covered in the *Administrators Guide*.

Moderate and Farfetched Levels: Moderate and Farfetched level characters regain one point of wound damage per day per area as opposed to the one point per week regained by Gritty level characters. Bruise damage, however, is regained at the normal rate of one point per hour per area.

Superhuman Strength, Intelligence, and Reflexes

Characters with the Superhuman Attribute advantage are allowed to raise their attributes beyond the human limit (120 at the Moderate realism level, and 130 at the Farfetched level). Characters with Superhuman Strength, Intelligence, or Reflexes have special abilities which are described on the following page.

Strength: Characters with Superhuman Strength can lift enormous weights, do extra damage in hand-to-hand combat, and are able to smash through restraints and barriers with their bare hands. Each of these abilities is summarized in the chart on the following page:

Superhuman Strength Chart

STRENGTH	LIFT	DAM	SMASH
121-125	800 lbs.	+1	
126-130	1000 lbs.	+2	
131-135	1500 lbs.	+3	plywood
136-140	1 ton	+4	
141-145	1.5 tons	+5	chains
146-150	2 tons	+6	
151-155	2.5 tons	+7	brick walls
156-160	3 tons	+8	
156-160	4 tons	+9	reinforced steel

Lift: The amount the character can lift over his head in pounds or tons as noted.

Dam: The number of points of extra damage the strongman's blows do in hand-to-hand combat. Add this number to the number that came up on the tens digit during the character's HTH skill check for total damage.

Smash: The toughest barrier the strongman can smash through with his bare hands. Characters with a STR of 151 or greater can rip their way through brick walls, while characters with a STR of 160 or greater can tear off bank vault doors.

Intelligence: Any character with an INT rating of 120 or higher has the power to perform extremely complex mathematical calculations in his head at lightning speed. This may not sound like much, but you never know when it might come in handy.

Reflexes: Characters with a REF rating of 120 or higher are so quick they are able to dodge bullets! All ranged attacks against such characters suffer a modifier equal to the character's REF-120. For example, if you wanted to shoot at a character with a REF of 130, you would have to deduct 10 (130-120 = 10) from your success chance.

Luck

Characters in the 1930s adventures use Luck Points in the same manner as their 1980s counterparts. There are, however, a few differences in the mechanics.

Gritty Level: Gritty level characters begin play with 1D6 + 1 Luck Points.

Moderate Level: Moderate level characters begin play with 1D8 + 1 Luck Points. Unlike Gritty level characters and the characters generated for use with the *Top Secret/S.I.*™ boxed set, Moderate characters should not be kept in the dark as to the number of Luck points they have remaining. Allow Moderate level characters to keep track of their own luck. This will give players a better idea what their characters are capable of, probably influencing them to attempt wilder, more exotic maneuvers.

Farfetched Level: Farfetched characters begin play with 1D10 + 1 Luck points. They, too, should be allowed to keep track of their own totals. In addition, Farfetched characters gain a new Luck Point every time they roll any lucky break (any roll of 00-04) instead of just on a roll of 00. As you can imagine, Farfetched characters become capable of the most amazing feats.

Fame and Fortune

Although most Moderate and Farfetched characters will have attributes and skill levels much higher than their 1980s counterparts, Fame and Fortune points are still distributed and used at the rate outlined on pp. 17-18 of the *Administrators Guide*, regardless of realism level. This has an interesting effect on game play. Moderate and Farfetched characters, though initially quite powerful, will improve more slowly than their Gritty counterparts. This is true to the source material. How much better was Agent 13 in *The Serpentine Assassin* than he was in *The Invisible Empire*? Not much.

Exotic Devices and Gadgets

Pulp adventure novels and Saturday morning serials are filled with weird inventions, devices, and doo-dads of all sorts. In thirties adventures, such gadgets will usually be found only at the Moderate and Farfetched realism levels. Characters can gain access to gadgets in two ways: They can begin play with a gadget by selecting the Gadget advantage, or they can build one using their skills and resources.

A gadget is defined as any device with unique powers or abilities. A drug can be a gadget, as can an occult artifact.

Building Gadgets

Every gadget has up to seven different attributes. A character who wishes to build a gadget must first define the object he is trying to create by assigning values to as many of these attributes as he wishes. Depending on the value assigned to each attribute, the gadget will become more and more difficult to create. Each of the seven attributes is discussed below:

Speed: If the gadget moves under its own power, the designer must assign it a speed value. Any gadget without a speed value must be carried or lifted. Typical gadgets that would have a speed attribute include vehicles, missiles, rocketships, and self-propelled weapons. Select one of the speed values on the table below, and note the corresponding modifier on a scrap piece of paper:

Speed Table

SPEED	MODIFIER
0 (can't move)	0
10 MPH	-10
20 MPH	-15

50 MPH	-25
70 MPH	-35
100 MPH	-40
130 MPH*	-50
170 MPH*	-60
200 MPH*	-70
500 MPH*	-80
1000 MPH	-90
Light Speed	-1000

Damage: Any gadget that is a weapon or causes physical harm must be assigned a damage value. Pick one of the damage levels listed on the chart below and note the corresponding modifier.

Damage Chart

DAMAGE	MODIFIER
None	0
1 point	-5
1d4	-10
1d4 + 1	-15
1d6	-20
1d6 + 1	-25
1d8	-30
1d10	-35
2d6	-40
2d8	-45
3d10	-50
EXP	-55
EXP × 2*	-60

*double EXP (Explosion) damage

All damage listed on the table above is *bruise* damage. If you are constructing a gadget that does *wound* damage, add an additional -10.

Range: Any gadget that is capable of using its abilities over a distance must be assigned a range value. This includes ranged weapons, radar (they spot objects at a distance), long-range parabolic microphones, telephoto lenses, etc. Pick a value from the table below and note the corresponding modifier.

Range Table

RANGE	DIST	WPN	MOD
None	0	-	0
Immediate	10	0/5/10	-5
Short	180	60/90/180	-10
Medium	300	60/100/300	-15
Long	1500	150/500/15000	-20
Extreme	1 mile	1000/2000/5000	-30
Remote	50 miles	10/mi/20mi/50mi	-50
Worldwide	1000 miles	100/500/1000mi	-80
Interplanetary	Infinite	Infinite	-100

Dist: The distance over which the gadget can use its abilities.

Wpn: The *Top Secret/S.I.*™ game range modifiers, if the gadget is a weapon.

Uses: Every gadget must be assigned a Uses value. This determines how long the gadget may be used before it must be repaired, reloaded, etc. Pick a Uses value from either of the two tables below.

Uses Table 1—Weapons

# OF SHOTS	MODIFIER
0	0
1	-5
2	-10
6	-15
8	-20
16	-25
32	-30
Infinite	-60

Uses Table 2—Other Gadgets

DURATION	MODIFIER
1 min	0
5 min	-5
15 min	-10
1 hour	-15
12 hours	-20

1 day	-25
1 week	-30
1 month	-35
1 year	-40
Infinite	-80

Once a weapon has fired all of its shots, it must be reloaded. Gadgets that aren't weapons have a duration. The duration is the amount of time the gadget can be used before it needs routine maintenance. After a gadget's duration has expired, a character must spend one entire day (or equivalent time spread out over several days) performing maintenance on the gadget before it may be used again. For example, a car might have a duration of one month. This means that exactly one month after you begin driving the car, you have to stop and spend one whole day performing basic repairs; then, after driving the car for another month, you must stop again, etc.

Skills and Attributes: Any gadget which performs one of the functions of the five primary attributes must be assigned a success number in this attribute (cranes must have a STR, computers must have an INT, etc). Any gadget which performs the function of a skill must be assigned a success number in this skill (a disguise kit may have the Disguise skill, while a specially muffled car may have the Stealth skill). The modifier for assigning a gadget an attribute or skill is equal to one half the success number assigned (giving a crane a STR of 150 means a modifier of -75).

Powers: A gadget may be assigned one or more powers. The modifier for assigning a gadget a power is equal to $-10 \times$ the cost of the power in power points.

Special Function: This is a catch-all category that covers any abilities the gadget may have that do not fall under one of the other 6 attributes. Each special function requires additional modifier of -20. For example, suppose you were trying to concoct an antidote to poison. Being an antidote isn't a power, attribute, or skill, it doesn't move, and it has no range. The Admin, therefore, assesses an additional -20 modifier. The modifier for a special function can be varied at the Admin's

discretion, based on the potency of the function (a gun that turns people into newts forever might have a special function modifier of -200).

Constructing the Gadget

After you have defined what you are trying to build, and assigned any relevant attributes, you can now try to build the gadget. This is done by making a normal skill check. The skill you check against is up to the Admin; creating a vehicle might require a Mechanics check, a radio, an Electronics check, a weapon, an Engineering check, etc. This skill check automatically receives a negative modifier equal to the total modifiers obtained by assigning the gadget attributes. There are, of course, a number of other catches.

Resources: Before you make your skill check, you have to pay $\$50 \times$ the total modifier obtained by assigning the gadget characteristics. This is to cover research expenses, material costs, etc. For example, a gadget with a total modifier of -80 will cost \$4000.

Time: In order to create a gadget, you must spend one uninterrupted week of designing and planning (though this time limit can be raised or lowered by the Admin depending upon what it is you are building). On the brighter side, each day you spend during the design and planning stage gives you an additional +1 modifier to your skill check; spending an entire year working on a gadget, therefore, gives you a +365 modifier.

Technological Limit: First, only characters with 4 points in the Genius advantage can create items or goods that use technology that was unavailable in the 1930s (radar, microwave ovens, etc), and only characters with 6 points in the Genius advantage can create items or goods that use technology that is still unavailable in the 1980s (invisibility belts, teleportation machines, etc). Also, a character may not create a gadget which has a total negative modifier that exceeds two times his success chance in the appropriate skill, as determined by

the Admin. A character with a skill chance of 75, can't create a gadget with a negative modifier of greater than -150.

If you meet all of the above criteria, you can roll to see if you are able to create your item. If you succeed, the gadget is yours. If you fail, all the time and money you spent are wasted, and you must begin all over again. If you fail with a bad break, there was an explosion in the laboratory and your character takes 1d4 EXP (see p. 76 of the *Players Guide* for Explosion Damage description.) damage.

Examples of Gadget Creation

- 1) "The Falcon" wants to build a special gun which shoots bullets that knock their target unconscious, but do not kill. In game terms, this means the bullets do bruise damage instead of wound damage. The Falcon assigns the gun the following characteristics and values: Damage of 1d8 (modifier -30), Short range (the gun has range values of 60/90/180 and an additional modifier of -10), and 6 Uses (for a modifier of -15). The Falcon's total modifier is -55. This means he must spend \$2750 on research costs. The Admin determines that the Falcon must check against his Engineering skill to build the gun. The Falcon's Engineer success chance is 80, so he can build the gun in one week by rolling a 25 or less. If he were to work on the gun for an additional thirty days, his chance would increase to 55 or less. Note, too, that the Falcon must have the Genius advantage to build this gadget since no such weapon existed in the 1930s.
- 2) Later, the Falcon decides to build some "hypno-bullets" for his gun that do no damage, but put their target under his mental control. He gives the bullets a Short range (for a modifier of -10), a duration of 15 min (that's how long the hypnotic effect will last, for a modifier of -10), and the Hypnosis skill with a success chance of 75% (for a modifier of -37). The total modifier is -57, so the Falcon must spend \$2850 on research costs. His

chance to build the gadget after one week of research is 23%; his chance after thirty days is 53%. The Falcon must have 6 points worth of the Genius advantage to build the hypno-bullets, because such technology does not even exist in the 1980s.

3) The Falcon decides to build himself a super-advanced roadster. He gives the car a Speed of 100 MPH (-40 modifier), and a duration of one week (-30 modifier). The Falcon then decides that his car should have built-in machineguns which pop out of the front (1D10 damage, -35 modifier; Medium range, -15 modifier; 32 shots, -30), and a special radar (remote range, -50; Tracking skill at 50%, -25). The Falcon also decides to put a radio on the car, so he can communicate with his assistants (extreme range, -30; special function/communication, -20). The car's total modifier is -275! He must, therefore, spend \$13,750 on material costs (good thing he's rich). The Admin decides that the Falcon must roll against his Mechanic skill to create the car. Since his Mechanic skill chance is only 140 it is going to take him a lot

longer than one week to design the car. If he waits six months (180 days) his chance of success is 45%.

Beginning the Game With Gadgets

Characters who selected the Gadget advantage get to begin the game with a gadget already in their possession. This gadget costs no money, and need not be built. The player should, however, design the gadget, assign it attribute values, and tally up its modifier anyway. A 3-point Gadget advantage entitles the character to a gadget with a total modifier no larger than -60. Such a gadget must also be relatively small and hand-held. A 6-point Gadget advantage entitles a character to a gadget with a total modifier no larger than -110. There are no other restrictions on 6-point gadgets.



1930s Adventures

Now that you know how to create your own 1930s characters, and how to alter the *Top Secret/S.I.*™ rules in order to give them a 1930s flavor, it's time to say a few words about designing and conducting 1930s adventures and campaigns. If you are relatively new to the Administrator trade, go back and re-read pp. 21-44 of the *Administrators Guide*. You may also want to go back and take another look at Chapter One of this sourcebook, which outlines some of the features which lend the adventure stories of the thirties their unique flavor. When designing adventures for use with this sourcebook, try to feature these elements as prominently as possible.

Adventuring in the Thirties

The first peculiarity you will encounter when creating adventures for use with this sourcebook is the great number of options it places at your disposal.

This means you must make some decisions about the nature of your campaign or adventure before you can begin play: What sort of campaign are you going to run? Do you want your player characters to be mob-busting G-Men or "Masked Avenger" pulp heroes? Is most of the action going to take place in the big city or in the deep jungle? These are the sorts of questions you should answer before you go any further.

In order to help you make these decisions, we've broken down and analyzed eleven of the most popular types, or genres, of 1930s adventure fiction. Read the descriptions below and decide which type of adventure seems the most appealing to you and your players. Many of the genres require the players to create certain types of heroes, and that you pit them against specific types of villains. After you decide which genre or genres you plan to use, you will be in a better position to advise your players as to the types of heroes they should create.

For example, suppose you decide that you like the

"Big City Gangbusters" genre. In this case, you would probably advise your players to roll up G-men, law enforcement officers, reporters, and other types that might fit into a "big city" campaign; a character who was raised by apes in the jungle would find it difficult to operate in such campaign, as would a strange alien with superpowers.

Another decision you must make is which of the three realism levels you will use. Your players can't create their characters until you decide, and designing adventures is impossible unless you have some idea of the PCs' capabilities. Once again:

Gritty level adventures are those in which real-life is mirrored as closely as possible. The "Gritty" adventure fiction of the 1930s includes "film noir" detective films, mystery novels by Raymond Chandler, Dashell Hammett, Cornel Woolrich, and others, as well as stories of Joseph Conrad. Gritty heroes and villains are very similar to people in the real world. Bullets and falls kill them, and they are usually psychologically complex.

Moderate level adventures bend real-world science and psychology just a bit in order to provide a more exotic and action-packed story. These stories often include unusual or impossible elements, but nothing too far beyond the realm of possibility. When fantastic concepts (such as magic or superscience) appear within Moderate level stories, they are almost always given lengthy scientific and historical rationalizations. Most of the adventure pulps and Saturday morning serials were written at the Moderate realism level. The **AGENT 13™** series published by TSR is Moderate level (though at times it borders on the Farfetched).

Farfetched level stories don't have much in common with real world. These stories often feature alien worlds, giant apes, powerful wizards, vampires, and other exotica. No rationalization is ever provided for these phenomena. The authors of such stories aren't interested in making their adventures seem believable, or even possible; they merely want to tell a good story. Many of the horror and science fiction films and pulps of the 1930s were Farfetched.

Below you will find descriptions of some of the most popular thirties genres.

1. Gangbusters

This is the classic campaign. The one element that differentiates the gangbusters genre from all others is the antagonist: In a Gangbusters story, the antagonist is a huge criminal syndicate. At the head of this syndicate there is often a villain molded in the "Gang boss" archetype described in Chapter One. One of the things that makes this genre interesting is that the mob which provides the opposition is essentially immortal. The players may win many battles, but they will never completely eradicate the threat of organized crime. This works quite well in a roleplaying context; a villain that can keep coming back forever is immensely helpful to an already overworked Administrator.

The Setting

Gangbusters adventures are logically set in a big city (what would the mob want with Smalltown, USA?). If you are thinking of using a real city, think in terms of New York, Chicago, London, or Hong Kong.

The city in a gangbusters adventure is always the mob's home ground. The local syndicate controls everything. The police are crooked; the mayor is being blackmailed; the judges are all bought-off, etc. The only thing that stands between the mob and complete domination of the city are a few honest citizens, and the player characters.

In a gangbusters-style campaign, the action tends to remain confined to this major city. The city is both the battleground on which the heroes will confront the villains and the objective everyone is fighting for. You should take care in designing the city, filling in as many details as you can. Start with a large map sectioned off into territories which are overseen by the various syndicates and

minor crime bosses, and add all of the campaign's major locales: speakeasies, the crime boss' mansion, the heroes' apartments, etc. Go to the library and get reference books on the great cities of the era to help you out. The city itself should be a character in the drama. By the second or third week of adventuring, the players should know their way around as though they were actual residents ("Let's see, Lucky Louie usually hangs out in Donovan's on the east side.").

The Heroes

Different types of heroes can inhabit a typical gangbusters campaign. The obvious choices are police officers and "G-man." Remember, in a true gangbusters campaign, these law-enforcement types do not have their usual advantages. A police officer can't really ask for help while fighting the mob because all his department superiors are on the take. Instead, he is usually forced to conduct anti-organized crime activities in his spare time and in an unofficial capacity.

Journalists are another common choice. Such a character might be a crusading reporter or editor trying to crush the mob. The local paper is nervous about publishing the crusader's constant harangues, but does so because the citizens demand it. Still other possibilities include: private eyes, university professors, district attorneys, wealthy businessmen, and reformed criminals.

At the Moderate and Farfetched realism level, the heroes of a gangbusters campaign might be masked vigilantes. The typical gang-busting vigilante has a huge network of undercover sidekicks and informants to keep him posted on mob activity.

Encourage your players to go for variety when generating their characters; bringing all of the player characters together to form a group is usually no problem in a gangbusters campaign. The PCs are the only residents of the city who actively oppose the mob. It usually won't take these characters long to figure out who they can and cannot trust. In a relatively short period of time, the rebel

police officer out to expose his superiors ends up working with the crusading journalist and the concerned district attorney.

The Villain

The major villain of the gangbusters campaign is the mob, but what is the mob after? Well, the mobsters are basically out to accomplish two goals: First, they want to maintain the status quo and their status within the city; and second, they want to take the PCs out of the picture. Since they begin the game in control of everything, talk of expansion is pointless. The mob can only hope to hold on to what it already has, which is never all that easy—there are always rival mobs, federal agents, the one or two cops who can't be bought off, and, perhaps, the occasional masked avenger to worry about. There is also the ever-present danger of a split within the organization's own ranks to consider.

The mob wants to see the PCs rubbed out, bumped off, or wearing cement overshoes for more than just the obvious, practical reasons. When the mob is involved, such confrontations usually become a question of personal honor. Mobsters can't stand the thought that there is somebody in the city who isn't afraid of them. They often feel compelled to prove their superiority. The otherwise sheltered mob bosses would usually go one-on-one with the PCs in a second, if given the chance.

One other thing to remember about the mob, and mobsters in general, is they usually operate under some strange code of conduct. Most mobsters would never dream of targeting innocent civilians or bystanders, and mobsters rarely attack without fair warning. If you're on their hit list, they'll find a way to let you know.

Adventures

The players can never hope to stop the mob once and for all, so what is the point in conducting adventures? Running a good gangbuster campaign

is tricky. You have to allow the players to win just enough minor battles provide them with the illusion that they are making progress toward crushing the mob, while in, fact, all they are doing is becoming a thorn in the local mobster's side. After all, if the players ever do manage to take out the syndicate, the campaign has come to an end.

How do you create this illusion of progress? One time-honored technique is to allow the players to slowly work their way up the "ladder" of the mob hierarchy. Begin with an adventure in which the heroes locate and bust a small-time bootlegger. From there, they proceed to take down the man in charge of the whole area, attracting the attention of the big man on top. Next, the big man sends his own boys out after the PCs, but they manage to capture and convict the thugs one-by-one. By now, the heroes are after Mr. Big, who is still so well insulated he is virtually untouchable, so they have to settle for bringing down a few of Mr. Big's more prominent lieutenants. At this point, the PCs might discover that the mayor of the city is working hand-in-hand with the crime boss. This catapults them into a series of adventures in which they try to expose political corruption.

So far, so good, but what do you when the heroes have climbed all the way to the top of the ladder, and have only Mr. Big himself left to pursue? Now is the time to pull the old bait and switch. The PCs' activities have left the mob boss weakened, so now is a good time for a new syndicate to come and muscle in on his territory; or, perhaps, one of the mob boss' sons is disgusted with his father's failure to deal with the interloping PCs and decides to take control of the organization himself. Now the heroes have a new mob to start tracking down, and the whole process begins anew. Be careful at this stage. If you don't give the players some sort of reward or sense of accomplishment, they are liable to get frustrated. Perhaps the new mob is only a shadow of the former organization; or the local citizens are starting to look up to the PCs as great heroes, and are beginning to take a more active role in opposing the syndicate.

A Gangbusters Adventure

A singer in the local speakeasy, and girlfriend of one of the mob's small time operators, falls in love with one of the PCs and asks him to get her away from the mob forever. Needless to say, the mobster isn't too tickled and calls in enough old markers to convince the Don to put an enormous price on the PC's head.

While the PCs are busy hiding out with the woman waiting to get her out of the city, a rival mob hears about what is going on. The rival gang believes that the woman has detailed information on some of the other mob's activities; and, now that she is away from the mob's protection, they decide to make a grab for her.

To make matters worse, at the behest of the mob boss the crooked police commissioner has trumped up charges against the heroes in order to prevent them from leaving the area. The city is now one giant deathtrap for the PCs; the larger mob has assassins after them; the smaller mob is out looking for the woman; and the police are everywhere. The heroes must now get the woman away from the city, clear their names, and deal with the emotional and political confusion that is sure to follow.

2. Mystery Men

This genre covers a lot of territory. The basic concept is that the players take on the roles of flashy heroes who match wits with equally flashy villains. The Mystery Men genre has loose boundaries. One week, the Mystery Men might travel to Hong Kong to battle Sun-Tzu and his gang of opium smugglers (a gangbusters adventure), while the next week finds them crawling in the South American jungle to prevent the Man with the Iron Hand from exploiting the hapless Azumi tribe and their endless supply of gold. The **AGENT 13™** novels published by TSR are an example of a series of stories executed in this genre.

The Setting

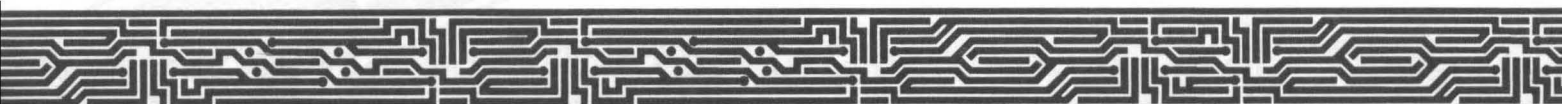
Mystery Man campaigns rarely have a single fixed setting; the adventures bounce all over the world. Most often, the heroes have some sort of headquarters or base of operations located in a large city. At least one adventure in every four will feature this city prominently. The heroes' headquarters are almost always in some unusual locale: a large mansion, the top floor of a famous skyscraper, a secret cave beneath the city, etc.

"Exotic" is the key word when you are thinking about typical Mystery Man settings. These adventures usually take the heroes to the most unusual or unsettling locations imaginable. Think of Casablanca, Arabia, Japan, South Pacific islands, the Bermuda Triangle, the North Pole, China, or the Sargasso Sea. Transporting an adventure to one of these locations instantly lends it new life. The heroes are now in an unfamiliar, alien realm. By skillfully manipulating their surroundings, you can now increase the sense of "adventure" and add greater variety to play, all at the same time. In other words, if the villain of the piece needs a huge ruby for the super-advanced raygun he is building, why have him go after one of the gems on display in the Field Museum in Chicago when you can move the action to the tombs of the Ancient Incas?

Take care, however, when plotting out your adventures. Too many hops around the globe will leave your players in a daze. Concentrate on one or two areas per adventure, and give the heroes some time to do a little exploring. A good exotic setting always has a lot of potential for adventuring. Stick around and exploit this potential to its fullest before moving on.

The Heroes

The heroes in a Mystery Men campaign are larger than life. They often have unique powers and abilities, access to extraordinary wealth or technology, an overwhelming physical presence, or any combi-



nation of the three. For these reasons, Mystery Men campaigns usually work best at the Moderate and Farfetched realism levels. Sometimes, Mystery Men wear masks to protect their true identities. Other times, the heroes are well known public citizens who receive an enormous amount of respect and admiration from their peers for their crusading crime work.

There are a few questions you need to ask your heroes before beginning a Mystery Men campaign: Just how much does John Q. Public know about the heroes and their activities? Do the PCs wage their war on crime in secret, or do they come forward to claim the responsibility for (and face the consequences of) their deeds? The answer to these questions will have a major impact on the tone of the campaign.

If the heroes have revealed their existence to the world, you are forced to deal with the question of public opinion. Do the local citizens look up to the heroes as ideal role-models, or are the PCs considered public enemies? A guy who puts on a mask and kills evil scientists might be doing the world a favor, but the police might not see it that way. If the heroes are trying to keep their activities (or those of their costumed alter egos) under wraps, these efforts will undoubtedly expend a great deal of time and effort. Newspapers have a hard time believing that the maniac who was blackmailing the city just disappeared of his own free will before he had a chance to make good on his threats.

Another major question you must consider is: How do all of the heroes fit together to form a group? Plain and simple "team-up" style hero groups were not very common in the adventure stories of the 1930s. The heroes usually had something in their background which linked them all together. A story about four "masked avenger" Mystery Men, for example, would likely be centered around The Four Horsemen of the Apocalypse (a group of similarly attired and equally capable heroes), than around The Eagle, The Whip, The Crimson Phantom, and The Grim Reaper (four totally different heroes who like to bash heads together, but otherwise have nothing in common). Often, one of the

heroes is superior to the others, who function as his aides or sidekicks.

The Villains

When creating a villain for a Mystery Man adventure, strive for the unusual. Take a good look at the villainous archetypes presented in Chapter One, and try to think up a few new variations of your own. If you are stuck for ideas, take an otherwise standard character and add a bizarre feature or two. Say, for example, that your adventure calls for a mad scientist and an over-muscled henchman. Why not make the scientist a midget, and give his henchman a metal hand that serves as a powerful weapon?

The villains in Mystery Men adventures usually have grandiose goals. They are never content with, say, controlling the illegal gambling action across town, or making a few bucks robbing jewelry stores. Instead, they are more likely to be out to rule the nation or the WORLD, or to amass the largest fortune the world has ever seen. Power is usually the villain's ultimate goal—as much as possible over as many people as possible. Yes, a Mystery Man villain might steal a treasure here and there, but he usually has something nefarious in mind for the money.

Another thing you should know about the villains in Mystery Men adventures is they never die. Oh sure, the heroes think they die, but the villains always come back with new, and even more insidious, schemes. Always shroud a major villain's death in mystery; that way you can invent some sort of miraculous escape and bring him back at a later date. This saves you the work of thinking up a new menace every week; it brings continuity to the campaign; and it prevents your players from having to swallow the fact that there are really *that* many evil scientists with ray guns hiding out in caves somewhere.

Adventures

The typical Mystery Man adventure is a simple goal-oriented affair: The villain wants something he can't have, and the heroes must stop him. These sorts of adventures are easy to implement in a roleplaying game. The players have a set of clear-cut goals, meaning they are unlikely to throw the Admin any "curves" and head off in unanticipated directions. A good adventure of this type has the following elements:

First, there has to be a mystery. Don't let the heroes know what the villain is after (or even who the villain is) too quickly. Present them with a series of bizarre circumstances and then let them try to figure out what is going on for themselves. Play might start with a series of inexplicable murders. It is now up to the heroes to use their investigative abilities to figure out that the victims were all slain by the nefarious Dr. Sin in order to extract a rare chemical from their brains which he needs to develop a new strain of the Bubonic plague.

Secondly, these sorts of adventures must have plenty of action. You want to test the characters' abilities as well as the players. This means combat, skill checks, etc. Some tips on giving combat and other die rolling situations the 1930s flavor have already been discussed (Chapter One and Chapter Four). Remember, there is such a thing as "roll-playing" (as opposed to roleplaying). Too many die rolls and not enough opportunities for direct player involvement is one way to bore your players but quick.

Finally, Mystery Man adventures must have a good, strong climax. There has to be a final encounter between the heroes and the villain(s), in which the protagonist and the antagonist trade soliloquies and lumps. Make this scene as dramatic as possible, and try to drag it out a little longer than the players expect. Suppose, for example, the heroes have just pushed Dr. Sin off a cliff. Just after the Grim Reaper says to his sidekick, "Well that's the end of him," a hand suddenly clutches at his ankle, and the good Doctor hauls himself up from the, uh, vine he used to arrest his fall!

A Mystery Man Adventure

Dr. Sin, a Chinese sorcerer-warlord, is out to reclaim the seal of Wing-Po, an ancient artifact possessed by his ancestors which is reputed to bestow upon its wielder fantastic, mystical powers. Sin believes the seal is buried beneath a ruined Tibetan monastery. Before he can travel to the monastery, he must raise the funds to mount an expedition. In order to do so, he subjects a number of his thugs to an ancient ritual which heightens their physical abilities, turning them into the fabled "invisible assassins." Sin then sends these thugs out to rob the banks in the heroes' home city.

The adventure opens with the heroes confronting this series of seemingly impossible robberies. At some of the banks, the vault doors have been torn off their hinges, in others, the money has been taken without the vaults ever being opened, etc. Eventually, they trace the crimes back to Sin, and follow him to Tibet.

At the adventure's climax, the heroes must penetrate the ruined temple (which holds plenty of secrets of its own) and confront Sin and the Invisible Assassins, hopefully preventing them from using the seal to go forth and wreak havoc on the unsuspecting Earth.

3. Jungle Adventures

As their name implies, Jungle Adventures are set in the jungle, typically the African jungle. Rain forests, bush country, and veldts are exotic settings with a built-in sense of adventure. This unusual atmosphere gives stories in this genre a completely different feel from the "big city" flavor that is at least partially essential to each of the ten other genres described here.

The Setting

The jungle is a different world holding many secrets from civilization. Drive this point home by populating the region with bizarre native tribes, unusual flora and fauna, and long-forgotten shrines and temples. When creating the cultures indigenous to your jungle, be creative and throw in lots of details, always remembering to include a touch of the exotic. Address topics like: What do the tribesmen wear? What physical traits do all members of the tribe possess (tall, short, strong, fast)? What is the language of the tribe like? What special rituals does the tribe observe?

Likewise, you should make up all sorts of little details about the behavior of the local animals—what is a jungle story without animals? For example, you might decide that the elephants always gather together on Notumi Ridge just before dawn, and then march as a group down to the local watering hole. You don't have to base these details on actual zoological facts (though you are encouraged to do so if you have the time and resources), just go ahead and make them up—the writers of the pulps and Saturday morning serials usually did.

Just as the “big city” should become a character in a well run “Gangbusters” campaign, so should the jungle be in a Jungle adventure. Make detailed maps and allow the players to explore. There are basically two types of terrain in a typical jungle campaign: familiar ground and the mysterious frontier (“where no human feet have ever trod”). Familiar ground is the land that is well known to the local population (though it may not be so familiar to outsiders). The mysterious frontier is terrain even the natives have yet to explore. There are usually fears or taboos associated with this region which give it an obvious usefulness in adventure design.

Another important question that will influence a campaign or adventure is: Who controls the jungle? In most of the jungle stories from the 1930s, the good guys controlled the environment, and it was often their greatest weapon. The villains

didn't know the terrain, weren't sympathetic to the local wildlife, and didn't know the jungle's secrets. However, there are examples where the opposite was true, and the heroes were on enemy territory, forcing them to overcome their foe's natural advantages.

The Heroes

The first thing you have to decide about the jungle hero is whether he is indigenous to the area or an outsider. Indigenous characters are usually friendly tribesman or “man raised by apes” types. Outsiders might be explorers, scientists, big game hunters, or doctors.

You also have to decide just how much the heroes know about the area. Indigenous types know the jungle like the back of their hand, while outsiders may or may not. Both of these questions will have an enormous impact on play.

The Villains

The same questions that were applicable for heroes must also be answered for villains. An indigenous menace is usually the leader of an evil tribe. He is ultimately concerned with ruling the entire jungle. These sorts of campaigns resemble a “Gangbusters” situation in grass skirts: The villainous tribe which controls everything is out to maintain the status quo and eliminate the crusading PCs. Another option is that the villains are the eternal marauders; they are out to subjugate the lands overseen by the PCs and their allies in a friendly tribe.

Outsider villains have some ulterior motive for penetrating the jungle—an Oriental Mastermind or a Generic Nazi is never really interested in ruling over what amounts to several thousand square miles of grass. Usually, there is some secret hidden deep within the jungle that the villain is after: a lost city of gold, an ancient magical artifact, a rich gem-mine, etc. Sometimes these villains are simply out to commit more mundane

crimes (poaching and strip-mining come to mind). In any case, outsiders usually have one or more indigenous allies (evil tribes, tribal outcasts, whatever).

Adventures

One of the basic ideas behind the Jungle Story genre is that the good guys (the player characters) are the protectors or guardians of the jungle. Most adventures, therefore, concern a threat to the area's well-being. Obvious things to threaten include the jungle itself (a power-mad Nazi who wants to clear out a huge section of the rain forest in order to build a rocket platform), and the political stability of the region (the indigenous menace who wants to rule all of the jungle).

A more subtle source of adventure is the jungle's isolation. Part of the magic of the jungle is the fact that it is so isolated from civilization. If its secrets were to be revealed to the world (a mad scientist discovering the hidden Valley of Rubies, for example) there is no telling what the consequences might be.

The Animals

You can't have a Jungle campaign without lots of animals. The list of critters found in the *Top Secret/S.I.*™ boxed set is inadequate when it comes to recreating the jungle. Here is a more complete selection. You might want to review the animal rules found on p. 9 of the *Administrators Guide*.

ANIMAL EXAMPLES

ANIMAL	CON	MOV	COMDAM	POI
Bear	95	90	65	1d8 -
Lion	90	120	65	1d8 -
Leopard/Jaguar	80	170	70	1d8 -
Cheetah	75	250	70	1d6 -
Hippopotamus	160	80	40	1d6 -
Rhinoceros	180	120	65	3d6 -

Elephant	220	80	60	3d6 -
Chimpanzee	50	70	65	1 pt -
Ape	75	70	65	1d6 -
40 Foot Ape	500	150	40	5d6 -
Killer Ape	90	80	75	1d6 -
Insect Swarm*	NA	50	NA	1d4 -
Piranha*	NA	70	80	1d8 -

*The insect and pirhana listings represent a group of such animals. The entire group makes one attack per turn (the insect swarm automatically hits). Under normal circumstances you can't kill a swarm; you must drive it off or escape.

A Jungle Adventure

An evil Nazi scientist has come across some cryptic references to a tribe of "Falcon Men" hidden deep within the jungle. The Falcon Men are reputed to have profound surgical skills, and an unimaginably vast treasure. The Nazis decide that if they can uncover these lost surgical techniques they could engineer an army of super-soldiers, so they arrive in the jungle and begin searching. Eventually, they decide the tribe must be located in the mysterious Forbidden Lands. Before they can mount an expedition, however, the Nazis must take care of Good Tribe A, which will prevent them from entering the Forbidden Lands at all costs (entering this area violates one of Tribe A's strictest cultural taboos).

In order to get rid of Tribe A, the Nazi scientist designs a powerful sonic device which agitates the wildlife in the region, causing local predators to attack the tribesmen. Then, using the Evil Chief-tain of Tribe B as their pawn, the Nazis manage to convince the evil tribesmen that the wildlife has been disrupted by a heresy committed by Tribe A. The players and their allies in Tribe A must fight off the animals and the members of Tribe B and get to the bottom of the mystery. At the adventure's climax, the heroes must convince their Tribe A allies to allow them to enter the Forbidden Lands in order to squelch the Nazi plot, penetrate the unknown terrain, discover the true secret of the Falcon Men, and smash the Nazi menace.

4. Lost Civilizations

In this genre, the heroes take on the roles of intrepid explorers or hapless travelers. Your first adventure should have the PCs stumble across an entire culture unknown to the world at large, and decide to stay a while and look around.

The Setting

Of course, the most important element of the setting is the lost world the heroes discover. The first thing you have to decide is the exact location of this world. Obviously, lost civilizations are located in isolated, out-of-the-way places (or else they wouldn't be lost)—an isolated valley, an uncharted island, Antarctic, or the center of the Earth are good examples. The area you choose should be exotic and very difficult to reach.

After you decide upon a location, it's time to create the lost culture itself. It is important that you take the players out of reality and give them the sense that they are entering another world. Make the Lost World as strange, interesting, and just plain different as you possibly can. The pulp writers used three time honored techniques to accomplish this goal: time warps, legends, and race alterations.

Time warp Lost Worlds are those in which the lost culture is simply a period of Earth's history that has been temporally displaced. At the center of the Earth for example, the heroes might discover a huge city that was established by Genghis Khan's son hundreds of years ago. Shortly after the city was built, there was a disaster which isolated it from the surface. Since that time, there has been no technological advancement in the underworld. For all practical purposes, a tiny slice of Mongol China has survived intact for centuries. As another example, the heroes may come across an uncharted volcanic island on which a series of geothermic vents have kept the entire area in the age of the dinosaurs.

Legendary Lost Worlds are created by pulling a mythical civilization out of Earth's legends, and plopping it down in the "real" world. The heroes may discover the lost continent of Atlantis, the valley of Shangri-La, the Seven Cities of Gold, the land of Lemuria, the forests of the fairies and leprechauns, the citadels of Shamballa, or any number of other possibilities. Legendary lost worlds can be as technologically advanced as you wish (i.e., they could fight with rayguns in Atlantis).

Finally, race alterations are lost civilizations in which the inhabitants have powers or abilities that somehow differ from those of normal men. Perhaps the inhabitants of the civilization are aliens from another world who crash-landed on the Earth and decided to keep themselves isolated so as not to upset the delicate evolution of man. Another possibility is that the lost colony consists of "altered" or "changed" humans who split off from society, which had always regarded them as freaks.

The Heroes

The possibilities for heroes of a Lost World campaign are almost limitless. One characteristic shared by all the protagonists of this genre is a burning curiosity. Without this trait, it is unlikely the heroes would have approached the lost civilization in the first place.

Typically, at least one of the heroes is a famous scientist or explorer, explaining how the group came to be in such an out-of-the-way locale. Often, the scientist will postulate the existence of the Lost World, his colleagues will call him a fool, and he will fund his own expedition to go out and prove them wrong. There is also usually a less brainy, "man of action" in the group, and a female (the scientists' daughter?) who serves as the man of action's love interest.

The Villains

As in the Jungle campaign, the first step is to decide whether the villains are indigenous to the lost civilization or outsiders. Indigenous villains are usually determined to take the lost civilization's special technologies or abilities and use them to conquer the PCs' world. These sorts and their followers are often the evil outcasts of a benevolent Utopian society. These outcasts feel the lost civilization has somehow been slighted by the outer world, and hope to seize enough power to launch a counter-campaign.

Outsider villains most often want access to the lost civilization's secrets. They hope to use this information to gain power in the outer world. Outsiders often have one or more indigenous characters that serve as their allies.

In any case, there is bound to be someone within the isolated civilization who views the presence of the PCs as a threat (at least initially).

Adventures

Adventures in Lost World campaigns always have two objectives: to stop the villains from accomplishing their goals, and to explore the strange new civilization. The descriptions of the typical Lost World villains given above should suggest a number of goal-oriented adventures. To give these adventures a true Lost World flavor, you must intersperse enough of the culture and mores of the alien civilization into the mix to give the players the sensation that they are exploring new territory. Keep inventing new customs and territories within the lost world.

Finally, no Lost World adventure is complete without offering some excuse for the PCs to stick around until the next adventure. One common tactic is for the otherwise kindly inhabitants of the Lost World to threaten the PCs with death should they ever decide to leave. This is to prevent them from revealing the existence of the lost civilization to the world at large. There are also sub-


tlar variations: For example, the scientist might want to stick around and study the culture; entering the lost world might expose the PCs to a disease which will be fatal should they ever choose to leave the area. If all else fails, simply strand the PCs!

A Lost World Adventure

While traveling in a primitive submarine off the coast of Japan, the heroes are caught in a tsunami and swept under the ocean into a huge airpocket at the center of the Earth. Inhabiting this airpocket, they find a Japanese warlord named Fujigara and his army of followers. The ancestors of these people were washed into the airpocket in the fifteenth century by a tsunami exactly like the one that brought down the heroes (a phenomenon these people call the "Red Rain"). Since that time, they have built up a vast civilization resembling that of ancient Japan: clans, samurai, warlords, geishas, ninja, etc. Over the years, however, the under-dwellers have made some startling technical advancements in the medical sciences. Most of the inhabitants of the Lost World live to be two hundred years old, and a few have evolved fantastic mental powers.

When the heroes arrive, they will be greeted enthusiastically by Fujigara and his noble court, though the court is currently in shambles. Lately, the henge (giant crabs which reside just outside the settlement) have begun to attack and kill the under-dwellers with increasing frequency. The court is not quite sure what to do about this problem. One of the more militant clan leaders, Soga, claims that he saw a group of unknown humans agitating the beasts. Soga's theory is that another race living in the underworld is planning to attack the inhabitants of the lost world and take over their territories. He is convinced that the PCs are spies for this race and urges that they be executed immediately.

Soga is partially correct. There is another race of beings in the underworld. These are the "Lava Men." The Lava Men normally reside in caverns



buried beneath the ocean floor, but recent volcanic activity sealed off their homes forever. They are now forced to compete with the Japanese culture for territory. As part of their plan to eliminate the Japanese, the Lava Men are driving the henge over the barrier into the Japanese territory.

The PCs must now aid Fujigara in getting to the bottom of what is going on, and in dealing with the Lava Men. Halfway through the adventure, however, Soga will mount an attempted coup, and a clan war will erupt. He has managed to convince a sizeable portion of the population that his spy theory is correct and that the the crab attacks will not stop until Fujigara is deposed and the PCs are killed.

There is also the problem of the PCs getting home. The "Red Rain" occurs on three consecutive days every ten years. Unless they are able to repair their submarine and "ride" the tsunami once again, they will be stuck in the inner world for quite a while.

5. Westerns

Westerns set in the 1930s? Well, yes: In the thirties pulps and serials "westerns" set in the contemporary era were fairly common. These stories usually combined cowboys, Indians, and sixguns with automobiles, tommy guns, and radios — a very peculiar mix.

The Setting

The stories in this genre draw much of their interest from their strange combination of old west and contemporary situations. For this reason, it is vital that you have some locations appropriate to the old west and some locations appropriate to the modern age in each and every adventure. Old west locations are ranch houses, one-avenue towns, mesas, abandoned mines, ghost-towns, Indian encampments, and saloons. Located just a short distance away from the miniature old west is typically a

large city, government research facility, or industrial complex. These two areas are usually physically isolated from each other, but the characters frequently cross back and forth between them.

The Heroes

The Heroes in Western adventures always hail from the old west portion of the environment. They are usually young ranch hands, wealthy ranch owners, Indians, or cowhands. The heroes are often at a slight technological disadvantage compared to the villains. The good guys prefer to fight with the weapons of the old west (six-guns, whips, knives, and tomahawks), while their modern day opponents might be packing tommy guns, or grenades.

Except for the heroes, most of the other inhabitants of the old west frontier are weak and down-trodden. They are present in the story primarily to be saved by the protagonists. The Western heroes are the protectors of their people, just as the heroes of Jungle Adventures are the guardians of the jungle.

In general, Western adventures work best at the Moderate realism level. At the Moderate level, the heroes often wear masks and have fanciful names such as "the Eagle," or "El Diable."

The Villains

The antagonists in Western adventures are usually, inhabitants of the modern day portion of the environment. Typically, the old west area is set up as a realm of innocence which the evil residents of the modern realm are out to plunder. The villains of Western adventures are typically interested in relatively straightforward, like wealth. The source of this wealth is usually located somewhere in the "miniature" old west.

Wealthy businessmen and corporate figureheads make excellent Western villains, as do mad scientists and gangsters.

Adventures

Designing a Western adventure is generally a two-step process. First, decide exactly what it is in the old west environment that the villain is after. Some typical targets are a seemingly run-down gold mine, the rich mineral deposits beneath a family ranch, treasure hidden out in the hills by outlaws long ago, or some mystical artifact in an ancient Indian burial mound.

Next, decide how the villain plans to accomplish his goals. The villains in these Westerns rarely involve themselves directly in the action. Instead, they have huge hordes of thugs, spies, and saboteurs to do their dirty work for them, and they typically have some sort of ingenious scheme to accomplish their aims. For example, suppose that J.K. Wainwright, a wealthy investor, wants to buy some ranch lands owned by a railroad company in order to access the huge radium deposits beneath them. In a typical Western, Wainwright would hire a group of thugs to infiltrate the railroad's employee unions. The thugs would make working conditions difficult and do everything they could to foster disputes between labor and management in hopes of driving the railroad into financial difficulties. Wainwright would then step in and offer to buy the entire line (at a substantially reduced price, of course).

A Western Adventure

Arthur Allen Murdock, owner of the famous Murdock Corporation wants to get his hands on an old gold mine that lies out in the foothills. The mine is thought to be depleted, but Murdock's geologists discovered that there is actually a rich new vein that runs straight through an untapped sector. He offers to buy the mine from Ellie Jean Oakley, its owner, but Ellie Jean won't sell because she has just raised enough money to begin working it again. Infuriated, Murdock hatches his plot.

After Ellie Jean and her laborers begin working the mine, Murdock starts disrupting the business

and injuring the miners. He then plants evidence indicating that there is an ancient Indian curse on the land, and even goes so far as to send out a thug to pose as the terrifying "ghost" of a dead Indian chieftain.

The players, who may be ranchero neighbors of Ellie Jean or even some of the miners she hires, must then get to the bottom of the mystery, expose the fake ghost, and run Murdock out of business.

6. Armed Forces


In this genre, the players become members of a branch of the armed forces. Together they then tackle a series of fiendish menaces. The Armed Forces genre is a variation on the Mystery Men archetype described above.

The Setting

Since all of the players are members of the armed forces, the adventures must be set in a locale where military personnel are likely to be present. Typical choices include: large cities, military bases, and military academies. Give these settings a bit of an exotic touch. Don't station your heroes at a military base in Connecticut, for example, when you can station them in Hawaii or the Philippines. Likewise, in a campaign that is set in a big city, tailor your adventures around its more interesting or unique areas: Chinatown, the skyscraper district, the night clubs, museums, or any unique monuments.

The Heroes

The first thing you have to do is select which branch of the service the heroes are members of. Most stories in this genre focused on the more interesting or unusual choices: the Coast Guard, the Marines ("Devil Dogs"), the Army Air Corps, the Canadian Mounties, the French Foreign



Legion, etc. The heroes usually comprise a special “elite unit” within their branch of service, with a typical hero group consisting of one officer and several enlisted men. If you wish, all of the heroes may be officers, or they may all be enlisted men; but there is almost always one character who is at least nominally superior to the others. However, the superior character never “pulls rank”: The other heroes are his closest friends and he gives them almost unrestricted freedom, taking their advice and opinions into consideration.

The heroes are usually somewhat isolated from the rest of the military, and they are rarely drawn from the highest military ranks. It is uncommon for a superior who is outside the group of protagonists to simply step in and start ordering them around. On the downside, it is equally uncommon for the heroes to go to their superiors requesting assistance.

The Villains

The villain in an Armed Forces adventure is typically a representative of an enemy power or he is very similar to the villains of the Mystery Men genre described above.

The enemy power villain is usually out to cripple somebody's defense effort. Adventures of this sort are similar to those of the Espionage genre described below, save that the villain is usually a more fanciful character. These villains tend to enact schemes that are much larger in scope than those of their Espionage counterparts. A typical enemy power adversary might be trying to ground one of a nation's air bases by developing a weather control machine that will blanket the base in heavy fog, he might attempt to launch a coup d'etat against the nation's leaders.

The “Mystery Men” villains are described above. Remember to give them a flare for the unusual. Good choices for Armed Forces adventures are Mad Scientists, Oriental masterminds, and Mystery Villains.

Adventures

One of the advantages of playing in the Armed Forces genre is that you always have some control over the players' actions. If necessary, you can step in and have their superiors order them to do whatever you like. This makes beginning an adventure particularly easy.

Most Armed Forces adventures begin with the heroes being given a special mission. This assignment usually isolates them from their military branch. There is also more to the assignment than meets the eye. The problem the heroes are ordered to solve is usually just a front for the master villain's activities.

Try to work as much action as possible into these scenarios, and give the heroes plenty of time to make patriotic speeches!

An Armed Forces Adventure

The heroes are members of The French Foreign Legion's special “Dixieme Battalion.” The adventure opens with the heroes being assigned by their superiors to travel to Morocco to crush a huge drug-smuggling ring that stretches to the United States and Europe.

The drug smuggling ring, run by the insidious Dr. Lightning, is actually a cover. The drugs are unimportant—the Doctor is really smuggling military secrets which he secures all over the world. Lightning's clients send couriers to make their requests, and the Doctor sends some of his operatives out to retrieve the information, which is then sent back with the courier.

In the adventure's climax, the heroes uncover this scheme and find out that one of their superiors in the Foreign Legion is one of Dr. Lightning's top operatives.

7. DAREDEVILS

In the Daredevils genre, the players become death-defying stuntmen, acrobats, race car drivers, or stunt fliers. What sets this genre apart from all the others is that many of thrills experienced by the protagonists come in non-adventuring situations. The climax of a story might be some fantastically dangerous stunt that has nothing to do with the antagonist.

The Setting

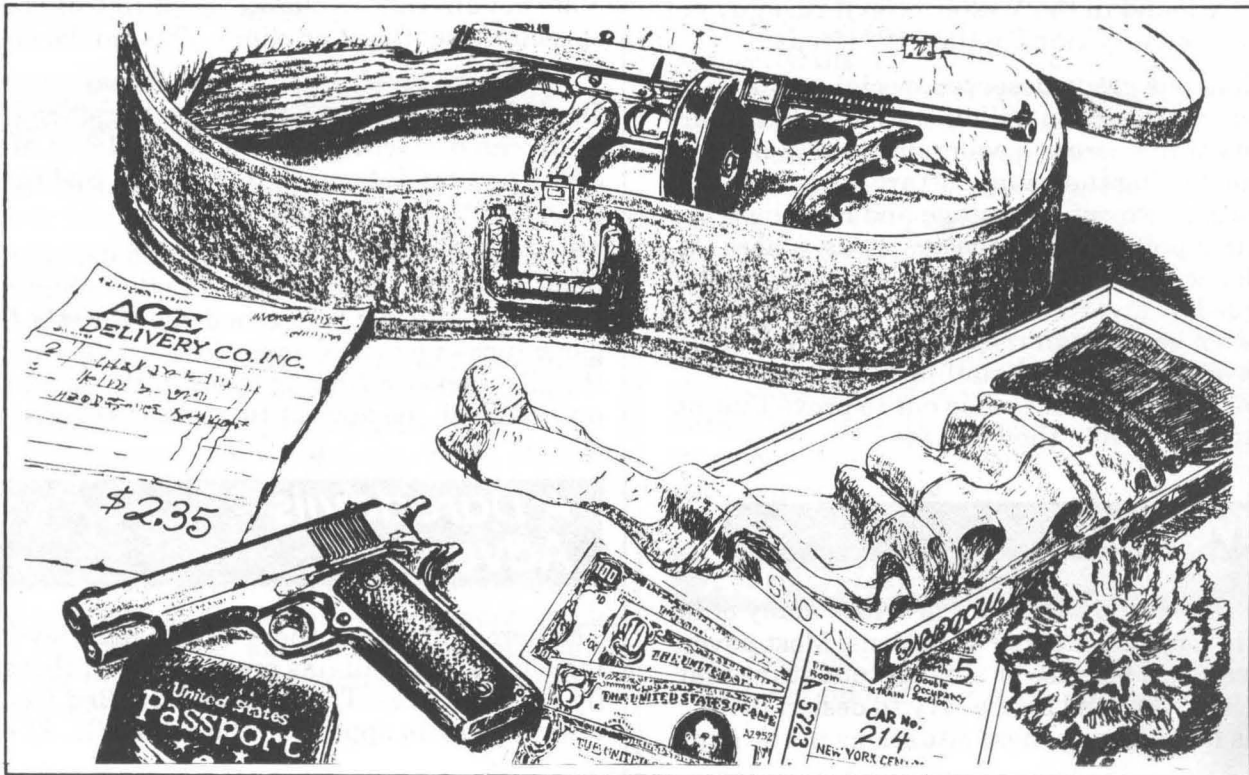
The setting depends upon the type of heroes you have. Stuntmen belong in Hollywood or at some remote filming location; acrobats might be traveling with a circus; race car drivers might be touring on the pro circuit; stunt fliers should be touring with an air show, etc. The only thing common to almost every setting in the Daredevil genre is that there are usually lots of fans and

spectators around. (The heroes' occupation is connected with the entertainment or sporting industries) Fans make great hostages for the master villain, and roleplaying encounters between the heroes and their adoring public should be amusing.

The Heroes

The heroes are always at the forefront of a Daredevils story, more so than in any other genre described in this chapter. The typical daredevil is just that—someone who is so obsessed with danger and excitement that no stunt is too foolhardy, and no menace too dangerous. Daredevils are completely without fear, and they like to prove this fact to themselves over and over again by attempting feats that few other mortals would dare. Ninety-five percent of all the heroes in this genre are of the Daredevil archetype described in Chapter One.

Daredevils are found in many different occupa-



tions, the first step in planning a Daredevils campaign or adventure is to choose the occupation that appeals most to you and your players. This will have an understandably large impact on everything else that follows.

In general all of the player characters will have the same occupation (i.e., all stuntmen, all race car drivers, etc). This is because all the stories written in this genre used this convention, and for a good reason: One important aspect of Daredevils adventures is the friendly rivalry that forms between the various heroes. The protagonists all have a great deal of respect for one another, but at the same time, they are constantly trying to upstage each other and break each other's records.

The Villains

The villains of the Daredevils genre resemble the sort of antagonists you would encounter in a Mystery Men campaign (Mad Scientist with a nefarious scheme to seize power), or the villains commonly found in the Westerns (evil rich guy out to make money by ruining the PCs' circus).

One villainous group deserves special mention, however, are the Rival Villains. Rival Villains are members of the heroes' own profession. In addition to accomplishing the usual dastardly goals, Rival Villains are also out to upstage and humiliate the heroes in a professional capacity. Thus, a hero group made up of stunt fliers, for example, might be plagued by an evil stunt flier who believes that he does not get enough respect within the profession. In addition to blackmailing the heroes' employer, the evil flier is also out to prove that he is a better pilot than they are, etc.

Adventures

A good Daredevils adventure provides many of its thrills in non-adventuring situations. Most adventures feature a big race or a dangerous stunt that no one has ever done before. Try to design little systems for resolving these situations in the game.

A complex acrobat stunt, for example, might require a series of Acrobatics skill rolls. A big race might be resolved like a chase.

Another must in a good Daredevils adventure is a chance for the heroes to use their professional abilities in an adventuring context. If the heroes are all high-flying circus acrobats, for instance, there might be a situation where they have to use makeshift trapezes to cross a stream of boiling oil with which the villain has surrounded his house. If the heroes are race car drivers, there is always a big car chase during the climax, etc.

Aerial Rules

Here are a few guidelines for handling action in the air in *Top Secret/S.I.*™ game. Stunt flying campaigns will find these rules particularly useful.

Acceleration: In level flight, propeller-driven aircraft accelerate at 1% of Maximum Speed (Max Spd) per turn. This can be increased to 10% of Max Spd by diving at least 100'. Prop-driven aircraft can't accelerate and climb at the same time—they must lose 10% of Max Spd if they climb more than 100'. Jet aircraft accelerate up to 10% of Max Spd speed in level flight or climb. This can be doubled in a dive.

Deceleration: In a single turn, aircraft in level flight can decelerate by as much as 1% of Max Spd. They can lose up to 10% of Max Spd in a single turn by climbing 100' or more.

Maneuvering: Helicopters turn and use special maneuvers like automobiles. All other aircraft turn very gradually in a two second *Top Secret/S.I.*™ game turn—up to 15 degrees to the right or left if the pilot makes a Driving check. If the check is unsuccessful, the aircraft turns only 5 degrees.

A Daredevils Adventure

The heroes are stunt fliers for the Red Devils Flying Circus. The villains are rival stunt fliers who fly with the Aces. The Aces and the Red Devils always seem to appear on the same bill. At each

city along the stunt flying circuit, the Aces carry out a bizarre robbery using their flight skill. Each time, they frame a member of the Red Devils for their crime.

As the adventure progresses, the heroes must uncover the Aces' scheme and prove their innocence. At the same time, the Aces are constantly goading the heroes and trying to upstage them. One of the Aces regularly incorporates the amazingly dangerous "triple-stall roll" into his routine (only six men have ever done this and lived!). The heroes can't really consider themselves successful unless they match this feat, or even complete the never before attempted "quadruple-stall roll." Of course, the Aces will sabotage the heroes' planes before the big day if given the chance.

8. Espionage

This genre should be familiar to players of the *Top Secret/S.I.*™ game. In fact, some elements of the spy films and novels of the 1980s actually arose out of the pulp stories of the 1930s.

The Setting

The setting of an Espionage adventure should be romantic and exotic. Geographically, the 1930s locations that are particularly appealing are similar to those of the 1980s: Germany, China, USSR, Japan, Italy, etc.

In most Espionage adventures, the heroes will be called upon to enter enemy territory. This sets Espionage adventures apart from the adventures of the other genres described in this book. Mystery Men usually have the police or local authorities to fall back on if they are in trouble. Spies, on the other hand, are always on their own. This situation sets the tone of the adventure, and should be played up as much as possible. The players should realize they are alone, and should constantly be concerned with hiding their actions from those around them.

The Heroes

They're all spies; that's obvious enough. The only thing you have to decide is which country or organization the PCs will be working for.

A simple way to create a spy character with a strong 1930s flavor is to select one of the hero archetypes from Chapter One while selecting the same sort of abilities and skills you would purchase in a regular *Top Secret/S.I.*™ adventure. Thus, the Man of Mystery becomes an agent who prefers to be known only by his code name, and keeps his true motivations and background a secret from one and all.

The Villains

The villain of an Espionage adventure is generally a fanatical agent of one of the enemy of the U.S.: Germany, Italy, Japan, or Soviet Russia. (Yes, Russia was an allied power during World War II, but the pulps and serials are filled with stories in which the antagonists are Soviet communists.) Typically, the antagonist is cruel, sadistic, and completely devoid of scruples. He will torture, double-cross, backstab, do anything, to accomplish his goals. To remain within the pulp spirit, demonstrate this cruelty whenever possible, but always handle these situations with taste; graphic descriptions of violence are never necessary.

One other common characteristic of the typical 1930s Espionage villain is a certain amount of stupidity. Typically, the advantage which allows the heroes to emerge victorious, is their ability to outwit the opposition. The villains often control more manpower and resources, but are unable to use them effectively.

Adventures

Most Espionage adventures revolve around the transfer of information. One side has some blue-

print, plan, microfilm, photograph, or report the other side wants. Everything else is complication and plot device. One special characteristic of the Espionage genre deserving mention here is that combat and action are more scarce in Espionage stories than in most other genres. Instead, a premium is placed on suspense and character interaction. Encourage player characters to use their wits and charm to accomplish goals rather than using guns and fists. Instead of setting up a situation in which the heroes must break into the German embassy and steal important information, force them to make a deal with one of the embassy employees for it.

An Espionage Adventure

The heroes are assigned to keep tabs on the German Ambassador to the United States who the Americans suspect of conducting espionage activities in the USA. They are told he will be boarding a German luxury liner to pass stolen information to General Rudolf von Tropp, a top Nazi leader, also aboard the ship.

Once on-board, they meet Rudy Armbruster, a trusted friend and fellow operative, who happens to be vacationing on the ship. Armbruster, of course, agrees to help the heroes carry out their mission.

Eventually, the PCs learn that the German Ambassador isn't the spy—Armbruster is. This brings about all sorts of complications. Of course, Armbruster tells the ruthless General von Tropp and his lackeys the PCs' true identities, which leads to a series of assassination attempts. Armbruster also tries to lead the heroes into one or more ambushes.

At the adventure's climax, von Tropp and Armbruster plant a powerful explosive aboard the ship, hoping to cover their escape from the newly enlightened PCs.

9. Science Fiction

Straight Science Fiction stories were common during the age of the pulps. Even stories not executed in the "science fiction" genre, as detailed below, often had SF elements (especially Mystery Men and Lost Civilization adventures). In fact, the difference between an SF story and a story classified in one of the other genres is often vague.

For the purposes of thirties adventures, we'll define "Science Fiction" as a genre which features space aliens. You are better off following the guidelines for one of the other genres when designing adventures that merely feature fantastic technology or inventions.

The Setting

The first thing you have to decide is whether the action will be set on Earth or on some alien world. Numerous examples of both can be found in pulps and Saturday morning serials.

Adventures set on Earth can take place anywhere. The big city works well, as does a rural country setting. Although less common in this genre than in others, the standard exotic settings (the North Pole, Tibet, Arabia, etc.) are also recommended.

Alien worlds present their own advantages and disadvantages. One good thing about setting an adventure off in the stars is that the Administrator has a whole new world to create and populate. If you think it would be exciting to run an adventure in which the PCs must cross an ocean of acid, you can go ahead and put one on the map. Creating your own world also allows you to inject a sense of wonder into the proceedings. In addition to foiling the schemes of the villain, the PCs are likely to be interested in exploring their strange, new surroundings. See the "Setting" entry in the Lost World genre for more details.

On the other hand, everything cited as an advantage above can also be a disadvantage. Designing an alien world culture takes a lot of time; inexpe-

rienced Admins may have trouble with the need to design new rules—for example, what are the rules for crossing a sea of acid, anyway?). Another drawback to setting the campaign in an alien environment is that you are forced to decide how the PCs will get there (assuming they aren't aliens themselves).

If you go for an alien setting, you can make your job easier by segmenting the alien realm off into separate, smaller kingdoms, realms, or territories. That way, you can design the world section by section, as you need it. This approach allows you to keep interjecting variety into the campaign—the heroes can travel from the realm of the Plant People on the city of the Electro Volts, and back to the Crystal Palaces of the Emperor, etc.

The Heroes

Most of the heroes in alien stories of the 1930s were surprisingly normal. There weren't many masked avenger types running around. Typically, the hero is brought into conflict with the aliens, or spirited off to the alien world against his will. He does tend, however, to be a man of action. Archetypes that work well here are Mr. Dedication, the All American Boy, the Adventuring Academic, and the Patriot.

The heroes in a Science Fiction story are usually the only members of their race who stand against the villains. Human heroes might have one or two allies among the aliens, but no Earthlings will fight at their side. Just as the heroes of Jungle adventures become the guardians of the jungle, these heroes usually turn out to be the protectors of their race—often the race's final hope. Human adventurers might be the only thing standing in the way of the planet's enslavement at the hands of the evil intergalactic dictator. Alien heroes might be their race's last chance to free itself from some power-mad tyrant, etc.

The Villains

The generic Science Fiction villain is the power-mad alien emperor who is out to dominate the cosmos. Usually, the adventure begins when he spots a small blue planet located in the Sol system of the Milky Way Galaxy. These evil emperor types have huge armies, space armadas, advisors, and champions to back them up. They rarely take a direct role in the action until the big climactic confrontation with the heroes (which doesn't come about for several encounters).

Only slightly less popular as a villain is the militaristic alien race out to conquer all. In this case, it is hard to single out any one alien as the major villain—the whole race is evil. This sort of opposition is much less likely to draft a subtle scheme in order to achieve their conquest. Their preferred method is to step in and flex their muscles, eliminating all who dare oppose them.

Don't discount the possibility of making humans the villains of the piece, casting the aliens in the role of benevolent innocents. This is a twist that pulp writers would pull every once in a while. Imagine, for example, a mad scientist on Earth who discovers a peaceful alien world on which powerful "magna-crystals" grow in abundance. Naturally, the scientist builds a rocket ship to travel to the alien world and steal the crystals. The heroes then discover the scientist's plans and follow him in order to prevent the fiend from getting his hands on the crystals.

Adventures

The classic Science Fiction adventure is the alien invasion. These stories are generally cast in one of two molds: the Dastardly Scheme and the All-out Attack.

In Dastardly Scheme stories, the major villain invents some fiendish plan for subjugating the Earth. Instead of simply coming down and blasting everything with his powerful magna-lasers, Emperor Thrak might begin replacing the world's

major leaders with robots. Once enough of the robots are in position he can come down and seize power easily.

All-out Attack stories feature villains who show up with military might and begin conquering everything in sight. These adventures feature a lot of combat, and often progress like wars ("If we can only keep the Invisible Invaders away from the capital long enough for the Air Corps to arrive!").

The method the heroes use to combat the plot or invasion depends upon the setting you've chosen. They might remain on Earth and fight off the attackers, or they may head straight for the invasion's source to cause as much trouble as they can.

A Science Fiction Adventure

The evil galactic criminal Lord Megaron and his subjugated minions, the octopoid Kubadesh, are orbiting the Earth in a huge invisible satellite. Megaron wants to capture the Earth so he can enslave its inhabitants and use it as base of operations from which he will launch a cosmic armada.

Megaron's plan is to secretly slip incredibly advanced technology to the Nazis and speed along the rapidly brewing Second World War. With his technological gifts, Germany should succeed in taking over the world. Megaron has already placed "hypno-disks" on all the top Nazi leaders, so once the Germans are in control he will come forward and seize power.

The adventure begins when the heroes (in this case, government agents) are sent to Germany to check out espionage reports of incredibly rapid technological advances. They will eventually uncover Megaron's scheme and the location of his hidden satellite. The heroes must then enter The villain's domain and defeat him, possibly by striking an alliance with the conquered Kubadesh.

10. Horror

Horror adventures pit the heroes against the forces of the supernatural. These stories were common in the pulps and feature films of the 1930s; and, if played properly, make for immensely entertaining *Top Secret/S.I.*™ adventures.

The Setting

The major settings for Horror adventures depend on the villain(s) you choose. If your players are battling a Mummy, chances are part of the adventure will take place in Egypt; if a Vampire is the culprit, Eastern Europe immediately comes to mind; if the major menace is an Unspeakable Horror, you should set the adventure in a small town in New England, and so on.

Atmosphere is an important factor in a well-run Horror adventure. You must pay close attention to the locations you visit during play to insure that they set the proper mood. When the Mummy slays his first victim, he should silently strangle a university professor in a dark study at night while a storm rages; diving through a supermarket window in broad daylight and cutting down housewives just isn't appropriate. Old castles, Indian burial mounds, ancient libraries, and isolated ruins are all good Horror settings.

The Heroes

Stories in the Horror genre have the widest variety of protagonists. University reporters, journalists, vampire-hunters, ghost-busters, army officers, and psychic experimentators all make excellent heroes. In addition, the "masked avenger" and super-powered heroes of the day often came across the occasional vampire or werewolf as well.

In Horror stories, the NPCs are unusually important—the horror has to be demonstrated on somebody, and if every adventure opened with a werewolf carving up one of the PCs there would be nobody left to stop the horror. This means you must throw a few “victims” into mix, characters who are only present to be slain. Handling this situation properly is an art. It is vital that you confuse the players about which characters are going to be killed off and which are going to live.

The Villains

Most Horror villains are familiar to you—vampires, werewolves, and so on—so there’s no need to go over them again here. Choose one of the traditional menaces presented at the end of this description, or invent your own “Unspeakable Horror” or “Beast That Walks.”

Adventures

There are two ways you can go with horror: spooky or campy. In spooky stories you try to put the players on edge. The easiest way to accomplish this is through the creative use of atmosphere (see above). Selecting the right atmosphere for your events is crucial to making them “scary.” Another tactic is surprise. People are startled by surprises. Maybe the horror lies a little closer to home than the heroes think, or the situation is not exactly as it seems.

In Campy adventures the menace is supernatural only for flavor. In play, they “feel” like Mystery Men stories, but the evil Dr. Sin has been replaced by the bloodthirsty Count Straad. Campy Horror scenarios are effective because menaces are challenging opponents which force the players to use their abilities to the fullest.

Horror Menaces

Here are *Top Secret/S.I.*™ game stats for some common Horror villains:

VAMPIRE (human form)

STR	INT	REF	WIL	CON	MOV	DEX
140	90	75	40	80	108	83

Advantages: Acute Hearing (2), Acute Vision (2), Animal Friendship (1), Empathy (2), Night Vision (2), Presence (3), Sixth Sense (1)

Disadvantages: Addiction (blood) (4), Phobias (3), Weird Vulnerabilities (8)

Skills: Basic Melee, Shadowing (2), Stealth (2)

Powers: Invulnerability, Mind Control

Special: A vampire cannot be harmed by ANY normal physical attacks (guns, fists, anything). A wooden stake in the vampire’s heart instantly kills it. This requires a successful attack to body area 2. Sunlight does 2d10 points of CON damage to the creature per turn. A crucifix does 1d4 points of damage to any area struck.

Vampires have 3-point phobias to garlic, crosses, and running water.

Anyone bitten by a vampire takes 3d10 CON damage per bite and remembers nothing of the experience. Anyone who dies due to a vampire bite becomes a vampire.

VAMPIRE (bat form)

Same stats as above, only substitute the Flight power for Mind Control. Bats are small—anyone targeting a vampire in bat form suffers a -15 modifier to his success chance.

WEREWOLF

STR	INT	REF	WIL	CON	MOV	DEX
120	60	85	40	70	103	73

Advantages: Acute Hearing (2), Acute Smell (1), Acute Vision (2), Animal Friendship (1), Good Balance (2), Night Vision (2), Presence (3), Sixth Sense (2), Stamina (2)

Disadvantages: Phobias (3), Unattractive Appearance (3), Weird Vulnerabilities (8)

Skills: Acrobatics (0), Tracking (3), Stealth (2)

Special: Werewolves are not harmed by normal physical attacks; only silver weapons do any harm.

Werewolves bite for 1d6 damage and claw for 1d4. Anyone bitten by a werewolf turns into a werewolf unless he passes a WIL check with a -10 modifier.

Werewolves have 3-point phobias to silver and fire.

The werewolf has the above stats only in wolf form. When they revert back to human form they have normal human stats.

THE MUMMY

STR	INT	REF	WIL	CON	MOV	DEX
140	10	30	40	140	85	20

Advantages: Presence (3), Toughness (3)

Disadvantages: Phobia (fire) (2), Unattractive Appearance (3)

Skills: Basic Melee (1), Stealth (0)

Powers: Immortality

FRANKENSTEIN'S MONSTER

STR	INT	REF	WIL	CON	MOV	DEX
140	30	30	60	140	85	30

Advantages: Presence (3), Toughness (3)

Disadvantages: Phobia (fire) (2), Unattractive Appearance (3)

Skills: Basic Melee (1), Stealth (0), Tracking (0)

11. Whodunits

Whodunits are stories in which the players take on the roles of detectives and solve a murder or some other complex mystery. Unlike most of the other genres described, the Whodunits of the 1980s have remained almost completely unchanged from those of the 1930s. In general, a Whodunit adventure is a cerebral exercise on the part of the players. Given very little information in the form of clues, they must deduce a great deal, and ultimately reconstruct an entire sequence of events.

A detailed analysis of the Whodunit genre is pointless, since the stories would not work if they were to follow clearcut patterns like those of most of the other genres described; the players would quickly discover the patterns and breeze their way through the mysteries.

The best advice for setting up a good, challenging mystery is to go out and read a few mystery novels and borrow as much as you can. Entire plots can be transplanted into the game.

The emphasis in most Whodunit adventures is on the characters. Make sure to flesh out the NPCs in your mysteries as much as possible. The heroes will undoubtedly want to question each of these participants in detail. As long as the characters have consistent, well-planned personalities and goals, you can plant subtle clues in their speeches in the form of slip-ups, lies, and rumors.

Also note that most mysteries involve very little combat. The action, if any, usually comes at the end of the adventure, when the guilty parties are revealed. Remember that the emphasis in these scenarios is on problem-solving.

The AGENT 13™ Saga

AGENT 13™ novels are a good source of material for adventuring, 1930s style. Agent 13 inhabits a fascinating universe of secret societies, deadly assassins, and arcane ceremonies, a universe which is readily adaptable to a roleplaying format. In this chapter you will find the information you need to set adventures in this universe, allowing you to recreate the Midnight Avenger's struggles against the mysterious Brotherhood.

The **AGENT 13™** saga is an example of a "Mystery Men" campaign (see Chapter 4—Adventure Design) conducted at the Moderate realism level. If you decide to run an **AGENT 13** campaign, you have two options: You can either allow the players to take on the roles of the characters from the novels (Agent 13, Maggie Darr, Bennie the Eye, and Ray Furnow would all make acceptable player characters), or you can have them generate new characters to fight at Agent 13's side (remember, the Midnight Avenger has secret allies and accomplices all over the world).

The Brotherhood

The chief antagonist in the **AGENT 13** saga is a mysterious organization known only as the Brotherhood. The Brotherhood is an excellent example of the "Secret Society" archetype discussed back in Chapter 1. It is comprised of hundreds of invisible agents and assassins scattered about the globe.

The Brotherhood was founded thousands of years ago in the once great civilization of Lemuria. At the time of its inception, the organization was a source of goodness. In the early days, thousands of the organization's members scattered across the globe, performing actions they deemed necessary to steer mankind's evolution toward harmony and righteousness.

One of the Lemurians, Itsu, abandoned the heavenly world of Lemuria and entered the world of primitive humans. Due to his great knowledge, the savage humans came to believe he was a god. Itsu named himself the Hand Sinister, and established an empire, with himself as king and deity.

Eventually, Itsu's followers realized their new god was flawed. They turned on him and chased him back to Lemuria. His angry ex-followers descended on the ancient kingdom and, in their rage, burned it to the ground.

Despite the devastation, the secrets of Lemurian civilization were preserved in the Crystals of Uru, which survive to this day. The Crystals are said to contain the knowledge of the universe, separated into three disciplines—Science, Religion, and Politics.

Unaware that Itsu had brought about Lemuria's demise, the Great Fathers (the patriarchs of Lemuria) entrusted him to protect one of the crystals, with Brother-Du-Lac and Sharu (high-ranking Brotherhood members who survived the destruction of Lemuria) as guardians for the other two crystals. Together they were to guide the fate of mankind, but Itsu was unable to hide his true nature for long.

Gradually, his delight in violence and perverse pleasures began to surface. Sharu, devoted to Lemurian principles of goodness, love, and beauty, opposed Itsu. Brother-Du-Lac became a mediating force between the two.

In order to sway the balance of power, Itsu used strong mind control potions on Brother-du-Lac. It was during this period of time, mankind was plunged into the Dark Ages and Itsu was able to release great evil into the world. Eventually, Sharu freed Brother-Du-Lac from Itsu's control, secreting him in a monastery for protection. The balance of power was restored and the world began to experience a revival of hope and enlightenment.

But Itsu was not so easily thwarted. He began kidnapping children with special talents and abilities from all over the world, evaluating and ranking them according to their intellectual and physical prowess. Gradually, these rankings developed an elaborate hierarchy with multiple levels and purposes.

Itsu created levels—or orders—called Bishops, Knights, and Rooks. Followers from these orders were trained in politics, their mission to infiltrate

and control the political institutions of the world.

Another group within Itsu's hierarchy was the Order of Serpentine Assassins, also called the Jindas, a secret cult of ruthless killers.

At Itsu's command, the Jindas infiltrated the monastery where Brother-Du-Lac was kept. Rather than have Brother-Du-Lac and his crystal fall into Itsu's hands, Sharu killed Brother-Du-Lac and disappeared. The whereabouts of Sharu and the two crystals remains a mystery.

There are some who believe that Ray Furnow, one of Agent 13's accomplices, is actually Sharu in disguise. If Agent 13 himself suspects this, he hasn't let on.

Since those days, Itsu and the Brotherhood have been hatching a plot to accomplish their ultimate objective—complete global domination. Nearly every major war and catastrophe of the last thousand years has been spurred on by Brotherhood interference. Now, in 1937, the final pieces of Itsu's plot are beginning to come together.

Goals

In order to achieve this global domination, Itsu and the Brotherhood have adopted a number of minor or secondary goals (detailed below). These make excellent springboards for adventures.

1) Political Domination: One approach the Brotherhood has taken in order to conquer the world is the chiseling away of nations one-by-one. Itsu is always looking to expand his power base into new countries, especially those with political or military might. It wouldn't be unusual for the Brotherhood to plot and fund a coup anywhere in the world. The first two **AGENT 13™** novels concern attempts to seize control of the United States.

When conducting an operation such as this, Itsu chooses his targets with care. There is usually something more to the plan than gaining control of the nation. Itsu tried to gain control of the United States, for example, because he could then keep it out of the war he was starting in Europe. If his plan had succeeded, he would have controlled not

only the U.S., but a major portion of the planet.

2) Control of Important Figures: Itsu has found that the easiest way to manipulate world affairs is to control world leaders by bringing them under the influence of the Brotherhood. This is how the organization starts most of the world's wars and wreaks widespread havoc. For instance, in 1937, Adolf Hitler in Germany, Benito Mussolini in Italy, and General Tojo in Japan are all pawns of the Invisible Empire. In addition to political figures, the Brotherhood is interested in scientists, philosophers, religious figures, and civil leaders.

The methods the Brotherhood uses to gain control over these figures are diverse. The organization's favorite tactic is to place a loyal agent close to the figure, and wait until the agent becomes the target's closest friend and advisor. Other methods of control include blackmail, coercion, hypnosis, and mind control. The Brotherhood has even been known to capture important figures and replace them with disguised agents.

3) Control of Technology: Itsu and the Brotherhood are interested in controlling the world's technology. The organization wants to control as many of the world's important scientific discoveries as possible, while keeping these discoveries out of the hands of others. In the first two **AGENT 13** novels, Itsu and his followers were bent on capturing Doctor David Fischer and his revolutionary "lightning gun."

At times, the Brotherhood will attempt to "leak" the secrets behind powerful weaponry and defense systems to the world at large, in hopes of causing havoc.

4) Control of Mystical Technology: In addition to the Crystals of Uru, a number of other powerful ancient relics have survived to the present day. These powerful items would, of course, be of enormous interest to Itsu and his followers.

Organization

The Brotherhood consists of hundreds of "invisible agents" Itsu has scattered all across the world.

These agents are usually well hidden—only a small handful of people are aware of their true nature. Brotherhood agents can be found in every nation on Earth and in all walks of life: paperboys, prime ministers, opera singers, scientists, mobsters, movie stars. The talons of the Invisible Empire can be found anywhere.

At the top of the Brotherhood hierarchy, of course, is Itsu, the Hand Sinister.

ITSU—The Hand Sinister

STR	INT	REF	WIL	CON	MOV	DEX
20	180	40	110	60	30	110
Sex	Male					
Race	Lemurian					
Occupation	Ruler of the Brotherhood					
Age	3000 +					

Advantages: Empathy (2), Fearlessness (2), Obscure Knowledge (3), Observation (3), Presence (3), Sixth Sense (3), Toughness (4)

Disadvantages: Enemy (Agent 13) (2), Unattractive Appearance (3), Unmistakable Feature (walking skeleton) (1)

Skills: Basic Melee, Fine Arts (5), First Aide (5), Hypnosis (3), Basic Liberal Arts, Anthro/Psych/Soc (5), Business/Economics (5), History /Poli Sci (5), Lit/Journalism (5), Philosophy/Religion (5), Basic Science, Astronomy/Math/Physics (5), Biology/Botany/Zoology (5), Chemistry (5), Engineer (5), Law (5), Medicine (5), Surgeon (5), Most Languages (5), Occult Knowledge (5)

Powers: Meditation, Mind Control, Mind Reading, Longevity (Itsu has a modified form of the Immortality power. Because of an arcane mixture he drank long ago, the Hand Sinister is extremely long-lived. He is already over 3000 years old. The problem is Itsu continued to age over these 3000 years. His flesh dried up long ago, and he now looks like a mummified corpse).

Of course, Itsu rarely takes a direct role in the Brotherhood's affairs. Instead, he delegates responsibilities to his subordinates, while remaining in his hidden shrine and hatching new plots.

Below Itsu in the hierarchy is the main body of

Brotherhood agents. The forces of the Invisible Empire are given ranks named for the pieces on a chess board. Pawns are the lowest ranking agents (and the most expendable). They are usually assigned menial, unimportant tasks. As one ascends the hierarchy, through the ranks of the knights, bishops, and rooks the agents become more skilled and their responsibilities more elaborate.

The Brotherhood is constantly recruiting new members into the lower ranks. Promotions come only after long, meritorious service.

BROTHERHOOD AGENTS

Pawn

STR	INT	REF	WIL	CON	MOV	DEX
55	55	55	60	50	55	55

Advantages: None

Disadvantages: Enemy (Agent 13) (2)

Significant Skills: Basic Firearms, Pistol (0), Rifle (0), Submachine gun (0), Basic Melee, Oriental Martial Arts (0), Stealth (0), Driving Auto (0), 2 other General skills at level zero.

Knight

STR	INT	REF	WIL	CON	MOV	DEX
60	60	60	65	60	60	60

Advantages: None

Disadvantages: Enemy (Agent 13) (2)

Significant Skills: same as pawn, only one of the combat skills is at level one, one specialty skill at level 0, one general skill at level one, two general skills at level zero, Area Knowledge(0)

Knights generally oversee a small number of pawns, and command less important missions.

Typical Bishop

STR	INT	REF	WIL	CON	MOV	DEX
65	65	65	70	65	65	65

Advantages: Fearlessness (2)

Disadvantages: Enemy (Agent 13) (2)

Significant Skills: same as Knight, only one combat skill is at level two, one combat skill is at level one, two specialty skills at level one, two general skills at level one, three general skills at level zero, two language skills at level one, one education skill at level one, Area Knowledge (1)

Bishops are in charge of most Brotherhood operations. They usually supervise a small number of knights who, in turn, lead a small number of pawns.

Rook

STR	INT	REF	WIL	CON	MOV	DEX
70	70	70	75	70	70	70

Advantages: Fearlessness (2), Presence (3)

Disadvantages: Enemy (Agent 13) (2)

Significant Skills: same as Bishop, only two combat skills are at level two, two combat skills are at level one, one specialty skill is at level two, two specialty skills are at level one, four general skills at level one, 2 general skills at level zero, four language skills at level one, two education skills at level two, Area Knowledge(3), and two adventure skills at level one.

Rooks usually command the Brotherhood's most important missions. They typically oversee a vast number of bishops, knights, and pawns.

Upon induction, all agents of the Brotherhood are given a number. This number is tattooed onto the palms of their hands as part of a mystic ritual. The number can only be seen by someone peering through a "Seer Stone" (see below). All Brotherhood agents of Rook rank have a Seer Stone.

THE SERPENTINE ASSASSINS

The Serpentine Assassins, also known as the Jindas, are the Brotherhood's elite killers. The most physically promising specimens recruited as pawns are turned over to the Jinda-Dii, the master of Jindas, who gives them the special instruction and training which grants them unique abilities.

Jinda-Dii

STR	INT	REF	WIL	CON	MOV	DEX
80	99	110	110	80	95	105

Sex	Male
Race	Unknown
Age	Unknown

Advantages: Acute Hearing (2), Acute Smell (1), Acute Taste (1), Acute Touch (1), Acute Vision (2), Ambidexterity (2), Athletic Ability (2), Empathy (2), Eye-hand Coordination (3), Fearlessness (2), Good Balance (2), Internal Compass (1), Light Sleeper (2), Night Vision (2), Observation (3), Peripheral Vision (2), Photographic Memory (6), Presence (3), Sixth Sense (3), Stamina (2), Toughness (3)

Disadvantages: Enemy (Agent 13) (2)

Skills: Knife Throwing (4), Basic Firearms, Pistol (4), Rifle (4), Submachine gun (4), Basic Melee, Oriental Martial Arts (5), Wrestling (5), Climbing (4), Driving/Auto (5), First Aid (5), Lip Reading (4), Mimicry (2), Piloting (4), Concealment (5), Disguise (5), Forgery (4), Interrogation (3), Lockpicking (5), Shadowing (5), Stealth (5), Surveillance (5), Survival (4), Tracking (5), Hypnosis (3), Security Systems (4), Traps (4)

Powers: Meditation, Mind Reading

The Jinda-Dii is a wise, old man and one of the most experienced assassins in the world. He is one of the Brotherhood's most highly-trained operatives and answers only to Itsu himself. It is unlikely that the Jinda-Dii will take a direct role in many adventures; he operates behind the scenes. Before pitting your players against him, make sure to take a look at his stats! Are you sure they're ready?

The rest of the Jindas are divided into four groups: the Jindai-Hai, the Jinda-Nuul, the Jinda-Gaan, and the Jinda-Gol. The Jinda-Hai are the lowest level assassins, not much more than street thugs. The Brotherhood maintains hundreds of expendable Jinda Hai. The Jinda-Nuul are assassins specially trained in stealthy killing, excelling at poison craft and traps. The Jinda-Gaan are experts in persuasion, torture, and mutilation.

Jinda-Gaan are usually sent out to kill victims the Brotherhood wishes to make examples of. The Jinda-Gol are the elite of the Brotherhood assassins. Each and every one of the Jinda-Gol is personally trained by the Jinda-Dii himself.

Before going on a mission, a Jinda is forced to drink a mystical potion known as mantha. Mantha blocks out all of the Jinda's surface thoughts, save those that directly concern his mission. This allows the Jinda to pursue his quarry with an inhuman single-mindedness. Mantha has another unique ability: It causes the Jinda to burst into flames if he is killed, completely destroying the assassin's corpse and any clues it may have held. This makes it impossible for law enforcement agencies to track down any Jindas who might fail in their missions.

Jinda-Hai

STR	INT	REF	WIL	CON	MOV	DEX
55	40	55	65	60	55	-48

Advantages: Athletic Ability (1), Fearlessness (2), Observation (3), Sixth Sense (1)

Disadvantages: Enemy (Agent 13) (2)

Skills: Basic Firearms, Pistol (0), Rifle (0), Submachine gun (0), Basic Melee, Oriental Martial Arts (0), Shadowing (0), Stealth (0), Driving/Auto (0)

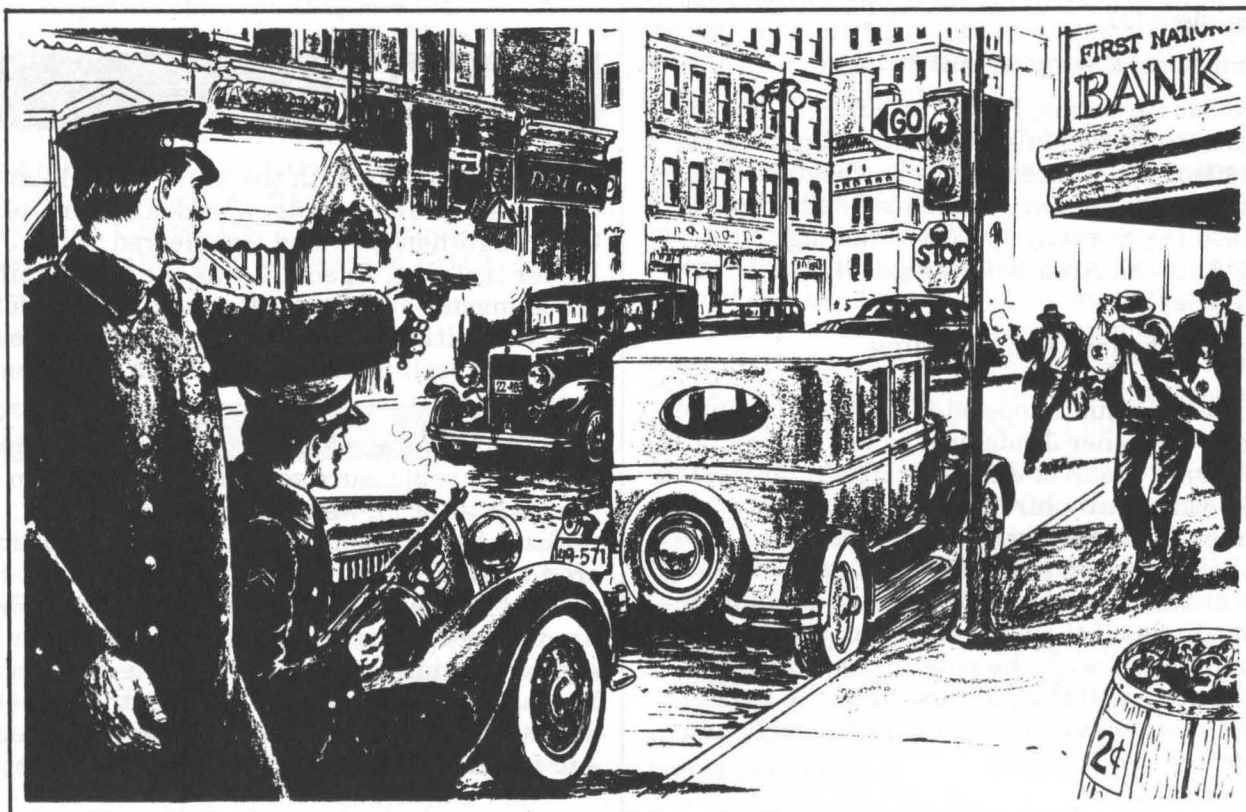
Jinda-Nuul

STR	INT	REF	WIL	CON	MOV	DEX
65	60	60	65	60	63	60

Advantages: Athletic Ability (1), Fearlessness (2), Obscure Knowledge (3), Observation (3), Sixth Sense (1), Toughness (1)

Disadvantages: Enemy (Agent 13) (2)

Skills: Blowgun (1), Basic Firearms, Pistol (1), Rifle (1), Submachine gun (0), Basic Melee, Oriental Martial Arts (1), Concealment (0), Disguise (0), Lockpicking (1), Shadowing (0), Stealth (0), Tracking (1), Driving/Auto (0)



Jinda-Gaan

STR	INT	REF	WIL	CON	MOV	DEX
75	40	60	65	70	68	50

Advantages: Athletic Ability (1), Fearlessness (2), Observation (3), Sixth Sense (1), Toughness (3)

Disadvantages: Enemy (Agent 13) (2)

Skills: Basic Firearms, Pistol (2), Rifle (2), Submachine gun (1), Basic Melee, Oriental Martial Arts (2), Concealment (0), Lockpicking (1), Interrogation (3), Shadowing (0), Stealth (0), Tracking (1), Driving/Auto (2)

Jinda-Gol

STR	INT	REF	WIL	CON	MOV	DEX
80	70	80	75	70	80	75

Advantages: Acute Hearing (2), Acute Smell (1), Acute Taste (1), Acute Vision (2), Athletic Ability (2), Empathy (2), Eye-hand Coordination (3), Fearlessness (2), Good Balance (2), Internal Compass (1), Night Vision (2), Observation (3), Sixth Sense (3), Toughness (2)

Disadvantages: Enemy (Agent 13) (2)

Skills: Basic Firearms, Pistol (3), Rifle (3), Submachine gun (3), Basic Melee, Oriental Martial Arts (3), Wrestling (3), Concealment (3), Disguise (3), Lockpicking (3), Security Systems (3), Shadowing (3), Stealth (3), Surveillance (3), Tracking (3), Driving/Auto (3), Area Knowledge (3), Escape Artist (3), Traps (3)

Powers: Meditation, Mind Reading

The Jinda-Hai usually operate in groups of four or five, while the other Jinda groups work alone or in pairs. When a group of Jindas is after a target, the Brotherhood usually hires a local mob thug to act as a guide. These hirelings, called "pointers," are useful in drawing off heat. If anything goes wrong with an assassination attempt, mantha will incinerate the Jindas if they are wounded, and the police will be left with the pointer. In most cases, the authorities will then assume that the assassination attempt was connected with the mob, and the pointer takes the fall.

THE NEPHILIM

The Nephilim are a race of giants created by the Brotherhood. After Itsu seized control of the Brotherhood and turned the organization down the path of evil, many of the Nephilim were hypnotized or lobotomized into pursuing the Invisible Empire's new goals.

All of the original Nephilim are dead, but their descendants survive. The Brotherhood still uses these creatures as guardians and hired muscle.

Typical Nephilim

STR	INT	REF	WIL	CON	MOV	DEX
140	30	40	40	120	85	35

Advantages: Super Characteristics (8), Toughness (3)

Disadvantages: Unattractive Appearance (2), Unmistakable Feature (1)

Significant Skills: Basic Firearms, Pistol (0), Submachine gun (0), Basic Melee, Boxing (0), Wrestling (1), 1 general skill at level zero.

Agent 13

Agent 13 grew up with the name Tredekka. Orphaned at an early age, Tredekka was recruited by the Brotherhood, and transferred to the Jinda-Dii for training. Agent 13 was the best pupil the Jinda master ever had. After having completed only the initial stages of his training, Tredekka proved himself to be the best Jinda in the entire organization.

Initially, Itsu was pleased with Agent 13's progress, but his pleasure soon transformed into horror. Soon after he was named Jinda-Gol, 13 realized the Brotherhood's true goals, and discovered what the organization really stood for. He decided to flee. On the day he escaped the Brotherhood's hidden shrine, 13 vowed to wage war against the minions of the Invisible Empire, a war he was prepared to fight to the death. Since that day, he has killed scores of Brotherhood agents, and foiled dozens of Itsu's nefarious schemes.

AGENT 13 (a.k.a. TREDEKKA)

STR	INT	REF	WIL	CON	MOV	DEX	
100	80	110	110	80	105	95	
Sex							Male
Race							Caucasian
Occupation							Midnight Avenger
Age							Unknown

Advantages: Acute Hearing (2), Acute Smell (1), Acute Taste (1), Acute Vision (2), Ambidexterity (2), Athletic Ability (2), Attractive Appearance (3), Empathy (2), Eye-hand Coordination (3), Fearlessness (2), Good Balance (2), Internal Compass (1), Light Sleeper (2), Night Vision (2), Observation (3), Peripheral Vision (2), Photographic Memory (6), Sixth Sense (3), Toughness (3)

Disadvantages: Enemy (Brotherhood) (4), Moral Qualm (code of death) (2)

Skills: Basic Firearms, Pistol (4), Rifle (4), Submachine gun (4), Basic Melee, Knife Throwing (4), Oriental Martial Arts (5), Wrestling (4), Concealment (4), Cryptography (3), Disguise (5), Fingerprinting (4), Lockpicking (5), Security Systems (5), Shadowing (4), Stealth (4), Surveillance (4), Survival (4), Tracking (5), Acting (4), Climbing (4), Driving/All (5), First Aid (5), Hypnosis (2), Lip Reading (3), Mimicry (2), Parachuting (3), Piloting/All (5), Ventriloquism (4), Basic Liberal Arts, Basic Science, Chemistry (1), Acrobatics (3), Area Knowledge (4), Detective (4), Escape Artist (4), Traps (4)

Powers: Meditation, Mind Reading

Methods

Agent 13 is a master of disguise, able to assume almost any identity in moments. He rarely shows his true face, preferring to spend his time in one of his many aliases. It should come as no surprise that 13 is fond of subtlety: He's not the type of hero who rushes into a situation with bullets blazing and fists flying. Instead, he likes to go in undercover and carefully examine his opposition, hoping to find a method of defeating his adversary that calls for the least amount of direct action.

Long ago, 13 swore an oath which he calls the "code of death." This code allows Agent 13 to kill only in three circumstances: if his victim is a member of the Brotherhood; if his victim is in league with the Brotherhood; or if his own life is threatened. Thirteen holds this oath sacred, and will die before willingly violating it.

Headquarters

Agent 13 has a number of special hideouts in various places around the world. These safehouses are located where they are unlikely to be exposed (the "non-existent" thirteenth floor of a building or in an undiscovered shipwreck, for example). For gaming purposes, assume 13 has a headquarters in every major city your players find themselves. A typical hideout has the following features:

Concealed Entrances: Access to 13's safehouse is usually gained through hidden or concealed doorways (i.e., secret doors, revolving panels, disguised entranceways, etc.). Anyone attempting to spot one of these hidden entryways has a -30 modifier to his chance.

Hidden Disguise Kit and Arsenal: Agent 13's headquarters serve as storehouses for weaponry of all types. A typical arsenal might contain a dozen pistols, three or four rifles and submachine guns, twenty-four grenades, and a single heavy weapon. Most of the headquarters also contain a practice firing range. In addition, Thirteen maintains a full disguise kit in each of the safehouses. If he uses this kit when preparing a disguise, he receives a special +10 modifier to his skill number.

Garage: Most of the headquarters contain hydraulic facilities for housing and concealing Agent 13's Lagonda roadsters. In addition, most of the safehouses contain everything Agent 13 needs to conduct basic auto repairs and maintenance.

Research Equipment: The safehouses are stocked with maps, charts, and reference books. If 13 is able to consult one of these libraries while searching for information, he receives a +10 bonus to his INT.



Special Equipment: Most of Agent 13's hideouts house special equipment, such as: autogyros, speed boats, diving suits, fighter planes, science labs, etc.

Alarms and Security Devices: Agent 13 has equipped his safehouses with some of the most sophisticated alarm systems imaginable. Anyone attempting to use the Security Systems skill against one of Agent 13's dwellings suffers a -60 modifier to his success chance.

Agent 13's Accomplices

Over the years, Agent 13 has recruited a number of accomplices to join him in his war against the Brotherhood. Some of his more important aides are described below:

Maggie Darr

STR	INT	REF	WIL	CON	MOV	DEX
40	65	60	70	40	50	63

Sex	Female
Race	Caucasian
Occupation	Agent 13's confidante
Age	Unknown

Advantages: Attractive Appearance (3), Sensuality (2)

Disadvantages: Enemy (Brotherhood) (2)

Skills: Basic Firearms, Pistol (1), Rifle (1), Submachine gun (1), Basic Melee, Knife (0), Oriental Martial Arts (1), Disguise (2), Shadowing (1), Stealth (1), Surveillance (1), Driving/Auto (1)

Maggie is the step-daughter of a Chicago Alderman named McGarrity. While still a young girl, Maggie became engaged to slick, young Jimmy

Lasatti. What she didn't know was that Lasatti was actually a small-time mobster.

One night, while Maggie and Lasatti were out on the town, they were attacked by a group of Lasatti's gangland rivals. After killing Lasatti, one of the the assailants, a man nicknamed "Waxface," claimed Maggie for his own. Waxface chained Maggie to a pipe in his cellar, where she spent the next several months. During her lengthy stay, Maggie was the victim of malnutrition, vermin, and Waxface's constant abuse.

During one of his nightly visits to the cellar, Waxface fell into a drunken stupor, allowing Maggie to escape. Before leaving the cellar however, Maggie slew her captor, and shortly after her escape, began hunting down every one of the mobsters responsible for her ordeal. After she killed the last of her tormentors, Maggie found herself alone and on the run from the syndicate.

Shortly thereafter, she met Agent 13, who helped her hide from her pursuers. The instant they met, Maggie saw something special in Agent 13, and since that day she has stuck to him like glue. Thirteen has trained her as one of his assistants, and she has joined his war against the Brotherhood.

Ray Furnow

STR	INT	REF	WIL	CON	MOV	DEX
55	99	70	70	55	63	85

Sex	Male
Race	Chinese
Occupation	Aide to Agent 13
Age	Unknown

Advantages: Bilingual Background (2), Fearlessness (2), Genius (4), Scientist (3)

Disadvantages: Enemy (Brotherhood) (2), Moral Qualm (2)

Skills: Basic Tool Use, Basic Mechanic (4), Electronics (4), Basic Melee, Oriental Martial Arts (1), Ballistics (1), Cryptography (3), Security Systems (3), Driving/Auto (1), First Aid (1), Basic Liberal

Arts, Basic Science, All science skills (3), Medicine (0), Chinese (5)

Ray Furnow is Agent 13's mysterious Chinese assistant and technical advisor. He helps Agent 13 construct the gadgets and technological wonders he employs in his war against the Brotherhood. Ray comes and goes as he pleases, and his appearances are unexpected and puzzling. It is not uncommon for Furnow to appear to die at the end of one adventure, only to reappear, good as new, at the beginning of the next.

Ray jokingly claims to be on the run from a thousand different wives, many of whom seem to have borne him sons and daughters who often show up at opportune moments to assist their father and his friends. Furnow has sworn to kill only in self-defense. Consequently, he will never create a gadget or weapon of a lethal nature.

Benny the Eye

STR	INT	REF	WIL	CON	MOV	DEX
55	50	50	65	50	53	50

Sex	Male
Race	Caucasian
Occupation	Assistant to Agent 13
Age	Unknown

Advantages: Observation (3)

Disadvantages: Enemy (Brotherhood) (2)

Skills: Basic Firearms, Pistol (0), Submachine gun (0), Basic Melee, Boxing (0), Concealment (3), Disguise (0), Shadowing (3), Stealth (3), Surveillance (4), Tracking (0), Driving/Auto (0), Area Knowledge (3)

Benny the Eye is another of Agent 13's many assistants and confidantes. Benny is an expert in gathering information from the streets. His nondescript physical appearance and familiarity with the street lifestyle allow him to blend in with the street crowd in order to make observations. Agent 13 has a great deal of respect for Benny's skills, and there is no one he would rather assign to tail a suspect or track down a lead.

China White

STR	INT	REF	WIL	CON	MOV	DEX
60	70	65	60	60	63	68

Sex	Female
Race	Caucasian
Occupation	None
Age	Unknown

Advantages: Attractive Appearance (3), Musical Ability (1), Sensuality (2)

Disadvantages: Enemy (Brotherhood) (2)

Skills: Basic Firearms, Pistol (1), Submachine gun (1), Basic Melee, Oriental Martial Arts (1), Disguise (0), Stealth (0), Driving/Auto (1), Fine Arts (0), First Aid (0), Musical Instrument (2), Persuasion (0)

China White first met Agent 13 shortly after they were recruited for membership in the Brotherhood. As a final training exercise, all female Brotherhood agents are assigned a male agent to seduce. The penalty for failure is disfigurement. If the female is successful, the male must undergo a ritual of endurance out in the desert. China was assigned to seduce Agent 13. Although he never succumbed to her charms, 13 claimed to have been seduced in order to save her beauty, willingly accepting his punishment in the desert.

Agent 13 and China White fell in love. When he fled the Brotherhood, 13 tried to convince China to come with him, but the organization managed to capture her before she could escape. After a period of reconditioning, China eventually became one of the Brotherhood's top operatives, though she never forgot her lost love. Later, after re-encountering Agent 13, China decided to betray the Brotherhood and come to his aid. Though she knows that Agent 13 no longer loves her, it is doubtful that China will ever return to her former masters.

Gadgets from the World of Agent 13

Below are some of the more exotic devices and artifacts from the **AGENT 13™** novels.

Agent 13's Equipment

Special Ring: When Agent 13 strikes his ring against a hard surface, there is a bright magnesium flash which causes the ring to glow white hot. Thirteen uses this to brand the "13" symbol on the ring into the forehead of his victims, to tell the Brotherhood of his presence. Agent 13 can also use the ring's magnesium flare to blind his enemies, as though he had the Flash power. The ring will function three times before it must be "recharged," a process that takes about fifteen minutes.

Agent 13's ring also sports a small needle which pops out whenever the ring's signet is twisted. The needle is capable of delivering a powerful poison. This poison is rated as 4d10/1 in *Top Secret/S.I.™* game terms (see the *Administrators Guide*, page 8).

Bullet Proof Vest: Agent 13 usually wears an advanced bulletproof waistcoat. When wearing the waistcoat, all bullets striking Agent 13 in hit locations 1-3 do bruise damage instead of wound damage. While wearing the vest Agent 13's REF is lowered by 20 points (and his MOV and DEX, therefore, by 10 points).

Special Bullets: Agent 13 keeps his .45 automatic loaded with special high power ammunition. These bullets do an additional 2 points of damage (raising the gun's damage to 1d8 + 2) to any target they strike.

Heel Dagger: Agent 13 carries a special spring-loaded dagger in the heel of his shoe. When the heel is twisted, the dagger springs out. This dagger is the equivalent of a Knife in *Top Secret/S.I.™* game terms, but 13 must use his Oriental Martial Arts skill to strike with the weapon.

Alarm Cuff Links: Agent 13 wears a pair of special cuff links that unleash a series of distracting fireworks when twisted. In game terms, the cuff links have the Flash power. Each cuff link works once before it must be replaced.

Flase-Flesh: Thirteen usually wears a "false-flesh" bandage over the "13" the Brotherhood tattooed on his hand when he joined the organization. This makes it impossible for anyone using a Seer Stone to identify him. The bandage is extremely lifelike (-30 to anyone's chance to spot it).

Other Devices

Doctor Fischer's Lightning Gun: Two versions of this weapon currently exist. The smaller lightning gun does 2d8 damage; the larger version does 4d8. Neither version is portable. The smaller version must be towed like an artillery piece, while the larger must be mounted on a ship, dirigible, etc. The Artillery skill is required in order to fire a Lightning Gun.

After they captured Dr. Fischer, the Brotherhood gained access to Lightning Gun technology. Expect to see these weapons popping up all over the place.

The Helmet of Truth: The Helmet of Truth is a device used by the Brotherhood to torture and interrogate its victims. When subjected to the helmet, the individual is afflicted with horrible hallucinations causing massive psychological shock. Only the incredibly strong-willed are able to last more than a few moments under the helmet before breaking down in order to stop the intense pain.

In game terms, a victim subjected to the helmet must make a WIL check at the end of each round to determine whether or not he gives in during the torture. Beginning with the third WIL check, the victim has a -20 modifier to his success chance, and begins to take 1D10 points of CON damage per round of exposure. These rolls (and the associated CON damage) continue until the victim fails a WIL check and succumbs, the Brotherhood sci-

entists turn off the machine, or the victim dies.

Brotherhood Airship: The Brotherhood has constructed at least one massive airship capable of launching small fighter planes from the air. This vessel was destroyed by Agent 13, but it is possible that the organization has constructed others.

The Brotherhood airship is approximately five-hundred feet long, and holds up to twelve fighter craft. Each airship has a crew of 75. In the *Top Secret/S.I.*™ game, the airship has the following characteristics:

Aircraft	Max	Stl				
Type	Spd	Spd	Ceilg	Prot	#Pass	Range
Airship	130	NA	14	-100	100	1500



The World of the 1930s

The adventures this sourcebook were designed to help you create are not likely to be historically accurate, nor should they be. For the most part, this book is geared toward simulating the adventure stories of the 1930s, not the 1930s as they actually happened. In the pulps and serials, one was likely to find radar, ray guns, even rocket ships, none of which existed in the real world of the era. Similarly, in the world of Agent 13, we see Adolf Hitler depicted as the pawn of a huge international conspiracy, an unlikely historical reality.

Still, it is impossible to give an adventure true 1930s flavor without incorporating a few historical facts. Although you may take a few liberties with politics or technology, most of the characters in your adventures should think and act the way people thought and acted in the 1930s. Likewise, any historical events that don't need to be altered for the purposes of your adventures should remain true to life. This gives the players the same basic familiarity with the world their characters would have, and goes a long way toward giving your players that feeling of being catapulted into another time.

This chapter presents data on the real 1930s. Here you will find general notes on historical events, a timeline, essays on topics of general interest, and a list of the weaponry, vehicles, and equipment available in the decade. Try to incorporate as much of this information as possible into your adventures, but feel free to ignore anything that doesn't fit in with your idea for the campaign.

This chapter is also useful because much of the information presented might easily inspire an entire adventure (What if the heroes had to track down the real kidnapper of the Lindbergh baby?).

History

The 1930s was a period of peaks and valleys. The decade was ushered in on the wings of the worst economic disaster in human history—the great worldwide depression, which spread unemployment like wildfire and fostered social conditions

which gave birth to great dictators. Fear and despair characterized this age, as the American national income fell from one hundred five billion dollars down to fifty eight billion in just four years, and European industry all but collapsed.

A few short years later, however, hope was rekindled by the American New Deal. The middle years of the decade also saw notable scientific, medical, and industrial advancements, as well as dazzling new forms of entertainment.

As quickly as this new spirit was born, however it died. The closing years of the decade saw the beginning of the worst conflict mankind has ever known. The thunder of German boots was heard all across Europe, and one-by-one the great nations of the world began retooling for destruction.

The 1930s seem to have had more than their share of important historical events. Perhaps, the easiest way to get a good feel for what was happening during the era is to zero in on the major developments in a few of the world's most important nations.

The United States

The United States entered the 1930s with six million of its citizens unemployed. A year later, this figure stood at twelve million. Just after the Stock Market Crash of 1929, more than five thousand banks failed, and thirty two thousand businesses went bankrupt. All-in-all, investors lost more than forty billion dollars during the depression.

Although the economic disaster could hardly be blamed on government policy alone, Americans lost faith in their government for the first time in the nation's brief history. President Herbert Hoover and his administration quickly implemented several policies aimed at curbing the economic downturn, but none of them proved effective. Hoover even went so far as to establish a government fund for active intervention in local businesses in order to stabilize the economy, another national first, but even this desperate

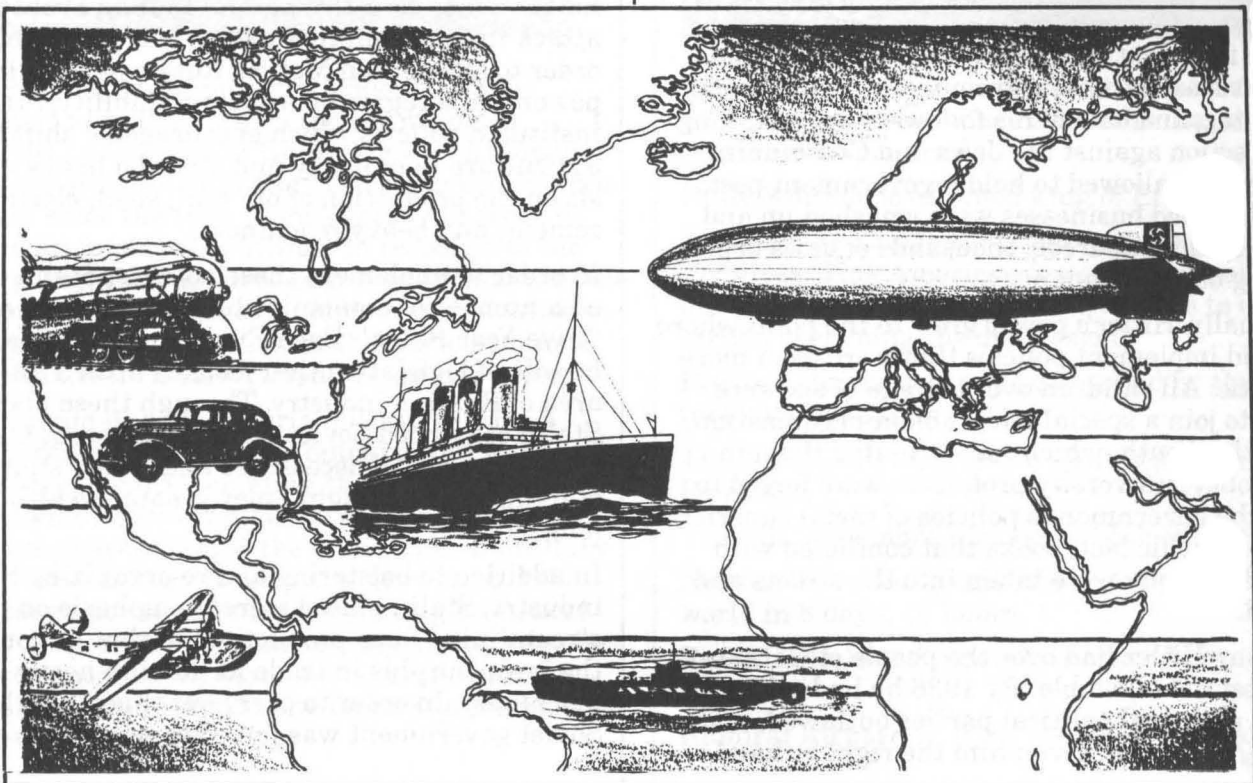
measure fell by the wayside.

In 1932, as the Hoover administration was coming to a close, the citizens of America urgently demanded change. As their next president, they elected Franklin Delano Roosevelt, a well-known New York Democrat who addressed the nation during his inaugural speech with the words, "The only thing we have to fear is fear itself." In the first one hundred days of his presidency, Roosevelt ushered through Congress a record number of economic reforms. Soon, organizations like the Federal Emergency Relief Administration and the Civilian Conservation Corps were doling out cash to the masses and putting people back to work.

By 1936, the national income was up almost 35%; and the banks began to re-open, bolstered by the backing of newly-created federal agencies. At the same time, important innovations were introduced which granted more lucrative benefits to workmen and strengthened the labor movement in general. For the first time, a minimum wage was set and work weeks were limited to forty-four hours.

Perhaps the most important innovation of Roosevelt and his New Deal was the concept that the government was directly responsible for the welfare of each and every citizen. This concept led to the Social Security Act of 1935, and a series of laws that granted benefits to the elderly, the unemployed, the blind, the crippled, and expectant mothers. Programs like these soon increased national spending by a factor of ten, causing a reshuffling of the American tax system which placed a much greater burden on the rich, who could afford to pay.

The New Deal was so successful in lifting the nation off its feet that most Americans took little interest in the dark events taking shape in Europe. As hostilities broke out, many Americans believed the United States should remain neutral in European and Asian affairs. President Roosevelt and his administration never sympathized with these "isolationists," and did their best to encourage the people to call for strong action against aggressive foreign powers. Their pleas fell upon deaf ears in Congress. In the latter



half of the decade, the Congress even went so far as to pass laws that prohibited American involvement in the affairs of powers engaged in war.

Germany

Germany also began the decade in economic disarray. In fact, in many ways, conditions were worse in Germany than in the United States. Germany had suffered a humiliating defeat in the First World War, and a sizable portion of the nation's budget was still being seized yearly by the western powers as "war reparations." The Treaty of Versailles, forced upon the nation after its surrender, imposed harsh limitations on Germany and its people, which severely limited industrial growth and economic development.

Things began to look bleaker and bleaker, and the German people put all of their faith in a single man—Adolf Hitler. Hitler seemed to have an answer for everything. He told the German people that their problems were due to the Treaty of Versailles, the Communists, and the Jews, and desperate for salvation, they began to believe him. Hitler's Nazi party seized control of the German Reichstag, and he and his followers began taking direct action against the Jews and Communists. No Jew was allowed to hold a government post; Jewish owned businesses were smashed up and closed by the hundreds; thousands of Jews began pouring out of Germany.

Eventually, Hitler's power grew to the point where he could implement policies that were even more dramatic: All children over the age of six were forced to join a special government organization, the Hitler Youth, which indoctrinated them in Nazi policy; university professors were forced to teach the government's policies of racial superiority as scientific fact; books that conflicted with Nazi philosophy were taken into the streets and burned.

The sway Hitler had over the people of Germany is almost unbelievable. By 1936 he had all trade unions and rival political parties outlawed, and the Reichstag had given him the right to hand

down his own decree. In an election held that year, an incredible 98.8% of the German population voted in support of these policies!

As the decade progressed, Hitler began to grab more and more territory for himself. In 1935, he seized an area known as the Saar from France; in 1936 he seized the Rhineland and its surrounding territories; in the early part of 1939 he seized Czechoslovakia; and just a few months later, he openly declared war on Poland.

The Soviet Union

Josef Stalin seized power in the Soviet Union in 1927 by expelling rival Leon Trotsky from the Communist Party. His first action was to place the old Communist notion of a worldwide revolution on temporary hold in order to turn his attention to the declining economic conditions of his own country.

Stalin knew that most of the world perceived the Soviet Union as a threat, and that an eventual attack from a capitalist nation was inevitable. In order to strengthen Mother Russia as a military power and a region of economic stability, Stalin instituted policies which encouraged a shift from agriculture to industry and placed a heavy emphasis on the production of oil, coal, steel, electricity, cement, and heavy machinery.

In order to implement these policies, Stalin drafted a number of economic blueprints known as "Five Year Plans." Each Five Year Plan was a bundle of legislation that focused upon a different area of Russian industry. Through these plans, Stalin convinced Soviet workers to accept temporary shortages of necessities and a poor standard of living so they might enjoy greater wealth in the long run.

In addition to bolstering and re-organizing Soviet industry, Stalin placed a great emphasis on streamlining farm production, so that he could use the grain surplus in trade for foreign heavy machinery. In order to carry out this plan, the Soviet government was forced to seize an ever-

increasing portion of farm output, causing severe famine. Some five million peasants who resisted this policy were horribly executed or left to starve. When his rivals within the Party flinched at this brutality, Stalin had them killed in a bloody purge of party members and army officers. During the purge, 75% of all Soviet officers were slain or imprisoned along with approximately eight million ordinary citizens.

By 1937, "Uncle Joe," as Stalin was often called, had seized complete control of the country, and began to rapidly expand the Soviet military machine. In 1939, he even went so far as to sign a "non-aggression pact" with Adolf Hitler. Under the terms of the pact, the Soviets would receive a small portion of Poland as a "buffer zone," and Germany and the USSR agreed to avoid hostilities. Hitler would break this pact only two years later, but by then Stalin's new revitalized military would be in place, enabling the Soviets to hold off the marauding Germans.

Japan

In 1931, Japanese military leaders became alarmed at a new Chinese policy meant to strengthen the area of China known as Manchuria. Japanese soldiers had been stationed in Manchuria since the turn of the century in order to guard an important railway. In response to the new policy, the Japanese began swarming into the region, eventually seizing control of the entire province. Although many of the world's nations condemned its actions, Japan refused to yield.

The subjugated Manchuria quickly became a major center of Japanese industry, and went a long way toward stemming the rising tide of worldwide depression. Much of Manchurian industry was geared toward the production of military hardware, as the industry size grew, so did the military's power. After assassinating Ki Inukai, the Japanese Prime Minister, the military leaders seized control of all Manchuria, establishing a military dictatorship in the name of the nominally powerless emperor.

In 1937, a small border skirmish on the south Manchurian border erupted into open warfare between the Japanese and the Chinese. Ready to test out its new military might, Japan quickly flooded through China, capturing important towns and strategic mountain passes. By 1938, Japan had seized almost the whole of eastern and central China.

During the campaign in China, the military leaders of Japan were also cooperating closely with the dictatorial powers of Europe. In 1936, they signed treaties with Hitler and Mussolini, and in 1940, drafted a non-aggression pact with Stalin.

The 1930s—A Timeline of Important Events

1930

Mahatma Gandhi begins practicing passive resistance and civil disobedience in India. Later in the year he is imprisoned.

Haile Selassie is crowned king of Ethiopia.

The Hawley-Smoot Tariff Act is passed by U.S. Congress. This American foreign trade policy is protectionist, and causes other nations to up their tariffs, deepening the depression.

Premier Hagamuchi is assassinated by the military cabal in Japan.

The Nazis gain control of a sizable portion of the Reichstag.

T.S. Eliot publishes his poem, "Ash Wednesday."

Aviator Wiley Post, makes a solo flight around the world in 8 days, 16 hours.

Franklin Delano Roosevelt is elected governor of New York.

Admiral Richard E. Byrd returns from his year-

long expedition to the South Pole.

Japan, Britain, and the United States sign the London Naval Treaty.

Revolutions take place in Bolivia, Peru, Argentina, and Brazil.

Judge J.F. Crater, of the New York Supreme Court, disappears without a trace while out on a walk.

1931

The Empire State Building opens to the public. At 86 stories, it is the world's tallest skyscraper.

Britain grants its dominions the status of sovereign states.

Japanese troops invade Manchuria.

Uprisings rock the Belgian Congo.

In China, Chiang Kai-shek launches a new offensive against communist insurgents.

The British labor government resigns and a national election ushers in MacDonald as Prime Minister.

The first television broadcast is made in a laboratory.

Charlie Chaplin releases his film masterpiece, *City Lights*.

Al Capone sentenced to eleven years in Alcatraz prison for tax evasion.

The first electric razors appear on the market.

Boris Karloff appears in the film, *Frankenstein*.

Thomas Edison dies at the age of 84.

Revolutions hit Panama, Peru, Chile, Paraguay, and El Salvador.

Composer Maurice Ravel, pens Bolero.

1932

Japan establishes a puppet government in Manchuria.

Britain and its dominions hold a conference in Ottawa, Canada to discuss broad-based trade agreements.

The Chaco war erupts between Bolivia and Paraguay.

Construction of the high-speed autobahn road network begins in Germany.

Charles Lindbergh Jr. is kidnapped and killed. Kidnapping is made a capital offense. Bruno Richard Hauptmann is convicted of the crime and executed three years later.

Japan attacks Shanghai.

Germany ceases reparation payments.

J. Mollison crosses the Atlantic by plane in a record 30 hours.

Aldous Huxley publishes the novel *Brave New World*.

A Fascist movement is born in Britain.

Prime Minister Inukai assassinated in Japan.

Franklin Delano Roosevelt is elected President of the United States; John N. Garner is the new Vice President.

A coup in Siam overthrows the monarchy.

Uprisings continue in the Belgian Congo, Chile, and Peru.

1933

Hitler is elected Chancellor in Germany. Soon he gains the power to act through personal decrees. His followers burn down the Reichstag building and blame it on Communists.

Prohibition is repealed in the United States.

Roosevelt institutes the New Deal.

London's World Economic Conference fails to provide any solutions to worldwide depression.
 Germany bows out of the League of Nations.
 The second of Stalin's Five Year Plans begins.
 Albert Einstein travels to the United States.
 World's Fair opens in Chicago.
 Fascist party formed in Spain.
 Admiral Byrd launches his second expedition to the Antarctic.
 U.S. establishes relations with Soviet Russia.
 In China, Chiang Kai-shek makes yet another effort to quell the communists.
 FDR manages to avoid an assassination attempt.
 The airship Akron crashes off the coast of New Jersey.
 The army seizes control of Cuba, puts Batista in charge.
 United States Marines withdraw from Nicaragua.

1934

Robert Graves publishes the novel *I, Claudius*.
 Bulgaria becomes a dictatorship.
 South Africa declares its independence from Britain.
 President Hindenberg dies in Germany. Hitler becomes President and seizes control of German armed forces.
 Englebert Dolfuss, Chancellor of Austria, is assassinated by the Nazis.
 John Dillinger is slain outside the Biograph theater in Chicago.
 Russia joins the League of Nations.
 Hitler orders his Brownshirts to assassinate opposition to the Nazi Party in the Reichstag. Over half the Reichstag was murdered, this became known as the "Night of Long Knives."
 Germany signs a non-aggression treaty with

Poland.

Communists gather dissidents to their rule together and begin the Long March in China.

US establishes the Securities Exchange Commission.

Government troops suppress the first fascist uprising in Spain.

Rioting breaks out in Morocco.

A general strike is called in San Francisco.

1935

Hitler institutes the draft in Germany.

Mussolini invades Ethiopia. The League of Nations is quick to condemn the action.

The concept of radar is developed. British and American scientists race to perfect this new technology.

Baldwin becomes the new British Prime Minister.

Ceylon is gripped by a Malaria epidemic.

Italy, France and England hold a conference at Stresa to discuss world peace.

U.S. Congress passes the Social Security act.

Charles Laughton and Clark Gable appear in the film *Mutiny on the Bounty*.

Persecution of Jews in Germany is stepped up.

Hitler seizes the Saar.

France and Italy negotiate treaty concerning African holdings.

The newly-independent government of India is given new powers.

Gangster, Dutch Schultz, is killed in Newark, N.J.

Governor Huey Long of New York is assassinated.

Revolutions rock Greece and Venezuela.

The Philippines granted independence by the U.S.

Stalin begins the Great Purge.

The Chaco war between Bolivia and Paraguay

comes to a conclusion.

The first airmail flight from the U.S. across the Pacific reaches Manila in 7 days.

George Gershwin pens the opera *Porgy and Bess*.

First all-Technicolor feature film, *Becky Sharp*, released.

Sir Malcolm Cambell breaks the 300 mph barrier, setting his ninth Land Speed Record (301.129 mph).

1936

Edward VIII becomes King of England, and abdicates the throne for the woman he loves, twice-divorced Wallace Simpson, leaving George VI in power.

Start of the Spanish Civil War. Franco seizes Madrid. Germany and Italy quickly recognize his government.

Italy captures Addis Ababa, subjugating Ethiopia. Berlin Olympic Games.

Gone With the Wind by Maragret Mitchell is published.

FDR is elected to his second term as President.

The Hoover Dam, located on the Colorado river, between Nevada and Arizona, is completed.

Germany occupies the Rhineland.

The luxury liner Queen Mary is completed and launched.

The U.S. Gold Depository at Fort Knox is completed and opened.

Riots break out in Greece, Palestine, Poland, and Zanzibar.

Japan attacks Mongolia.

Attempted coups in Chile and Japan are crushed.

US maritime laborers call a general strike, tying up shipping on both coasts.

The Germany/Italy Axis is formed.

Chiang Kai-shek is kidnapped by the communists.

Britain signs a treaty with Egypt, agreeing to limit its troops to the Suez Canal zone.

Germany and Italy intervene in the Spanish Civil War.

Britain begins to arm for war.

1937

The Loyalists, an anti-Franco faction, suffer a major defeat in Spain.

Japan attacks China and quickly captures Shanghai. Stalin purges the Russian army.

Neville Chamberlain becomes the Prime Minister of England and adopts an appeasement policy in Europe.

The first animated feature film, Walt Disney's *Snow White and the Seven Dwarves* opens in American cinemas.

The Golden Gate Bridge opens in San Francisco.

Joe Louis becomes Heavyweight Champion of the World.

Amelia Earheart disappears while on a round-the-world flight.

Italy signs a treaty with Yugoslavia.

Japan accidentally bombs an American gunboat, the *Paray*, off the coast of China. The Japanese apologize and pay over two million dollars in damages.

Picasso paints the *Guernica*.

The novel, *Of Mice and Men* by John Steinbeck is published.

The Hindenberg explodes over New Jersey shortly after completing its first trans-Atlantic flight. Thirty-six lose their lives.

Japan captures Nanking.

Italy resigns from the League of Nations.

FDR tries to expand the size of the U.S. Supreme Court.

1938

Hitler seizes Austria. A few months later he will take control of Czechoslovakia as well.

Mexico takes control of British and American oil production within its borders.

Franco takes Teruel and Catalonia, cities in Spain.

Hitler and Mussolini have a conference in Rome arranging plans for their alliance.

Russian troops briefly clash with the Japanese in Siberia.

Nylon, ball point pens, radar, and flourescent lighting introduced.

Charlie Chaplin appears in the film *Modern Times*.

Howard Hughes establishes a new world record for trans-global flight (3 days, 19 hours, 14 minutes).

Orson Welles broadcasts his famous "War of the Worlds" radio program which panics thousands.

Rioting breaks out in Tunisia.

Russia and Poland renew their non-aggression pact.

Graham Greene publishes the novel, *Brighton Rock*.

Edouard Daladier becomes premier of France.

1939

Franco takes Barcelona; Britain and France quickly recognize his government; the Loyalist forces surrender at Madrid, ending the Spanish Civil War.

Britain signs a treaty with Turkey.

Russia signs a treaty with Latvia and Lithuania, and quickly attacks Finland. Shortly thereafter, the Soviet Union is expelled from the League of Nations.

Russia, the U.S., and Britain begin sending money and supplies to Chiang Kai-shek in China.

The first serviceable helicopters are flown in the United States.

Nuclear fission achieved at Columbia University.

The New York World's Fair opens.

The first television sets go on sale to the public.

The first jets are flown in Germany.

John Steinbeck's novel, *The Grapes of Wrath* is published.

Italy occupies Albania.


Regular trans-Atlantic commercial air service is begun.

Hitler annexes Memel and demands that Poland yeild the area known as the "Danzig corridor" to Germany. When Poland refuses, he invades the country in force, begining the Second World War. Britain and France are quick to intervene on the side of the Polish.

Daily Life in the 1930s

Life during the Depression was obviously difficult. All over the world, millions of people were left unemployed. At that time, there were no national unemployment benefits in the United States, so each state was forced to enact its own measures. Thousands relied upon the shelter, work-relief programs, and free soup plans put into action by the states. Thousands more became nomads, and started traveling around the country looking for work and a place to eat. These travelers often lived in run-down shacks in places they called "Hoovervilles."

This general economic blight is unlikely to have a direct effect on a typical 1930s *Top Secret/S.I.*™ adventure. The heroes of the pulps and serials were never unemployed, and rarely felt any real economic pinch. In order to give your players a



feel for the era, however, you might want to display the conditions among the working classes in some of the NPCs who find their way into your adventures. As your heroes are chasing down the evil Doctor Sin, for example, they might have to fight their way through a bread line. Placing a few of the economically disabled into an adventure also gives the PCs a chance to prove that they really are heroes. Any hero worth his salt would certainly give a beggar a dime, or help out every now and then at the local Salvation Army dispersement center.

Life for those with jobs was often quite enjoyable. The depression drove prices way down, and entertainment was cheap. Prohibition ended in 1933, giving rise to a drove of night clubs and dinner theaters. For many, the thirties was the first decade in which they could afford automobiles and other luxuries. Until quite late in decade, the rich were rewarded with low taxes in the hope that they would pour their capital into industry and create new jobs.

Another development that revolutionized daily life in the thirties was that electric power was widely available for the first time. In 1931, a new steam turbine invented by Charles Parsons allowed industry to generate vast quantities of electric power, bringing electricity into the homes of millions who were previously unable to afford it. With more homes than ever plugged-in, inventors began to turn their attention toward designing and creating electrical gadgets of every description. The first electric razors appeared during this period, as did televisions, toasters, cookers, kettles, and, though few could afford them, electric washing machines. By 1935, most city streets were lit by electricity, and dazzling electric holiday displays began to pop up in shop windows.

Entertainment and the Arts

The major innovation in the field of entertainment during the 1930s was the debut of the “talkies,” the first motion pictures with sound. Although the

technology appeared much earlier, the first practical applications weren’t developed until late in the 1920s. In the latter years of the thirties, it was estimated that 45% of American population visited the cinema once every week, and 30%, twice a week. The technical skills of the Hollywood filmmakers developed almost as quickly as their technology. By the end of the decade, Hollywood was turning out epics like *Gone With the Wind*, as well as splendidly choreographed musicals, and feature-length animated cartoons. Major films included *I am a Fugitive From a Chain Gang* (1932), *King Kong* (1933), *It Happened One Night* (1934), *Top Hat* (1935), *Mr. Deeds Goes to Town* (1936), *Robin Hood* (1938), *Snow White and the Seven Dwarves* (1938), and in 1939 alone, *Gone with the Wind*, *Wuthering Heights*, *Stagecoach*, *Ninotchka*, *Mr. Smith Goes to Washington*, *The Wizard of Oz*, and many more!

The stars of the film industry in the new decade were as incredible as the films. This was the decade of Fred Astaire, Clark Gable, Shirley Temple, Marlene Dietrich, Humphrey Bogart, Spencer Tracy, Bing Crosby, Judy Garland, and the Marx Brothers. Hundreds of magazines dedicated to publishing photographs and biographies of the stars sprang up. Now that they could hear their idols talk, Americans grew more devoted to them than ever before.

Of course, the 1930s was also the golden age of radio. Programs ranged from *Amos 'n Andy* to *The Shadow*. Bing Crosby, Kate Smith, Eddie Cantor, George Burns, Gracie Allen, Ed Wynn, Rudy Vallee, and Jack Benny were all major stars. President Franklin Roosevelt acknowledged the importance of radio in the early thirties when he began addressing the nation in a series of radio broadcasts called “Fireside Chats.”

The literary and visual arts were equally alive. The 1930s was the decade of Bertolt Brecht, Jean Paul Sartre, George Orwell, John Steinbeck, Ernest Hemingway, and Graham Greene. As one could expect, major literary themes were communism, unemployment, totalitarianism, and human suffering. The visual arts of the 1930s, saw the rise of Dufy, Klee, Matisse, Roualt, Picasso, Burra,

Derain, Dali, Chagall, Utrillo, and Kandinsky. Famous works include Picasso's *Guernica* and *Bull-fight*, and Dali's *The Persistence of Memory*.

Music also seemed to be at a peak. Popular composers included George and Ira Gershwin, and Cole Porter; classical music was dominated by Bartok, Stravinsky, Shostakovitch, Ravel, and Strauss. In dance halls, people listened to the swing of Benny Goodman, Duke Ellington, and others.

The Law

This is bound to be an important topic in quite a few 1930s *Top Secret/S.I.*™ campaigns, so it's worth a few words. First, law enforcement officers were much less concerned with the rights of a criminal fifty years ago than they were with the rights of his victim. In fact, criminals didn't really have rights (this is long before the Miranda law). There was really no such thing as illegal search and seizure, unlawful detainment, improper questioning, false arrest, or any of the other so-called "legal loopholes," that have come to prominence in our society. The old gangster movies, in which the police would drag a thug off to another room and sit him under a hot light to extract a confession, aren't so far off base. These sorts of things happened back then; many criminals even expected this sort of treatment.

This is not to say that police departments back in the 1930s were filled with inhuman monsters. Most cops were the honest, upstanding, individuals everybody thought they were, though they had much greater freedom to act and much broader jurisdiction. The special treatments outlined above were reserved for the most hardened criminals, the most formidable threats to society. Justice of the "eye-for-an-eye" variety was the watchword back in the thirties. That is why the heroes of the pulps often mercilessly hounded down and executed their adversaries, while the heroes of modern comics tend to merely capture the fiends, leaving their punishment to the "system."

Sport

In the 1930s, the organized professional sports of today were just beginning to build their popularity. Baseball and football both seemed to undergo brief "golden ages." In baseball, the New York Yankees won five of the decade's World Series, spurred on by such greats as Babe Ruth and Lou Gehrig. Other great teams of the era included the New York Giants, the Chicago Cubs, the Cincinnati Reds, and the Washington Senators.

Harold "Red" Grange and Bronco Nagurski were some of football's brightest stars. In fact, many believe that Grange single-handedly built the sport of professional football. The formidable teams of the thirties included the Chicago Bears, the Green Bay Packers, and the Washington Redskins.

Fred Perry became the first tennis player to win the so-called "grand slam," taking all four major men's singles titles in one year; Bobby Jones rose to prominence as one of the greatest golfers of all time; Joe Louis defeated Max Schmelling to become the Heavyweight Champion of the World; Mercedes, Auto Union, Bugatti, and Alfa Romeo dominated European auto racing, while driver Wilbur Shav, and car constructor Harry Miller left their marks at the Indianapolis 500 in the U.S.

The thirties was also the decade of the infamous 1936 Olympic Games held in Berlin. At the games, American black athlete Jesse Owens won four gold medals, upsetting Hitler so much that the Fuhrer left the arena. In a span of forty-five minutes, Owens broke six world records: the 100 yard dash, the long jump, the 220 dash, the 200 meters, and the 220 yard and 200 meter low hurdles.

1930s Equipment: Below are price lists and statistics for some of the equipment that was available in the 1930s. These items are described in the format used by the Equipment Inventory included with the *Top Secret/S.I.*™ boxed set.

Costs for the items described below were, for the most part, obtained from actual source material. If you need a price for goods or services not listed below, however, take the cost of the item in 1980s dollars and divide by ten to get the approximate cost of the item in 1930s dollars. This quick and easy method, though far from perfect, generates values quite close to reality.

Housing

Apartments = \$20—\$225/month (avg. \$120)

Apartments at the lower end of this scale are typically single, unfurnished rooms. The upper range indicates the price of a furnished, two to three bedroom apartment. In the 1930s, leases were uncommon—most apartments were rented “month-to-month.”

Hotels = \$0.25—\$20/night

Lower range values pertain to flophouses and small hotels. Upper range values are for large suites at fine hotels.

Houses = \$1500—\$15,000 (avg. \$4000)

A \$1500 home has one bedroom, a living room, bath, and kitchen. The average \$4000 house has two bedrooms, a kitchen, living room, and cellar.

Offices = \$10—\$250/month (avg. \$75)

Office prices depend upon location and quality. A good two-room office located downtown runs about \$75 per month.

Furniture = \$25—\$50 per room

Furniture prices depend on quality. The average everyday living room set ran about \$40.

Clothing

Work Clothes = \$2

Daily Wear = \$5. Average suit or dress.

Finery = \$50—\$100 (This includes evening dresses, tuxedos, etc.)

Tools of the Trade

Ammunition Belt = \$1, Weight: 5 lbs. A typical belt holds one hundred rounds of ammo.

Binoculars = \$50, Weight: 2 lbs. Magnifies vision by 10x. With these, a character can spot items as far as five miles away, if there are no intervening obstructions. Gives a +25 modifier to INT checks to spot items at a distance.

Blanket = \$5, Weight: 4 pounds

Bolt Cutters = \$10, Weight: 10 pounds. Bolt cutters allow a user to make a STR check to cut through a chain fence or other barrier.

Camera = \$20, Weight: 5 pounds

Crowbar = \$2, Weight: 15 pounds. Allows the user a +35 modifier to STR checks to move heavy, solid objects.

Duffle Bag = \$5, Weight: none

Dynamite = \$1, Weight: 1/2 pound. Price is per stick. See Equipment Inventory, page 10.

Field Phone = \$50, Weight: 50 pounds. The field phone must be tapped into existing phone lines, a process that requires a successful doubled Electronics skill check.

Flashlight = \$3, Weight: 3 pounds. Illuminates objects up to 50 yards away.

Fusing Cord = \$1, Weight: 10 pounds. Price is per 1000 feet. See Equipment Inventory, page 9.

Gas Mask = \$10, Weight: 2 pound. See Equipment Inventory, page 11.

Geiger Counter = \$200, Weight: 5 pounds. Detects radiation up to twenty feet away.

Handcuffs = \$2, Weight: 1 pound. See Equipment Inventory, page 11.

Holster = \$2, Weight: 1 pound. See Equipment Inventory, page 11.

Hypodermic Needle = \$0.25, Weight: None. See Equipment Inventory, page 11.

Lantern = \$5, Weight: 2 pounds. Illuminates an area up to ten yards radius.

Lockpick Set = \$50, Weight: 1 pound. See Equipment Inventory, page 11.

Mosquito Netting = \$3, Weight: 2 pounds. Price is for 20 foot by 20 foot section.

Phonograph = \$20, Weight: 20 pounds.

Phonograph Records = \$0.50, Weight: None

Plunger Detonator = \$5, Weight: 8 pounds. See Equipment Inventory, page 11.

Rope = \$1, Weight: 10 pounds. Cost is for 50 feet.

Shovel/Pick = \$3, Weight 5 pounds

Snow Shoes = \$10, Weight: 15 pounds. Characters equipped with snow shoes do not suffer penalties for moving over deep snow.

Snow Skis = \$15, Weight: 10 Pounds

Spotlight = \$10, Weight: 5 pounds. Illuminates objects up to 150 yards away.

Sword Cane = \$50, Weight: 3 pounds. See Equipment Inventory, p. 12.

Telescope = \$20, Weight: 5 pounds. Magnifies objects by 20x.

Tent (1 man) = \$5, Weight: 8 pounds.

Tent (3 man) = \$30, Weight: 25 pounds.

Toolkit = \$50, Weight: 30 pounds.

Typewriter = \$40, Weight: 20 pounds.

Watch = \$5, Weight: None.

Wire = \$5, Weight: 50 pounds. Cost is per 50 feet.

Basic Services

Auto Repairs = \$5 - \$100. Costs depend on severity of repairs.

Concert = \$5

Doctor = \$10 a visit

Haircut = \$0.25

Hospital Stay = \$20 per day

Meal = \$0.25 - \$10. Cheaper end of the scale is for meals at small diners and "joints." Upper end of the scale is a gourmet meal at a large hotel with champagne and the works.

Movie = \$0.10

Night Out = \$5 - \$10

Psychoanalyst = \$15/day

Theater Performance = \$5-\$10. Depending on the popularity of the entertainer.

Close Combat Weapons

Close Combat Weapons Weight: The weapon's weight in pounds. **Cost:** The cost of the weapon in dollars. **Damage:** Amount of damage the weapon does. The listing will give the die a player rolls on a successful hit, and, if applicable, a number to be added or subtracted from the result. **Close Combat Value (CCV):** The number added to the character's skill success chance when making a close combat attack or defense.

WEAPON	WEIGHT	COST	DAM	CCV
Axe	3	5	1d6 + 1	13
Billy Club	2	1	1d6	10
Bottle	1	-	1d4 = 1	7
Brass Knuckles	1	1	1d4 + 1	5
Foil	2	25	1d8	12
Knife, Pocket	1	1	1d4	6
Knife, Hunting	1	2	1d6	8
Polearm	10	50	1d10	15
Stiletto	1	3	1d6	9
Switchblade	1	3	1d6	8
Sword	3	20	1d8	15

Ranged Weapons

Pistols

Wt: The weapons fully loaded weight in pounds.

Cost: the cost of the weapon in dollars.

Dam: The die an attacker rolls to determine how many points of damage a successful attack inflicts.

Range: The short, medium and long range categories for the weapon measured in feet.

Ammunition: The number of rounds making up a full load.

Load: The number of turns needed to reload the weapon. A "c" means weapon use a clip, a "d" indicates the weapon uses a drum.

Mods: This number is added to or subtracted from the initiative roll of any character using a weapon.

Weapon	Wt	Cost(\$)	Dam	Range	Ammo	Load	Mods
.22 Revolver	1	20	1d6	10/50/150	6	3	1
7.62mm Russian 1895	2	20	1d6	10/40/110	7	3	1
7.62mm Tokarev self-load	2	22	1d6	10/40/120	7	1c	1
7.65mm Mauser self-load	2	25	1d6	10/50/130	8	1c	1
7.65mm Walther PP self-load	2	25	1d6	10/40/120	8	1c	1
8mm Japanese No. 14	2	20	1d6	10/40/150	8	1c	1
9mm Browning HP35	2	30	1d6 + 1	20/70/200	13	1c	1
9mm PO8 Luger self-load	2	30	1d6	20/60/180	8	1c	1
9mm Walther P38	2	30	1d6	10/40/120	1c	1	
.38 Smith and Wesson Special	2	25	1d6 + 1	20/60/180	3	3	1
.45 Colt Peacemaker	2	22	1d8	60/90/180	6	3	1
.45 U.S. Gov. self-load	2	30	1d8	60/90/180	6	3	1

Rifles

6.5mm Arisaka	8	25	1d6	150/500/1500	14	2c	-
7.92mm Kar 98	8	29	1d8	200/600/1200	14	2c	-
.30 M1 Garand	8	20	1d8	150/500/1500	8	2c	-
.30-06 Springfield	8	30	1d8	150/500/1600	13	2c	-
.303 Lee-Enfield	8	20	1d6 + 1	150/500/1500	16	5	-
.450 H&H Elephant	8	50	1d10 + 1	200/600/1800	14	5	-

Submachine guns

.45 M3 "Grease Gun"	8	40	1d8	40/150/420	30	2c	-
.45 Thompson	11	40	1d8	30/100/330	20/50	2c/3d	-
9mm Schmeisser	9	40	1d8	60/100/300	32	2c	-

Automobiles

Vehicle Type	Max Spd	Accel	Handl	Brake	Prot	# Pass	Range	Cost (\$)
1934 Lagonda Rapide	108	10	+10	35	-30	4	110	6,000
1930 Cadillac	90	6	-10	20	-50	6	70	4,500
1932 Duesenberg SJ	130	12	0	25	-20	2	100	25,000
1932 Stutz Bearcat	100	10	0	30	-30	2	120	5,000
1935 Ford Coupe	95	7	-5	25	-40	5	200	600
1934 Buick Century	100	8	0	25	-40	4	150	1000
1938 Nash	85	6	0	25	-40	5	150	1200
Pickup Truck	75	6	-10	20	-50	2	140	1500

Aircraft

Aircraft Type	Max Spd	Stl Spd	Ceilg	Prot	#Pass	Range	Cost (\$)
Curtiss P6	200	80	24	-30	1	570	17,000
Boeing F4	180	70	27	-25	1	580	16,500
Focke-Wulf 44	110	50	13	-30	2	400	16,000
Gloster Gladiator	250	90	32	-30	1	430	18,000
Cierva Autogyro	190	NA	12	-25	2	220	19,00
Zeppelin	60	NA	8	0	60	6,000	100,000
Boeing 247	160	70	18	-50	12	550	50,000
Douglas DC-2	180	80	20	-50	16	1200	55,000



The Curse of Fu-Seng

The Curse of Mandarin Fu-Seng is provided as a bare bones sample of a 1930s *Top Secret/S.I.*™ adventure for 3-4 players. In the adventure, the players become accomplices of the mysterious Agent 13 and must match wits with the forces of the evil Brotherhood.

Creating the Heroes

The Curse of Mandarin Fu-Seng was designed to be played at the Moderate realism level, so instruct your players to create their characters accordingly. The heroes begin play as confidantes of Agent 13 and have travelled to Shanghai as a group (the reason for their characters' visit to China should be left up to the players themselves). Almost any hero a player envisions can be worked into this context, the exception being "Masked Avengers," who should be ruled out because they don't quite fit into Agent 13's world. Make sure at least one of the PCs speaks Chinese.

In addition to any equipment they may wish to purchase with their starting savings, the heroes begin play with a Seer Stone (see Chapter 5) which was given to them by Agent 13.

If they are unfamiliar with the published exploits of the Midnight Avenger, this is probably a good time to give your players a quick introduction to Agent 13 and his world. Briefly summarize the material found in Chapter 5 of this sourcebook. Be sure the players understand exactly who Agent 13 is, what the Brotherhood is, what they are after, who the Jinda are, and how to use the Seer Stone.

Non-Player Characters

There are three important NPCs in this adventure. They are:

MANDARIN FU-SENG

STR	INT	REF	WIL	CON	MOV	DEX
40	80	65	90	70	53	73
Sex						Male
Race						Oriental
Nationality						Chinese
Native Language						Mandarin Chinese
Age						35

Advantages: Presence (3) Disadvantages: Secret Identity (3)

Weapon: Luger PO8

Skills: Basic Firearms, Pistol (0), Submachine gun (0), Basic Melee, Oriental Martial Arts (1), Disguise (0), Stealth (0), Hypnosis (0), Basic Science, Interrogation (0), Occult Knowledge (1)

Mandarin Fu-Seng is the villain of this piece. He is an example of the "Oriental Mastermind" archetype described in Chapter 1. Fu-Seng is a top operative in the Brotherhood, in charge of the Invisible Empire's affairs across a major portion of the Far East. He was recruited into the organization shortly after being orphaned at the age of ten, and moved slowly up its ranks. Now, he supervises at least 50 agents.

Fu-Seng is fiendishly clever and distractingly charming. Although quite a formidable fighter, while operating for the Brotherhood he prefers to stay behind the scenes and allow his lackeys to do the dirty work.

For some unknown reason, Fu-Seng prefers to hide his true identity. He is always seen wearing flowing green silk robes, and a long green silk mask over his face. On the mask's forehead is a yin/yang symbol. The heroes will not have any direct contact with Fu-Seng until late in the adventure.

SUKI CHINN

STR	INT	REF	WIL	CON	MOV	DEX
60	60	75	70	70	68	68

Sex						Female
Race						Oriental
Nationality						Chinese

Native Language Mandarin Chinese
Age 24

Advantages: Attractive Appearance (2), Toughness (2)

Weapons: Dagger, PO8 Luger

Skills: Basic Firearms, Pistol (1), Submachine gun (1), Basic Melee, Oriental Martial Arts (3), Knife (3), Knife Throwing (3), Concealment (2), Shadowing (2), Stealth (2), Tracking (2), Driving/Auto (2), Acting (0)

Suki is Mandarin Fu-Seng's beautiful but deadly assistant and second-in-command. She too was recruited into the Brotherhood at an early age.

Suki is the strong, silent type. She will respond to one of Fu-Seng's commands instantly, but otherwise tends to remain rather aloof. Her acting skills are sufficient, however, to enable her to adopt varying personalities whenever this suits her purposes. She is quite clever.

Suki wears silk pants, a silk tunic with a dragon emblazoned upon it, and a headdress that features a large ruby. Remember to give the players a complete description of Suki when they encounter her late in the adventure—part of her appearance is an important clue.

HWANG TSE

STR	INT	REF	WIL	CON	MOV	DEX
30	60	40	70	50	35	50

Sex	Male
Race	Oriental
Nationality	Chinese
Native Language	Mandarin Chinese
Age	50

Weapon: PO8 Luger

Skills: Basic Firearms, Pistol (0), Driving/Auto (0), Radio Operator (0)

Hwang Tse is another member of the Brotherhood, and one of Mandarin Fu-Seng's low-level followers. Hwang runs a laundry in Shanghai that serves as a drop point for the Brotherhood's eastern operation. Brotherhood agents drop goods and

information off at the laundry and Hwang passes them on to other agents.

Hwang is a balding, aged, somewhat cowardly old man. The heroes will meet him in Encounter Two.

Encounter One— Begin at the Beginning

Read to the players aloud: *Shanghai, 1937—You are finally starting to get used to this place. The gongs that summon the local laborers down to the docks every morning no longer wake you. The throng of peddlers who assault you in the streets every time you leave your hotel no longer startles you. The strange mixture of foreigners and locals that populates the night clubs and dance halls no longer intrigues you.*

Although you find your hotel rooms comfortable enough, you still miss the sights and sounds of home. As you sit gazing out the window, you hear a sharp knock at the door.

The Claim Ticket

When one of the heroes answers the door, he will find a hotel bellboy waiting. "Special Delivery Letter for Mr. _____, from the United States." the bellboy says, handing the PC a slip of paper and waiting for a tip.

The letter reads: "I am on an important mission in North America. I found this in a Brotherhood safe house. We need to investigate it further. One Three." A piece of paper flutters to the floor, it is a laundry claim ticket for Hwang Tse's Laundry, located just across town. The Brotherhood uses these laundry claim tickets as informational codes. When an operative arrives at Hwang Tse's laundry and presents one of the special tickets, the old man gives him the item or information which corresponds with that ticket. This particu-

lar ticket was to be taken by an operative to Shanghai, where she was to use it to pick up a special book which she was then to deliver to Fu-Seng's hideout in the Valley of Tears (see the next encounter).

When the heroes decide to go check out the Laundry, proceed to Encounter Two.

Encounter Two—Hwang Tse and Me

Read to the players aloud: *Making your way through the maze of streets that is Shanghai, you finally come to your destination. Hwang Tse's laundry is an old, run-down structure in a neighborhood that is less than appealing. As you approach, local thieves and cutthroats eye you menacingly through the mists of the alleys, but, because you are smart enough not to travel alone, the thugs never progress past the "eyeing" stage.*

The laundry itself is a small building, smaller than you would have thought possible. It seems to be the only storefront in the area that doesn't have a small gang of hoodlums hanging around outside it.

As you enter, you see an old, balding Chinese man behind the counter. "I am Hwang Tse," he says, "may I help you?"

The Laundry

If the heroes simply ask about his business or drop off laundry, Hwang will respond as a normal launderer; he is, in fact, quite skilled at the trade. Cleaning for suits or dresses is fifty cents each, shirts, a dime.

If, however, the heroes present the claim check, Hwang will shift his gaze nervously and excuse himself to the back room. He will return a few

seconds later with a bundle of shirts, which he will give to the heroes. Anyone lifting the bundle can tell by the weight that there is something concealed within. A heavy leather book has been hidden in the bundle.

Another possibility is that the heroes may simply interrogate Hwang about the Brotherhood. If so, use the Interrogation rules on page 44 of the *Players Guide*. If Hwang cracks, he will reveal that his laundry is a Brotherhood information drop. He does not know any of his superiors and cannot lead the heroes to anyone else working for the organization. All he does is pass on information and parcels to operatives who come in with special claim checks. At the moment, he is only holding one such parcel: The book.

If at any time, the heroes use the Seer Stone on Hwang, they will find that he has the number 114 tattooed on his hand.

The Book


After the heroes get their hands on the book, (either by Hwang handing it to them or by forcing Hwang to give it up), they will probably take it back to their hotel room to examine it. The book is an ancient tome written in Chinese. Most of its contents have worn away except for a small readable fragment. (If the PCs choose not to examine the book right away, have this fragment blow out of the package, and make sure they get it back one way or another.) The fragment reads:

In order to give rise to the Magna-Khan's lost army, one must first complete the circle, symbol of perfection and unity. Scatter praises to all four winds, and make the sign of Kwangpo while jumping as the mantis jumps to nip the buds from the lotus. Finally, sing the ritual of the Celestial Bureaucracy.

Green is the color of the Earth and bounty, green will give rise to the Khan's warlords.

Red, however, is the color of blood. Red will bring death.

At least one of the heroes should be able to read the book. Anyone with the Horror Knowledge or



Culture Knowledge (Chinese) skills, or anyone able to pass a successful INT check at -20 realizes that the fragment of the book is actually a magic spell. Unknown to the heroes, this spell was created to rejuvenate the Magna-Khan's army, frozen in statue form in the Valley of Tears, where Fu-Seng is currently hiding out. It took Brotherhood agents a great deal of time and effort to locate the ancient book which contains the ritual. The Mandarin wants to use the book to resurrect the powerful army so he can lead it on a path of conquest in the name of the Brotherhood.

Encounter Three— Get the Book

While the heroes are examining the book, there is a lot going on behind the scenes. Ten minutes after the PCs left the laundry, Hwang Tse was due for his regular radio check-in (Hwang does not know who he talks to on the radio. Unbeknownst to Hwang, his contact is Suki Chinn in the Valley of Tears). If Hwang handed the heroes the book, he reports this fact and Suki realizes that the PCs do not match the description of the agent who was supposed to pick up the text. If Hwang is no longer present at the laundry (unconscious, whatever) Suki realizes something is wrong. In either case, the Brotherhood quickly mobilizes its spies to find out what is going on and to identify and locate the PCs, a process which takes the Invisible Empire's extensive network of agents and informants only a few minutes.

The upshot of all this is Suki and Fu-Seng realize the heroes have the book. The villains then launch a diabolically fiendish plan for recovering it. The first part of this plan involves an assault on the PCs by a group of Jinda-Hai: Later that evening, just as the players are finished examining the book, a group of Jinda-Hai comes crashing in through the windows of the PCs' room. There are two assassins for each PC present (use the stats in Chapter 5), and each of the Jindas is armed with a sword and a P08 Luger.

Fu-Seng does not expect the Jindas to kill their targets; he is sacrificing his minions to set up a more insidious trap. If (more likely, when) the heroes overcome the assassins, they will find a small slip of paper on one of the assassins. This is an inventory form from a warehouse located not too far away. Using the Seer Stone on the Jindas will reveal that they are all members of the Brotherhood.

Fu-Seng doesn't want to kill the heroes—yet—because he wants them to bring the book into the valley. Part of the legend surrounding the rising of the dead is that “innocents and the forces of good” must bring the book voluntarily into the Valley. Only then will the magic work. Fu-Seng sees the PCs' possession of the book as a sign from the gods that his plan will succeed.

Note that the Jindas will not burst into flame upon their deaths. Fu-Seng did not give them any mantha because he wanted the heroes to find the warehouse clue he planted on the assassins. Clever players may realize that something is wrong; if so, note their suspicions. This becomes important later. In any case, the heroes will have no choice but to check out the warehouse in order to get to the bottom of what is going on.

Encounter Four— Where's the House

Read to the players: *There are so many warehouses in Shanghai that it takes quite some time to locate your target, but finally you find the one you are looking for. The warehouse is a huge, two-story structure. All of the lights are out, and it appears as though the building is deserted.*

All doors to the warehouse are locked. Picking one of these locks requires a Lockpicking skill check. Breaking down one of the locked doors requires a 1/2 STR check.

Inside, the warehouse is completely empty and there is another locked door leading to a small, inner office. In the office, a huge pile of papers lie

on a desk. The players should get the idea that whoever or whatever occupied the warehouse left in a big hurry. The papers list supplies that were regularly sent from the warehouse to an archeological site out in the nearby Valley of Tears. Enough food and equipment was being sent out to the valley to feed approximately fifty people (but let the players think to ask about this themselves).

The entire warehouse was hastily set up as part of Fu-Seng's trap for the PCs. He wants to lead the heroes to the Valley in order to recover the book from them. Again, the clues are coming too easily and clever players may notice this. Again, make a note of any suspicions that are raised.

Encounter Five- Down in the Valley

From the clues they found in the warehouse, the heroes will now want to head into the Valley of Tears to check out what is going on. The entrance to the Valley is located approximately twenty-five miles out of Shanghai. (If they have no other means of transportation, the heroes can rent a car for \$3.) In order to enter the Valley itself, one must make a dangerous climb up 12,000 feet of mountain. In order to get up the mountain, the PCs must make Climbing skill checks. This climb will take approximately 4 hours. Halfway up the mountain, the heroes will encounter a huge spur which they must physically leap (STR check) in order to continue their climb. Should one or more of the player's blow their skill roll (or the leap roll) they fall. If a falling character is tied to rope, he only takes 1 point of damage to body areas one and two (because of the sudden jerk in the rope



when it arrests the fall) and may then continue the climb (make another skill check). If the character is not tied to a rope, another character may attempt to catch him (MOV check at -20). If this attempt fails, the character plummets to the bottom of the mountain and dies (encourage the players to spend Luck Points to avoid such a mishap).

At the top of the mountain, the heroes find a lush jungle and a path that slopes down into the valley. Just a few seconds after the party reaches the top, four Jinda-Nuuls attack. The Jindas swoop down out of the trees on vines. The Jinda Nuuls are armed with swords and Lugers. Fu-Seng sent them to guard the entrance to the valley. These Jindas will burst into flame when defeated.

Two rounds after the struggle with the Jindas erupts, approximately twenty more assassins will surge out of the forest, attempt to surround the PCs, and begin moving in to attack. The heroes should get the idea that best thing they can do is flee from their attackers. The only available route is straight down the jungle path into the valley.

The Chase into the Valley

During the chase, assume that the PCs are fast enough to elude their attackers (but keep rolling dice anyway, just to keep the players on their toes). Each round, one of the Jindas shoots at each of the PCs (the PCs may shoot back).

After four rounds of chase, everyone starts to move into the valley. At that point, read this to the players aloud:

As you enter the valley, your eyes take in a breathtaking sight—raised up on a podium, looking down over the entire valley is a huge, ancient temple. The temple is four stories high and built in the classical pagoda style.

Surrounding the temple for several hundreds yards in each direction are thousands of stone statues of soldiers and warriors in frightening poses.

As the heroes enter the valley, they can now begin

weaving in and out of the intricate maze of soldier statues in an attempt to lose their pursuers. Each player who does so can't fight or fire a ranged weapon during the round he wishes to evade. However, each evading PC is entitled to make a Stealth skill check. If this check succeeds, five of the Jindas automatically drop out of the chase, otherwise there is no effect.

Just as all of the Jindas have given up the chase or been killed, the heroes reach the large temple. They really have no choice but to go inside and investigate, since there is nothing else peculiar in the entire region. If the heroes step on the spot marked "X" on the temple map, they will fall through a trap door in the floor which will deposit them in a hollow chamber below the temple. It's a drop of 20 feet, so check for damage when characters land. This trap is so well hidden that only heroes who have previously voiced suspicions that they were being led into a trap have any chance to avoid it. Such characters are allowed to make DEX checks, with a successful check indicating that they leapt off the trapdoor before it swung open.

Characters who fall are stuck in the underground chamber, but even characters who manage to avoid the trap are in hot water. A few seconds after the trap is sprung, the false walls indicated on the map drop down and reveal Fu-Seng, Suki Chinn, and 50 Jinda-Nuul, all of whom have Thompson SMGs trained on any characters "fortunate" enough to have escaped. Fu-Seng compliments the heroes on their intellect and skill, but orders them to jump through the trapdoor into the pit where they hear the sound of hissing gas . . . before they hear nothing at all.

This is the trap Fu-Seng has been maneuvering the heroes into for the entire adventure. If they have the book with them, he will take it. If they took the precaution of hiding the book, he will produce a wire recording (there was no audio tape in the thirties) of the heroes discussing exactly where they were going to hide it. This recording was obtained through a bugging device planted in the room in which they were staying—the Brotherhood has many hotels and important locations

all over Shanghai wired for sound. He will then go and retrieve the book before the heroes wake up in the next encounter.

Encounter Six— The Wrap-up

Read to the heroes aloud: *You wake up on the huge temple platform. Your hands are tied and there are four Jinda Nuul with Lugers trained on you. The rest of the assassins are out among the soldier statues kneeling in a mockery of prayer. Soon, your captor emerges from the temple and stands before you with the book!*

"Good evening, my honorable friends who are about to die! I am Fu-Seng. I am the mandarin of all you see around you.

"Before your deaths, I would like you to observe my greatest triumph. The stone soldiers you see surrounding this temple are not stone. No, they are

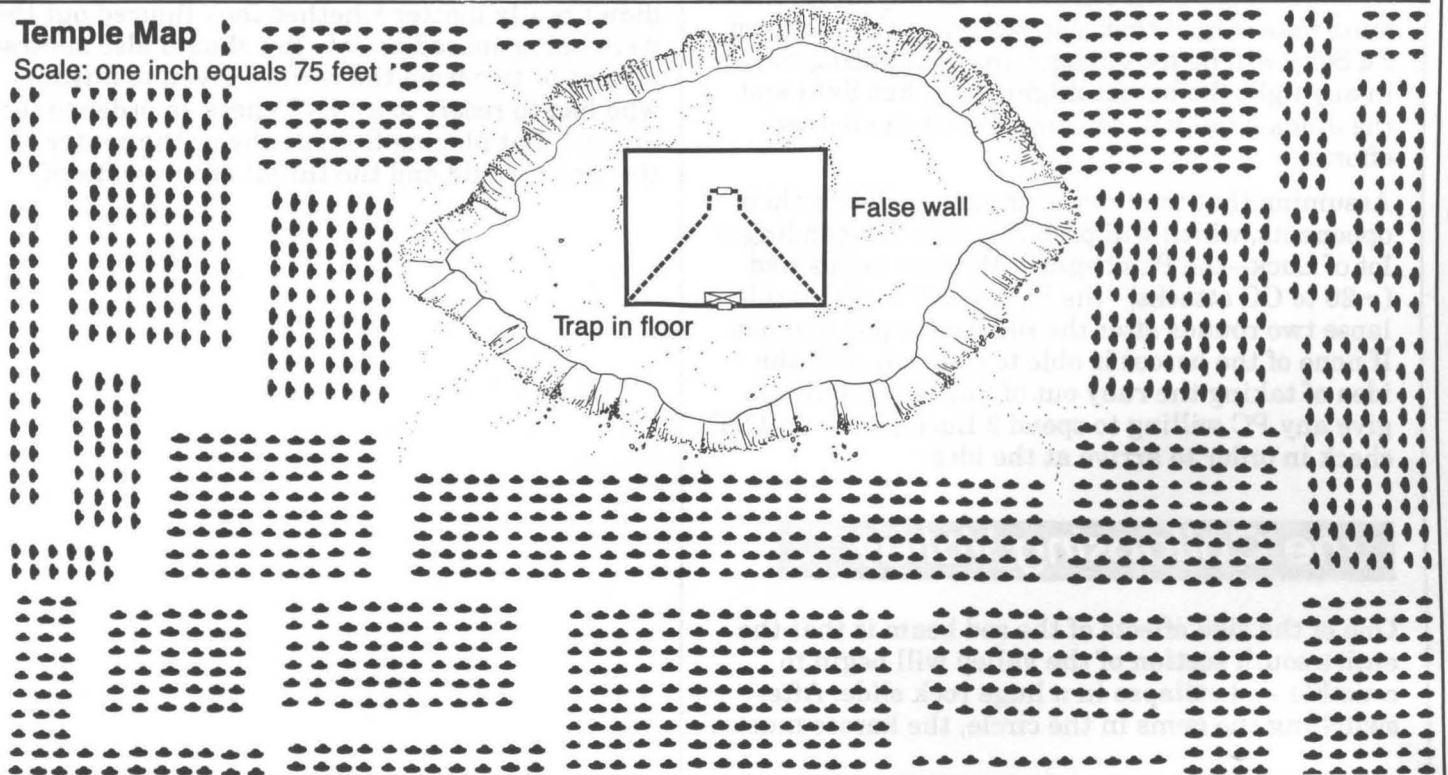
living, breathing beings—part of the invincible army of the Magna-Khan who ruled this territory more than one thousand years ago. At his last and greatest battle, the Great Khan and his soldiers were cursed by a powerful wizard and turned into the stone statues you see before you.

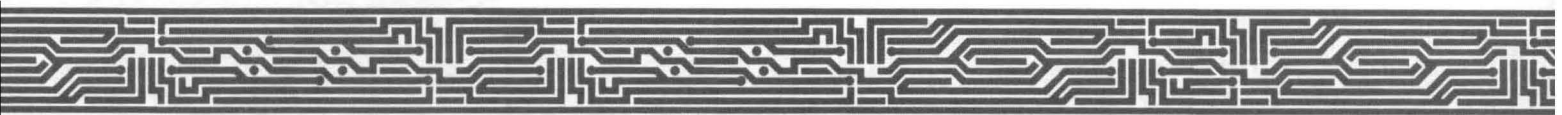
"The book you have so graciously provided me contains the necessary spell to free the soldiers of the Great Magna-Khan from their entombment. It took the agents of the Brotherhood almost a decade to locate this lost work, and once they finally succeeded you managed to interfere, delaying the awakening even longer. But there is no harm done, because you voluntarily entered the valley— a key element in the spell. The moment of destiny is now at hand. With the army of the Great Khan at my command nothing will stop the Brotherhood from gaining control of the world!"

With this, Fu-Seng pulls a handful of crystals out of his pocket, and arranges them in a circular pattern on a wooden rack resting on the platform. At the center of the circle rests a large emerald. After the circle is layed out, the outer circles begin to

Temple Map

Scale: one inch equals 75 feet





focus sunlight into the emerald at the heart of the circle, and a bright green beam projects itself from the emerald out into the sea of stone soldiers.

As this is going on, Fu-Seng begins a series of mystic chants and gestures. After two rounds of gesturing, the heroes can see the stone statues begin to stir. At this point, it should be obvious that they have to do something. The proper way to prevent the the soldiers from re-awakening is to remove the green crystal from the center of the circle. By the time the heroes are able to do this, however, it will be too late. Instead, they must replace the green crystal with a red crystal (remember the part of the book that talked about life and death?). If they are able to do so, the green beam will be replaced by a red beam which will then begin killing the soldiers off by the hundreds. A side effect of the red beam is that the entire valley will begin to collapse (see below). Where are the heroes going to get a red gem? Well, remember that Suki has a large ruby in her headdress (and make a point of mentioning this to the players when you describe the goings-on).

Of course, before the heroes can do anything, they must take care of their opposition on the platform. Fu Seng will be too engaged in his chanting to join in any fight the heroes might start, but Suki and the Jinda-Nuul will certainly resist the heroes' efforts.

Assuming that the heroes manage to defeat their opponents, which will probably require spending a lot of Luck—the PCs begin with their hands tied (–20 to CC attacks)—the Valley will begin to collapse two rounds after the red gem is put in place. If none of the heroes is able to come up with the idea of taking the ruby out of Suki's headdress, give any PC willing to spend 2 Luck points an INT check in order to arrive at the idea.

The Collapsing Valley

One of the side effects of the red beam is that the entire south section of the valley will begin to crumble and collapse in a huge rock slide. After switching the gems in the circle, the heroes must

flee this rock slide. This is a timed skill situation (see Chapter Three). The time limit is four, the relevant characteristic is MOV, and the difficulty is 50. Anyone who does not succeed in this skill check and cannot spend Luck points is crushed to death under the rock slide.

Ending It Up

Although this is a very simple, straight-line, little adventure, you now have a good starting point for a campaign. Fu-Seng was most likely trapped in the rock slide—a great mysterious death! The mandarin will soon be back, no doubt, in order to exact his revenge. Experienced Admins should also find the basic framework of the adventure above very easily expanded upon and drawn out.

When handing out Fame and Fortune points for this first session, be sure to give a couple of extra points to anyone who figured out that they were being led into a trap all along. These points are the real reward for the players' cleverness, since it didn't really matter whether they figured out they were being snared or not. You should also subtract a point or two from the reward given to anyone who had to resort to an INT check in order to figure out that placing Suki's ruby at the center of the circle would end the threat of the soldiers.

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AGENT 13TM Sourcebook

by Ray Winninger

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