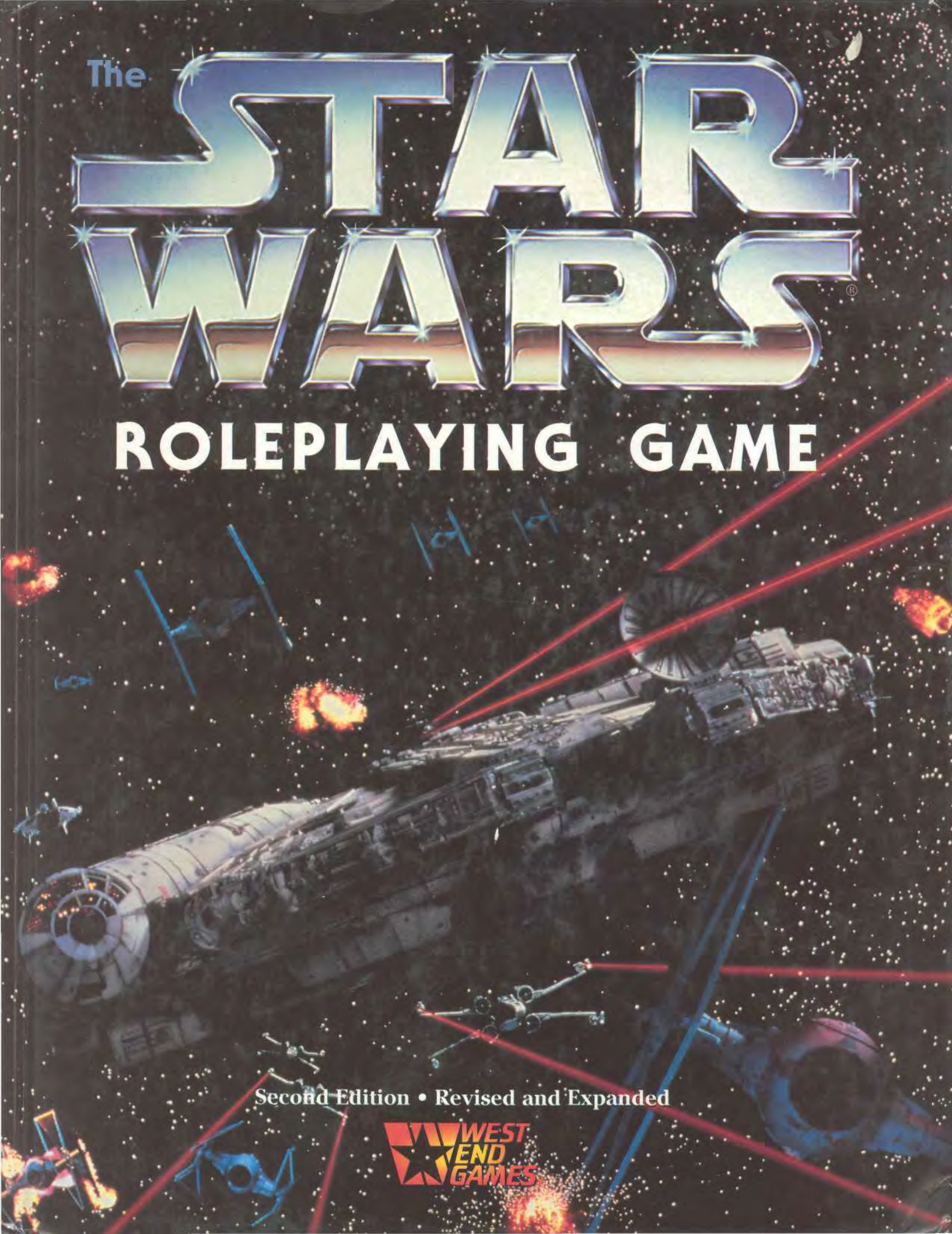
The

STAR WARS®

ROLEPLAYING GAME



Second Edition • Revised and Expanded

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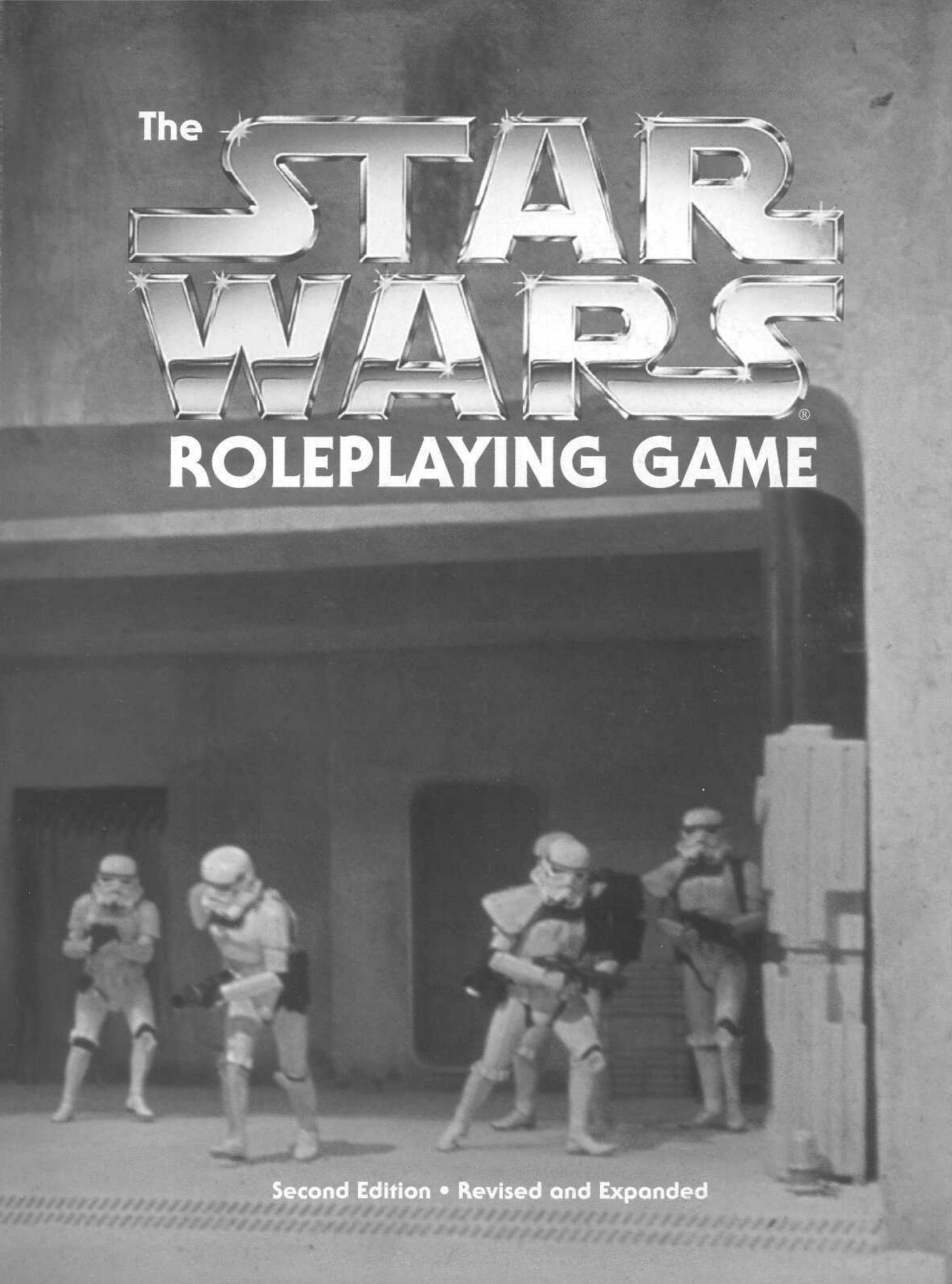


A long time ago in a galaxy far, far away ...

It is a period of civil war. Across the vast GALACTIC EMPIRE, groups of brave freedom-fighters struggle against the forces of tyranny and oppression. These REBELS have won a major victory by destroying the DEATH STAR, the Empire's terrifying armored space station.

The fight to defeat the evil Emperor Palpatine has only begun. Other Rebel groups continue this war in distant corners of the galaxy and other legends will be born.

This is the galaxy of ...


The
STAR WARS®
ROLEPLAYING GAME
Second Edition • Revised and Expanded

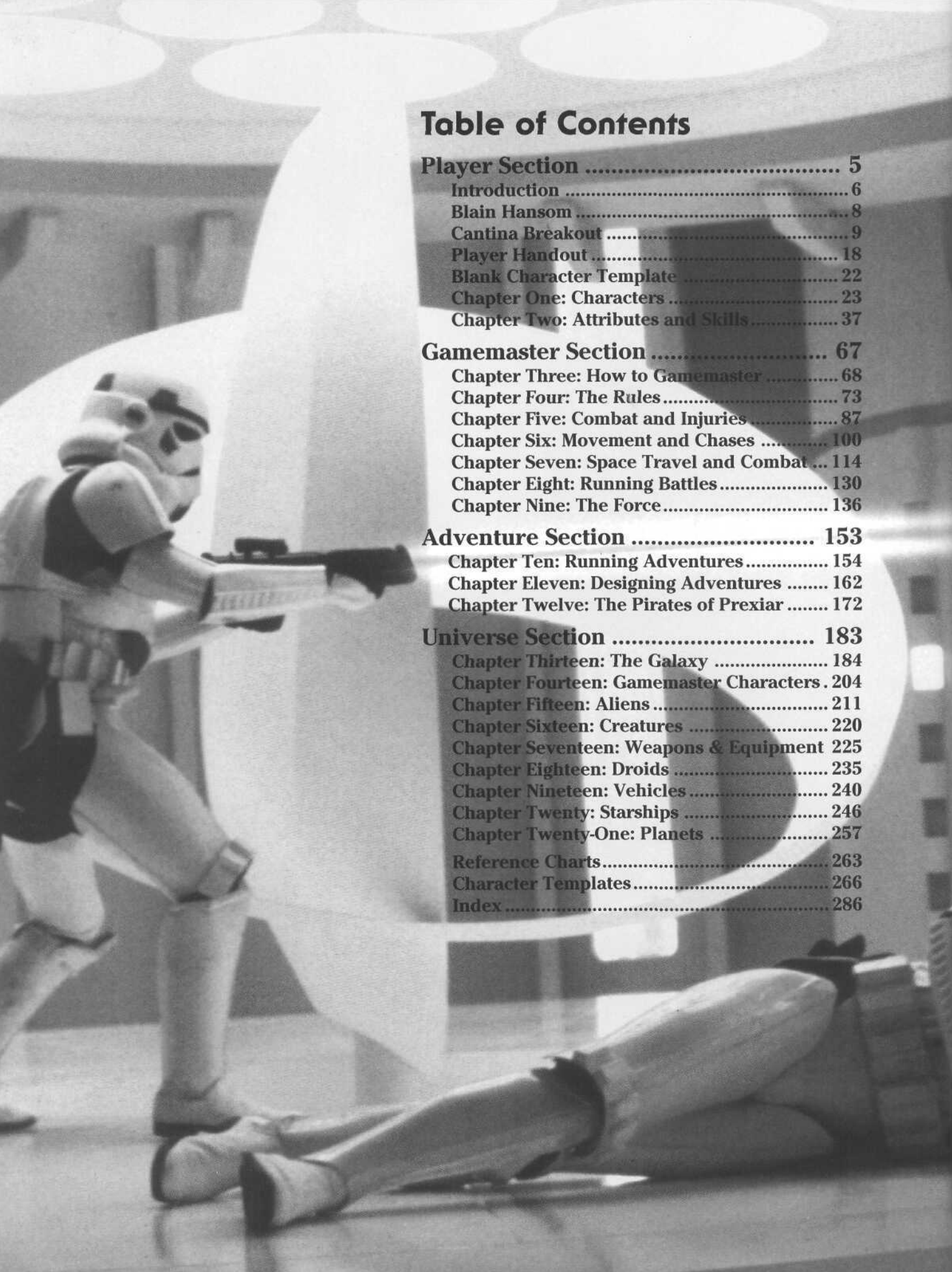


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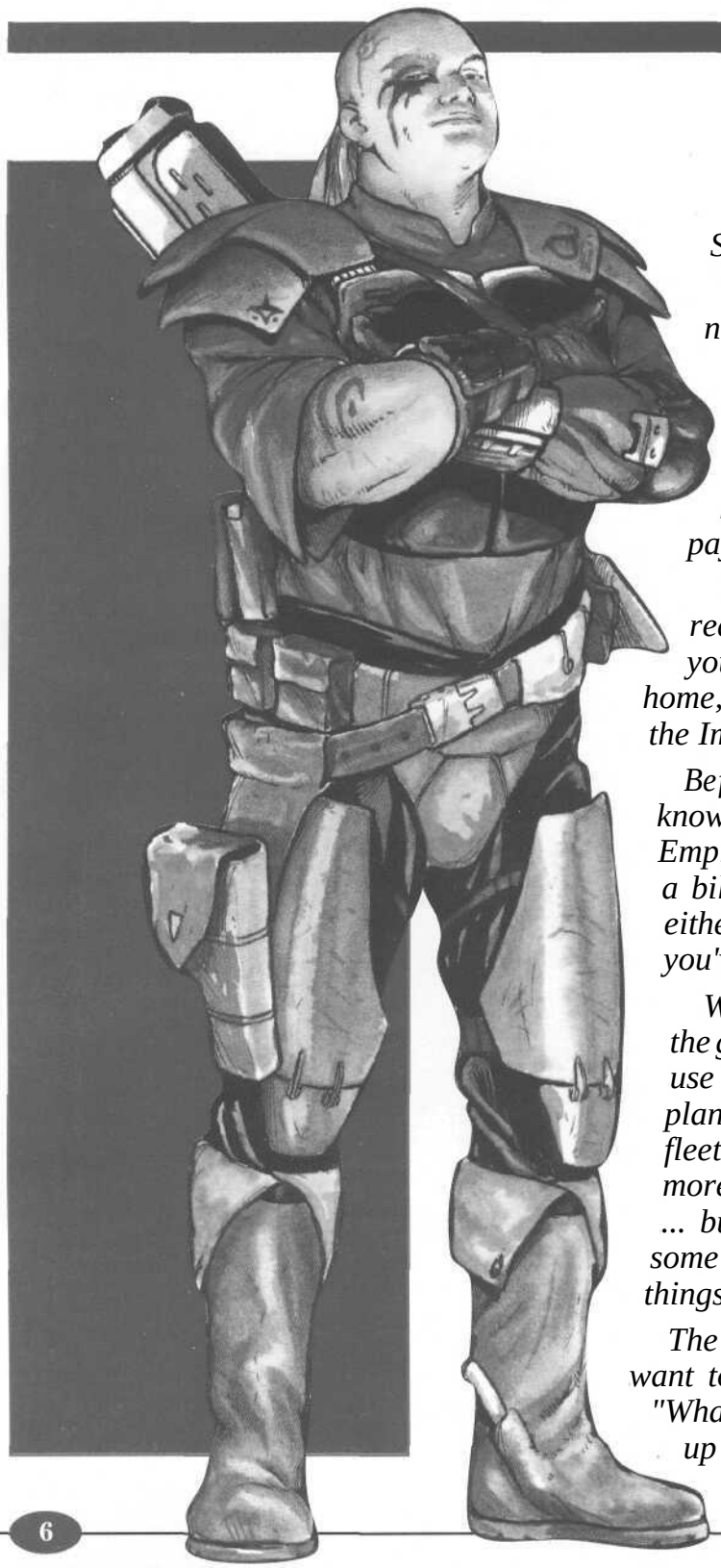
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Player Section

Introduction



So you want to play Star Wars?

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

You've seen the Star Wars *movies. You've read the novels and the comics. In the game, you 'II get a chance to explore the galaxy I call home, to go anywhere, do anything ...as long as the Imperials don't catch you, that is.*

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

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

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

And then there's the Rebel Alliance. They're trying to bring the Empire down and bring back the old government, the Republic. If you ask me, they haven't got a chance. Fighting the Empire gets you dead in a hurry, and some of us like breathin'.

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

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

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

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

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

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

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

Got all that? Good.

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

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

If You Already Own Star Wars, Second Edition

Star Wars, Revised and Expanded is essentially a reorganization of the popular *Star Wars, Second Edition* rules. The goal is to make the game easier to learn, but there are only a few rules changes included to speed up play and capture the cinematic spirit of *Star Wars*.

The Rules Upgrade will be published in issue 11 (November 1996) of *The Official Star Wars Adventure Journal.* You can also get a copy of the Rules Upgrade by sending a self-addressed stamped evelope (SASE) with 64¢ postage to:

West End Games
Attn: Star Wars Rules Upgrade
RR 3 Box 2345
Honesdale, PA 18431

By the way, feel free to photocopy the Rules Upgrade for your friends.

What's New?

Star Wars, Revised and Expanded features the following:

- Extensive examples and explanations to make learning and understanding the rules easier;
- A solitaire adventure, "Cantina Breakout," to let you start playing right away;
- A Player Handout that explains important rules and concepts. Gamemasters should give each player a copy of this handout;
- An index to this volume;
- The beginning adventure "The Pirates of Prexiar";
- Numerous character templates.

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

STAR WARS®



Player Name: _____

Character Name: Blaine Hansom
Type: Smuggler
Gender/Species: Male/Human
Age: 24 **Height:** 1.8 m **Weight:** 80 kg
Physical Description: Tall and straight-faced, with brown hair and long sideburns. Wears a long coat over his spacer's outfit.

Dexterity ____ **3D+1**
Blaster ____ 4D+1
Brawling parry ____
Dodge ____ 4D+1
Grenade ____
Vehicle blasters ____

Knowledge __ **2D+1**
Alien species ____ 3D+1
Languages ____
Planetary systems ____
Streetwise ____ 3D+1
Value ____

Mechanical __ **3D+2**
Astrogation ____
Repulsorlift operation ____
Space transports 4D+2
Starship gunnery 4D+2
Starship shields ____

Perception ____ **3D**
Bargain ____
Con ____ 4D
Gambling ____
Hide ____
Search ____
Sneak ____

Strength ____ **3D**
Brawling ____
Stamina ____
Swimming ____

Technical ____ **2D+2**
Computer programming/repair ____
First aid ____
Repulsorlift repair ____
Security ____
Space transports repair ____

Special Abilities
None.

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

Wound Status
- ☐ Stunned
- ☐☐ Wounded
- ☐ Incapacitated
- ☐ Mortally Wounded

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

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

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

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

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

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

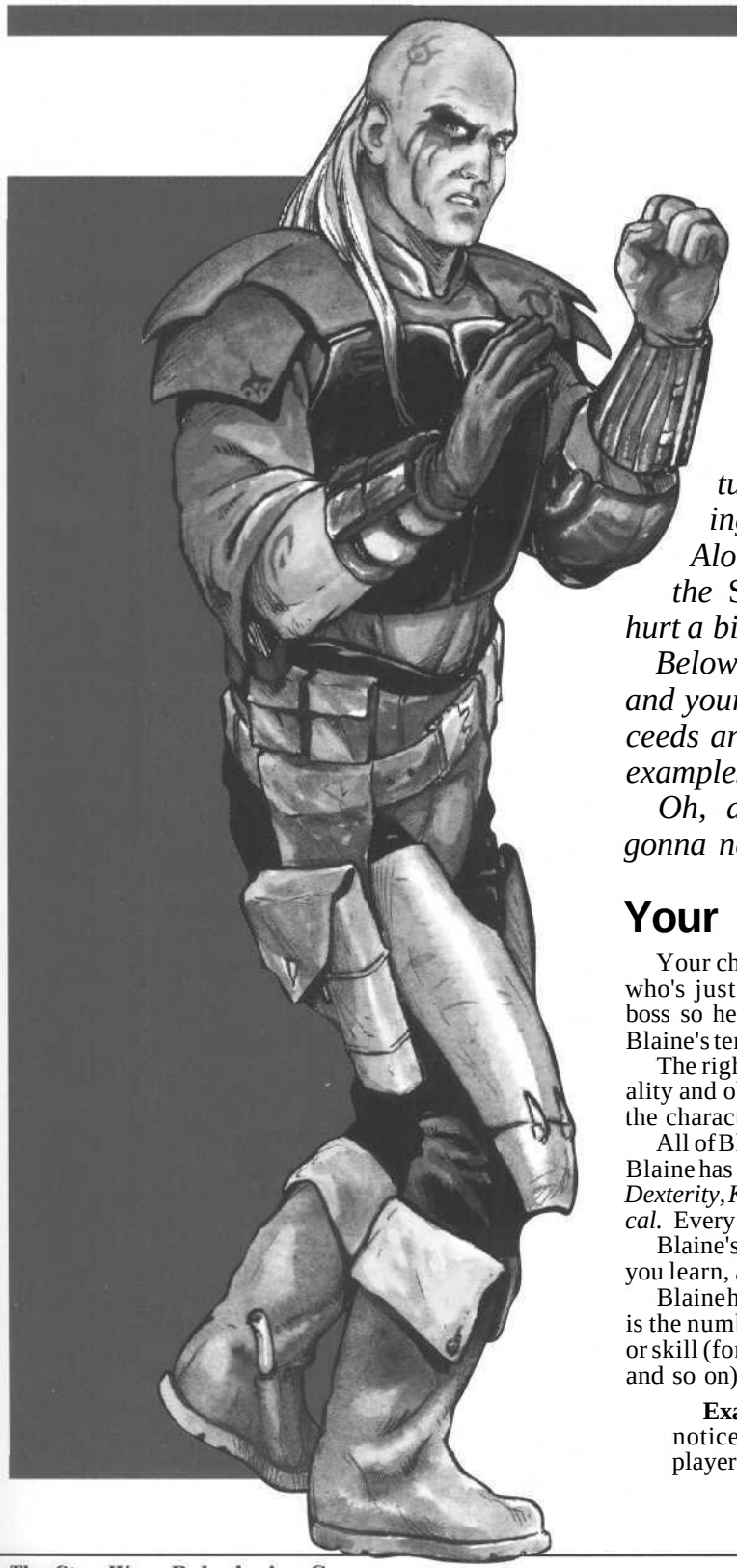
A Quote: "I don't have the money *with* me."

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

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Cantina Breakout



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

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

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

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

Your Character

Your character in this adventure is Blaine Hansom, a smuggler who's just "borrowed" enough credits from a small-time crime boss so he could buy a "new" ship (well, new to *him,* anyway). Blaine's template is on page 8.

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

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

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

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

Example: Blaine's *Perception* is 3D, so if he tries to notice something out of the ordinary in a crowd, his player rolls three dice and adds the rolls together. If the

player rolled a 2, 4 and 5, Blaine's *Perception* total would be 11.

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

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

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

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

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

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

How Blaine Does Things

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

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

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

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

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

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

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

> **Example:** The stormtroopers have taken cover. Now Blaine needs to roll a 20 to hit them. Blaine rolls his *blaster* skill of 4D+1 and gets a 17 — not good enough. Blaine decides to spend one Character Point (he only has four left). Now, he rolls the extra die and gets a 4. He adds this to his *blaster* roll of 17, raising the total to 21. Blaine blasts another stormtrooper.

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

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

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

Good luck, and clear skies!

On the Run

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

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

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

Now the Empire is searching Wroona starport for you.

After running through some back alleys, hiding in darkened doorways and milling about in large crowds, you've run into a dead end. Ahead a squad of Imperial stormtroopers

have set up a checkpoint, and they're inspecting the identification of everyone passing that way. Looking quickly over your shoulder, you notice four more stormtroopers making their way toward you through the crowd. Thinking quickly, you duck into a starport cantina ...

Inside the cantina it's dark and smoky. Lights on the tables, booths and the bar provide only scant illumination. Several patrons mill about, and a Sullustan bartender is working behind the bar, busy cleaning glasses with a dirty rag. One of the booths near the back of the bar is curtained off with a ragged cloth — apparently this cantina sometimes hosts a live band, but not today. Instead, tinny music is piped into the dive through ancient and raspy speakers set at intervals around the ceiling.

Setting the Scene

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

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

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

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

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

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

1

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

Please go to 5.

2

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

Please go to 5.

3

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

** If your roll is 10 or higher, go to 8.*

• If your roll is 9 or lower, go to 11.

4

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

Please go to 5.

5

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

• You can go over and sit in the booth opposite the Rodian: go to 20.

• You can talk to the Sullustan bartender: go to 7.

• You can approach the female spacer leaning against the far end of the bar: go to 25.

• You can spend some more time thinking about what you know about Rodians, Sullustans, or that woman at the end of the bar: go to 13.

6

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

• If your roll is 10 or higher, go to 10.

• If your roll is 9 or less, go to 2.

7

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

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

• You may surrender your blaster and place it gently on the bar: go to 22.

• You may refuse to surrender your blaster and demand your drink: go to 18.

• You may draw your blaster and threaten the bartender with it: go to 16.

8

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

Please go to 5.

9

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

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

10

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

Please go to 5.

11

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

Please go to 5.

12

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

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

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

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

13

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

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

14

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

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

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

... go to 27 to find out what!

15

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

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

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

Please go to 25.

16

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

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

Continue to 9.5.

17

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

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

18

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

The Sullustan looks a little surprised, then smiles and chuckles quietly to himself. Several of the cantina patrons are also looking at you, laughing to themselves. The platinum blonde-haired woman at the back of the bar calls out to you. "Hey, greenie," she says. "Cool down your vents. Vanb is just having a little fun with you. He doesn't mean any harm.



Tim Eldred

Why don't you come down over here and have a drink? On me." You do feel kind of foolish — the Sullustan is only a bartender.

Go to *25.*

19

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

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

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

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

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

20

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

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

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

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

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

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

21

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

Go to 27.

22

You unsling your blaster and place it on the bar. The Sullustan looks a little surprised, then smiles and chuckles quietly to himself. Several of the cantina patrons are also looking at you, laughing to themselves. The platinum blonde-haired woman at the back of the bar calls out to you. "Hey,

greenie," she says. "Vanb is just having a little fun with you. He doesn't mean any harm. Why don't you grab your blaster and come down over here for a drink? On me." You do feel kind of foolish — the Sullustan is only a bartender having a good laugh at a patron's expense. He's relatively harmless. You retrieve your blaster, holster it, and head down the bar for that drink.

Go to *25.*

23

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

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

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

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

24

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

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

Go to *27.*

25

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

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

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

"I'm Elaine Hansom," you reply.

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

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

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

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

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

26

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

Please go to 36.

27

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

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

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

Please go to 25.

28

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

- *If you roll 15 or higher, go to 35.*

** If you roll 14 or lower, so to 32.*

29

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

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

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

Please go to 36.

30

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

Please go to 36.

31

You look around the cantina while Platt sips her Socorran raava. Nothing seems out of the ordinary. Except that curtained booth nearby, where you presume a band performs at night. You're not quite certain if it's empty, because you can't see behind the curtain. You listen closely, then hear some shuffling of feet behind the curtain. Someone's hiding back there!

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

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

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

Please go to 19.

32

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

Please go to 36.

33

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

Please go to 36.

34

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

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

35

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

Please go to 36.

36

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

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



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

If it'd been me *in that cantina, I'd have just opened up on those stormtroopers ... but that's what I'm good at. People like Platt and Elaine like to use fancy talkin' to get out of trouble. Waste of effort, as far as I'm k concerned.*

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

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

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

The first thing the gamemaster does is come up with the story your characters are going to star in. He'll set the scene, tell you what your characters see, and so forth. And you'll listen to him just as hard as you're listening to me.

Once you have an idea of what's going on, you get to decide what your characters are going to do. For example, if you're in a crowded cantina, you can try to leave, try to get some inside info from somebody in the room, open fire ... whatever seems like a good idea at the time. (Keep in mind what kind of character you're playing. A human Jedi's going to react differently to something than, say, a Wookiee smuggler ... I should know, I've run into both.)

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

Maybe I should stop telling you about this, and just show you. Keep reading and you'll see what I mean.



Tim Eldred

An Example of Play

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

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

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

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

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

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

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

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

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

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

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

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

"This circled booth is where the Devaronian is. At first

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

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

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

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

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

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

Peter and **Amy:** "Oh no."

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

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

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

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

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

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

Bill: "Make a *search* roll."

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

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

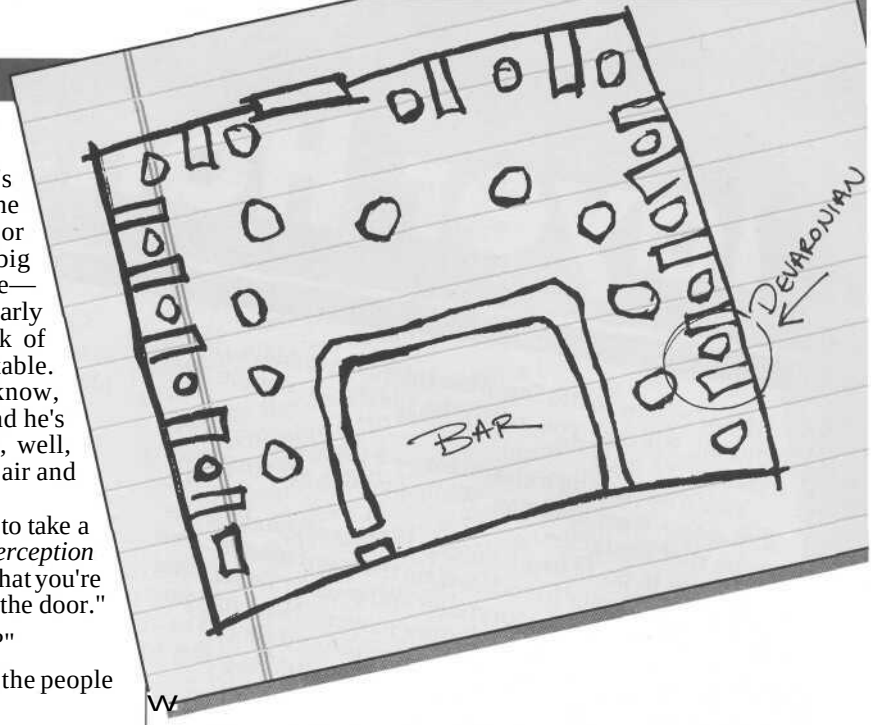
Amy: *(As Rhen, whispering to George)* "Cev, what are you doing?"

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

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

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

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



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

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

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

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

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

Amy: "Got it!"

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

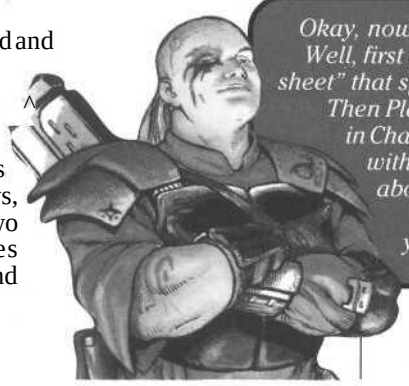
Amy: "Um, I'll offer to buy him a drink."

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

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

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

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



*Okay, now you've seen a little of how the game works. What next? Well, first is the "*Star Wars *Player Handout." It's sort of like a "cheat sheet" that speeds up play. Feel free to make copies for your players. Then Platt Okeefe herself will take you through character creation in Chapter One. And we'll wrap up the Player' Section of this book with Chapter Two, which tells you all you'll ever need to know about attributes and skills.*

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

Player Handout

If you're new to the *Star Wars* roleplaying game, this handout will get you ready to play in a couple of minutes.

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

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

When you describe what your character does, the gamemaster will tell you when to roll the dice, and tell you what happens as a result of how well (or poorly) you roll.

In a way, you, the other players, and the gamemaster are creating your own *Star Wars* movie with your characters as the stars!

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

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

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

Become Your Character. Don't be afraid to ham it up a little! Speak like your character and adopt his mannerisms in your movements and actions. You can act out scenes — for example, if you're play a gambler, you could have fun trying to con the other characters. However, never act out scenes that could be considered threatening or dangerous.

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

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

Getting Started

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

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

Each character has six **attributes**:

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

Knowledge — Your character's knowledge of the galaxy.

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

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

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

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

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

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

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

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

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

(Permission granted to photocopy for personal use)

Skills

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

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

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

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

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

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

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

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

George thinks Cev has spent a lot of time on the streets and adds 1D to his *streetwise* skill (a *Knowledge* skill) to make it 3D+2.

George adds 2D to Cev's *repulsorlift operation* skill: Cev's *Mechanical* is 3D, so his *repulsorlift operation* skill is now 5D. Cev's a really good driver — it's too bad no one will give him the chance to prove it!

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

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

Important Skills

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

***Dexterity* skills:**

blaster: Fire blasters.

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

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

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

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

***Knowledge* skills:**

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

languages: Speak and understand strange languages.

planetary systems: Knowledge of different planets and star systems.

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

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

***Mechanical* skills:**

astrogation: Plot hyperspace jumps.

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

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

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

starship gunnery: Fire starship weapons.

***Perception* skills:**

bargain: Make deals.

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

gambling: Gamble.

search: Look for things.

sneak: Sneak around without being seen.

***Strength* skills:**

brawling: Fight with your bare hands.

climbing/jumping: Climb and jump.

stamina: Push your physical limits and resist disease.

***Technical* skills:**

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

droid programming: Program droids.

droid repair: Repair droids.

first aid: Knowledge of first aid techniques.

space transports repair: Repair freighters.

starfighter repair: Repair starfighters.

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

(Permission granted to photocopy for personal use)

How the Game Works

The gamemaster assigns a **difficulty number** when a character tries to do something and there's a chance of failure, such as shooting a blaster at stormtroopers, flying a starship, or fixing a busted droid.

Roll the skill's die code; if you don't have the skill, roll the attribute's die code. If your roll is equal to or greater than the difficulty number, your character succeeds. If it's lower, your character fails.

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

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

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

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

Opposed Rolls

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

Example: Cev is shooting at a stormtrooper. Cev rolls his *blaster* skill (4D+2) to hit; the stormtrooper *dodges* (skill of 4D) to get out of the way.

Cev rolls a 15. The stormtrooper rolls a 17 — the stormtrooper dodges out of the way of the incoming laser blast. If Cev had rolled a 17 or higher, the shot would have blasted the stormtrooper.

Actions in a Round

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

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

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

If a character tries two things, lose one die (-1D) from *every* skill roll.

If a character tries three things, lose two dice (-2D) from *every* skill roll.

If a character tries four things, they lose three dice (-3D) from *every* skill roll, and so forth.

Example: Cev is racing through the streets while several thugs are shooting at him. George decides that Cev will fire his blaster twice — once at each thug — and *dodge* to try to get out of the way.

That's three actions in a round, so Cev loses -2D for all of his skill rolls. Cev's *blaster* skill is 4D+2, so he only rolls 2D+2 for each blaster shot. For his *dodge* he uses his *Dexterity*, which is 3D+2. After subtracting the -2D, Cev only gets to roll 1D+2 for his *dodge*.

The Wild Die

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

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

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

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

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

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Special Statistics

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

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

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

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

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

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

• **Dark Side Points:** Characters get Dark Side Points for doing evil. If a character gets enough Dark Side Points, he or she turns to the dark side of the Force and is now a gamemaster character; the player must create a new character.

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

Slang

Here's some *Star Wars* slang you can use:

Bantha fodder: Worthless or waste. As in, "You won't be worth bantha fodder!"

Big L: The lightspeed barrier, as in, "Once we jump the Big L ..."

Blast! A curse.

Boys in white: Imperial stormtroopers.

Clear skies! "Good flying!" or "Safe journey!"

Final jump: To die.

Grease the servos: To offer somebody a bribe.

Haul jets! "Let's get out of here!"

Jabba: As in "to Jabba someone"; to trick or fool someone and leave him in a very dangerous situation.

Scratch gravel! "Get lost!"

The Show: Starfighter combat

Vape or **vap:** "Vaporize," kill

(Permission granted to photocopy for personal use)



Player Name: _____

Character Name _____

Type _____

Gender/Species _____

Age _____ Height _____ Weight _____

Physical Description _____

Dexterity _____

Perception _____

Knowledge _____

Strength _____

Mechanical _____

Technical _____

Special Abilities _____

Move _____

Force Sensitive? _____

Force Points _____

Dark Side Points _____

Character Points _____

Wound Status

- ☐ Stunned
- ☐☐ Wounded
- ☐ Incapacitated
- ☐ Mortally Wounded

Equipment _____

Background _____

Personality _____

Objectives _____

A Quote _____

Connection With Characters _____

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1 Characters

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



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

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

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

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

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

Pick your character's height, weight, sex and age, and come up with a brief description of what he or she looks like.

Some aliens have special abilities. For example, Sullustans have such a good sense of direction that they almost never get lost; they also get a bonus for astrogation *rolls. Some characters even have Force skills like the old Jedi Knights.*

If there's something on your character sheet you don't understand, just ask the gamemaster to explain it to you.

If the gamemaster approves, you can change your character's species, but that may affect the game statistics, so turn to the "Creating a New Template" section later in this chapter.

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

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

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

Selecting A Template

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

Think about what kind of person *you* want to play. Do you want to play a dashing smuggler like Han Solo? A brash young pilot like Wedge Antilles? An impressionable Jedi-in-training, like Luke Skywalker at the beginning of *A New Hope?* A headstrong diplomat like Princess Leia? A seedy con artist? An engineer who is more at home with droids than people? There are many, many different types of people in the galaxy and you can play almost anyone.

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

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

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

Detailing a Character

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

Physical Description

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

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

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

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

Background

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

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

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

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

Personality

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

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

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

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

Objectives

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

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



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

Connection With Other Characters

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

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

• **Friends.** The most obvious (and the most often overlooked) connection. Friends will do a lot to help each other even if they've been out of touch for years.

"I told you I'd make it someday, Biggs."

"You did, all right. It's going to be like old times, Luke. We're a couple of shooting stars that'll never be stopped!"

— Luke Skywalker and Biggs Darklighter

• **Relatives.** No one gets to choose who they're related to, but most people feel obligated to help out their relatives (even if they don't like them all that much). This can be particularly interesting if the characters would tend to be at odds — how does the egalitarian young Senatorial react to the seedy smuggler who happens to be her step-brother?

• **Employees.** One character may hire another for any number of reasons. Maybe the characters have worked together for a long time ... or the adventure revolves around a one-time deal that gets more complicated along the way.

"Seventeen thousand! Those guys must be really desperate. This could really save my neck."

— Han Solo

• **Joint Ownership of a Ship.** Starships are expensive. Two or more characters could jointly own a ship (and have to deal with the debts that go with it).

• **Travelling Companions.** Even the most unlikely pair might have travelled together for months or years before the game begins. "Fringe" characters might be buddies or partners in crime. Wealthy characters might be friends who have decided to "see the galaxy" in style.

• **Mentors.** Any older character can take a younger character under his or her wing. The younger character has a teacher or mentor while getting a chance to explore distant worlds.

7 want to come with you to Alderaan. There's nothing here for me now. I want to learn the ways of the Force and become a Jedi like my father."

— Luke Skywalker

• **Rivals.** Friendly competition can add a lot to an adventure (as long as it doesn't get out of hand). Han Solo and Lando Calrissian are rivals who continually strive to out-do each other.

"Your *ship? Hey, remember, you lost her to me fair and square."*

— Han Solo

• **Same Homeworld.** Characters from the same planet share a few things in common even if they're very different types of people. Two characters from Corellia will invariably swap stories about home even if they have nothing else in common.

• **Classmates.** Characters of the same age could have attended the Imperial Academy or a university together. For example, Han Solo's old Academy friend Shug Ninx shows up when Han returns to Nar Shaddaa in *Dark Empire.*

• **Known by Reputation.** Even if characters have never met before, they may know of each other by reputation. A smuggler might have heard of other smugglers, pirates or bounty hunters. Senators might be well-known public figures.

"He claims to be the property of an Obi-Wan Kenobi. Is he a relative of yours?"

— Luke Skywalker

• **Love.** A romantic interest can be difficult to play, but some players are comfortable with the idea. Let the players choose this kind of tie; gamemasters should *never* force this connection.

Making Changes

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

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

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

Finishing the Template

Be sure to review the *"Star Wars* Player Handout" on pages 18-21 for an explanation of attributes, die codes and other basic rules.

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

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

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

1. **Pick skills**
2. **Decide if the character is Force-sensitive**
3. **Spend credits on equipment.**
4. **Pick Force powers.**

1. Pick Skills

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

That's where skills come in. Each template has several skills listed under each attribute. The skills are explained in the next chapter, "Attributes and Skills."

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

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

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

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

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

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

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

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

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

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

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

Specializations

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

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

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

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

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

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

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

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

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

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

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



Advanced Skills

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

A character may have an advanced skill listed on the template. If your character meets the "prerequisite skills" requirement, you may put beginning skill dice in the advanced skill.

(Check the skill's description in "Attributes and Skills" to find the prerequisite skills; you will probably have to put some of your beginning skill dice in the prerequisite skills.)

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

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

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

Example: A character has *first aid* at 5D and *(A) medicine* at 1D. He rolls only 1D for *medicine* checks, such as when performing surgery or diagnosing an unusual disease.

However, if the character makes a *first aid* check, he gets to roll 6D — 5D for *first aid* plus the 1D for *(A) medicine.*

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

2. Decide if the Character is Force-Sensitive

"The Force is what gives a Jedi his power. It's an energy field created by all living things. It surrounds us, penetrates us. It binds the galaxy together."

— Obi-Wan Kenobi

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

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

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

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

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

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

0. Spend Credits on Equipment

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

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

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

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

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

4. Pick Force Powers

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

Creating A New Template



You're not limited to the templates provided here. First, some of the other game books provide other choices — they tell me a supplement called Heroes and Rogues *has over 60 new character templates, including a few for "independent entrepreneurs" like me.*

If you still can't find what you're looking for, you can create your own template. It takes a little bit of work, but you can create exactly the character you want to play.

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

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

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

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

Droid Characters

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

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

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

Changing A Template's Species

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

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

Then go back to "Finishing A Template."

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

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

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

- **Human**

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

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

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

Example: Your human character starts with 18D. The description of humans in "Aliens," notes the human minimum for all attributes is



2D, while the maximum for all of them is 4D.

You want a character who's good with a blaster and good at dodging out of the way so you put the maximum of 4D in *Dexterity.*

You decide your character is about average when it comes to *Knowledge,* so you put 2D in that attribute.

Next is *Mechanical ...* you want a really good pilot, so you put 4D in *Mechanical ...* you'd love to be able to put 5D in *Mechanical,* but that's above the human *Mechanical* maximum of 4D (You notice Rodians have a *Mechanical* maximum of 4D+2 ... maybe your next pilot will be a Rodian!)

You have 8D to split among *Perception, Strength* and *Technical.* For *Perception,* you put in 3D; that's a little better than average.

You want a high *Strength* for your character, but you also want him to have a half-way decent *Technical* skill so he can fix things. You put 2D in both *Strength* and *Technical.*

You have one attribute die left. You decide to split the die into three pips, and you add "+1" each to *Perception, Strength* and *Technical.* That gives your character a *Perception* of 3D+1, a *Strength* of 2D+1 and a *Technical* of 2D+1.

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

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

> **Example:** Your character is a human: humans don't have any special abilities.
>
> Then you notice that Ewok characters have a *lot* of special abilities. The first two — *skill bonus* and *skill limits* — only matter when you create an Ewok character.
>
> The final one — the Ewoks' highly-developed sense of smell — could come up during game play. Whenever an Ewok tries to track something by scent, the character gets to roll an extra +1D on his *search* skill. If you were creating an Ewok character, you'd want to write that down — "+1D to *search* when tracking by scent." You'd probably also want to write down the page number so you could check it during game play.

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

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

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

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

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

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

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

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

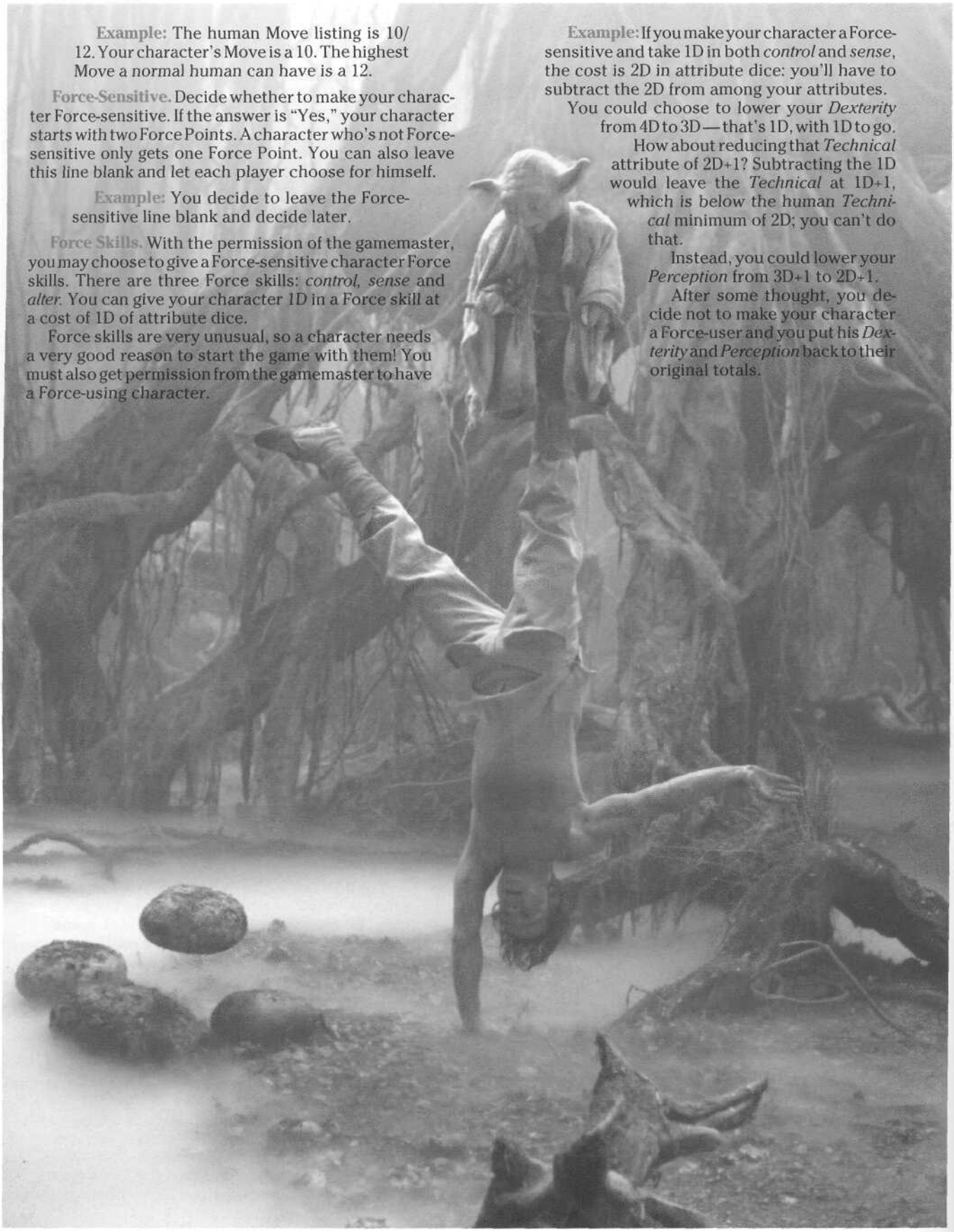
Example: If you make your character a Force-sensitive and take 1D in both *control* and *sense*, the cost is 2D in attribute dice: you'll have to subtract the 2D from among your attributes.

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

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

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

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



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

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

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

> **Example:** For *Dexterity*, you pick out *blaster* and *dodge* — those are skills you'll probably be using a lot.
>
> For *Knowledge* skills, you'll need *planetary systems* (your character needs to know a lot about planets in the galaxy) and *streetwise* ... *languages* and *survival* wouldn't hurt either.
>
> Now *Mechanical* skills. Your smuggler is going to rely on some of these skills, so you'll choose carefully. He'll need *astrogation* to plot hyperspace jumps, *sensors* for scanning incoming ships and searching for hidden bases on planets, *space transports* for piloting your ship and *starship gunnery* for firing the ship's weapons. Of course, a smuggler should be good at piloting just about anything, so you decide to add *repulsorlift operation* for flying airspeeders and landspeeders and *starfighter piloting* in case your character ever has to fly an X-wing against the Empire.
>
> Now *Perception* skills ... *bargain* is good, and so is *con* for fast-talking your way out of trouble. *Search* and *sneak* can be handy too.
>
> *Strength* skills ... there aren't any you want to improve, so you skip down to *Technical.*
>
> For *Technical* skills, you pick *first aid* and *space transports repair.*
>
> You've narrowed the choices down and listed 18 "important" skills on the template ... it's too bad you only have 7D for starting skill dice.

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

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

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

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

Character Advancement



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

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

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

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

Improving Skills

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

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

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

Example: Thannik has a *search* skill of 4D. It costs four Character Points to improve *search* to 4D+1.

At the end of an adventure, Thannik can improve his *search* skill from 4D to 4D+1 for four Character Points and his *space transports* skill from 4D+2 to 5D for four Character Points.

However, Thannik can't improve his *search* skill from 4D to 4D+2 in one jump because that would mean improving the skill more than one pip.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Learning New Skills

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

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

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

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

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

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

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



Other Game Statistics

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

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

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

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

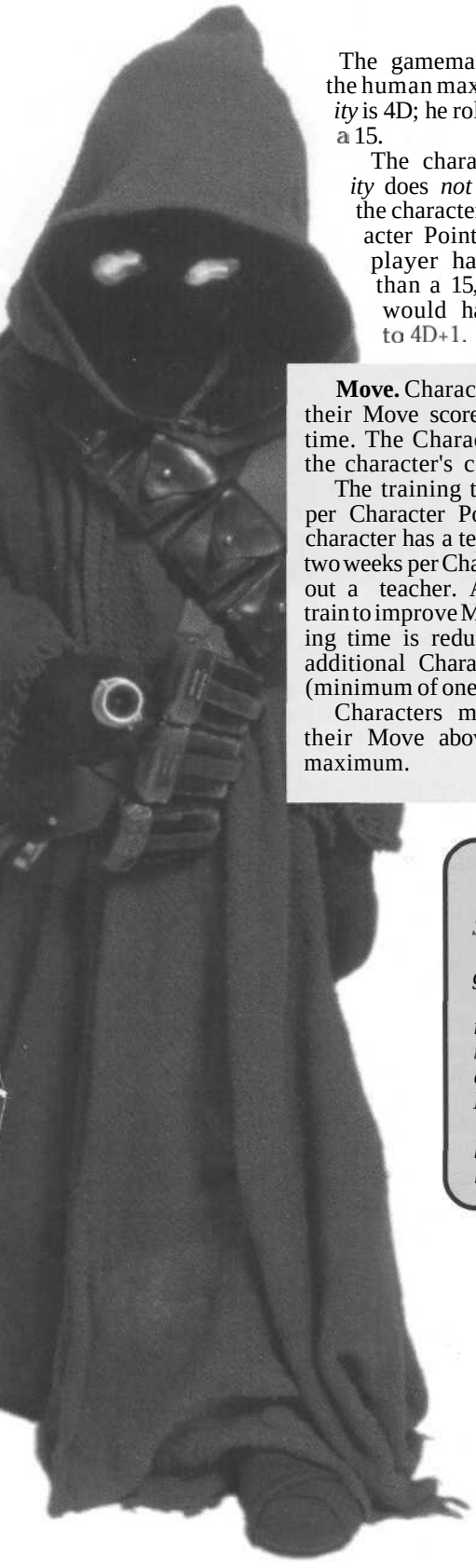
When his *Knowledge* improves to 3D, all of his *Knowledge* skills also go up by one pip: *alien species: Wookiees,* goes from 3D+2 to 4D.

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

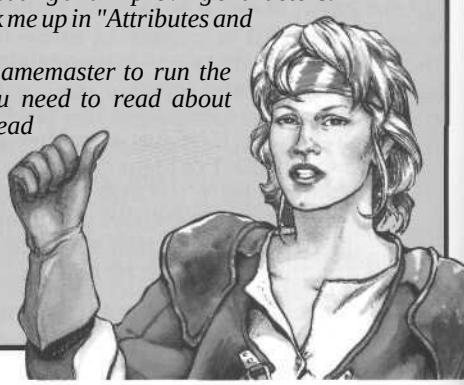
Once a character becomes Force-sensitive, the character cannot "lose" that Force-sensitivity.

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

That's everything you need to know about creating and improving characters.

If you need to know how your skills work, look me up in "Attributes and Skills."

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



2 Attributes and Skills



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

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

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

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

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

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

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

Skill Descriptions

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

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

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

Dexterity Skills

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

Using Ranged Combat Skills

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

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

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

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

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

Using Melee Combat Skills

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

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

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

Using Reaction Skills

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

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

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

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

Archaic Guns

Time Taken: One round.

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

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

Blaster

Time Taken: One round.

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

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

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

"It's them! Blast them!"

— Stormtrooper

Blaster Artillery

Time Taken: One round or longer.

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

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

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

"Stand by ion control ... fire!"

— Echo Base Controller

Bowcaster

Time Taken: One round.

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

Bows

Time Taken: One round.

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

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

Brawling Parry

Time Taken: One round.

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

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

Dodge

Time Taken: One round.

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

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

Firearms

Time Taken: One round.

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

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

Grenade

Time Taken: One round.

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

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

This skill covers throwing other objects like rocks and balls.

Lightsaber

Time Taken: One round.

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

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

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

Example: Ana Tathis is using her lightsaber to strike at a pirate intent on harming her friends. Her *lightsaber* skill is 5D and the lightsaber's difficulty is Difficult (her difficulty number is a 20).

Ana's player rolls her skill dice and gets a 21 — she hits. If she had rolled a 10 or lower, Ana would have underestimated the momentum of her attack maneuver and sliced herself with her own lightsaber, causing 5D damage to herself.

"This is the weapon of a Jedi Knight. Not as clumsy or as random as a blaster. An elegant weapon for a more civilized time."

— Ben Kenobi

Melee Combat

Time Taken: One round.

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

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

Melee Parry

Time Taken: One round.

Specializations: Type of melee weapon used —

lightsabers, knives, clubs, axes, vibroblades.

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

Missile Weapons

Time Taken: One round or longer.

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

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

Pick Pocket

Time Taken: One round.

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

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

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

Modifiers:

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

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

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

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

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

Pick-pocket rolls higher than the target by:

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

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

11–15 Target notices missing item after three rounds.

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

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

Target rolls higher than pick-pocket by:

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

6 or more Pick-pocket gets hand caught in target's pocket; target notices immediately.

Running

Time Taken: One round or more.

Specializations: Long distance, short sprint.

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

Thrown Weapons

Time Taken: One round.

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

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

Vehicle Blasters

Time Taken: One round.

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

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

"All troops will debark for ground assault. Prepare to target the main generator."

— General Veers

Knowledge Skills

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

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

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

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

• **Very Easy:** General, common knowledge that almost anyone would know.

• **Easy:** Most people would know this much.

• **Moderate:** Professional level of knowledge. The average person who has an interest in the subject would know this much.

• **Difficult:** Professionals would know this much about a given subject; the average person would be hard-pressed to give much information.

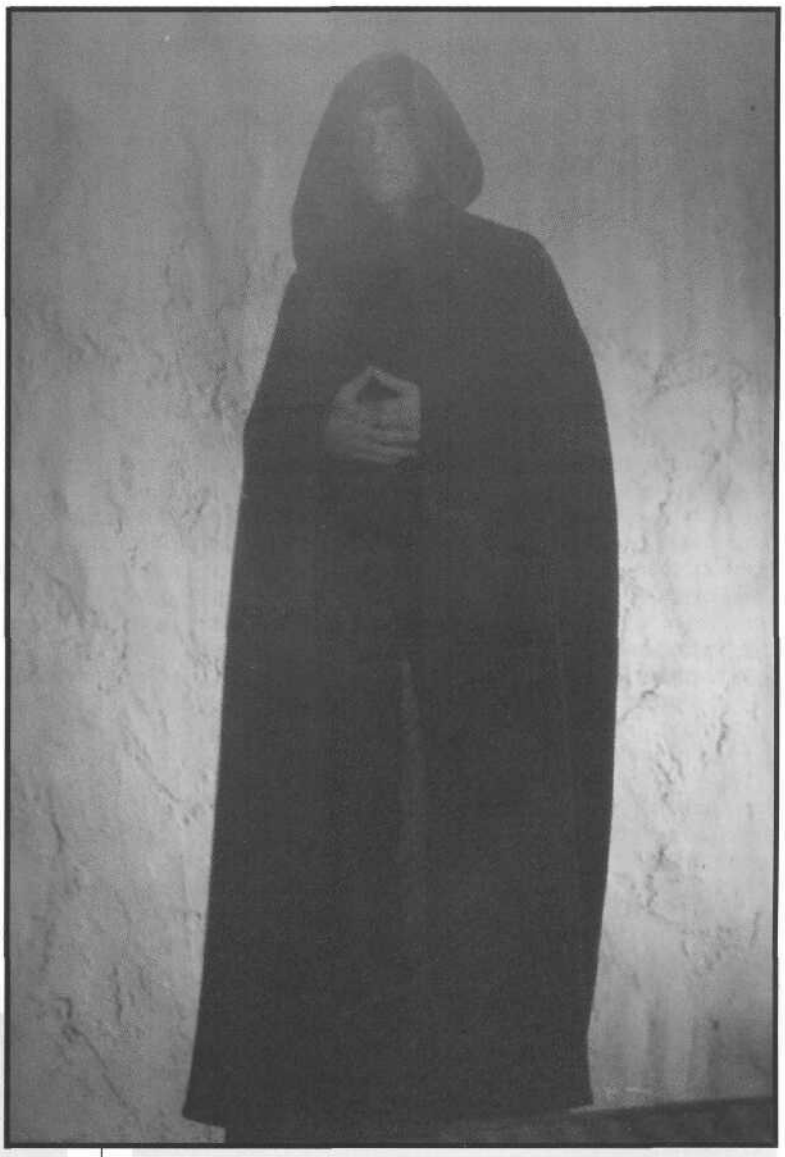
• **Very Difficult:** This represents detailed, comprehensive knowledge of the subject. Professionals and scholars would probably have to research a subject to gain this amount of knowledge.

• **Heroic:** Only a very small number of people would know this much information.

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

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

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



Alien Species

Time Taken: One round or longer.

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

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

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

"... Droids don't pull people's arms out of their sockets when they lose. Wookiees are known to do that."

— Han Solo

Bureaucracy

Time Taken: One round to several days.

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

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

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

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

The difficulty depends upon how restricted the information is:

• **Very Easy:** Available to all. Finding out how much you owe on your starship.

• **Easy:** Available to most people. Discovering which ships are in port.

• **Moderate:** Available to anyone who meets certain qualifications. Finding out which ships are impounded or under guard.

• **Difficult:** Somewhat restricted. Finding out how much someone else owes on their starship. Determining how to legally get your ship out of an impound yard.

• **Very Difficult:** Very restricted. Who to bribe to illegally get your ship out of an impound yard. Getting permission to make an emergency landing in the middle of a busy intersection.

Modifiers:

+5-10 to the difficulty: Request is unusual.
+15 or more to the difficulty: Request is very unusual.
+5 or more to the difficulty: The bureaucracy is poorly-funded or has low morale.
+10 or more to the difficulty: The bureaucracy is very corrupt and doesn't care about providing services.
+5 to the character's roll: The bureaucracy is well-funded, has good morale, or is truly dedicated to meeting the needs of those who use it.
+5 **or more to the character's roll:** The character is well-known and well-liked, and the bureaucrats have good reason to help the character. For example, Luke Skywalker asking a New Republic general for assistance.
No modifier: The character isn't well-known and the bureaucrat has no reason to want to help the character — but no reason to hinder him either.
+5-10 or more to the difficulty: The character is a known troublemaker, nuisance or criminal. The modifier applies if the character is affiliated with an organization that has that reputation.

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

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

Business

Time Taken: One round to one day or longer.
Specializations: Field or organization (company, conglomerate, trade guild) — *starships, weapons, droids, Sienar Fleet Systems, Corporate Sector Authority, Golan Arms.*

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

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

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

"We 're a small outpost and not very self-sufficient. And I've had supply problems of every kind. I've had labor difficulties ... What's so funny?"

"You. Listen to you — you sound like a businessman, a responsible leader. Who'd have thought that, huh?"

— Lando Calrissian and Han Solo

Cultures

Time Taken: One round to one day or longer.
Specializations: Planet or social group — *Corellians, Alderaan royal family, Brentaal, Prexian pirates.*

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

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

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

"Wonderful! We are now a part of the tribe."
"Just what I always wanted."

— See-Threepio and Han Solo

Intimidation

Time Taken: One round to several hours or longer.
Specializations: Interrogation, bullying.

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

Intimidation is normally dependent upon a character's physical presence, body language or force of will to be successful. Some characters use the threat

of torture, pain or other unpleasantries to *intimidate* others.

Characters resist *intimidation* with the *willpower* skill.

Modifiers:

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

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

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

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

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

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

"And now, Your Highness, we will discuss the location of your hidden Rebel base."

— Darth Vader

Languages

Time Taken: One round.

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

The common language of the Known Galaxy is Basic. Most people speak it — if not as their main language, they are at least fluent in it — and virtually everyone can understand it. However, some areas of the galaxy are so isolated that Basic is rarely spoken. Some aliens can't or refuse to speak Basic. For example, Wookiees can understand Basic, but, because of the structure of their mouths, usually cannot speak it. Ewoks do not normally understand Basic, but can learn it fairly easily.

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

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

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

• Very Easy: Dialect of Basic, uses many common slang words or phrases.

• Easy: Common language related to Basic.

• Moderate: Common language, but not related to Basic (Huttese).

• Difficult: Obscure language, not related to Basic (Wookiee).

• **Very Difficult:** Extremely obscure language, such as one unique to a culture that has never been contacted before or a "dead" language; language that cannot be pronounced by the person trying to understand.

• Heroic: Language where many concepts are beyond the character's understanding or experience. May include musical languages or languages dependent upon intricate body language.

Modifiers:

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

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

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

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

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

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

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

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

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

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

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

"They're using a very primitive dialect ... I believe they think I'm some sort of god."

— See-Threepio

Law Enforcement

Time Taken: One round.

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

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

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

Planetary Systems

Time Taken: One round.

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

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

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

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

• **Very Easy:** Systems that everyone has heard of and knows something about. Coruscant, the former Imperial capital and the capital of the New Republic. Endor *after* the Battle of Endor. Alderaan. The Corellian system.

• Easy: Systems that most people will have heard of, but they will only know one or two things about. Kessel has spice mines. Lianna is the home of Sienar Fleet Systems.

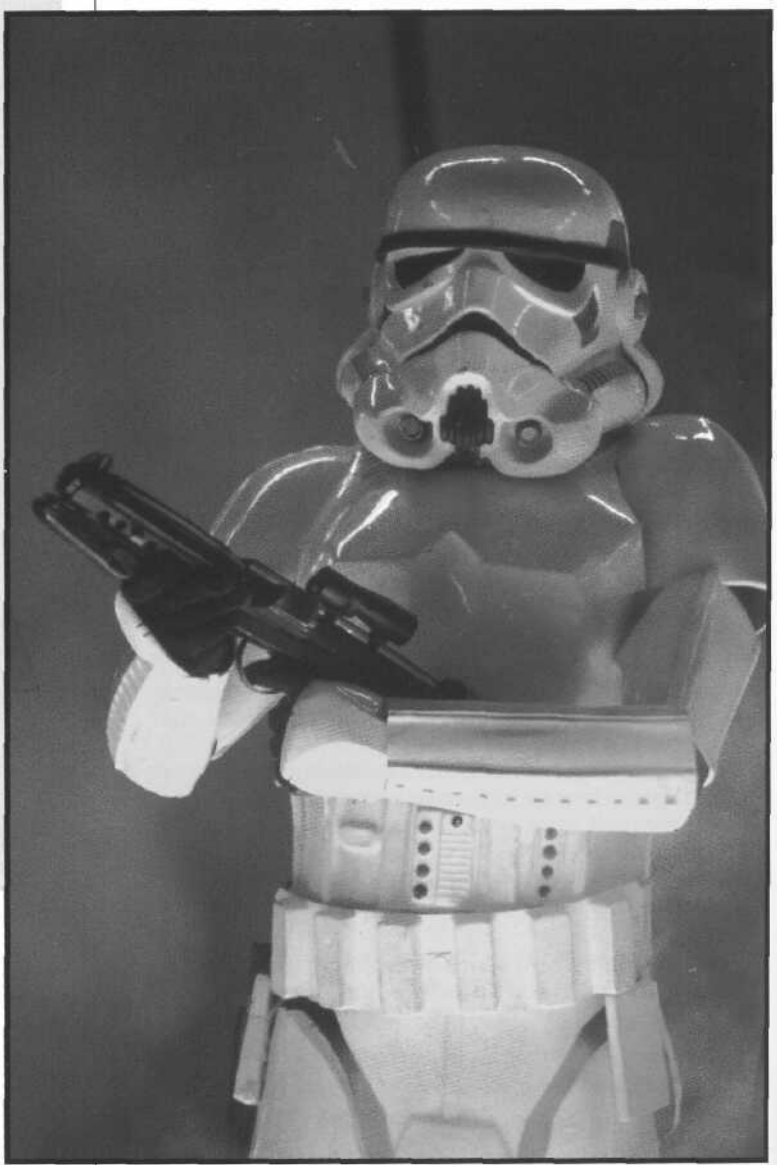
• **Moderate:** Systems that the average person might have heard of, but they probably know nothing about. Sullust, home of the Sullustans. Kashyyyk, the Wookiee homeworld.

• **Difficult:** Very obscure systems that most people will never have heard of, or maybe they've heard of it but have no interest in learning anything about it. Bespin. Questal.

• **Very Difficult:** Systems that very few people have ever heard of, and even then, only a small percentage know anything of it beyond its name. Dantooine. Ord Mantell. Tatooine *before* Luke Skywalker became famous.

• **Heroic:** Systems that almost no one has ever heard of. The system may not even be on the star charts. An unexplored system that might have been visited by traders. Dagobah. Hoth. Yavin. Endor before the Battle of Endor.

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



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

+1-5 to difficulty: Information is common, but requires some observation or investigation. All natives will know this;

many visitors might. Cloud City is powered by custom-designed repulsorlift generators. The basis of Coruscant's economy is the huge bureaucracy.

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

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

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

"Bespin. It's pretty far, but I think we can make it."
"A mining colony?"
"Yeah, a Tibanna gas mine. Lando conned somebody out of it .."

— Han Solo and Princess Leia

Scholar

Time Taken: One round to several days.
Specialization: Particular field of study—*archaeology, Jedi lore, history, geology, physics.*

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

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

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

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

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

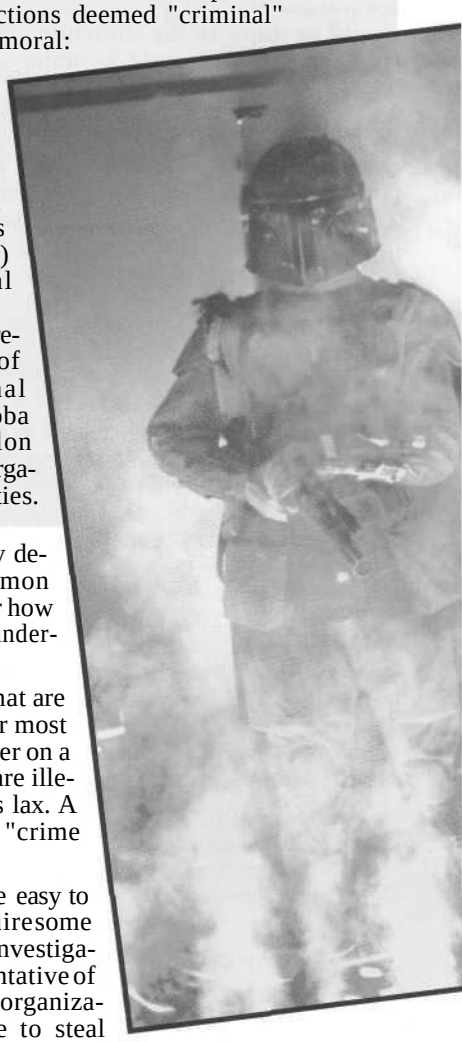
Streetwise

Time Taken: One round to one day or longer.
Specializations: Specific planet or criminal organization — *Celanon, Corellia, Jabba the Hutt's organization, Black Sun, Tallon Karrde's organization.*

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

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

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



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

• **Very Easy:** Things that are fairly easy to find under most circumstances. A blaster on a planet where blasters are illegal but enforcement is lax. A bounty hunter on a "crime world."

• **Easy:** Things that are easy to find, but normally require some discretion or careful investigation. Finding a representative of a well-known criminal organization. Hiring someone to steal some merchandise.

• **Moderate:** Any service which involves considerable risk, or finding an item which is both illegal and well-regulated. Finding a blaster on a planet where ownership is very carefully-controlled. Hiring someone to sneak you off a planet when you're the subject of an Imperial manhunt. Knowing where the best smugglers, thieves or other types of criminals might be hiding.

• **Difficult:** Finding someone with a very unusual skill, or finding an item that is very expensive, dangerous or carefully-controlled. Finding stolen TIE fighters.

• **Very Difficult:** Finding a specific criminal who is in hiding. Finding an item on a world where its possession incurs an automatic death penalty. Arranging a personal meeting with Jabba the Hutt — when he isn't expecting you.

• **Heroic:** Finding extremely rare merchandise which normally wouldn't be available, even under the best of circumstances. Finding a lightsaber for sale on the black market.

Modifiers:

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

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

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

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

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

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

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

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

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

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

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

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

"Do you really think we're going to find a pilot here that'll take us to Alderaan?"

"Well, most of the best freighter pilots can be found here. Only watch your step. This place can be a little rough."

— Luke Skywalker and Ben Kenobi

Survival

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

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

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

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

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

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

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

• **Very Easy:** Character is intimately familiar with terrain type. Luke on Tatooine.

• **Easy:** Character is familiar with terrain type. Leia on Endor.

• **Moderate:** Character is somewhat familiar with terrain. May have briefly visited area before. Han on Hoth.

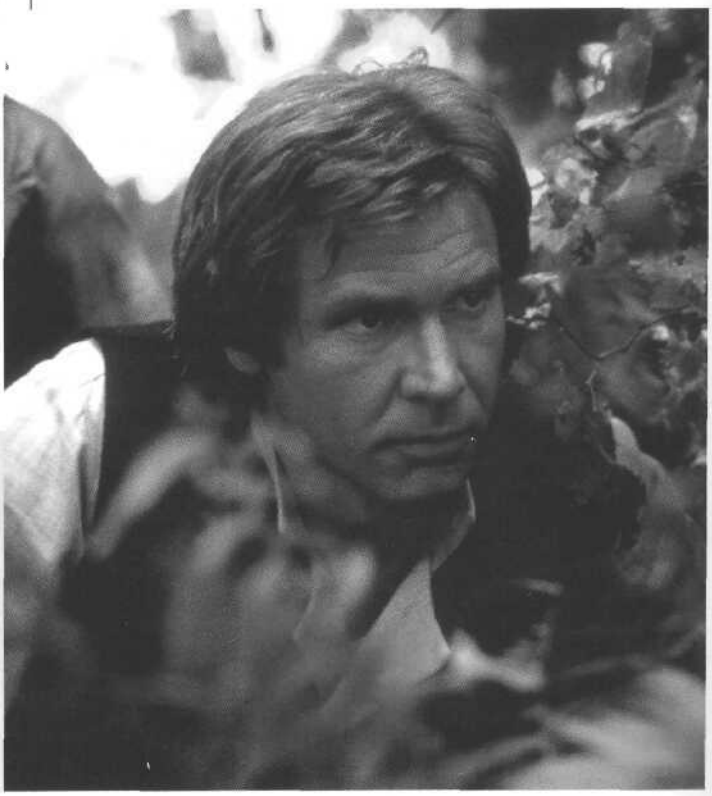
• **Difficult:** Character is unfamiliar with terrain; first time in a particular environment. Admiral Ackbar on Tatooine.

• **Very Difficult:** Character is completely unfamiliar with situation. Leia inside a space slug.

• **Heroic:** Character is completely unfamiliar with situation and has no idea how to proceed. Any character who doesn't know where they are.

"This may smell bad, kid ... but it will keep you warm ... till I get the shelter built. Ooh ... I thought they smelled bad on the outside!"

— Han Solo on Hoth



Tactics

Time Taken: One round to several minutes.

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

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

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

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

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

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

"I have my orders from the Emperor himself. He has something special planned for them. We only need to keep them from escaping."

— Admiral Piett

Value

Time Taken: One round.

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

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

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

- **Very Easy:** Knowing that a new astromech droid should cost about 1,000 credits.
- **Easy:** Knowing that a new freighter, equipped with heavy duty weapons, should cost well over 100,000 credits; knowing that it could probably stand up to a slower starfighter, but not a customs ship.
- **Moderate:** Figuring out how much a modified freighter is worth, and how much better (or worse) the modifications make it.
- **Difficult:** Determining how much it should cost to hire a pilot to make a smuggling run where there's a high level of risk involved.
- **Very Difficult:** Determining how expensive it should be to hire a crack pilot to fly an Imperial blockade ... when he knows the risks.
- **Heroic:** Coming up with a market price for a product in a hurry — one that isn't normally "on the market" (Cloud City, a Star Destroyer, a Rebel Princess to be sold to the Empire). Knowing how much an Imperial prototype weapon is worth.

"She may not look like much, but she's got it where it counts, kid. I've added some special modifications myself."

— Han Solo

Willpower

Time Taken: One round.

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

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

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

"Her resistance to the mind probe is considerable. It will be some time before we can extract any information from her."

— Darth Vader

Mechanical Skills

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

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

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

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

Archaic Starship Piloting

Time Taken: One round or longer.

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

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

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

Astrogation

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

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

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

"Traveling through hyperspace isn't like dusting crops, boy! Without precise calculations we could fly right through a star or bounce too close to a supernova and that'd end your trip real quick, wouldn't it?"

— Han Solo

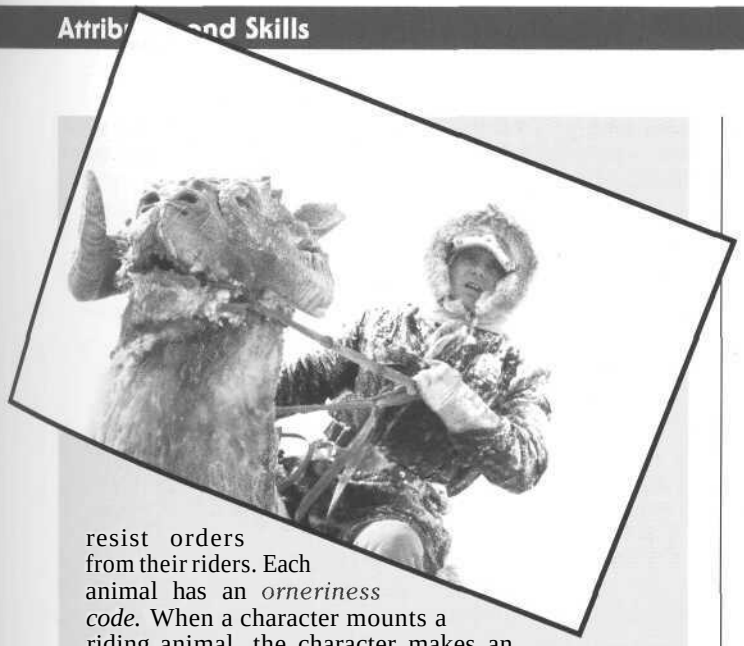
Beast Riding

Time Taken: One round or longer.

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

Beast riding represents a character's ability to ride any live mount. Unlike vehicles, animals sometimes





resist orders from their riders. Each animal has an *orneriness code.* When a character mounts a riding animal, the character makes an opposed roll against the animal's orneriness code. If the character rolls higher than the animal, it does as he wishes. If the animal rolls higher, find the results on the chart below.

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

Animal rolls higher than character by:

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

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

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

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

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

"Hey, steady, girl. What's the matter? You smell something?"

— Luke Skywalker

Capital Ship Gunnery

Time Taken: One round.

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

Capital ship gunnery is the "ranged combat" skill that covers the operation of all capital-scale starship weapons, including turbolasers, ion cannons and tractor beams.

See the chapter on "Space Travel and Combat," for more information on using this skill.

"Intensify forward firepower!"

— Admiral Piett

Capital Ship Piloting

Time Taken: One round or longer.

Specializations: Type or class of capital ship — *Imperial Star Destroyer, Victory Star Destroyer, Nebulon-B frigate.*

Capital ship piloting covers the operation of large combat starships such as Imperial Star Destroyers, *Carrack*-class cruisers, Corellian Corvettes and Mon Cal cruisers. Capital ships normally require huge crews for efficient operation, and thus the skill emphasizes both quick reflexes and disciplined teamwork. The chapter on "Space Travel and Combat" has more details about using *capital ship piloting.*

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

"Our ships have sighted the Millennium Falcon, *Lord. But ... it has entered an asteroid field and we cannot risk ..."*

"Asteroids do not concern me, Admiral. I want that ship and not excuses."

— Admiral Piett and Darth Vader

Capital Ship Shields

Time Taken: One round.

Characters use this skill when operating shields on capital-scale starships, both military and civilian. These shields normally require large, coordinated crews for efficient operation. You can find more information about *capital ship shields* in the chapter "Space Travel and Combat."

Capital ship shields can be used to bring up shields — a "reaction skill" — to block enemy fire.

"Sir, we've lost our bridge deflector shields."

— Controller on *Executor*

Communications

Time Taken: One round.

Specializations: Type or model of communications unit — *comlink, subspace radio.*

Communications represents a character's ability to use subspace radios, comlinks and other communications systems. While operating communication devices is normally a Very Easy task, the difficulty numbers are higher when the skill is used to descramble enemy codes and find enemy transmission frequencies.

Characters may also use *communications* to send or receive a signal through natural hazards which disrupt communications, such as a gas cloud, heavy magnetic fields or locations with a high metal content.

"No. Wait — there's something very weak coming through."

— Echo Base senior controller

The following difficulties are for finding a specific kind of frequency:

• **Very Easy:** Listening in on a known, registered frequency. Public communications, low-security corporate commnets.

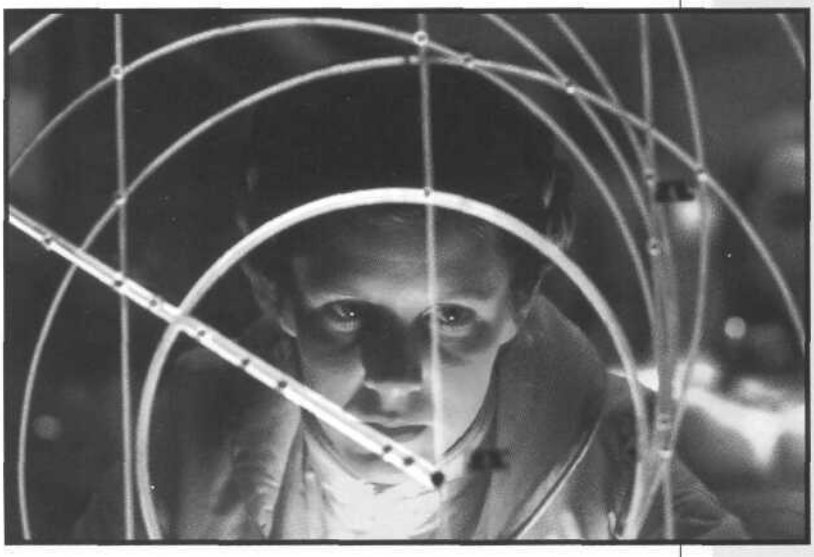
• **Easy:** Listening in on a specific private frequency. Low-security government communications such as emergency services.

• **Moderate:** Listening in on a somewhat sensitive communication frequency. Local governments, sensitive businesses or security-conscious individuals.

• **Difficult:** Tapping professionally secure channels. Lower-level Imperial or higher-level police bands.

• **Very Difficult:** Listening in on higher Imperial channels, or high-ranking government channels.

• **Heroic:** Listening in on a top-secret Imperial, Rebel or New Republic frequency.



If the signal is coded, the character can use *communications* to make a decoding roll. Some broadcasting devices have coding die codes, which adds to the broadcaster's *communication* skills when determining how difficult it is to decode the message. By comparing the results on the "Decoder Roll Chart," the character may decode none, some or all of the message.

Note that some messages will also have code words — for example, Coruscant might be referred to as "Dewback" in a message. At this point, the characters only know what was said *about* "Dewback" and must figure out what "Dewback" is.

Decoder Roll Chart

Coder's roll is > decoder's roll by:	Decoder learns:
6	Nothing can be made out
1-5	Decoder makes out wrong message
Decoder's roll is > coder's roll by:	**Decoder learns:**
0-3	One or two garbled passages
4-6	About one-quarter of the information in the message
7-10	About half of the information in the message
11+	The entire message is unscrambled

Ground Vehicle Operation

Time Taken: One round or longer.

Specializations: Type or model ground vehicle — *compact assault vehicle, Juggernaut.*

Ground vehicle operation covers primitive wheeled and tracked land vehicles, including Jawas and crawlers, the Rebel personnel transports on Yavin IV, personal transportation cars and bikes, and cargo haulers. Some military vehicles — such as the Empire's Juggernaut and PX-4 Mobile Command Base — also utilize wheel- or track-technology.

Ground vehicle operation is seldom needed on modern worlds — where repulsorlift vehicles are very common — but this primitive technology is often used on low-tech worlds.

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

Hover Vehicle Operation

Time Taken: One round or longer.

Specializations: Type or model hover vehicle — *hoverscout.*

Hover vehicles generate a cushion of air for travel — *hover vehicle operation* enables characters to pilot these vehicles. Hovercraft are generally unwieldy, but they are used on many primitive worlds and are sometimes used for specific military applications. They are also used on planets with unusual gravitational fluctuations or other quirks which interfere with repulsorlift operation.

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

Jet Pack Operation

Time Taken: One round.

This skill represents a character's skill at using jet packs. Since these back-mounted packs rely on pulling in surrounding atmosphere and mixing it with regulated amounts of fuel, they can only be operated within atmospheres. Characters with *jet pack operation* gain no bonuses when operating "rocket packs," which use the *rocket pack operation* skill.

Jet pack operation can be used as a "reaction skill" to avoid enemy fire.

Powersuit Operation

Time Taken: One round or longer.

Specializations: Particular kind or model powersuit — *spacetrooper armor, servo-lifter.*

Powersuits are devices which enhance a person's natural abilities through servo-mechanisms and powered movement. These

suits are often used for construction or cargo movement work wherever industrial droids are neither practical nor desirable. This technology has also been adapted to the zero-gee stormtrooper (spacetrooper) battle suits.

Powersuit operation can be used as a "reaction skill" to dodge enemy fire.

Repulsorlift Operation

Time Taken: One round or longer.

Specializations: Type or model repulsorlift vehicle — *XP-38 landspeeder, Rebel Alliance combat snowspeeder.*

The character knows how to operate common repulsorlift (or "antigrav") craft, including landspeeders, snowspeeders, T-16 skyhoppers, cloud cars, airspeeders, speeder bikes, skiffs and sail barges.

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

"Luke, I have no approach vector. I'm not set."
"Steady, Dack. Attack pattern delta. Go now!"

— Dack and Luke in the Battle of Hoth

Rocket Pack Operation

Time Taken: One round or longer.

This skill reflects the character's ability to use personal, self-contained rocket packs. Since these backpack units contain all the chemical thrust components for propulsion and maneuvering, they can be used in zero, low or high atmosphere conditions. Characters with *rocket pack operation* gain no bonuses when operating "jet packs," which use the *jet pack operation* skill.

Rocket pack operation can be used as a "reaction skill" to dodge enemy fire.

Sensors

Time Taken: One round or longer.

Specializations: Type or model scanner — *hand scanner, med diagnostic scanner, heat sensor.*

Characters with the this skill can operate various kinds of sensors, including those that detect lifeforms, identify vehicles, pick up energy readings, and make long-distance visual readings. *Sensors* covers everything from portable hand scanners (like the one used by Han Solo on Hoth) to the huge sensor arrays used on capital ships and in military bases.

Some scanners have die code bonuses — these extra dice are added when characters roll their *sensors* skill.

Note: Sensors are best used as a plot devices: the characters should detect just enough to intrigue them. They'll have to personally investigate the situation to find out the whole story. ("You detect three ships headed out of the system ... sensors can't determine what they are, but their energy signatures indicate they could be fighters. Wait! They've just changed course and are now closing in you!"

While there are plenty of *sensors* modifiers to choose from, don't be afraid to keep things simple! Pick a difficulty number using your judgment. If the character beats the difficulty number, he detects something; if he rolls *really* well, he may be able to get very detailed information.

One *sensors* roll can be made per round: the character detects everything he rolled well enough to notice. Sensors can perform two distinct tasks: *detection* and *identification.*

When a sensor detects something, it means that it has noticed the object, but cannot identify exactly what it is. ("There's a ship out there ... it might be a freighter or a fighter.")

When a sensor *identifies* something, that means that the sensor identifies the specific *type* of ship or object. ("It's a light freighter. Scanner identifies it as a Corellian YT-1300. Look at the power signature ... he's carrying around a lot of weaponry.")

The base difficulty to find a ship with sensors depends on the mode the sensor is in: passive, scan, search or focus. The ship must be within a sensor's scanning range to be detected.

Sensor Mode	Detect	Identify
Passive	Moderate	Very Difficult
Scan	Easy	Moderate
Search	Easy	Difficult
Focus	Very Easy	Easy

Modifiers:

+1D or more to the difficulty: Target is using a sensor mask.

+5 **to the difficulty to identify only:** Target is using a sensor decoy (sensors detect both ship and decoy as "real" unless difficulty is beat). ("We've got one ship out there. Wait a minute ... sensors are now picking up *two* ships!")

+5 **to the difficulty:** Target ship's sensors are in *passive* mode. (See the chapter on "Space Travel and Combat.")

+15 or more to the difficulty: Target ship is *running silent.* (See the chapter on "Space Travel and Combat.")

+10 or more to the difficulty to identify only: Target is jamming sensor readings. (See the chapter on "Space Travel and Combat.")

+10 or more to the difficulty: Ship is hiding behind planet or other massive body.

+20 to the difficulty: Ship has other mass objects, such as asteroids, to hide among.

+5 to the character's roll: Targeting a small natural body. A small asteroid.

+10 to the character's roll: Target is the size of a capital ship.

+10 to the character's roll to detect only: Target ship is jamming sensor readings.

+10 to the character's roll: Target is a moderate-size natural body. A decent-sized asteroid.

+20 to the character's roll: Planetary or moon-sized natural body. Death Star-scale ship.

+30 or more to the character's roll: Stellar object. A star, nebula, black hole.

If the sensor operator scans a ship and beats the *sensors* difficulty by 10 or more points, he can pick out a ship's transponder code. However, while the Bureau of Ships and Services (BoSS) keeps detailed records of starship transponder codes, it only releases these records to the proper authorities — local planetary defense forces, starport au-

thorities and, of course, the Imperial Navy and Imperial Customs. Should characters somehow get BoSS records and download them into their ship's sensors computer, they might be able to identify other vessels by their transponder codes. Of course, if the ship has a false transponder code, this information can be worthless anyway.

"We've got to be able to get some kind of a reading on that shield, up or down."

— Lando Calrissian

Scanning Planets: Scanning for specific objects on a planet's surface can be fairly difficult. While it's easy to find major landmarks — continents, mountain chains, inland seas and so forth — a planet's geothermal functions, the energy generated by large settlements, large concentrations of metal, and other energy sources can distort sensor readings, especially if the sensor is looking for a small facility but scanning a large area. Often, sensor operators must greatly limit their scanning area — covering perhaps a few square kilometers at a time — to find military bases, small cities and other "minor" landmarks.

The basic *sensors* difficulty depends upon how much of the planet is being scanned. No more than half a planet may be scanned because only one hemisphere is visible at any given time.

Characters normally make a general scan of the planet to determine basic characteristics — atmosphere type, presence of major geographic features, scans for energy readings typical of very large cities — and then conduct increasingly detailed scans on smaller and smaller areas to determine information about interesting landmarks.

These sample difficulties are for scanning from orbit and finding a specific item — such as a starport, small town, factory complex, scout base, Imperial garrison or industrial compound — when scanning an area of a certain size.

- **Very Easy:** An area one square kilometer or less.
- **Easy:** An area 100 square kilometers or less.
- **Moderate:** An area 1,000 square kilometers or less.
- **Difficult:** An area one million square kilometers or less. An average size nation.
- **Very Difficult:** An area 100 million square kilometers or less. A small continent.
- **Heroic:** One hemisphere.

Modifiers:

+5-20 or more to the difficulty: Looking for telltale energy emissions, such as emissions from spaceships.

+10 or more to the difficulty: Specific signal is hidden among other similar emissions or in an area where other signals will overwhelm that object's signal. (A ship flying among volcanoes to disguise its trail; for a hand scanner, hiding a droid in a factory filled with active droids and electronics systems.)

+5 or more to the difficulty: Spotting or identifying a specific life-form if there are many different species in an area.

+25 or more to the character's roll: Looking for basic information. Location of major continents, planet's atmosphere and gravity, general composition of land masses.

+10 to the character's roll: Looking for major sources of heat, light and other energy sources; by default, other, non-energy emitting areas, such as glaciers, can be found.

+5-15 to the character's roll (depending upon size): Looking for major landmarks. Mountain chains, forests, large lakes, or cities.

+5 or more to the character's roll: Finding life-forms if life-form is known and there are massive concentrations of them (determining that humans live on a planet if there are thousands of them clustered in a small area).

+5 or more to the character's roll: Spotting or identifying a specific lifeform if it is very different from all other life-forms around it (finding a human and a Wookiee who are hiding in a Noghri village).

+10 or more to the character's roll: Following an energy trail left by an incoming starship.

"I'm not picking up any cities or technology. Massive life-form readings, though. There's something alive down there ..."

— Luke Skywalker

Space Transports

Time Taken: One round or longer.

Specializations: Type or model transport — *YT-1300 transport, Gallofree medium transport, Corellian Action VI transport.*

Space transports is used to pilot all space transports: any non-combat starship, ranging from small light freighters (the *Millennium Falcon* is a highly-modified YT-1300 light freighter) and scout ships to passenger liners, huge container ships and super transports. Transports may be starfighter- or capital-scale.

Space transports can be used for a starship dodge — a "reaction skill" — to avoid enemy fire.

"I've outrun Imperial starships, not the local bulk-cruisers, mind you. I'm talking about the big Corellian ships now."

— Han Solo

Starfighter Piloting

Time Taken: One round or longer.

Specializations: Type or model starfighter — *X-wing, TIE/ln, TIE interceptor, Z-95 Headhunter.*

Starfighter piloting is used for all combat starfighters, including X-wings, Y-wings, A-wings, and TIE fighters. See the chapter on "Space Travel and Combat."

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

"Accelerate to attack speed. This is it, boys!"

— Red Leader

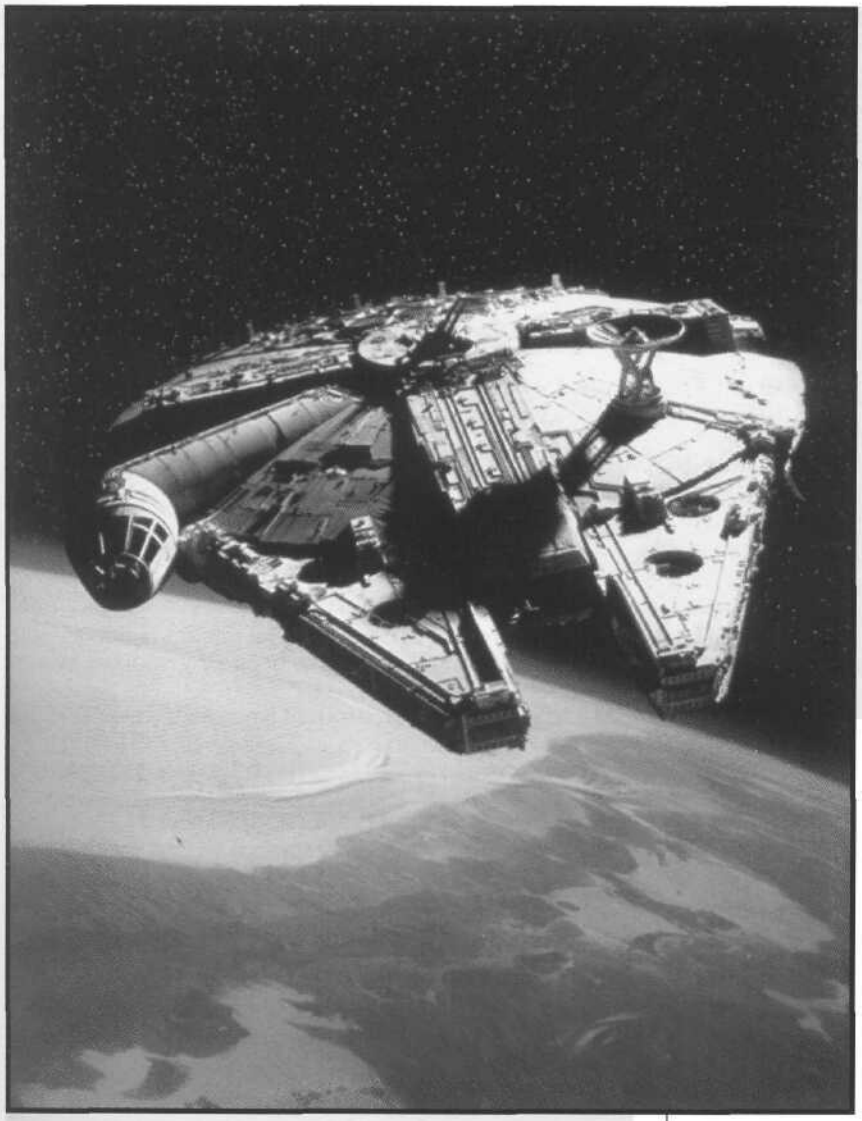
Starship Gunnery

Time Taken: One round.

Specializations: Specific type or model weapon — *concussion missiles, ion cannons, laser cannon, proton torpedoes, turbolasers.*

Starship gunnery is the "ranged combat" skill that covers all starfighter-scale weapons, including laser cannons, ion cannons, concussion missiles, and proton torpedoes.

Starfighter-scale weapons may be mounted on both starfighter-scale ships and capital-scale vessels. See the chapter on "Space Travel and Combat," for more information on using this skill.



"Got him! I got him!"
"Great, kid. Don't get cocky."

— Luke Skywalker and Han Solo

Starship Shields

Time Taken: One round.

Starship shields is the skill used to operate shields on all starfighter-scale ships. The difficulty of the roll is determined by how many fire arcs the character is trying to raise shields over (front, left, right, back). See the chapter on "Space Travel and Combat" has more details on using this skill.

Starship shields can be used to bring up shields — a "reaction skill" — to block enemy fire.

"Increase power on the front deflector shields. We're going in."

— Lando Calrissian

Swoop Operation

Time Taken: One round or longer.

Swoops are dangerously fast, difficult to pilot vehicles which combine a typical repulsorlift engine with an ion engine afterburner for unbelievable performance. *Swoop operation* reflects a character's ability to successfully fly what is little more than a powerful engine with a seat.

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

Walker Operation

Time Taken: One round.

Specializations: Particular kind of walker — *AT-AT, AT-ST, AT-PT.*

A character with this skill can pilot AT-ATs, AT-STs, personal walkers and other types of walkers.

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

Perception Skills

Perception is the character's ability to notice things about his surroundings and other characters. Those with a high *Perception* are quick to spot concealed objects or people hiding behind a corner. They're also good at convincing other people to do favors for them, tricking or conning others, and bargaining to get a good price for goods or services. Characters with a *low Perception* get lost a lot.

Gamemasters often ask players to make *search or Perception* rolls to see how much their characters notice about their surroundings. The higher the roll, the more the character notices.

Here are some sample difficulties for *search* or *Perception* rolls:

• **Very Easy:** Noticing something very obvious. A character is walking down a crowded starport avenue.

• **Easy:** Making an obvious finding. The starport street crowd consists of spacers and aliens (a few Rodians, Duros and Sullustans).

• **Moderate:** Finding something interesting. One of the aliens is a Wookiee, and one Sullustan is carrying an oversized duffel.

• **Difficult:** Spotting something very specific. The Wookiee seems to be walking along with another spacer. The duffel bears SoroSuub markings.

• **Very Difficult:** Observing something requiring more than just casual glance. The spacer and the Wookiee are arguing about starship repairs. Somebody's tailing you.

• **Heroic:** You really have to look to notice this. The Wookiee has blue eyes, and his spacer friend's trousers have a Corellian Bloodstripe running down the side. The guy follow-

ing you is trying to conceal an Imperial Security Bureau badge under his vest.

Several *Perception* skills are interaction skills — they are used to influence other people the characters meet. Using these interactive skills often pits the character's skill against the other person's skill to resist it (often *Perception* or *willpower).*

Interaction skills between player and gamemaster characters shouldn't be solely determined by the die roll. If a character is conning a customs agent, and the player rolls a high *con* score, he obviously succeeds — but *how* does his character do it? What does he say to influence the customs agent? This is up to the player. The better the player acts the role of his character, the greater his chance of success should be.

Interactive skill rolls shouldn't be used by players to influence other players' characters — instead, they should resolve the situation by roleplaying and coming to some kind of mutual agreement. By reducing player interaction to a series of skill rolls, the game turns from a fun exercise in social interaction to a die rolling contest, which isn't nearly as enjoyable.

Bargain

Time Taken: One minute to an hour.

Specializations: Kind of merchandise to be purchased or sold — *spice, weapons, droids, datapads.*

Characters use this skill to haggle over prices for goods they want to purchase or sell. The difficulty is often an opposed roll against the gamemaster character's *bargain* skill.

The gamemaster should determine the local market value of the good. In general, the item's value should be close to the value listed on the Cost Chart, but some goods in some marketplaces will be very expensive or very cheap compared to other locations. Likewise, some merchants will charge exorbitant fees, either as part of the "bargaining process" or because of the local situation.

This skill is designed to be roleplayed rather than simply rolled. The gamemaster may also use a mixture of roleplaying and die rolls to determine how the character is doing.

The player always has the choice to refuse a deal. If the gamemaster feels that the character's roll represents an unfair deal, without the player embellishing by roleplaying the situation, he should allow the gamemaster character to refuse the deal as well.

To resolve the haggling, make an opposed skill roll using any modifiers appropriate. Find the results on the "Bargaining Results" chart below.

Modifiers:

No modifier: Bargainers who have never dealt before.

+5 **or more to purchaser:** Buyer and seller have good relationship. The buyer is a frequent customer, pays on time and never has a serious complaint.

+5 **or more to seller:** Customer has been a "problem" customer, so buyer has a vested interest in getting as good a price as possible, or even risk losing the sale in order to get personal satisfaction.

Bargaining Results

Seller beats buyer by:

21+	Price is three times local market value.
16-20	Price is two times local market value.
11-15	Price is one and a half times local market value.
6-10	Price is one and a quarter times local market value.
3-5	Price is 110% of local market value.

If rolls are within two points of each other either way, then purchase price is at local market value.

Buyer rolls higher than seller by:

3-5	Price is about 90% of local market value.
6-10	Price is about 85% of local market value.
11–15	Price is about 75% of local market value.
16-20	Price is about 65% of local market value.
21+	Price is about 50% of local market value.

+5 **or more to purchaser:** Local market is flooded with this good, and the prices have been driven down by easy availability.

+5 **or more to seller:** Product isn't readily available, and thus has a high demand.

+ 10 or more to seller: Local merchants work together to artificially inflate prices.

+5 **or more to buyer:** Item is damaged. The seller will pretend to drive a hard bargain, but will let goods go at a lower price and hope buyer doesn't notice damaged item. If customer makes appropriate *Perception* check to notice that good is damaged, modifier should go to +10 at a minimum.

+5 **or more to seller:** Seller makes up extravagant claims about abilities or qualities of good in hopes that customer will accept claims at face value. If customer makes an appropriate *value* skill check, customer will realize which claims are false.

Bribery: *Bargain* can also be used to bribe others. This skill use requires more than simply handing someone a stack of coins. The character must gain that person's confidence so they will believe the bribe will remain a secret. Bribery may also take the form of having to do favors: "You know, if you allow me to 'buyback' my blaster (slipping the inspector a 100 credit coin), I can find out when Jabba's smugglers are going to be delivering the next shipment of Kessel spice. I'm sure that anyone who could bust that kind of shipment would receive a large reward ..."

Note that there are few officials above accepting a bribe now and then — it's just a matter of figuring out how many credits or what favors will get the individual's attention. Characters make opposed *bargain* skill rolls when negotiating a bribe — if the recipient of the bribe rolls higher, he should be able to demand more money or favors for his cooperation.

The type and size of the bribe depends on the situation. Petty local officials may want 100 credits to get a confiscated blaster back or several thousand to get a ship out of the impound yard. A character may have to pay 15 or 20 credits to get a specific table at a restaurant, or possibly several hundred just to get a certain room at a posh hotel. If the official is famous or very powerful, bribes will have to be correspondingly large or somehow subtle (for example,

giving an official's wife a loan at a very favorable interest rate). Remember that some characters have no use for bribes.

The size of the bribe also determines how well it is received.

Modifiers:

+10 or more to target's roll: Bribe is insultingly small (less than half of what is reasonable). The bribing character may be reported to local officials.

+5 **to target's roll:** Bribe is small (less than 90% of what is reasonable).

+5 **to bribing character's roll:** Bribe is larger than expected.

+10 or more to bribing character's roll: Bribe is much larger than is expected.

A note on bribery: Imperial stormtroopers *cannot* be bribed. They can be tricked, conned, intimidated and, of course, killed, but bribing one is like trying to teach a rancor table manners.

"The illustrious Jabba bids you welcome and will gladly pay you the reward of twenty-five thousand."

"I want fifty-thousand. No less."

— See-Threepio and Boushh

Command

Time Taken: One round.

Specializations: Leader's unit — *Rogue Squadron, Imperial stormtroopers.*

Command is a measure of a character's ability to convince gamemaster characters and subordinates to do what they're told. *Command* shouldn't be used against other player characters to force them to do something against their will — these situations should be handled through roleplaying interaction.

The skill is often used in combat situations, such as a squad leader commanding his troops or a Star Destroyer captain telling his gunners which enemy ship to target.



When a character uses *command*, determine a difficulty number.

• Very Easy: Characters have every reason to obey. (Stormtroopers taking orders from an Imperial admiral.)

• Easy: Characters have some reason to obey. (A bunch of Rebels from different units working together to fight off Imperial troops.)

• Moderate: Characters have no reason to disobey. (A crowd of civilians being *commanded* to "Move along" at an accident scene.)

• Diffiuclt: Characters are skeptical or suspicious. (A bunch of Ewoks who are carrying you lashed to stakes.)

• **Very Difficult:** Characters have every reason to be suspicious. (Imperial troops who think you're a Rebel agent.)

• **Heroic:** Characters have no reason at all to listen to you. (Imperial troops when you're dressed like a Rebel.)

Command is also used when coordinating projects with many workers, such as manufacturing ships in space dock and other complex operations. See the sections on "Combined Actions" in the chapter on "The Rules."

"Take evasive action! Green Group, stick close to holding sector MV-7."

— Admiral Ackbar

Con

Time Taken: One combat round to several minutes, depending upon how long it takes the character to say what is needed to pull off the con.

Specializations: Particular method of conning — *disguise, fast-talk.*

Con is used to trick and deceive characters, or otherwise convince them to do something that isn't in their best interest. *(Con* is another interaction skill, so you'll often want to use roleplaying to resolve these situations.)

The difficulty of the *con* depends upon who is being conned.

• **Very Easy:** A close friend or relative who has no reason to suspect a *con.*

• **Easy:** Naive teenager, gullible person.

• Moderate: A stormtrooper when the *con* doesn't personally involve him.

• **Difficult:** A customs or law enforcement officer; stormtrooper when *con* will involve possible danger.

• **Very Difficult:** Someone who should know better. Jabba the Hutt, an Imperial general.

• **Heroic:** Someone who *really* knows better. A Jedi Knight, Emperor Palpatine.

Modifiers:

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

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

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

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

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

Characters can *actively resist* a *con* attempt by rolling their *con* or *Perception* dice against the opponent's *con* total. In that case, the *con* difficulty number is *ignored*, but the modifiers are not. Cons can only be resisted by characters who suspect one — the gamemaster should *never* say, "Would you like to roll against a *con* attempt?"

Some characters will be better off not resisting and just let the conning character roll against the difficulty number. If a character with a *Perception* of 2D "calls" a *con* — rolls against it — and the difficulty would have normally been *Heroic*, it's now whatever the *Perception* roll is ... sometimes people outsmart themselves and fall for something even when they know better.

An unsuccessful use of con:

"Uh ... had a slight weapons malfunction. But, uh, everything's perfectly all right now. We're fine. We're all fine here, now, thank you. How are you?"

—Han Solo

Forgery

Time Taken: One round to several days.

Specializations: Specific kind of documentation to be forged — *security codes, datapad scandocs, starship permits.*

The character has the ability to falsify electronic documents to say what the character wishes. Characters might forge bank codes to get someone else's credits out of an account, alter official Imperial cargo vouchers so they may appear to have the right permit to carry a certain type of restricted good, or create valid identification so they may impersonate New Republic inspectors.

A person inspecting a forged document may make an opposed *forgery, search* or *Perception* roll to spot the forgery. This is further modified by the difficulty in forging the document and familiarity with the type of document in question.

Modifiers:

+10 or more to forger's roll: Forger has had extensive experience with document type or inspector has had none.

+5 **to forger's roll:** Forger has some experience with document type or inspector has had little.

+3 to forger's roll: Forger has "sample" document to compare forgery to.

+3 to forger's roll: Forger has all necessary materials to perform forgery.

+3-15 to forger's roll: Forger has special assistance (droids, computers) designed to assist in forging documents.

No modifier: Both characters have equal experience with document type.

+10 or more to difficulty or inspector's roll: Inspector has extensive experience with document type or forger has none.

+5 to difficulty or inspector's roll: Inspector has some experience with document type or forger has had little.

+3 to inspector's roll: Inspector has "sample" document to compare forgery to.

+3-15 to inspector's roll: Inspector has additional assistance (computers, droids, analyzers) designed to help spot forgeries.

"Now we find out if that code is worth the price we paid."

—Princess Leia

Gambling

Time Taken: One round to several minutes.

Specializations: Particular game of chance — *sabacc, Trin sticks, warp-top.*

Gambling reflects a character's skill at various games of chance — it is used to increase his odds of winning. This skill doesn't affect games that are purely random, but does influence games with an element of strategy, like sabacc. When playing a skill game honestly, all characters make opposed *gambling* rolls, and the highest roll wins.

A character can also use the *gambling* skill to cheat or detect others who are cheating. When a character cheats, every other character is allowed to make an opposed *gambling* skill roll to see if they detect the cheat. The characters can make detection rolls every time the gambler attempts to cheat. If they fail, the gambler "wins" the round.

Modifiers include "assistance" (more than one person looking for the cheater, or helping the cheater), one character's familiarity with the game being played surpasses the other's, or other factors. The gamemaster should consider as many "angles" as possible when using the *gambling* skill.

Gamemasters are also encouraged to ask players to describe exactly how they're cheating. A player whose character rolls a high *gambling* roll to cheat but doesn't create a feasible method his character could use should not be successful. For instance, a character cheating at sabacc might hide a card up his sleeve or use a rigged card-chip.

"Sabacc! *Must be my lucky night.*"

—Lando Calrissian

Hide

Time Taken: One round.

Specializations: *Camouflage.*

Hide represents a character's ability to conceal objects from view. The skill is used when trying to hide weapons on one's person, conceal goods within luggage, plant objects to be left in a room and other similar tasks.

When characters are attempting to spot hidden objects, they must make an opposed *search or Perception* check. Modifiers include how well the gamemaster thinks the character hid the object. Just rolling high to *hide* a lightsaber on a character's belt won't do any good in a pat-down search, but dumping one into a ventilator shaft will be much more effective (usually).

Hide can also be used to conceal large objects: camouflaging a grounded starfighter or covering up the cave entrance of a secret base.

"Commander, tear this ship apart until you've found those plans."

—Darth Vader

Investigation

Time Taken: One round to several days.

Specializations: Locale or field of investigation — *Mos Eisley, Imperial City, property estates, criminal records.*

Investigation is a character's ability to find and gather information regarding someone else's activities, and then draw a conclusion about what the target has done or where she has gone. *Investigation* is useful for finding out about the target's ship reservations and following her to a specific planet, or figuring out what shady business dealings she has undertaken. Just as with other skills, *investigation* is often more fun when you use roleplaying over skill rolls; when a player makes a good *investigation* roll, gamemasters can provide additional hints and clues rather than just giving the player the answer to a puzzle.

Persuasion

Time Taken: One round or longer.

Specializations: Specific form of persuasion — *debate, storytelling, flirt, oration.*

Persuasion is similar to *con* and *bargain* — and is a little bit of both. A character using *persuasion* is trying to convince someone to go along with them — but they aren't tricking the person (that would be *con),* and they aren't paying them (as in a *bargain).*

However, potential rewards can be offered — talking someone into rescuing a princess from an Imperial holding cell is definitely a *persuasion* attempt. And stating that the reward would be "bigger than anything you can imagine" without going into details is not unusual.

The difficulty ranges for *persuasion* are the same as for *con* above — except they should be modified as follows:

If the character making the persuasion actually *means* what he says about a situation (as Luke did when he talked to Han about rescuing Leia), then decrease the difficulty range by one level.

If the character making the attempt is actually trying a low-level *con* on the target (as Greedo tried to when he told Han he'd "lose" him if Han turned over the money he owed Jabba), then increase the difficulty range by one level.

"I think those new droids are going to work out fine. In fact, I was also thinking about our agreement about my staying on another season. And if these new droids do work out, I want to transmit my application to the Academy this year."

— Luke Skywalker

Search

Time Taken: One round or longer.

Specializations: Tracking.

This skill is used when the character is trying to spot hidden objects or individuals. If the subject of the search has been purposefully hidden, the searching character makes an opposed roll against the hiding character's *hide* skill. If the object hasn't been hidden, the character simply makes a roll against a difficulty.

This skill is also used to spot hiding characters, such as a group of aliens preparing an ambush.

Here are some sample *search* difficulties:

- **Very Easy:** Character knows object's exact location.
- **Easy:** Character knows the approximate location of a hidden object.
- **Moderate:** Character has only vague information, or has only a general idea regarding what he is looking for.
- **Difficult:** Character is conducting a general *search,* but doesn't know what he is looking for (for example, looking for clues at a crime scene). Looking for objects that are very small, like coins.
- **Very Difficult:** Character doesn't know what he is looking for, or is searching for a very obscure or extremely small object.
- **Heroic:** Object is almost microscopic in size.

"Someone was in the pod. The tracks go off in this direction."

"Look, sir — droids."

— Sandtroopers on Tatooine

Sneak

Time Taken: One round.

Specializations: Specific type of terrain — *jungle, urban.*

Sneak represents the character's ability to move silently, hide from view, move in shadows and otherwise creep around without being noticed. This is an opposed roll — the character *sneaking* around makes a roll, and anyone who might spot the character makes a *search* or *Perception* roll.

This skill allows characters to hide themselves only — to conceal objects, they must use the *hide* skill.



This skill is also used when the character wants to make a long distance journey without leaving behind physical clues. The character makes a roll to leave behind false clues and paths and the tracking character must make an opposed *search* roll to follow the true path.

"Boy, it's lucky you had these compartments."
"I use them for smuggling. I never thought I'd be smuggling myself in them."

— Luke Skywalker and Han Solo

Strength Skills

Strength represents a character's physical strength, endurance and health. Characters with a high *Strength* can lift heavy objects, push themselves for days without rest and are good at resisting disease and injury. A character with a low *Strength* gets winded very easily.

Brawling

Time Taken: One round.
Specializations: Specific brawling style — *boxing, martial arts.*

Brawling is the "melee combat" skill used for fighting hand-to-hand without any weapons. Most creatures have a good *brawling* skill.

The base difficulty to make a *brawling* attack is Very Easy unless the target makes a *brawling parry* roll.

Characters may grapple with their opponents rather than simply slugging them. When grappling, a character is trying to subdue his foe by wrestling him to the ground, pinning his arms so he cannot fight back, or stop him in some other way. When a character attempts to grapple, increase the difficulty of his attack by +10 — if the attacker achieves a stun result or better, the opponent is at a disadvantage: pinned, in a headlock, or a similar situation. If the attacker wishes, he can automatically inflict normal damage for every round the victim is held at bay. The victim must make an opposed *Strength* roll to escape, with a +1 penalty for each point by which the character succeeded in his grapple attempt.

Climbing/Jumping

Time Taken: One round.
Specializations: Climbing, jumping.

Use this skill when a character attempts to climb a tree, wall or cliff, leap a wide gap, or jump up and grab an outcropping.

Here are some sample *climbing/jumping* difficulties:

• **Very Easy:** Using ladders and rope walkways to climb around in the Ewok villages.

• **Easy:** Jumping from rooftop to rooftop if the roofs are only a couple of meters apart.

• **Moderate:** Leaping and grabbing the end of a starship's entry ramp as the ship rises for takeoff.

• **Difficult:** Swinging across a shaft in the Death Star on a rope with a princess in your arms.

• **Very Difficult:** Springing from a carbon freeze pit before the mechanism activates. Leaping from one speeding vehicle to another during a chase through the forests of Endor.

Lifting

Time Taken: One round.

Lifting is a character's ability to lift heavy objects; it's also the character's ability to carry something for a long time. The difficulty depends on the weight of the object and how long it will be carried.

When a character first lifts an object, he must make a *lifting* check. At each interval listed on the chart below, the character has to make another check to see if he can continue to carry the object or is so exhausted that he must put it down.

If the character fails a roll, he must immediately put the object down. If the character matches the difficulty level, he can do nothing but concentrate on carrying the object for that time while walking.

If the character beats the difficulty by more than one level, the character can do other actions while carrying the weight, but *lifting* the object always counts as an action.

Please note that for repeated Heroic actions, the difficulty should escalate (for example, a first Heroic action might have a difficulty number of 30; the second one might have a difficulty of 35; the third might have a difficulty number of 45, and so forth).

Weight	Difficulty Level
10 kg	Very Easy
50 kg	Easy
100 kg	Moderate
200 kg	Difficult
500 kg	Very Difficult
750 kg	Heroic
1 metric ton	Heroic+10
1.5 metric tons	Heroic+20
2 metric tons	Heroic+30
2.5 metric tons	Heroic+40
3 metric tons	Heroic+50

Increase the difficulty based on how long the character wishes to *lift* the object:

Time	Difficulty Level Increase
1-6 rounds	(up to 30 seconds)
7 rounds–3 minutes	+1 difficulty level
Up to 10 minutes	+2 difficulty levels
Up to 30 minutes	+3 difficulty levels
Up to 1 hour	+4 difficulty levels

After the first hour, the character must make a new *lifting* or *Strength* roll every hour at the same difficulty as for one hour. If the character fails the roll, the character must rest for twice as long as he was *lifting* the heavy weight.

Stamina

Time Taken: Stamina checks are made when characters exert themselves over long periods of time.

Stamina checks reflect that a character is being pushed to his or her physical limits. They should be called for once in a while to show the strain on a character; only require them when a character does

something out of the ordinary.

Whenever a character fails a *stamina* roll, he is fatigued; all actions are at -1D for every *stamina* check failed until the character rests for as long as he exerted himself.

Characters can still continue if they are fatigued, until they fail a third *stamina* check. At this point, the character is completely exhausted and must rest for *twice* the amount of time that he exerted himself to remove the penalty.

Example: Platt Okeefe has crash-landed on a planet and must march over scorching badlands to reach the nearest village. The gamemaster decides to ask Platt's player to roll her *stamina* once each hour of game time (between various encounters with badland raiders, hungry sand lizards and a nasty swoop gang). Platt's *stamina* is 4D — the gamemaster determines that marching under the harsh wasteland sun is Difficult (with a difficulty number of 17). Platt fails her first *stamina* check by rolling only 14. She continues with a -1D penalty to all actions.

She fails her next roll (getting only a 9) and takes a -2D penalty to all rolls. Still she goes on. When she fails her third *stamina* roll, Platt drags herself to a shady rock outcropping and collapses in exhaustion.

Swimming

Time Taken: One round to several minutes or hours.

This skill represents the character's ability to stay afloat in aquatic environments—lakes, oceans, flooding rivers and luxury starliner swimming pools. *Swimming* difficulties are determined by the water conditions: the starliner pool is Very Easy, while a roaring river might be Very Difficult.

When a character fails a *swimming* check, he begins to drown. Roll 2D at the beginning of each round; if the total is less than the number of rounds that the character has been drowning, the character drowns and dies. Characters can attempt other actions while drowning at a -3D penalty. Characters who are drowning may attempt to save themselves once per round. They must make a *swimming* total at one level of difficulty higher than the one in which they failed their *swimming* roll (the character doesn't suffer the -3D penalty when making this roll).

Technical Skills

Technical stands for "technical aptitude" and represents a character's innate knowledge of how to take apart, repair and modify things. A character with a high *Technical* attribute can take apart a droid to repair a malfunction, fix a busted drive system on a landspeeder, and modify a blaster to have a longer range. *Technical* also reflects a character's knowledge of healing and medicine, his skill at setting explosives, and his ability to figure out electronic security systems. Characters with a low *Technical* have trouble changing a power pack on a blaster pistol.

Using Repair Skills

The various repair skills follow similar patterns for time taken and difficulties. While the individual skills are explained below, some general rules regarding repair skills are outlined here for easy reference.

Time Taken: Several repair skill rolls can be made when fixing damaged vehicles and equipment. The initial roll represents 15 minutes of work. Should that roll fail, additional repair rolls may be made after varying lengths of time.

High technology machinery is very complex, and requires extra maintenance to ensure it operates at optimum performance levels. While repair rolls can represent time taken to maintain vehicles and vessels, this type of activity can be done "off-camera" (outside of game play) rather than take place during adventures.

Damaged Systems: Each damaged system aboard a vehicle or vessel (drives, shields, weapons, etc.) requires a separate repair roll to fix. No single repair roll will fix all the systems of any craft if multiple components are damaged; however, several characters with repair skills may dole out the work and try to fix different systems at the same time — it just requires separate rolls from different characters.

Repair Difficulties: The difficulty level for repair rolls depends on how much damage the item, vehicle or starship has taken.

For determining vehicle damage, see the chapter on "Movement and Chases." Starship damage is discussed in the chapter on "Space Travel and Combat."

Once you've determined how badly the starship, vehicle or item is damaged, check the appropriate sections below. They're divided by the different stats and systems that can be affected by damage — each lists the pertinent skills which can be used to repair such systems.

Note: As always, repair times, difficulties and costs are generalizations. Feel free to adjust them to suit the needs of your game.



Drives: The ion engines, repulsorlift generators and motors that power starships and vehicles are often known as "drives." They can be destroyed in combat, resulting in the loss of propulsion.

When a drive or generator is destroyed, a Difficult repair roll is necessary to replace it, and it costs 35% of the craft's original value.

Capital ship repair, ground vehicle repair, hover vehicle repair, repulsorlift repair, space transports repair, starfighter repair and *walker repair* can be used to fix drives on their respective vehicles and vessels.

Hyperdrives: The machinery used to propel starships into hyperspace can be damaged in combat, preventing vessels from jumping. A Moderate repair roll is necessary to fix a damaged hyperdrive.

Skills used to fix hyperdrives include *capital ship repair, space transports repair* and *starfighter repair.* Individual skills can only repair hyperdrives on their respective starship types.

Maneuverability: When a craft's maneuver components are hit, it loses directional control. The difficulty to repair these systems depends on how many maneuverability dice were lost. Damage also reflects the cost for new parts and tools based on a percentage of the vehicle or vessel's original price.

Maneuver Dice Lost	Repair Difficulty	Repair Cost
-1D	Easy	10%
-2D	Moderate	15%
-3D or more	Difficult	20%

Capital ship repair, ground vehicle repair, hover vehicle repair, repulsorlift repair, space transports repair, starfighter repair and walker repair can all be used to return maneuverability to normal on their respective vessels.

Move or Space: These stats reflect how fast vehicles and starships can travel. When drives take smaller increments of damage, a craft slows down, as represented by a loss of "moves" (whether it's a vehicle with a "Move" stat or a starship with a "Space" stat). To repair lost "moves," check the chart below for difficulties and cost:

Moves Lost	Repair Difficulty	Repair Cost
1	Easy	10%
2	Moderate	15%
3	Difficult	20%
4	Very Difficult	25%
5	Drive destroyed and must be replaced	

Use these skills when fixing damage from lost moves: *capital ship repair, ground vehicle repair, hover vehicle repair, repulsorlift repair, space transports repair, starfighter repair* and *walker repair.* Individual skills can only replace moves on their respective vehicle or vessel types.

Shields: Starship combat can blow out vessels' shield generators — difficulties and costs to repair this damage depends on how many shield dice were lost.

Shield Dice Lost	Repair Difficulty	Repair Cost
1D	Easy	5%
2D	Moderate	5%
3D	Difficult	5%
4D+	Very Difficult	10%

Capital ship repair, space transports repair and starfighter repair can be used to repair shields aboard their respective vessels.

Weapons: Blaster pistols, turbolasers, quad laser cannons and other weapons can take damage in combat, and characters with weapons repair skills must step in to fix them. Difficulties and cost depend on how badly weapons are hit. The "cost" is based on the weapon's cost, not the ship's.

Damage	Repair Difficulty	Repair Cost
Lightly	Easy	15%
Heavily	Moderate	25%
Severely	Very Difficult	35%
Destroyed	May not be repaired	

Blaster repair is used to fix any character-, speeder-, or walker-scale blaster. (This includes everything from blaster pistols to artillery batteries like the Golan Arms DF.9 anti-infantry battery used by Rebels at the Battle of Hoth.) *Capital ship weapon repair* is used to fix capital-scale ship weapons, while *starship weapon repair* is used to fix starfighter-scale weapons.

The rules for repairing weapons also apply for repairing damaged armor. Use the chart above to determine the difficulty and cost to repair blasted armor.

Improving Vehicles, Vessels and Weapons

During the course of a *Star Wars* game campaign, characters grow attached to their favorite starships, landspeeders and blasters. They want to tinker with them — characters can use their repair skills to improve the speed, damage, shields, or other stats of their vehicles, vessels and weapons.

Boosting these stats involves many different factors: cost of new materials, the technician's talent, and strain of modifications on existing parts and systems. Han Solo's freighter, the *Millennium Falcon,* is a good example. Han's improved the hyperdrives, weapons, shields — almost every system aboard his ship (and some more than once). Although this gives the *Falcon* great advantages (better speed, firepower and protection), there are many disadvantages. The hyperdrives are twitchy, the droid brains argue all the time, and the interior looks like a mess. Sometimes the *Falcon* just doesn't want to work at all — and needs a persuasive nudge (or a banged control panel) to get going.

Gamemasters, beware: the more you let players improve their characters' vehicles and ships, the more powerful they become. Characters failing modification repair rolls might permanently damage or destroy the system they're working on. Feel free to give successfully modified systems occasional quirks or problems. They're good plot devices, balance out game play, and give the vehicle or vessel a personality of sorts.

Example: Bob the gamemaster wants to give his players a modified light freighter with a cool and powerful weapon — his players have been bothering him for months about this, and he's finally caving in. His solution? A banged-up Ghtroc freighter called the *Lumpy Bantha.* Although the *Bantha* has a regular laser cannon in one gun mount, Bob has given the players a really cool quad laser cannon in the other mount. The players are happy. There's only one problem. To balance out game play, Bob decides that the previous owner did a slipshod job installing the quad laser cannon. Every time the characters power it up, it randomly draws off power from one other ship's system (life support, maneuverability, ion drives, hyperdrives, or shields) shutting that system down! The first time the characters use the weapon — while fleeing from a swarm of TIE fighters — the *Lumpy Bantha's* shields go down! Although they have better firepower when using the quad laser cannons, they'll think more carefully next time before powering up the weapon.

Here are some general rules for modifying vehicles, vessels and weapons. They are in no way comprehensive, but they provide a basic framework. The notes are broken down by system (just like "Using Repair Skills" above) which discusses difficulties, costs and skills your characters can use. For more detailed rules on improving starships, see *Galaxy Guide 6: Tramp Freighters.*

Modification Limit: Stats may only be increased one "pip," one Move level or one hyperdrive level at a time. For instance, a maneuverability of 1D must be improved to 1D+1 and 1D+2 before it can be modified to 2D.

Increases shown in the charts below reflect the modification above the original stat: the owner is constantly replacing and upgrading parts of the original ship's systems.

Using these rules, no system may be improved more than +1D+2, or more than 4 moves.

A new repair improvement roll can be made every month of game time. Use the charts below for guidelines on difficulties and costs. The costs are always a percentage of the item's original value. Should characters find someone else capable of implementing modifications, double or triple the cost.

Hyperdrives: These sensitive engines can be improved to speed travel through hyperspace. The difficulty and cost for improvement depends on the level of the old hyperdrive engine compared to the new one.

Old/New	Difficulty	Cost
x4/x3	Easy	10%
x3/x2	Moderate	15%
x2/xl	Very Difficult	25%
xl/x1/2	Heroic	35%

Failure on these modification repair rolls could permanently damage hyperdrives, or cause them to function sporadically.

Skills used to improve hyperdrives include *capital ship repair, space transports repair* and *starfighter repair.* Individual skills can only modify hyperdrives on their respective starship types.

Maneuverability: This stat can be increased by adding new lateral thrusters to the craft. Use the difficulties and the percentage of original cost below:



Pip Increase	Difficulty	Cost
+1	Easy	5%
+2	Moderate	10%
+ 1D	Difficult	15%
+1D+1	Very Difficult	20%
+1D+2	Heroic	25%

Failing any modification repair roll can result in loss of some or all maneuverability. It could also have some serious side-effects, such as reversing controls (left jets turn the ship right, right jets veer left) or misfiring thrusters (zigging when the craft should have zagged).

Improvements to maneuverability can be made using the skill appropriate to the craft modified: *capital ship repair, ground vehicle repair, hover vehicle repair, repulsorlift repair, space transports repair, starfighter repair* and *walker repair.*

Move or Space: By improving a vehicle or vessel's drives, characters can improve its Move or Space stat.

To add to a vehicle's Move, check the chart below for difficulties and cost:

Move Increase	Difficulty	Cost
+5	Moderate	10%
+ 10	Difficult	15%
+ 15	Very Difficult	20%
+20	Heroic	25%

To boost a starship's Space stat, use the chart below. (The ship's new Move can be found on the "Ships in an Atmosphere" chart in the chapter on "Space Travel and Combat.")

Space Increase	Difficulty	Cost
+1	Moderate	10%
+2	Difficult	15%
+3	Very Difficult	20%
+4	Heroic	25%

Characters failing repair rolls to increase moves might seriously damage their ship's drives, possibly reducing the Move or Space of their craft. A failure may also periodic malfunctions or cause "jumpy" movement, stalls or slow starts.

These skills are used to improve vehicle and starship speeds: *capital ship repair, ground vehicle repair, hover*

vehicle repair, repulsorlift repair, space transports repair, starfighter repair and *walker repair.* Individual skills can only improve moves on their respective vehicle or vessel types.

Shields: A starship may add protection by boosting its shield die code. Improvements often reflect additional shield generators or boosters — although only so many may be added effectively before overloading the ship's power core.

Pip Increase	Difficulty	Cost
+1	Easy	15%
+2	Moderate	25%
+1D	Difficult	30%
+1D+1	Very Difficult	35%
+1D+2	Heroic	50%

Failed modification repair rolls might permanently blow out a ship's shield generator, could foul shield controls (adding +5 or more to all difficulties when deploying shields) or could cause random shield malfunctions.

Capital ship repair, space transports repair and starfighter repair can be used to improve shields aboard their respective vessels.

Weapons: Characters may wish to improve the fire control and damage for certain weapons, including personal sidearms (blaster pistols) and ordnance mounted on vessels. (The cost is based on the original cost of the weapon itself, not the ship or vehicle it's mounted on.)

Pip Increase	Difficulty	Cost
+1	Easy	15%
+2	Moderate	25%
+1D	Difficult	30%
+1D+1	Very Difficult	35%
+1D+2	Heroic	50%

Character may also improve the ranges of their weapons.

Range Increase	Difficulty	Cost
+5%	Easy	5%
+10%	Moderate	10%
+15%	Difficult	15%
+20%	Very Difficult	20%
+25%	Heroic	25%

A failed modification repair roll could result in the weapon's destruction, or might cause a recurring quirk (weapon loses power after each shot), reduced damage or fire control.

Blaster repair can modify all character-, speeder- or walker-scale blasters. *Capital ship weapon repair* is used for capital-scale weapons, while *starship weapon repair is* used for starfighter-scale weapons.

The rules for modifying weapons also apply for improving personal armor. Use the chart above to determine the difficulty and cost to boost armor die codes.

Armor Repair

Time Taken: In general, 15 minutes, then one hour, then two hours. May be customized to circumstances.

Specializations: Stormtrooper armor.

Armor repair reflects the character's ability to fix armor that has been damaged. The cost and difficulty to repair armor depends upon how badly damaged it is. See "Weapons" in "Using Repair Skills" above.

Blaster Repair

Time Taken: In general, 15 minutes, then one hour, then two hours. May be customized to circumstances.

Specializations: Type or model blaster — *blaster pistols, surface-to-surface blaster artillery, heavy blaster cannon.*

A character's ability to fix and modify blaster weapons (character-, speeder- and walker-scale) is represented by his *blaster repair* skill. The cost and difficulty to repair weapons depends upon how badly it is damaged — see "Weapons" in "Using Repair Skills" above.

Capital Ship Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Type or class of capital ship — *Imperial Star Destroyer, Victory Star Destroyer, Nebulon-B frigate.*

This skill represents a character's familiarity with the workings of capital ships, and his ability to repair them. Each roll may repair one damaged component aboard a particular vessel. The cost and difficulty to repair a system depends on how badly it is damaged, and what systems have been damaged. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

"Did you hear that? They've shut down the main reactor. We'll be destroyed for sure. This is madness!"

— See-Threepio

Capital Ship Weapon Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

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

Capital ship weapon repair is used to repair capital-scale ship weapons. The cost and difficulty to repair a weapon depends upon how badly it is damaged — see "Weapons" in "Using Repair Skills" above for exact difficulties and costs associated with fixing capital ship weapons.

"At that close range, we won't last long against those Star Destroyers."

"We'll last longer than we will against that Death Star ... and we might just take a few of them with us."

— Admiral Ackbar and Lando Calrissian

Computer Programming/Repair

Time Taken: One round to several minutes, hours or days.

Specializations: Type or model computer — *portable computer, bio computer.*

Characters use this skill to repair and program computers — it also covers a character's familiarity with computer security procedures and his ability to evade them. When a character attempts to defeat computer security and get access to restricted data or programs, determine a difficulty.

• **Very Easy:** Public data. Your character's credit balance.

• **Easy:** Public data, but finding it may take a little more research. Who owns a building or starship.

• **Moderate:** Private data. A person's diary, or their credit balance.

• **Difficult:** Secret data. A corporation's records, military plans.

• **Very Difficult:** Top-secret data. The Navy's cloaking device plans, a Grand Moff's itinerary.

• **Heroic:** Information that only a select few individuals would know. The location of all of Emperor Palpatine's secret weapons vaults.

If the character beats the difficulty number, he retrieves the information he was looking for. If the roll is less than half the difficulty number, the computer's security system becomes aware of the intruder and triggers all alarms.

"Plug in. He should be able to interpret the entire Imperial network."

— Ben Kenobi

Demolitions

Time Taken: One round to several minutes.
Specializations: Specific target type — *bridges, walls, vehicles.*

Demolitions reflects a character's ability to set explosives for both destructive purposes and to accomplish specific special effects.

The most common explosive is detonite, and a fist sized cube does 1D speeder-scale damage. The damage in the charts below is figured for one cube of detonite. Additional detonite cubes increase the base damage by +1D. If characters aren't using a high-grade explosive like detonite, reduce damage. Making explosives out of readily available materials (blaster power packs, reactant chemicals, power converters) is a handy skill in the field; however, these alternative explosives are often not as effective as detonite.

When a character sets charges, he can either try to set the explosive to cause extra damage or create some special effects.

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

• **Very Easy:** A plywood door.

• **Easy:** A hard wooden door.

• **Moderate:** A bolted steel door.

• **Difficult:** A lightly armored door such as a blast door.

• **Very Difficult:** A heavily armored object, such as the hull of a starship.

If the character beats the difficulty, he adds extra damage dice past the detonite's 1D. Find the number of points by which the character beat the difficulty:

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

This bonus is added to the explosive's base damage. Roll the damage against the object's body strength. (See the chapter on "Combat and Injuries.")

If that damage penetrates the obstacle, then the attempt succeeded. Note that, if enough explosive is used, the roll becomes almost irrelevant (except in checking for mishaps).

Special Effects: Characters may also try achieving special effects with explosives. The difficulty depends on the specific type of result:

• **Very Easy:** Rigging a bomb so the next time a speeder is put into drive the bomb goes off, destroying the vehicle.

• **Easy:** Blowing off the back hatch of a computer without leaving any permanent marks or burns.

• **Moderate:** Rigging and hiding explosives on blast doors so the next time they are closed the explosive goes off, funnelling the explosion down a specific hall. This takes five minutes to prepare.

• **Difficult:** Setting off an explosive charge on the leg of an AT-AT walker so the drive cords are severed and the walker topples over when it tries to take a step.

Droid Programming

Time Taken: 15 minutes to several hours or days.
Specializations: Type or model droid — *astromech droid, protocol droid, probe droid.*

Characters use this skill to program a droid to learn a new skill or task. While droids can "learn" through trial and error, or by drawing conclusions, it is often easier and faster to program the activity into the droid's memory.

The programmer must have access to a computer or datapad, which must be jacked directly into the droid's memory for programming.

The difficulty depends on the task's sophistication, but can be modified by other factors. The time taken also depends upon the complexity of the task — a Very Easy task might take only half an hour to program, but a Very Difficult task might take days or weeks to program.

Droid owners often wipe their more intelligent droids' memories — their intelligence and creative capabilities often allow droid personalities to develop over time. A memory wipe eliminates all of the droid's memory, including all learned skills and tasks which aren't directly hard-wired into the droid's permanent memory (normally, this is only done by the manufacturer; if a skill is to be directly hardwired into a droid's permanent memory, increase the programming difficulty by +30).

When a new skill is programmed into the droid, it begins at one pip over the attribute. Once the droid has learned the basic skill, it may pay Character Points or buy skill cartridges to increase its skill.

Note that many extremely difficult tasks are broken down into a series of steps of lesser difficulty, but this requires more time-consuming *droid programming* rolls to reflect that the programmer is tackling the job one problem at a time.

• **Very Easy:** Move any boxes from one area to another area, one at a time, making neat stacks.

• **Easy:** Patrol an area in a particular pattern at regular intervals, and report or stop any unauthorized intruders. Performing a memory wipe.

• **Moderate:** To handle the front desk of a hotel, and be courteous to all customers, as well as to solve customer service problems.

• **Difficult:** To teach droid a rudimentary skill use (see "Droids").

• **Very Difficult:** To modify vehicles or other equipment for better performance by making assumptions rather than relying on pure, established fact.

• **Heroic:** To design a factory-made droid in a manner that overrides its core programming — to change a protocol droid into a droid that can fight in combat effectively; to reprogram a droid's preset "personality."

Modifiers:

+5-30 to the difficulty: Droid type is completely unfamiliar to programmer (modifier depends upon *how* unfamiliar).

+15 or more to the difficulty: Task is not related to kinds of tasks that droid is designed to undertake.

+10 or more to the difficulty: Droid is of very low intelligence, and is incapable of creative thought (messenger droid, power generator droid).

+10 to the difficulty: Task is distantly related to droid's designated functions.

+5 **to the difficulty:** Task is close to, but not exactly, the type of task or skill that the droid is designed for.

+5 **to the difficulty:** Droid is of low intelligence, such as a labor droid, and isn't intended to be capable of creative thought.

+5-10 to the character's roll: Droid model is familiar to programmer.

+5 **or more to the character's roll:** Droid is fully sapient and is intended to make independent conclusions and decisions (astromech or protocol droid).

+5 **or more to the character's roll:** Droid has been operating "independently" for a long time.

"Tomorrow I want you to take that R2 unit into Anchorhead and have its memory flushed. That'll be the end of it. It belongs to us now."

— Uncle Owen

Droid Repair

Time Taken: 15 minutes, then one hour, then two hours; may be several hours or days depending upon the level of repair.

Specializations: Type or model droid — *astromech droid, protocol droid, probe droid.*

This skill represents a character's talent to repair, maintain and modify droids. The repair difficulty depends on how badly damaged the droid is — the cost reflects the price of replacement parts based on the droid's original value.

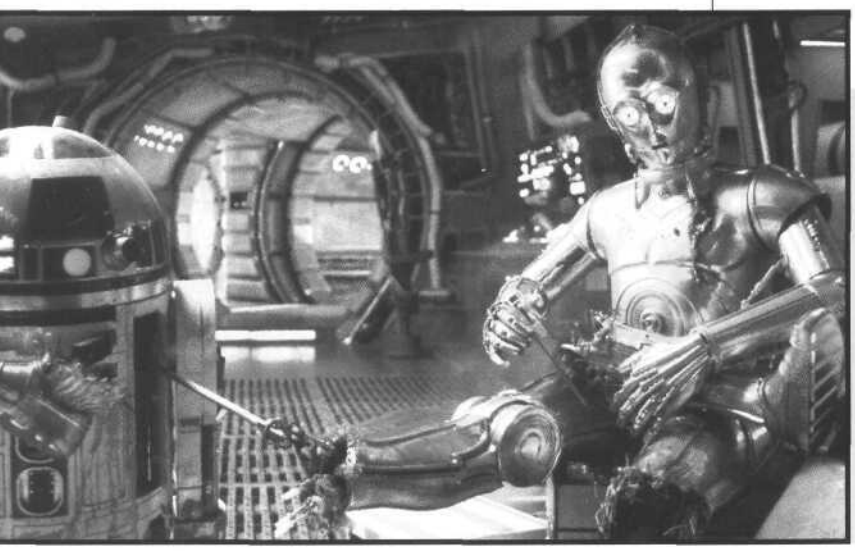
Droid Was	Difficulty	Cost
Lightly damaged	Easy	15%
Heavily damaged	Difficult	25%
Severely damaged	Very Difficult	35%
Nearly obliterated	Heroic	65%

As with *droid programming, droid repair* tasks can be broken down into several smaller, easier, but more time-consuming tasks, so that unless a droid was destroyed it can often be repaired given enough time, patience and money.

Gamemasters should discuss any modifications characters want to make to droids. Difficulties and costs can vary, and may be based on parts availability, complexity of an attachment, and the configuration of the droid. For instance, a fourth-degree droid designed for combat can much more readily accept an interior mounted grenade launcher than a first-degree droid, such as a 2-1B surgical unit. The fourth-degree droid's shell is properly reinforced and its software nodes are designed around the appropriate programs to operate the launcher. Most attachments come with software which must be programmed or hardwired into the droid's memory with the *droid programming* skill.

"Having trouble with your droid?"

— Lando Calrissian



First Aid

Time Taken: One combat round.

Specializations: Species of patient — *humans, Ewoks, Wookiees.*

First aid reflects a character's ability to perform emergency life saving procedures in the field. For rules on the use of *first aid,* see "Combat and Injuries."

Ground Vehicle Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Type or model ground vehicle — *compact assault vehicle, Juggernaut.*

This skill represents a character's familiarity with the workings of ground vehicles, and his ability to repair them. Each roll may repair one damaged system aboard a particular craft. The cost and difficulty to repair a vehicle depends on how badly it is damaged, and what systems have been damaged. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

Hover Vehicle Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Type or model hover vehicle — *hoverscout.*

Characters use this skill when repairing hover vehicle systems. Each roll may repair one damaged component aboard a particular craft. The cost and difficulty to repair a hover vehicle depends on how badly it is hit, and what systems have been damaged. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

Medicine

Time Taken: Minutes or hours.

Specializations: Specific field known — *medicines, cyborging, surgery.*

Advanced skill — requires *first aid* of at least 5D.

Characters with this skill can perform complex medical procedures such as surgery, operation of bacta tanks, and the installation of cybernetic replacements and enhancements. They are also familiar with all types of medicines and are capable of using them to best effect.

Repulsorlift Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Type or model repulsorlift vehicle -- *XP-38 landspeeder, Rebel Alliance combat snowspeeder.*

Repulsorlift repair represents a character's affinity for repairing and modifying vehicles with repulsorlift generators. Each roll may repair one damaged system aboard a particular vehicle. The cost and difficulty to repair a vehicle depends on how badly it is damaged, and what systems have been hit. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

Security

Time Taken: One round to several minutes.

Specializations: Type or model security device — *magna lock, blast door, retinal lock.*

This skill represents a character's knowledge of physical security systems: locks, alarm systems and other detection devices. It does not govern computer security procedures.

The difficulty depends on the sophistication of the lock or alarm:

- **Very Easy:** Standard lock, no special protection.
- **Easy:** Regular security lock, civilian.
- **Moderate:** High-quality lock, standard military.
- **Difficult:** Bank vault lock, upper military.
- **Very Difficult:** Super-security lock, Imperial governor, Fleet captain, rare collectible dealer, Jabba the Hutt's locks.
- **Heroic:** If Darth Vader or Emperor Palpatine locked things up, this is what they'd use.

Space Transports Repair

Time Taken: In general, 15 minules, then one hour, then one day, then two days. May be customized by circumslances.

Specializations: Type or model transporl — *YT-1300 transport, Gallofree medium transport, Corellian Action VI transport.*

Characters with this skill can repair and modify space transports. Each roll may repair one damaged component aboard a particular Iransporl. The cost and difficulty to repair a vessel depends on how badly it is damaged, and whal syslems have been hit. See "Using Repair Skills" above for difficulties and costs associated wilh various syslems which may be damaged.

"No, no! No! This one goes there, that one goes there. Right?"

— Han Solo

Starfighter Repair

Time Taken: In general, 15 minules, then one hour, then one day, then two days. May be customized to circumslances.

Specializations: Type or model slarfighler — *X-wing, TIE/ln, TIE interceptor, Z-95 Headhunter.*

This repair skill represenls a character's abilily lo fix and modify slarfighlers. Each roll may repair one damaged system aboard a particular fighter. The cosl and difficulty to repair a ship depends on how badly it is damaged, and whal syslems have been hit. See "Using Repair Skills" above for difficullies and costs associated with various systems which may be damaged.

Starship Weapon Repair

Time Taken: In general, 15 minutes, then one hour, then one day, then two days. May be customized to circumstances.

Specializations: Specific type or model weapon — *concussion missiles, ion cannons, laser cannon, proton torpedoes, turbolasers.*

Starship weapon repair covers a character's abilily to fix and modify starfighter-scale weapons. The cosl and difficulty to repair weapons depends upon how badly it is damaged — see "Weapons" in "Using Repair Skills" above.

Walker Repair

Time Taken: In general, 15 minutes, then six hours, then one day, then two days. May be customized lo circumslances.

Specializations: Particular kind of walker — *AT-AT, AT-ST, AT-PT.*

Characters use this skill when repairing walker systems. Each roll may fix one damaged component aboard a particular walker. The cost and difficulty to repair a walker depends on how badly it is hit, and what systems have been damaged. See "Using Repair Skills" above for difficulties and costs associated with various systems which may be damaged.

Other Skills

There are plenty of other skills in the galaxy, but most of them don't directly affect the game, so they're not covered here.

When a character wants to do something not covered by a skill, the gamemaster can simply assign the action to an attribute; if the player wants his character to get better at the task, the gamemaster can invent a new skill.

For example, what if the character wants to get better at a sport called nega-ball? There's no *nega-ball* skill ... but the game involves a lot of running around and throwing a ball at a small target, so the gamemaster decides that the character should use his *Dexterity* attribute. If the player decides that he wants his character to get better at nega-ball, the gamemaster can invent a *nega-ball* skill.

Of course, there are other folks who would have the *nega-ball* skill — especially any professional athletes who played the game for a living. It's just that the *nega-ball* skill wasn't important to the game until the player decided to get some skill in that area.



Interpreting the System

The *Star Wars* game system is very flexible and the gamemaster should interpret the rules as needed. For example, even though there's not a *nega-ball* skill, the gamemaster could have chosen to use several skills: *thrown weapons* whenever the character throws the ball, *running* when the character tries to move around other players on the nega-ball court and *stamina* to see how the character holds up at the end of the game. All of these choices are just as "right" as choosing to create the *nega-ball* skill — it all depends on what the gamemaster and the players feel is fair.

Controlling Skills

Some players may try to come up with some ridiculously powerful skills or specializations — for example, *communications: Imperial secret codes.* Granted, this skill may exist, but no character could have the skill without a *really* good reason. Gamemasters may reject any new skill or specialization they think is unbalanced — or better yet, they may give the character some unexpected complications from having this kind of skill. You can give the players what they want ... but remind them to be careful what they wish for because they may get it and all the consequences, too.

With *communications: Imperial secret codes,* for example, the Empire might know that this character has in-depth knowledge of Imperial security procedures, and decides that he has to be "eliminated." Yes, this characters gets the skill, but his life has just been made a lot more interesting ...

Now you know how to use all those skills. If you're a player, you're all set. You have some idea of what skills your character has and what he can do with those talents.

If you're a gamemaster, your job's not over yet. Your players have just learned how to "operate" their characters, just like pilots learn how to fly their starships. Now you get to figure out where the characters are going ... sort of like creating the system where the pilot flies her starship.

You have the opportunity to actually create your own Star Wars *stories for your players to stumble through. Sure, you'll need to know about these skills but don't let all the modifiers and details slow down the game. Fall back on the rule of thumb ... quick, what's the difficulty to scan for a human and a Wookiee who are hiding in a Noghri village? Moderate? Difficult? Yeah, that sounds good. Roll your* sensors *skill.*

Have fun and clear skies!



Gamemaster Section

3 How to Gamemaster



Now that you know how to create a character, I'm gonna teach you how to run these games for your friends. In other words, I'm gonna make a "gamemaster" out of you, pal.

You're probably thinking, "What have I gotten myself into?" Hey, gamemastering isn't that hard — and after outrunning a bunch of Wookiees determined to pull my arms out of their sockets, I know what I'm talking about. Read on, relax and have fun.

Your Goal

Your goal is to make sure everyone has fun. If you and the players are having a good time, nothing else matters.

When you gamemaster, you have three basic jobs:

- Referee
- Storyteller
- Mood setter

Referee

As the referee, you have to know the game rules and interpret them during play. The players can have their characters "try" to do almost anything; the rules tell you how to determine if they succeed or fail.

It's a three step process:

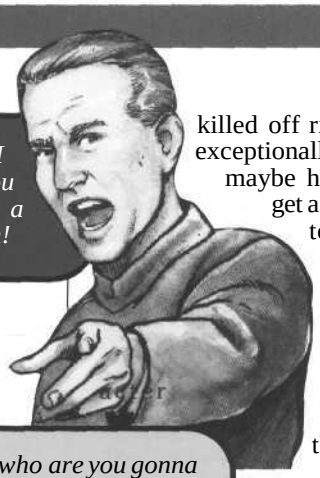
1. Determine how hard the task is and pick a difficulty number.

2. Determine which skill is used for the task and have the character roll his skill dice. (If the character doesn't have the skill, she rolls her attribute dice.)

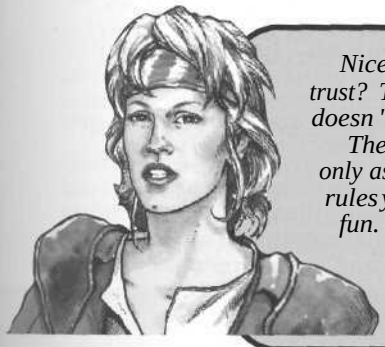
3. If the character rolls higher than the difficulty number, she succeeds. If she doesn't, she fails.

The rest of the rules build on this idea, with tips on how to pick difficulty numbers for different tasks. There are also plenty of examples to help you out.

Just like in Chapter One, "Characters," these chapters use colored boxes to highlight important rules.



I am Imperial Customs inspector Jax Lerrian, and I want to remind you that it is extremely important that you use all the rules. The rules are essential to creating a satisfying game simulation. You must follow all of them!



Nice try, buddy. Look, folks, who are you gonna trust? That stuffed-shirt Imperial Customs inspector doesn't know what he's talking about.

The game is about having fun ... the rules are only as important as you think they are. Ignore the rules you don't like and get on with the game. Have fun. Make sure your players have fun. And if it takes throwing out the rulebook to have fun, hey, that's your call. That's why you're in charge of the game, kid!

The *Star Wars* Rule of Thumb. The next few chapters give you rules covering just about everything — battling stormtroopers, flying snowspeeders and dueling with TIE fighters — but don't let all the details slow you down.

When in doubt, fall back on the *Star Wars* rule of thumb:

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

Never Let the Rules Get in the Way of a Good Story. You only have to use the rules you want to use. Ignore the ones that slow things down. Instead, let the characters and the action move the game along.

Keep the Game Moving Quickly. *Star Wars is* supposed to be *exciting.* Laser bolts fly fast and furious, starships dodge around asteroids, and speeder bikes race through thick forests at frightening speeds. Keep the game moving as fast as the *Star Wars* movies!

Use Your Judgment. You have to use your judgment to decide what is and isn't possible in the game. You have to decide what's "reasonable" and "in the spirit of *Star Wars,* " making sure that no one takes advantage of the game system.

Every game system — including *Star Wars* — has a few "holes" that some players will exploit. It's your job to decide what's possible.

It doesn't matter if the player argues that if she rolls well enough her Jedi character can throw Star Destroyers around with the Force. If you think that's taking advantage of the rules -- "If this was possible, why did Yoda have to work so hard to levitate Luke's X-wing?" — your decision is what counts.

Interpret the Rules. No set of rules can cover every situation. It's expected that you'll make up new rules to suit the needs of your game — create whatever rules you need to make your game fun and exciting for the players.

Sometimes you'll also have to "fudge" the game results to strike the right balance and make the game challenging. The players should be rewarded for smart decisions. They shouldn't succeed just because of great die rolls, especially if they make a lot of bad decisions along the way.

For example, it's not very satisfying if the main villain is killed off right away just because a player rolled exceptionally well. Instead of killing the villain, maybe he's injured but escapes — the players get a sense of accomplishment while you get to bring your villain back later for a dramatic conclusion. (And now he's going to have a grudge against the characters!)

Sometimes the players will come up with a great idea, but roll poorly: a char- shouldn't die just because of a bad roll — you can "fudge" the results, rewarding the player for his ingenuity.

Be Fair and Impartial. In your role as referee, you're not trying to beat the players. You shouldn't fudge results just to frustrate them. Rather, interpreting the rules should be used as a way to make the game more exciting.

Play fair when you referee. If the players are defeated in an adventure, they want to at least feel like they had a fair shot. They shouldn't feel like they couldn't succeed no matter what choices they made.

Treat the player characters and gamemaster characters equally, and keep the game fun. If you fudge a rule to benefit a gamemaster character, give a player character the same break in a similar situation.



In the smuggling world, when you mess up big, you pay. The game's just the same. If the characters do something really stupid, they're gonna die. Maybe the next group of characters will be a little smarter, right?

Your Word is Final. If the players feel you've made a bad decision, you'll certainly hear about it. You should listen to their arguments, but also use your own judgment. Once you've made a decision, it is *final.*

Game Options. The sections labeled "Game Options" are rules you can *choose* to use. They offer different ways of handling certain situations that you can use as you see fit.

"The Rules," covers the basics — turns, how to roll actions, how to pick difficulty numbers, how characters can spend Character Points and Force Points.

"Combat and Injuries," explains how to run combat, such as when the characters decide to shoot it out with a squad of the Emperor's finest storm-troopers. Of course, sometimes characters get injured in battle — you'll find out how to handle that, too.

"Movement and Chases," covers movement on foot, as well as chases and combat with speeder bikes, snowspeeders, walkers and all others kinds of vehicles.

"Space Travel and Combat," tells all you'll need to know about ships: how to buy 'em, fly 'em and blow 'em up in battle.

"Roleplaying Battles," explains how you can drop the player characters into the middle of big battles — like the ones that were fought on Hoth and Endor — in a way that's fun and easy to play.

"The Force," explains how characters can learn the ways of the Force and become Jedi Knights.

Storyteller

Each game you run is called an "adventure." Think of the players' characters as the stars of their own *Star Wars* movie and you'll start to get the right idea. Adventures focus on the player characters and what happens to them: where they go, who they meet, and what they do.

Tell a Good Story. In each adventure, you present a story. Published adventures have all the details worked out — you'll just have to figure out what happens because of the player characters' actions.

If you write your own adventures, you'll need an interesting plot and a good "hook" to get the characters involved. You have to figure out what kinds of obstacles the characters are going to face — do they have to chase Imperial TIE fighters through an asteroid field, defeat a team of bounty hunters or tromp through dangerous jungle forests to discover the cure for a lethal disease?

Make sure your adventure is *fun* to play. Your players want menacing villains, chases, puzzles, traps, alien encounters and epic battles.

Make the Characters Important. Just as in "Cantina Breakout," the players need to have choices. Their decisions should *matter*.

Present the players with situations, let them choose how their characters respond, and use the rules and the adventure to figure out what happens as a result of their decisions. Because you're the gamemaster, you've read the entire adventure and you know what's *really* going on, so you get to decide how the villains and other characters respond to the actions of the player characters (if the villains even know about them, that is).

Add Some Perspective. The galaxy is a big place and there are always exciting and dramatic things going on in other places as well. Your games should suggest to the players that their characters are living in a civilization that spans an entire galaxy!



Exactly right! Let's face it ... there's only one Luke Skywalker. Still, there's so much going on around here ... there can be other heroes off in another corner of the galaxy who happen to do things that are pretty important, too. I should know — I like to think of myself as one of those heroes.

Of course, characters don't have to be heroes, but they should get the treatment they deserve. If they're a bunch of troublemakers, they should be treated that way.

Keep It Fast. The game has to be fast-paced and thrilling to keep it interesting. While games shouldn't feature nonstop battles, there should always be something exciting happening to hold the players' attention.

Illusion of Free Will. People have lots of choices in their lives — you can visit different places, go over to a friend's house, open a business, change jobs, choose schools, whatever.

The players need to feel that their characters have those same kinds of freedoms; they have to feel that the *Star Wars* universe is as real as our own. If the players want their characters to go somewhere, you have to tell them what they find there — or come up with a good *story* reason why they can't get there.

> **Example:** The players decide they want their characters to go to Bespin. You, as gamemaster, have no idea how to handle this one. Rather than just tell the players their characters can't go there, you try the following.
>
> "A customs inspector comes up to you and says, 'Hey, is that beat-up freighter yours? It is? Good, because I'm going to have to impound it for safety violations. Look at this ... frayed power cables, leaking seals. What'd you do, let a bunch of Jawas work on this thing? You'd better come with me. And bring your credit voucher.'"

This distracts the players in a credible way and gives them something interesting to do.

Improvisation. You've presented the situation and planned a great adventure — and then the players decide to do something completely unexpected. It's time to start making up new characters and scenes on the fly. Maybe you'll be able to steer the players back into the main adventure — or maybe you'll end up creating an entirely new adventure off the top of your head. Don't panic; often improvised games are the most fun to play and run ...

If you want more advice on how to gamemaster, turn to "Running Adventures".

There is an adventure in this book — "The Pirates of Prexiar".

You can also create your own adventures. "Designing Adventures" tells you how.

Mood Setter

When you run your games, you have to make the players feel like they're in a *Star Wars* movie. Your games have to capture the "tone" of a galaxy filled with aliens, high technology, amazing planets and all kinds of other fantastic elements.

Use All Five Senses. Describe to the players what their characters see, hear, touch, taste and smell. Keep your descriptions interesting and animated so the players can picture what's happening to their characters and get excited about the game. Give the players plenty of details when it's important; when what's going on isn't essential, don't bog the game down with overly-detailed descriptions.

Be Consistent. Keep the universe consistent and rational. This is a very important part of getting the players to *believe* in the *Star Wars* galaxy.

If the players are told that there are five gun towers ringing an Imperial base, there had better still be five gun towers if they return. Things change in the *Star Wars* universe — people get older, governments change, battles take place — but there are *reasons* for why things happen.

Use Elements from the Movies. Populate your games with aliens, creatures, starships, droids, vehicles and locations from the movies.

Why use a human character when the characters' contact can be a Wookiee or a Twi'lek? (Jabba's major domo, Bib Fortuna, is a Twi'lek.)

Why have the characters fly around in a generic freighter when they can use a Corellian YT-1300 freighter, like the *Millennium Falcon?*

Use fantastic technology like blasters, droids, starships and airspeeders to show how *Star Wars* is different. Have familiar characters make "guest appearances" in your games to help make the players feel like they are in their own *Star Wars* movie.

Conversely, don't "overuse" elements from the movies. While it is fun to visit Tatooine occasionally, starting each adventure in the Mos Eisley cantina can get pretty dull. Try to strike a balance between the familiar and new elements ...

Exciting Settings. Incredible settings — space stations, exotic worlds, and intriguing alien cities — help make *Star Wars* special. Don't set an adventure on a bland "temperate planet" when you can use a world with "towering crystal spires five kilometers tall."

Invent New "Stuff." You can create new items for yo games, like droids, starships, aliens, speeders and plane Encountering strange aliens and jumping behind the co trols of the newest starfighter is part of the thrill of playi a *Star Wars* game. You have to make sure your inventio "fit" the universe, but if you do your job well, your playe will accept your creations as being just as real as the chara ters and elements from the movies.

Memorable Characters. The players each play one chara ter — you get to play everyone else! Villains, shop owne employers, pick-pockets, dangerous thugs in darken cantinas, strange aliens, droids ... the list goes on and o You play everyone who makes an appearance in your adve ture.

All of these other people are called "gamemaster chara ters" and it's up to you to act out their roles — speaking the lines in different voices, making them interesting, knowi their objectives and deciding what they do during the cour of the adventure.



"Running Adventures," and "Designing Adventures," give you plenty of advice on using these ideas in your game.

The "Universe Section" has a lot more information on aliens, starships and droids that you can use in your games.

"The Galaxy" tells you about history and other elements — and there's plenty of ideas for adventure hidden in there.

"Gamemaster Characters" has descriptions and game statistics for common villains, like stormtroopers, as well as potential allies, like typical Rebel troopers. There's also a lot of advice on how to create original characters for your own games.

"Aliens" has descriptions and game information on some of the most popular aliens from the *Star Wars* movies, including Wookiees, Mon Calamarians and Ewoks. There are also rules and hints for how to create your own aliens.

"Creatures" tells you how to use things like banthas, tauntauns and the rancor in your game, with rules and hints on creating your own creatures as well.

"Weapons and Equipment" has descriptions of all kinds of weapons — like blasters, bowcasters and lightsabers — and information on some of the gear the player characters may want to use.

"Droids" provides plenty of information on different droids, like R2 astromech droids, 3PO protocol droids and dangerous assassin and security droids.

"Vehicles" describes landspeeders, cloud cars, speeder bikes, swoops, walkers and other common vehicles.

"Starships" has game statistics and descriptions of some of the galaxy's most common ships, like X-wings, TIE fighters and Star Destroyers.

"Planets" provides plenty of tips on how to create worlds and use them in your games.

Some Helpful Hints

Here are the some important things to remember when running *Star Wars.*

• Make the players feel like they are in a Star *Wars* movie — use action, excitement, aliens, exotic settings, and fantastic technology to get the right "feel."

• This game is like an advanced version of "Let's Pretend." *Play* your villains. *Describe* the scenes. Ham it up and encourage the players to do the same.

• Star *Wars* is about exciting adventures, not rules. When the rules gets in the way, fall back on the rule of thumb:

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

• Roleplaying is cooperative. You're not trying to beat the players. You're all working together to tell a fun story. Sometimes the heroes win — sometimes they lose — but what matters is having fun.

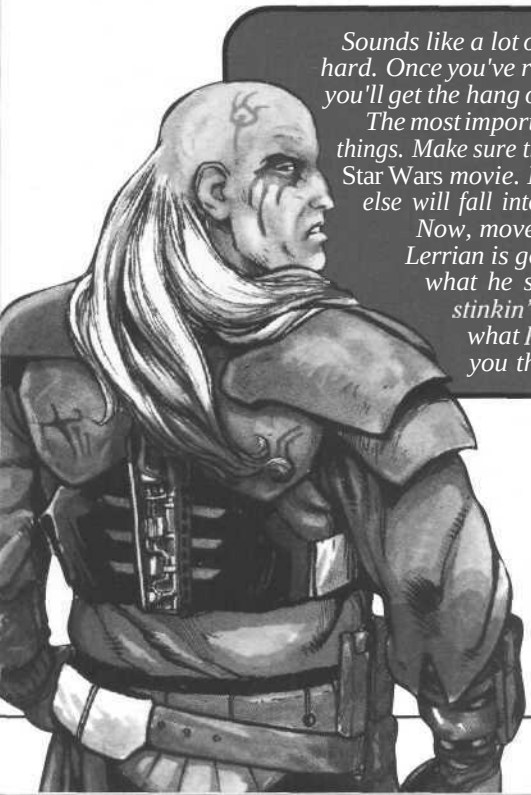
• Be fair and impartial. Treat both the player characters and gamemaster characters fairly. Sometimes that means that the players will be outwitted by their opponents. The players won't mind if you fudge the rules, as long as you fudge fairly.

» Your decision is final. Be firm but fair. Just because the players want something, it doesn't mean they've earned it.

• Think on your feet. If the players go in an unexpected direction, improvise new situations to get the characters back on track without being unfairly manipulative!

• You can't learn everything at once. Concentrate on telling a fun story and don't worry about the details.

• Every gamemaster makes mistakes. Admit it, and change your ruling or have a "do over" if you think it's necessary. Then, get on with the game and have fun.

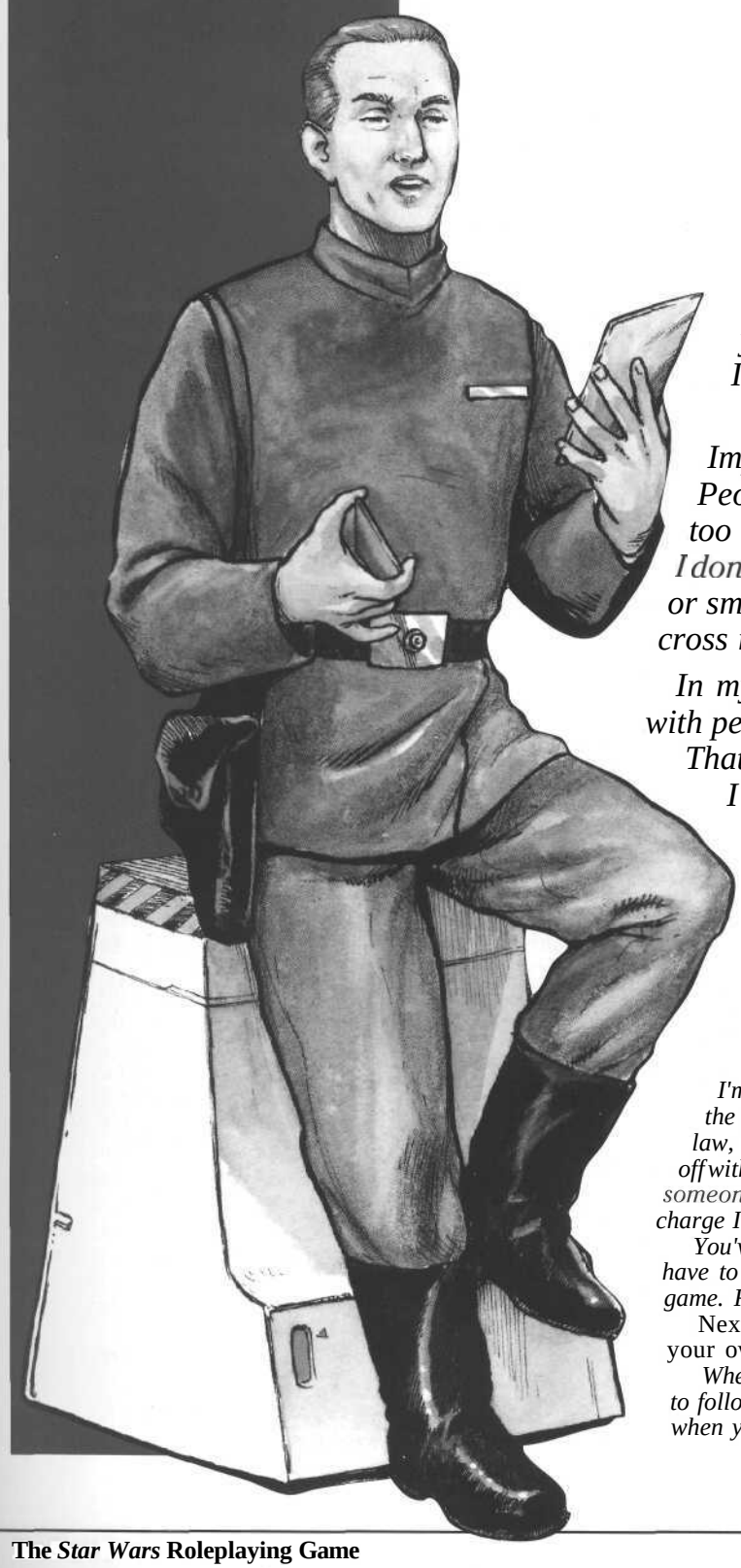


Sounds like a lot of work, doesn't it? It's really not that hard. Once you've run a couple of published adventures, you'll get the hang of it. Trust me.

The most important thing is to have the right angle on things. Make sure the players feel like they're in their own Star Wars *movie. Make sure they have fun. Everything else will fall into place.*

Now, move on ahead to the rules chapters. Jax Lerrian is gonna take over for a while, but take what he says with a grain of salt — he's a stinkin' Imperial, after all. And don't forget what Platt said about only using the rules you think you'll need …

4 The Rules



If you're going to be the gamemaster, you need to know the rules. That's where I come in.

Let me tell you about myself. I've been an Imperial Customs officer for nearly a decade. People like Tirog and Platt Okeefe don't think too much of people like me. You know what? I don't care. I do my job right and if some outlaw or smuggler doesn't like it, they just better not cross me.

In my line of work, you have to play hardball with people like them or they'll walk all over you. That's where the rules come in. The set of rules I have to play by — Imperial Customs laws — explain exactly what I'm supposed to do when I'm working.

The game rules do the same thing for you. They tell you how to run your game. They make sure everyone gets treated fairly. You need them to keep control.

Now, let me tell you how *to use these rules. In my job, I'm allowed what's called "discretion" — sure, I may play the tough guy and give lip service to following the letter of the law, but if I think someone deserves a break, I might let them off with a warning for a minor infraction. I follow the law when someone's giving me a hard time: I'll bust them on every minor charge I can think of if they give me attitude.*

You've got even more latitude in your game. First, you only have to use rules you feel like using. Why? Because it's your *game. Run it the way you want to.*

Next, if you don't like the rules here, go ahead and make up your own.

When you're running your game, you can choose which rules to follow strictly, which to overlook … and which to make up when you think they're needed.

But, let me warn you, you've got to be firm with the people who're going to try to bend the rules to suit themselves.

So let's begin. The rules are divided into three major sections. The first is "Rolling Actions." You already know that the players roll skill dice when they want their characters to try to do something ... now you'll learn how to decide difficulty numbers so you know how well the players have to roll. You'll also find out how to decide what happens when a character succeeds or fails.

Section two covers "Scenes and Rounds." Scenes are used when characters are doing "ordinary" things like meeting a contact in a cantina and travelling by starship to a distant planet. You'll use rounds when things get "intense," like when the characters get into a battle or go on a frantic chase through an asteroid belt.

The final section of this chapter is "Character Information." It covers Character Points, Force Points and other things that characters use during the game.

Tan boxes highlight the essential rules. The rest of the chapter has examples and explanations — you can read them right away or come back to read them later.

Rolling Actions

Characters roll their skill dice (or their attribute dice if they haven't improved the skill) whenever they do something important and there's a risk of failure.

A player makes a skill roll when his character is trying to shoot a stormtrooper, fix a starship, or get information out of a computer. A player doesn't have to roll to see if his character can walk down to the corner droid shop.

The Wild Die

Whenever a character makes a skill or attribute die roll, the player must choose one die of a different color to be the character's *wild die* (this is not an extra die; it's just a different color).

Whenever the wild die comes up as a 2, 3, 4, or 5, just add it into the die total normally.

Example: Thannik is rolling his *blaster* skill of 5D. His four normal dice roll a 1, 2, 5 and 6. His wild die (the different colored one) comes up as a 2. His total is 16.

When the wild die comes up as a 6, add it to the die total. Roll it again and add the new number to the total, too.

If the new roll is a 6, add it to the total and roll the die *again.* You can keep on rolling as long as you get sixes. (As you can see, it's possible to get really high totals if your wild die rolls several sixes in a row.)

Example: Thannik is rolling his *blaster* skill again. His normal dice come up as a 2, 4, 5 and 2, while his wild die comes up as a 6. He gets to roll the wild die again — and gets another 6! He rolls the die again, and gets a 3. His total is 28!

For the first roll only, if the wild die comes up as a 1, the player must tell the gamemaster. The gamemaster can choose one of three options:

- Add up the dice normally.
- Total up the skill dice normally to see if the skill roll succeeded, but a "complication" occurs. (See "Complications" below.)
- Subtract the one and also subtract the highest other die.

Example: Thannik is rolling his *blaster: blaster pistol* specialization of 6D. He rolls a 3, 4, 2, 5, 3 on his normal dice and a 1 on his wild die. The gamemaster decides to subtract the 1 and the highest other die, which is a five. That leaves him with a 3, 4, 2 and 3, for a skill total of 12.

The wild die rule counts for *all* die rolls in the game, including skill and attribute checks, weapon damage, and rolling *Perception* for initiative.

If the player is rolling two different types of dice at once — for example, rolling the character's *starfighter piloting* skill and the starship's maneuverability die code — only one die counts as the wild die.

Why The Wild Die? The wild die represents the quirkiness of fate and luck. Sometimes characters are *really, really* lucky ... and other times they just can't seem to do anything right!

For example, Luke is able to successfully fight off scores of stormtroopers while on board the Death Star ... but feared bounty hunter Boba Fett falls prey to the Sarlacc. One was having a good day — one was having a *very bad* one.

Complications

Complications make a character's life more ... well ... *complicated.* Something directly related to the die roll has gone wrong — sometimes horribly so — and now the characters must deal with the situation.

You should use complications to help tell a more interesting and exciting story. Complications should only happen a couple of times in an adventure — most often during its dramatic conclusion — and should get the players excited and more involved in the game. When you use a complication, the players should be asking themselves, "What do we do *now?"*

Complications should be fair and balanced: they may put characters in danger, but they shouldn't be "death traps" with no possibility of escape. They should challenge the characters, forcing them to be clever and courageous in dealing with the situation.

Complications can also be used to balance powerful characters. If one character has become invincible — perhaps due to a fantastic set of bounty hunter armor — the armor may short out if a complication is rolled.

Complications should be directly related to what the character was doing — if a character gets a complication while repairing a droid, perhaps the droid's components short out and start a fire, or a malfunction makes the droid harder to fix.

Below are some examples of complications from the Star *Wars* movies:

- Luke Skywalker and Princess Leia are running through the halls of the Death Star, being chased by stormtroopers. They

come to a door and run out to see ... an empty chasm. Luke makes his *Perception* roll to find the door controls, but his roll isn't high enough for him to figure out how to work them — and he gets a complication. Thinking quickly, Luke blasts the door panel to shut the door. The complication is that the panel also has the controls to the bridge, so they can't extend it.

• Han Solo is chasing a squad of stormtroopers down a hall of the Death Star, and has *conne* them into thinking that he's a whole squad of soldiers — but he also got a "1" on the wild die. The complication is that the stormtroopers round a corner into a dead-end — they have no choice but to turn and fight. That's when they realize that Han is alone.

• Han Solo is trying to *sneak* up on an Imperial scout trooper in the forests of Endor. Han gets right up close to the trooper, and thinks his *sneak* is successful, when *CRACK!* he steps on a twig, alerting the trooper. The snapping twig distracted Han, giving the scout trooper the chance to make an attack.

• Lando Calrissian is flying the *Millennium Falcon* down one of the tunnels within the Death Star. He makes a *space transports* roll to get through a tough stretch of tunnel, and succeeds at the roll, but a complication occurs. The *Falcon* hits a support beam, snapping off the ship's antenna dish and disabling some of its sensor systems.

Pushing the Story Along

Notice that Han's stepping on the twig advances the story. Without the scout troops getting away, the Rebels never would have met the Ewoks, who ultimately disrupt the Emperor's carefully laid trap. The Alliance fleet would have been decimated by the Death Star, while the Emperor would have continued his domination of the galaxy ... the fate of the galaxy hinged on Han Solo failing a *sneak* roll!

Creating Complications

Gamemasters should take a few minutes to come up with complications for key scenes in adventures. Here are a few possibilities:

• One of the characters kills a stormtrooper. Unfortunately, when the trooper hits the ground, it triggers the grenade on his belt. The characters have only a few seconds to act before the grenade explodes ...

» A character is doing a routine sensor scan of a planet and either picks up something completely erroneous or misses something absolutely vital. In the first instance, the character may believe that the planet has a small Imperial outpost, while in the latter, the character may completely overlook said outpost and land on the planet, thinking it is a safe haven.

• While sneaking up on enemy troops, the character's comlink beeps, spoiling the surprise attack. This is a great trick for players who didn't think to turn off their characters' comlinks.

• A blaster's power pack comes up unexpectedly empty. Alternately, the pack overloads, short-circuiting the blaster.

• A character slips and falls while moving, perhaps spraining an ankle. The character cannot run until the sprain heals ... this can be even worse if the character is caught out in the open during the middle of a battle.

• While haggling over the price of a blaster with a merchant, someone else interrupts and offers the merchant's original asking price. This is especially useful if the weapon is somehow necessary to continue the adventure — for instance, if its circuit boards have been imprinted with a secret Rebel code.

• The characters are tracking someone who's carrying a sensor beacon when the beacon is discovered, dropped, or stolen. Now, the characters are on a wild gundark chase while the target escapes.

« The vehicle the character is piloting runs out of fuel, its controls freeze up, or perhaps the weapons become locked on autofire because of a computer glitch.

• Two characters in a lightsaber duel have their blades fuse. The characters must make opposed *Strength* rolls to free the blades.

• A computer system the characters are slicing through freezes up for a second. Is it just a glitch or something else?

Difficulty Numbers and Opposed Rolls

When the characters make a roll, what are they rolling against? They're rolling against a difficulty number **or** they're rolling directly against another character to see who does better. (That's called an "opposed roll.")

***Star Wars* Rule of Thumb.** Use the rule of thumb whenever you're not sure how to handle a situation:

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

Difficulty Numbers

You should pick a difficulty number when the characters are doing a task and not rolling directly against someone else. For example, you'd pick a difficulty number when a character tries to repair a landspeeder, run across a rope bridge, or pick a lock.

First, you decide how hard the task is: Very Easy, Easy, Moderate, Difficult, Very Difficult or Heroic.

Then, pick a number from the difficulty's range. If the character's roll is *equal to or higher* than the difficulty number, the character succeeds; if the roll is lower, the character fails.

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

Heroic difficulty numbers may be any number above 30. Some skills will call for a difficulty of Heroic+10 (the difficulty number falls in the range of 40-49), Heroic+20 (50-59) or more. Difficulty numbers can go as high as 100 ... or even higher!

Here are some guidelines for choosing a difficulty:

Very *Easy* — Almost anyone should be able to do this most of the time. **Example:** *Hitting a target with a blaster at point-blank range. Driving a landspeeder across Very Easy terrain, like a good road. Knowing that Coruscant is the capital of the New Republic and was the capital of the Empire.*

Easy — Most characters should be able to do this most of the time. While these tasks aren't too difficult, there's still a chance of failure. **Example:** *Hitting a target with a blaster at short range. Driving a landspeeder over somewhat rough terrain, like a choppy lake. Knowing that Coruscant's major "industry" is government and that billions of people live there.*

Moderate — This kind of task requires skill, effort and concentration. There's a good chance that the average character could fail at this type of task, but most highly-skilled characters can succeed at something this hard. **Example:** *Hitting a target with a blaster at medium range. Keeping control when jumping a landspeeder over a big ditch (or other obstacle). Knowing which neighborhoods in Imperial City are safe and which are dangerous at night.*

Difficult — Difficult tasks are hard and "normal" characters can only succeed at them once in a while. These tasks take a lot of skill ... and luck doesn't hurt either. **Example:** *Hitting a target with a blaster at long-range. Driving a landspeeder at high speed around moving pedestrians and other obstacles. Knowing a safehouse in Imperial City where your character can hide during a manhunt.*

Very Difficult — Even professionals have to work to pull off Very Difficult tasks. Only the most talented individuals in the galaxy (like Luke, Han and Leia) succeed at these tasks with any regularity. **Example:** *Hitting someone with a blaster at long range who is mostly hidden behind cover. Safely driving a landspeeder at high speed through a traffic jam by taking to walkways and making "insane" maneuvers. Knowing which bureaucrats in Imperial City can facilitate the acquisition of weapons permits.*

Heroic — Something that's almost impossible and calls for extraordinary effort and luck. Even "heroes" have a tough time pulling off Heroic tasks. **Example:** *Shooting a proton torpedo into a small exhaust port without the benefit of a targeting computer. Flying the* Millennium Falcon *at all-out speed through a dense asteroid field.*

Gamemasters can choose any difficulty number in the difficulty's range; normally, the higher the difficulty number, the tougher the task.

Example: An X-wing has had its shield generators blown out by a TIE fighter in combat. The gamemaster decides that the character needs a Moderate *starfighter repair* roll to fix the ship. A Moderate task can have a difficulty number ranging from 11 to 15 — since the damage isn't too bad, the gamemaster chooses a difficulty number of 12.

Later, the X-wing has a near-miss with a stellar body in hyperspace. The gamemaster decides that another Moderate *starfighter repair* roll is needed to fix the ship, but this time the damage is substantial, including blown power lines and severe fluctuations in the main generator. The gamemaster chooses a difficulty number of 15 to reflect the severity of the damage.

When choosing difficulties and difficulty numbers, you can check the skill's description for guidelines in Chapter Three, "Attributes and Skills."

Random Difficulties

You can randomly determine a difficulty number instead of picking one. First, determine the difficulty level: Very Easy, Easy, Moderate, Difficult, Very Difficult, or Heroic. Then roll the dice and use the total as the difficulty number (don't forget to use the wild die).

Task Difficulty	Random Difficulty
Very Easy	1D
Easy	2D
Moderate	3D-4D
Difficult	5D-6D
Very Difficulty	7D-8D
Heroic	9D+

Example: A character wants to repair a busted skyhopper. The gamemaster decides that this is a Moderate task and decides to roll four dice to determine the difficulty number. The four dice come up as a 3, 1 and a 6, with a 5 on the wild die: the difficulty number is 15.

Opposed Rolls

When one character acts against another, both roll their skills: the higher roll succeeds. This is called an "opposed roll."

(If the two rolls tie, the first roller — the person who initiated the action — succeeds.)

Here are some examples:

• Two characters playing sabacc make opposed *gambling* rolls; the higher roll wins.

• A merchant and a player character are haggling over the cost of a blaster. While you could just pick a difficulty, you decide to use opposed rolls: both characters roll their *bargain* skill codes. If the merchant rolls higher, the asking price will be a lot higher.

• A character shooting a blaster rolls the *blaster* skill; a target may *dodge* out of the way. If the *blaster* roll is equal to or higher than the *dodge*, the attack hits; if the *blaster* roll is lower than the *dodge*, the attack misses. (See Chapter Six, "Combat and Injuries," for more information.)

Modifiers

If one character has a clear advantage over another, you may want to assign a *modifier*. Modifiers aren't used when one character simply has a better skill; they're used to reflect unusual situations where skill is not the only determining factor.

Add the modifier to the character with the advantage.

Here are some situations where modifiers could be used:

• The characters are racing each other to get information out of a computer system. If one character already knows the system inside and out, and the other has never seen a system like this before, the first character might get a +10 bonus modifier to the die roll.

• Two characters are playing sabacc. One character has a cheater chip to control which cards are dealt to him. He might get a +15 bonus modifier to his *gambling* skill roll.

• The player characters are trying to *sneak* out of an Imperial base undetected. The Imperial Moff knows the layout of the base and is aware that the characters have escaped. The Moff might get a +10 bonus modifier when rolling his *search* skill to figure out what route the characters will use to escape.

Modifier Guidelines

+1-5	Character has only a slight advantage.
+6-10	Character has a good advantage.
+11-15	Character has a decisive advantage.
+16+	Character has an overpowering advantage.

Note: You don't need to use modifiers with difficulty numbers ... but you *can* apply them to justify making difficulty numbers as low or high is as needed to make the game challenging for the players. Think of modifiers as a way of tailoring your game to best suit your players.

Should Players Know Difficulty Numbers?

Should the players know the difficulty number or opposed skill roll they're rolling against? *Only if you want them to.*

You *can* tell their players the difficulties they are rolling against, but sometimes it's a lot more exciting to describe the situation in general terms and keep the players guessing — "I don't know, this looks pretty hard," or "It'll take a few minutes, but it looks pretty simple."

If the situation is really tense or a player needs a little help, you may want to drop a hint. For example, if a player doesn't quite beat the difficulty, you may want to say something like, "Are you done ... or do you want to spend a Character Point?"

Scenes and Rounds

The Star *Wars* roleplaying game uses two "kinds" of time: *scenes* and *rounds.*

Scenes

Scenes are used whenever what is going on every second doesn't really matter. The gamemaster simply describes the situation and the setting, the players say what they want their characters to do (and make skill rolls if necessary), and the gamemaster tells them what happens and how long it takes.

A scene can cover a couple of minutes, a few hours, or even days or weeks of time.

A scene could show a conversation between two characters. Another scene might cover several hours, such as the scenes in *Star Wars: A New Hope* when the *Millennium Falcon* is flying to Alderaan.

When describing scenes, you can just state how much time has passed, let the players tell you what their characters are doing and get on with the story.

Example: Bill is gamemastering, while Greg is playing Thannik.

Bill: "You enter the cantina. You know you're supposed to meet your contact here — he's a Rodian bounty hunter named Reeveid."

Greg: "I'll go in and check out the bar. I'll order a drink and get a booth, waiting for Reeveid to show up."

Bill: "No problem. The drink costs 5 credits. No one in the bar seems to really notice you — or at least enough to want to start a fight. Do you want to do anything in particular?"

Greg: "Nah. I'll just wait for Reeveid."

Bill: "Okay. About half an hour later, Reeveid walks in ..."

Rounds

Star Wars uses *rounds* to keep track of time when every second counts. Each round represents five seconds of time — give or take a few seconds for dramatic license.

Rounds are most often used for combat, but they can be used any time there's an exciting conflict or battle. You may use rounds for the climactic elements of an intense chase — like when Luke and Leia chased Imperial scouts on speeder bikes through the forests of Endor — or when the characters are racing a deadline, like trying to defuse a bomb before it explodes.

Rounds are also used when it's important to know who acts first — such as when a character wants to grab a datadisk before a bounty hunter can.

Each round has two phases:

1. Initiative
2. Roll Actions

When both phases are finished, the next round begins. Rounds continue as long as you think they're necessary — often until the end of a battle. Once the round-by-round action is finished, go back to using scenes.

1. Initiative

Decide how many sides are in the battle — normally there's just two: the player characters and whoever they're fighting. However, sometimes there will be three or more sides — for example, you may run a battle where the player characters, Imperial stormtroopers, and a group of pirates are all shooting at each other.

The character with the highest *Perception* on each side rolls that attribute. The character who gets the highest roll gets to decide whether his side acts first or last in that round. (Re-roll in the event of a tie.)

(Sometimes it makes sense to act last — by letting the other side go first, you can react to their actions.)

Rolling for initiative doesn't count as an action. (See "Multiple Actions" below.) A character may not spend Character Points or Force Points to improve the initiative roll, but penalties for being wounded count. (Chapter Six, "Combat and Injuries," explains how wounds affect characters.)

Example: The player characters are are confronted by a nasty looking group of thugs. Bill is the gamemaster.

Bill: "You're in an open air market. It's midday, and the brilliant blue sun hangs directly overhead. Everything has an odd green-yellow hue.

"A few minutes ago the market was filled with customers, but now the place has cleared out. Two goons are standing straight ahead, about 20 meters away; they're both pointing blaster rifles at you. Ten meters further back is a tall human in a long cloak; he's holding a blaster pistol in one hand and a comlink in the other. He shouts, 'We finally caught up with you. Now, where's our money?'"

George's character, Cev, has a *Perception* of 3D+2 — the highest in the group. George rolls for initiative and gets a 14.

The highest *Perception* on the gamemaster characters' side is the tall human's *Perception* of 4D. Bill rolls for him and gets a 15.

Since Bill rolled higher, he gets to decide whether the goons go first or last; in this case, he chooses last.

2. Roll Actions

The first side acts now. The character with the highest *Perception* goes first. The player tells you *how many* actions he's making this round and you assign the *multiple actions* penalty. Then, the player rolls his character's first action.

Acting in *Perception* order (highest to lowest), every player tells you how many actions his character is making and rolls his first action.

(If the gamemaster characters go first, you just have to know how many actions each character is taking, assign the multiple actions penalties, and have the characters take their first actions.)

This process is repeated for each character on the second side. (If there are three or more sides, these characters now take their first actions.)

After every character has taken his/her first action, the characters on the first side take their second actions. (Again, go in *Perception* order.) Characters without second actions are skipped. Then the characters on the second side roll their second actions ... and so on.

This process continues until every character on both sides has taken all actions.

Each action occurs as it is rolled — a split-second after any actions that have already been rolled and a split-second before the next action that's rolled.

Characters can't "skip" actions and wait to go later in the round.

After everyone has completed all actions, the next round begins or you can switch back to "scenes."

Character Points and Force Points. Players can declare that they're using a Force Point or Character Points at any time, but they can't use both in the same round.

Multiple Actions. Characters can try to do several things in a round — but if your character tries to do too many things, he's likely to fail at most of them ...

If a character is only making one action, roll the skill's full die code.

If a character is doing two actions in a round, he loses -1D to *all* rolls that round.

If a character is doing three actions, he loses -2D to all rolls.

If a character is doing four actions, he loses -3D to all rolls ... and so forth.

Example: Bill has already described the scene for the players, who go first this round. George's character has the highest *Perception* and goes first.

Bill: "The goons have their blasters out. What are you going to do? Remember, we're going in Perception order. George, what's Cev doing?"

George: "I bet they found out about those crates of blasters we're smuggling for the Rebellion! I'm only taking one action ... I'm running to one of the side buildings for cover."

Bill: "It's 10 meters to the nearest door. You can make it."

George: "Running away like a true hero. I'm hiding in the doorway."

Bill: "No problem. Greg, what's Thannik doing?"

Greg: "I've seen their kind before! I'm taking two actions. For my first action, I'm shooting at their leader with my heavy blaster pistol. My *blaster: heavy blaster pistol* skill is 6D ..."

Bill: "You're taking two actions, though ... that's -1D to both actions, so you only roll 5D."

Greg: "No problem." *(Rolls dice)* "Got a 17 ..."

Bill: "He's about 15 meters away. That's medium range — a Moderate difficulty. You hit! Roll damage!"

Greg: "Great!" *(Rolls damage)* "My blaster does 5D damage ... a 14."

Bill: *(Rolls* Strength *for the human, getting a 9.)* "Okay, he's wounded! He falls to the ground and drops his pistol. Amy, what's Rhen doing?"

Amy: "The kid had a good idea. I'm running for cover."

Paul: "Me too!"

Bill: "Both of you can make it."

Greg: "Okay, I'll open fire on the goon on the left!"

Bill: "Not yet you don't. The bad guys get to go now. Normally, the lead goon would go first but since he's been wounded, he can't take any actions for the rest of the round. The goon on the left is going to fire at you, Thannik!"

Greg: "Why is he shooting at me?"

Bill: "Maybe it's because *you're* shooting at *them!"*

Amy: "And the rest of us got out of the line of fire!"

Greg: "Can I *dodge* out of the way?"

Bill: "Yeah ... hold on a second."

Reaction Skills. When a character gets attacked, he can *react* by trying to get out of the way: the most common reaction skills are *dodge, melee parry* and *brawling parry.*

A character *can* wait until he's attacked to use a reaction skill.

The character can use up any remaining actions for a reaction or have the reaction be an *extra* action, accepting the higher multiple action penalty for the rest of the round.

The reaction skill roll is in effect for the rest of the round and replaces the original difficulty number. (Even if the difficulty number was higher — sometimes characters "zig" when they should have "zagged.")

(Reaction skills are only used in combat. See Chapter Five, "Combat and Injuries," for a complete explanation.)

Example: (This is a combat round, so it involves things like *dodges* and damage rolls — they're explained in Chapter Five, "Combat and Injuries.")

Bill: "Greg, you want Thannik to *dodge.* You've got one action left. Or, do you want the *dodge* to be an extra action? That would be three actions this round, so the rest of your rolls would be at -2D."

Greg: "I'll make this an extra action. My *dodge* is 6D."

Bill: "With the -2D penalty, your *dodge* drops to 4D. Roll."

Greg: *(Rolls dice.)* "Got a 15."

Bill: *(Rolls dice)* "The goon got a 12. The laser bolt goes flying over your left shoulder! You know, it's a good thing you *dodged* ... otherwise Thannik would have eaten that blaster bolt. The goon on the right is attacking ... he rolls a 14. That's still not enough to beat your *dodge* ... the other shot hits the dirt in front of you."

Greg: "Great! *Now* I'll take my second action. I'm shooting at the goon on the left. My *blaster: blaster pistol* skill is 6D, so that drops to 4D too." *(Rolls dice)* "A 13. Does it hit?"

Bill: "The goon decides to *dodge." (Rolls dice)* "He got a 15. The goon dives to the side as the blaster bolt just misses his head. The goons aren't taking any other actions this round—"

George: "That wasn't so bad after all!"

Bill: "Not so fast. Cev, you didn't pay too much attention to where you were running, did you? It turns out you stumbled into the doorway of a seedy cantina. Just as you're turning to watch the battle, you feel a firm hand grab you by the shoulder. A mechanically-modulated voice mutters, 'Don't move, kid, and you won't get hurt.' You see light reflecting off a blaster. Then you notice several more blasters pointing in your general direction."

Amy: "What have we gotten ourselves into?"

Bill: "You're about to find out ... next round."

Gamemaster Tips

While the rules for rounds are fairly specific, they're intended to make the game more fun. What follows are a few tips and game options that you *can* use in your games.

You may want to use some of them all of the time; others you may want to use only once in a while; you may never want to use the rest — the choice is up to you.

Speeding Play. You'll probably want to seat players in their characters' *Perception* order so you can simply go around the table in order each round.

You may sometimes want to have characters act in reverse order (let the character with the lowest *Perception* go first) so the same players aren't going last all of the time.

Don't let a player hesitate when it's time to decide what to do. If the player is dragging his heels, count out loud to three — if you get to three and the player hasn't decided what to do, the character hesitated and can't act that round. Go straight to the next character.

(Don't be too strict with new players: give them a chance to get used to the game. It's also bad form to allow a player's character to be killed after he or she was skipped ...)

Roleplay It Out. It's often a good idea to use a *combination* of roleplaying and die rolls to figure out what happens.

If a player comes up with a brilliant plan and explains it *in character,* that should count for a lot more than a bad die roll.

On the other hand, if a character has a high level of skill but the player isn't very good at getting into character, the die rolls should play a larger part in determining whether the character succeeds (as long as the player is making an *honest* effort).

You may want to reward players' ingenuity and intelligent roleplaying with bonus modifiers. Conversely, if the players insist on doing something that isn't too bright, the gamemaster characters should get a hefty bonus modifier to reflect the poor decisions of the players.

Interpreting Rolls. You can use the die rolls as an indication *of how well (or* poorly) a character did. Don't get bogged down in detail; use these rough guidelines.

If a roll beats the difficulty by only a few points — less than five — the character may have only barely succeeded. If a roll beats the difficulty by 15 or more points, the character may have made a spectacular success.

Likewise, if a roll misses the difficulty number by 1-5 points, the character may have just barely failed. When a roll fails by 15 or more points, the character has failed spectacularly, possibly triggering a few other problems along the way! (This kind of failure can be similar to a complication.)

Free Actions. *Free actions* are anything that a character can automatically perform except under the most extreme conditions. They're extremely simple actions that don't require a skill roll or much effort; if something requires significant concentration, it's *not* a free action.

Examples of free actions include:

- Rolling *Perception* to determine initiative.
- Shouting a sentence or two to someone across a corridor.
- Taking *a* quick look around a room — at the gamemaster's discretion, characters may be allowed to make *search* or *Perception* rolls to see if they spot something that's unusual or hidden.
- Grabbing something off a counter. (Of course, this action may be pretty difficult in the middle of a battle — in that case it *wouldn't* count as a free action!)
- Walking very slowly in Moderate, Easy or Very Easy terrain. This is "cautious movement" and is explained in Chapter Six, "Movement and Chases."
- Making a *Strength* roll to resist damage in combat. A character *always* rolls his or her full *Strength* to resist damage (even if wounded), although diseases and other circumstances may reduce a character's *Strength* dice.
- Making a *control* Force skill or *Perception* roll to resist the effects of Force or other mental powers. Characters roll their full *control* or *Perception* unless otherwise noted.

Non-Roll Actions. Characters often attempt *non-roll actions:* these are actions that don't require a skill roll but are complicated enough to count as an action (reducing the character's die codes for all other skill and attribute rolls that round.)

Examples of non-roll actions:

- Reloading a weapon.
- Getting very basic information out of a datapad.
- Piloting a vehicle very slowly in Moderate, Easy or Very Easy terrain. This is "cautious movement" and is explained in Chapter Six, "Movement and Chases."
- Anything that requires a lot of concentration but doesn't require a skill roll.

How Long Does it Take? Firing a blaster takes only a split-second, but programming a droid or fixing a starship can take hours ... sometimes days. So how do you figure out how long it takes to do something?

Each skill description lists a "time taken." (See Chapter Two, "Attributes and Skills.") Anything listed as "one round" can be completed in a round — some skills, like *blaster,* can be used several times in a round.

Some skills may only take a round, but require such concentration that the character can do nothing else in the round — *first aid, computer programming/repair* or piloting a landspeeder are good examples. (A character could *conceivably* try to do more than just that action, but it would probably be very difficult and you should adjust the tasks' difficultty numbers to match.)

Several skills list a range of times, such as "one round to five minutes" or "one round to two hours." You must estimate how long it takes to complete the task.

Rely on your "best guess." For example, it may only take a minute or two to fix a busted cooling coil in a landspeeder, but it could take days to completely replace a repulsorlift generator. As a general rule of thumb, a simple, straightforward task probably won't take that long, but a really complicated repair job requires a lot of time. Just make sure that if the characters encounter a similar situation in the future, it takes a similar amount of time.

Multiple-Roll Tasks. You may also use *multiple-roll tasks,* where the task is resolved with several die rolls. Each roll covers a different part of the task and may represent minutes, hours or even days of work. (Again, use your discretion to determine how long each task takes.)



Sometimes a task is too difficult for the characters; you may want to break it down into several smaller, easier tasks. The players will have a better chance of succeeding, but the job takes a lot more time.

Example: Steve's character, Drebble, is attempting to repair an ion drive that suffered damage in battle. Bill decides that the repair attempt requires the following rolls:

• A Moderate *starfighter repair* roll to realign the power converter cells. This takes one hour.

• An *Easy starfighter repair* roll to disconnect the fusion chamber from the alluvial dampers, and prune the dampers to be fitted with a new chamber. This takes about 15 minutes.

• Drebble couldn't find exactly the right fusion chamber, but he found something close. A Moderate *starfighter repair roll* is required to properly hook it into the ship's drive systems. This takes two hours.

Preparing. A character willing to spend twice as long to complete a task receives a +1D bonus for the die roll. The character can do nothing else in this time.

You have to use your judgment when deciding whether "preparing" can be used for a given task; if in doubt, ask the player to justify the preparing bonus.

Preparing is often used for *blasterby* aiming at a target for an extra round. This rule can be applied to many long-term technical tasks, such as repairing a droid or starship — the character could be taking extra care or "studying" technical manuals to make sure the task is done properly.

Of course, preparing *doesn't* make sense for many tasks. Characters generally should not be allowed to prepare for *dodges, parries, or* driving or piloting skills like *repulsorlift operation, space transports* and *starfighter piloting.* Characters probably won't be able to prepare for skills like *survival, hide, stamina* or *swimming,* but there may be circumstances when the bonus is justified.

Example: Drebble is trying to use his *droid repair* skill of 3D+2; the repair takes two hours. If Drebble is willing to spend four hours working on the droid (doing nothing else), he gets to roll 4D+2.

Rushing. At your discretion, characters can try to "rush" an action that takes two rounds or longer. (Actions which take one round cannot be rushed.)

A rushing character is trying to do the task in half of the time and the player rolls only *half* of the character's skill.

You have final discretion as to whether a task can be rushed. With some tasks — like fixing a starship in a hurry — it's reasonable to say a character could rush, especially if the character is racing a deadline. In other cases, rushing doesn't make much sense. If in doubt, ask the player to justify how the task could be rushed.

Example: Drebble is trying to fix a busted power coupling on Thannik's Ghtroc freighter. Drebble has *space transports repair at* 6D. This is a Moderate *space transports repair* task; the gamemaster says it will take one hour. Drebble knows that they've got to get off-world soon, so he rushes the task. Drebble can try to make the repair in half an hour, but the player only rolls 3D.

Alternate Between Scenes and Rounds. You'll want to use a good mix of scenes and rounds to keep the game tense and challenging. For example, what if the characters have 10 minutes to race to a landing pad before the building's reactor explodes? While this could certainly make for a great conclusion to an adventure, it would take *120* rounds if you played out every round. That's a good way to deaden the excitement of your grand finale.

Instead, use a combination of scenes and rounds to move the action along. The scenes describe the characters racing down hallways and up stairwells. Tell the players how long these actions take — and you might want to have the players roll the relevant skill (in this case *running)* to see if something unusual happens. (A character who rolls poorly may have tripped over something, slowing the entire group down. A character who rolls *really* poorly or gets a complication may have twisted his ankle in a fall or gotten separated from the group and is now lost.)

After establishing the tension and the basic action, you can use "events" — run in a round-by-round situation — to highlight the most important moments. Here are a couple of examples:

• Maybe the characters are headed for a turbolift. When they get there, the lift is out of commission. Maybe the characters need to make a few *security* or *Technical* rolls to get the lift working again; if they fail, they're going to be cutting their rescue close ... perhaps too close.

• A preliminary explosion sends a ball of fire racing up the turbolift shafts. If the characters are in a turbolift, they may have to make an emergency stop and get out *now!* The characters may have to make *lifting or Strength* rolls to open the doors, or make *climbing* rolls to get out of the top of the lift car and then attach a rope (with a magnetic grapple) to climb up the shaft ... all before the fireball consumes the lift and anything else in its way.

• After the characters have reached the relative safety of a hallway, maybe the fireball triggers the building's firefighting systems. Suffocating (and very slippery) foam begins to fill the halls. The characters' movement is slowed and they lose precious minutes getting to the roof.

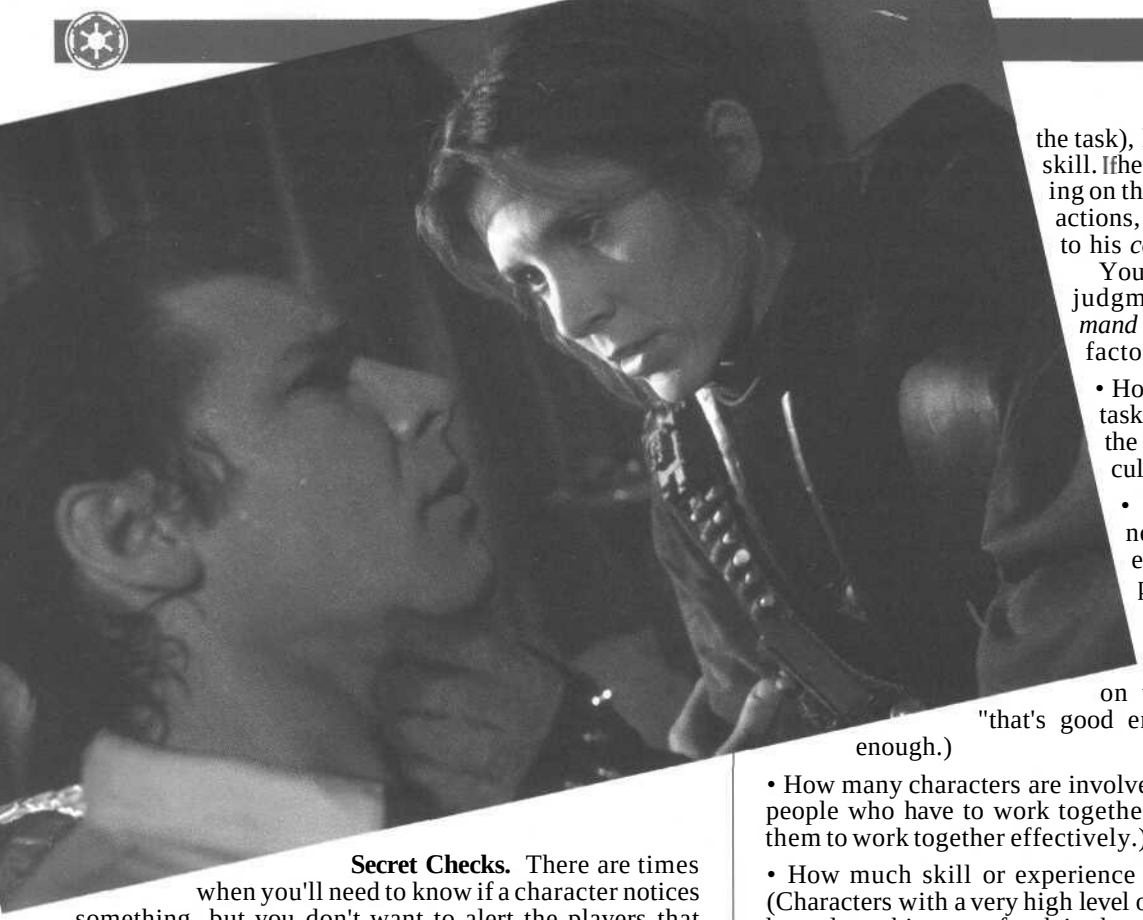
• The characters' foes — security droids, stormtroopers, or whatever — may have an ambush planned at some point.

• The main villain can make a final appearance to hamper the characters. Maybe he's got an escape speeder and waits until the characters reach the rooftop landing pad ... at which point he destroys the characters' only escape ship. Now, a desperate character must make a running leap to jump on the villain's speeder, somehow wrest control of it (as the villain speeds away at 800 kilometers per hour) and get back in time to pick up the rest of the characters!

• What's the weather like outside? A raging storm — with lightning and hurricane force winds — can certainly liven up any rescue operation.

Using scenes to set the stage and rounds centered around "events" can heighten the tension and keep the players very excited about the game.

This principle also applies to chases (see Chapter Six, "Movement and Chases") and the characters' involvement in epic battles like the Battle of Yavin or the Battle of Hoth — see Chapter Eight, "Roleplaying Battles."



Secret Checks. There are times when you'll need to know if a character notices something, but you don't want to alert the players that "something's up." (This is especially handy if the characters are blithely wandering into an ambush.)

Before the game, make several rolls for each die code (1D, 2D, 3D, 4D, etc.).

Keep a record of each player character's attributes, skills and equipment.

When you need to know if a character noticed something, find the character's *search or perception* die code and choose one of the die rolls you made (add the +1 or +2 as necessary).

If the die roll is higher than the difficulty, the character "noticed something"; if not, the character remains unaware. Cross off each die roll as it's used. This is a good way to give the characters a fair chance while not arousing the players' suspicions.

Combined Actions. Two or more characters can work together to more effectively accomplish a single task: this process is called *combined actions.*

Combined actions can be used for combat (several stormtroopers shooting at a single character) or a situation where several characters are working closely together (a group of mechanics overhauling a busted landspeeder or several Rebels working to build a rope bridge across a canyon).

The characters must agree to combine actions. The only other thing a combining character can do is roll reaction skills (such as *dodge, melee parry* or *brawling parry).*

The character in the group with the highest *command* skill (or *Perception* attribute) is the leader. He can only command as many characters as he has *command* skill dice.

Example: Threll, a Rebel officer, has a *command* skill of 8D+2. He can *command* a maximum of eight characters when leading combined actions.

The leader rolls his *command* skill to see if the group can be combined. If the leader is just supervising (not working on the task), he rolls his full *command* skill. If he's *commanding* and working on the task, this counts as two actions, giving him a -1D penalty to his *command* roll.

You have to use your best judgment in selecting a *command difficulty.* Here are some factors to consider:

• How hard or complex is the task? (The easier the task, the lower the *command* difficulty.)

• How much precision is needed? (A task where the end result must be very precise — components must line up to the millimeter, for example — is a lot harder to combine on than something where "that's good enough" is indeed good enough.)

• How many characters are involved? (Generally, the more people who have to work together, the harder it is to get them to work together effectively.)

• How much skill or experience do the characters have? (Characters with a very high level of skill in the task or who have done this type of task in the past will be better able to understand what's expected of them and do their part. Characters who've never done anything like this before are going to have a tough time figuring out what to do, especially if the task is of any complexity.)

• How well do the characters know each other? (If the characters are a group of Rebels who've been adventuring together for years, they're probably pretty good at working together — even if they're completely inexperienced at the task. People who barely know each other sometimes have trouble working together effectively. And people who can't stand each other probably aren't going to be very easy to combine either.)

• How much time is being taken to complete the task? (If the task would normally take two hours to complete and the group is taking just two hours, the difficulty should be a *little* higher just because it takes some time to coordinate a group of people. If the characters are willing to take extra time — three or more hours in this example — the difficulty should be lower; perhaps significantly lower if they're willing to take much longer to finish the task. If the characters are rushing things — in this example trying to finish the task in an hour or less — the *command* difficulty should be higher to reflect the challenge of getting a group of people to work together under pressure.)

Very Easy. The task isn't too complicated or is not at all precise. The characters are highly skilled or work together regularly.

Easy. The task is fairly easy or requires a minimal amount of precision. The characters are skilled or work together well.

Moderate. The task requires a good deal of effort or requires precision. The characters have a modest level of

skill or have worked together before (although not all that often).

Difficult. The task is difficult or requires a high degree of precision. The characters don't have very much skill or have seldom worked together before (if at all).

Very Difficult. The task is very difficult or requires extreme precision. The characters are completely unskilled in the task or have never worked together (or despise each other).

Heroic. The task is incredibly difficult or requires an almost impossible level of precision. The characters are completely unskilled, despise each other or don't even speak the same language.

You can increase or decrease the difficulty based on other factors, such as weather conditions (people are going to have a harder time working in torrential rains than in pleasant weather) or anything else that affects the commander's ability to get the characters to work together as a unit. If a task is very easy and the characters are highly skilled or experienced, you may even allow a leader to combine actions for more characters than he has *command* skill dice.

Example: Threll is supervising a group of eight troops who are fixing a cargo hauling speeder that broke down in the middle of a dense jungle.

Threll is only supervising the action (and not working on the speeder), so he rolls his full *command* skill.

The cargo hauler needs to have its cooling system fixed (the Rebels don't have replacement tubes, so they have to patch the ones that are already on the speeder) and recalibrate the repulsorlift generator. This repair job is a fairly difficult task and none of the characters are very experienced at working on landspeeders, but they've all worked together for a long time. The gamemaster selects a *command* difficulty of Moderate, with a difficulty number of 12.

Threll's *command* roll is 27 — he succeeds in combining the actions of his troops.

If the *command roll* is successful, the combined action bonus is +1D for every three characters combining. Add a +1 for one "extra" character and a +2 for two "extra" characters.

Example: Threll has *commanded* eight Rebel troops. That's a combined action bonus of +2D+2. (The first six characters earn a +2D, with a +2 for the two "extra" characters.)

If the commander fails the roll, there may still be a smaller combined action bonus. Subtract -1D *from the bonus* for every point the roll failed by. (A bonus cannot go below OD.)

Example: Threll successfully *commanded* eight troops to get the combined action bonus of +2D+2.

The command difficulty number was 12. If Threll had rolled an 11, he would have missed the difficulty number by one: the bonus would have been +1D+2. If he'd rolled a 10 (missing the difficulty number by two), the bonus would have been +2.

If he'd rolled a 9 or less, there would have been no bonus at all.

The combined action bonus is added to the character with the highest skill who's working on the task.

Example: Threll has commanded the troops to get a +2D+2 bonus. Repairing the busted speeder is a *repulsorlift repair* (or *Technical)* task; one Rebel trooper has *repulsorlift repair* at 4D+1.

Because of the bonus, the trooper now gets to roll 6D+3 to fix the busted speeder.

If a group of characters are combining actions on a combat task, the bonus can be split between the attack roll and the damage roll. Likewise, if the task requires two or more skill rolls, the bonus can be split up among any of these rolls.

Example: Threll's troops have repaired the speeder and continue through the jungle. Several hours later, the Rebels sneak up on an Imperial biker scout.

Threll decides that his troops should ambush the scout. The Rebels have to take out the Imperial with one shot, since he could get off a warning on his comlink if he has a chance.

Threll *commands* eight of his troops to combine fire on the biker scout. The *command* difficulty is Moderate; Threll beats the difficulty number to get the +2D+2 bonus.

One of Threll's troopers has a *blaster* skill of 6D and uses a blaster rifle that does 5D damage. The Rebel is pretty likely to hit the trooper, but he wants to add +1D of the bonus to his Wasters skill just in case.

If the Rebel hits, he gets to roll 6D+2 for damage. (5D and the remaining combined action bonus of +1D+2.)

Character Elements

Characters can use Character Points and Force Points during the game. They may also receive Dark Side Points for committing evil.

Character Points

Character Points are a very minor manifestation of the Force that reflect the ability of some individuals to push themselves. Character Points are more plentiful than Force Points, yet much less powerful. There is no limit to the number of Character Points that a character may have.

Character Points may be spent during the game to improve a character's skill or attribute rolls. A player spending one Character Point rolls one extra die and adds it to the skill (or attribute) total.

If the roll is a 1, 2, 3, 4 or 5, simply add the roll to the character's total. If the roll is a 6, add six to the total and roll the die again, adding the new roll as well — keep on rolling if you keep on getting sixes.

A player can wait until *after* a skill or attribute roll is made before deciding to spend Character Points, but they must be spent before anyone else takes an action.

(A player cannot spend Character Points in the same round or scene that he spends a Force Point or calls upon the dark side.)

Chapter One, "Characters," explains how Character Points may be spent to permanently improve skills.

Example: Thannik is haggling with a merchant to get a good price on a new droid. Since Thannik hasn't improved his *bargain* skill, he uses only his *Perception* attribute of 3D. Greg rolls a 1, 2 and a 2 on his wild die — a 5.

Greg wants Thannik to do better, so he decides to spend a Character Point, and rolls a 6. He gets to roll the die again, getting a 4. That boosts his *Perception* total to 15. Greg tells Bill he's done with this roll.

Bill now rolls the merchant's *bargain* total. Greg can't go back and have Thannik spend another Character Point — he is stuck with the 15 once he says he's done rolling dice.

There are limits to the number of Character Points that can be spent:

- Two to improve a skill or attribute roll.
- Two to increase the damage of an attack. (This often counts as an evil action.)
- Five to improve a specialization roll.
- Five on any use of *dodge, melee parry* or *brawling parry,* parries when using the *lightsaber* skill, or dodging when piloting a vehicle or starship.
- Five to increase a *Strength* roll to resist damage.
- A character may not spend Character Points on another character's actions.
- A character can spend Character Points during scenes, but only for one continuous action. The bonus ends as soon as the character does something else.

Example: Thannik is trying to repair a busted freighter. Bill tells Greg that it will take two hours to fix the ship. Thannik's *space transports repair* skill is only 2D; Greg decides to spend a Character Point to boost his roll. Bill allows the Character Point to be spent as long as Thannik does nothing but work on the ship.

Force Points

Force Points represent a character doing his or her best to use skill, talent (and luck) to accomplish something. Force Points represent a common and seemingly "subconscious" manifestation of the Force — the player knows that a Force Point is being used, but the character only knows that he's trying his best to be successful.

All player characters begin the game with at least one Force Point; gamemaster characters such as prominent Rebel leaders, Force-users and major villains may have several Force Points.

A player may spend *one* Force Point in a round; all skills, attributes and special ability die codes are *doubled* for the rest of that round.

Anything that's not part of the character — weapon damage die codes, starship hull die codes and so forth — is *not* doubled.

A character may not spend Character Points in the same round that a Force Point is used.

Example: Thannik is firing his blaster pistol (4D damage) with his *blaster: blaster pistol* skill of 6D. Greg declares that Thannik is spending a Force Point. Thannik rolls 12D to hit with his *blaster: blaster pistol* skill; however, if Thannik hits, he only rolls the normal 4D damage for the blaster pistol.

- Non-Force-sensitive characters may have a maximum of five Force Points.
- Force-sensitive characters can have any number of Force Points.

Melee Weapons. Melee weapons are unusual, since damage for the weapon is normally based on the user's *Strength,* with a bonus for the weapon itself — roll double the *Strength,* but do not double the weapon's damage.

Example: Thannik, with a *Strength* of 3D+2, is using a vibro-ax (STR+2D damage). When Greg spends a Force Point and Thannik hits with a weapon, he rolls 6D+4 for his *Strength,* plus the normal +2D for the weapon.

- A Force Point can also be used in a scene, but only for one continuous action. The bonus ends as soon as the character does something else. (The character can't spend Character Points in the same scene.)

Example: Thannik is *searching* a room for a lost data disk. The gamemaster says it will take five minutes to *search* the room. Greg decides to spend a Force Point to double Thannik's *search* total to 8D; the bonus ends if Thannik gets into a blaster fight three minutes after he starts searching the room.

A character who spent a Force Point "to fly through an asteroid field" would only have his die codes doubled for the *first round* of flight since it's *not* a "continuous" usage.

Getting Force Points Back

How Force Points are spent during an adventure determines whether or not the character gets more at the end of the adventure.

Doing Evil. When a character commits evil while spending a Force Point, the character loses the Force Point permanently. The character *does* receive a Dark Side Point. (See "Dark Side Points.")

Examples of committing evil include:

- Killing a helpless innocent.
- Causing unnecessary, gratuitous injury.
- Killing except in self-defense or the defense of others.
- Using the Force while angry or filled with hate.

(Force-sensitive characters receive Dark Side Points *any time* they commit evil since they are closely attuned to the ways of the Force — both its light and dark sides. Force-sensitive characters must be very careful or they will be consumed by the dark side.)

Being Unheroic. When a character uses a Force Point to do something that is neither particularly heroic nor evil, the character loses the Force Point permanently. Examples of being unheroic include:

- Using lies or deception for gain or advantage.
- Avoiding danger in a non-heroic situation.
- Saving your life in a non-heroic situation.
- Using the point for power, wealth or other personal gain.

Being Heroic. When a character uses a Force Point in a heroic fashion, he gets the Point back at the end of the adventure. Examples of being heroic include:

- Exposing yourself to great danger in the name of good.
- Making sacrifices to help others.
- Taking big risks to help the Rebel Alliance/New Republic or fight the Empire.
- Fighting other forces of evil, such as crime lords or any other group that serves the objectives of the dark side.

Being Heroic at the Dramatically Appropriate Moment. When a character spends a Force Point in a heroic way at the *dramatically appropriate* moment, the character receives the Force Point back at the end of the adventure and gets *another* one as well.

Dramatically appropriate moments are any time when success is vital to the story. It's the climactic moment of an adventure, where the characters confront the main villain or when they're in dire straits. The characters' success or failure will decide the outcome of the whole story.

Examples of being heroic at the dramatically appropriate moment include:

- Conquering a more powerful and evil foe.
- Saving a city from destruction.
- Preventing the deaths of millions of innocent people.

In most cases, a *dramatically appropriate* moment for a character may happen during the climax of an adventure or, at most, one other time during an adventure.

In *Star Wars,* Luke's destruction of the Death Star was a dramatically appropriate moment. In *Return of the Jedi,* a dramatically appropriate moment was when Luke confronted the Emperor and refused to become evil — not when he fought the rancor in Jabba's palace.

Not all characters will have a dramatically appropriate moment available to them in every adventure — not even every adventure necessarily has a dramatically appropriate moment. However, when the character seizes the moment and acts heroically, the rewards can be great.

Doing the Right Thing. How can a character with no Force Points earn them? By being heroic regardless of the risks. If, in your opinion, the character is heroic at the dramatically appropriate time, a character with no Force Points may receive one at the end of the adventure. (Perhaps the Force favors the character and grants a Force Point at the dramatically appropriate moment even if the character begins the game with none.)

Dark Side Points

Whenever a character is at risk of receiving a Dark Side Point, you should inform the player that his action will give the character a Dark Side Point. Give the player the option of changing his mind. (If he continues on, he has no right to complain if his character is consumed by the dark side.)

When a character gets a Dark Side Point, roll 1D. If the roll is *less* than the character's number of Dark Side Points, the character has turned to the dark side. (See "Dark Side Characters" in Chapter Nine, "The Force.")

Atonement. A character may cleanse himself of the corrupting influence of the dark side through atonement. The process is difficult and long, and the character must be of the most serious mind while attempting to atone. The character





must fast, reflect on the evil of his actions, and renew his commitment to live by the ways of the light.

When a character wishes to atone, he must strictly abide by the tenets of the Jedi code (even if he isn't Force-sensitive). The character must not only be good in action, but he must actively work to prevent evil from occurring. The player must take this process very seriously — the character must make a point of being clearly good in all actions.

A character must atone for two adventures to remove one Dark Side Point. If the player plays the character appropriately, you may remove one Dark Side Point. If you feel that the character behaved improperly (for example, you had to repeatedly warn the player that the character is committing evil), then the character hasn't achieved any enlightenment and the Dark Side Point remains.

Temptation. You're encouraged to occasionally use temptation when a character is attempting to atone. When the character is confronting his own personal evil, you may want to suggest things to push the character towards the dark side: "You know, if you kill him, you won't have to worry about what he's going to do a little later on" or "You could get this information so easily if you just tortured him." (Temptations can be considerably more subtle too ... the dark side is quite seductive.)

You're effectively playing the role of the dark side of the Force, as its dark whisperings are intended to prevent the redemption of those who have started down the dark path. If the character chooses the *clearly evil* action, the character receives a Dark Side Point *without warning.*

Calling Upon the Dark Side. Characters, Force-sensitive or not, may call upon the dark side, especially when angry, aggressive, desperate or otherwise out of balance.

The character automatically receives a Dark Side Point, whether the attempt is successful or not. The character has opened himself up to anger, fear and hate; whether he "benefits" from this anger is irrelevant.

It is easy to call upon the dark side of the Force — at first. If the character is Force-sensitive, the difficulty is Easy. If the character is not Force-sensitive, the difficulty is Moderate. If the actions are *not* intended to bring harm or pain to other beings, increase the difficulty by two levels (Difficult for Force-sensitives; Very Difficult for non-Force sensitives).

Increase the difficulty by +3 for each additional time the character calls upon the dark side during an adventure. (At the beginning of a new adventure, the difficulty drops back down to Easy for Force-sensitive characters and Moderate for non-sensitives.)

The character rolls either his *control* Force skill *or Perception* attribute when calling upon the dark side.

A character who successfully calls upon the dark side receives a Force Point which must be spent *immediately* — this is in addition to any other Force Points which have been spent that round.

This option is not open to characters who refuse to believe in the existence of the Force, including many Imperial troops and officers.

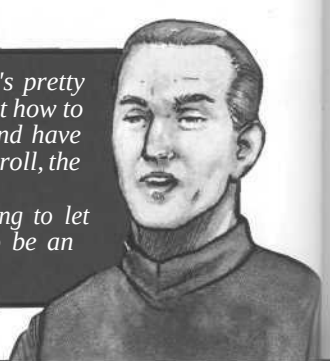
Favors. A *very* few individuals are "favored" by the dark side of the Force. This favor is fickle, but powerful. Occasionally, these characters will be "given" Force Points by the dark side. These characters are either *very* powerful servants of evil (like the Emperor) or characters the dark side is actively and desperately trying to recruit. (For example, Luke at the end of *Return of the Jedi.)*

If the Force Point is not used immediately, it fades away and the character suffers no harm. Characters who use these Force Points automatically receive a Dark Side Point. (Some characters will no doubt argue that they used the Force Point to bring about good. That is mere justification — the means is as important as the end.)

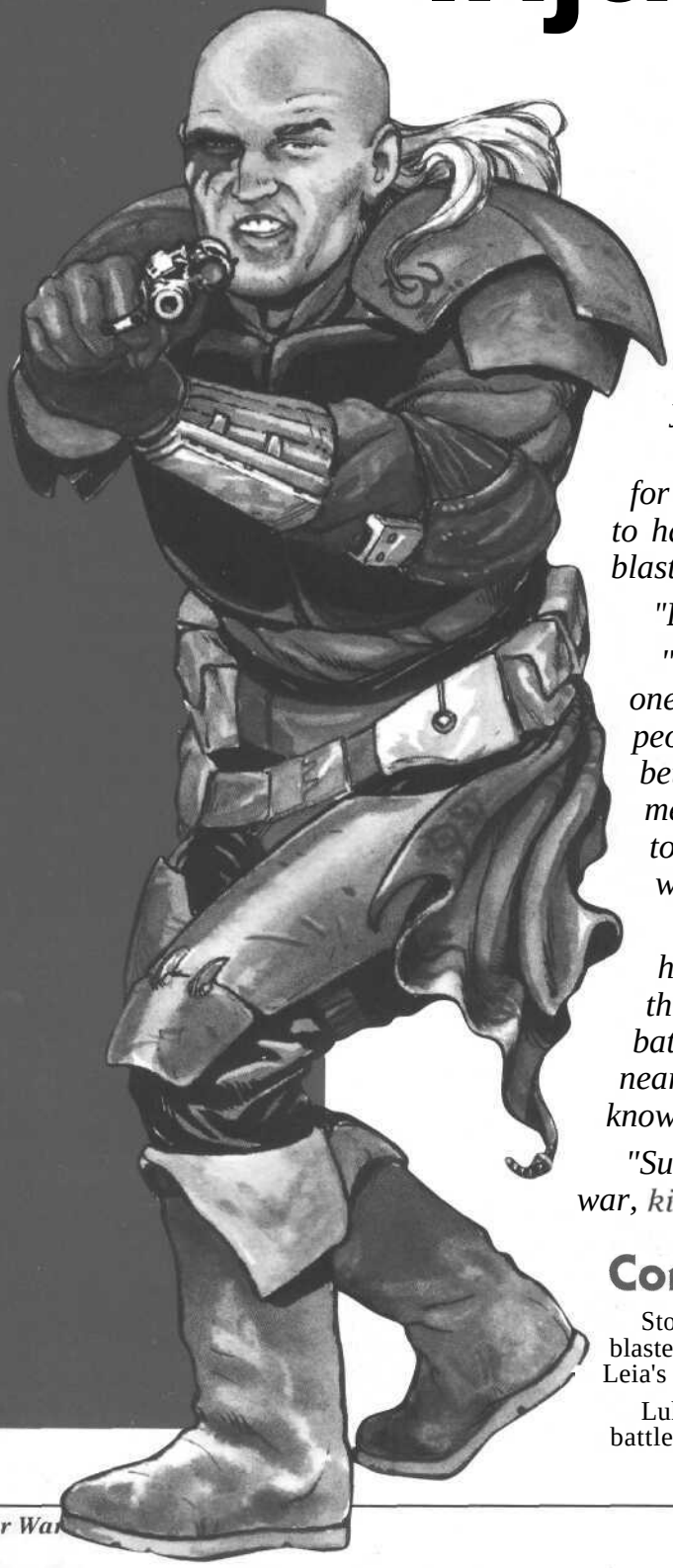
These Force Points are normally offered when a character is desperate, fearing for his life, and has no hope — when the character is most vulnerable.

I know there's a lot here, but everything's pretty consistent. Remember, if you're not sure about how to do something, just pick a difficulty number and have the characters roll their skills — the higher they roll, the more likely it is that they succeed.

Next up is "Combat and Injuries." I'm going to let Tirog take over and explain ... he seems to be an expert when it comes to battles.



5 Combat and Injuries



"Combat. You could say I've seen my fair share. If there's anyone around here who knows how to fight, it's me. And you'd best listen to me because when the blaster bolts start flying, you either do it right or you end up buried.

"There's no margin for error and no room for rookies or cowards. You'd better learn how to handle a blaster. In my line of work, your blaster is your best — your only — friend.

"Before we go any further, here's two tips.

"One. Don't get shot. Yeah, it's an obvious one ... but you'd be surprised how quickly people forget in the heat of combat. You're better off dodging blaster bolts and parrying melee weapon attacks than getting hit. Not too many people can eat a blaster bolt and walk away from it ...

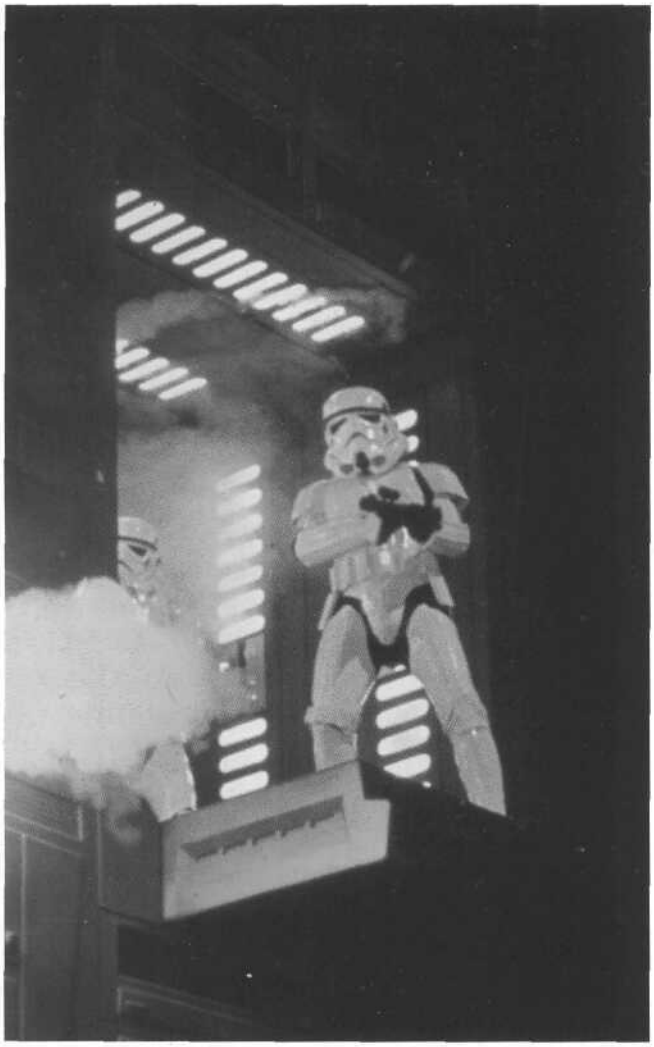
"Two. Be prepared in case you do get hurt. Always have a medpac or two ... or three ... so you don't end up dying on the battlefield. Make sure you know the way to the nearest bacta tank. Make sure your friends know the way, too.

"Sure, it sounds grim. That's why they call it war, kid."

Combat

Stormtroopers and Rebel troops trade fire in a hail of blaster bolts, as explosions fill the corridors of Princess Leia's Rebel blockade runner ...

Luke Skywalker, lightsaber held at the ready, charges into battle against Jabba the Hutt's minions ...



Combat is an important part of the Star Wars trilogy, and these rules help you run exciting battles in your game.

Combat is normally fought in five second rounds (as outlined in "The Rules"). Each attack in an action uses the game's basic rules:

- Determine the difficulty number to hit the target.
- The attacking character rolls his attack skill.
- If the roll is higher than the difficulty number, the attack hits and causes damage (see "Damage").

Combat should be like the rest of the game: quick and exciting. The blaster bolts should fly fast and furious ... and while the rules allow you to measure every attack's range down to the nearest meter, don't be afraid to "fudge" a little to keep things going quickly.

Use your judgment to estimate ranges and difficulty numbers to hit targets. If you're fair and consistent — and if the battles are exciting — your players will forgive minor errors and hesitations. (If a player argues with one of your decisions, listen, but your say is final: that's why you're the gamemaster.)

There are two types of combat: ranged and melee.

Ranged Combat

Ranged combat covers any weapon that can be used at a distance, including blasters, grenades and thermal detonators, Wookiee bowcasters, guns, bows ... even throwing spears and knives.

Every ranged weapon is covered by a specific skill. (Unless otherwise noted, use the *Dexterity* attribute if the skill hasn't been improved.)

- Blasters use *blaster*
- Bowcasters use *bowcaster*
- Primitive slug-throwing guns (submachine guns and such) use *firearms*
- Grenades and thermal detonators use *grenades*
- Thrown knives, spears, slings and similar weapons use *thrown weapons*
- Grenade launchers and similar weapons use *missile weapons*
- Heavier blasters mounted on vehicles use *vehicle blasters*
- Large artillery pieces use *blaster artillery*

If in doubt, check the weapon's description, which lists its skill (and specialization).

Each ranged weapon's description lists the damage die code and several ranges (in meters). Each weapon's ranges are different, so check them when combat starts. Here's a typical listing for a blaster pistol:

Blaster pistol. 4D, 3-10/30/120.

(The pistol causes 4D damage; that's explained under "Damage.") The ranges listed are short, medium and long range.

For this blaster pistol, anything that's three to 10 meters away is at short range. (Any target that's closer than three meters is at point-blank range.) Any target that's 11 to 30 meters away is at medium range. Any target that's 31 to 120 meters away is at long range. (The blaster pistol can't hit anything that's more than 120 meters away.)

- Shooting at a target at point-blank range is a Very Easy task.
- Shooting at a target at short range is an Easy task.
- Shooting at a target at medium range is a Moderate task.
- Shooting at a target at long range is a Difficult task.

Just like in the regular rules, once you know the difficulty, you have to pick a difficulty number. If the attack roll is equal to or greater than the difficulty number, the shot hits; roll damage. (See "Damage.")

Example: Thannik is shooting a blaster pistol (4D damage) at a stormtrooper that's 27 meters away. Thannik uses his *blaster: blaster pistol* specialization of 6D; since 27 meters is at medium range for a blaster pistol, his difficulty is Moderate. The gamemaster picks a difficulty number of 13. Thannik's attack roll is 16 — the shot hits. Thannik now gets to roll damage against the trooper.

Difficulty numbers can be affected by reaction skills and/or any number of modifiers (see "Combat Modifiers").

Estimating Ranges. Rather than measuring out ranges every round, you can use estimates:

• Targets that are very close — within three meters of each other — are at point-blank range. (Very Easy difficulty.)

• Most combat indoors is at short range. (Easy difficulty.) If the room is fairly large and the combatants are at opposite ends of it, blaster rifles will still be at short range (Easy difficulty), but blaster pistols will probably be at medium range (Moderate difficulty).

• Most combat outdoors is at medium range (Moderate difficulty). Sometimes, blaster pistols are at long range (Difficult difficulty), while blaster rifles are still at medium range (Moderate difficulty).

• Outdoor combat at great distances is generally at long range (Difficult difficulty).

Melee Combat

Melee combat covers any hand-to-hand combat weapon, including lightsabers, vibroblades, vibro-axes and similar weapons. Most melee attacks use the *melee combat skill* (or *Dexterity* attribute). Lightsabers use the *lightsaber* skill (or *Dexterity* attribute).

Every melee weapon has a difficulty to use: Very Easy, Easy, Moderate, Difficulty, Very Difficult or Heroic. (Pick a specific difficulty number for the attack.)

If the attack roll is equal to or greater than the difficulty number, the attack hits; roll damage.

Example: Thannik is attacking a stormtrooper with a vibroblade. He hasn't improved his *melee combat* skill, so he just uses his *Dexterity* attribute of 4D.

The vibroblade has a Moderate difficulty to use; the gamemaster picks a difficulty number of 14. Thannik's *Dexterity* roll is a 12 — his attack misses!

Melee combat also includes *brawling:* any attack made with a character's bare hands (or claws or whatever). If the character's *brawling* skill hasn't been improved, roll his *Strength* attribute.

Brawling attacks have a difficulty of Very Easy. If the attack roll is equal to or greater than the difficulty number, the attack hits; roll damage.

Example: Thannik doesn't think he's going to have much luck with the vibroblade becuase it's too hard to use.

He drops the weapon and takes a swing at the stormtrooper. The *brawling* difficulty is Very Easy; the gamemaster picks a difficulty number of five.

Thannik hasn't improved his *brawling,* so he rolls his *Strength* attribute of 3D+2 and gets a nine.

Crack! Thannik's fist goes smashing into the stormtrooper's helmet. (Whether Thannik causes any damage is another story ...)

Difficulty numbers can be affected by reaction skills and/or any number of modifiers (see "Combat Modifiers").

Reaction Skills

Of course, when someone takes a shot at you or swings at you with a vibro-ax, you can try to get out of the way — that's where reaction skills come in. (As explained in "The Rules," you can use a reaction skill at any time.)

Here are the reaction skills and what they're used for:

• *Dodge.* Your character *dodges* to get out of the way of any ranged attack: a blaster shot, a bullet, a missile, a grenade and any similar attack. (If your character doesn't have *dodge,* you use *Dexterity.)*

• *Melee parry.* If someone attacks your character (either with a *brawling* attack or when wielding a melee weapon) and your character has a melee weapon (knife, vibro-ax ... even a chair or a mug will do in an



emergency!), you use *melee parry* to get out of the way or block the attack. (If your character doesn't have *melee parry,* you use *Dexterity.)* If your character is defending against someone who is unarmed and doesn't have sharp natural weapons, he gets a +5 bonus modifier to his *melee parry* roll.

• *Brawling parry.* If someone attacks your character (either with a *brawling* attack or when wielding a melee weapon) and your character's unarmed, you use *brawling parry* to get out of the way or block the attack. (If your character doesn't have *brawling parry,* you use *Dexterity.)* If your character is using *brawling parry* in defending against someone who is attacking with a weapon or sharp natural tools, the attacker gets a +10 bonus modifier to his attack roll.

• *Lightsaber.* If someone attacks your character (either with a *brawling* attack or when wielding a melee weapon) and your character is wielding a lightsaber, you use the *lightsaber* skill (or *Dexterity* attribute) to get out of the way or block the attack.

• *Repulsorlift operation* (or other vehicle skill). If your character is driving or piloting a vehicle, you can make a "vehicle dodge" to get out of the way of enemy fire. Roll the vehicle's operation skill: most vehicles use *repulsorlift operation,* but there are some other vehicle skills. (If your character doesn't have the vehicle's operation skill, you use *Mechanical.)* Vehicle combat is explained in "Movement and Chases."

• *Capital ship piloting, space transports* or *starfighter piloting.* If your character is piloting a starship, you can make a "starship dodge" to get out of the way of enemy fire. Roll the starship's skill: most starships use either *capital ship piloting, space transports or starfighter piloting.* (They're all *Mechanical* skills.) Starship combat is explained in "Space Travel and Combat."

When using a reaction skill, the character makes the skill roll. (Don't forget to add penalties for multiple actions.) The roll is the attacker's new difficulty number. (This difficulty number is in effect for *all attacks of that type* made against the character for the rest of the round.)

Note: A poor reaction skill can actually make it easier to hit a character — sometimes people accidently leap in to the line of fire or move right into someone's attack!

Example: Thannik is being shot at by a stormtrooper, so he decides to *dodge.* The stormtrooper is at short range: Easy difficulty, with a difficulty number of 8. Thannik rolls his *dodge* of 6D and gets a 27. Now, the stormtrooper must roll a 27 or better to hit Thannik. Anyone else who shoots at Thannik in this round must also roll a 27 or better. However, if someone makes a *brawling* attack on Thannik, the difficulty is still Very Easy (difficulty number of 5); if Thannik wanted to block the attack, he'd also have to make a *brawling parry* roll.

One round later, three stormtroopers are going to shoot at Thannik. Their difficulties are Easy (difficulty number 6), Easy (difficulty number 8) and Difficult (difficulty number 17). Thannik decides to *dodge* and gets a 14 — now all three troopers must roll a 14 or better to hit him.

Full Reaction. A character can make a "full reaction." A full reaction — *dodge, melee parry, brawling parry, lightsaber,* vehicle dodge or starship dodge — can be the *only* action the character makes in the entire round.

The character rolls his *dodge* or other reaction skill and *adds* it to the difficulties of all attacks made against him that round.

Example: Thannik is getting shot at by three stormtroopers: two are at medium range (Moderate difficulty, difficulty number 13), while one is at short range (Easy difficulty, difficulty number 8). Thannik decides to make a full *dodge* and rolls a 27. Now the troopers at medium range must roll a 40 to hit, while the trooper at short range must roll a 35 to hit him.

Unfortunately, later in the round a thug attacks Thannik with a vibro-ax: a *melee combat* attack, at Moderate difficulty with a difficulty number of 12. Thannik can't *melee parry* because he made a full *dodge:* he has to hope that the thug's attack misses.

Combat Modifiers

There are a number of special combat rules that gamemasters can include in their games.

Drawing Weapons. A character may draw a weapon from a holster, but it counts as an action (reduces all other actions in that round by -1D).

Setting Weapons on Stun. Most blasters have two settings: normal and stun. A character can switch a weapon's setting in a round, but it counts as an action (-1D to all other actions that round). See "Damage" for rules on normal and stun damage.

Fire Control. Some large weapons — like blaster artillery, blasters on speeder and starship weapons — have *fire control.* When a character uses a weapon with *fire control,* he rolls it and adds it to his attack roll.

Example: Thannik fires a speeder bike's laser cannon. (The weapon normally uses the *vehicle blasters* skill, but since Thannik hasn't improved the skill, he just uses his *Dexterity* attribute of 4D.) The laser cannon has a fire control of 2D, so Thannik gets to fire 6D to hit his target!

Combat is Dangerous!

Combat in the Star *Wars* game is fairly lethal. The key to survival is not to get hit.

If someone is shooting at your character, you should probably think about *dodging.* If someone comes after your character with a vibro-ax or lightsaber, it's probably a good idea to *parry* the attack.

Just like in the movies, most characters that get shot are seriously injured or killed. You've been warned!



Ammunition. Most weapons have an ammunition rating *(ammo).* When the weapon has fired as many times as its ammo rating, it is out of ammunition and must be reloaded. Unless specified otherwise, reloading takes one action.

Fire Rate. Some weapons have a *fire rate.* If there is no fire rate, the weapon can be fired as often in a round as the character wishes. If the fire rate is a simple whole number (like 2 or 4), that is the maximum number of times that the weapon can be fired in a single round. If the fire rate is listed as a fraction, it means that the weapon can only be fired in some rounds.

Example: A repeating blaster with a fire rate of 3 can be fired three times per round. A laser cannon with a fire rate of 1/2 can be fired once every two rounds. A weapon with a fire rate of 1/5 can be fired once every five rounds.

Blast Radius. Some weapons have a blast radius: everything within the blast radius is affected.

Example: A blaster cannon that causes 4D damage with a blast radius of five meters is fired. Everything within five meters of where the blast hits suffers 4D damage.

Some weapons have several ranges for blast radius — the further away from the center of the blast, the less damage the weapon does.

Example: A standard fragmentation grenade has the following listings: damage: 5D/4D/3D/2D; blast radius: 0-2/4/6/10. When the grenade explodes, everyone within two meters takes 5D damage; everyone three to four meters away takes 4D damage; everyone five to six meters away takes 3D damage; and everyone seven to 10 meters away takes 2D damage.

Because blast radius weapons are so powerful, you may want to determine exactly *where* a shot hits if the attack roll misses: you can use the "grenade deviation" rules below.

Called Shots. Attackers can make a "called shot" against a small target, such as a specific part of a target's body or shooting a weapon out of a target's hand.

Add +1D to the difficulty for a target 10 to 50 centimeters long. Add +4D to the difficulty for a target one to 10 centimeters long. Add +8D to the difficulty for a target less than a centimeter long.

Example: Thannik is using his *blaster* skill to shoot at a stormtrooper at medium range (Moderate difficulty, difficulty number 12). He decides to shoot the blaster out of the trooper's hand: the weapon is about 30 centimeters long, so this called shot adds +1D to the difficulty. The gamemaster rolls 1D and gets a 4 — Thannik's new *blaster* difficulty is 16.

Grenades and Thermal Detonators

When throwing a grenade, the thrower picks a target point; you determine the difficulty based on the range.

Add a +5 to +10 modifier to the difficulty if the thrower cannot see where he is throwing the grenade (such as over a wall).

If the roll is equal to or greater than the difficulty number, the grenade hits its target point. If the roll is lower it misses; see "Grenade Deviation."



Grenades have several activators: some are contact-based, some are time-based. If the grenade is contact-based, it will explode when it hits something. If it uses a timer, it will explode after a set amount of time. If the timer is set for less than five seconds, the grenade explodes at the end of the round in which it was thrown.

Grenade Deviation. If the character misses with the grenade throw, the weapon lands somewhere else.

First, roll 1D to determine in which direction it deviates from the target point (see "Grenade Deviation Diagram").

You must also determine how far the grenade goes. If the throw was at point-blank or short range, it deviates 1D meters. If the throw was at medium range, it deviates 2D meters. If the throw was at long range, it deviates 3D meters.

Example: There is a cluster of five stormtroopers 20 meters away; Thannik decides a grenade will fix this problem nicely. Twenty meters away is medium range (Moderate difficulty; difficulty number 14). Thannik rolls his *Dexterity* of 4D (since he hasn't improved *grenade)* and gets an 11. He missed!

Now, the gamemaster has to determine how far away the grenade lands. First, he rolls 1D to determine the deviation direction and gets a 4— the grenade lands short of where Thannik was throwing it. The grenade was being thrown at medium range, which means it deviates 2D meters. The gamemaster rolls and gets a 7—the grenade falls seven meters short: Thannik only threw it 13 meters.

The grenade has a blast radius of 10 meters, though — the stormtroopers are between six and 10 meters away, so they each take 2D damage from the grenade. Fortunately for Thannik, he's more than 10 meters away from the grenade, so he doesn't take any damage.

Dodging Grenades. Characters can *dodge* grenades, but this only means they hit the deck and avoid damage.

Example: Thannik decides to throw a grenade at two stormtroopers 16 meters away. That's medium range (Moderate difficulty; difficulty number 13). Thannik rolls his *Dexterity* and gets a 17 — the grenade lands where Thannik was aiming.

The stormtroopers decide to *dodge* — if they roll an 18 or higher, the grenade still hits where Thannik was aiming but they manage to hit the deck and take no damage. If one of the troopers rolls a 17 or less, he still takes damage ... and since he's less than three meters from the grenade, he takes 5D damage.

Tossing Grenades Away. Brave characters can try to grab a grenade and throw it away if there's time left. (Most people set the timer for five seconds so the grenade explodes immediately after it lands.)

The character may pick a specific spot to throw the grenade (determine difficulty normally) or can throw it "as far away as possible" — have the character roll his *grenade* or *Dexterity;* the grenade goes as far as the roll will send it.

Example: Thannik is cautiously moving across a battlefield when he sees a grenade coming in at him. He ducks behind what's left of a plasticrete wall and waits for the big *boom!*



There's no explosion after a second or two. Whoever threw it must have set the timer for too long. Peeking out over the wall, he sees the grenade one meter in front of him. He jumps up, grabs the grenade and hurls it as far as he can. Thannik's *Dexterity* roll is a 13—that's a Moderate total, which is medium range for a grenade: 11-20 meters away. That's good enough because it means Thannik isn't in the blast radius. Of course, things could have been a lot uglier if the timer had run out before Thannik threw the grenade ...

Cover

Characters are harder to hit when they've got *cover:* something that hides them from attackers. In some situations, such as thick smoke and fog, these modifiers may also be added to *search* or *Perception* difficulties to spot a hidden character.

Add the cover modifier (or modifiers if more than one applies) to the difficulty to hit the target.

Cover	Modifier
Lightsmoke	+1D
Thick smoke	+2D
Very thick smoke	+4D
Poor light	+1D
Moonlit night	+2D
Complete darkness	+4D

Example: Thannik is in a dark alley looking for his target. He spots movement in the back of the alley and sees that it's the person he's trying to track down. The target is at medium range (Moderate difficulty; difficulty number 13), but it's a moonlit night, which adds +2D to the difficulty. The gamemaster rolls and gets a 5. Thannik's new difficulty is an 18. He rolls a 15—his shot misses.

Characters can also hide behind objects—such as walls and parked speeders—which provide cover and *protection* (see "Protection"). Add the cover modifier based on how much of the target character is covered.

Target is:	
1/4 covered	+1D
1/2 covered	+2D
3/4 covered	+4D
Fully covered	If cover provides protection, attacker cannot hit target directly; attacker must eliminate cover first.

Example: Thannik's target ducks behind a couple of metal garbage bins and he's now 1/2 covered. That's an *extra* +2D to the difficulty to hit him.

The target is still at medium range (Moderate difficulty, difficulty number 13). The gamemaster rolls 2D for the moonlit night (and gets a 10) and





another 2D for the garbage bins (and gets a 7): Thannik's *blaster: blaster pistol* difficulty is a 30!

Protection

Sturdy objects may provide *protection.* If the attacker rolled well enough to beat the basic difficulty, but not well enough to beat the added *cover* modifier, that means that the shot hit whatever the character was hiding behind.

Roll the attack's damage against the protection's body strength.

Sample Protection	Body Strength
Flimsy wooden door	1D
Standard wooden door	2D
Standard metal door	3D
Reinforced door	4D
Blast door	6D

If the damage roll is lower than the body strength roll, the protection is not damaged at all and the target character suffers no damage. If the damage roll is equal to or greater than the protection's body strength roll, find the difference on the chart below to see how badly the protection is damaged.

Damage Roll > Body Strength Roll by:	Protection is:
0-3	Not seriously damaged
4-8	Lightly damaged
9-12	Heavily damaged
13-15	Severely damaged
16+	Destroyed

A character behind protection may suffer some damage depending upon how badly his protection is damaged. Subtract dice from the attack's damage based on the chart below.

Protection is:	Reduce weapon damage by:
Not seriously damaged	Character is completely protected
Lightly damaged	-4D
Heavily damaged	-2D
Severely damaged	-1D
Destroyed	Character suffers full damage

Example: If Thannik rolls a 30 or higher, he hits his target directly and rolls full damage. If Thannik rolls a 22 or less, his shot misses completely. If he rolls between a 23 and a 29, that means his shot smashes into the garbage bins. He rolls a 26 — his shot hits the bins.

The gamemaster decides the bins aren't too tough — he gives them a body strength of 2D and rolls, getting a 7. Thannik rolls his heavy blaster pistol's 5D damage and gets a 20: that's a difference of 13 points. The bins are severely damaged.

That means that Thannik's blaster shot hits his target, but at -1D damage. Thannik rolls 4D damage against his target's *Strength* ...

Armor

Armor protects the wearer from damage. In game terms, armor simply adds to a character's *Strength* roll when resisting damage. (It doesn't add to any other *Strength* rolls.)

Example: Thannik's *Strength* is 3D+2. He's wearing blast armor that adds +1D. He rolls 4D+2 to resist damage. However, when he makes a *Strength* roll to try to lift a heavy object, he rolls only his *Strength* of 3D+2.

Armor may provide different levels of protection for different attack types. For example, stormtrooper armor provides +2D against physical attacks (bullets, melee weapons, and rocks, for example) but only +1D against energy attacks (blaster bolts and lightsabers).

Some types of armor are bulky and reduce a character's *Dexterity and* all *Dexterity* skills: stormtrooper armor also fits this example, as it causes a -1D penalty to *Dexterity* and all related skills.

Example: Thannik has gotten his hands on a set of stormtrooper armor: it's +2D physical, +1D energy and -1D to *Dexterity* and related skills. Thannik's *Strength* is 3D+2.

If Thannik is hit by a blaster bolt — an energy attack — he rolls 4D+2 to resist damage. If he's later clobbered by a vibroblade — a physical attack — he rolls 5D+2 to resist damage. However, if he tries to *dodge* an incoming blaster bolt, he only rolls 5D: his normal *dodge* is 6D but he suffers the -1D penalty to all *Dexterity* skills.

Armor may not cover the wearer's entire body; if you use the optional hit location rules, this is important since armor can't protect an area it's not covering.

Damaged Armor. When someone wearing armor suffers damage through a protected area, the armor is also damaged.

Injury suffered by wearer	Damage to armor
Wounded	Lightly damaged (-1 pip)
Incapacitated	Heavily damaged (-1D)
Mortally wounded	Severely damaged (Useless but may be repaired)
Killed	Destroyed

Armor repairs are discussed in the "Using Repair Skills" section in "Attributes and Skills."

Damaged Weapons

Weapons can suffer damage in combat, such as when a lightsaber slices through a blaster or vibroweapon, or a weapon gets dropped, or as a result of a "complication" that leads to a serious malfunction.

If a weapon is damaged, roll its body strength to resist damage. Most hand weapons — such as blaster pistols, vibro-axes and so forth — have a body strength of 2D (regardless of how much damage they *cause).*

Damage Roll > Body Strength Roll by:	Weapon is:
0-3	Not seriously damaged
4-8	Lightly damaged
9-12	Heavily damaged
13-15	Severely damaged
16+	Destroyed

Lightly damaged weapons lose -1D of their damage value.

Heavily damaged weapons lose -2D off their damage and add +10 to all difficulties to use in combat.

Severely damaged weapons cannot be used, but may be repaired.

Destroyed weapons may not be repaired.

Weapon repairs are discussed in the "Using Repair Skills" section in "Attributes and Skills."

Note: Damage to ordinary objects can also be covered using this rule. Pick the object's body strength and compare the roll to the damage roll. Find the result on the chart above.



Scale

You may notice that a landspeeder may have a body strength of 2D, while a character can have a *Strength* of 4D. Does that mean that the character is tougher than the landspeeder? No!

The game uses "scales" to show the differences between different sizes and types of objects. You add or subtract dice to attack rolls, dodge rolls and damage rolls to show these differences.

The scales, from "lowest" to "highest," are character (and creature), speeder, walker, starfighter, capital and Death Star.

The scale modifiers reflect the differences between small, fragile targets (like characters) and large, tough targets (like Star Destroyers).

Scale	Modifier
Character	—
Speeder	2D
Walker	4D
Starfighter	6D
Capital	12D
Death Star	24D

When targets of the same scale are shooting at each other, ignore the modifiers; just roll attack dice, dodges, and damage die codes normally.

It's when things of a *different* scale are affecting each other that you use these rules.

' • Apply the *difference* between the two scales: this is now called the "adjusted modifier."

Example: A landspeeder (speeder-scale) is firing at an AT-AT (walker-scale). The landspeeder has a modifier of 2D; the AT-AT has a modifier of 4D. The adjusted modifier is 2D.

Lower Against Higher. When a "lower" scale character or vehicle is shooting at a "higher" scale character or vehicle:

• The lower scale attacker gets to add the modifier to the attack roll. If the target makes a *dodge* (or vehicle dodge or starship dodge), it just rolls its maneuverability (and *dodge* skill).

• The higher scale target adds the modifier to the roll to resist damage; the lower scale weapon rolls damage normally.

Example: The landspeeder fires at the walker. The landspeeder's blaster cannon has a fire control of 2D and a damage of 3D+1. The walker has no maneuverability (0D) and a body strength of 6D.

The landspeeder gets to add the adjusted modifier of 2D to its roll to hit. If the landspeeder hits, the landspeeder rolls the cannon's normal damage of 3D+1. However, because the walker is a higher scale, it gets to add the adjusted modifier of 2D to its body strength of 6D: it rolls 8D to resist damage.

Higher Against Lower. When a "higher" scale character or vehicle is shooting at a "lower" scale character or vehicle:

• The higher scale attacker rolls its normal attack roll; the lower scale target adds the "adjusted modifier" to its *dodge* roll.

• The higher scale attacker adds the "adjusted modifier" to its damage roll.

Example: Assuming the walker survived the blast (and that's a pretty safe assumption), the walker's commander decides to return fire.

When the walker fires, it uses its fire control normally. The landspeeder, because it is a lower scale vehicle, adds the adjusted modifier of 2D to its maneuverability to dodge the attack.

If the walker hits with its blast, the walker adds the adjusted modifier of 2D to its normal weapon damage. The landspeeder only rolls its normal body strength to resist damage.

Surprise

When characters are surprised, their attackers can automatically take their first action before the "surprised" side can act. The "surprised" side *cannot* roll defensive skills to *dodge* or *parry* this first action.

How Do You Figure Out if Someone is Surprised? When characters are laying an ambush, simply have each character make a *sneak* roll. When the targets of the ambush come within range (just a couple of seconds before the ambush is going to be sprung), roll *search* or *Perception* checks for each target character: if they roll equal to or higher than any of the attacker's *sneak* rolls, they spot that attacker and will not be surprised by the attack. If none of the characters spot the attackers, the target characters are "surprised." (Ambushes are a good place to use "Secret Checks" as discussed in "The Rules.")

Game Option: Hit Location

You may want to determine where a shot hits in combat. Roll 1D:

1	Head
2-3	Torso
4	Arms (roll again: 1-3 left arm; 4-6 right arm)
5	Left leg
6	Right leg



Damage

When an attack hits, the attacker rolls damage.

Ranged weapons normally do a set amount of damage: for example, a blaster rifle does 5D damage.

A melee weapon might have a damage code of STR+1D — that means, the attacker rolls his *Strength* and adds one extra die for damage. (If there's a maximum listed — such as "maximum 6D" — that's the maximum damage for the weapon regardless of the user's *Strength.)*

For *brawling* attacks, the attacker rolls his *Strength.* Some creatures have natural weapons, such as claws, which may cause "STR+1D" or "STR+1D+2" — roll the *Strength* and add the die code as indicated.

The target character rolls *Strength* to resist damage. If the character's *Strength* roll is higher than the damage roll, there's no effect. If the damage roll is higher, find the difference on the "Character Damage Chart."

Character Damage Chart

Damage Roll > *Strength* Roll By:	Effect
0-3	Stunned
4-8	Wounded
9-12	Incapacitated
13-15	Mortally Wounded
16+	Killed

Example: Thannik fires his blaster pistol (which does 4D damage) and hits a bounty hunter with a *Strength* of 3D+2. Thannik's damage roll is a 9, while the bounty hunter rolls an 11 — the bounty hunter shrugs off the blast with no injury.

In the next round, Thannik hits again. This time his blaster damage roll is a 16. The bounty hunter's *Strength* roll to resist damage is a 12; that's a difference of four points. The bounty hunter is wounded.

Later on, Thannik is attacking a bounty hunter with a vibro-ax (STR+2D). If Thannik hits, he rolls his *Strength* of 3D+2 plus an extra 2D for a total of 5D+2 damage!

Stunned characters suffer a penalty of -1D to skill and attribute rolls for the rest of the round and for the next round. A stun no longer penalizes a character after the second round, but it is still "affecting" him for half an hour unless the character rests for one minute.

If a character is being "affected" from a number of stuns equal to the number before the "D" for the character's *Strength,* the character is knocked unconscious for 2D minutes. A character making an Easy *first aid* total can revive an unconscious character.

Wounded characters fall prone and can take no actions for the rest of the round. The character suffers a penalty of -1D to skill and attribute rolls until he heals (through medpacs or natural rest). A character who is *wounded* a second time is *wounded twice.*

A character who's *wounded twice* falls prone and can take no actions for the rest of the round. The character suffers a penalty of -2D to all skill and attribute rolls until he is healed. A *wounded twice* character who is *wounded* again is *incapacitated.*



An *incapacitated* character falls prone and is knocked unconscious for 10D minutes. The character can't do anything until healed. An *incapacitated* character who is *wounded* or *incapacitated* again becomes *mortally wounded.*

A character making a Moderate *first aid* total can revive an incapacitated character. The incapacitated character is now awake, but is groggy, cannot use skills, and can only move at *half his* "cautious" rate. (See "Movement and Chases.")

A *mortally wounded* character falls prone and is unconscious. The character can't do anything until healed. The character may die — at the end of each round, roll 2D. If the roll is less than the number of rounds that the character has been mortally wounded, the character dies. A *mortally wounded* character who is *incapacitated* or *mortally wounded* again is *killed.*

A character making a Moderate *first aid* total can "stabilize" a mortally wounded character. The character is still mortally wounded but will survive if a medpac or bacta tank is used on him within one hour (Moderate *first aid* total); otherwise, he dies. (This is different from healing a character with a medpac; see "Healing.")

A *killed* character is ... killed. Start rolling up a new character.

Example: A stormtrooper is hit in combat. His *Strength* roll is an 11 and the damage roll is a 15 — he's wounded. The trooper suffers a wound, falls prone, can't act for the rest of the round and is at -1D to all actions until he's healed. If he's wounded again, he's at -2D to all actions until he heals. If this trooper is wounded again, he becomes incapacitated.

Another stormtrooper — he's still uninjured — is hit in combat: his *Strength roll* is a 9, while the damage roll is a 19. This trooper is incapacitated and is knocked unconscious.

Increasing Resistance. Character Points or Force Points can be used to increase a character's *Strength* to resist damage.

Stun Damage. Weapons set for *stun* roll damage normally, but treat any result more serious than "stunned" as "unconscious for 2D minutes." (Unless specifically stated otherwise, all character-scale blasters can be set for stun damage.)

Example: Thannik is hit by a "stun" bolt from a stormtrooper's blaster rifle. The stormtrooper rolls a 22 for damage and Thannik's *Strength* roll is an 11. That would normally be an "incapacitated" result, but since the weapon is set for stun, Thannik is knocked unconscious for 2D minutes.

Game Option: Severe Injuries. As an optional rule, a character who causes enough damage to kill another character has the *option* of causing a serious, permanent injury instead. (For example, a limb could be severed or a body part injured so badly that it could never be used again.)

This is not necessarily an evil action — some would say this is more merciful than killing someone (although that's up for debate). In addition to the severe injury, the target character is *wounded, wounded twice* or *incapacitated* (gamemaster's option).

Healing

Characters can heal in a variety of ways, but the three most common methods of healing are natural healing, medpacs and bacta tanks (also known as rejuvenation tanks).

Natural Healing

A character can heal naturally, but this process is both slower and much riskier than bacta healing. The character must rest a specified amount of time and then can make a healing roll: roll the character's full *Strength* to see if the character heals.

Healing characters can do doing virtually nothing but rest. A character who tries to work, exercise or adventure must *subtract* -1D from his *Strength* when he makes his healing roll. Any character who opts to "take it easy" and do virtually nothing for *twice* the necessary time may *add* +1D to his *Strength* roll to heal.

A *wounded* character must rest for three standard days before rolling to heal.

Strength **Roll**	**Result**
2-4	Character worsens to *wounded twice*
5-6	Character remains *wounded*
7+	Character is fully healed

A character who is *wounded twice* must rest for three days before rolling to heal.

Strength **Roll**	**Result**
2-4	Character worsens to *incapacitated*
5-6	Character remains *wounded twice*
7+	Character improves to *wounded*

Incapacitated characters must rest for two weeks before making a healing roll.

Strength **Roll**	**Result**
2-6	Character worsens to *mortally wounded*
7-8	Character remains *incapacitated*
9+	Character improves to *wounded twice*

Mortally wounded characters must rest for one month (35 standard days) before making a healing roll.

Strength **Roll**	**Result**
2-6	Character dies
7-8	Character remains *mortally wounded*
9+	Character improves to *incapacitated*

Example: Thannik is incapacitated and is healing naturally. After resting for two weeks, he makes his *Strength* roll and gets a 10 — he improves to *wounded twice.*

To heal from *wounded twice* to *wounded,* he must rest for another three days before making his healing roll.

Medpacs

A standard medpac contains a combination of healing medicines, syntheflesh, coagulants, body chemistry boosters, adrenaline drugs, and computer diagnostic hardware to treat seriously injured individuals. Medpacs are very common around the galaxy and can be found aboard most starships, in most buildings and homes ... and anyone who thinks he might get into a battle is advised to carry a couple, too.

A *first aid* (or *Technical)* roll is needed to use a medpac. The difficulty depends upon the severity of the patient's injury:

Degree of Injury	**Difficulty**
Stunned, unconscious	Very Easy
Wounded, wounded twice	Easy
Incapacitated	Moderate
Mortally wounded	Difficult

If the *first aid roll* is successful, the patient heals one level: *stunned* and *wounded characters* are fully healed; *unconscious* characters are revived; *wounded twice* characters improve to *wounded; incapacitated* characters improve to *wounded twice; mortally wounded* characters improve to *incapacitated.*

If the *first aid* roll is unsuccessful, the character's condition remains the same. If the *first aid* roll misses the difficulty by more than 10 points, the medpac has pushed the injured character's body to its limit, and no more medpacs can be used on him for a full standard day (24 hour period).

Mulitple medpacs can be used on a character within a single day, but increase the *first aid* difficulty one level for each additional use.

Example: Thannik has been *wounded twice.* The first time a medpac is used on him, the *first aid* difficulty is Easy. If a second medpac is used



on him in the same day, the *first aid* difficulty increases to Moderate.

A medpac is fully expended when it's used — someone who expects to heal several people must carry multiple medpacs.

A character can use a medpac on himself, but he suffers an extra -1D penalty (in addition to any other penalties, such as for being injured).

Example: Thannik having been wounded twice (-2D to all actions) wants to use a medpac to heal himself (that's an additional -1D penalty, for a total penalty of -3D). Unfortunately his *Technical* is only 2D — he can't use the medpac on himself.

Bacta Tanks

Bacta is a specially formulated treatment liquid which promotes rapid healing and acts as a disinfectant. The attending physician can use the bacta tank's computers to add skin-contact medicines to the bacta fluid, inject medicines into the patient's bloodstream, or dispense medicines orally. Characters must have the *(A) medicine* skill to use a bacta tank. On most planets, only licensed doctors can administer bacta treatments.

A Very Easy *(A) medicine* skill is necessary to use a bacta tank — regardless of the wound level. If the roll is made, the character *will* heal — it's just a matter of time.

A character attempting to use a bacta tank without the *(A) medicine* skill must make a Heroic *first aid* or *Technical* roll. If the roll fails, the patient's injury worsens two levels. *(Wounded* patients worsen to *incapacitated; wounded twice* patients worsen to *mortally wounded;* an *incapacitated* or *mortally wounded* patient is killed.)

The character's healing time depends on the severity of his injuries.

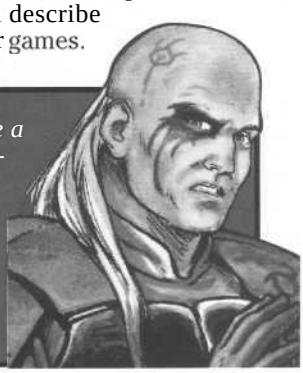
Character is:	Treatment Time:
Wounded	1D hours
Incapacitated	4D hours
Mortally wounded	1D days

Example: Thannik has been *mortally wounded,* but his friends quickly get him to a bacta tank. The doctor needs to make a Very Easy *(A) medicine* roll and succeeds. The gamemaster rolls 1D and gets a four. Four days later, Thannik emerges from the bacta tank fully healed.

Medicines

There are many different medicines in the galaxy, ranging from mass-produced Pharmaceuticals to "local cures" known only on remote planets.

Each medicine has different game effects. Some may add a bonus to a character's *first aid* or *(A) medicine* skill; others may allow a patient to heal faster; still others may only affect certain injuries or diseases and provide no help for others. You can create new medicines (and describe their game terms) as needed for your games.



"Now you know how to handle a battle. Next up is movement: chasing people around and getting into combat with vehicles like landspeeders and walkers, I've recruited Evinn Dastt, one of the Alliance's fighter pilots, to help you out."

6 Movement and Chases



"I've been told you want to learn how to fly. Well, you've come to the right person. Name a vehicle ... airspeeders, landspeeders, speeder bikes, swoops ... flown 'em all. If it's got wings or a repulsor generator, I've tried it. My name's Evinn Dastt. You may not have heard of me yet ... but you will. The fact that I've survived four years of combat duty in the cockpit of an X-wing says something.

"Now that you know enough to take my advice, I'll let you know what you're in for. First, we'll get the boring stuff out of the way ... running around on your own two feet. It's no match for the excitement of racing a T-16, but you've gotta start somewhere, right?

"Then, the good stuff. You'll learn how to drive landspeeders and fly cloud cars. There's nothing like rocketing over a planet at 1,000 kilometers per hour, but you've got to learn how to do it right so you don't plaster yourself all over the landscape.

"Next, the really good stuff. Vehicle combat. I have to deal with this all the time. I'll be flying patrol in a speeder—minding my own business—when a bunch of Imperial slugs ambush me and try to end my day on a sour note. It kind of irks me. And when I get irked, other people get shot down. If you pay attention, you'll learn how to stay out of someone else's sights ... if you don't, you'll go down in flames.

"Let's get going."

Character Movement

Every character and creature has a Move score: it's how many meters per round the character moves while walking. (Most humans have a Move of 10).

Moving is an action, just like firing a blaster or *dodging* an attack. A character can move *once* per round. A running or walking character uses her *running* skill or *Dexterity* attribute.

(A swimming character uses her *swimming* skill or *Strength; a climbing* character uses her *climbing/jumping* or *Strength.* For unusual movements — such as *swimming* or *climbing* — the Move is normally one-third the character's Move; adjust this rate at your discretion.)

Movement works just like other actions. You describe the terrain and pick a difficulty level and a difficulty number: Very Easy (1-5), Easy (6-10), Moderate (11-15), Difficulty (16-20), Very Difficult (21-30) or Heroic (31+).

The player decides how fast she wants her character to move and makes her *running* roll. If the roll is equal to or greater than the difficulty number, the character moves without a problem; if the roll is lower than the difficulty number, the character has a problem.

Move Speeds

While your character can only move once per round, you can pick one of four speeds.

• **Cautious Movement:** This is a slow walk for a character: she moves at half her Move. (A human with a Move of 10 would move five meters.)

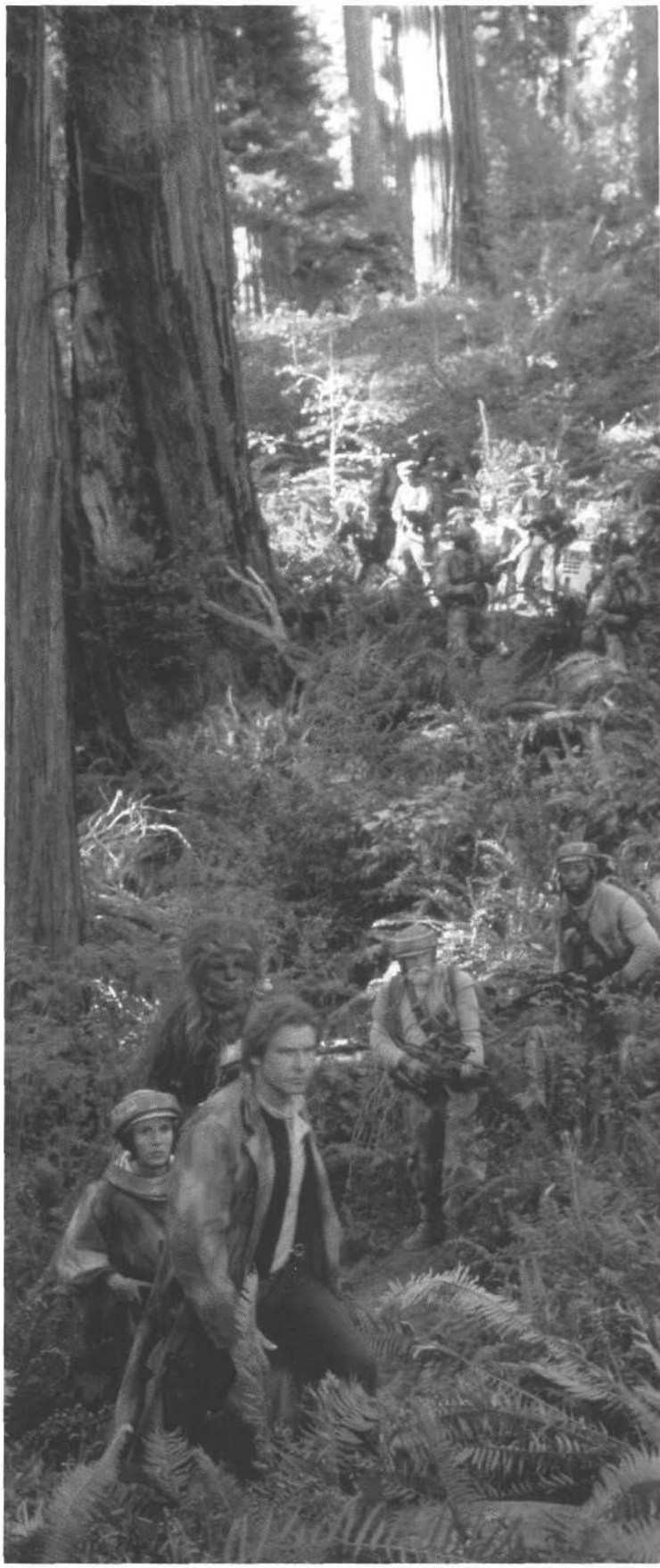
In Very Easy, Easy, and Moderate terrains, cautious movement is a "free action": it's *not* considered an action and the character doesn't have to roll her *running* skill.

In Difficult, Very Difficult and Heroic terrains, roll the character's *running* skill, but reduce the difficulty one level. (Very Difficult terrain is Difficult to cross; Moderate terrain is Easy to cross.)

Example: Rhen, the brash pilot, has *a Dexterity* of 3D (she hasn't improved her *running* skill); her *blaster* skill is 4D and her Move is a 10. She's moving at cautious speed across a dried up stream bed (Easy terrain). Because she's moving so carefully, she doesn't even have to roll — she automatically moves the five meters. If she were shooting her blaster, she'd get to roll her full Waster skill of 4D because her movement is a "free action."

Later, Rhen comes upon a raging river. She wants to cross it by moving from rock to rock — it's Very Difficult terrain. Since she decides to move at cautious speed, the terrain is considered one difficulty level easier: it's only Difficult (the gamemaster picks a difficulty number of 17). Rhen's *Dexterity* roll is a 17 — she barely skirts across the rocks, moving five meters.

• **Cruising Movement:** Cruising movement is walking speed for a character — she moves at her Move speed. (A human with a Move of 10 would move up to 10 meters.)



Moving at cruising speed counts as an action, but the character can automatically make the move for Very Easy, Easy and Moderate terrains. A character must roll her *running* skill for Difficult, Very Difficult and Heroic terrains.

Example: Rhen is walking (cruising speed) across Moderate terrain while sighting her blaster on a wild animal that's charging to attack her (her *blaster* skill is 4D). She can automatically walk 10 meters without making *a Dexterity* roll, but it's an action. Firing her blaster is a second action (-1D penalty), so she only rolls 3D to hit the charging animal.

Later, Rhen is trying to walk up a steep hill (Difficult terrain; difficulty number of 16). She rolls her *Dexterity* and gets a 16—Rhen walks 10 meters up the slope.

• **High Speed:** High speed movement is running for a character — she moves at twice her Move speed. (A human with a Move of 10 would move up to 20 meters.)

The character must roll her *running* for Very Easy, Easy or Moderate terrain.

When moving at high speed, Difficult, Very Difficult and Heroic terrains increase one difficulty level: Difficult terrain becomes Very Difficult to cross, Very Difficult terrain becomes Heroic, Heroic terrain becomes Heroic+10.

Example: Rhen is running across an open field (Easy terrain; difficulty number 8). She rolls her *Dexterity* and gets a 10 — she runs 20 meters across the field.

Later, Rhen's trying to run across a very rocky, uneven field pitted with craters and subsidences — it's Difficult terrain. Because she's running at high speed, the terrain is considered Very Difficult (difficulty number 24). Rhen rolls her *Dexterity* and gets a 16—not enough. To find out what happens, see "Movement Failures."

• **All-Out:** All-out movement is running at all-out speed for a character — she moves at four times her Move speed. (A human with a Move of 10 would move 40 meters.)

Characters making "all-out" movement may not do anything else in the round, including *dodge or parry!*

Increase the difficulty one level for Very Easy, Easy and Moderate terrains. Increase the difficulty two levels for Difficult, Very Difficult or Heroic terrains.

Example: Rhen wants to move across an open field (Easy terrain) to reach a bunker before Imperial stormtroopers can take a shot at her. She decides to run all-out — the Easy terrain is considered one difficulty level higher: Moderate (difficulty number 11). She also can't *dodge* to avoid the troopers' shots. She rolls *her Dexterity* and gets a 12: Rhen sprints 40 meters to the bunker.

Later, Rhen wants to run to a landspeeder, hoping to jump behind the controls and race away before more stormtroopers shoot at her. Unfortunately, the terrain is dense forest, with tangled thickets and overgrown bushes: Difficult terrain. Rhen decides to move all-out, which increases the difficulty two levels to Heroic (difficulty number 34). She has her work cut out for her if she wants to make it to the landspeeder ...

Partial Moves. After picking a "move speed" (cautious, cruising, high speed or all-out speed), a character can move anywhere between half and her full move speed.

Example: Rhen (with a Move of 10) decides to move at all-out speed: she can move anywhere between 20 and 40 meters.

Acceleration and Deceleration. Characters may increase or decrease their movement speed up to two levels per round.

Example: Rhen is moving cautiously in one round. The next round, she may stay at cautious speed, decrease one level to come to a complete stop, increase one level to cruising speed or increase two levels to high speed movement; she cannot increase three levels to all-out movement.

Later, Rhen is making all-out movement to run across a corridor. The next round, she can keep on going all-out, or she may reduce her movement to high speed (running) or cruising (walking); she couldn't slow down to cautious speed (slow walk) or no movement at all.

Long-Distance Movement: All-out movement takes its toll after a long time. A character continuously going all-out must make a *stamina* roll every minute.

The first *stamina* difficulty is Very Easy; increase the difficulty one level for each additional roll. If the character fails the roll, she must rest for *twice as long* as she was moving all-out.

High speed ("running") movement also requires *stamina* rolls: roll once every 10 minutes. The first roll is at Very Easy difficulty and increases one difficulty level for each additional roll. If she fails the roll, she must rest for twice as long as she was moving at high speed.

Terrain Difficulties

When a character moves, you must determine the terrain's difficulty and then pick a difficulty number.

Very Easy: 1-5. Flat, clear, even ground with no obstacles. Clear walkways or tracks. For swimming, calm water.

Easy: 6-10. Flat but naturally uneven ground (fields, yards) that may have a few small obstacles such as rocks, holes, bushes, low branches, and so forth. For swimming, water with minor obstacles: occasional branches or reefs, or water with moderate currents.

Moderate: 11-15. Rough ground or any area with many obstacles (large holes, rocks, thickets and bushes). For swimming, an area with many obstacles or a very confined area, such as a small tunnel.

Difficult: 16-20. Running through a densely packed area that's difficult to navigate: a panicked crowd or a thick forest, for example. Very rough ground with drop outs, darkened tunnels, or an area that's being pelted by falling boulders. Swimming during a very rough storm or around attacking predators.

Very Difficult: 21-30. Moving through any very dangerous terrain, such as a minefield, down a narrow crawl-way with whirling cooling fans, a starship as it breaks apart, or along the outside of a repulsorlift vehicle as it makes twisting maneuvers. Swimming in the middle of a dangerous storm with large waves.

Heroic: 31+. Heroic terrain is virtually impassable: running through an avalanche, or running down a corridor filled with falling debris, smoke and exploding consoles. For swimming, in the middle of a tidal wave or hurricane.

Maneuvers. The movement difficulty number covers basic maneuvers: straight-line movement, a couple of turns and other simple movements. If a character wants to make a more difficult maneuver — such as maneuvering between tightly-grouped building support beams, grabbing something out of mid-air while running, or grabbing something off a counter while all-out running — you may add modifiers as needed:

+1-5	Maneuver that takes a little effort and coordination.
+6-10	Maneuver requires a modest amount of effort and coordination.
+11–15	Maneuver requires a lot of concentration and appears to be very difficult to perform while moving quickly.
+16+	Maneuver appears to be very, very difficult to perform while moving quickly.

Characters will often want to do something that crosses over into other skills: run and then *jump* over a ditch, or *climb* up a wall. The character rolls to move and then must make a separate *climbing/jumping* skill roll for the climb or jump.

Movement Failures

A character who fails a movement roll may have to slow down or may even fall and risk injury. Find the number of points by which the movement roll failed:

1-3. Slight slip. The character loses her footing for a second. While she completes the movement, she suffers a penalty of -1D to all actions for the rest of the round (in addition to normal multiple action penalties).



Running Cinematic Chases

While this set of rules allows you to measure out every move of every round, you should consider using a "cinematic" approach when running chases and vehicle battles in your games.

Cinematic combat is about characters on speeder bikes racing through the air at 600 kilometers per hour, blaster bolts flying wildly around them — pick a difficulty number, roll the character's skill, give a snappy description of what you think should happen — and *keep the game moving.*

Whether the vehicles are 140 meters apart or 150 meters apart isn't as important as making the chase or battle as *exciting* as the ones in the *Star Wars* movies.

Use a combination of rounds and scenes to maintain the flow of the game. Rather than rolling for every round, lump several minutes' travel into one scene: have the players decide how fast they're moving and roll their *repulsorlift operation* (or other skill) a couple of times. If the characters beat the terrain difficulty number, they have no problems; if they roll lower than the difficulty number, they may have had to slow down or may have even had a minor collision.

Then, compare the piloting rolls of their opponents — if their opponents started far behind but made several great rolls, they may be able to catch up to the player characters. If the gamemaster characters rolled poorly, the player characters may have pulled away.

Once the stage is set, you can run *a* round-by-round battle as the climax of the chase. When you use round-by-round combat, don't be afraid to "bend" the rules in favor of telling a great story — approximate ranges and terrain difficulties, and estimate difficulty numbers quickly.

Focus on exciting narration — "the Imperial airspeeder races ahead, diving into the forest. You notice three more speeder bikes are coming up from behind — the lead speeder opens fire! What are you going to do?"

Yes, you're sacrificing a certain amount of "realism," but the game moves quickly and you also now have the freedom to adjust difficulty numbers to suit the needs of your adventure.

For more suggestions on running these types of scenes, see "Long-Distance Travel" later in this chapter and the chapter "Roleplaying Battles."

Encounters. When setting up a cinematic chase, you should have a general idea of what the vehicles could run into. What's the terrain like and what obstacles will the combatants face? You have to figure out who's involved in the battle. (Some people sketch out a map of the chase area — but that's only necessary if you think you need one to keep track of what's going on. Other people are perfectly happy to make up details and terrain difficulty numbers on the fly: "You round the hill, gun the throttle ... and right ahead is a thicket of trees! There's no time to turn. Make your *repulsorlift operation* roll as you dive into the thick branches!")

You can also create several "encounters" to liven up the chase. An encounter is anything "extra" that happens to complicate the chase: freak weather, special terrain, people pulling out in front of the combatants, traps (such as repulsor mines set up to protect the mouth of a canyon), avalanches caused by the noise of the chase ... anything that adds to the tension.

For example, if the characters are in a chase in the middle of a city, here are some possible encounters:

• Someone pulls out right in front of the characters' landspeeder. The driver must make a Difficult *repulsorlift operation* roll to avoid a high speed collision.

• The characters stumble into a traffic jam. The speederways in front of them are completely blocked. Now where are they going to go? Maybe they should take to the aqueducts running parallel to the highway ... but first they have to jump the security fence: a Very Difficult *repulsorlift operation* roll is needed to loft the speeder over the fence and not crash.

• If the characters take a wrong turn, maybe they end up careening into the heart of an immense zoo or

amusement park. They have to make several rolls to avoid obstacles (energy fences surrounding the animals, the machinery of the rides and so forth) ... and find some way to avoid getting caught ... and not get lost!

• If the characters weren't already being hounded by the local authorities, they are now! If they're already being chased, more police speeders close in from all sides ... their capture looks a lot more certain. Whoever they're chasing is probably going to get away if the characters are pulled over.

• A speeder from a local news agency starts following the chase, broadcasting every second of the "pitched battle." Of course, that one speeder will soon be joined by others. Now, the characters aren't going to be able to escape (unless they can lose the news agency speeders) and they're most certainly going to be identified.

Props, You can use *Star Wars* vehicle miniatures from West End Games, counters, and Galoob *Micro Machines* to show all the vehicles in a chase. You can just move the vehicles around each turn to show their relative positions. Use stacks of coins or counters to show the altitude of each speeder. Having terrain to set up around the vehicles is a nice touch, too.

While setting up a battle scene like this takes some work, it will certainly get the players into the spirit of the chase: they'll soon start moving "their" speeder around while describing their maneuvers ... and everyone will enjoy the game that much more.

(Because vehicles move so fast, you can't really create terrain for the whole scene. You also don't really need to worry about the "scale" of the battle — just move the figures around to show "roughly" where everyone is.)

When staging major battles between characters, you may want to use maps and counters — or better yet, painted miniatures, Galoob *Micro Machines* figures sets and scenery — to show the players what's happening. They're not necessary for the game, but they help all the players see exactly where their characters and their opponents are standing. The player can see the crates his character is going to dive behind and knows exactly where the enemy stormtroopers are standing. Just as with vehicle miniatures, the players will soon get into the game and move "their" characters around on the table. Again, the visual representation gets everyone that much more interested in the game!

(Many miniatures battles between characters use a scale of 1 inch = 2 meters. This is the approximate scale of West End Games' metal miniature figures. Because these battles tend to involve only a few figures and are confined to a small area — perhaps the inside of a warehouse, for example — it is sometimes possible to build scenery for the battle. If you're interested in trying this, check out *Star Wars Miniatures Battles* from West End Games — this book has an alternate set of rules for handling several squads of troops in a battle and it includes plenty of tips on building scenery and painting miniatures.)

Three-Dimensional Combat

If you're running a battle with exact distances and the combatants are at different altitudes, here's a quick and easy way to measure *approximate* weapon ranges:

• Measure the horizontal and vertical distances between the vehicles.

• Divide the smaller of the two numbers in half and add it to the longer one: that's the range.

Example: Thannik is firing at a snowspeeder off in the distance. It's 150 meters away and 30 meters above him. Thirty meters is the smaller of the two, so add 15 to 150 to get a range of 165 meters.

4-6. Slip. The character slips and nearly falls. The character only makes half her Move. She suffers a penalty of -3D to all actions for the rest of the round, and -1D to all actions for the next round (in addition to normal multiple action penalties).

7-10. Fall. The character falls halfway through her Move, but manages to catch herself and is now kneeling. She may take no actions for the rest of the round *and* suffers a -2D penalty to all actions for the next round.

11-15. **Minor tumble.** The character falls one-quarter of the way through her Move, suffering painful scrapes and bruises. She may take no actions for the rest of the round *and* the next round. She takes damage, but subtract -3D from normal collision damage. (In effect, the character takes 1D damage if she was moving all-out; if she was moving slower, she'd suffer no damage.)

16-20. Tumble. The character falls, probably tumbling into a nearby object. She suffers painful scrapes and bruises (unlucky characters can suffer broken bones or worse): roll normal collision damage.

21+. **Major tumble.** "That had to hurt!" The character falls at a bad angle and may suffer a serious injury. Increase collision damage by +2D.

Collisions. Collision damage depends on how fast the character was moving.

Move	Character Damage
Cautious	1D
Cruise	2D
High speed	3D
All-Out	4D

Roll damage against the character's *Strength,* just as described in the "Damage" section of the chapter on "Combat and Injuries."

Example: Rhen is moving at high speed and fails her *running* roll by 18 points. She suffers a "tumble" and trips and falls painfully. Since she was moving at high speed, she suffers 3D damage.

Vehicle Movement

Vehicle movement works in much the same way as character movement.

Every vehicle has a Move score, which is how many meters per round the vehicle moves at cruising speed.

Moving is an action, just like firing a blaster or *dodging.* A vehicle can move *once* per round.

Most repulsorlift vehicles — from landspeeders to airspeeders and speeder bikes — use the *repulsorlift operation* skill or *Mechanical* attribute. (Walkers use *walker operation;* old-fashioned wheeled- and tracked-vehicles use *ground vehicle operation,* while hovercraft use *hover vehicle operation.* Swoops use *swoop operation.* Each vehicle's description lists its skill.)

When a vehicle moves, you describe the terrain and then pick a difficulty level and a difficulty number: Very Easy (1-5), Easy (6-10), Moderate (11-15), Difficulty (16-20), Very Difficult (21-30) or Heroic (31+).

The player decides how fast she wants her character to drive the vehicle and makes her *repulsorlift operation* (or other skill) roll. If a vehicle has a "maneuverability code," add it to the pilot's skill roll.

If the roll is equal to or greater than the difficulty number, the vehicle moves across the terrain without a problem; if the roll is lower, the vehicle has a "movement failure."

Move Speeds

While a vehicle can only move once per round, the driver can pick one of four speeds.

• **Cautious Movement:** This is a very slow movement — the vehicle goes at half its Move. (A vehicle with a Move of 200 would move up to 100 meters.)

In Very Easy, Easy, and Moderate terrains, cautious movement is a "free action" and the driver doesn't have to roll her *repulsorlift operation* (or other skill).

In Difficult, Very Difficult and Heroic terrains, roll the character's vehicle operation skill, but reduce the difficulty one level. (Very Difficult terrain is Difficult to cross; Moderate terrain is Easy to cross.)

Example: Rhen, the brash pilot, is now in her natural element: she's got a *repulsorlift operation* skill of 5D. She's behind the controls of an airspeeder with a Move of 200 and a maneuverability of 1D+2. She's piloting in open air (Easy terrain) at cautious speed. She doesn't have to roll — the speeder automatically moves 100 meters. If she were also firing the speeder's autocannons, she'd get to roll her full *vehicle blasters* skill (or in this case, her *Dexterity* attribute of 3D) because this is a "free action."

Later, Rhen is trying to pilot her speeder through a narrow, twisting canyon in the middle of a driving rainstorm — it's Very Difficult terrain. Since she decides to move at cautious speed, the terrain is considered one difficulty level easier: it's only Difficult (the gamemaster picks a difficulty number of 19). Rhen gets to roll *repulsorlift operation* of 5D and the speeder's maneuverability of 1D+2 — she gets a 23. Rhen maneuvers the speeder through the canyon without much difficulty, although she knows she'd better not go too much faster or she may bounce the speeder off the canyon walls.

• **Cruising Movement:** Cruising movement is normal driving speed for a vehicle — it moves at its Move speed.

Moving at cruising speed counts as an action, but the pilot can automatically make the move for Very Easy, Easy and Moderate terrains. A pilot must roll the vehicle's operation skill for Difficult, Very Difficult and Heroic terrains.

Example: Rhen is piloting her vehicle on a clear repulsorway (Easy terrain), but an Imperial patrol speeder is closing in fast. She can automatically pilot her speeder at cruising speed (the speeder goes at its Move of 200 meters), but

it's an action. Firing the autocannon is a second action, so she rolls 2D (subtract the -1D penalty from her *Dexterity* of 3D) to hit the Imperial speeder.

Later, Rhen is flying the speeder through a thick forest (Difficult terrain; difficulty number of 17) at cruising speed. She rolls her *repulsorlift operation* and the speeder's maneuverability and gets a 21 — she maneuvers through the tree branches without so much as scratching the paint.

• **High Speed:** High speed movement is pushing a vehicle for added speed — the vehicle moves at twice its Move speed.

The pilot must roll for Very Easy, Easy or Moderate terrain.

When moving at high speed, the difficulty for Difficult, Very Difficult and Heroic terrains increases one level: Difficult terrain becomes Very Difficult to cross, Very Difficult terrain becomes Heroic, Heroic terrain becomes Heroic+10.

Example: Rhen is racing her speeder at high speed across a clear ice plain (Easy terrain; difficulty number 7). Her *repulsorlift operation* and maneuverability rolls total 18 — her speeder races 400 meters over the frigid terrain.

Later, Rhen is trying to race her speeder at high speed through heavy traffic — it's Difficult terrain. Because she's moving at high speed, the terrain is considered Very Difficult (difficulty number 28). Rhen rolls her *repulsorlift operation* and maneuverability, getting a 27 — she fails. To find out what happens, see "Movement Failures."

• **All-Out:** All-out movement is moving at a vehicle's all-out speed — it moves at four times its Move.

Characters piloting a vehicle at "all-out" speed may not do anything else in the round, including vehicle *dodges* or firing the vehicle's weapons.

Increase the difficulty one level for Very Easy, Easy and Moderate terrains. Increase the difficulty two levels for Difficult, Very Difficult or Heroic terrains.

Example: Rhen knows Imperial speeders are closing in on her, but she sees an open plain stretching for kilometers ahead. She decides to move all-out, hoping to out-race the Imperial gunners. The open field is Easy terrain; since Rhen is moving all-out, the difficulty increases to Moderate (difficulty number 12). Rhen rolls her *repulsorlift operation* and maneuverability, getting a 19 — Rhen's speeder (with a Move of 200) pulls away, crossing 800 meters!

Later, Rhen decides to move all-out through the heart of a dense forest. It's Difficult terrain, but because she's moving all-out, the difficulty increases two levels to Heroic (difficulty number 38). Rhen rolls her *repulsorlift operation* of 5D and her speeder's maneuverability of 1D+2 and gets a 24 ... even this task is a little above her considerable abilities. To see how bad Rhen may have wrecked, see "Movement Failures."

Acceleration and Deceleration. Vehicles may increase or decrease their movement one level per round.

Example: Rhen is piloting her landspeeder at cruising speed in one round. The next round, she may maintain cruising speed, decrease to cautious speed or increase to high speed; she may not increase her speeder to all-out speed.

Later, Rhen is pushing her speeder at all-out speed while racing through a forest. She rounds a bend and faces a sudden dead-end. While she'd love to bring the speeder to a complete stop, the best she can do is slow down to high speed. Rhen holds on and hopes for the best!



Partial Moves. Characters can move anywhere between half their "move speed" and the full move speed.

Example: A speeder with a Move of 200 is going at high speed (up to 400 meters). The speeder can move anywhere between 200 and 400 meters.

Long-Distance Movement: All-out movement takes its toll on vehicles — a vehicle continuously going all-out must make a body strength roll every 10 minutes.

The first body strength difficulty is Very Easy; increase the difficulty one level for each additional roll. If the vehicle fails the roll by 1-10 points, the vehicle is suffering strain (such as overheating) and must "rest" for *twice* as long as it moved all-out. If the roll fails by 11 or more points, the vehicle has suffered a mechanical failure and requires a Moderate *repair* roll and at least one hour of work.

High speed movement also requires body strength rolls: roll once every hour. The first roll is at Very Easy difficulty and increases one difficulty level for each additional roll.

Terrain Difficulties

Very Easy: 1-5. Driving over flat, artificial surfaces with no obstacles, such as roads. Driving in light traffic. Repulsorlift flight over any flat, stable surface.

Easy: 6-10. Driving over smooth surfaces with minor obstacles. Driving in moderate traffic. Repulsorlift through uneven terrain, or in moderate traffic, such as on a highway or on city streets.

Moderate: 11-15. Driving in heavy traffic at high speed. Driving over rough terrain or through an intense storm with thunder and lightning. Repulsorlift flight over very uneven terrain, such as down a chasm, or in any situation that severely limits visibility (bad storm or thick fog).

Difficult: 16-20. Driving a vehicle over very rough terrain, such as up a mountainside, through a crater field or during a meteor storm. Conducting a chase in heavy traffic or with other major obstacles. Repulsorlift flight through thick forests or in Beggar's Canyon.

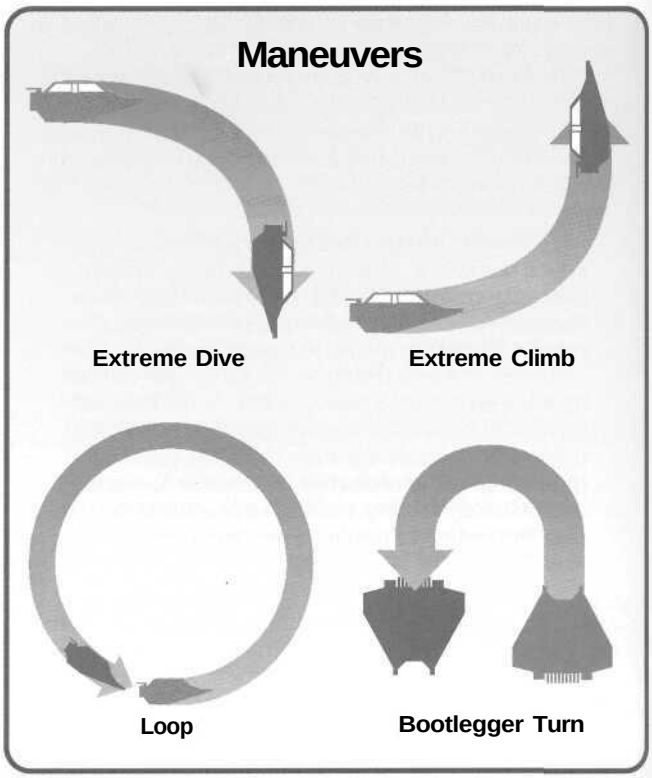
Very Difficult: 21-30. Driving through a city during an earthquake or fierce battle, as stray shots land all around your vehicle, buildings topple in front of you, or the highway you're driving on begins to collapse. Repulsorlift flight under similar circumstances.

Heroic: 31+. Driving or repulsorlift flight in any situation that verges on the impossible: trying to navigate through thick swamps with branches and vines blocking the way at every turn. Racing through the core of an immense drilling machine and avoiding its heavy machinery.

Maneuvers. The difficulty number covers basic flight maneuvers: straight-line movement, a couple of turns and other simple movements. If a characters wants to make a more difficult maneuver, such as jumping an obstacle or making an extremely tight turn at high speed, add modifiers as needed:

+1-5	Maneuver is fairly easy.
+6-10	Maneuver is somewhat difficult and requires a certain amount of skill.
+11-15	Maneuver is very difficult and requires a very talented (or lucky) driver or pilot.
+16+	Maneuver appears to be almost impossible. Only the very best drivers can pull off a maneuver of this difficulty.

Here are some possible maneuvers and their difficulties. Gamemasters (and players) are not limited to this list — many other maneuvers can be attempted and you must determine a difficulty for the task.



• **Bootlegger Turn.** (Ground vehicles; +6-+15 depending upon situation.) The vehicle slams on its brakes, spinning around and sliding. It only moves half of its normal Move, and ends up facing the opposite direction.

• **Extreme Climb** or **Extreme Dive.** (Flying vehicles: +6-+20 or more depending upon situation.) The vehicle climbs or dives at an extreme angle (45° or more).

• **Extreme Turn.** (Ground and flying vehicles; +6-+15 depending upon situation.) The vehicle is attempting a very tight turn (any turn over 45°) while maintaining a high speed. The specific modifier depends on how fast the vehicle is going and the difficulty of making the turn without losing control.

• **Jump.** (Ground vehicles; +5-+20 depending upon situation.) The vehicle is jumping, either off a bridge, from a cliff or from some other obstacle or ramp. The difficulty depends on how far the vehicle is attempting

to jump and the difficulty of maintaining control upon landing.

• **Loop.** (Flying vehicles; +15-+30 or more depending upon situation.) The vehicle performs a loop (loop-de-loop) over the course of its entire move.

• **Rotate.** (+5-+15 or more depending upon situation) A hover vehicle (and some ground repulsorlift vehicles) at cruising speed or less can *rotate* — change direction up to 360° — without changing its inertia.

Movement Failures

A vehicle that fails a movement roll may have to slow down or may even collide with an obstacle.

Find the number of points by which the movement roll failed:

1-3. Slight slip. The vehicle experiences a slight "slip" (gets sideways or almost swerves out of control). While the vehicle completes the movement, the pilot suffers a penalty of -1D to all actions for the rest of the round (in addition to normal multiple action penalties).

4-6. Slip. The vehicle nearly slides out of control and only makes half its Move. The pilot suffers a penalty of -3D to all actions for the rest of the round, and -1D to all actions for the next round (in addition to normal multiple action penalties).

7-10. **Spin.** The vehicle completes one-quarter of its Move and then goes spinning out of control. It can make no movements for the rest of the round *and* the next round. If the vehicle hasn't been damaged by a collision, it may begin moving in two rounds.

11-15. Minor collision. The vehicle glances off another vehicle or nearby obstacle. (Subtract -3D from normal collision damage; see "Collisions.") If there's nothing to hit, the vehicle simply spins out of control and can make no movements for the rest of the round and the next round.

16-20. Collision. The vehicle smashes into another vehicle or nearby object, doing normal collision damage. (See "Collisions.") If there's nothing to hit, the vehicle may spin out of control, or at the gamemaster's discretion, the vehicle may begin to tumble, flip over, or experience some other collision.

21+. **Major collision.** Crash!!! The vehicle runs into an obstacle and at such a poor angle as to increase collision damage by +4D. (See "Collisions.") If there's nothing to hit, the vehicle flips out of control or experiences some other serious collision.

Collisions. The amount of collision damage depends on how fast the vehicle was moving. (When resolving collision damage with ships or objects of different scales, don't forget to use appropriate damage die caps.)

Speed	Collision Damage
Cautious	2D
Cruise	4D
High Speed	6D
All-Out	10D

Roll the collision damage and compare it to the vehicle's body strength roll. "Vehicle Damage" explains what happens.

If the vehicle runs into another vehicle, the damage changes based on the angle of the collision.

Head-on crash	+3D
Rear-ender/sideswipe	-3D
T-bone	OD

You may want to adjust collision damage to reflect what a vehicle runs into. If a vehicle smashes into a hardened plasticrete wall, it suffers full damage. On the other hand, something with a little "give" — like a wooden fence or thick bushes — may absorb some of the impact while slowing the vehicle down: you may want to reduce collision damage by -1D, -2D or more.

You should describe collisions in colorful detail since they're one of the "emotional payoffs" of chase scenes.

Example: Rhen is piloting her airspeeder at high speed. The difficulty number is 21, but she only rolls a 6 — she fails the roll by 15, which means a "minor collision." High speed movement normally causes 6D damage, but the minor collision's -3D to damage means that her speeder only suffers 3D damage. The gamemaster rolls the 3D, while Rhen rolls her airspeeder's body strength of 2D to resist damage.

Later, Rhen fails another movement roll, this time by 24 points. The airspeeder was going at high speed and is in a "major collision": the high speed movement causes 6D damage and the major collision adds another +4D to damage. Unfortunately, she also suffers a head-on crash with another speeder, for another +3D to damage. Her speeder suffers an incredible *13D* damage!

Vehicle Combat

Rebel snowspeeders close in on the Empire's AT-AT walkers, firing several volleys of laser fire at the armored behemoths ...

Princess Leia presses the accelerator on her speeder bike while an Imperial biker scout closes in from behind and opens fire ...

Vehicle combat works just like regular combat and is fought in five second rounds.

To attack a vehicle:

• Determine the difficulty number to hit the target (based on the range).

• The attacker rolls his attack skill (normally *vehicle blasters* or *Dexterity).*

• If the roll is equal to or higher than the difficulty number, the attack hits. Roll damage. (See "Vehicle Damage.")

Example: Rhen is shooting at an Imperial speeder bike. The bike is 150 meters away — that's medium range for her airspeeder's laser

cannons. (Medium difficulty; difficulty number of 12.) Rhen's *vehicle blasters* skill is 3D and the cannons' fire control is 3D — if Rhen doesn't move the speeder, she gets to roll 6D to hit. If she rolls 12 or more, Rhen's shot hits the speeder bike.

Reaction Skills

• The target *can* roll a reaction skill — this is a "vehicle dodge." Roll the pilot's *repulsorlift operation* (or other skill) and the vehicle's maneuverability code.

This is the new difficulty number to hit the vehicle.

Example: The speeder bike pilot decides to make a vehicle dodge to get out of the way of Rhen's attack. The pilot's *repulsorlift operation* skill is 3D+2 and the bike's maneuverability code is 3D: his vehicle dodge roll is a 21 — Rhen's new difficulty number to hit the speeder is a 21!

Full Reaction. The pilot can make a "full reaction." Roll the vehicle dodge; this can be the *only* action in the entire round.

The character rolls his *repulsorlift operation* (or other skill) and the vehicle's maneuverability code and *adds* it to the difficulties of all attacks made against the vehicle that round.

Example: Later on, Rhen fires again at the speeder bike: she's still at medium range, for a Moderate difficulty and difficulty number of 12.

The Imperial speeder bike pilot decides to make a full vehicle dodge: he rolls his 6D+2 *(repulsorlift operation* of 3D+2 and the maneuverability of 3D) and gets a 25. Because this is a full vehicle dodge, Rhen's new difficulty number is a 37! However, the speeder bike pilot can't do anything else in the round, not even move his speeder.

Vehicle Combat Modifiers

All modifiers from the chapter on "Combat and Injuries" apply to vehicle combat. There are a few additional modifiers which may come into play.

Scale. Be sure to take into account scale modifiers for combat between vehicles of different scales.

Cover. Most vehicles provide some protection to the pilot and any passengers — it will be listed as None, 1/4, 1/2, 3/4 or Full. Add the cover and protection modifiers as described in the chapter on "Combat and Injuries."

Vehicle Weapons

Vehicle weapon descriptions list what skill the weapon needs, its fire control and damage, as well as its fire rate and blast radius (if needed).

Ranges. If a weapon lists *four* ranges, the first range listing is for point-blank range (Very Easy difficulty). Anything less than point-blank range is too close for the weapon to be targeted accurately — the difficulty is Very Difficult.

Example: A blaster cannon's ranges are 10-50/100/200/500. Anything between 10 and 50 meters away is at point-blank range (Very Easy difficulty). Anything closer to the weapon than 10 meters is at less than point-blank range: the difficulty is Very Difficult.

Crew. A weapon's "crew" listing is the number of gunners necessary to fire the weapon in combat. A listing of "Crew: 1" means the weapon can be fired by one person. A listing of "Crew: 2" means that two people must work the weapon, but only one person rolls his *vehicle blasters* skill to see if the attack hits. If a weapon doesn't have a crew listing, it means it can be fired by the pilot.

Fire Arc. Weapons also list *fire arcs* — the direction (or directions) the weapon can be fired. Weapon fire arcs are front, back, left, right and turret. (Turrets can fire in any direction.)

Ramming

One vehicle can try to *ram* another. To do so, it must pass very close to the target vehicle during its move.

Add +10 to the movement difficulty for the ramming vehicle. Ramming also counts as a separate action: the pilot suffers an additional -1D penalty.

If the pilot's *repulsorlift operation* (or other skill roll) is higher than the difficulty, the attacking vehicle rams the target vehicle.

If the pilot's *repulsorlift operation* (or other skill roll) is lower than the *original* movement difficulty number, the pilot fails; see "Movement Failures."

If the pilot's *repulsorlift operation* (or other skill roll) is equal to or higher than the original difficulty but lower than the new movement difficulty, the vehicle completes the move successfully, but the ram attack misses.

Target vehicles can make a vehicle dodge to avoid a ram attack. Ram attacks damage both vehicles: the attacker suffers damage as if involved in a sideswipe (-3D to normal damage), but the victim suffers damage as if involved in a T-bone (normal damage).

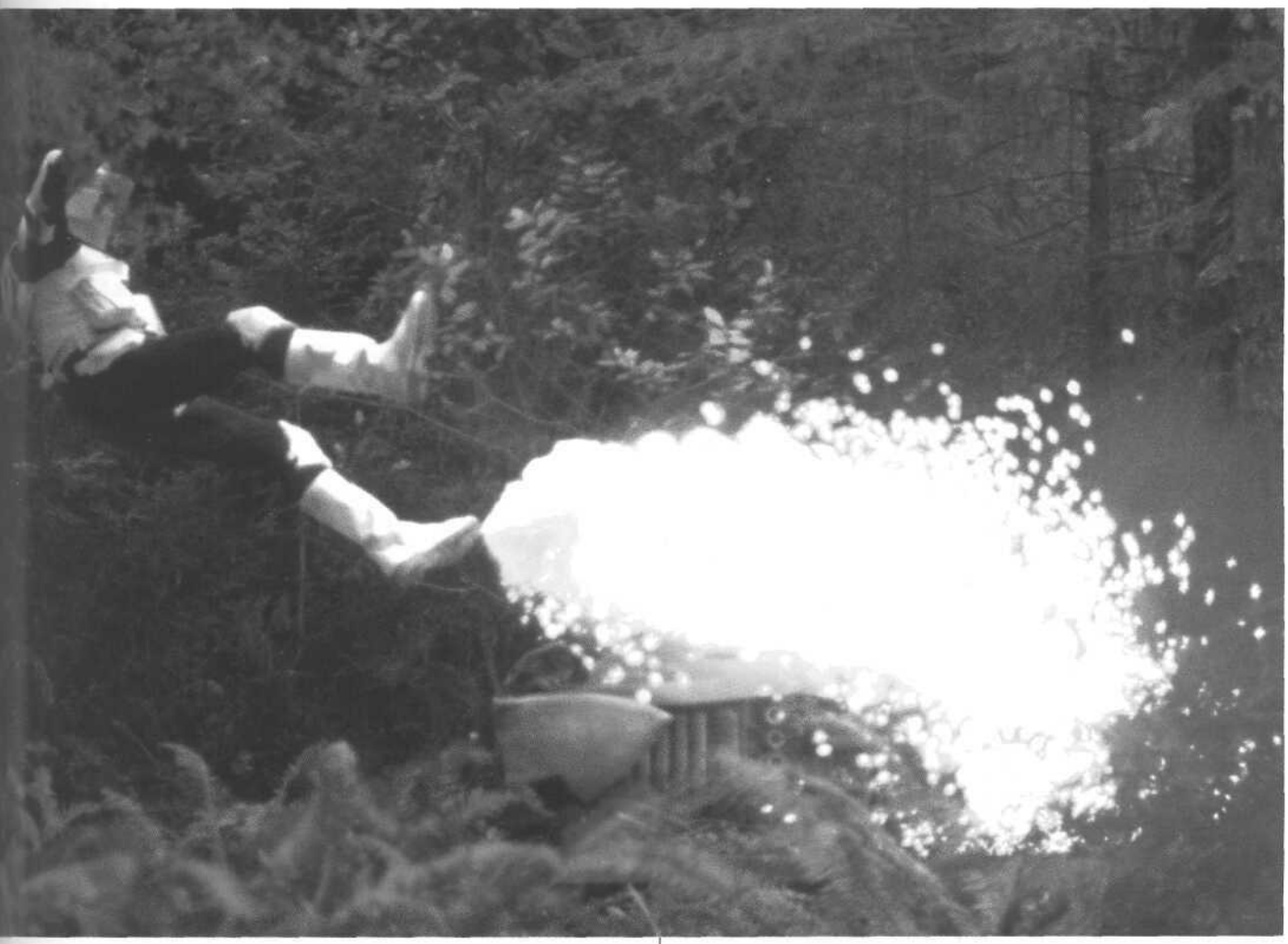
Example: Rhen is trying to close in on that speeder bike but she's still 150 meters behind it.

The speeder bike has a Move of 175. The pilot got initiative and decided to go first — he decides to move at cruising speed and succeeds at his *repulsorlift operation* roll. The speeder pulls ahead 175 meters: it's now 325 meters ahead of Rhen.

Rhen decides she's going to take two actions (-1D penalty to both skill rolls): she wants to pull up close to the speeder bike and ram it. (To ram it, she has to pull at least even with the speeder bike.)

Rhen decides to try the ramming attack. The terrain is Moderate; the difficulty number is 12. Her airspeeder's Move is 200; since the speeder bike is 325 meters ahead of her, she needs to move at high speed to catch up. The ramming attack adds another +10 to the difficulty number — it's now a 22.

If Rhen rolls less than 12, she failed her *repulsorlift operation* roll and had a movement failure. If the rolls a 12-21, she succeeds at the



repulsorlift operation roll and crosses the terrain, but her ramming attack misses.

Rhen rolls a 24. Her speeder races up on the speeder bike and smashes into the side. Rhen's speeder is moving at high speed (6D collision damage), but has the sideswipe result (-3D damage), so it only takes 3D damage.

The speeder bike suffers the high speed collision damage (6D damage).

Vehicle Damage

Rather than suffering injuries, vehicles take damage: engines may be damaged, weapons systems may be disabled and so forth.

When a vehicle has a collision, roll the collision damage and compare it to the vehicle's body strength roll (this is like a character's *Strength* roll to resist damage). If a vehicle is blasted in combat, compare the weapon's damage roll to the vehicle's body strength roll.

If the damage roll is lower than the body strength roll, the vehicle takes no damage. If the damage roll is equal to or higher than the body strength roll, find the result on the "Vehicle Damage Chart."

Vehicle Damage Chart

Damage Roll Body Strength Roll By:	Effect
0-3	Shields blown/controls ionized
4-8	Lightly damaged
9-12	Heavily damaged
13-15	Severely damaged
16+	Destroyed

Shields blown. A "shields blown" result means that the vehicle loses -1D from its shields total (if it has any). This loss lasts until the shields are repaired. If the vehicle has no dice remaining in shields (or had no shields to begin with), it suffers the *controls ionized* result.

Controls ionized. A *controls ionized* result means that the vehicle's controls suffer a temporary power overload. The ship loses -1D from its maneuverability, fire control for weapons, damage from weapons, and shield dice for the rest of that round and the next round. (The vehicle's body strength stays at its full die code.)

If a vehicle is suffering from as many *controls ionized* results as the vehicle has maneuverability dice, its controls are frozen for the next two rounds. The vehicle must maintain the same speed and direction for the next two rounds; it may not turn, fire weapons, make shield attempts or take any other action.

When controls are frozen, blue lightning plays across the vehicle's controls, as shown when Luke Skywalker's snowspeeder was disabled in *The Empire Strikes Back.* A pilot must still make the vehicle's *operation* rolls while the controls are frozen or the vehicle automatically crashes.

Example: Rhen is flying an airspeeder with a maneuverability of 2D+1. The speeder suffers two controls ionized results, so its controls are now frozen: Rhen can't slow down, speed up or change course.

Rhen's *repulsorlift operation* difficulty is a 13 — if she rolls a 13 or higher for the next two rounds, she manages to keep the speeder from crashing. After the two rounds are over and Rhen regains control, she knows she has to be careful: if her speeder suffers another controls ionized result, her controls will be frozen again.

Lightly damaged. Vehicles can be lightly damaged any number of times. Each time a vehicle is lightly damaged, roll 1D to see which system is damaged.

1-3. Vehicle loses -1D from its maneuverability. (If the vehicle's maneuverability has already been reduced to OD, the vehicle suffers a -1 Move.)

4. One on-board weapon was hit and destroyed; the gunners take damage. (See "passenger damage.") Randomly determine which weapon is hit.

5-6. Vehicle suffers -1 Move.

Heavily damaged. Heavily damaged vehicles have taken a much more serious amount of damage. If a heavily damaged vehicle is lightly damaged or heavily damaged again, it becomes severely damaged. Roll 1D to see what system is affected.

1-3. Vehicle loses -2D from its maneuverability until repaired. (If the vehicle's maneuverability has already been reduced to OD, the vehicle suffers a -2 Move.)

4-6. Vehicle suffers a -2 Move.

Severely damaged. Severely damaged vehicles have taken major amounts of damage and are almost rendered useless. A severely damaged vehicle which is lightly damaged, heavily damaged or severely damaged again is destroyed. Roll 1D to see what system is affected.

1-2. Destroyed powerplant. The vehicle's repulsorlift generator or motor is completely destroyed. If a ground vehicle is moving at high speed or all-out speed, it crashes. If the ground vehicle is moving at cruising or cautious speed, it simply rolls or bounces to a stop. Flying vehicles plummet towards the ground — the pilot must make an operation roll to land the vehicle *(minimum* difficulty of Moderate) or it crashes.

3. Overloaded generator. The engine or generator begins to overload and will explode in 1D rounds, completely destroying the vehicle. (The minimum difficulty to crash-land or stop the vehicle safely is Moderate.)

4. Disabled weapons. All weapons systems completely shut down.

5. Structural damage. The vehicle begins to break up or a major system fails. (The pilot has 1D rounds to eject or crash-land the vehicle; the minimum difficulty to crash-land or stop the vehicle safely is Moderate.)

6. Destroyed. The vehicle is destroyed or crashes into another object due to complete loss of control.

Destroyed. The vehicle is immediately destroyed. All passengers take damage. (See "Passenger Damage.")

Lost Moves

Lost Moves add together. For example, a vehicle that suffers a -1 Move result, then a -2 Move result is at "-3 Moves."

-1 Move: The vehicle or creature can no longer move at all-out speed; it is limited to high speed.

-2 Moves: The vehicle or character is limited to its cruising speed.

-3 Moves: The vehicle or character can only move at its cautious speed.

-4 Moves: The vehicle's drive is disabled and it cannot move until repaired.

-5 Moves: The vehicle is destroyed.

Passenger Damage

Passengers may be injured when a vehicle suffers damage or crashes. Use your judgment to decide whether a character takes damage. If a vehicle is destroyed, everyone is almost certainly killed. On the other hand, if the characters are in the pilot's compartment of a sail barge and a weapon turret on the other side of the barge is destroyed, it's very unlikely they'll be injured.

Determine character damage based on how badly the vehicle is damaged. (Damage is character-scale.)

Vehicle is:	Passenger suffers:
Lightly damaged	1D
Heavily damaged	3D
Severely damaged	6D
Destroyed	12D

Falling Damage

Whenever anything falls and smacks into the ground, the damage is dependent upon how far the character or object fell. The damage always matches the scale of the thing falling — characters suffer character-scale damage, speeders suffer speeder-scale damage, and so forth.

These values are for standard gravity worlds. Increase the damage a couple of levels for high gravity worlds and decrease falling damage a couple of levels for low gravity worlds.

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

Speeds

You can use a vehicle's (or character's) Move to find its all-out speed in kilometers per hour.

Move	Kilometers Per Hour (All-Out)	Move	Kilometers Per Hour (Ail-Out)
3	10	150	430
5	15	160	460
7	20	175	500
8	25	185	530
10	30	195	560
14	40	210	600
18	50	225	650
21	60	260	750
25	70	280	800
26	75	295	850
28	80	330	950
30	90	350	1,000
35	100	365	1,050
45	130	400	1,150
55	160	415	1,200
70	200	435	1,250
80	230	450	1,300
90	260	470	1,350
105	300	485	1,400
115	330	505	1,450
125	360	520	1,500
140	400		

A vehicle's "high speed" ("running" speed for the character) is *half the* all-out kilometers per hour speed. A vehicle's cruising speed ("walking" speed for a character) is *one-quarter* of the "kilometers per hour" speed. A vehicle's cautious speed (a character's "slow walk") is *one-eighth* the "kilometers per hour" speed.

Example: Rhen is piloting an airspeeder with a Move of 350 (its all-out speed is 1,000 kilometers per hour). If she flies the speeder at high speed, she's going 500 kilometers per hour. If she's flying the speeder at cruising speed, she's flying at 250 kilometers per hour. If she decides to fly at cautious speed, she's going 125 kilometers per hour.

You can find a vehicle's all-out speed in kilometers per hour by multiplying the Move by 2.88.

Example: Rhen is flying a landspeeder with a Move of 200. Its all-out speed is 576 kilometers per hour.

Long-Distance Travel

Just as with chases, you should use a combination of scenes and rounds for long trips. First, determine the "basic terrain difficulty" for each leg of the journey: clear plains might be Easy, while a thick forest might be Difficult. Then, have the driver or pilot make his *repulsorlift operation* (or other skill) roll.



If the pilot rolls below the difficulty number, there has been some kind of random incident. The vehicle may break down. Maybe the characters have a minor accident. Perhaps the local terrain is populated by large and exceedingly stupid herbivores that have a knack for wandering in front of oncoming speeders.

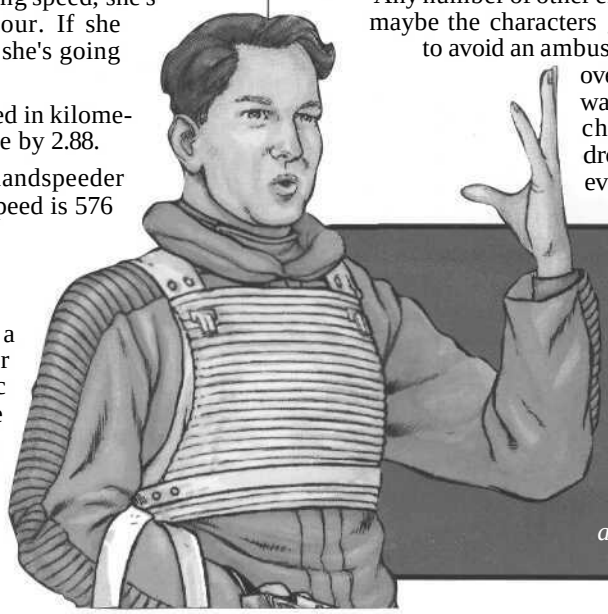
While the incident doesn't have to be directly related to the adventure, it can affect the game: if the characters get pulled over for violating local speed ordnances — and the local law enforcement officials run an identity check and find that they're wanted for past offenses — the characters may spend several hours clearing up their problems. Of course, the people they're trying to catch now have a few extra hours to get away.

Encounters

Pre-planned encounters can be a very effective way to liven up an adventure with a long trip.

Maybe the characters have to deal with a freak storm and seek shelter. What kind of *repulsorlift operation* difficulties do they face? What happens if they fail a roll? Where can they find a place to stay and who do they run into while they're there? Who can they get to repair their speeder if it's damaged in the storm?

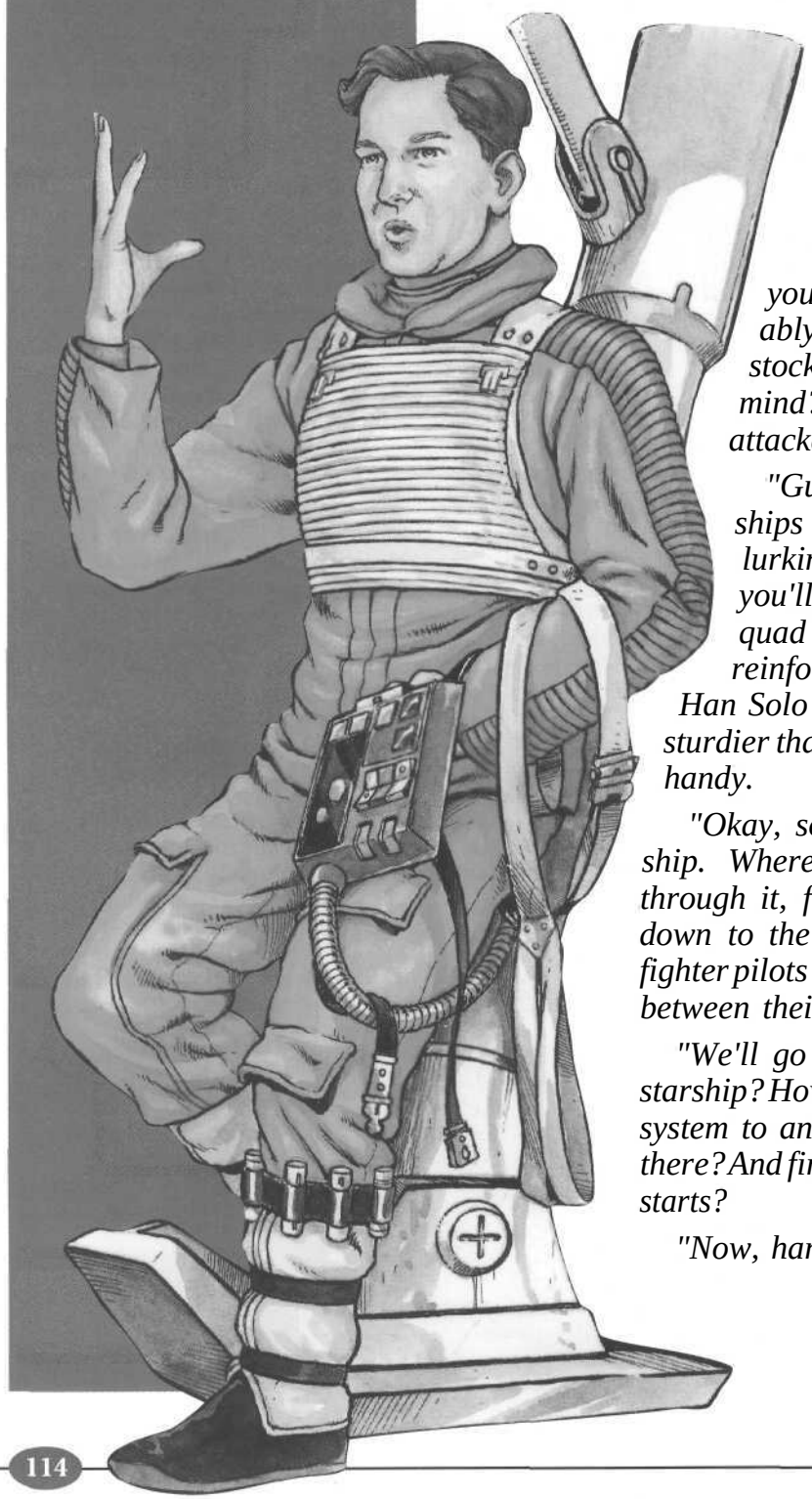
Any number of other encounters can liven up the game: maybe the characters get ambushed by bandits, have to avoid an ambush in a small town when they pull over for lunch, have to bluff their way through an Imperial security checkpoint ("These aren't the droids you're looking for.") — whatever you want to add to your game.



Now you know how to run movement - both the "nuts and bolts" rules and the "keep it simple and keep the game moving" approach that makes the game fun.

Next up are the "ins" and "outs" of starship travel and combat. I'll be your guide again … see ya in a couple.

7 Space Travel and Combat



"If you want to get from planet to planet, you're gonna need a starship. You probably think any old ship will do. Maybe a stock light freighter is what you have in mind? I mean, you don't plan on getting attacked, right?

"Guess again, people. These days, pirate ships — or Imperial TIE fighters — can be lurking anywhere. After your first close call, you'll learn to appreciate the benefits of quad laser cannons, boosted shields and reinforced hull plating. Just ask someone like Han Solo or Platt Okeefe … something a little sturdier than a 'stock' freighter can come in pretty handy.

"Okay, so now you know that you need a good ship. Where do you begin? Relax. I'll walk you through it, from the basics of buying a ship right down to the finer points of sending Imperial TIE fighter pilots scurrying home with their tails tucked between their legs.

"We'll go over the issues in order. What's a starship? How do I get a ship? How do I get from one system to another? What can I run into once I get there? And finally, what happens when the shooting starts?

"Now, hang on and learn."

What's a Starship?

A "starship" is any space vessel capable of travelling between stars. (Any ship that cannot travel between systems is a "spaceship.") Most "modern" starships use a *hyperdrive* to journey from one star to another. The miracle of hyperdrive technology allows people to travel to distant worlds, trade goods, and maintain a stable government that spans the galaxy.

There are many different types of starships, but they're grouped into three general categories:

• **Capital ships.** Also known as "capital combat starships," a capital ship is any large vessel designed for deep space combat. They are typically over 100 meters long, require large crews and are armed with combat shields and many weapon emplacements. Many capital ships carry starfighters, shuttles or landing craft. Imperial Star Destroyers, Nebulon-B frigates and Corellian Corvettes are a few of the more famous designs. Capital ships use the *capital ship piloting* skill (or *Technical* attribute).

• **Starfighters.** These small space fighters are designed for combat; they're virtually useless for any other task. Starfighters typically have a crew of one or two, with almost no cargo space. While fragile, they're equipped with powerful weapons and are blindingly fast at sublight speeds; most starfighters also perform well in atmospheric combat. X-wings, Y-wings and Imperial TIE fighters are well-known examples of this category of ship. Starfighters use the *starfighter piloting* skill (or *Technical* attribute).

• **Space transports.** This broad category covers any starship not specifically designed for combat. (However, many transports — such as the famed *Millennium Falcon* — have been refitted with added weapons, tougher shields and faster engines to make them combat-worthy.) Space transports include small scout ships and light freighters (the *Falcon* is a Corellian YT-1300 light freighter), military and civilian shuttles, expensive space yachts, and even immense bulk freighters and passenger cruise liners; they all use the *space transports* skill (or *Technical* attribute).

The availability of cheap and easily-maintained hyperdrives means that ships are "relatively" affordable. Entrepreneurs willing to mortgage their futures on the ability to make a profit hauling cargoes — legal or otherwise — may be able to purchase an old freighter. Small businesses and independent traders with more resources can purchase newer, more reliable vessels, and often pour most of the profits into maintaining and upgrading their ships. The wealthy can afford luxurious, customized space yachts.

Many corporations own entire fleets of bulk haulers for cargo shipping, while squadrons of aging starfighters protect the haulers from pirate and Rebel attacks.

On the upper end of the scale, the governments of the Old Republic and the Empire built vast fleets consisting of tens of thousands of military vessels.

How Do I Get a Ship?

Starships aren't cheap. There is the basic cost of the ship itself, and then the bank loans, and maintenance and repairs — it looks so romantic in the holovids; it's murder in the space lanes.

Some templates begin the game with a freighter, but odds are that the character also inherits a mountain of debt.



New ships tend to be beyond the reach of the average person and even used ships are expensive. Probably the best ship most characters are going to be able to afford is an aging freighter that has more than a few quirks hidden beneath the battered hull plating. (Ship owners can upgrade their vessels over time — see the "Using Repair Skills" and "Improving Vehicles, Vessels and Weapons" sections of Chapter Two, "Attributes and Skills.")

Military-quality vessels — such as starfighters and capital combat ships — are expensive in the best of times and governmental regulations are supposed to make sure that they don't fall into "Rebel hands." Normally, only planetary governments and the largest corporations have the opportunity to legally acquire such vessels. (Those with the money and the connections can purchase such ships through the black market.)

Characters working for the Rebel Alliance/New Republic, large companies, or wealthy individuals may borrow cargo haulers and freighters to complete their missions.

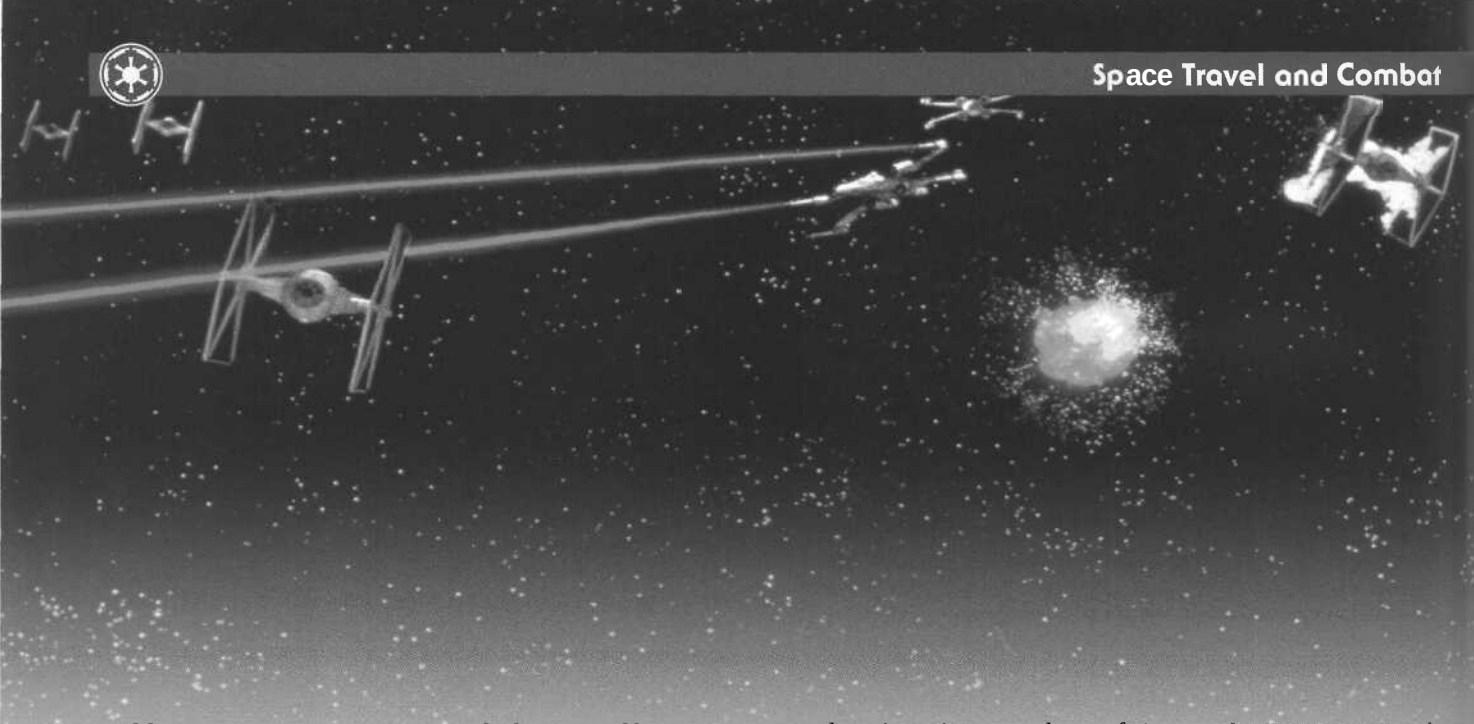
Characters may also be able to lease a ship from a sponsor. Often, they'll be under exclusive contract and have to take cargoes at the sponsor's convenience. They'll have to make regular payments and probably have to pay for all expenses and repairs out of their own pockets ... but at least it's a way to buy a ship, especially for those people who can't get loans from financial institutions.

Of course, there's always the "easy" way to get a ship: borrow money from a crime lord. With the Empire's repressive policies, even the most honest spacers are sometimes forced to turn to the underworld for a few credits. Most crime lords are more than happy to help a freighter captain through a tough time in exchange for a few "favors" and a hefty profit. This route is only for the most desperate individuals, but for some it's the only way to get a ship.

Booking Passage

Characters who need to find a way from one system to another, but who don't own a ship, still have a few options.

The most common choice is to book passage on a passenger liner or transport. Liners travel regular routes between



worlds; most major systems are regularly serviced by one or more such ships. Accommodations range from spartan (a seat and perhaps a meal for short journeys) to staterooms with all the luxuries one could possibly imagine. Naturally, costs match the "style" one travels in, from a few hundred credits for a short trip on a cheap transport to many thousands of credits for luxury cruises.

For such trips, the characters merely have to purchase their tickets and let the crew do its job. Of course, things can get a little more complicated. Pirate attacks are a continuing problem, and overzealous Imperial Customs officers have an annoying tendency to search liners, looking for undercover Rebel operatives.

Characters can save a few credits by booking passage on an independent freighter that already has a cargo destined for the planet they want to visit. Many freighters have a spare bunk or two — but not many other amenities — for just such an occasion.

Charter

Characters can also charter a ship, hiring an independent freighter captain to take them to a planet. While more expensive than commercial liners — some chartered ships charge 10,000 credits or more — they generally offer more privacy, and the characters can often pick the departure and arrival timetable. There are many reasons to charter a ship — perhaps it's the only way to avoid Imperial Customs searches, maybe the characters have a sensitive cargo that they want to keep hidden from prying eyes ... and some worlds are so remote that the *only* way to get there is to charter a ship.

How Do I Get From One System to Another?

Starships have two major drive systems: *hyperdrives* and *sublight drives.*

Sublight Drives

All starships have *sublight drives* to propel them through space. (They're also known as *realspace drives,* since our dimension is known as "realspace.")

Sublight drives are used whenever a ship blasts off from a planet's surface to make a safe jump to hyperspace — such as when the *Millennium Falcon* blasted out of Mos Eisley Spaceport — and for trips between planets or moons within a system. All starship combat takes place in realspace at sublight speeds. Ships also use their sublight drives for atmospheric flight.

The most common type of sublight drive is the Hoersch-Kessel ion drive. This powerful drive type can be adapted for any type of ship, from starfighters to capital starships, and it's manufactured under many different brand names. H-K drives can be configured to run on a wide variety of energy sources, the most common being rechargeable power cells or fusion generators.

(Most starships capable of planetary landings also have *repulsorlift drives* — similar to the ones used on vehicles — for maneuvers during landings.)

Sublight Benchmarks. While starships move at relatively slow speeds in orbit, they can achieve incredible velocities in open space. Here are some *very rough* guidelines for sublight travel times.

- Five minutes to fly from orbit to a safe hyperspace jump point.
- Half an hour to fly from a planet to one of its moons.
- Two to six hours to fly from one planet to the nearest planet in the system. (Two hours for relatively close terrestrial worlds; the upper limit is for flying between distant gas giants.)
- Anywhere from 10 to 48 hours to fly from a star to the outer limits of the system, depending upon distance and the presence of any hazards such as asteroid belts or gas clouds. (It takes about 15 hours to reach the outer limits of a "representative" system composed of a single yellow star and less than a dozen significant planetary bodies.)

Often, pilots find that it's quicker to travel between planets by making a "micro jump" in hyperspace. While very precise navigation coordinates are necessary for this type of jump, such trips can be completed within an hour, compared to sublight "intersystem" trips taking many hours.

Hyperdrives

Hyperdrives propel starships into an alternate dimension

known at *hyperspace,* where it's possible to travel at many times the speed of light. Ships in hyperspace can cross the incredible distances between stars in a few weeks, days or even hours.

When a ship jumps to lightspeed, the hyperdrive motivator engages the hyperdrive. The ship rapidly accelerates to and beyond the speed of light while the ship crosses into hyperspace. (When a hyperdrive is deactivated, the ship automatically returns to realspace at the speed it had *before* the jump to lightspeed.)

Hyperspace is *coterminous* with realspace — if you head north in hyperspace, you are also heading north in realspace. Objects in realspace have a *hyperspace shadow* — a presence in hyperspace at the same location.

This means that there's an inherent danger in travelling through hyperspace. Contact with an object's hyperspace shadow results in the instant destruction of the ship. (The object in realspace remains undisturbed.) Starships have "mass shadow sensors" to detect hyperspace shadows and shut down the hyperdrive to avoid collision, although these systems are not entirely reliable. While deep space collisions are very rare, they also tend to be quite deadly.

Astrogators must plot safe paths around interstellar debris. Due to the incredible speeds achieved in hyperspace, the margin between safe passage and a collision is often only microseconds.

Nav Computers

To handle the overwhelming complexities of calculating hyperspace trips, most ships are equipped with navigation computers ("navicomputers" or "navcomputers" for short). A ship's astrogator uses the nav computer to plot a safe trip along known hyperspace routes. Nav computers hold a tremendous amount of data, storing the coordinates for hyperspace routes and the locations of stars, planets, debris, gravity wells, asteroid fields, gas clouds and other hazards. Ships without nav computers often use astromech droids — such as R2 units — to store astrogation coordinates. (Pilots can try to make hyperspace jumps without navigation coordinates, but this is an incredibly risky proposition.)

Hyperspace Routes. "Hyperspace routes" are established paths through hyperspace linking major planets, just as roads link major settlements on planets. These routes are known to be safe, allowing ships to reach exceptional speeds.

As a route becomes well-known and its hazards are better understood, hyperspace journeys can be plotted with more precision at faster speeds: eventually, travel times between specific planets may actually decrease. Travel times can increase, as well, if obstacles drift into the hyperspace route.

In general, the greater the physical distance between planets, the longer the journey in hyperspace takes. However, even systems that are in close proximity to one another may require roundabout hyperspace routes because of debris and other hazards.

(Caution is always called for: the positions of over 90 percent of the objects in realspace are *unknown.* The hyperspace shadow of anything larger than a boulder can destroy a ship, and there are countless such things drifting undiscovered in deep space. There is always a slim chance that something has drifted into a hyperspace route.)

Brave pilots may plot new routes in hyperspace, but this can be extremely dangerous. Scouts often use a series of very short micro-jumps, scanning ahead prior to each jump, eventually reaching a system after dozens of such jumps. This is a time-consuming, painstaking process, but it is much safer than "blind jumping" into unexplored space.

Due to the complexity of astrogation coordinates, it's virtually suicidal to try to change course while in hyperspace. It's much safer for a ship to drop back to realspace to calculate a new hyperspace course.

Hyperdrive Multipliers

A hyperdrive is ranked by a "class," or hyperdrive multiplier. The lower the multiplier, the faster the drive. Most civilian ships have a Class Two (x2) or higher hyperdrive. Many military vessels and starfighters have a Class One (x1) hyperdrive, which is twice as fast as a Class Two drive. The *Millennium Falcon* has a Class 0.5 (x1/2) hyperdrive, making it one of the fastest ships in the galaxy.

Each hyperspace route or journey has a duration. Multi-

Astrogation Gazetteer

Use this chart for the most common travel times. These numbers are for direct "system-to-system" travel; characters may find that it is quicker to travel to intermediary systems as a short cut. All of these numbers assume a Moderate difficulty for the astrogation total, but characters should be forewarned that Imperial patrols are known to frequent common hyperspace routes.

d = days; h = hours.

	Bespin	Celanon	Corellia	Coruscant	Dagobah	Dantooine	Endor	Gamorr	Lianna	Sullust	Tatooine
Alderaan	8h	2d12h	6h	16h	1d6h	13h	18h	7d12h	13d4h	8d21h	7h
Bespin		2d20h	6h	6d14h	1d3h	22h	1d8h	3d3h	18d12h	11d4h	16h
Celanon			8h	13h	16d5h	1d22h	2d17h	8d9h	14h	15h	4d6h
Corellia				4h	1d7h	12h	17h	10d14h	15h	19h	4h
Coruscant					12d14h	19h	6d12h	16d3h	12d14h	8d2h	22d14h
Dagobah						1d8h	4d1h	27d8h	31d15h	3d6h	1d4h
Dantooine							21h	3d14h	19h	5d6h	20h
Endor								14d5h	18d2h	19h	1d
Gamorr									23d4h	3d2h	1d16h
Lianna										3d12h	2d3h
Sullust											1d14h

ply the duration by the ship's hyperdrive multiplier to find out how long it takes the ship to reach the destination. (The "Astrogation Gazetteer" lists travel times between many planets.)

Example: The freighter *Thannik's Thunder* has a hyperdrive multiplier of x2. A trip from Tatooine to Bespin has a duration of 16 hours; it would take *Thannik's Thunder* 32 hours to reach Bespin. A ship with a hyperdrive modifier of x1 would only need 16 hours to reach Bespin. If the *Millennium Falcon* was making the same trip, its x1/2 hyperdrive means that it could reach Bespin in eight hours.

Hyperdrive Backup. Many ships have a backup hyperdrive. While very slow — some backup drives are x10, x15 or even higher — they can be used to limp to the nearest spaceport if the main hyperdrive is disabled.

Using Hyperdrives in the Game

Three things happen when a character wants to travel to a different system:

- Pick the *astrogation* difficulty number.
- Make calculations for the jump to hyperspace.
- Determine the trip's duration.

Pick the *Astrogation* Difficulty Number. The *astrogation* difficulty can range from Very Easy to Heroic. Most trips have a base difficulty of Moderate, but difficulties can be much lower for easy trips (such as an Easy difficulty for a trip from Coruscant to Chandrila) or much higher for particularly perilous routes. For example, the Kessel Run requires at least five Very Difficult *astrogation* rolls due to the presence of the Maw Cluster, a conglomeration of black holes and gas clouds.

Here are some *astrogation* modifiers:

Modifier:	Situation:
+30	No navigation computer or astromech droid
Double difficulty	Hasty entry (see "Make Calculations for the Jump to Hyperspace")
+5	Lightly damaged ship
+10	Heavily damaged ship
-1	Each extra hour taken on journey*
+1	Each hour saved on journey*
+1-30 or more	Obstacles

* Characters can lower their *astrogation* difficulties: reduce the difficulty number by one for each extra hour added to the trip.

Characters can also plot faster routes — making the trip shorter — by adding one to the difficulty number for each hour saved.

Example: Rhen is *astrogating* for a trip from Tatooine to Bespin. The trip will take 32 hours (remember *Thannik's Thunder's* outdated x2 hyperdrive) and the difficulty number is 12 (a Moderate difficulty).

Rhen decides she wants to reduce the difficulty number. She's willing to add five hours to the trip — now the trip takes 37 hours — but the difficulty number is only a 7.

Later, *Thannik's Thunder* is racing back to Tatooine from Bespin. This time, Rhen's in a hurry: she wants to save 10 hours from the trip's duration, so *Thannik's Thunder gets* to Tatooine in 22 hours. Unfortunately, Rhen's *astrogation* difficulty increases by 10: her new difficulty number is 22.

If the character's *astrogation* roll is equal to or greater than the difficulty number, the hyperspace trip goes off without a hitch. If the character misses the difficulty number by 10 or more points, the ship cannot enter hyperspace and a new *astrogation* roll must be made. If the roll misses the difficulty number by 1-9 points, the ship suffers an "astrogation mishap."

Make Calculations for the Jump to Hyperspace. A character making an *astrogation* roll needs to make calculations for the jump to hyperspace.

Calculating a route takes one minute if the character is using a well-travelled route or is using precalculated coordinates. (In emergencies, a character can try to jump into hyperspace in one round instead of one minute. The *astrogation* difficulty is *doubled and* the character rolls each round until he either beats the difficulty number or suffers an astrogation mishap.)

Calculating a route between known systems takes about half an hour: Many freighter captains calculate coordinates while still at the spaceport so they can make a jump quickly if they're attacked by pirates.

These calculations take a few hours if the ship has never jumped to the destination system before. If the character doesn't know where he is (if the ship misjumps), it takes one day to determine his ship's current position and then compute hyperspace coordinates.

Determine the Trip's Duration. Trips between systems have "standard durations": this is how long it takes a ship with a xl hyperdrive to travel from one system to the other. (The "Astrogation Gazetteer" lists some sample durations.)

If the characters are visiting other systems, you must pick a standard duration. Tell the players the duration, since they can try to speed up their trip (with a higher *astrogation* difficulty), or they may decide to take longer to reduce the *astrogation* difficulty.

You'll probably find it helpful to keep notes so you can use consistent durations when the characters travel between systems. These numbers can change during the game: the duration decreases as a route is more heavily travelled, and it can increase if a rogue planet or other hazard drifts into the route.

Sample Durations. Travel times are dependent upon how far apart the systems are, whether the route must go around any obstacles, and how often the route is used. Well-travelled routes are much faster, while barely-used routes take much longer even if they don't cover much distance.

Travel between major inhabited worlds, even if they are sectors apart, might take only a few hours, while travel between minor planets, even if they are in close proximity, might take weeks — sometimes it's quicker to plot a hyperspace journey from an isolated planet to a major planet (using a quick trade route) and then travel from the major planet to the isolated planet that is your goal — the ship is physically travelling farther, but it can save time by moving at higher speeds on well-established routes.

Here are some rough guidelines you can use:

Within a sector	A few hours to a few days
Within a region	A few hours to a few days
Nearby region	Several days to weeks
Across the galaxy	Several weeks to several months

(There is no known route that travels straight across the galaxy. Even the fastest of ships, such as the *Millennium Falcon*, would take months to cross the entire galaxy, if such a route did exist.)

Using Astrogation in the Game. The *astrogation* rules can be interpreted as needed for interesting game play — the possibility of hazards drifting into routes allows you to set difficulties and durations as high or low as you want. Acquiring astrogation coordinates can be a major part of the game — as in *The Dark Stryder Campaign*, where the New Republic corvette *FarStar is* exploring unknown space — or getting coordinates can be as simple as running down to the local freighter pilots' guildhouse and plunking down a few hard-earned credits for the data.

Hyperdrive mishaps are best used as a plot device. If you don't have anything special planned, it's normally enough to just cut to the arrival in the destination system and get on with the game.

Astrogation Mishap Table

When an *astrogation* roll misses the difficulty number by 1-9 points, a mishap occurs. Roll 2D to find out what happens:

2. Hyperdrive Cut-out and Damaged. The ship's hyperdrive cuts-out, avoiding a collision with a stellar body. Unfortunately, the cut-out damaged the hyperdrive engines. A Moderate repair total *(capital ship repair, space transports repair* or *starfighter repair)* is necessary to repair the main hyperdrive; otherwise the ship will have to use its backup hyperdrive to limp to a nearby system. This can be a good excuse to introduce the characters to a new system, ship, alien species, or other adventure.

3-4. Radiation Fluctuations. Radiation surges affect the hyperdrive's performance, randomly increasing or decreasing the journey's duration. Suggested change of +1D or -1D in hours for each point the roll was missed by — if the astrogator missed by 3, the journey might be increased by 3D hours.

5-6. Hyperdrive Cut-out. The ship's navigation computers detected a mass shadow (a rogue planet, for example), throwing the ship into realspace. The pilot must now calculate a new hyperspace route from wherever they are in realspace. This is also a good excuse to introduce an adventure.

7-8. Off Course. The ship is completely off-course. The ship emerges in the wrong system and an entirely new trip must be plotted. The system they have arrived in may be settled or unsettled. Yet another good excuse to introduce an adventure.

9. Mynocks. Mynocks somehow attached themselves to the ship's power cables prior to jumping into hyperspace. The duration of the journey is increased by 1D days.

10. Close Call. Some other ship's system, such as the sublight drives, nav computer, escape pods or weapons are damaged due to any number of factors. The ship completes its journey, but the system will have to be fixed upon arrival at their destination.

11-12. Collision, Heavy Damage. The ship actually collides with an object. The ship drops to realspace, heavily damaged (see "Starship Damage" later in this chapter) and with a ruptured hull. The ship is no longer space-worthy and must be abandoned.

All characters in a ruptured area of the ship must make a Moderate *survival* total to get into survival suits in one round. If the character doesn't, he must make a new *stamina* check each round to avoid passing out from lack of air — in the first round, the difficulty is Easy, then Moderate, then Difficult, then Very Difficult, then Heroic.

What Can I Run Info Once I Get There?

Passing Time on Trips. Interstellar journeys can take hours, days ... even weeks. Since the ship's computers handle everything, crew members and passengers have few responsibilities.

Luxury liners provide a wide variety of entertainment. Gourmet meals, music, dancing, holo shows and even theatrical entertainment are common. Ship personnel often spend time studying up on *astrogation* and other vital skills. Other people pursue hobbies, such as model building, playing games, reading and gambling.

Smaller ships are another story. Being cooped up in a cramped freighter for days at a time takes its toll even on the closest of friends. The autochef's food may be nutritious, but there's only so long people can take three square meals a day of white, pasty, flavorless "autochef surprise." Ships' computers may carry holonovels, games and other pre-recorded entertainments, but these libraries are normally limited to what the captain and crew are personally interested in. During the game, you can often skip over the trip and cut to when the ship emerges into realspace and closes in on its destination.

Of course, trips can be used to good effect. The characters might meet some interesting people aboard a cruise liner — "You run into this fellow, Dram Parkins, at a sabacc game"; "One night you are invited to dine at the Captain's table and strike up a conversation with a kindly-looking old alien." You can plant rumors or news the players will find useful — "Shipboard scuttlebutt says there are pirates out towards Alderaan system."

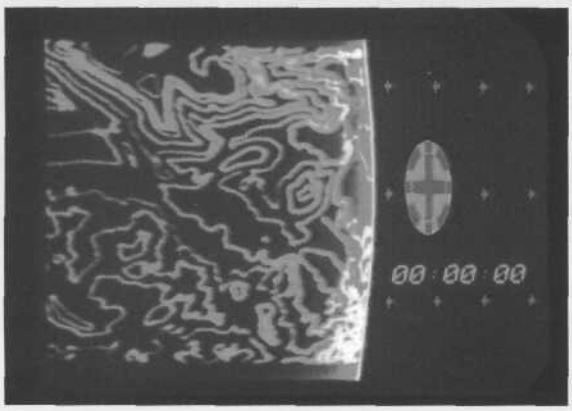
You can even stage a major encounter aboard the ship. Maybe there's an Imperial spy aboard. Maybe the ship is attacked by pirates. Or maybe the player characters accidently stumble on an illicit cargo ...

Arriving Insystem

When a ship arrives insystem, it relies on two key systems: *sensors* and *communications.*

Sensors: Starships have a wide array of sensors to detect other ships, planets and any potential hazards; the sensor operator uses his *sensors* skill.

Sensors difficulty numbers are based on the range to the target, and modified by any objects or situations which affect the sensors' readings. For example, it's much easier to detect a ship in open space than to find a ship hiding in an asteroid belt. (See the *sensors* description in Chapter Two, "Attributes and Skills" for complete information.)



Starship sensors have four possible modes: *passive, scan, search* and *focus.* All sensor modes have two numbers, such as 6/0D. The first number is the range of the sensor in "space units" (used in starship battles); the second number is the number of dice added to the operator's *sensors* skill.

Here's a typical sensors listing:

Passive:	15/0D
Scan:	25/1D
Search:	40/2D
Focus:	1/3D

Sensors *in passive* mode are merely receiving information about the immediate vicinity of the ship.

Sensors in *scan* mode are sending out pulses in all directions at once to gather information about the environment. (Scan mode ranges tend to be much greater than passive mode ranges and the die code bonuses are higher.)

Sensors in *search* mode are searching for information in one specific fire arc (front, left, right or back). Search mode ranges are greater than scan mode ranges and die code bonuses are higher, but the sensors get no information about the three fire arcs not being scanned.

Sensors in *focus* mode are focusing upon a very small portion of a specific area. The number is the radius (in units) of the focus area. The maximum focus range is the search mode's maximum range. (Sensors in focus mode gather lots of information about a very small area, but they get no information about the areas not being scanned.)

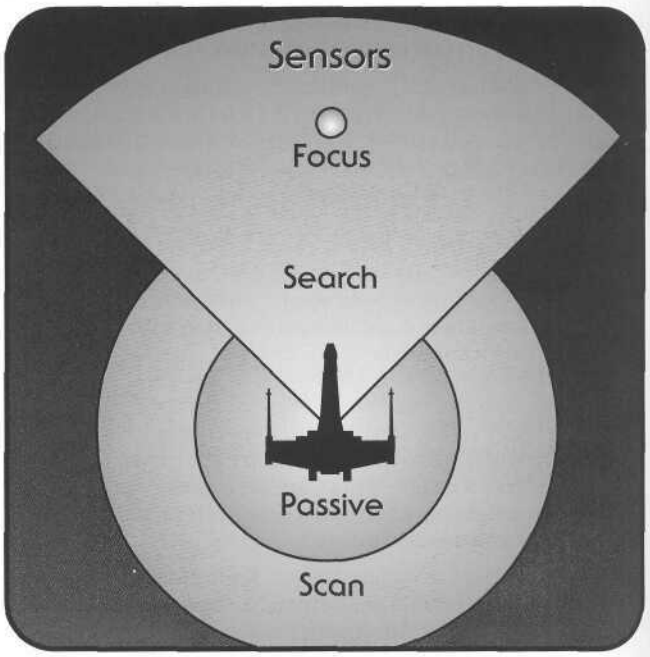
Sensor Countermeasures: Ships may use a number of "countermeasures" to make themselves harder to detect.

• Since sensors are essentially "line of sight," any ship can "hide" behind a planet or any other sufficiently large body. By placing the planet between itself and the scanning ship, the target vessel can remain undetected. (Of course, the sensors may be able to detect a ship's energy emissions if they are too large.)

• Any ship that sets its sensors to passive mode is less likely to be detected than a ship using sensors in scan, search or focus mode.

• Any ship can also *run silent* — the ship powers down all of its major systems, including engines, weapons and shields. The ship is adrift in space, with its life support systems running on power generators only. Ships can seldom run silent for longer than five minutes before life support systems must be shut down for lack of power. A ship running silent has a much higher chance of remaining undetected at long distances.

• Any ship can use its sensors to *jam,* flooding an area with "static." While the static will almost certainly be detected by any nearby vessels — they'll know that a ship is causing the jamming — they'll have a tough time determin-



ing if the jamming is being caused by a freighter ... or a Star Destroyer ... or a whole fleet of Star Destroyers.

Starships may also have devices specifically designed to hide from or confuse other ships' sensors. Such devices are normally listed with the ship's sensor statistics.

• *Sensor decoys* are small pods or shuttles which duplicate the "sensor image" of the launching ship. When a decoy is used, an enemy sensor operator now detects two identical ships where before there was only one.

• A ship's *sensor masks* conceal its emissions. When activated, sensor masks add a certain number of dice to the difficulty to detect the ship.

• *False transponder codes* give a ship a false registry. All ships are required to register with BoSS (Bureau of Ships and Services), which assigns a unique transponder code to each ship's engines. Clever captains can alter the transponder code to identify the ship as another vessel — for example, with a false transponder code, the *Millennium Falcon* might be identified as the *Cool Shot,* another YT-1300 transport registered to a completely different captain. While false transponder codes are difficult to create — and expensive if you pay someone else to install the code — they make it much easier for a ship to slip through a system's customs patrols.

Communications. Starships normally have several communications systems; these systems are fully explained in the chapter on "The Galaxy." Communications systems can only be used in realspace; none of them operate while a ship is in hyperspace.

HoloNet Transceivers. A few ships — normally high-level military vessels — have HoloNet transceivers. They're very expensive and consume a tremendous amount of power.

Hypertransceivers. These units are normally reserved for military vessels and large private Starships; hypertransceivers are too expensive for most private freighter owners. They also consume a great deal of power.

Subspace Transceivers. Most ships are equipped with a subspace transceiver for real-time communication. Most vessels have a short-range unit — for example, an X-wing's subspace transceiver has a maximum range of 25 light years. With sufficient power, subspace transceivers may boost signals to a range of 100 light years or more. These devices are also used to send out distress signals if a ship is damaged in open space.

Comms. Most Starships have speed-of-light comms for ship-to-ship and ship-to-planet communications. Starports use a pre-set comm channel to broadcast a METOSP ("Message to Spacers") providing landing protocols, traffic patterns, conditions at the starport and any other information incoming pilots need to know.

Intercomms are onboard systems used for communications between different sections of a starship.

Communication Frequencies. It's very difficult to find a communication signal without knowing its frequency — there are literally billions of different frequencies for comms and subspace communications. There are established military and government bands for the Empire and New Republic, as well as "secret" frequencies for secured messages, which are often electronically scrambled.

Local governments regulate the use of frequencies for civilian, business, emergency services and military communications. Groups may also use unauthorized frequencies for covert communications.

Encounters in Space

While every ship captain hopes for a smooth trip to his destination system, it's not always that simple. In these unsettled times, there are many hostile forces and most Starships must mount at least a laser cannon or two for protection. A hyperdrive misjump can send a ship careening into an unexplored system. Here are some possible encounters starship crews may face:

• **Pirates.** Despite the Empire's best efforts, pirates are a major concern for freighter captains. Pirates are known to lurk in the remote regions of populated systems, or they may operate in deep space by "blocking" hyperspace routes with asteroids and other large masses — as soon as a ship reverts to realspace, the pirates swoop in to strip it of all valuables.

Although pirates are ruthless with those who resist, atrocities are actually rare. Ghoulish stories of innocents forced to "walk the airlock" have little basis in fact, and serve primarily as a propaganda tool to frighten civilian spacers. Despite what's shown in the holos, pirates are businesslike — they prefer to keep things orderly as they transfer the loot into their cargo holds. Sometimes, pirates will kidnap well-known or important passengers and hold them for ransom.

The Empire treats piracy with the utmost severity. Pirate ships are destroyed whenever encountered and the penalty for piracy is death.

The Rebellion and some alien governments issue "letters of marque and reprisal." They authorize ships to prey on Imperial shipping (or the enemies of alien governments), but not on Rebels or neutrals (or friends of the aliens). Some privateers are little better than pirates, but most take their orders seriously.

Needless to say, the Empire makes no distinction between pirates and privateers.

• **Slavers.** Slavers are perhaps the cruelest, most despicable of criminals: they deal in sentient beings, selling their "wares" to the highest bidder. While slavers dare not practice their vile trade everywhere, there is still a profitable market in the galactic underworld and on some remote alien worlds. The Empire even encourages slaving in some circumstances — some species, such as Wookiees and Mon Calamari, are openly bought and sold.

• **Imperial Patrols.** The Imperial Navy is immense. Its ships garrison many planets, especially ones where Rebel activity is suspected. Customs enforcers wander the Empire freely, and can arrive at a star system without warning. The Navy uses Interdictor cruisers to create artificial gravity wells to force ships from hyperspace into realspace for customs inspections.

The Navy claims the right to halt, board and search any ship upon demand. It demands to do so frequently. It's usually a good idea to comply: there aren't many merchant ships that outgun or can outrun an Imperial Customs frigate. Especially tricky (or lucky) pirates sometimes try to dodge Imperial pursuit long enough to enter hyperspace. Once in hyperspace, the ship is safe from attack — although the Imperials can sometimes make a good guess about its intended destination from its last known trajectory.

Most smugglers' ships have hidden cargo compartments and are rigged to jettison cargo instantly.

Search by the Imperial Navy is never pleasant. There's no court to hear protests against the acts of Customs officials.

The Navy reserves the right — and often exercises it — to seize cargo and valuables without explanation, to gun down those who object, and to plant contraband to justify the seizure of a ship.

There's only one thing which prevents Naval officers from abusing their authority too greatly: the penalty for corruption is death. Officers who get a reputation for abusing their powers for personal gain have very short careers. On the other hand, as far as the Navy is concerned, anything which injures the Rebel Alliance or its sympathizers is fine.

• **Rebel/New Republic Patrols.** During the civil war, Rebel Alliance fighters conducted extensive patrols and engaged in "hit-and-fade" attacks to disable and capture Imperial freighters. While independent ships have little to fear, those vessels employed by the Empire may face a Rebel raid.

After the fall of the Empire, the New Republic's Navy routinely conducted Customs patrols to search out illegal cargoes and Imperial activities. While considerably more honest than their Imperial counterparts, some New Republic officials — particularly those from provincial worlds nominally allied to the new government — expect bribes and other favors before granting clear passage to freighters.

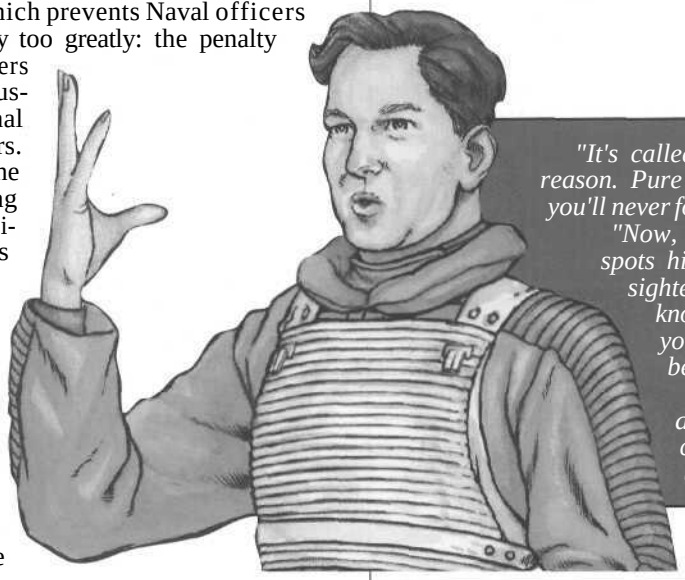
• **Aliens.** During the reign of the Empire and the New Republic, many alien governments maintained local patrol fleets (although Imperial-held worlds were carefully watched). There are also unknown alien civilizations beyond the boundaries of the Empire and New Republic. A ship which misjumps into unexplored space may soon find itself accosted by ships from unknown civilizations.

• **Traders and Smugglers.** Trading ships fill the spacelanes, from owner-operated light freighters to immense civilian and military bulk haulers. A small number of ships are actually smuggling vessels. An encounter with a freighter allows the characters to receive information — or misinformation, if the traders are on the take — about hostile forces, possible cargo runs and even a good place to grab a meal at their destination.

• **Natural Hazards.** The galaxy is filled with hazards to space flight: strange gas clouds, rogue planetoids, immense asteroid fields and unusual "energy storms." There are also several life-forms which can survive in the vacuum of space, including mynocks and space slugs. All of these things can hamper a ship's hyperspace journey, either forcing the ship to drop to realspace or possibly causing a hyperdrive mishap. A mishap revolving around one of these phenomena can be an adventure hook leading into a larger story.

• **Unexplored Systems.** Unexplored systems may offer much to a curious visitor: alien civilizations, rich metal and mineral deposits, lost caches of technology and artifacts, and long-forgotten colonies are but a few of the possibilities.

What Happens When the Shooting Starts?



"It's called 'the Show' and with good reason. Pure adrenaline, pure instinct ... you'll never forget your first starship battle.

"Now, here's the key. The pilot who spots his target first wins. If you've sighted the enemy — and they don't know you're there — you can set your ambush, move in and strike before they know what hit them.

"After the first shot, all bets are off. It's maneuver and counter, fire and dodge ... think quick or die."

Running Space Combat

Your players expect exciting space battles with flying turbolaser blasts and exploding TIE fighters. Give them those kinds of scenes.

Your starship battles should follow the same guidelines as those covering vehicle combat. It's a lot more important to create an exciting battle scene with good storytelling than to measure out every movement round-by-round.

"As you dive into the asteroid belt, your sensors tell you the TIE fighters are closing in fast. Make your *space transports* roll — a 15. Good! Your ship maneuvers around the asteroids just as the pair of TIE fighters turn to follow you. Let me make their *starfighter piloting* rolls — one fighter threads the needle, but the second pilot is a hair too late. He careens off one of the small rocks and goes spinning out of control until his ship smashes into a large asteroid, exploding in a ball of flame. Still, that first TIE fighter is closing in and it looks like he's trying to line you up in his sights! What are you going to do?"

That narration gives the players a good idea of what's going on and moves quickly; there's a minimum of number crunching. The gamemaster knows the TIE fighters are a lot faster than the freighter. He estimated that as long as the pilots rolled halfway decently, they'd be able to close in on the much slower freighter: of course, one TIE pilot rolled really poorly and ended up colliding with the asteroids.

The players can picture the scene in their minds and know that their characters have to do

something or *else* their ship will get blasted to atoms.

When gamemastering space battles, use a combination of scenes, rounds and encounters to maintain a lively pace and simulate the action shown in the movies. Fudge the rules when they slow things down: set a difficulty number, have the players roll their skills and use your judgment to determine what happens.

Sublight Speeds. Starships cover thousands of kilometers per second in open space. While they are moving much more slowly when orbiting planets and maneuvering through asteroid fields, their speeds are still incredible.

Rather than these use huge numbers for movement, the game uses "Space units" to represent ship speeds and weapon ranges. The ships always move at the same *proportional* speeds.

Starship Simulations. For most games, it's enough to describe the situation and let the players visualize what's going on in their minds.

If you want to provide something a little more visual, you can use counters, Galoob *Micro Machines* and model kits to show the relative location of each ship, so the players can picture the battle.

If you want to run a very detailed game, you can map out each movement. Place each ship miniature on the table, with a scale of "1 inch = 1 Space unit," using rulers to measure out exact movements and weapon ranges.

Starship Movement

Starship movement works just like vehicle movement. Every ship has a Space score: it's how many "Space units" it moves at cruising speed.

A slow ship might have a Space of two or three, while an average freighter would have a Space of about five or six. The galaxy's fastest starfighters — like A-wings and TIE interceptors — have Space movements as high as 11 and 12.

Moving is an action, just like firing a blaster or *dodging. A* ship can move *once* per round.

When a ship moves, you describe the terrain and then pick a difficulty level and a difficulty number: Very Easy (1-5), Easy (6-10), Moderate (11-15), Difficulty (16-20), Very Difficult (21-30) or Heroic (31+).

The player decides how fast he wants to pilot the ship and then rolls the ship's piloting skill (either *capital ship piloting, space transports* or *starfighter piloting.)* If the ship has a "maneuverability" code, add it to the pilot's skill roll.

If the roll is equal to or greater than the difficulty number, the ship moves through space with no problems; if the roll is lower, the ship has a "movement failure."

Movement Speeds. The pilot can pick one of four speeds.

• **Cautious Movement:** This is a very slow movement: the ship goes up to half its Space. Round up. (A ship with a Space of nine would move up to five units.)

In Very Easy, Easy, and Moderate space, cautious movement is a "free action" and the pilot doesn't have to roll his *space transports* (or other skill).

In Difficult, Very Difficult and Heroic space, roll the character's piloting skill, but reduce the difficulty one level. (Very Difficult space is Difficult to cross; Moderate space is Easy to cross.)

Example: Rhen, the brash pilot, jumps behind the controls of *Thannik's Thunder,* a stock Ghtroc class 720 freighter. The ship has a Space of three and a maneuverability of 1D. Rhen's *space transports* skill is 5D.

She's piloting in open space (Easy space) at cautious speed. She doesn't have to roll — the Ghtroc freighter automatically moves two Space units. If she were also firing *Thannik's Thunder's* double laser cannon, she'd get to roll her full *starship gunnery* skill of 5D because piloting in Easy space is a "free action."

Later, Rhen is flying through the heart of a dense asteroid field — it's Very Difficult space. Since she decides to fly at cautious speed, the space is considered one difficulty level easier: it's only Difficult (the gamemaster picks a difficulty number of 17). Rhen rolls her *space transports* of 5D and the Ghtroc's maneuverability of 1D and gets a 19. *Thannik's Thunder maneuvers* through the field with ease.

• **Cruising Movement:** "Cruising movement" is the normal movement speed for a starship: it moves at its Space speed.

Moving at cruising speed counts as an action, but the pilot can automatically make the move for Very Easy, Easy and Moderate space.

The pilot must roll his piloting skill for Difficult, Very Difficult and Heroic terrains.

Example: Rhen is flying *Thannik's Thunder* through open space (Easy terrain), with two Imperial TIE fighters closing in fast. She can automatically fly the ship at cruising speed (it goes its Space of three), but it's an action. Firing the double laser cannon is a second action, so she rolls 4D (subtract the -1D penalty from her *starship gunnery* of 5D) to hit one of the TIEs.

Later, Rhen's racing through a thick asteroid belt (Difficult terrain; difficulty number of 19) at cruising speed. She rolls her *space transports* of 5D and ship's maneuverability of 1D and gets a 19 — she just barely swings around a large asteroid as two smaller pieces of rock go tumbling by a little too close for comfort.

• **High Speed:** High speed movement is pushing a starship for added speed: the ship moves at twice its Space speed.

The pilot must roll for Very Easy, Easy or Moderate space.

When moving at high speed, the difficulty for Difficult, Very Difficult and Heroic space increases one level: Difficult space becomes Very Difficult to fly through, Very Difficult space becomes Heroic, Heroic space becomes Heroic+10.

Example: Rhen is flying *Thannik's Thunder* throughopenspace(Easyterrain;difficultynumber 8) while trying to avoid space pirates in Z-95 Headhunters. She decides to go at high speed to outrace them. Her *space transports* and maneuverability rolls total 11 — a success. The ship's Space is three, so it moves six Space units.

Later, Rhen is still trying to avoid the pirates, this time by maneuvering through the girders of a partially completed space station — it's Difficult terrain. Because she's moving at high speed, the terrain is considered Very Difficult (difficulty number 24). Rhen rolls her *space transports* and maneuverability, getting a 23: she fails. To find out what happens, see "Starship Movement Failures."

• **All-Out:** A ship going at all-out speed moves at four times its Space.

Characters piloting a ship at "all-out" speed may not do anything else in the round, including starship dodges or firing the ship's weapons.

Increase the difficulty one level for Very Easy, Easy and Moderate space. Increase the difficulty two levels for Difficult, Very Difficult or Heroic space.

Example: Rhen knows Imperial TIE fighters are closing in on her, but if she's quick enough she may be able to make the jump to lightspeed and escape.

She decides to move *Thannik's Thunder* all-out. The space is Easy terrain; since Rhen is moving all-out, the difficulty increases to Moderate (difficulty number 12). Rhen rolls her *space transports* and maneuverability, getting a 15 — success! *Thannik's Thunder* has a Space of three, so it pulls ahead 12 units!

Later, Rhen decides to fly all-out while moving through a thick bunch of starships orbiting a planet. It's Difficult space, but because she's moving all-out, the difficulty increases two levels to Heroic (difficulty number 38). Rhen rolls her *space transports* of 5D and her ship's maneuverability of 1D and gets a 27. Rhen realizes that she's pushed *Thannik's Thunder* too hard and that the ship is about to go spinning out of control! See "Starship Movement Failures."

Acceleration and Deceleration. Starships may increase or decrease their speed one level per round.

Example: Rhen is piloting *Thannik's Thunder* at high speed one round. The next round, she may maintain high speed, decrease to cruising speed or increase to all-out speed. She may not slow down to cautious speed or come to a stop.

Partial Moves. Starships can move anywhere between half their "move speed" and the full move speed.



Example: A starship with a Space of 6 is going at high speed (moving up to 12 units). The ship can move anywhere between 6 and 12 meters.

Long-Distance Movement: All-out movement takes its toll on starships: a starship continuously going all-out must make a hull code roll every 10 minutes.

The first hull code difficulty is Very Easy; increase the difficulty one level for each additional roll. If the ship fails the roll by 1-10 points, it's suffering strain (experiences severe power fluctuations and so forth) and must "rest" for *twice* as long as it moved all-out. If the roll fails by 11 or more points, the ship has suffered a mechanical failure and requires a Moderate *repair* roll and at least one hour of work.

High speed movement also requires hull code rolls: roll once every hour. The first roll is at Very Easy difficulty and increases one difficulty level for each additional roll.

Sforship "Terrain Difficulties"

Very Easy: 1-5. Flying a starship in clear space with no navigational hazards.

Easy: 6-10. Flying a starship in the vicinity of other starships, such as orbiting a space station. Flying around minor obstacles in space, such as a small, dispersed asteroid belt.

Moderate: 11-15. Flying a starship in crowded space — a busy spacedock staging area. Flying in an area littered with a moderate amount of debris or down the Death Star's artificial canyon.

Difficult: 16-20. Starfighter combat with many ships in the immediate area. Flying through an area clogged with debris or asteroids.

Very Difficult: 21-30. Flying a starship in an area of space densely packed with other ships or debris.

Heroic: 31+. Flying through Heroic terrain is almost impossible. Flying the *Millennium Falcon* inside the Death Star to reach its reactor core. Flying through Hoth system's asteroid field.

Maneuvers. The difficulty number covers basic starship maneuvers: straight-line flight, a couple of turns and other simple movements. If the pilot wants to make a more difficult maneuver — a series of spins that bring several enemy fighters into the ship's gun sights, for example — add modifiers as needed:

+1-5 Maneuver is fairly easy.
+6-10 Maneuver is somewhat difficult and requires a certain amount of skill.
+11–15 Maneuver is very difficult and requires a very talented (or lucky) pilot.
+16+ Maneuver appears to be almost impossible. Only the very best pilots can pull off a maneuver of this difficulty.

Sfarship Movement Failures

A starship that fails a movement roll may slow down, go spinning out of control or suffer a collision. (Of course, collisions are fairly rare in space.)

Find the number of points by which the movement roll failed:

1-3. Slight slip. The ships "slips," nearly spinning out of control. While the ship completes the movement, the pilot suffers a penalty of -1D to all actions for the rest of the round (in addition to normal multiple action penalties).

4-6. Slip. The ship "bobbles," nearly spinning out of control. It only completes half of its Space move. The pilot suffers a penalty of -3D to all actions for the rest of the round, and -1D to all actions for the next round (in addition to normal multiple action penalties).

7-10. Spin. The ship completes one-quarter of its Space move and then goes spinning out of control. The pilot cannot control the ship for the rest of the round *and* the next round.

11-15. **Minor collision.** If there's anything to hit, the ship has a minor collision (subtract -3D from normal collision damage; see "Collisions"). Otherwise, the ship goes spinning wildly out of control. The pilot cannot control the ship for the rest of the round *and* the next round.

16-20. Collision. If there's anything to hit, the ship has a collision, suffering normal damage. Otherwise, the ship goes spinning wildly out of control. The pilot cannot control the ship for the rest of the round *and* the next round.

21+. **Major collision.** If there's anything to hit, the ship smashes into an obstacle at such a poor angle as to increase collision damage by +4D. (See "Collisions.") Otherwise, the ship goes spinning out of control. The pilot cannot control the ship for the rest of the round *an* the next round.

Collisions. The amount of collision damage depends on how fast the starship was moving. (Don't forget to take into account scale differences where pertinent.)

Speed	Collision Damage
Cautious	2D
Cruise	4D
High Speed	6D
Ail-Out	10D

Roll the collision damage and compare it to the starship's hull code roll. "Starship Damage" explains what happens.

If the ship runs into another ship, the damage may vary based on the angle of the collision. (Most collisions will be "T-bone" crashes, but a very few qualify as "head-on," "rear-ender" or "sideswipe" crashes.)

Head-on crash	+3D
Rear-ender/sideswipe	-3D
T-bone	OD

You may want to adjust collision damage to reflect what the starship runs into. If a ship hits something that's very light — for example, a primitive ship with a weak hull — you may want to reduce collision damage by -1D, -2D or more.

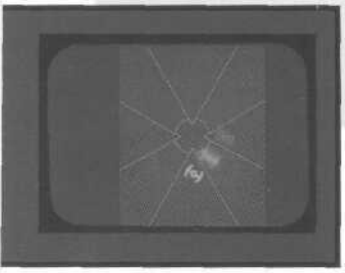
Starship Combat

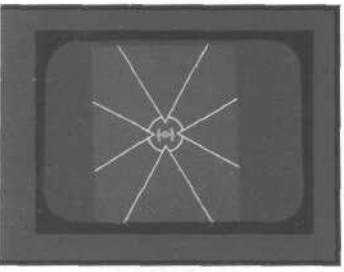
Starship combat works just like regular combat and is fought in five second rounds.

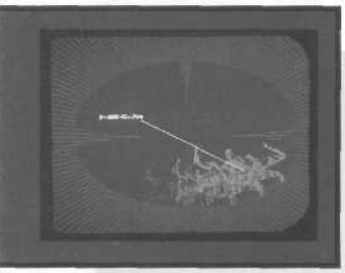
To attack a starship:

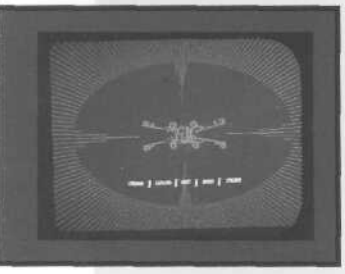
• Determine the difficulty number to hit the target (based on the starship weapon's range, which is listed in Space units).

• The attacker rolls his attack skill: *starship gunnery* for starfighter-scale weapons or *capital ship gunnery* for capital-scale weapons; they're both *Mechanical* skills.









• If the roll is equal to or higher than the difficulty number, the attack hits. Roll damage. (See "Starship Damage.")

Example: Rhen is using the double laser cannon aboard *Thannik's Thunder* to shoot at an Imperial TIE fighter.

The TIE fighter is eight Space units away — that's medium range for the laser cannons. (Moderate difficulty; difficulty number of 12.) Rhen's *starship gunnery* skill is 5D and the laser cannon's fire control is 1D+2: she rolls and gets a 17. The laser cannon shot smashes into the TIE fighter!

Reaction Skills

Starships may make "starship dodges" to avoid enemy fire, just as vehicles can perform "vehicle dodges." This is a "reaction skill."

The pilot making the starship dodge rolls his piloting skill *(capital ship piloting, space transports* or *starfighter piloting,* depending upon the ship) and adds his ship's maneuverability. This is the new difficulty number to hit the ship.

Example: Rhen's shooting at another TIE fighter. It's at medium range for a Moderate difficulty (difficulty number of 14). The TIE pilot decides to make a starship dodge, rolling his *starfighter piloting* skill of 4D and his TIE fighter's maneuverability of 2D — he gets a 20. Rhen's new difficulty number to blast the TIE fighter is a 20.

Full Reaction. A pilot can make a "full reaction," but it can be the *only* action in the entire round.

The character rolls his piloting skill and the ship's maneuverability code and *adds* it to the difficulties of all attacks made against the ship that round.

Example: Later on, Rhen fires again at the TIE fighter: she's still at medium range, for a Moderate difficulty and a difficulty number of 15.

The TIE pilot decides to make a full starship dodge. He rolls and gets a 15. Because this is a full starship dodge, Rhen's new difficulty number is a 30! However, the TIE pilot can't do anything else in the round.

Shields

Starship shields are electronic energy dampers which help absorb some of the damage from enemy attacks. Shields come in two main varieties: particle and energy/ray shields.

Particle shields deflect all sorts of physical objects, including asteroids, missiles and proton torpedoes. They are used at all times, except when a ship launches fighters, missiles or torpedoes (the shields must be dropped to allow physical objects to pass through them). When a ship lowers its particle shields, reduce its hull code by -2D. (A ship which loses its main power generator also loses its particle shields.)

Energy shields are normally activated only in combat, and must cover specific fire arcs to be effective in combat.

Using shields is a "reaction skill." Each starship has a certain number of dice in shields. When a pilot uses shields, the shield dice must be split up among the four fire arcs: front, back, left and right.

The difficulty to deploy shields depends upon how many fire arcs are being covered:

• One fire arc: Easy

• Two fire arcs: Moderate

• Three fire arcs: Difficult

• Four fire arcs: Very Difficult

If the ship takes any hits from that side in combat, the ship gets to add those shield dice to its hull code to resist damage.

Example: Rhen is behind the controls of a modified YT-1300 transport with a hull code of 4D and 2D in shields. She is being attacked by three TIE fighters, which are closing in from the back.

She decides to activate the ship's shields, placing all 2D to cover the back fire arc. She makes her Easy *starship shields* roll — if any shots come in from the back of the YT-1300 and hit the ship, she rolls 6D to defend against damage.

A few rounds later, the TIE fighters have maneuvered around her. Rhen is being attacked from both the front and back. She decides to split the shields, placing 1D in the front and 1D in the back. Because she is trying to cover two fire

arcs, her starship shields difficulty is Moderate. If she makes the roll, any attack that hits the front or the back is resisted by 5D (4D for hull code and 1D for the shield), but any attacks from the side are resisted by just the ship's hull code of 4D.

Starship Weapons

Most starships have at least one weapon system; some capital ships have dozens of weapon emplacements.

Starship weapons work just like normal character and vehicle weapons. They use the rules for fire control, ammo, fire rate, blast radius and scale from the chapter on "Combat and Injuries." They also use the rules for ranges, crew and fire arcs from "Movement and Chases."

All starships provide full cover.

Fire-linked. Some weapons are fire-linked: several weapons are linked together to fire as one group. The game statistics are for the weapons when fire-linked. (For example, an X-wing has four fire-linked laser cannons. When the cannons are fired, all four laser cannons go off and hits do 6D damage.)

Fire-linked weapons can be rigged to fire separately, but *subtract* damage, using the rules on combined fire. (Let's use the X-wing example. The four fire-linked laser cannons do 6D damage. The pilot decides to fire each cannon separately. Using the "combined actions" rule, four characters working together get a bonus of +1D+2. That means subtract -1D+2 from each cannon's damage: the cannons individually do 4D+1 damage.)

Ranges: Most starship weapons have "Range" and "Atmosphere Range" listings. "Range" is used for space combat and represents ranges in Space units. The "Atmosphere Range" listing is used whenever a ship is flying in an atmosphere (see "Ships in an Atmosphere" later in this chapter) or whenever a ship fires into an atmosphere from orbit.

Laser Cannons and Turbolasers. Laser cannons are the standard weapons aboard starfighter-scale ships, such as freighters, TIE fighters and X-wings. Turbolasers are immense capital-scale weapons (capital ships may also feature laser cannon emplacements to counter starfighter attacks).

Ion Cannons. Ion cannons are designed to interfere with a ship's electrical and computer systems but do not cause physical damage. Shields *cannot* protect a ship from ion cannon damage.

Example: Rhen has placed the modified 2D shields of the YT-1300 transport (hull code 4D) to the back fire arc.

Any laser cannon attacks that hit the freighter roll against the YT-1300's combined 6D hull code and shields.

However, ion cannon blasts slice right through the shields. Rhen only rolls the YT-1300's 4D hull code to resist damage from ion cannons.

If the damage roll is lower than the ship's hull code roll, it takes no damage. If the damage roll is equal to or higher than the hull code roll, find the results below.

Ion cannon damage roll > hull code roll by:	Effect:
0-3	controls ionized
4-8	2 controls ionized
9-12	3 controls ionized
13-15	4 controls ionized
16+	controls dead

Missiles, Bombs and Proton Torpedoes. Missiles, bombs and proton torpedoes are physical weapons which deliver awesome firepower. However, they're difficult to target. Their difficulty numbers are modified by how fast the target is moving:

Increase to Difficulty	Space	Move (Atmosphere)
+5	3	100-150
+10	4	151-200
+15	5	201-250
+20	6+	251 +

Tractor Beams. Military-grade tractor beams are used to capture starships so they may be boarded and searched. (Many starships have small tractor beam generators for moving cargo around, but they have no combat applications.)

When a tractor beam attempts to "hit" a target ship, it's resolved as a normal attack: if the attack roll is higher than the difficulty number, the tractor beam hits the target ship.

Roll the tractor beam's "damage" against the ship's hull code. If the target ship's hull code roll is higher, the ship breaks free. If the tractor beam damage roll is equal to or higher than the hull code roll, the target ship is captured.

A captured ship which doesn't resist a tractor can automatically be reeled in towards the attacker, moving five Space units each round.

If the target ship resists, roll the tractor beam's damage against the target ship's hull code. If the target ship's hull code roll is higher, it breaks free of the tractor beam. If the tractor beam rolls equal to or higher than the target ship, the target ship is reeled in and its drives may be damaged. Find the results on the chart below.

Tractor beam damage roll > damage roll by:	Space units reeled in:	Target ship's damage:
0-3	No change	No damage
4-8	1	-1 Move
9-12	2	-2 Moves
13-15	3	-3 Moves
16+	4	-4 Moves

Example: An Imperial Star Destroyer is holding *Thannik's Thunder* in the grip of a tractor beam. The freighter is nine Space units away.

Rhen decides not to resist and her ship is pulled in five Space units this round. It's only four Space units from the Star Destroyer.

The next round, Rhen decides to resist. She rolls *Thannik's Thunder's* hull code of 4D and gets an 11.

The Star Destroyer rolls its tractor beam damage of 6D and adds the scale's "adjusted modifier" of 6D, getting a 35. That's a difference of 24 points!

Rhen groans as *Thannik's Thunder's* sublight drives blow out. The ship is now dead in space as the Star Destroyer reels it in the final four Space units. Rhen mutters, "What would Leia do?" as her ship is hauled up into the Star Destroyer's cavernous hangar bay.

Starship Damage

Starships suffer damage in combat just like vehicles. Roll the attack or collision damage and compare it to the starship's hull code roll.

If the damage roll is lower than the hull code roll, the ship takes no damage. If the damage roll is equal to or higher than the hull code roll, find the result on the "Starship Damage Chart."

Starship Damage Chart

Damage Roll > Hull Code Roll by:	Effect
0-3	Shields blown/ controls ionized
4-8	Lightly damaged
9-12	Heavily damaged
13-15	Severely damaged
16+	Destroyed

Shields blown. A *shields blown* result means that the ship loses -1D from its shields total. This loss lasts until the shields are repaired. If the ship has no dice remaining in shields (or had no shields to begin with), the ship suffers the *controls ionized* result.

Controls ionized. A *controls ionized* result means that the ship's controls are temporarily overwhelmed by power surges. The ship loses -1D from its maneuverability, shields and weapon fire control and damage for the rest of that round and the next round.

If a ship is suffering from as many *controls ionized* results as the ship has maneuverability dice, the ship's controls are frozen for the next two rounds. The ship must maintain the same speed and direction for the next two rounds; it may not turn, fire weapons, make shield attempts or take any other actions, making the ship an easy target for enemy gunners.

The pilot must still make the piloting rolls or the ship automatically crashes (if there's anything to run into) or goes spinning out of control.

When controls are frozen, blue lightning plays across all of the controls of the vehicle, as seen when Luke Skywalker's snowspeeder was destroyed in *The Empire Strikes Back.*

Lightly damaged. Starships can be lightly damaged any number of times. Each time a ship is lightly damaged, roll 1D to see which system is damaged.

1. Ship loses -1D from its maneuverability. (If the ship's maneuverability has already been reduced to 0D, it suffers a -1 Move.)
2. One on-board weapon emplacement was hit and destroyed; the gunners take damage. (See "passenger damage.") Randomly determine which weapon is hit.
3. One on-board weapon emplacement was rendered inoperative by a major power surge or system failure; it's lightly damaged. Randomly determine which weapon is affected.
4. Hyperdrive damaged. Double the time to calculate any *astrogation* courses; if the pilot wants to try to jump to hyperspace in one round, add an *extra* +10 to the *astrogation* difficulty.

The hyperdrive may be fixed with one hour of work and a Moderate repair roll: *capital ship repair, space transports repair* or *starfighter repair.*

5. The ship loses -1D from its shield code. If the ship has no dice remaining in shields, it suffers the *controls ionized* result.
6. Ship suffers a -1 Move.

Heavily damaged. Heavily damaged ships have taken a much more serious amount of damage. If a heavily damaged ship is lightly damaged or heavily damaged again, it becomes severely damaged. Roll 1D to see which system is affected.

1. Ship loses -2D from its maneuverability. (If the ship's maneuverability has already been reduced to 0D, the ship suffers a -2 Move.)
2. Ship loses a weapons' system in one fire arc. Randomly determine which one. All weapons of that type and in that fire arc are rendered inoperative due to a major power surge or system failure.

Example: A Star Destroyer has 60 turbolaser batteries: 20 to the front, 20 to the left fire arc and 20 to the right fire arc. A lucky shot takes out the front fire arc turbolasers, although the left fire arc turbolasers and the right fire arc turbolasers are still fully operational.

3. Weapons system destroyed. All of the weapons of one type in the same fire arc are destroyed by a series of power overloads. The gunners take damage. (See "passenger damage.")
4. Hyperdrive damaged. Increase all *astrogation* difficulties by +10 until the drive is fixed with a Moderate *repair* roll and one hour of work.
5. Ship loses -2D from its shields. If the ship has no dice remaining in shields (or had no shields to begin with), the ship suffers *2 controls ionized.*
6. Ship suffers a -2 Move.

Severely damaged. Severely damaged ships have taken major amounts of damage and are rendered almost useless. A severely damaged ship which is lightly damaged, heavily damaged or severely damaged again is destroyed. Roll 1D to determine which system is affected:

1. Dead in space. All drives and maneuvering systems are destroyed. The vehicle is adrift in space.

2. Overloaded generator. The ship's generator is overloading; unless it's shut down, the generator will explode in 1D rounds and destroy the ship.

3. Disabled hyperdrives. The ship's hyperdrives — main *and* backup — are damaged. The ship cannot enter hyperspace until they are fixed with a Moderate repair roll and one hour of work.

4. Disabled weapons. *All* weapons systems lose power. Roll 1D:

1-4: Weapons are severely damaged but may be repaired.

5-6: All weapons aboard the ship are destroyed.

5. Structural damage. The ship is so badly damaged that it begins to disintegrate. The crew has 1D rounds to evacuate.

6. Destroyed. This ship disintegrates or explodes in a ball of flame.

Destroyed. The ship is instantly destroyed and explodes in a ball of flame. Everyone aboard is killed.

Lost Moves

Lost Moves add together. For example, a starship that suffers a -1 Move result, then a -2 Move result is at "-3 Moves."

-1 Move: The ship can no longer move at all-out speed; it's limited to high speed.

-2 Moves: The ship is limited to its cruising speed.

-3 Moves: The ship can only move at its cautious speed.

-4 Moves: The ship's sublight drives are disabled; it's dead in space.

-5 Moves: The ship is destroyed.

Passenger Damage

Passengers may be injured when a ship suffers damage or crashes. Use your judgment to decide whether a character takes damage.

Determine character damage based on how badly the ship is damaged. (Damage is character-scale.)

Vehicle is:	Passenger suffers:
Lightly damaged	1D
Heavily damaged	3D
Severely damaged	6D
Destroyed	12D

Ships in an Atmosphere

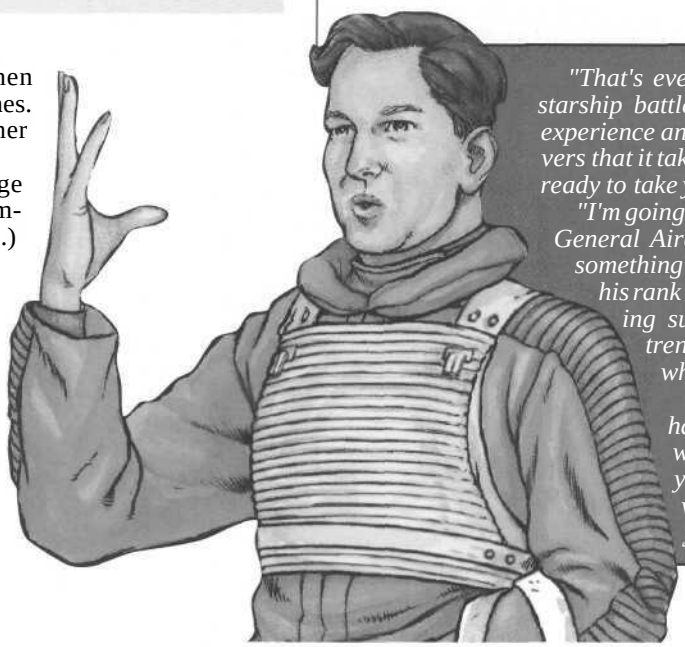
The "Atmosphere" listing is how fast the ship moves in an atmosphere. The first number is its Move, while the second number is its all-out speed in kilometers per hour.

A ship without an "Atmosphere" listing (such as an Imperial Star Destroyer) cannot enter planetary atmospheres.

Starships in an atmosphere use the vehicle movement and combat rules, although they still use the "Starship Damage" rules.

If you need to determine a ship's atmosphere speeds, use the chart below:

Space	Move (Atmosphere)	Kilometers per Hour (All-Out speed)
1	210	600
2	225	650
3	260	750
4	280	800
5	295	850
6	330	950
7	350	1,000
8	365	1,050
9	400	1,150
10	415	1,200
11	435	1,250
12	450	1,300

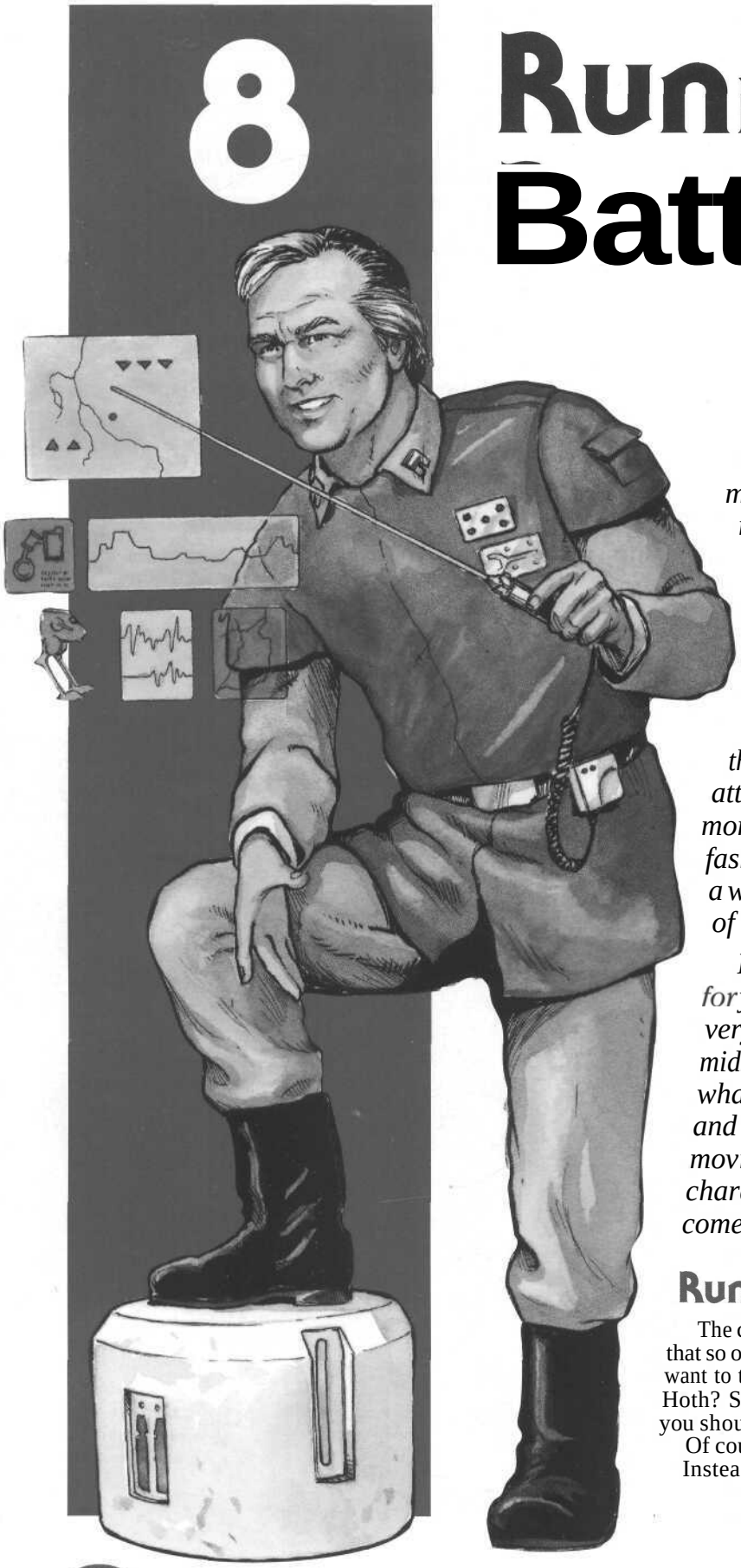


"That's everything you need to know for starship battles. Sure, there's nothing like experience and practice to learn the maneuvers that it takes to be a top pilot, but you're ready to take your first few training runs.

"I'm going to turn things over to Alliance General Airen Cracken. Let me tell you something about this guy. He didn't get his rank by pushing datacards and routing supplies. He earned it in the trenches, my friends. He knows what he's talking about.

"He's going to tell you how to handle big battles. What to do, what not to do and how to keep your skin intact. Remember to watch your back and I'll see you in the space lanes."

8 Running Battles



Our topic today is battle. Those holo-vids make war seem glorious, but let me tell you, it's complete chaos. Things happen so quickly that you have to rely on intuition and reflexes to survive; you have precious few moments to think.

If you're coordinating a battle, you can't constantly focus on the details. You have to maintain an overall impression of the course of the engagement and shift your attention to particular segments for a few moments at a time. If you proceed in this fashion you won't lose track of the conflict as a whole, and you'll have a much better chance of making it through unscathed.

Running a battle — especially a big one — for your players can be confusing as well. It's very easy for them to start feeling lost in the midst of all the action and not be quite sure what to do. It's your job to convey the chaos and at the same time keep the adventure moving forward and let the players feel their characters are contributing to the final outcome.

Running ttles

The combat rounds system is great for running the firefights that so often crop up in *Star Wars* adventures. But what if you want to tell a story with full-scale conflicts like the Battle of Hoth? Since the battle lasted several hours, does that mean you should run it round by round?

Of course not! That would take years …

Instead, use the battle as a backdrop. A battle shouldn't be

the only thing in an adventure, but it can make for an exciting conclusion to one. The best full-blown conflicts keep the game moving rather than getting you and the players bogged down in a round-by-round reenactment.

The Set-Up: First, decide what causes the battle scene. You could foreshadow the major conflict throughout the adventure—the Rebel Alliance plans to strike at an Imperial facility in the Colonies — or have an unexpected ambush — the characters are on a space station when pirates attack.

The Course Of The Battle: As gamemaster, you should have a good idea of how the battle will proceed, but you should also include encounters that give the characters a chance to change the course and outcome of the conflict.

> **Example:** In *The Empire Strikes Back*, it's clear that the Rebel base on Hoth is doomed. Luke Skywalker comes up with the idea of using harpoons and tow cables to trip the AT-AT walkers. This technique slows the advance of the Empire's soldiers, giving the Rebels an opportunity to evacuate more personnel and equipment.

Scenes: Scenes occur during the battle independently of the characters' actions. The gamemaster should narrate these scenes to give the players a sense of what's going on.

> **Example:** A Rebel soldier, advance scout for Echo Base, paces nervously inside his advance duty post. He feels the ground shake beneath him as his comlink rolls off the counter and under a shelf. Quickly he scrambles to his observation array, and the sensors confirm what his gut had already told him — Imperial walkers advancing on his position. He reaches for the comlink, screaming, "This is Echo Post 64. Imperial walkers coming in at ..."
>
> The duty post explodes in a ball of flame and the broadcast cuts to static. Inside the cockpit of the lead walker, a gunner smiles.

Encounters: Since the players are taking part in the battle, present their characters with several major *encounters*. These scenes personally involve the characters, and give the players the sense that their characters can make a difference.

When running a battle, you should give the players at least three or four encounters. The more fast-paced the action, the more encounters, but you shouldn't have more than a dozen.

Remember, not all encounters will have a victor and a loser; sometimes the tide of battle sweeps opponents apart



before any decision is reached.

Give the players a map of the battleground based on what they can see and what they learn from their fellow soldiers.

When using encounters, try to make them as exciting as the battle scenes of the *Star Wars* movies.

> **Example:** Luke Skywalker's snowspeeder has been shot down over the battlefield of Hoth. He has been dazed by the crash, and only the ground-shaking advance of an AT-AT walker alerts him. He sees that the walker will squash his speeder in seconds.

An encounter should give a character a chance to respond to what's happening — to do something that's exciting or heroic.

> **Example:** Luke's first instinct is to flee in terror, but he comes up with a plan. Crawling into the back of the speeder, he grabs a land mine and the fusion disk launcher.
>
> He crawls from the speeder just in time to avoid being squashed. Then, he runs beneath the great striding legs of the walker as it looms above him. He fires the fusion disk to the bottom of the walker, and climbs up to its belly. Slicing a maintenance hatch open with his lightsaber, he hurls the detonator into the power flash-back ducts. The detonator explodes, its blast overloading the power generator.
>
> As Luke falls to the ground many meters below, the walker explodes in a brilliant ball of flame.

Choosing Critical Moments

Most of the encounters in which the characters have an opportunity to affect the battle should involve a critical moment: the enemy is about to break through the front lines; the hangar blast doors won't open and Imperial starships are about to engage the Rebel fleet; a monstrous enemy vehicle puts itself into a particularly vulnerable situation for a brief second. This is especially true for combats that have only one or two encounters. Make sure that the outcome of the events occurring during the critical moment have dramatic consequences that change the tide of the conflict.

These encounters should involve one-in-a-million shots, strategic planning, and all-out bravado. If the characters can complete a task with little or no effort, the entire battle will seem less threatening, and therefore, less exciting.

In longer battles you may wish to include scenes and encounters that have an effect on only a particular segment of the combat, but don't alter the conflict as a whole. The characters could get the opportunity to save some vehicles, capture an enemy starship, rescue captives, steal military information, spy on the enemy's commanders, or even slip behind the opponent's lines and escape to rejoin their allies.

Cliffhangers

Sometimes the player characters will split into a number of groups during a battle, either in trooper squads, SpecForce units, starfighters, or capital ships, or any combination. At the Battle of Endor, for example, General Solo took his team down to the forest moon to destroy the shield generator while Admiral Ackbar led the assault on the second Death Star and General Calrissian, as leader of Gold Squadron, penetrated the massive battle station on a mission to take out the main reactor.

Your goal in these cases is twofold. First, you have to make sure that you give all of the players equal time. Don't spend an hour with one group while everyone else has nothing to do. Alternate between each group every couple of minutes so that no one feels left out. Second, you should cut away from each segment of the battle on a cliffhanger: the Rebel player characters launch their grenades at an oncoming AT-ST — cut. Allow each group of players to perform an action and then, after everyone has done something (and all of them are anxiously awaiting the outcome of their efforts), describe the results at the beginning of the next scene.

As you run these types of confrontations, think back to how the *Star Wars* films depicted them: grand shots of the entire battle — focus on one section of the combat — focus even closer on a character — cut to another section, and so on. Weave all of the scenes into one exciting, fast-paced conflict that keeps the players on the edges of their seats.

Players Will Be Players

When players get involved in these types of situations, they will probably come up with plans and suggestions you never anticipated. That's where the art of improvisation comes in.

If the players come up with a great battle plan, give them an opportunity to make it succeed. Improvise several new events and encounters, describe things with colorful narrative, and above all else, keep the game moving.

For more on improvising, see the chapter on "Running Adventures."

The Battle Of Korseg IV

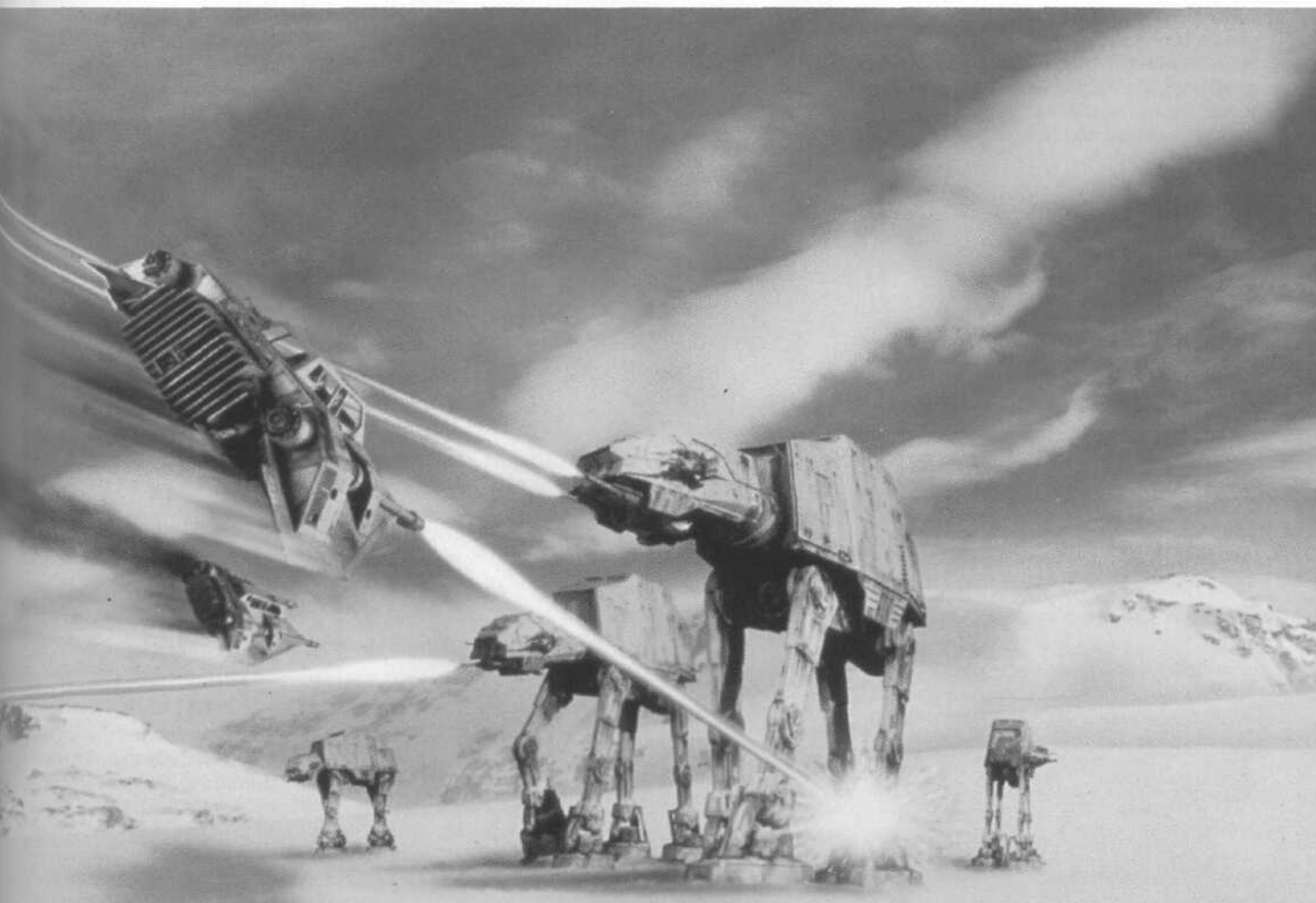
Here's an example of how a ground battle might be set up and run in an adventure.

The Set-Up

The characters are Rebel Alliance soldiers stationed at Flare Base on the remote planet of Korseg IV. The base sits high in a lattice-work of mountains within the world's subtemperate zone. Fewer than 200 Rebel soldiers run the base, and their battle resources consist of only a few combat vehicles, half a dozen X-wing fighters, and one medium transport.

The base's sensors detect trouble — an Imperial *Strike*-class cruiser has just dropped out of hyperspace and is headed straight for Korseg IV. The base commander orders an immediate evacuation. Unfortunately, the base's computers contain highly sensitive information, and it will therefore take at least two hours to complete the evacuation of the data and the personnel — plenty of time for the Imperials to pound the mountain into paste.

Rebel command raises an energy shield — much like the one used on Hoth — powerful enough to stop airborne assaults from above, although it cannot protect against ground and low-altitude assault. Rebel sensors pick up a drop-ship coming in on the north side of the mountain about five kilometers from the base.



The soldiers, including the player characters, equipped only with four combat airspeeders and four combat landspeeders, are sent to confront the landing force.

Coming upon the ridge surrounding the landing site, the soldiers confirm their worst fears — an AT-AT walker and a full company of 150 ground troops. The player characters are foot soldiers — along with about 40 other troops — and must take part in the charge down the ridge to engage the enemy. Their frontal assault's purpose is to lure the Imperial troops away from the walker in preparation for the next phase of the battle.

The rest of the Rebel troops are in combat landspeeders, which are supposed to be coming from the western flank. With the Imperial ground troops lured up the ridge, these troops are to make a direct assault on the AT-AT in an attempt to "clean it out."

Give the players a map of what they see, and review the Alliance battle plan. If the characters are Rebel commanders, they may choose to change the battle plans, but if they are ordinary soldiers, they will have little choice but to follow orders.

The Course Of The Battle

Bill (the gamemaster) has decided that the Imperial walker will easily rout the Rebel troops, unless the characters can be successful in Encounter One by preventing the assembly of the anti-infantry batteries.

Scene One

The assault begins as Rebel airspeeders come barreling over the ridge-top and bear down on the drop ship in an effort to destroy it.

The Rebel airspeeders destroy the drop ship, but two of them are taken out within the first minute by the AT-AT walker. The characters remain on the top of the ridge, observing from a distance.

Meanwhile, the Imperial troops realize that they're under attack. The characters are ordered to begin their charge.

Encounter One

The charge begins! During the first part of the encounter, each player character is shot at by one enemy trooper (the rest are busy with the other foot soldiers). If the players aren't thinking and don't *dodge,* the battle may be over very quickly (at least as far as their characters are concerned).

After three rounds of running, which may be played out in rounds or in a quick scene, the characters reach a point midway down the ridge.

Have each player make a *Perception* total — anyone who gets a Moderate total notices through the chaos of battle that three four-troop squads are assembling Golan portable anti-infantry batteries. It will take them two minutes to assemble them, but if they are completed, the Rebel ground troops and the combat landspeeders will be easily cut down.

If the characters succeed in destroying the anti-infantry

batteries, the Imperials chase the Rebels up the ridge. If not, the Imperials drop back and let the batteries do all of the work for them — and when the landspeeders come charging over the hill, they'll be destroyed before they can even reach the AT-AT.

Scene Two

The AT-AT walker destroys a third airspeeder.

If the players failed in Encounter One: The Imperial troops have ducked behind supply crates for cover. The Rebel ground troops receive orders to charge the Imperials, while the combat landspeeders attack. By the time the charge is completed, only six or seven of the Rebel troops remain.

If the Rebels succeeded in Encounter One: The Imperials begin pursuit as the Rebels withdraw. The characters and other troops can run back up the hill, only taking light casualties.

Encounter Two

An AT-AT takes out the final airspeeder, but this time, it crashes directly into one of the characters (pick one randomly) if the character doesn't *run* out of the way. If the character doesn't get away, he takes 6D speeder-scale damage from the crash and subsequent explosion.

Scene Three

If the players failed in Encounter One: The combat landspeeders attack. The remaining Rebel ground soldiers have advanced to the Imperial troops, and lob grenades over the crates (only if the Imperials didn't follow the characters). In several spectacular explosions, the crates go up in flames and only a few scattered shots come from behind the crates instead of the constant barrage the Rebels faced every round up to this point.

If the players succeeded in Encounter One: The Imperials continue the charge as the combat landspeeders swoop into battle against the AT-AT. The Rebel ground troops, including the characters, take cover behind rocks and other formations, while the Imperial troops are caught out in the open.

Give the characters several rounds to pick off the final Imperial troops, while off in the distance, they see a combat landspeeder come up over the ridge to join them. A comlink whistles over the battlefield, somehow drowning out the noise, advising the Imperials to surrender as a Rebel soldier dumps the dead body of the AT-AT walker commander on the ground in front of them.

With Some More Work ...

The battle could be staged much more elaborately, with several more encounters that alter its course. The amount of work that goes into designing these scenes should depend on how much time the gamemaster and players want to spend playing them. Most players, however, will be satisfied with a couple of exciting encounters and vivid description of the overall conflict.



I've been asked to talk to you about capital ship battles. First, a word of warning. Those cut-rate holo-vids tend to romanticize starship conflicts. You know what I mean — "As Imperial Star Destroyers close in on Rebel cruisers, the battle for freedom intensifies."

Don't let those slick words fool you. Capital ship combat is a nasty business. With thousands of soldiers on each ship, the battles are fierce and deadly. One mistake can mean not only your death, but the death of thousands of other crewmembers.

However, these battles are inevitable in a war like this. If you're going to fight in the deep, cold reaches of vacuum, you might as well learn how to do it properly.

Capital Ship Battles

You can run capital ship battles just as you would any other full-scale combat (as defined above). Use scenes to set up the action and encounters to get the player characters involved. Pick critical moments when the efforts of the characters may push the battle in either their allies' or their enemies' favor.

The Battle of Jandoon

The Set-up

New Republic Intelligence (NRI) agents recently heard rumors of ancient technology on the ruined world of Jandoon in the Outer Rim Territories. Unfortunately, Imperial spies intercepted the communication detailing NRI's find, and the Empire has quickly assembled a small fleet of ships to secure the planet before New Republic forces arrive.

Meanwhile, a small group of New Republic freighters and scientific vessels — accompanied by a pair of X-wings and one A-wing — depart the intelligence outpost-base hidden in the gas giant Galaan and jump to hyperspace on their way to Jandoon.

The Imperials have left a *Lambda*-class shuttle and a modified Z-95 Headhunter in orbit around the planet, and have hidden two *Guardian*-class light cruisers and three scout ships between Jandoon's twin moons.

The New Republic vessels drop into realspace to find what they believe to be two essentially defenseless Imperial craft. As the X-wings and A-wing move to intercept, the light cruisers and the scout ships abandon their hiding place and sweep in to confront the Republic freighters and science vessels.

The player characters are traveling in one of the light freighters. Provide the players with a map of the planets, the moons, and the ships' locations (or better yet, grab some miniatures or *Micro Machines* and a big starfield hex map) and then move right into the first scene of the battle.

The Course of the Battle

Bill (the gamemaster) has decided beforehand that the New Republic will lose this confrontation no matter what happens. The characters *do* have a chance to make a difference, however. In the worst case (if the player characters fail during Encounter Two), the Imperials will destroy all of the science vessels, most of the freighters, and one of the X-wings. In the best case (if the characters succeed in Encoun-

ter Two), the New Republic loses only one X-wing and about half of the science vessels.

Scene One

As the New Republic starfighters move in on the Lambda shuttle and the Headhunter, the Imperial scout ships and light cruisers emerge from the shadow of one of Jandoon's moons and start firing on the New Republic's freighters and science vessels. Before any of the New Republic ships can respond, two freighters and a science vessel explode under the heavy barrage of Imperial laser fire.

Encounter One

One of the scout ships comes within firing range of the characters' freighter. The scout enters into direct engagement with their freighter, but after two rounds — if the scout ship is still intact — it swoops up and over one of the Guardian cruisers, breaking off the combat. If the characters' freighter strays too close to the cruiser, it becomes engulfed in a firestorm of laser bolts and is destroyed.

Scene Two

The Z-95 Headhunter destroys one of the X-wings, while the A-wing disables the Lambda shuttle. The remaining New Republic starfighters, followed closely by the Headhunter, join the main confrontation.

Three more of the science vessels explode, leaving only two, as the light cruisers bear down on the rest of the virtually defenseless freighters.

Encounter Two

The X-wing contacts the characters' freighter and requests assistance. He can't shake the Headhunter and he's about to come into the characters' range. At the same time, one of the Guardian cruisers begins to move into the same area on a perpendicular vector.

The X-wing heads on a collision course for the cruiser and then suddenly breaks upward. If the characters time their fire just right, they can send the Headhunter careening into he cruiser. The impact destroys the Guardian's shield generator, and, now vulnerable, the ship starts to pull away from the confrontation.

If the characters succeeded at Encounter Two: The Imperial ships disengage and jump to lightspeed, leaving two science vessels, three freighters (including the characters'), the A-wing, and the X-wing intact.

If the characters failed at Encounter Two: The Imperials continue to pummel the New Republic ships until none remain. The characters may attempt to make a lightspeed jump to escape.

Major Battles

This confrontation lasts a relatively short amount of time and involves relatively few ships. You can create momentous battles that conclude major storylines in your campaigns, or you and your players could even spend an entire night replaying the Battle of Hoth or Endor.

Add more ships, more scenes, and more encounters, and make the engagement seem epic, with devastating consequences for the loser. It usually makes the battle more exciting if the characters' allies look like they'll suffer defeat during at least one moment (if not most) of the conflict.

Just remember to let the characters' actions have some effect on the combat, especially near the end when the last few decisions can spell the doom of one side or the other.

Other Long-Term Actions

This technique also works well for other long-term situations, such as travel between cities, long hyperspace journeys, extended chases, or other long-term events.

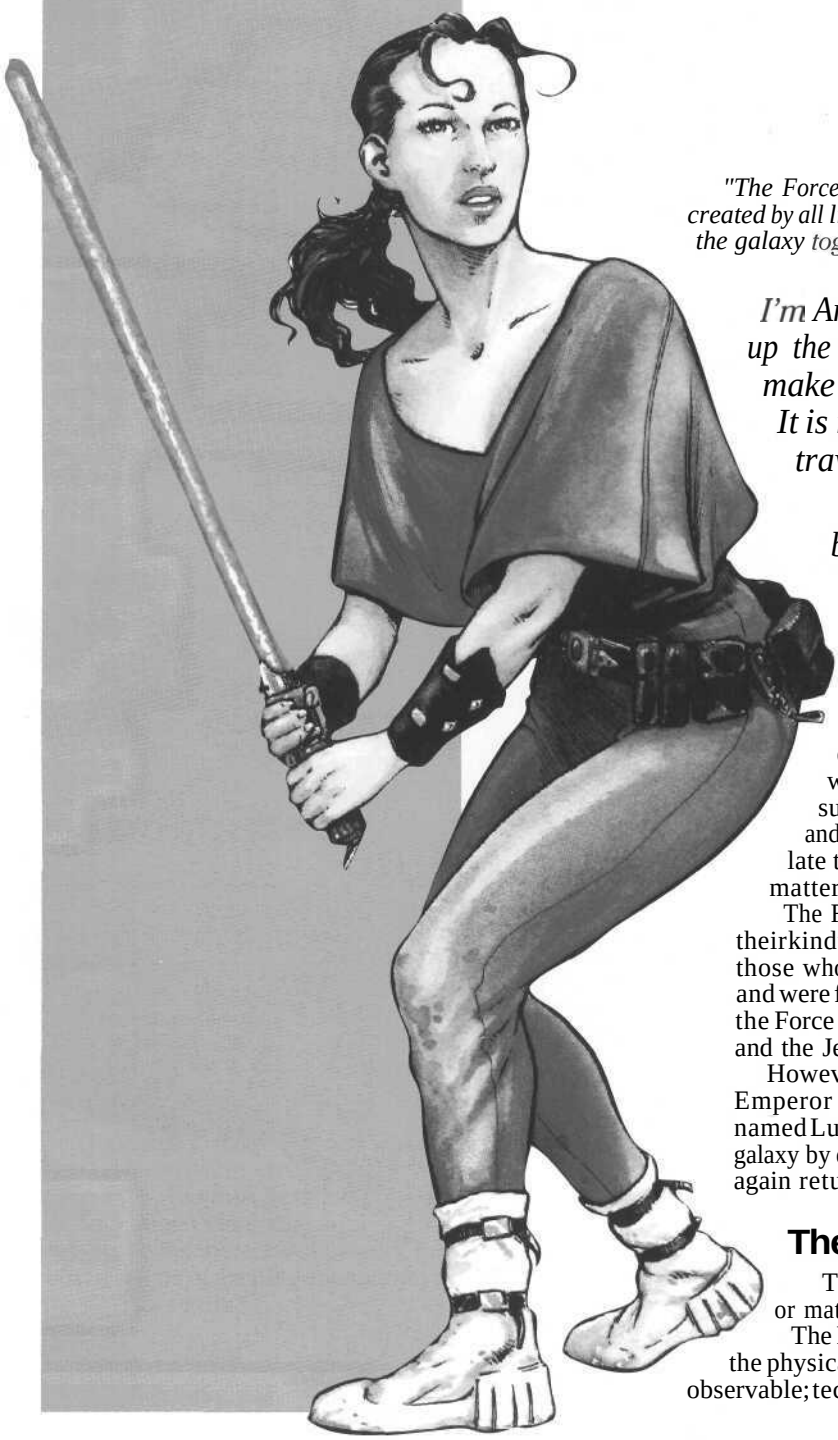
When resolving these actions, decide the difficulties for the encounters, using just one roll or use a multi-roll task.

Through the use of scenes and encounters, the gamemaster can convey excitement and drama without having to play out every action round by round. Bargaining with traders, bribing diplomats, exhorting stormtroopers into (misinformed) actions — all these scenes can be either resolved by quick, dry, and uninteresting rolls of the dice, or by innovative and exciting roleplaying, where the dice are rolled only occasionally and rounds are used only at the appropriate times.



Now you know how to survive in the major engagements that seem to engulf our forces at every turn. While you can't win every battle, if you plan ahead, you'll stand a good chance of surviving ... and on a good day, you can give the Imperials a bloody nose. Next up is a discussion on the Force and the Jedi. Let me admit that I don't understand most of what it takes to be a Jedi. But I believe in the Force.

9 The Force



"The Force is what gives a Jedi his power. It's an energy field created by all living things. It surrounds us and penetrates us. It binds the galaxy together."

— Obi-Wan Kenobi

I'm Ana Tathis, one of the few who have taken up the way of the Force. My studies of the Jedi make me a criminal in the eyes of the Empire. It is not an easy path, but it's one well worth travelling.

I will try to explain to you as best I can, but to understand you must let go of your conscious thoughts and sense the life around you. Only then can you feel the flow of the Force ...

The mysterious energy field known as the Force permeates the galaxy. It is created by life, found everywhere, a part of everything. It lies beyond that which can normally be perceived, yet a few beings — such as the Jedi Knights — know how to feel its ebb and flow. With practice and study, Jedi learn to manipulate that energy, gaining control over life, thought and matter.

The Force is the foundation of the beliefs of the Jedi. As their kind were all but eliminated by the evil Emperor Palpatine, those who knew of and believed in the Force became silent and were few in number. At the height of the Empire's power, the Force was considered little more than an arcane religion, and the Jedi nothing but a group of misguided fools.

However, despite the darkness brought to the galaxy by the Emperor and his minions, it was the power of a young Jedi named Luke Skywalker who returned light and freedom to the galaxy by destroying the Emperor. Belief in the Force has once again returned to the galaxy.

The Nature Of The Force

The Force is an essential part of nature — like energy or matter — but it has yet to be quantified and analyzed. The Force is not to be understood in the same manner as the physical qualities of the universe. The laws of physics are observable; technology is predictable and readily-controlled. The

Force is neither controlled nor controlling — it is a part of life itself; asking if it controls or can be controlled is like asking if a person controls his component cells, or the cells control him.

It is not known whether the Force has always been, came about as life evolved into intelligence, or if it coerced the evolution of intelligence. To the Jedi, it does not matter. It's enough to know that the Force *is.*

For most of my life, I was ignorant of the ways of the Force, yet I'd always felt that I was somehow "special." I knew my life had a purpose and it was up to me to discover what I was destined for. If I wanted something to happen in my life ... truly wanted *it deep in my heart ... it managed to come true. And when I faced a challenge ... something that was* important to *me ... I was often able to succeed, despite great odds. Somehow, I was able to bring about that which I wanted most.*

That's when I came to the attention of "Lady Caryn." All of the village's children knew her as the storyteller. On hot summer evenings, we'd gather under the takka trees to hear her tell tales of grand adventures and brave heroes.

One day — I think I had seen sixteen or seventeen summers by then — she pulled me aside in the marketplace. She said she had "sensed" me, that I was "strong in the old ways."

This was my start on a perilous, challenging journey. She opened my eyes to the path that I'd somehow overlooked even though it was always right in front of me ... the way of the Force.



Beware The **Dark Side ...**

"But how am I to know the good side from the bad?"

"You will know. *When you are calm, at peace. Passive. A Jedi uses the Force for knowledge and defense, never for attack."*

— Luke Skywalker and Yoda, the Jedi Master

The Force is like any element of nature — it has both positive and negative aspects: the light side and the dark side.

The light teaches peace and harmony. It is the constructive side of the Force from which all love, understanding and knowledge originate — it is the essence of life. Those who are at peace with themselves can learn to harness the amazing powers of the Force.

The dark side is the counterweight to the light. Many young students falsely believe that the dark side is stronger than the light — in truth, it is only easier. The dark side springs from the negative and destructive impulses of all living beings — anger, fear and hatred are its symptoms. Death and war are the byproducts of the dark side. It is dangerously seductive to those who lack the ability to control their emotions and passions. Those who give in to the dark side find their abilities greatly enhanced at first, but as time passes, the dark side does not respond so readily. The dark side demands more and more of those in its power.

Those who are sensitive to the Force soon learn that there is no middle ground between the dark and the light. For most beings — unaware of the power of the Force — the struggle between good and evil is not as powerful, not as *compelling.* For those attuned to the Force, the struggle of good versus evil, life versus death, is of utmost importance.

Those who learn the ways of the Force must be careful to remember their own inner peace or they will surrender themselves to the dark side, as Anakin Skywalker did many, many years ago. They must be careful not to start down the path of the dark side, for its self-destructive ways are difficult to leave once embraced.

The Force's Many Guises

"There's no mystical energy field that controls my *destiny."*

— Han Solo

Even those who don't believe in the Force can unconsciously manipulate it and be manipulated by it. They may not be truly "sensitive" to its flow, but they still call upon the Force without even realizing. These people seem to have an almost unnatural ability to accomplish their objectives, whether their intent is good, evil, or somewhere in between. The skeptical call it luck. The unbelievers may call it destiny or fate. It *is* the Force.

(In game terms, the use of Character Points represents very small, almost subconscious manifestations of the Force. The use of Force Points represents more powerful and deliberate use of the Force.)

"Only certain individuals could recognize the Force for what it was. They were mercilessly labeled: charlatans, fakers, mystics — and worse. Even fewer could make use of it. As it was usually beyond their primitive controls, it frequently was too powerful for them. They were misunderstood by their fellows — and worse."

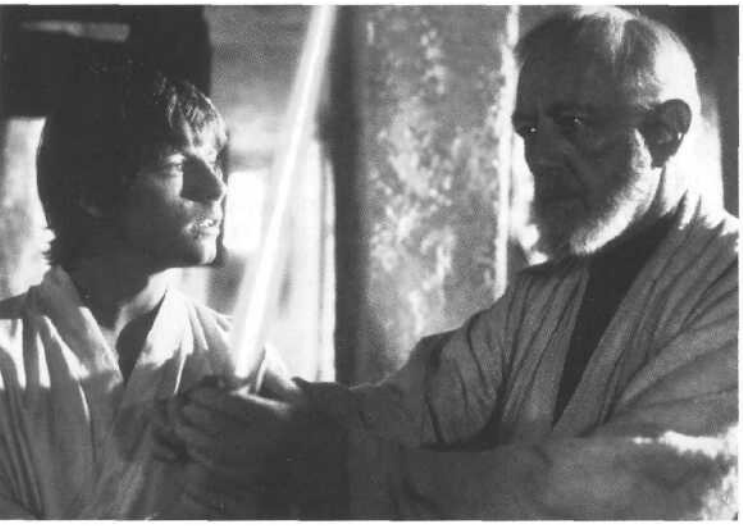
—Obi-Wan Kenobi

Among those who learn to manipulate the Force, the most common path is that of the Jedi. Each Jedi relates to the Force in a different way, drawing upon a wide variety of powers — different manifestations of how the Jedi can manipulate her internal Force and the Force of the universe around her. Students of the Force can learn to slow or stop their own life functions, accomplish physical tasks that others would consider impossible, and even move physical objects by the power of the mind alone.

"Kid, I've flown from one side of this galaxy to the other. I've seen a lot of strange things ..."

— Han Solo

Others beside the Jedi Knights know how to manipulate the Force. They often attribute their powers to different sources — magic, shamanism, religion, meditation, ancestor worship, or any of a million other forms of insight — but through whatever means, they are using this mystic energy to change the world around them.



Force-Users in the Galaxy

Of the galaxy's countless inhabitants, only a few beings are "Force-sensitive." They have the ability to concentrate and sometimes bring about their will by subconsciously tapping into the Force. They have the *potential* to learn Force skills and powers, although only a fraction ever will.

During the reign of the Empire (before the Battle of Endor), the Emperor and Darth Vader expended a great deal of time and effort exterminating Force-users. Young Jedi had to hide their presence from the Empire lest they be hunted down by the Emperor's servants and assassins. The only surviving Force-users generally fit into one of the following categories:

• Those who somehow hid from the Empire. This would include Jedi such as Yoda and Vima-Da-Boda (from *Dark Empire*).

• Those from isolated planets and cultures. These beings may study the Jedi way, or they may know some other means of using the Force, such as the "spells" used by the witches of Dathomir or the mystic way of the Tyia.

• Those who were too weak or unstable to be a threat to the Empire. This would include the quixotic Jedi character template, Halla (from *Splinter of the Mind's Eye)* and Joruus C'baoth, the mad Jedi who guarded the Emperor's storehouse at Mount Tantiss.

• Force-users completely in thrall to the Emperor. This includes beings such as Darth Vader, Mara Jade, the Emperor's Dark Side Adepts (from *Dark Empire)* and High Inquisitor Tremayne (from *Galaxy Guide 9: Fragments from the Rim).*

• Force-users held captive by the Empire. While some eventually escape, most face a horrid existence. The Empire's motives in holding such beings varies: some are used for experiments in the Force, while in other cases the Emperor siphons off their life energies to support himself. Still others may have some Jedi knowledge that the Emperor wishes to pry from their minds. Vima-Da-Boda and the Jedi Corwin Shelvay (from Galaxy *Guide 9)* were once held by the Empire but managed to escape its clutches.

Most Force-users will be of a relatively low level of ability. Any characters above those skill levels have been exceptionally careful in avoiding the attentions of the Empire ... or they may be servants of Palpatine.

In the era of the New Republic, Force-users are more numerous, but they still tend to be of a low level of ability since there are so few teachers. Some train under Luke Skywalker, while others learn what can be passed down from aging instructors and what is recorded in the few remaining texts and datatapes. However, despite the New Republic's acceptance of Force-users, the remnants of the Empire (and many other groups) have a keen interest in using Force-users to accomplish their own ends.

The Jedi

"For over a thousand generations the Jedi Knights were the guardians of peace and justice in the Old Republic. Before the dark times, before the Empire."

— Obi-Wan Kenobi

Long ago, those who studied and practiced manipulating the Force gathered together to establish the Jedi Knights, an order dedicated to protecting the galaxy from evil. The Jedi helped bring order and strength to a galaxy plagued far too long by conflict and fear.

Their deeds became famous. Aided by the Force and armed with their unique lightsabers, they came to be respected and honored throughout the galaxy. They were known as scholars, warriors and philosophers. They were all those things — and much more. The Jedi spread across the galaxy, protecting the Republic and watching over its many systems.

However, within their knowledge lay the seeds of their destruction. Early on, the Jedi realized the differences between the light side and the dark side; they emphasized the importance of following the path of light. For some, the warnings were not enough and the temptation was too great: inevitably, some Jedi embraced the dark side and used their powers to bring great evil upon the galaxy.

Such tragic events endured in Jedi lore. One of these infamous incidents occurred four millennia prior to the rise of the Empire: the fall of the Jedi Exar Kun and Ulic Qel-Droma helped bring about the Great Sith War.

In recent times, great evil rose again. The darkness engulfed the Republic, replacing it with the corrupt and evil Galactic Empire. The Emperor's New Order seized control. Palpatine and his servant, Darth Vader, Dark Lord of the Sith, virtually exterminated the Jedi. The august order that had protected the galaxy for 25,000 years — that had seemed invincible — was struck down in a heartbeat.

However, the destruction of the Jedi wasn't complete. One who escaped the purge was Obi-Wan Kenobi, Vader's teacher when the Dark Jedi was known as Anakin Skywalker. Anakin's twin children — both strong in the Force — were hidden from their father. While the girl was raised as Leia Organa, princess of the Royal House of Alderaan, Kenobi kept a close watch on Anakin's son, the young boy known as Luke Skywalker.

Luke learned the ways of the Jedi from Kenobi and Yoda, the Jedi Master. Luke's belief and strength in the Force helped return Darth Vader to the light, and Vader turned on the Emperor, ending the reign of evil that had dominated the galaxy.

In the years following, Luke has set out to rebuild the order of the Jedi Knights. After establishing his academy on the fourth moon of Yavin, Luke now concentrates on preparing a new generation of Jedi to protect the galaxy and the Republic. The Jedi have returned ...

The Jedi Code

One of the first things that a Jedi must learn is the Jedi code; this philosophy lays the groundwork for the mastery of the use of the Force.

There is no emotion; there is peace.
There is no ignorance; there is knowledge.
There is no passion; there is serenity.
There is no death; there is the Force.

The Jedi must carefully observe the rules of the light side of the Force to maintain harmony with herself and the universe around her.

The light side is created and sustained by life. The Jedi acts to preserve life. To kill is wrong.

Sometimes it is necessary to kill. The Jedi may kill in self-defense or in defense of others, especially the weak and the good. The Jedi may kill, if by her action she preserves the existence of life. However, the Jedi must never forget that killing is inherently wrong. The death is a stain upon the Jedi's spirit.

The Jedi seeks knowledge and enlightenment, peace and harmony. The Jedi wishes to defeat those who would wipe out such qualities — those who would inflict death, tyranny or ignorance upon others — yet the Jedi should never act out of fear or hatred. A Jedi must act when calm and at peace with the Force. To act with anger filling one's spirit is to risk temptation to the dark side.

Jedi should seek nonviolent solutions to problems — but this isn't always possible. Sometimes, killing or fighting is the only answer available. Sometimes it is even the *best* answer. But that doesn't mean the Jedi shouldn't *try* to find an alternative.

The Responsible Use of Power. A Jedi acts from wisdom, using persuasion and counsel over violence and Force powers. Force powers are to be used to serve the interests of the light. Using the Force for personal aggrandizement, for personal power or wealth, for convenience when other means would be more prudent — all of these traits are of the dark side.

A Call to Action. A Jedi cannot allow evil to occur by *inaction* — a Jedi who voluntarily stands by and allows evil to be committed is encouraging the forces of darkness.

Jedi are also bound by the actions of those around them. It is not acceptable for a Jedi to associate with those who willfully choose to commit evil.

When a Jedi is confronted by a situation where evil is being committed, the Jedi must act to prevent that evil. There are a variety of means at the Jedi's disposal — persuasion, creating a distraction, armed action or simple mind tricks — but intervention is necessary.

Tremors in the Force. The Jedi lives in harmony with the Force, sensing its flow, drawing upon its energies ... and sometimes perceiving "disturbances" and "presences" in that flow.

"I felt a great disturbance in the Force ..."
— Obi-Wan Kenobi

"I sense something ... a presence I haven't felt since ..."
— Darth Vader

The actions of others can cause disturbances in the Force. A lone individual's impression might be like a candle flickering in the wind, while a great tragedy or act of great good may be like a sudden burst of lightning. Those who manipulate the Force often and with great power shine like the light of a sun.

Each time a Jedi draws upon the Force, there is a slight tremor as the Force is subtly altered. If the Force is used sparingly and with harmony in the natural order of things, such tremors are slight and barely detectable even at close ranges.

Those who frequently use the Force cause many, many tremors. When the Force is relied upon — used constantly to bend the universe to fit the will of the user — such tremors may be great enough that Jedi on distant planets may detect the user. Those who use the Force as a crude instrument of power are very likely to come to the attention of others.

New Jedi students are particularly likely to be detected. In their desire to master their powers, they often manipulate the Force ... yet their dabblings, if too frequent, draw the attentions of other nearby Force-users. The purge of the Jedi was facilitated by servants of the Emperor who detected, tracked and exterminated novice Jedi.

Premonitions and Visions. Some Jedi experience premonitions, dreams and visions. Sometimes these events seem to be little more than random, impressionistic images, but at other times they are crystal clear glimpses of past, present or possible future events. There is much debate as to the cause of these phenomena — perhaps it's the Jedi's subconscious at work, or perhaps it's simply a different way of sensing tremors in the Force — but these occurrences have been known to warn Jedi of impending danger or to summon them to "crisis areas" where their unique abilities are needed.

Jedi Training

The *Star Wars* roleplaying game allows Jedi player characters. Only Force-sensitive characters can learn Force skills and powers.

Several character templates start the game with Force skills, including the alien student of the Force, the failed Jedi, the minor Jedi, the quixotic Jedi, the Revwien Tyia adept and the young Jedi. Other Force-sensitive characters may learn Force skills and powers if a teacher is found.

Finding A Teacher. A character who wishes to learn one of the three Force skills *(control, sense* or *alter)* must have a teacher; characters who already have Force skills find them easier to master with a teacher to instruct them.



A character who begins the game with Jedi skills must have had a teacher before the game began. Whether or not the student can still contact the teacher is left to the discretion of the gamemaster. Perhaps the character mastered all the powers the teacher knew and moved on. Maybe the teacher was killed; maybe the student and teacher had a falling out; or perhaps it was just time to "move on." The teacher may have even turned to the dark side and watches the student from a distance, hoping to eventually lure the former pupil down the path of darkness.

In a universe where the Jedi have nearly been eradi-

cated, finding a teacher is a most difficult task. A character's search for a suitable Jedi teacher should be the focus of an epic quest, probably spanning several game adventures. The character must prove the commitment to becoming a Jedi even in the process of finding a teacher.

Once found, the teacher may not be quite what is expected. Obi-Wan, Yoda and Luke are exceptions since almost all Jedi were hunted down by Darth Vader and the Emperor. A prospective teacher is likely to have never fully completed her Force training — someone who knows enough to begin instructing the character, but lacks a full understanding of the Jedi way.

The prospective Jedi character may have to turn to one of the other "ways of knowing the Force," such as the Tyia (discussed later). Individuals who know these ways will often be isolated on a primitive world or hiding from the forces of the Empire.

No matter the circumstance, the quest for a Jedi teacher should not be an easy one. It should be filled with danger, designed to test the mettle of those who seek this powerful knowledge.

When you gamemaster, you are expected to exercise firm control when it comes to Jedi characters. You can add whatever limitations you feel are necessary to maintain "game balance." You're not even obligated to allow Jedi characters — you don't have to provide a teacher simply because a character wants to become a Jedi.

Other Forms of Learning. While teachers are the preferred means of mastering the Force, potential Jedi have other routes open to them. They may be able to find a *Holocron,* an extremely rare device used by Jedi to record lore and lessons. (Holocrons are detailed in the *Dark Empire Sourcebook* and *Tales of the Jedi Sourcebook.)*

Jedi also used datatapes, old-fashioned paper books and many other means of recording their knowledge of the Force. While most of these items were destroyed during the reign of the Empire, a few objects were hidden away in secret retreats and on distant worlds, waiting to be accessed by new generations of Jedi. Luke Skywalker searched many worlds for documents containing lost Jedi lore; many of his lessons at the Jedi praxeum on Yavin IV were based on the information he gathered in his journeys.

(For your game, you are free to decide whether the use of a Holocron or text counts as "having a teacher." In some cases, the texts will be so detailed that they are fine substitutes for a living instructor; in other cases, the Jedi may need to seek out a living instructor to master the skills and powers the texts describe.)

Taking on Pupils. Jedi characters can instruct others in the ways of the Force. A character must have a Force skill of at least 3D to teach it and the Jedi can only teach Force powers that she knows.

By tradition, a character studying with a master may not take on a pupil. A Jedi character will seldom take on more than one pupil at a time, but some instructors — such as Luke Skywalker — will accept several students at once.

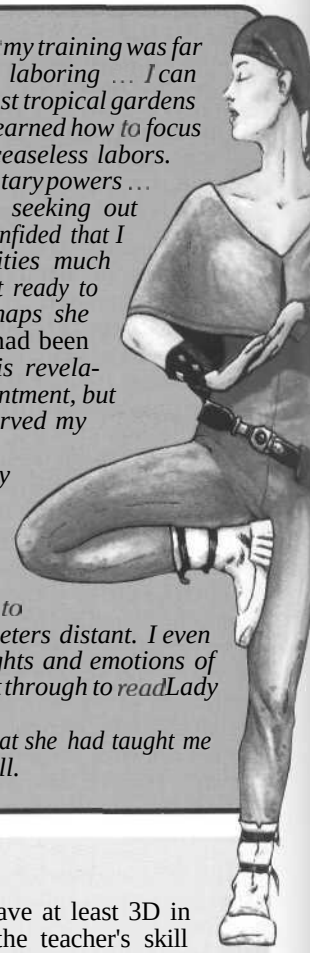
A character should be wary of teaching anyone with Dark Side Points Jedi abilities — any time a character teaches such a person a Force skill or power, the teacher receives a Dark Side Point.

Jedi characters are also responsible for the actions of those they teach. If a Jedi's pupil turns to the dark side, the Jedi is morally obligated to resolve the situation if at all possible.

My teacher sought me out, but my training was far from easy, I spent many weeks laboring ... I can proudly say that Lady Caryn's vast tropical gardens never looked so beautiful! But I learned how to focus and concentrate thanks to the ceaseless labors. Eventually, I was taught rudimentary powers ... controlling my body, healing, seeking out knowledge. Lady Caryn later confided that I could have learned these abilities much earlier, but she feared I was not ready to handle the responsibility. Perhaps she was right, because the youth I had been would have shown anger at this revelation. Instead, I felt slight disappointment, but also realized that her choice served my own best interests.

I studied with her for nearly three years, learning many powers. I mastered healing myself and others, learned how to concentrate my energies to improve my skill at a task, learned how to hear and see things many kilometers distant. I even learned how to detect the thoughts and emotions of others, although I could never get through to read Lady Caryn's mind.

Then, Lady Caryn told me that she had taught me all she could and bid me farewell.



Force Skills

Teachers. A teacher must have at least 3D in the Force skill to be taught; the teacher's skill level must exceed the student's skill level.

A Jedi student must have a teacher to learn a Force skill. Learning a Force skill requires one week of intensive study and costs 10 Character Points. (The training time may be reduced one day per additional Character Point spent; the minimum training time is one day.)

The character gets the skill at 1D. (The character is also taught one Force power pertaining to the skill; see "Force Powers.")

A Jedi student will most often be taught *control* first, although some teachers begin instruction with the *sense* skill. *Alter* is usually taught last.

Example: Ana wants to learn the *control* skill. After finding a teacher, she goes through a week of intensive study and training, and spends 10 Character Points. Ana receives *control* at 1D and learns one *control* Force power.

Use the following rules when improving Force skills:

Force skills *(Control, sense* and *alter).* *Character Point cost:* To improve a Force skill by one pip costs a number of Character Points equal to the current number before the "D." Double the Character Point cost without a teacher. *Training Time:* Characters with a teacher must train one day for each Character Point spent; two days per Character Point without a teacher. Training time may be reduced by one day for each

additional Character Point spent (minimum of one day).

Note: A character may be taught a new power each time a Force skill is improved one pip.

Force Powers: A character may be taught a new power each time a Force skill is improved one pip. The new power is chosen by the teacher and must use the improved Force skill (for instance, a Jedi improving *control* could not learn a power based solely on *alter).*

Example: Ana's *control* is 3D+1. Advancing *control* to 3D+2 under the instruction of a teacher costs three Character Points and takes three days of training.

If Ana were to try to advance *control* to 3D+2 without a teacher, it would cost six Character Points and take 12 days of intensive study.

When Ana improves *control,* she may learn a new *control* power; again, it is a power of her teacher's choosing.

Control

Control is the Jedi's ability to control her own body. A Jedi with *control can* access her own internal well of Force energy, learning harmony with and mastery over the functions of her own body.

Sense

Sense teaches a Jedi to sense the Force in other things beyond her own body. The Jedi learns to feel the bonds that connect all living things and gains the ability to understand how all things are interconnected. *Sense* governs powers such as detecting danger and learning information about the world around the Jedi.

Alter

A Jedi with *alter* learns how to change the distribution and nature of the Force. Jedi who have mastered *alter can* move physical objects with their minds, can help others control their own Force, or can manipulate the Force in the bodies of others. This power can be used to change the perceptions of others and make them come to incorrect conclusions.

Other Skills

It is believed that the Jedi Knights once had skills and abilities far beyond what is currently known. If these powers existed, they were no doubt lost in the great Jedi purge during the rise of the Empire. It was whispered that the Jedi could alter the structure of the universe, live beyond death, and accomplish other miraculous feats. Now, however, these secrets, if they exist at all, await rediscovery ...

The Lure of the Dark Side

When a character with Dark Side Points uses a Force skill, her skill roll gets a bonus of 1D per Dark Side Point. Characters who accept this bonus are particularly susceptible to its temptations and must be sure to act with the purest intent or they will receive more Dark Side Points and risk going over to the dark side.

A Jedi may refuse this bonus, but the difficulties of all Force powers should be increased by at least one difficulty level to reflect the intense concentration the Jedi must have to avoid the dark side's temptations.

A character who has gone over to the dark side (as described in Chapter Four, "The Rules") no longer receives this bonus.

Example: Ana has three Dark Side Points; she receives a bonus of +3D to all her Force skills. Later, Ana has removed a Dark Side Point and has only two left — she receives a bonus of +2D to her Force skills.

Force Powers

Each Force skill governs a multitude of *powers.* A character rolls the appropriate Force skill (or skills) when trying to use a particular power; the gamemaster uses the description of the power to determine the difficulty for the task.

A Jedi character must be *taught* a Force power to use it. (Powers can be taught by a teacher, Holocron or some other document or item *specifically intended* to teach the power). Since most Jedi teachers know only a few powers, at a certain point Jedi characters will have to seek out other teachers and sources of instruction to learn new powers.

A Jedi *cannot* use a power that has not been learned.

Learning Powers. When a character first learns a Force skill, the teacher also teaches one Force power pertaining to that skill.

A character may be taught a new power each time a Force skill is improved one pip.

A character may be taught a Force power without improving a Force skill, but the character must spend five Character Points.

A power that uses two skills — *control* and *sense* — counts as *two* powers when being taught powers.

This chapter has *a partial* listing of Force powers, paying particular attention to those that Jedi students are likely to be taught by their masters. A complete listing of *currently known* Force powers appears in the *Tales of the Jedi Sourcebook.*

What Are Force Powers? "Force powers" are an easy way to describe the different ways that the Force skills can be applied. Learning a Force power is like learning to use a muscle you didn't know you had — it's virtually impossible until you've been taught how to use it.

For the convenience of both the player and the gamemaster, the powers are very specific. When you gamemaster, you may wish to let players "stretch" powers to try tasks that aren't specifically described but seem to be in the "spirit" of the power. To do this, fall back on the rule of thumb: the difficulty should correspond to how much the power is being stretched. A modest extension of the power might only increase the difficulty increased by one or two levels. Trying to push the power to its conceivable outermost limits may call for a difficulty of Heroic+50 (or more)... and some things are still going to be flat out impossible. It is entirely up to you to decide how much a power can be "stretched" in game play.

Using Powers

Many of these powers use a combination of the three Jedi skills. Calling upon each Force skill is a separate action.

The Jedi may roll each skill in consecutive rounds at no penalty, or may attempt to fully activate the power in one round, incurring normal multiple action penalties.

Example: Ana is trying to activate *projective telepathy,* which requires both a *control* and *sense* roll.

Ana can make the *control* roll in the first round and the *sense* roll in the second. She gets to roll her full die code for both Force skills, but it takes her two rounds to activate the power.

If the situation is urgent, Ana may try to activate the power in one round by rolling both *control* and *sense* in that round. This counts as two actions, so Ana would roll both *control* and *sense* at -1D.

Force Power Descriptions

Force power descriptions use the format described here.

Control Difficulty, Sense Difficulty and/or **Alter Difficulty:** Each Force power lists the Force skills used and the difficulty rolls needed to activate the power. Gamemasters may add any other modifiers that they feel are appropriate to the situation. Power difficulties may be affected by other modifiers:

• As listed in the difficulty description, the target may roll *control* or *Perception* to resist the effects of the power.

• *Relationship:* Some powers are affected by the Jedi's relationship to the target.

User and target are:	Add to difficulty:
Close relatives (spouse, siblings, parent and child, etc.)	—
Close friends	+2
Friends	+5
Acquaintances	+7
Slight acquaintances	+10
Met once	+12
Never met, but know each other by reputation	+15
Complete strangers	+20
Complete strangers and not of the same species	+30

• *Proximity:* Some powers are affected by proximity — a target that is far away is harder to affect than one that is nearby.

User and target are:	Add to difficulty:
Touching	—
In line of sight but not touching	+2
Not in line of sight, but 1-100 meters away	+5
101 meters to 10 km away	+7
11 to 1,000 km away	+10
Same planet but more than 1,000 km away	+15
Same star system but not on the same planet	+20
Not in the same star system	+30

Required Powers. The Jedi must know all powers listed before being able to learn this power.

This Power May Be Kept "Up." Jedi may keep some powers "up" — operating constantly without having to make new Force skill rolls every round.

If the power can be kept "up," the power description will state this; otherwise the power drops at the end of the round in which it was activated.

If a player wishes to keep a power "up," it must be announced when the power is activated. If the power roll is successful, the power operates continuously until the character drops the power.

If a character is stunned, wounded or worse, all "up" powers are automatically dropped.

A character who is keeping a power "up" is using the power's Force skills as long as the power is operating, and loses die codes as if taking actions.

Example: *Resist stun, a control* power, may be kept "up." The power is activated if the Jedi rolls the *sense* difficulty. The Jedi may keep the power "up," but loses -1D to all other actions.

Lightsaber combat is *a control* and *sense* power and may be kept up. The Jedi may keep the power up, but loses -2D to all other actions because *lightsaber combat* requires two Force skills.

Warning. Some powers are inherently evil and automatically cause a character to receive a Dark Side Point whenever they are used. (Of course, characters receive a Dark Side Point if *any* powers are used for evil.)

Time to Use. The "Time to Use" listing indicates how long it takes for the effect to occur. If there is no "Time to Use" listing, the power requires one round to take effect.

Effect. This is a description of how the power works.

Control Powers

Absorb/Dissipate Energy

Control Difficulty: Very Easy for sunburn and other very minor energy sources; Easy for intense sun; Moderate for solar wind and other modest energy sources; Difficult for radiation storms and other intense energy sources. Characters may use this power to absorb energy attacks (such as blaster bolts and *force lightning)* — the difficulty is Moderate plus the attack's damage roll.

The power may be kept "up" as long as the source of energy is constant — it may not be kept "up" for blaster bolts or Force lightning.

Effect: This power allows the Jedi to absorb or dissipate energy, including light, heat, radiation and blaster bolts. A successful *control* roll means that the energy is dissipated. If the user fails the roll, she takes full damage from the energy.

This power may be used to ward off sunburn, heat-stroke and radiation exposure, as well as withstand intense heat. This power may also be used to absorb blaster bolts, as Darth Vader did on Cloud City.

The character must activate the power in the same round

to absorb the blaster bolt or *Force lightning* — the character must be able to roll the power before the attack lands. The power can't be used after the attack has hit.

"We would be honored if you would join us."
— Darth Vader

Example: A stormtrooper is shooting at Ana. Rather than *dodge* behind cover, she decides to use *absorb/dissipate energy* to absorb the shot. The difficulty is Moderate plus the damage of the blaster bolt. For the Moderate difficulty, the gamemaster picks a difficulty number of 14. Ana rolls *control* and gets a 21.

If the blaster's damage roll is less than seven, then Ana absorbs the blaster bolt and takes no damage. If the blaster's damage roll is seven or higher, she takes *full* damage from the blaster shot.

Accelerate Healing

Control Difficulty: Easy for wounded characters, Moderate for incapacitated characters, Difficult for mortally wounded characters.

Time To Use: One minute.

Effect: A Jedi who uses this power successfully may make two natural healing rolls for the current day (12 hours apart) regardless of the severity of the injury. The Jedi gets a +2 modifier to both *Strength* rolls to heal.

See Chapter Five, "Combat and Injuries" for healing rules. *Accelerate healing* may only be attempted once per day.

"Remarkable, sir. I wouldn't have believed it possible for a human to heal so quickly."
— Too-Onebee

Example: Ana has been incapacitated; normally a full two weeks of rest are necessary before she can roll to heal.

She makes her Moderate *control* roll to activate *accelerate healing.* She now gets to make two *Strength* rolls to heal and gets to add +2 to both rolls.

Since she's incapacitated, Ana needs a total of 9 or better to improve to wounded.

Ana's first *Strength* roll is an eight; adding the +2 gives her a total of 10. She improves from incapacitated to wounded twice (she's at -2D to all actions).

Twelve hours later, Ana gets to make her second healing roll. Since she's wounded, she only needs a *Strength* total of 7 to improve from wounded twice (at -2D) to wounded (-1D to all actions). *Her Strength* roll is a seven; the +2 gives her a total of nine. She now heals to wounded.

Concentration

Control Difficulty: Easy if the Jedi is relaxed and at peace; Difficult if the Jedi is filled with aggression, fear or other negative emotions; Very Difficult if the Jedi is acting on those negative emotions.

Effect: When using this power, the Jedi clears all negative thoughts from her mind, feeling the Force flowing through the universe and her own being.

The individual Jedi concentrates on one specific task at hand. If the skill roll is successful, the Jedi may add +4D to any *one* action in that round. The Jedi may do nothing other than using the *concentration* power and using that one skill for one action. The Jedi receives no bonus if anything else is done in that round, including duplicate uses of the same skill or dodges or parries.

This power *may* be used in conjunction with Force Points or Character Points. This power is only in effect for one round and may not be kept "up."

"Use the Force, Luke."
— Obi-Wan

Example: Luke is flying down the trench of the Death Star. With Ben's urging, he clears his mind of negative thoughts, and feels the Force flowing through him. Using the Force, he *concentrates* on the task of firing a proton torpedo into the unshielded exhaust port. Since he has cleared his mind, the *control* difficulty is Easy.

Luke's player declares that Luke is also spending a Force Point to accomplish the task this round. Luke's *starship gunnery* skill is 6D. He loses -1D for doing one other thing in the round (using the Force counts as an action), reducing his *starship gunnery* skill to 5D. Because he rolls successfully for his *control,* he receives the bonus of +4D, making his effective skill for that round 9D. Because he is spending a Force Point, his skill level is doubled to *18D!*

If Luke attempted any other action in that round, including firing another proton torpedo or blaster, or dodging enemy shots, he would receive no bonus.

Control Disease

Control Difficulty: Very Easy for a mild infection, such as a cold; Easy for a modest infection or illness, such as a high fever or severe flu; Moderate for a severe illness, such as gangrene or a hive virus; Difficult for a life-threatening disease; Very Difficult for a massive, long-standing disease; Heroic for a rapid-acting life-threatening disease.

Required Powers: *Accelerate healing*

Time to Use: 30 minutes to several uses over the course of weeks.

Effect: *Control disease* allows the Jedi to direct and control the anti-bodies and healing resources of her body to throw off an infection or to resist diseases within the body. Using the power requires the Jedi to meditate for half an hour.

If the disease is life-threatening or long-standing, the Jedi must make repeated skill attempts over the course of several weeks or months to cure the disease entirely. (Gamemaster's discretion as to how many rolls are needed and how often.)

Control Pain

Control Difficulty: Very Easy for wounded or stunned characters, Easy for incapacitated characters, Difficult for mortally wounded characters.

The power can be kept "up," so the character can ignore the pain of injuries for a long period of time. However, whenever the character is injured again, the Jedi must make a new control pain *roll, with the difficulty being the new level of injury.*

Effect: A wounded Jedi who *controls pain* can act as if she has not been wounded, starting with the round after the power roll has been made. The wound is not healed, but the character doesn't suffer the penalties of being wounded: a wounded Jedi doesn't suffer any die code penalties; an

incapacitated character can still act normally, as can a mortally wounded character. This power can also be used to shrug off any stun results.

However, the character is still injured, and thus is prone to getting worse, even if the Jedi doesn't feel the pain. For example, a character who's been wounded twice and is wounded again would still become incapacitated. Mortally wounded Jedi may still die from their injuries, even if they aren't feeling any pain.

Detoxify Poison

Control Difficulty: Very Easy for a very mild poison, such as alcohol; Easy for a mild poison; Moderate for an average poison; Difficult for a virulent poison; Very Difficult to Heroic for a neurotoxin.

Time To Use: Five minutes.

Effect: This power allows a Jedi to detoxify or eject poisons that have entered her body. If the Jedi makes the power roll, the poison doesn't affect her.

Emptiness

Control Difficulty: Moderate.

Note: Characters who are consumed by the dark side of the Force may not use this power.

Required Powers: *Hibernation trance*

Effect: The user empties her mind and allows the Force to flow through her. The character seems to be in deep meditation and is oblivious to her surroundings. A character in *emptiness* may not move or take any action except to try to disengage from the *emptiness.*

While in *emptiness,* a character is difficult to sense or affect with the Force. When another character attempts to use a Force power on the user in *emptiness,* add the user's *emptiness* roll to the difficulty for the other character's *sense* roll (if the power doesn't use the *sense* skill, add the difficulty to the *control* roll). This difficulty is added regardless of whether or not the *empty* character would willingly receive the power's effect.

Once the character comes out of *emptiness,* the character gets a +6 bonus modifier to all Force skill rolls for a period of time equal to the amount of time spent in *emptiness.* This bonus is reduced by -1 for each Dark Side Point that the character has.

When in *emptiness,* characters dehydrate and hunger normally — some initiates have died because they lacked enough *control* to bring themselves out of *emptiness.*

A character must make a Difficult *control* skill roll to bring herself out of *emptiness.* When the character enters into *emptiness,* the player must state for how long the character will be in meditation. The character may attempt to come out of meditation under the following circumstances:

- When the stated time has passed.
- Once each hour beyond the original time limit.
- The character's body takes any damage more serious than *stun* damage.

Hibernation Trance

Control Difficulty: Difficult

This power may be kept "up."

Effect: This power allows a Jedi to place herself into a deep trance, remarkably slowing all body functions. The Jedi's heartbeat slows, her breathing drops to barely perceivable levels, and she falls unconscious. A Jedi can heal while in a *hibernation trance,* but can do nothing else.

Anyone who comes across a Jedi in *hibernation trance* assumes that the Jedi is dead unless she makes a point of testing him. Another Jedi with the *sense* skill or the *life detection* power will be able to detect the Force within the hibernating character and realize that she is alive.

When a Jedi enters a *hibernation trance,* the player must declare under what circumstances the character will awaken: after a specific amount of time, or what stimuli need to be present (noise or someone touching them, for example). Another Jedi can use the power *place another in hibernation trance* to bring the user out of the trance.

Hibernation trance serves two purposes. It allows a Jedi to "play dead" and it can be used to survive when food or air supplies are low.

A character in hibernation uses only about a tenth as much air as someone who is sleeping — she can hibernate for a week in a dry climate or for up to a month in a wet climate before dying from lack of water. It is possible to hook the character up to an intravenous water drip to survive indefinitely.

A character can hibernate for up to three months before dying of starvation. An intravenous sugar solution can extend that to one year.

Reduce Injury

Control Difficulty: Moderate for incapacitated characters, Difficult for mortally wounded characters, Very Difficult for dead characters.

Required Powers: *Control pain*

Effect: A Jedi may use this power to reduce the amount of injury she suffers. This power is normally only used in desperation because of its long-term repercussions.

The power must be used in the round that the injury is suffered or in the round immediately following. When the power is successful, the Jedi loses a Force Point.

Any injury that is suffered is reduced to *wounded.* If the original injury would have killed the character, the gamemaster will inflict a relevant permanent injury on the character.

> **Example:** Luke Skywalker and Darth Vader are fighting in the Emperor's chambers on the Second Death Star. Luke batters down Vader's defenses and makes a killing strike — but Vader uses the *reduce injury* power and spends a Force Point. He is now only wounded, but his hand is severed.

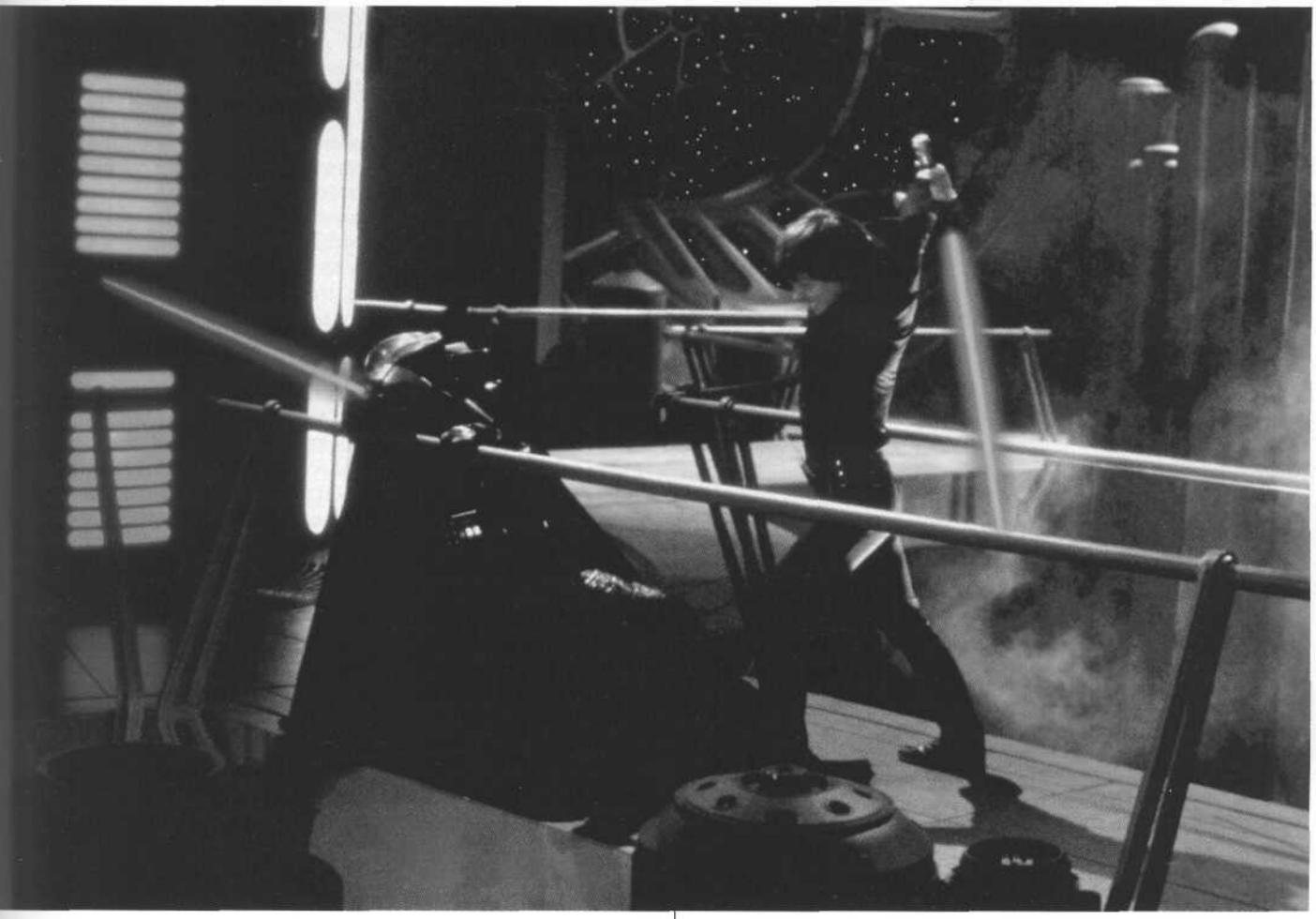
Note: It is not always a "selfish" act to save one's life, so the character *might be* able to get the Force Point back. If the character was fighting to save her friends from certain doom — and if she fails, they *certainly* die — then this could even be considered an heroic action.

Remain Conscious

Control Difficulty: Easy for stunned characters, Moderate for incapacitated characters, Difficult for mortally wounded characters.

Required Powers: *Control pain*

Effect: Remain conscious allows a Jedi to remain conscious even after suffering injuries which would knock her unconscious. When a character with this power suffers this kind of injury, she loses all other actions for the rest of the round but she is still conscious (a character without this power would simply pass out).



At the beginning of the next round, the character may attempt to activate the power — this must be the first action of that round; the Jedi cannot even *dodge* or *parry.*

If the roll is unsuccessful, the character passes out immediately. If the roll is successful, the Jedi may only perform one other action that round — often the character will attempt to *control pain.* The character may make a last-ditch heroic effort before passing out. After that other action has been completed, the Jedi will lapse into unconsciousness (unless she has activated control pain or done something else to stay conscious).

Example: Ana suffers several stuns and should be knocked unconscious ... but she has *remain conscious.* Ana loses her remaining actions for that round, but she is still awake.

At the beginning of the next round, Ana's player declares that she will try to activate *remain conscious* and *control pain.* The player makes the Moderate *control* roll to activate *remain conscious,* so Ana stays awake for the rest of the round. (If the roll had failed or Ana hadn't activated *remain conscious,* she would have passed out at the beginning of the round.)

Ana must now make a Very Easy *control* roll to activate *control pain.* If she succeeds, she may now act normally; if the roll fails, Ana is overwhelmed by the pain and slips into unconsciousness.

Resist Stun

Control Difficulty: Moderate.
Time To Use: One minute.
This power may be kept "up."
Effect: *Resist stun* allows the Jedi to prepare her body to resist the effects of stun damage. The power must be activated *before* the character has suffered any damage.

A successful result allows the Jedi to resist all stun results (except for *unconscious).* An *unconscious* result forces the Jedi to drop the power, and she is considered *stunned.* Other injuries — *wounded, incapacitated, mortally wounded* and *killed* — are treated normally.

Example: Ana has a *Strength* of 3D; if she suffers three stun results, she is knocked unconscious. She activates the *resist stun* power and decides to keep it "up". (Since the power is kept "up", she suffers a -1D penalty to all actions.)

In the first round of combat, Ana suffers two stun results ... but since she is using the *resist stun* power, she is not affected by the stuns. When she suffers a third stunned result, Ana must drop the *resist stun* power, but she is only considered stunned (-1D to actions).

Sense Powers

Life Detection

Sense Difficulty: Very Easy if the subject has Force skills or is Force-sensitive; Moderate if not. Modified by relationship.

This power may be kept "up."

Effect: This power allows Jedi to detect live sentient beings who might otherwise remain hidden. When the power is activated, the Jedi knows the location of all sentients within 10 meters — if the power is kept "up," the Jedi may know whenever a sentient approaches within 10 meters of them or vice versa.

When approached by or approaching sentient creatures, the Jedi should make a *sense* roll; each creature makes an opposed *control or Perception* roll to avoid detection. (These rolls don't count as actions, so there are no die code penalties except those caused by injury.)

The Jedi detects each being that she ties or beats. If the Jedi beats the target's roll by 10 or more points, she is aware if this person has Force skills (yes or no), is Force-sensitive (yes or no), if she has met the person before (yes or no), and if yes, their identity.

> **Example:** Ana has her *life detection* power "up." Bill, the gamemaster, knows that three Gamorreans are approaching Ana from behind. She rolls her *sense* to see if she can detect the beings — she rolls a 22.
>
> The first Gamorrean's roll is a 9; Ana's roll beats his by 13 points. Ana knows the being is not Force-sensitive, doesn't have Force skills; since Ana's never met the being before, she doesn't know its identity, not even its species.
>
> The second Gamorrean rolls a 15— Ana only knows about the existence and location of the second being.
>
> Ana's roll beats the third Gamorrean's by 11 points, so she knows that this being is also not Force-sensitive and doesn't have Force skills. However, Ana has met the creature before—she knows the third being is Draughckt, a Gamorrean she met a few years earlier on the planet Seltos.

Life Sense

Sense Difficulty: Very Easy. Modified by proximity and relationship.

Required Powers: *Life detection*

This power may be kept "up" to track a target.

Effect: The user can sense the presence and identity of a specific person for whom she searches. The user can sense how badly wounded, diseased or otherwise physically disturbed the target is.

A target may hide his identity from the Jedi using *life sense* by rolling his *control* skill and adding it to the difficulty.

Magnify Senses

Sense Difficulty: Very Easy. Modified by proximity.

Time To Use: Three rounds.

Effect: This power allows a Jedi to increase the effectiveness of her *normal* senses to perceive things that otherwise would be impossible without artificial aids. She can hear noises beyond her normal hearing due to distance or softness (she can't hear beyond normal frequencies). Likewise, she can see normally visible things over distances that would require the use of macrobinoculars; she can identify scents and odors that are normally too faint for human olfactory senses.

Receptive Telepathy

Sense Difficulty: Very Easy for friendly, non-resisting targets. A resisting target makes a *Perception* or *control* roll to determine the difficulty. Modified by proximity and relationship.

Required Powers: *Life detection, life sense*

This power may be kept "up" if the target is willing and the proximity modifier doesn't increase.

Effect: A Jedi who makes the power roll can read the surface thoughts and emotions of the target. The Jedi "hears" what the target is thinking, but cannot probe for deeper information.

If the *sense* roll doubles the difficulty number, the Jedi can sift through any memories up to 24 hours old. A Jedi cannot sift through memories in the same round that contact is made — this process takes a full round.

A Jedi can read the minds of more than one person at a time, but each additional target requires a new *receptive telepathy* roll. This power may be used on creatures and other sentient species, although it cannot be used on droids.

Postcognition

Sense Difficulty: Easy if seeing less than two hours into the past; Moderate for seeing more than two hours but less than a week into the past; Difficult for seeing more than a week but less than six months into the past; Very Difficult for seeing more than six months but less than a year into the past; Heroic for seeing more than a year but less than two years into the past; +10 for each additional year.

Required Powers: *Hibernation trance, life detection, sense Force*

Time to Use: Five minutes; the time to use may be reduced by adding +10 for each minute cut. Minimum time to use of one minute.

Effect: *Postcognition* allows a Jedi to investigate the tenuous imprints of the Force left on objects when they are handled by living beings. The character must be able to handle the target object.

The Jedi must declare how far in the past is being reviewed prior to rolling *postcognition.* If the roll is successful, the Jedi can determine who has handled or touched the object and what events have transpired around it. The Jedi may "search" for specific incidents or simply review past events, somewhat like viewing a hologram.

If the *postcognition* roll is equal to or higher than three times the difficulty number, the character can witness events when the object was present as if she were there herself.

If the *postcognition* roll is greater than or equal to twice the difficulty number, the Jedi gains a good sensory impression of the event, but is limited in that the primary sense (the sense which gives the most information, usually sight) is wavery or obscured; the other sensory impressions come through clearly.

If the *postcognition* roll is simply greater than the difficulty number, then all sensory impressions are muffled, tactile sense is dulled, smells or tastes are indistinct or mixed. The Jedi receives a vague sense of who handled the object and what events transpired around it.

> **Example:** Ana is going to use *postcognition* on a blaster to see if it was used to murder an Alliance officer. She declares that she will search back a full year (a Very Difficult task) — her

postcognition total is 24, which just barely beats the difficulty number. Ana gets several sensory impressions — blurry images of a woman grabbing the gun, a muffled scream as a man is shot and falls to the ground. Unfortunately, the images are so indistinct that Ana can't tell exactly who is using the gun and who was shot.

If Ana had limited *her postcognition* viewing to less than two hours — an Easy task — her roll of 24 would have been more than three times the difficulty. She would have seen any events with crystal clear clarity.

Sense Force

Sense Difficulty: Moderate for an area; Difficult for sensing details or specific objects within the area. Modified by proximity.

Effect: This power is used to sense the ambient Force within a place. It cannot be used to specifically detect sentient beings, but there are many forms of life and many areas of the galaxy intertwined with the Force which can be sensed with this power.

Sense Force will tell a character the rough magnitude of the Force in an area or object (rich, moderate or poor in the Force), the rough type and quantity of life-forms ("many insects," "only microbes and bacteria," "teeming with plant and animal life, including higher predators") and whether the area or object tends toward the dark side or the light (for example, the tree on Dagobah which Luke Skywalker entered is a "dark side nexus" rich in the negative energies of the dark side of the Force). An area rich in negative or positive energies may indicate past events or the activities of past inhabitants. The Jedi may also receive "vague premonitions" about the area, such as "I sense something wrong," or "I sense a great impending tragedy."

Alter Powers

Injure/Kill

Alter Difficulty: Target's *control* or *Perception* roll.

Required Power: *Life detection, life sense*

Warning: A character who uses this power receives a Dark Side Point.

Effect: An attacker must be touching the target to use this power. In combat, this means making a successful *brawling* attack in the same round that the power is to be used.

When the power is activated, if the attacker's *alter* roll is higher than the character's resisting *control* or *Perception* total, figure damage as if the power roll was a damage total and the *control* or *Perception* roll was a *Strength* roll to resist damage.

Example: A Dark Jedi grabs Ana by the shoulder and uses *injure/kill* on her. The Dark Jedi's *alter* roll is 15; Ana's *control* roll is an 8. That's a difference of seven, which on the damage chart means Ana is wounded. Ana falls to the ground, clutching her shoulder.

Telekinesis

Alter Difficulty: Very Easy for objects weighing one kilogram or less; Easy for objects weighing one to ten kilograms; Moderate for objects 11 to 100 kilograms; Difficult for 101 kilograms to one metric ton; Very Difficult for 1,001 kilograms to ten metric tons; Heroic for objects weighing 10,001 kilograms to 100 metric tons.



Object may be moved at 10 meters per round; add +5 per additional 10 meters per round. The target must be in sight of the Jedi.

Increased difficulty if object isn't moving in simple, straight-line movement:

+1 to +5 for gentle turns.
+6 to +10 for easy maneuvers.
+11 to +25 or more for complex maneuvers, such as using a levitated lightsaber to attack.

Modified by proximity.

This power may be kept "up."

Effect: This power allows the Jedi to levitate and move objects with the power of her mind alone. If used successfully, the object moves as the Jedi desires.

A Jedi can levitate several objects simultaneously, but each additional object requires a new *telekinesis* roll.

This power can be used to levitate oneself or others. It can be used as a primitive space drive in emergencies.

When used to levitate someone against their will, the target may resist by adding her *Perception* or *control* roll to the difficulty number.

Levitated objects can be used to attack other characters, but this automatically gives the Jedi a Dark Side Point. Such objects do 1D damage if under a kilogram, 2D if one to ten kilos, 4D if 11 to 100 kilos, 3D speeder-scale damage if 101 kilos to one metric ton, 3D starfighter-scale damage if one to ten tons and 5D starfighter-scale damage if 11 to 100 metric tons.

Such attacks require an additional *control* roll by the Jedi, which acts as an attack roll against the target's *dodge*. If the target doesn't *dodge* the attack, the difficulty is Easy.

Control and Sense Powers

Lightsaber Combat

Control Difficulty: Moderate.
Sense Difficulty: Easy.
This power may be kept "up."

Effect: Jedi use this power to wield this elegant but difficult-to-control weapon while also sensing their opponents' actions through the Force.

This power is called upon at the start of a battle and remains "up" until the Jedi is stunned, wounded or worse; a Jedi who has been injured or stunned may attempt to bring the power back "up."

If the Jedi is successful in using this power, she adds her *sense* dice to her *lightsaber* skill roll when attacking and parrying. The Jedi may add or subtract part or all of her *control* dice to the lightsaber's damage; players must decide how many *control* dice they are adding or subtracting when the power is activated.

> **Example:** Ana is entering combat: she has a *lightsaber* skill of 4D, a *control* of 5D and a *sense* of 4D+2. She activates *lightsaber combat* by making her Moderate *control* roll and her Easy *sense* roll; she decides to keep the power "up." Since she is making both the *control* and *sense* rolls in the same round, each suffers a -1D penalty.
>
> She adds her *sense* of 3D+2 (4D+2 - 1D) to her *lightsaber* skill roll of 4D, for a total *lightsaber* of 7D+2. She adds her *control* of 4D (5D-1D) to her lightsaber's damage of 5D, for a total of 9D.
>
> When Ana attacks in a round, that's another action, for an additional -1D to all actions (total penalty of -2D): she'd only roll 6D+2 to attack and would roll 8D for damage.

A Jedi who *fails* when trying to activate *lightsaber combat* may only use the *lightsaber* skill for the duration of the combat.

Finally, the Jedi may use *lightsaber combat* to parry blaster bolts as a "reaction skill."

The Jedi may also attempt to control where deflected blaster bolts go; this is a "reaction skill" and counts as an additional action. (The Jedi cannot *full parry* when trying to control deflected bolts.)



If the Jedi tries to control the blaster bolt, she makes a *control* roll: the difficulty is the range of the target (use the original weapon's ranges) or the target's *dodge* roll. The blaster bolt's damage stays the same.

> **Example:** Ana decides to parry a blaster bolt and control where it goes. This is two more actions in a round, which means a total of four actions (don't forget the *control* and *sense* to keep the power "up"), for a penalty of -3D: Ana's *lightsaber* skill is 5D+2, and her lightsaber's damage is 7D.
>
> Ana's attacker is using a blaster pistol that causes 4D damage.
>
> First, Ana makes her parry roll with her *lightsaber:* her parry roll of 18 is higher than the attacker's *blaster* roll of 13, so Ana parries the bolt.
>
> Now, Ana tries to control the blaster bolt. Her target is 20 meters away — that's a Moderate difficulty for the blaster pistol. Ana rolls a 14 with her *control* — just barely good enough to hit. The blaster bolt bounces off Ana's lightsaber blade and hits another goon, causing 4D damage.

Projective Telepathy

Control Difficulty: Very Easy. Increase difficulty by +5 to +10 if the Jedi cannot verbalize the thoughts she is transmitting (she is gagged or doesn't want to make a sound). Modified by proximity.

Sense Difficulty: Very Easy if target is friendly and doesn't resist. If target resists, roll *Perception or control* to determine the difficulty. Modified by relationship.

Required Powers: *Life detection, life sense, receptive telepathy*

Effect: If the Jedi successfully projects her thoughts, the target "hears" her thoughts and "feels" her emotions. The Jedi can only broadcast feelings, emotions and perhaps a couple of words — this power *cannot* be used to send sentences or to hold conversations.

The target understands that the thoughts and feelings he is experiencing are not his own and that they belong to the user of the power. If the Jedi doesn't "verbally" identify herself, the target doesn't know who is projecting the thoughts. This power can only be used to communicate with other minds, not control them.

Control and Alter Powers

Accelerate Another's Healing

Control Difficulty: Very Easy. Modified by relationship.
Alter Difficulty: Very Easy.
Required Powers: *Control another's pain, control pain*
Time To Use: One minute

Effect: The target is allowed to make extra healing rolls, as outlined in *accelerate healing.* The Jedi must be touching the character whenever she activates this power.

Control Another's Disease

Control Difficulty: Very Easy, as modified by relationship.
Alter Difficulty: Same as *control disease.*
Required Powers: *Accelerate healing, control disease*
Time to Use: 30 minutes to several uses over the course of several weeks.

Effect: This power allows a Jedi to heal another character,

using the same rules and conditions as outlined in *control disease*. The Jedi must be touching the character to be healed.

Control Another's Pain

Control Difficulty: Very Easy. Modified by relationship.

Alter Difficulty: Easy for wounded characters; Moderate for incapacitated characters; Difficult for mortally wounded characters.

Required Powers: *Control pain*

Effect: This power allows a Jedi to help another character *control pain,* under the same rules and conditions outlined in the *control pain* power. The Jedi must be touching the character to use this power.

Place Another in Hibernation Trance

Control Difficulty: Very Easy, as modified by the target's relationship.

Alter Difficulty: Very Easy, as modified by proximity.

Required Powers: *Hibernation trance*

Time to Use: Five minutes.

Effect: This power allows a Jedi to put another character into a hibernation trance. The affected character must be in physical contact with the power's user and must agree to be shut down — the power cannot be used as an "attack" to knock others unconscious.

This power can be used to bring another character out of an hibernation trance, but the *alter* difficulty is increased by +10.

Return Another To Consciousness

Control Difficulty: Easy. Modified by proximity and relationship.

Alter Difficulty: Easy for incapacitated characters; Difficult for mortally wounded characters.

Required Powers: *Remain conscious, control pain*

Effect: The target returns to consciousness. The target has the same restrictions as imposed by the *remain conscious* power, and must be touching the Jedi.

Transfer Force

Control Difficulty: Easy. Modified by relationship.

Alter Difficulty: Moderate.

Required Powers: *Control another's pain, control pain*

Time To Use: One minute.

Effect: This power will save a mortally wounded character from dying because the Jedi is transferring her life force to the target. The target character remains mortally wounded but will not die unless injured again. The injured character is in hibernation and will stay alive in this state for up to six weeks. The Jedi must be touching the target character when the power is activated.

When this power is used, the Jedi must spend a Force Point (this is the life force that is transferred to the target). This use is always considered heroic, so the Jedi will get the Force Point back at the end of the adventure.

The recipient of this power must be willing.

Control, Sense and Alter Powers

Affect Mind

Control Difficulty: Very Easy for perceptions; Easy for memories; Moderate for conclusions. Modified by proximity.



Sense Difficulty: The target's *control* or *Perception* roll.

Alter Difficulty: Very Easy for slight, momentary misperceptions, minor changes to distant memories, or if the character doesn't care one way or another. Easy for brief, visible phenomena, for memories less than a year old, or if the character feels only minor emotion regarding the conclusion he is reaching. Moderate for short hallucinations, for memories less than a day old, or if the target has strict orders about the conclusion. Difficult for slight disguises to facial features, hallucinations which can be sensed with two senses (sight and sound, for example), for memories less than a minute old, or if the matter involving the conclusion is very important to the target. Very Difficult for hallucinations which can be sensed by all five senses, if the memory change is a major one, or if the logic is absolutely clear and coming to the wrong conclusion is virtually impossible.

Effect: The target character's perceptions are altered so that he senses an illusion or fails to see what the user of the power doesn't want him to see. This power is used to permanently alter a target character's memories so that he remembers things incorrectly or fails to remember something. This power can also be used to alter a character's conclusions so that he comes to an incorrect conclusion.

Before making skill rolls, the Jedi must describe *exactly* what effect she is trying to achieve. The power is normally used on only one target; two or more targets can only be affected if the power is used two or more times.

The target character believes he is affected by any successful illusions — a character who thinks he is struck by an illusory object would feel the blow. If he thought he was injured, he would feel pain, or if he thought he had been killed, he would go unconscious. However, the character suffers no true injury.

This power cannot affect droids or recording devices.

"These are not the droids you're looking for."
— Ben Kenobi

"These are not the droids we're looking for."
— Imperial Stormtrooper

Other Ways of Knowing the Force

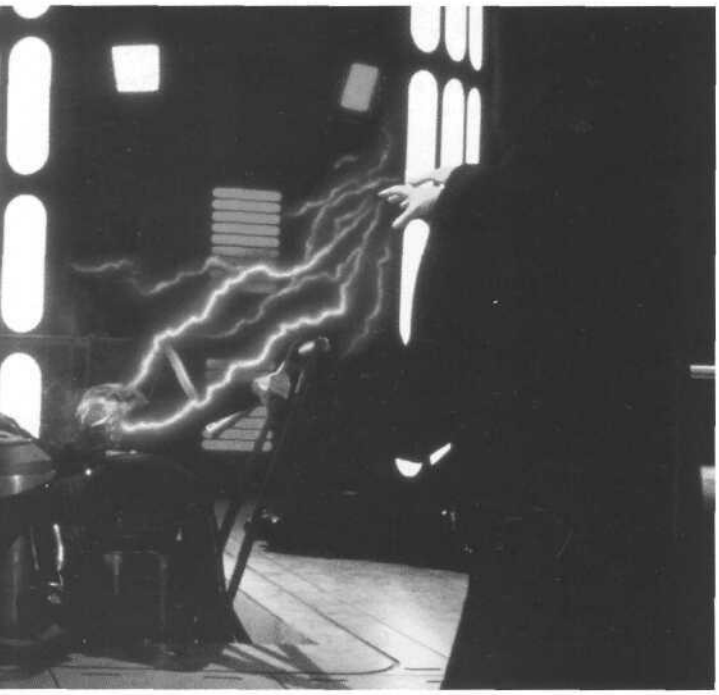
Many cultures have different understandings of the workings of the Force; the "witches" of Dathomir, the students of the Tyia and the Force-users of Ossus are but three such groups. Some ways of knowing the Force are different but no less noble or "good" than the Jedi way, while others are clearly more neutral or even evil in intent. Because of the unique ways in which these viewpoints manipulate the Force, their skills and powers can vary dramatically. If you want to create and use one of these other ways, you must define it in game terms. Here are a few points to consider:

• That way's rules, skills and powers. Because of different perspectives, each "way of knowing the Force" may have different Force skills and powers. The Tyia is an example of a way which is only slightly different from the traditional Jedi powers. Some methods use radically different skills and powers — you must define all these rules.

• How does the student gain skills and powers? Is there a set ritual or training regimen to educate students? Some ways may use academies, while others may emphasize a close student and master relationship. Still other ways of the Force may be known only through meditation, myths, hidden writings or ancient rituals.

• What standards are the student expected to adhere to? Some methods of knowing the Force require students and practitioners to adhere to a strict code of conduct. Other methods may offer the student a great deal of personal freedom. What are the method's rules? What are the punishments for disobeying the rules — will the student be cast out, not be taught new skills and powers ... or will the student face involuntary servitude, imprisonment or worse?

• The definitions of "good" and "evil" vary from culture to culture ... although the rules of the Force do not. Some ways of knowing the Force may be rooted in the dark side, requiring a student to commit evil to progress in her studies. The student, due to her culture, may accept these teachings as "perfectly natural," yet they will still drive the student to the brink of the dark side. When confronted with this moral challenge, those who are strong in the light side may be forced to leave the discipline and seek out another method of mastering the Force.



The Tyia

The Tyia is an example of an alternate way of knowing the Force. The Revwien Tyia adept character template follows this method.

Tyia teaches that individual introspection is the way to learn the true way of the universe — students are taught to control their own personal Force (called "Tyia") through meditation and ceremony. Because of the unique way in which the Tyia studies the Force, there are some special rules regarding its use:

• A Tyia student learning *control* at 1D automatically learns *hibernation trance* and *emptiness* (which is Easy difficulty for Tyia). The character learns an additional three *control* powers.

• All *alter* powers have their difficulty increased by one level. All powers have minimum *time to use* of one minute.

Gamemastering Jedi Characters

Jedi and Force-using characters are exceptionally powerful; while they can be a great challenge for an experienced player, a Jedi in the hands of an inexperienced or immature player can lead to problems.

The most typical problem is a player who insists on using the Force for *everything* ... to the extent of completely overshadowing the other player characters. As a gamemaster, you have the right to limit Jedi in your game: more than one such character is generally excessive (except in the *Tales of the Jedi*-era) and you can even rule that no Force-users will be allowed. You should also spend some time talking with the player to make sure that the *responsibilities* of playing a Jedi are understood.

Force-Users. It's well established that Force-users are very rare in the galaxy. (At least in the era of the Empire.) Therefore, any Jedi character should be more than just a collection of game statistics. The player should invest some time in developing a truly interesting background which justifies the character's knowledge of Force powers. Typically, such characters have only on limited knowledge of the Force (since there are not many Jedi instructors remaining). Most Jedi are also haunted by the knowledge that the Empire places a top priority on their capture and possible execution.

There is also a fascinating adventure hook in this background. Rumors of Jedi in hiding or lost Jedi writings, artifacts or lightsabers are certainly powerful motivators in the game. Jedi player characters may also be drawn by the presence of other Force-users: will the Jedi want to intercede to save a young Force-sensitive from the clutches of the Empire? What happens if a Jedi encounters another novice Jedi character: will they become friends, comrades, rivals... or even mortal enemies?

The Dark Side. The dark side is perhaps the greatest threat a Jedi can face. It's always lurking in the shadows, a

quick and easy temptation for an undisciplined Jedi filled with anger and frustration. The Jedi must be honorable and noble since Force-sensitives who act ambiguously are easily corrupted to the dark side.

You can use the temptation to embrace the dark side and the necessity to prevent evil from occurring as motivations for your adventures.

However, you must be reasonable in using these elements. The player must strive for her Jedi to be honorable and noble. You should be reasonable in not abusing the Jedi's commitment to good by forcing characters along a predetermined path every step of the way. This will aggravate the players and ruin the fun for everyone.

A Jedi's commitment to stop evil should be the dramatic focus of an adventure, not a hassle. In short, the Jedi is committed to stop evil, but she shouldn't have to confront evil every time she goes out for a walk ...

While the rules say that players should be warned whenever they are about to receive a Dark Side Point, it is the player's responsibility to live up to the *spirit* of the Jedi Code. A player who pushes to see how far she can go before being warned about receiving a Dark Side Point — who clearly is not living up to the spirit of the Jedi Code — may find that her character is given a Dark Side Point *without a* warning when the character commits evil.

The final determination of whether or not the Jedi deserves a Dark Side Point is up to the gamemaster. These rules are intended to encourage taking the role of a Jedi seriously — playing a Jedi is not a frivolous decision. On the other hand, the rules aren't intended to cause philosophical arguments in the middle of a game session. As a rule of thumb, if the players have to spend a lot of time justifying why their actions aren't evil, chances are the actions are indeed evil. If the players don't like your decision — well, you're the gamemaster.

Responsible Use of Power. Inherent in the Jedi Code is the concept of responsibility for one's actions.

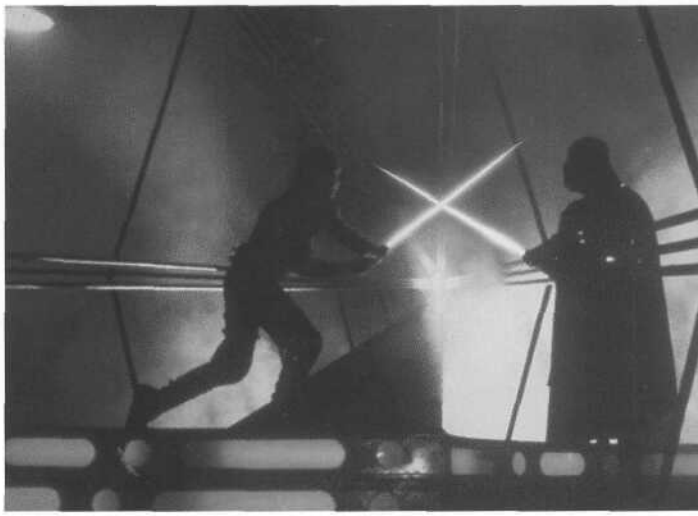
A Jedi who uses Force powers to coerce or control others is surely tending toward the dark side. But other, more subtle abuses of power also lead to the darkness — Jedi should never use their powers for fame, wealth or power. A Jedi who constantly uses the Force for personal gain is on the path of corruption — perhaps more slowly than the Dark Jedi who chooses to serve evil, but she is on that path nonetheless.

True Jedi use their powers sparingly and only when necessary to fulfill the tenets of the Jedi Code. A Jedi who depends on Force powers is abusing them, which leads to folly.

Tremors in the Force. The Jedi who acts with restraint and thought may seldom be confronted by the Emperor's minions. A Jedi who constantly uses the Force will create many tremors in the Force, making it *very easy* for the Emperor's servants to hunt her down. A Jedi who uses the Force too frequently will surely draw the attention of people that she'd really much rather avoid.

Premonitions, visions and disturbances in the Force can be used to involve characters in a larger adventure. While players will not enjoy constantly being "haunted" by such events, the occasional vision can be used quite effectively to allude to future events or trigger truly important adventures.

Teachers. A teacher is essential to a Jedi student's progress. Only after a Jedi has achieved a relatively high level of skill can the character rely on herself ... and even



Luke, despite a high level of experience, needed to study under Yoda to become a full-fledged Jedi Knight.

Teachers do more than teach Force skills and powers — they instruct students in the disciplines needed to maintain balance and adhere to the tenets of the light. A good teacher can help a young student learn patience and responsibility, while a poor teacher may allow a student to slip to the dark side; teachers consumed by the dark side may be able to corrupt even the purest Jedi adepts.

Limiting Powers. As noted, Jedi characters can only use powers they've been taught. Of course, they have to find someone to teach them each power.

This gives you a potent tool. The quest for a new teacher, new powers and lost lore is a great motivator for Jedi adventures.

This rule also allows you to limit the Force powers allowed in your game: if a Jedi can't find a teacher, there is no way to learn the power. Of course, your villains may be able to use these powers, but that's another matter ...

Intuitive Powers. It is well-known that some beings can push themselves to feats of great strength or endurance in crisis situations. This is true of Jedi characters, who, when faced with an incredible challenge, may exhibit powers she hasn't learned.

At the *gamemaster's discretion* only, characters may temporarily be "granted" powers in exceptional circumstances. This reflects the Force's mystic and often unpredictable nature.

You may grant the power for "free," require the Jedi to spend a number of Character Points or Force Points to learn the power or set other conditions you deem reasonable. You may grant a Jedi a power on a one-time basis to indicate the importance of a particular task, or you may "reward" characters who have performed exceptionally well by allowing them to "subconsciously" learn a new power.

Creating New Powers. While it is true that the greatest Jedi of the Galactic Republic created new Force powers, this was only accomplished with years of dedicated study and training.

You have the absolute right to prevent Jedi characters from trying to create new powers. To the best of current knowledge, the creation of new powers appears to be the province of highly-skilled Jedi such as Yoda and Luke Skywalker and beyond the abilities of most Jedi students.



Dark Side Characters

The dark side seduces individuals with promises of power, but once someone takes up the darkness, the only rewards are pain and helplessness. The dark side controls her, rather than her controlling it.

Playing Dark Side Characters. It is strongly suggested that player characters seduced by the dark side become gamemaster characters, to be used as a continuing villain. (The player must create a new character.)

However, if there is one thing that *Star Wars* teaches us, it's that good triumphs over evil. If you and the player agree, she may be allowed to continue playing a character consumed by the dark side with the understanding that she will attempt to bring the character back to the light side of the Force. This kind of character is very difficult to play properly. The player has an *evil* character — even if she's trying to be good.

On the other hand, allowing a player to portray the fall *and redemption* of her character has the makings of a truly epic story. True redemption often requires the character to commit a heroic sacrifice, and may involve the character's death. If you feel the character is not being played properly, you can take her as a gamemaster character (to be used as a continuing villain) and the player must design a new character.

Most characters consumed by the dark side began the game with other characters dedicated to the cause of the Rebel Alliance and the light. Such a character may try to hide her new path (perhaps betraying the rest of the characters at a critical point) or may simply leave the group. Playing a dark side character can be a lonely, challenging undertaking.

Some groups use Imperial characters. A dark side character would naturally be much more appropriate to this type of group. However, such characters shouldn't have it easy: they get what they *deserve.* Not only will a dark side character face dangerous foes who embrace the light, but other, more powerful dark side characters (such as Dark Jedi) may try to control or kill the player character. A dark side character who is being played in an immature manner is going to have a very short life span.

Rules. Characters who have turned to the dark side must use the following rules.

• A character consumed by the dark side retains all Force Points and Character Points.

• *Force Points.* A dark side character only receives Force Points when spending Force Points while committing evil at the *dramatically appropriate* time. The Force Point is returned at the end of the adventure and the character gains another.

Any other time a dark side character spends a Force Point, it is lost, even if spent while committing evil. The dark side requires greater and greater evil to fulfill its needs.

• *Character Points.* Characters consumed by the dark side no longer receive Character Points for adventuring. Instead, they receive one Character Point every time they receive one Dark Side Point.

• *Dark Side Points.* Dark side characters receive Dark Side Points for committing or actively bringing about evil actions. Examples of this include when Darth Vader strangles the Rebel soldier in the first scene of *Star Wars;* when Darth Vader orders the torture of Princess Leia; and when Grand Moff Tarkin orders the destruction of Alderaan.

• *Calling Upon the Dark Side.* Dark side characters may call upon the dark side to get Force Points.

The difficulty is Easy the first time the dark side is called upon in an adventure; add two difficulty levels if the action will not bring pain or harm to other beings. Increase the difficulty by one level for each additional time in an adventure the character calls upon the dark side.

• *It Demands More Than it Gives.* If a character fails in an attempt to call upon the dark side, it demands something of her. The dark side's corrupting influence is dominating the character.

Roll 1D — the character must lose that number of Character Points or the dark side will "take" 1D from either an attribute or Force skill (character's choice as to which attribute or Force skill). If any attribute or skill is reduced to OD, the character is consumed by the dark side and dies.

Returning to the Light. Dark side characters can return to the light, but it's not easy — the dark side is never eager to release those it has enslaved.

Such a character must truly begin to believe in the light, forsaking the path of darkness. The influence of others — particularly Jedi of the light — may cause a dark side character to have a "moment of doubt."

A dark side character must prove her commitment to the light by spending a Force Point in a *selfless manner* at a dramatically appropriate time. Often, this requires the character to make a heroic sacrifice, such as risking certain death in defense of the innocent and good. (As gamemaster, you have final say over whether the character is redeemed — the effort must be sincere and the character must show that she will not lapse back onto the path of darkness.)

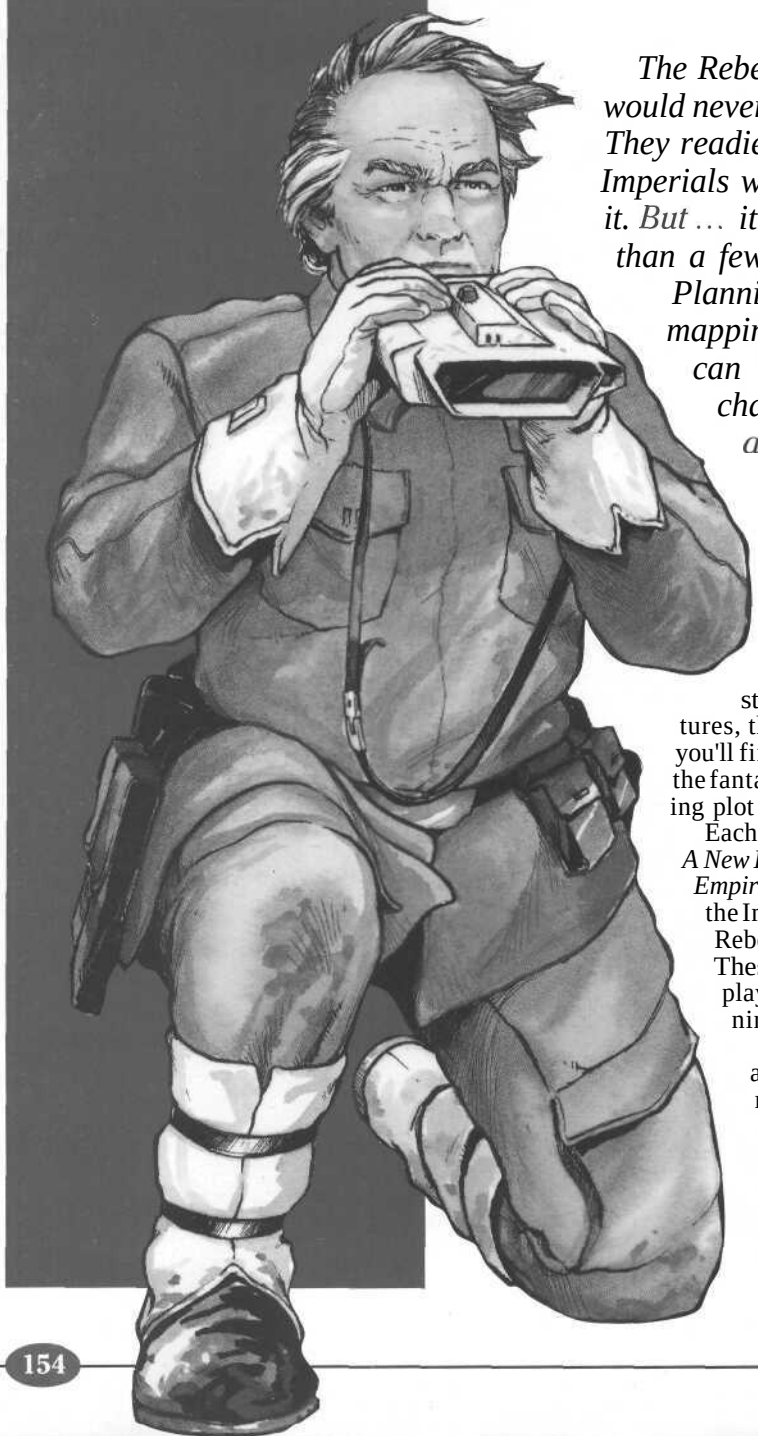
When a character is redeemed, the dark side exacts a final toll: she loses *all* Force Points and Character Points. The character's Dark Side Point total drops to five.

The character is now part of the light (and earns Force Points and Character Points normally), but the presence of the Dark Side Points indicates the character's precarious position. The character should atone to remove her Dark Side Points or even the slightest transgressions can send her back on the path of darkness.

(The dark side will not be so "giving" for a character who returns. You can use special rules to reflect the almost punitive conditions the character will face. Perhaps the dark side takes 1D from an attribute or Force skill as soon as the character returns to the darkness. The character may also find it much more difficulty to earn Force Points and Character Points and slowly be consumed by the dark side.)

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10 Running Adventures



The Rebel commanders charged with defending Hoth would never have tried it without a battle plan in place. They readied their troops, tried to anticipate what the Imperials would do and how best they could respond to it. But ... it's fair to say that no battle plan lasts for more than a few seconds after the shooting starts.

Planning adventures isn't quite as life or death as mapping out a battle, but the idea is the same. You can be prepared for some of the things your characters might do, but you'll never anticipate all of them. Surprises are a fact of life. So lay out your plans, by all means, but be flexible enough to change them as the adventure goes on. That's the kind of thinking that wins battles — and makes for great game sessions, too.

In an adventure, characters confront a series of obstacles as they attempt to reach an ultimate goal. Adventures, then, are the heart of roleplaying games. Here is where you'll find the story — the evil adversaries, the alien locales, and the fantastic technology, all threaded together to form an engaging plot for the main characters (the players).

Each of the three *Star Wars* movies is a separate adventure. In *A New Hope,* the Rebels strive to destroy the Death Star. In *The Empire Strikes Back,* the Alliance has to evade the retaliation of the Imperial forces. In *Return of the Jedi,* the remainder of the Rebel Alliance seeks to end the Emperor's tyrannical reign. These goals entail epic struggles, but the adventures your players participate in will usually involve less galaxy-spanning conflicts.

This chapter covers everything you need to know about preparing and running adventures. Right now it may seem like a lot to assimilate; but don't worry, you'll get the hang of it in no time. Actually, there's only one rule you need to remember: make sure everyone has fun!

Certain groups of players will prefer a certain style of play, so not all of what follows applies in every situation. As you run your adventures you'll develop a feel for what excites and enthralls your players, and then

you'll be able to structure your subsequent scenarios to incorporate those elements.

The chapter is divided into three main sections: Preparing Adventures, Running Adventures, and Ending Adventures. You may want to reread these sections once in a while as you begin your gamemastering career, but there's nothing here to memorize or to reference during a game session. Instead you'll find tips and suggestions that will help you create hours of entertainment for your friends as well as for yourself.

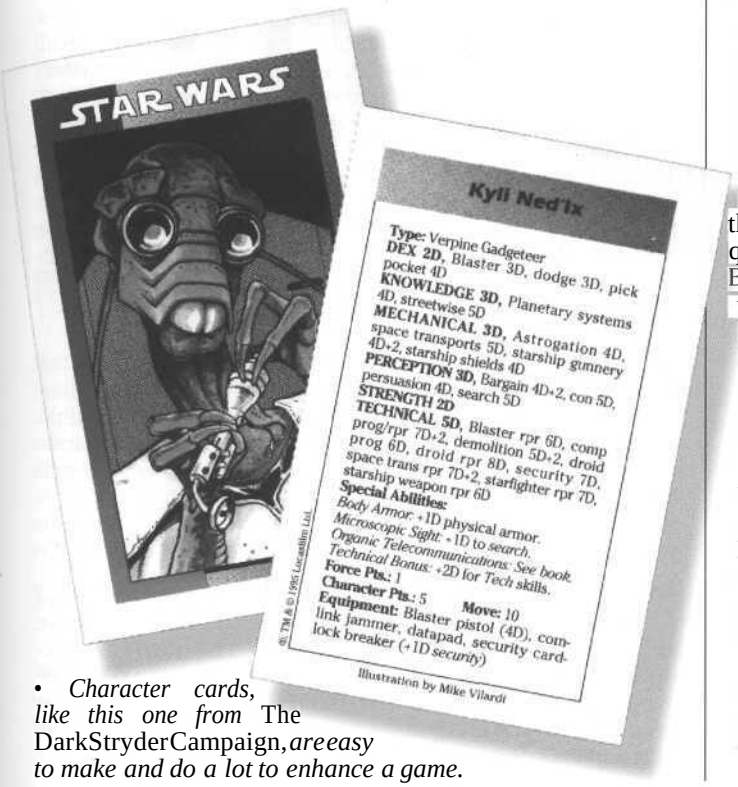
Preparing Adventures

First, you're going to need an adventure. You can buy one from West End Games, create one yourself, or make one up as you go along. This book contains an adventure you can use immediately. You may want to glance at this scenario as you read through this chapter to get a feel for what a finished adventure looks like. If you're a bit more daring, you can skip to Chapter Eleven, "Designing Adventures," to develop your own scenario from scratch.

Reading the Adventure

Make sure you're thoroughly familiar with the adventure before you start playing. The players may not proceed through the encounters in the order they appear, so if you read only the first half of the scenario, you could find yourself vigorously flipping through pages trying to figure out what happens next.

You don't have to memorize every detail either, just know the basic plotline and structure of the story. If the players do something unexpected, like killing a major villain who's supposed to participate in the finale of the adventure, you'll need to know what you can do to alter the remainder of the story so that it still comes to a satisfying conclusion.



• *Character cards, like this one from* The DarkStryderCampaign, *are easy to make and do a lot to enhance a game.*

Character Cards

One way to quicken game play is to create gamemaster character cards. You can either photocopy the section detailing each character or you can write their game information on an index card. As the player characters encounter various gamemaster characters, you can pull out their character cards so that you have all of their important information at your fingertips. In this way, you won't have to flip through pages of the adventure looking for a particular character's stats, especially if that character participates in more than one encounter.

This technique works especially well for campaigns where many characters play a recurring role. Also, if you wind up creating new characters on the fly (when the characters momentarily wander away from the scripted adventure), you can quickly jot down their information on an index card so that you have it for later. You never know when the players may decide to return to speak with a particular character. If you haven't kept a record of his game information, you may have to guess — and you could be wrong, thereby shattering the players' suspension of disbelief ("Didn't this guy have *blue* skin the last time we talked with him?").

Stock Encounters

Another way to save time during an adventure — and to save you from looking ill-prepared — is to create several "stock" encounters. These short scenes could be anything from a bar brawl to a chance meeting with a squad of stormtroopers checking IDs. When your players decide to go somewhere or do something that you hadn't foreseen — and therefore hadn't written out beforehand — you can use one of your stock encounters to fill in the space while you figure out a way to get the characters back on track with the adventure.

For example, your Alliance player characters are supposed to rendezvous with an Alliance spy at a spaceport on a remote world. When they arrive, however, they decide to first pay a visit to the city's starship parts shop, hoping to purchase replacement parts for their recently damaged freighter. When you designed your adventure, you hadn't counted on the characters going anywhere on the planet other than the cantina where they are supposed to meet their contact. When the players state their intention, you quickly skim through your stock encounters and pull up a Business/shop" scene that you haven't used before with this group. In this encounter, you have the shop owner being harassed by a pair of tough-looking aliens. If the characters help the owner, they could get on the bad side of the crimelord who sent the toughs to collect the money the owner owes (which could provide a hook for the characters' next adventure).

It's a good idea to develop 10 or more stock encounters that cover everything from cantina scenes to bounty hunters to stormtroopers. The more you create, the less likely you'll be to get stuck in an adventure because the player characters did something or went somewhere unexpected.

Setting the Mood

The wide array of multimedia elements created by various companies for the *Star Wars* universe allows you to quickly and easily get your players into the spirit of the adventure.

The Movies

First of all, you can cue up certain scenes in the movie trilogy to play for your group when the reach a certain point in the adventure. For example, you could play the Battle of Yavin (from *A New Hope)* or the Battle of Endor (from *Return of the Jedi*) while the player characters engage Imperial forces in space combat. Or you could play the cantina scene from *A New Hope* when they enter a seedy establishment in the Outer Rim Territories.

The Music

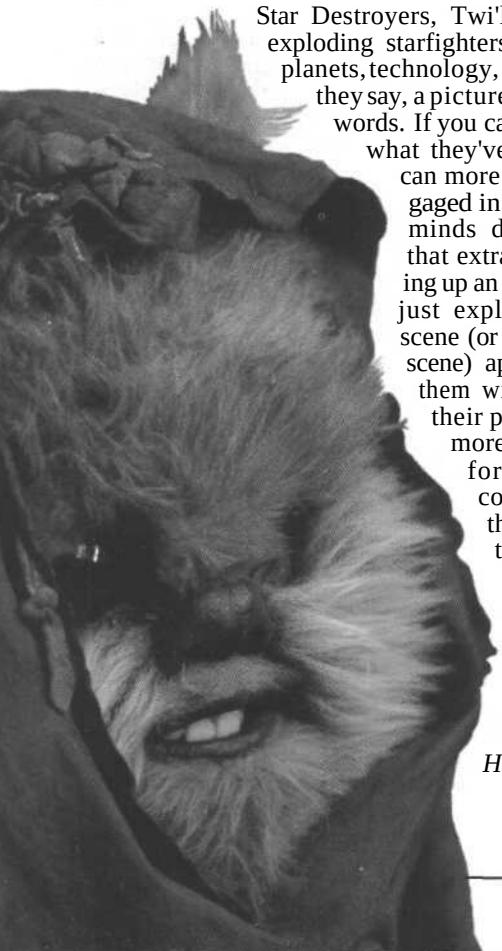
You can find most of the music from the films (as well as the novel *Shadows of the Empire*) in various formats (albums, cassettes, and CDs). Albums and CDs work well because you can cue them up to any point you'd like to hear, and with CDs in particular (depending upon you CD player) you can set a track to repeat indefinitely (allowing it to play over and over until you move on to the next episode).

As your adventure begins, for example, you could play the "Main Title" track from one of the three movies (that's the music that accompanies the opening crawl — the text that slides up the screen). When the forces of the Empire show up (a moment or two before is better), you can play the "Imperial March," As soon as your players hear that brooding bass melody they'll know they're in trouble — and you won't have even said a word yet!

Listen to the albums a few times and select which tracks remind you of suspenseful scenes, or humorous incidents, or romantic interludes. When you run an adventure you can turn on the appropriate track. Even if the music plays at a minimum volume, it greatly enhances the feeling that you're creating your own *Star Wars* movie.

Collectible Cards

A great source of exciting visual images are the various collectible card sets. You can find pictures of Star Destroyers, Twi'leks, stormtroopers, exploding starfighters, major characters, planets, technology, and much more. Like they say, a picture is worth a thousand words. If you can show your players what they've encountered, they can more quickly become engaged in the story since their minds don't have to spend that extra bit of time conjuring up an image of what you've just explained. Instead, the scene (or the elements in that scene) appear vividly before them without any effort on their parts. The plot moves more quickly and therefore your players become all that more enthralled by the adventure.



For more information about setting the mood for a *Star Wars* adventure, refer to the "Props" chapter of the *Star Wars Gamemaster Handbook.*

Miniatures, Models, and *Micro Machines*

Don't neglect the 25mm metal miniatures produced by West End Games, the Galoob *Micro Machines,* or the *Star Wars* models (manufactured by several companies). You can use these characters, vehicles, and ships to play out your adventures, giving you and your players a better idea of exact positioning (especially handy for combat encounters) as well as immediate recognition of the movie characters and technology.

You can even buy some 1" square grid graph paper (available in large sheets) and count each square as two meters. If a character can move 10 meters during a combat round, you can move him five squares. This allows you to simulate battles more realistically ("You can't shoot him from there — that droid's in your way."). You can do the same for vehicles and starships by altering the scale (200 meters rather than 2 meters, for example) and play out exciting dogfights just like the battle scenes in the movies.

Starting the Adventure

You have several options for starting an adventure. The most common is the mission briefing introduction (especially if the characters are agents of the Rebel Alliance/New Republic). The characters, who may or may not know each other, have been assembled by their superior for a meeting on their upcoming assignment. The superior gives them an objective, provides them with the resources they'll need to accomplish that goal, and answers whatever questions he can.

While this standard opening works in most situations, it can also get boring, especially since not much happens during this encounter. The characters just sit around discussing the mission. Nothing really starts to happen until they get on their way.

Using a Script

One way to liven up the beginning of an adventure is to use a script. You assign each player a part (Bob is Rebel 1, Jim is Rebel 2, Sara is Rebel 3, and so on). As gamemaster, you play the role of the narrator and any gamemaster character part (like the player characters' superior, for example).

The script usually brings the characters through an exciting or mysterious scene (or both) that launches them into the heart of the adventure. New players (especially those who have never played a roleplaying game before) immediately get a feel for how to play the *Star Wars* game. The use of a script is therefore recommended for inexperienced groups.

The main problem with this technique comes from the heavy-handedness with which it prescribes the player characters' words and actions. Experienced players often would rather retain complete control over their alternate personas, and so may shy away from adventure scripts. You'll have to see how your players react to know whether or not they prefer using a script (or you can just ask them before you start!).

In Media Res

Another way to throw characters into the midst of the action is to start the game *in media res.* The player characters literally begin play in the middle of an explosive or suspenseful event. Maybe their ship experiences a technical problem and the characters have to fix it before it careens into a planet. Such an adventure could start thusly:



Gamemaster: Okay, everyone ready to play?

The Group: Sure.

Gamemaster: All right. You make your last course correction to bring the starship into a landing vector — and then suddenly something explodes at the back of the ship. You begin to lose attitude control and start plummeting toward the surface! What are you going to do?

Such fast starts put the players immediately on their toes, thrusting them into the *Star Wars* galaxy before they even know it. Once they've dealt with their immediate problem, they're thoroughly enmeshed in the story.

Again, be careful with this technique. Some players may not like it, some may love it. Choose the one that works best for your group. And above all, vary your adventure beginnings. Nothing puts players to sleep more quickly than an introduction that exactly mirrors that last five.

Running Adventures

You've successfully brought the player characters into the adventure. Now you have to keep them focused and enthralled with the plot. If you see their eyes start to wander, or they fall into a conversation about the last game (or worse, what they watched on television last night), you know something's gone wrong.

This section should help you maintain an involving story and a sense of "really being there." For more on this subject, see the *Star Wars Gamemaster Handbook.*

Setting the Scene

Your first job is to vividly depict the scene unfolding before the player characters. Where are they? Who else is there? What's happening? These are the questions you must answer immediately.

Description

Most published *Star Wars* adventures contain "read aloud sections" at the beginning of each episode. To set up the scene you can just read out loud or paraphrase the text. At that point the players usually either ask you questions about their surroundings ("How many stormtroopers do we see?") or tell you their reaction to the situation ("I blast 'em!").

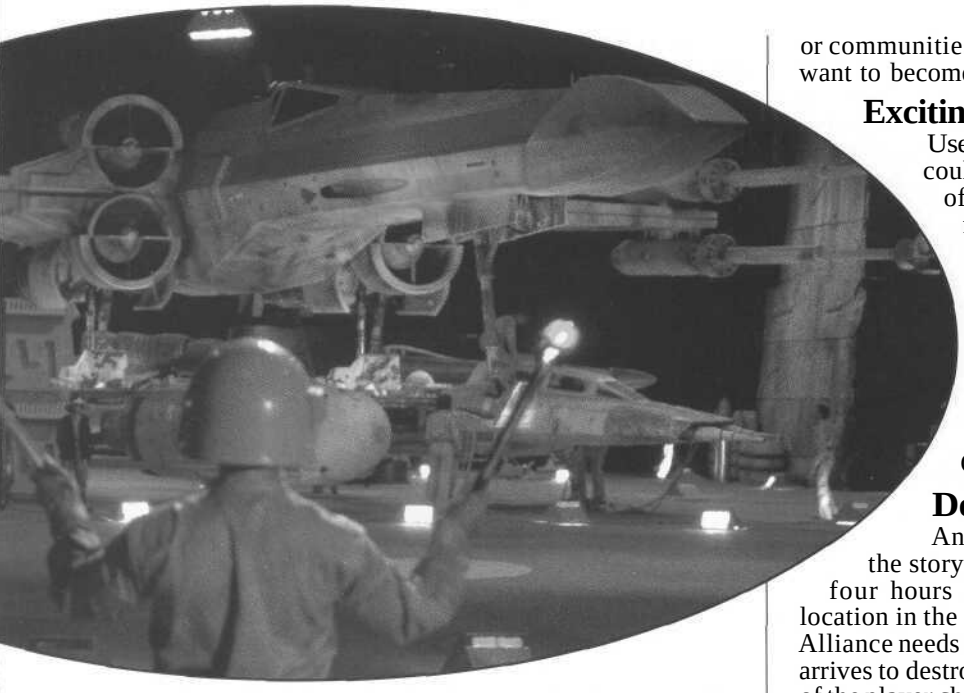
The key here is to engage the players' senses, just like a good movie, novel, or television show. Try to use evocative words to give the players a clear and vivid view of their characters' environment. The best way to learn how to provide such lifelike descriptions is to picture the scene in your mind and do whatever you can to convey that same scene to your players. You may incorporate movie footage or collectible cards (as mentioned above), maps and diagrams, or even illustrations you've drawn yourself. Sound effects CDs can also help you set the stage for the characters.

Just remember that your players have five senses. Don't just rely on the sense of sight. Describe what your characters hear, smell, touch, and (sometimes) taste. The following example engages several senses.

Gamemaster: "The ship's landing ramp touches down on the soggy ground with a *squish,* and the thick, musty smell of the swamp-forest immediately sweeps up and into the access corridor you're standing in. From outside, you can hear the screech-chirps of local creatures as well as a strange, slow slurping sound. The humidity settles against your skin like a blanket of moisture as you head down the ramp. The gangly gray trees scattered in small stands about the ship reach upward into the mist, and you get the distinct feeling that something up there is looking down at you."

Believable Characters

The player characters will inevitably encounter other people who live in the *Star Wars* galaxy. Your job is to make sure that these gamemaster characters appear real to the



players. Their words and actions must seem appropriate in the context of their histories, personalities, and ambitions. If a stormtrooper suddenly took off his helmet and started joking around, the players would probably just stare at your for a minute as the game came crashing to a halt.

Play each character to your best ability. Make sure he does everything in his power to achieve his goals, whether he's trying to thwart the player characters or earn a transport-load of credits. This does not mean that every gamemaster character should act overtly. Part of his goal may be to achieve his objective undetected, or to make it look like someone else was responsible. Rather, the idea is that the gamemaster character should use all of his resources — his skills, allies, finances, etc. — to accomplish his immediate as well as his long-term goals.

For more on gamemaster characters, see Chapter Fourteen, "Gamemaster Characters."

Grabbing the Players' Interest

Once you get the adventure underway, you spend the rest of your time trying to maintain the interest of the players — just like any other story, whether it be a novel, comic book, or movie. You have several options for moving the plot along and making the players focus on the situation at hand.

Using Elements From the Movies

People play *Star Wars* because they loved the movies. If you incorporate images, characters, settings, or plot threads from the films, your players will immediately feel that their characters are truly part of the *Star Wars* galaxy. Player characters could encounter one of the secondary characters like Wedge Antilles, or visit a locale like Cloud City, or become involved in the theft of the Death Star plans.

Like everything else, however, use this technique in moderation. Players will get bored very quickly if they keep returning to Cloud City. While they do want to feel immersed in the *Star Wars* milieu, they also want to create their own stories, to travel to planets not seen in the movies, and to meet aliens and humans who have their own plans for the fate of the galaxy (or at least the fate of their sectors, worlds, or communities — not every gamemaster character should want to become the next Emperor).

Exciting Locales

Use settings that evoke a sense of wonder. You could create a community situated amid dozens of cascades and waterfalls, or a crimelord's fortress suspended above the ground by massive repulsorlifts, or a spaceport built into the sides of the cliffs of an ancient series of canyons.

Try to make each place the player characters visit seem different from the others. By doing this, you can make these sights engaging and memorable for the players.

For more on creating exciting locales, see Chapter Eleven, "Designing Adventures."

Deadlines

Another way to keep the players enraptured in the story is to give them a deadline. They have only four hours to rescue slaves headed for an unknown location in the Outer Rim Territories. Or maybe the Rebel Alliance needs to warn a remote outpost before the Empire arrives to destroy it, but communications are down. Or one of the player characters may have contracted a fatal disease that can only be cured by a certain doctor working somewhere in the Corporate Sector Authority.

When the players know they have only a limited time to accomplish their objective, they don't waste time meandering about the galaxy, which is usually when they get bored with the adventure. You can even enforce a real-time deadline. You give the characters four hours of real time (as opposed to game time) to achieve their goal. Then, throughout the adventure, you keep reminding them about the time constraint. When you get down to the last hour, just watch them do everything in their power to help you move the story along!

Mysteries

Human beings seem to possess an obsession with discovery. If you present your players with a strange quandary that either cannot be explained by normal phenomena or lacks several key elements, they'll do whatever they can to uncover the truth.

Maybe a bounty hunter starts stalking the characters. They don't owe anyone any money and they're not wanted criminals, so who is after them and why? Or maybe a Rebel outpost suddenly goes silent. When the characters arrive they find no one at the base and no signs that would indicate a sudden mass exodus. What happened?

Be careful with the use of mysteries. Continue to offer the players pieces of the puzzle throughout the adventure so that they don't get too frustrated and give up. If halfway through the adventure they feel that they're no closer to the truth than they were when they started, they'll figure that the mystery is unsolvable and forget about it, and there goes the rest of your adventure.

Personal Stake

One of the best ways to engage the players is to provide them with a personal stake in the outcome of the adventure. Maybe one of their siblings has been captured by the Empire, or a crimelord has sent bounty hunters after them, or the Rebel Alliance mistakenly believes they have become traitors. The characters need to deal with these situations,

although the whole adventure need not focus on that storyline. While the characters perform a supply run for the Alliance, for example, they could receive word that the pilot's father has been taken in for questioning on his home world. Between accomplishing their mission and returning to the Rebel base, the characters could travel to the pilot's planet to find out what's going on and to extricate his father from the (apparently) unwarranted incarceration.

Every once in while you should ask to see the players' character sheets. Look for background information and personality traits that might lend themselves to a personal stake. If a player has written that his character is extremely competitive, for example, you could create a rival group of Rebels (or smugglers, or whatever, depending on your campaign) who seek to outdo the characters at every turn. This character will do everything in his power to make sure his group succeeds more often and more quickly than these newcomers.

Giving Options

Don't constantly force your players to follow along the prescribed path of the adventure. They may have devised an alternate scheme for success not covered by the scenario, and you shouldn't penalize them for their creativity. Instead you'll have to use your judgment to run the remainder of the adventure.

If the players feel that they never have a choice, that you have predetermined what their characters will do and say — and therefore, how the adventure will turn out — they're not going to have any interest in playing. Part of the fun of a roleplaying game is the almost unlimited possible reactions to any given situation. Take that away and you've lost much of the reason for participating in this type of game.

Sometimes the characters will have only a few choices — or at least, a few obvious choices — and that's fine if it makes logical sense in the context of the scenario and doesn't seem like an attempt by you as gamemaster to dictate their characters' paths.

Reward creativity. Give the players a reason to exercise their brains. The more freedom they believe they have, the more they'll enjoy the adventure. When their characters make a mistake, they have no one else to blame it on, and when their characters succeed they feel a genuine sense of accomplishment.

The Art of Misdirection

If the players can correctly guess the conclusion of an adventure while they're progressing through the first episode, the ensuing episodes won't provide as much excitement as they should.

This where the subtle art of misdirection comes in. The goal here is to keep the players (and their characters) guessing and then revising those guesses through the whole adventure. You can do this in small ways: make die rolls, smile for a moment, and then don't say anything about it; have the characters roll *Perception* checks, ask for their totals, and then just continue with the episode; ask a player for detailed information on how her character is going to close a blast door ("Which hand are you using?" "Do you have a weapon in your hand"), but then have the door close uneventfully.

You also have the option of throwing in major red herrings. A gamemaster character starts tracking the characters. The players will immediately attempt to mesh this new person with the rest of the adventure. In reality, however, he's just a common thief looking for an easy mark, or he thinks that one of the characters looks familiar but doesn't want to say anything until he's sure he's not mistaking that character for someone else.

The character could receive a death threat from a large criminal organization operating in the sector. Unfortunately, the message was delivered to the wrong person, and the crimelord has no interest in them. Of course, you won't let *them* know that.

Loading the Dice

The most important part of a roleplaying game is the story. Don't let the rules get in the way. If a flubbed die roll would normally indicate that the main villain dies a few minutes into the adventure, fudge the roll. Say he just barely escaped. For this reason you should try to make all of your rolls behind a gamemaster screen or hidden from the players by some other object (like your hands).

If the players make a roll that would destroy the scena or would make it less exciting, you can fudge the diffi number. For ple, you've set up a situation where the characters must pursue a fleeing Imperial spy out onto en struts suspended high above a duracrete floor. One player decides that her character will just turn off the lights and wait for their quarry to fall. You hadn't thought of that possibility when you designed your adventure (or it wasn't addressed in the adventure you bought), and there's no reason the character can't attempt such a feat. You tell her to make *a security* roll to bypass the computer lockout on the lighting system. She rolls high, and even though it's enough to accomplish the task, you say that she just missed it. Now the player character will have to risk their lives balancing on the struts to apprehend the spy.

Don't go overboard with this technique. If the players suspect that you've been altering die rolls and difficulties, they'll start to lose interest because it will seem that their free will has been taken away. You should fudge rules only at critical ments and you should always be fair, giving the benefit sometimes to th gamemaster characters and metimes to the player characters.

Judgment Calls

During an adventure you're in charge. You can always discuss rules



questions or arguments with the players after the game (see the "Getting Feedback" section below).

While this general guideline provides you with a great deal of power, it also gives you the responsibility of using that power wisely. You have to be fair. If a referee in a ball game started randomly penalizing one team, the other team would get extremely frustrated and eventually quit once it became obvious that there was no point in continuing.

While you take the role of the villains in the adventures you run, do not think of yourself as the opponent of the players. You're job is to make sure the players have a good time, not to beat them. While you should try to provide the players' characters with a challenge, you shouldn't try to devise an unbeatable adventure.

Then again, if the players do something stupid, you shouldn't coddle them. They first time they make a particular mistake you may want to alert them and reduce the damage it would have caused, but the second time you should adjudicate the error fairly.

Tread carefully on this aspect of gamemastering. It's easy to fall one way or the other. Just remember that you're all playing this game to have fun.

Keeping the Game Going

The player characters will stray from your adventure. Expect it — but don't worry about it. If you've taken your time to prepare the scenario as indicated above, you shouldn't have a problem getting things back on track without alerting the players to their roundabout way of proceeding through the adventure.

In fact, some gamemasters come to enjoy the opportunity to run the game on the fly. You need a good imagination and a good understanding of the adventure to improvise encounters, but the more you do it, the better you'll get.

For the time being, go in the direction the players are heading. Start making up things off the top of your head, throwing as much color and flash around as you can. If you need a couple of minutes to figure out how to get the players back into the story, call for a break.

The ability to improvise is extremely important because it allows you to maintain the players' *illusion of free will.* They have to believe that they can choose their own path, instead of being forced to do exactly what the gamemaster wants them to do — this is a game, and in games, players get to make choices about their actions. Players *hate* being forced to do something!

Of course, you are always free to throw complications at the players. If they have chosen to go in an unexpected direction, you can pull out a character card or a stock encounter (or make one up on the spur of the moment) and let them deal with that situation while you figure out how to bring them back into the plot.

Sometimes, through no fault of the players or your own, the adventure dies. The characters don't know how to proceed and the players completely lose interest. The best way to handle such a situation is to make something happen. A brawl breaks out, or a nearby gamemaster character gets dragged off by a band of ruffians, or the lights suddenly go out, or the characters' ship suddenly experiences a malfunction that will send it into the closest star, or stormtroopers arrive, and so on. Get the players excited. Put their characters' lives in danger. Make them worry about how the encounter will turn out.

Above all, stay relaxed. This is a game, not a test of how well you can gamemaster. Everyone is playing to have fun, so just do your best and enjoy yourself.

It's Okay for the Characters to Fail (Once in a While)

The characters are the stars of their own *Star Wars* movies, and even if they are independent smugglers, they are heroic more often than not. That doesn't mean that they automatically get their way. Look at *The Empire Strikes Back* — Luke, Leia and Han are being battered and defeated at every turn. They "get away" at the end — except for Han — but they didn't "win" anything. Unless they are willing to redefine victory.

Sometimes characters need to fail. If they roll poorly, or are simply outclassed, or most importantly, if the players play poorly, their characters will lose.

On the other hand, with each defeat, the characters (and players) should learn something. They may learn a better way to approach a situation, or they may stumble upon a tool or gadget that will help them in the future. And, ultimately, good does triumph over evil. It should take perseverance and dedication, but good does win in the end.

Ending Adventures

Adventures can last a single night or can span several game sessions. At the end of a scenario (or the end of the game session), you may wish to distribute rewards.

Rewards

Make sure that what the characters receive for their actions matches what they went through during the adventure.

Characters may be awarded money, equipment and weapons for their activities. They may also make contact with an important gamemaster character — someone who can save their skins in a future adventure.

Characters also receive Force Points and Character Points for their actions.

Characters also receive Character Points at the end of adventures, which can be used to increase skills or can be saved for later adventures.

As a general rule, a character should receive between three and 15 Character Points for each adventure. The award

depends upon several factors:

• **How Well The Characters (and Players) Did.** This is a reward for how the group did as a whole. If the players solved puzzles, came up with great solutions, and made sure that everyone had fun, give them **six** to **eight** Character Points; if the players did very poorly, they should only receive **three** or **four** Character Points.

• **How Well Each Individual Player Did.** If certain players were exceptional — very clever and went out of their way to make the game fun, give the player an extra **two** or **three** Character Points.

• **Whether They Cooperated.** If the players worked well as a team, they should get **two** to **four** extra Character Points. If they did nothing but argue (as players, not as characters; characters traditionally hassle each other during the game), they shouldn't receive points for working together.

• **Did They Play In Character?** If a player roleplayed his character well, give him **three** or **four** Character Points. If the player didn't play the character correctly — such as having his Jedi commit evil at every chance — don't give him any points for roleplaying.

• **Did All Of You Have Fun?** If all of you (yes, this includes the gamemaster) had a good time, give the players as many as **three or four** Character Points as a way of saying, "Good game." If players were difficult and never tried to get into the spirit of things, don't give them these bonus points.

Adventures can have greatly varying length. These award guidelines are for an average adventure spanning two nights of gaming, or four or five fairly long episodes. If an adventure runs over several sessions, the gamemaster may want to give partial awards *during* the adventure so the players don't go too long without getting anything to show for their efforts. Final Character Point awards should be correspondingly increased to reflect the length of the adventure. On the other hand, if playing one- or two-episode quick adventures, you should decrease the Character Point awards.

No adventure should award any character more than 15 Character Points at one time. If you think this is going to happen, then award some of the points *during* the adventure. You might even give them a way to spend them on skills or attributes during the scenario. In *The Empire Strikes Back*, part of the adventure has Luke learning Jedi skills from Yoda, and Han, Leia, Chewbacca and C-3PO working on the *Falcon*. They all have a chance to use the points they earned during the Hoth battle and the escape from the Empire.

Other rewards, such as cash, equipment, or other material objects, are given at your discretion. Again, try not to be too lavish in giving out "stuff" — your characters need something to work for later. In the movies, rewards of friendship, honor, and camaraderie were more important than money or equipment. Of course, a cash advance now and then doesn't hurt ...

Cliffhangers

If an adventure will continue over a few game sessions you may want to end each night on a cliffhanger so that the players will look forward to the next part of the scenario. At first they may resist such a tactic, but after a few cliffhangers they'll come to enjoy and expect it. Think of it as throwing up a "to be continued" line at the end of the night's episode.

For example, the player characters race across the galaxy to stop a rogue Rebel officer from betraying the Alliance. Just as they rush into the room where the traitor is supposed to make the exchange, a dozen stormtroopers appear from hidden alcoves and point heavy blaster at the characters. The misguided Rebel turns and says, "What took you so long?" and the session ends. Don't even let the players ask any questions about the scene. Just tell them they'll have to wait until next time.

Setting up the Next Adventure

The end of one adventure could be the best time to infuse elements of the next episode in the characters' lives. Throwing in a character who fits prominently in a subsequent scenario can make the galaxy seem more tied together, and therefore, more real. In literature and screen-writing, this technique is called foreshadowing. You incorporate images, characters, events, or settings of a future adventure into the current scenario to give the sense of concurrent and overlapping storylines.

You can even "end" an adventure by playing out the first scene of the next scenario. The players leave that night's game session with a hint of what's to come, and over the time between games their excitement about the next adventure gradually grows. You've given them something to think about, and they'll envision different ways to deal with the situation you've presented and left unfinished.

At the conclusion of any game session just remember to follow the age-old rule: always leave 'em wanting more!

Getting Feedback

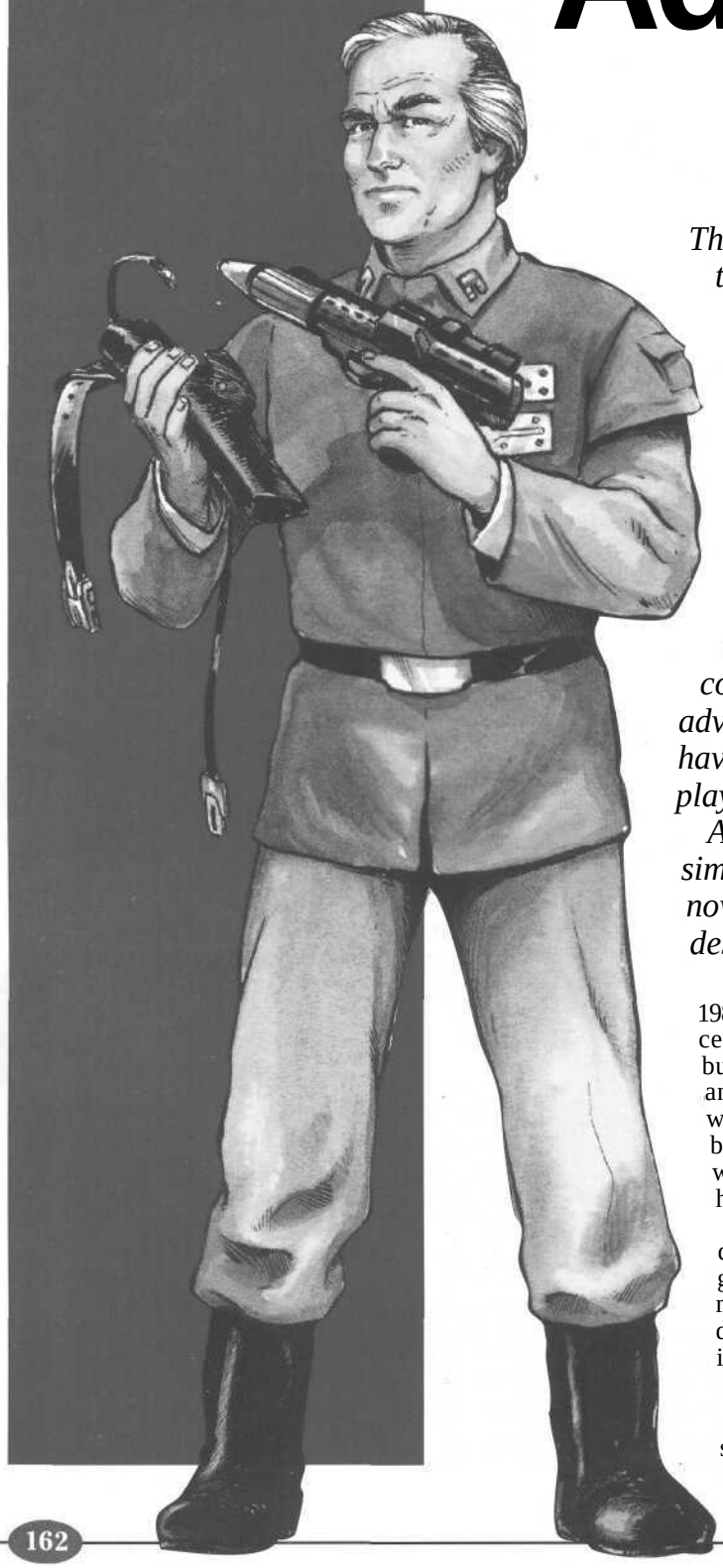
Sometimes an adventure doesn't thrill the players like you expected it to when you were first reading or creating it. As you run a scenario you should pay attention to the players' reactions to the various scenes. Did they stand up and all try to talk at once during the chase? Did they go comatose when they reached the puzzle-solving encounter? The players words and actions can convey a great deal of information about which parts of the adventure they enjoyed and which parts put them to sleep.

You also have to gauge their reactions to your judgment calls and improvisation. Don't take any negative responses as criticism. It takes a lot of work to plan and run a game, and you can't always please everyone no matter what you do. Instead, view player reactions and comments as hints as to what you can do in the next adventure that will keep them on the edge of their seats.

The best way to confront such a problem is to ask the players what they did and didn't like. You could even have them write you an anonymous note with a list of their favorite and least favorite scenes. Just don't forget to listen to what your players have to say. They may want to take the game in a different direction than you do. Compromise. Make sure you and your players have fun. If not, either you or your players will eventually give up and find something else to do during those precious spare moments.



11 Designing Adventures



They asked me, General Cracken, to play host to this chapter ... because planning an adventure is very much like planning a battle. You need to know your objective; anticipate things that might go wrong; and be prepared to make decisions when you have to. Back in the days when I had the honor of commanding "Cracken's Crew," and in the years since, I learned how vital it is that you think ahead.

But it is important to remember that there are differences between a battle and an adventure as well. In a battle, your goal is to conquer territory and defeat the enemy; in an adventure, your goal is for everyone involved to have fun, and you aren't trying to defeat your players — just challenge and entertain them.

A good general knows when to stop talking and simply listen, and I hope that is what you will do now, as we explore the secrets of adventure design ...

The *Star Wars* roleplaying game has been around since 1987. There are a lot of published adventures out there — certainly enough to keep a group of players entertained and busy for years. But sooner or later, the creative bug will bite, and you'll want to cook up adventures of your own. After all, who knows what your players want out of an adventure better than you? You are in the position to give them exactly what they are asking for. No published adventure, no matter how good, can do that.

And guess what? When you take the plunge, you'll soon discover that adventure design is one of the joys of gamemastering. Best of all, adventure design looks a lot more difficult than it really is. We won't kid you, though; it does demand time and effort of you, and a healthy does of imagination. But if you follow the game plan, you'll be fine.

The basic steps of adventure design are simple:

1. Come up with a good story idea. The story idea is the spark that gets your creative juices flowing. In some cases,

it becomes the core of your fledgling adventure, and defines the central point of interest. In other cases, it simply serves as a jumping-off point — your final adventure might bear little resemblance to your original idea. Either way, you have to start somewhere, and the story idea is the place.

2. Develop a plot around the idea. Flesh your initial idea out, toss in a few plot twists, and decide what gamemaster characters, machines, planets, aliens, and so on will figure in the plot. Be prepared to alter your original idea if cooler and more interesting possibilities come up in the creative process (and they will).

3. Translate these episodes into game terms. Put your adventure into "gamespeak." Generate statistics for the gamemaster characters, spaceships, and planets, and decide on the difficulty levels for various tasks the characters may have to accomplish.

4. Final preparation. Get together props, music, handouts, and other materials you might want to have handy when running the adventure.

The Story Ide

The story idea is the hook you hang your adventure on. The easiest story ideas are snippets of a plot you can blow up into full-blown adventures with a bit of work — a nefarious pirate hijacks the characters' ship; a young child is looking for her mother; an old pilot buddy wants the characters' help; an old asteroid miner tells the characters a story about a mysterious ship he saw hiding in the local asteroid belt; the characters' ship is grounded in a dockworkers' strike as the Imperial search team nears ...

Other ideas can come out of news stories, books you have read, movies you have seen, or from just about any other source, from conversations to something that happened to you on the way to the mall. Maybe you read an article about the effects an asteroid impact on Earth would have on the planet. Could this be spun into a *Star Wars* adventure? Sure. Toss in an undeveloped alien species living on a doomed planet, and well-intentioned Rebel characters can become heroes in a hurry (especially if the grateful species can

Making It *Star Wars*

Roleplaying adventures are stories, which the gamemaster and the players tell together. So when you're trying to come up with an idea for an adventure, think about the kinds of stories that make sense for *Star Wars*. You can incorporate many genres into a *Star Wars* adventure, from mystery to techno-thriller. Some work better than others in a *Star Wars* format, but the success of your efforts will largely depend on the interests of your playing group.

The most important concept to grasp in giving your adventures an authentic *Star Wars* feel is this: more than anything else, *Star Wars* is space opera. Space opera, as a sub-genre of science fiction, has some specific conventions which you might want to keep in mind when developing adventures:

• **Action.** Space opera *moves*. Sure, there are quiet moments, but sooner or later (usually sooner), a threat manifests itself, and the characters spring back into action. The plot never stands still for long.

Action includes combat, starship combat, chases, interesting character action, or any other kind of dramatic conflict — the point is that the conflict unfolds quickly, and the characters spend their time reacting to things, rather than diligently plotting every move.

• **Morality Plays.** Space opera often pits good against evil. The conflict may be a personal one, such as that between Luke Skywalker and Darth Vader, or it may be larger in scope, such as when the Rebel Alliance attacks the Empire's Death Star battle station. In morality plays, good eventually triumphs over evil — if not right away, then certainly in the long run.

Not everyone in *Star Wars* is pure good or pure evil, of course. Some of the most interesting protagonists, such as Han Solo and Lando Calrissian, have rougher, less-than-perfect elements that make them more complex, three-dimensional characters. Overall, however, telling right from wrong seems much easier in the *Star Wars* universe than in our world, and if an action is "right," taking action against evil is always justified!

• **Epic Storytelling.** Space opera is about larger-than-life stories — giant armies and space armadas clashing, huge empires, superweapons which threaten worlds, and dashing heroes and fearsome villains. Desperate heroes faced with seemingly overwhelming odds are a hallmark of space opera.

Star Wars is no exception. Though your characters will not be likely to play a huge part in the grand epic unfolding before them (on the other hand, they might!), their conflicts will seldom be small, mundane challenges. Even adventures which start small soon balloon into bigger affairs: if characters decide to save a small village from destruction, they can be sure that they'll soon be called upon to save the whole planet; they may start out putting a few local criminals back into line, but wind up taking on criminal syndicates worth millions of credits.

There are two other points you ought to consider to help your adventure capture the atmosphere of the *Star Wars* universe. Either can become a crutch if overused, but both are effective tools if used in moderation:

• **Props.** Dress your sets and scenes with *Star Wars* staples drawn from the movies — TIE fighters, R2 units, mouse droids, Wookiees, and other easily recognizable *Star Wars* icons. The presence of such props keeps the adventure firmly grounded in the *Star Wars* universe.

« **The "Wow Button."** Remember the first time you saw *Star Wars*, as your seat rumbled from the deep music and that Imperial Star Destroyer lumbered into view? "Wow!" Remember the first time you saw Darth Vader, clad in his powerful battle armor? "Wow!" Remember the first time you watched the Death Star fill the screen with its immensity? "Wo- " ... well, you get the idea.

Push that wow button when you can. Set up scenes which will really impress the players. Don't stage your final climactic battle in an unremarkable alley if you can set it in the giant clockworks of an ancient alien aqueduct.

Take care, of course, that you don't abuse the wow factor. Too many *trés*-cool scenes piled up one on top of the other will dull the senses. As in the movies, save them for your key scenes and best moments.

contribute badly-needed resources to the Rebel effort).

The idea doesn't have to be complicated. Just as an oyster makes a pearl from a single grain of sand over time, you can build up a simple idea into a more complicated adventure one layer — one step — at a time.

Brainstorming

It isn't always easy to come up with a good story. Sometimes, you might sit there, staring at that blank sheet of paper, knowing that your players are counting on you to get them up to their hips in danger in just a few days. What to do?

Time to jump-start the creative process by brainstorming. Clear your mind, and start jotting down every cool concept that enters your mind, no matter what it is. Write down everything you can think of. Then, try to use these phrases and ideas to come up with a few plot threads that can be built into a story. Here are a couple of ways you might get started:

• **Flesh Out An Element.** Pick an element from the *Star Wars* universe. Don't limit yourself to the movies — branch out and consider the novels, comics, computer games, radio plays, and so on. Anything will do. Then think of a way that introducing that element into your game might create conflict and excitement. What can you add to the adventure to increase the fun?

> **Example:** Kristen is desperate for a fresh new idea for an adventure. She remembers the Jedi Holocron from the Dark Horse comics. The Holocrons are ancient holo-recordings left by the Jedi of old for their students. Most were destroyed, confiscated, or hidden when the Empire came to power. What if the characters were to stumble across one, maybe unawares? That idea is okay, but it needs a bit more.
>
> What if the Holocron was not from a Jedi, but an ancient Sith master? Kristen starts to get more interested. Could the temptation to use Sith powers for good provide her Jedi player some great roleplaying opportunities? What if the Sith artifact is already being sought by agents of the Emperor? Maybe Dark Adepts are already closing in on the characters, preparing their evil plans...
>
> There's an adventure there, all right!

• **Create a Vista.** Remember that first breath-taking glimpse of Cloud City? Of Dagobah's swamps? Sure you do. Those were carefully-crafted shots designed to establish the character of those locations, and to create interest in what might happen there.

Writers and directors often settle on locations and scene ideas by visualizing them, gradually adding detail to their mental images until the places are as real to them as their own backyards. You can use the same technique to get moving on a story idea (it is also a useful exercise to try after you have the adventure planned out — your descriptions will be much more detailed and convincing).

Visualize a cool vista or visual element. The more unusual, quirky, or spectacular it is, the easier it will be to mine for story ideas. Once you have your vista fully-formed in your mind, start to askyourself questions about it. Who lives there? What are they up to? What will happen to the characters if they go there? In answering these questions, you will begin to close in on a host of story ideas.



Example: Kristen comes up with a really cool visual element — a group of TIE fighters flying up a sheer, rough cliff face. The cliff is literally thousands of meters high and is bathed in a bright orange sunset. As the fighters reach the top of the cliff, there is a huge castle, with grand spires and a massive wall ringing it. As the fighters climb higher into the sky, the "camera" reveals that the castle is on a huge plateau which is pitted with craters and that there is a massive sandstorm creating a gigantic cyclone scores of kilometers away.

What kind of people live in the castle? How about a sect of Gamorrean scholars? Not the typical beast-like grunts we saw in *Return of the Jedi,* but the educated elite of the species, who live disciplined, isolated lives as monks. Okay, that's different, Kristen thinks, that's a start. What might interest the characters here? Maybe records of an ancient Jedi chapter house thought to be in caverns not far away? Not bad — she can tie this into her prior idea of the Sith Holocron. Why are the TIE fighters swarming the fortress? Are they here because of the characters, or have the Gamorrean monks decided to openly defy the Empire? Maybe a new leader has emerged among them, who is more interested in keeping faith with the society's beliefs than in colluding with the Empire. Maybe there are two camps in the castle, one of which plans to betray the other to the Empire. Lots of chances for political intrigue here, which Kristen's players enjoy. Kristen decides to drop the Jedi chapter house and go with this idea. Maybe the characters have been invited to the castle because the monks want a treaty. Or at least the ruling faction does. The rest plot to bring down the order by bringing in the Empire ...

As you can see, a single dramatic image can quickly grow into a multi-session adventure.

• **The Master Character.** Coming up with an interesting gamemaster character is another good way of sparking story ideas. We'll talk in depth about developing gamemaster characters in a few chapters, but for now, run with the idea of concocting a mover-and-shaker — not a minion, but someone who will definitely alter the characters' world when he or she walks onto the stage.

This person can be either a good guy or a bad guy, but in a pinch, the bad guy option is better. By making your master character an antagonist with strong motivations and goals contrary to those held by the characters, you create conflict. And that leads right to story ideas.

Example: After a bit of thrashing about, Kristen begins to develop an Imperial poet she names Nacrotis. Nacrotis is not simply a poet, but a favorite of an influential Moff's court — he is a man with considerable power. Nacrotis is an extremely eccentric artist who is indifferent to the suffering of others. To him, the great art of poetry is more important than the lives of the little people. His specialty is slipping unnoticed into the stable lives of his "models," gradually gaining their trust and confidence by doing them small favors and lending a sympathetic ear, and then using his influence and power to destroy them bit by bit, all the while documenting their pain and despair for the enjoyment of the Moff's associates. He takes great care in selecting his next "canvas," and likes to take on people at all levels of society.

It is easy to see that several adventures could be created around Nacrotis if he should settle on the characters as his next subjects!

• **Use Other Stories.** We've already mentioned that story ideas can be drawn from movies, books, plays, news stories, and *so* on. Raid these sources for ideas — altered a bit and repackaged as *Star Wars* adventures, they often take on new life. You can try science fiction or fantasy novels, movies and comics, but other genres yield good results too, and may not be as familiar to your players. Read other types of fiction, like detective stories, espionage or adventures. Use plots from old movies — or from literature (Alexandre Dumas is a good place to start). And, of course, there is the richest source of ideas imaginable — the real world: our planet's history and current events provide endless story ideas.

If you are *really* stumped for a story idea, running through the headlines of the daily paper can yield some real gems (most city papers run international news briefs at least once a week — these are especially good sources).

Example: Kristen leafs through a newspaper looking for ideas. She jots down a few promising leads:

• Hong Kong is about to be reclaimed by China.

• A petroleum company has been experimenting with extremely deep oil drilling in the Gulf of Mexico.

• An op/ed writer wonders whether the English "Chunnel" will be vulnerable to terrorist attacks.

These look like they might yield a fairly interesting adventure if blended together a bit. What if the adventure takes place in a world adjacent to the Corporate Sector Authority — a world now ruled by a local business consortium, but which is due to fall back under full Imperial rule within the year? Kristen wants the world to produce something interesting enough that the Empire would be interested in stepping in and nationalizing local industries, but not so much that it would violate its own laws forbidding such action. After some thought, she decides that local high tech firms have developed a series of efficient and fast hyperspace engines.

To provide the necessary fear of Imperial intervention, she rules that the world is sympathetic to the Rebellion, and was on the verge of selling its new engines to the Alliance — the Imperials are not aware of these plans, but would quickly discover the truth if they started to poke around.

Okay, so far so good. Next, Kristen decides that the settled world in the system is a water world with very little land. Most settlements are floating islands anchored to the sea-beds, while underwater transport tubes link the cites together. To protest the coming Imperial intervention, some of the more violence-prone locals plan to sabotage the underwater tunnels and floating cities to cover their involvement in the plots. The Rebel characters will be drawn into this plot when they come to the world to inspect the new engines — at the same exact time an Imperial government team shows up to do exactly the same thing!

As you can see, Kristen didn't directly adapt all of these news items into the final plot, but elements from each have been incorporated into the story, even if only peripherally.

• **Talk To Other People.** Your players are your best source for story ideas. Note during gameplay what sort of adventures and plots interest them. Note what goals and interests they establish for their characters. Ask them if they want to fight any particular type of villain or visit a specific place. What you learn by taking these actions may spark a story idea — one with the added bonus of being of great interest to your players!

Example: During the course of the game, Vince happens to mention that his character, Ace, first realized that he was a born leader when he led all of the other kids in his town to safety after the Empire attacked it. Kristen comes up with a glimmer of an idea — what if one of those kids ended up crossing Ace's path again? Ace might be visiting a new world when one of his now-adult friends appeals to him for help. Ace is sure to help an old pal! What kind of trouble might be pal be in? Maybe he's in debt to a loan shark; maybe his daughter has disappeared; maybe he's on the run from Imperials...

Fleshing Out the Plot

Okay, so now you have a story idea for an adventure. What next?

First, outline the adventure by breaking it down into several episodes. Each episode must introduce a problem and give the players something interesting to do — investigate, fight someone, get involved in a chase, make a deal with other characters — gradually building up the tension and excitement, until the characters reach the final episode, or climax, of the adventure. Save the resolution of the adventure's major problem for the last episode.

Here's an example:

Story idea: The characters (Rebel operatives) must go to the Sayblohn system and obtain a stolen artifact of great religious importance to the Okfili species.

Episode One: Getting to Sayblohn. Waylaid by pirates.

Episode Two: Landing on Sayblohn. Planet under Imperial occupation. Authorities want to ask questions about laser scars on the characters' ship, and want testimony against pirates. Characters must cooperate without revealing affiliation with Rebellion (or refuse and get into even more trouble).

Episode Three: Finding artifact. The characters go to their contact, whose name and address the Rebellion supplied. Contact is dead. Must try to figure out who killed him.

Episode Four: Pursing murderer. Locating his or her base hidden in the badlands of Sayblohn.

Episode Five: Firefight. Murderer is the pirate who previously attacked them. Characters can either take him out, or call in the Imperials to wipe the filthy pirates out. (If they do, the Empire may find out about artifact and ask questions about the characters' interest.)

Conclusion: Smuggling artifact back to ship without the Empire noticing.

If you are having trouble formulating an outline, start by writing down the basic story idea, as we did above. Then ask yourself a few basic questions about the idea:

Who is the story about? Is it about a villain, or a character that has something happen to him?

What is the story about? Is it galactic in scope, showing a civilization coming to grips with a star going nova? Is the story of a more personal nature, such as about a character coming to grips with anger at a friend or relative? Is the story told on a small scale, such as a simple cargo smuggling run from one system to another? Stories will often have several *whats* to make them interesting.

When does the story happen? Does it occur while the Empire is still in power, or does it happen during the period of the New Republic? Does the background leading into the story take into account thousands of years, such as the decline of an ancient civilization? Or, does the *when* element of the adventure's background not really matter — the Empire is now in orbit around the planet, TIE bombers are making their first runs — what are you going to do about it?

Where is the story taking place? Is the story set in the Core Worlds or the Outer Rim Territories? Does the story move around a lot — are several things happening on several worlds at the same time? Because of the nature of the *Star Wars* universe, characters can and will move to and from several planets in the course of the adventure — that's half the fun!

Why is the story taking place? Why are the people doing what they are? What are the objectives of the villains? In the real world, things happen for a *reason*, and in *Star Wars*, there should be an underlying reason for what's going on.

Be sure that the adventure you are preparing is appropriate to the characters — is the plot something that the characters will care about? How do you get the characters involved? Decide what is necessary to motivate them — duty to the Rebel Alliance or the New Republic, the lure of wealth, some personal stake (perhaps material, like a prized ship, or immaterial, like love or a desire for revenge), or something else.

Episodes

Star Wars adventures are divided into *episodes*. In each episode, something dramatic and exciting happens — the characters are acting upon what they have learned in earlier episodes, or they learn more information, or find themselves in conflict or in some other way advance the plot.

In general, over the course of a *Star Wars* adventure, you should give the characters a chance to use all of the major skill types. The following adventure format is designed to help you do just that. It is just an option, not a requirement, but it may be just what you need if you are a beginning gamemaster, or if you are stumped for plot ideas. Try including in your adventure:

• **One episode solved with combat.** Roleplaying combat situations is fun, and your players will want to release their frustrations by shooting at bad guys at least once during the game. Maybe more than once.

• **One episode involving ship-to-ship combat.** Ship-to-ship combat is a major part *of Star Wars*, and should be a frequent occurrence in the game.

• **One episode involving a chase.** There are chases galore in *Star Wars*, in every conceivable environment with every conceivable vehicle.

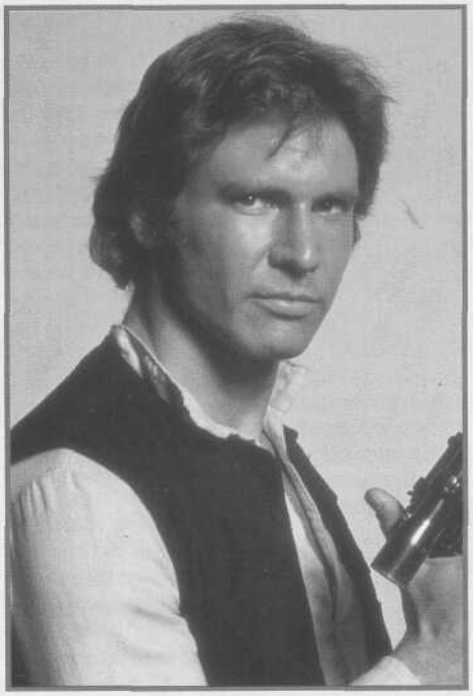
• **One episode requiring interaction with gamemaster characters.** The players should be given the opportunity for a little roleplaying, and a chance to use the social skills of their characters — like *bargain, streetwise, interrogation,* or *command.*

WANTED

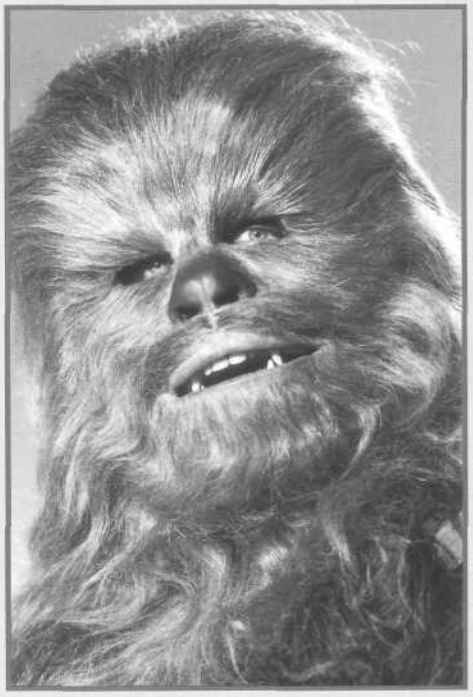
FOR CRIMES AGAINST THE EMPIRE



Luke Skywalker
Self-Proclaimed Jedi Knight
500,000 Credits



Han Solo
Smuggler, Pirate
200,000 Credits



Chewbacca
Smuggler, Pirate
100,000 Credits

All of these individuals are wanted for the following crimes against the Empire:

- Liberation of a known criminal, Princess Leia Organa of Alderaan
- Direct involvement in armed revolt against the Empire
- High treason
- Espionage
- Conspiracy
- Destruction of Imperial Property

These individuals are considered extremely dangerous.

EXPERIENCED BOUNTY HUNTERS ONLY

The Empire will not be held responsible for any injuries or property loss arising from the attempted apprehension of these notorious criminals.
Bounty is for live capture only!
For more information contact your local Imperial Intelligence Office.

• **One episode requiring problem-solving.** It's easy enough to set up a situation that requires a little skull-work to deal with, and players enjoy that, too.

In the example above, episode one involves space combat; episode two involves interacting with gamemaster characters; episode three involves problem-solving; episode four requires the use of survival and search skills (and maybe some more problem-solving), and probably a chase scene; and episode five is a plain, old-fashioned firefight.

Twists

It's always a good idea to reserve a surprise or two. At the beginning of an adventure, you have to give the players enough information so they can plan intelligently — but the adventure will be a lot more interesting if you keep some information secret until later. In fact, if you can come up with a twist for every episode, you've got an adventure that will keep your players on their toes.

In general, twists depend on incomplete information. The unexpected happens — or the expected fails to happen.

Coming up with a good twist takes imagination and thought. You'll have to work at it, but here are a few suggestions that might help.

• In most adventures, the characters have a definite enemy — the Empire, an admiral, a pirate, a bounty hunter, some other villain. The enemy will, of course, have his own plans, which the characters won't be privy to until those plans mature. Using a villain to spring surprises on your players is an easy way to throw a twist or two their way.

Adventures in which the enemy reacts to the actions of the characters but never initiate plans of his/her own should be fairly rare. Far more common should be adventures in which the antagonists actively pursue their own goals — whether the characters interfere or not.

• The "bait-and-switch" is a common twist; the characters are told that they're pursuing one objective, but, in the middle of the adventure, learn that they're really supposed to achieve a different one. They might have been misled by their employer (or Rebel Command), but more commonly, their employer has incomplete information, and the characters learn more during the adventure.

> **Example:** The characters are told to track down an Imperial courier ship which disappeared while transporting important information. If they can find it, the information will be useful to the Rebellion. During the adventure, the characters find that the courier has been destroyed by a previously unknown alien species, and must locate and establish peaceful contact with the aliens.

• The assignment is in fact a trap, and was ordered based on false information planted by the Empire (e.g., the Battle of Endor). If the characters are not Rebels, the assignment may be orchestrated by a professional competitor, like a rival smuggler, or a loan shark who has just acquired the mortgage on the characters' ship.

• The assignment is based on incomplete, sketchy, or out-of-date information.

• The characters' true antagonists are not who they think they are. When Han, Leia, and Chewie took refuge in Cloud City, they were hiding from the Empire. They had no idea that their host, Lando Calrissian, was, for a time, their true enemy.

• Crucial information is unavailable. The characters' contact is dead or has disappeared. If the characters are Rebels, their superiors may not tell them the reason for or the full background of the mission, "because we don't want the information to fall into the Empire's hands if you are captured." Alternatively, a gamemaster character, the only person who knows the whole story, may be assigned to lead or accompany the group — except that he dies early in the adventure, leaving the characters wondering what to do. If you chose to torture your players so, you're obliged to drop hints and clues about what's really going on during the adventure.

These plot twists are all very serviceable. However, because writers and adventure designers find them so handy, they are also highly prone to cliché — experienced players will certainly expect them. If you feel comfortable using them, go right ahead. Otherwise, you can use the above suggestions as a starting point, and develop your own plot twists (often, the best plot twists will occur to you while you are outlining your adventure).

If you find that your group is no longer surprised by your twists, it may be time to get more devious. Give out enough information to suggest a plot twist the players are expecting, and once they relax in the knowledge that they know what is coming, turn the tables on them again!

Settings

Remember the moment in the first movie when Luke Skywalker stands and gazes out over the desert of Tatooine, his back to the camera — with two suns hanging in the sky? With a simple double-exposure of film, the movie says: this is an alien world. This is science fiction.

The stories told in the *Star Wars* roleplaying game are the same as stories from any other genre; stories of human desire, greed, foolishness, love, and valor. Often, you can borrow plots and casts from heroic fantasy, pulp detective stories, or historical romances, whole cloth. But what makes your stories science fiction is their setting.

Star Wars stories are told against the starry skies of space, or the weird vistas of alien worlds. The background is only background — but its presence makes the story feel complete. When designing your adventure, pay attention to the setting. Spend some time imagining an alien world or an unexpected place (here we get back to the idea of mentally visualizing your locations and vistas). Ideally, each episode should have an unusual and distinct setting of its own.

You already know about giant flying cities, huge space stations, cities that move about planets on walkers, and cities built in giant trees — add other logical extensions of these technologies. The Empire can build starships countless kilometers long, and each alien species has its own unique architecture and ideas of design.

Most adventures take place on planets, so developing interesting planets is a good way of establishing setting. When designing planets, remember that the galactic civilization has used technology to master its environment. See the "Planets" chapter for more details on detailing planets.

When describing scenes, be sure to describe all of the strange sights that will confront the characters. It's the details that make a setting feel real. For example, suppose the characters encounter an alien spaceship:

Poor Setting: Ah, the ship is, ah, gold. And the controls look weird. There are markings in some alien script on the controls.

Good Setting: The ship is like a black, streamlined ovoid, with several bulges hither and yon. As you approach, a hole appears, opening like an iris. The hull immediately around the opening flexes and bulges slightly, looking for all the world like muscles moving just under the skin.

...You find the control room. At least, you think it is the control room. Around you, the-air crackles with an ethereal bass hum that remind you of a distant storm, or an electric power transformer. There are no controls in sight.

While detailing your settings, try to keep your descriptions to the point and as succinct as possible (yes, it's a fine line, but you don't want to bore your players). For example, imagine describing to your players the cantina in Mos Eisley, featured in *Star Wars*. You would want to describe just enough to give the players the "feel" of the cantina, but you don't want to sit there and make a list of all the aliens in the place, a list of all the drinks being served, and all the other details. Keep your descriptions colorful, but concise.

Motivation

All right, you've decided on an outline for the adventure, you've settled on some pivotal gamemaster characters, you've come up with a plot twist or two, and you've thought about setting. What's next?

You need to decide why the characters are going to get involved in your adventure. What is their motivation?

If the characters are Rebels, establishing motivation is not too difficult. Typically, Rebels are interested in enlisting new allies for the Alliance, thwarting Imperial operations, stealing Imperial plans, or coming to the aid of helpless victims of the Empire. Since the characters are all members of the Rebel Alliance, adventure goals are usually intended to benefit the Rebellion or injure the Empire.

Independent or fringe characters are more motivated by self-interest. The typical smuggler will risk his well-being for profit or to prevent someone (like a loan shark) from taking his ship, but he will seldom do so for purely altruistic reasons (there are exceptions, of course). A bounty hunter will naturally be motivated to collar his marks, while a Force-sensitive character might be lured into adventure if she thinks there might be a chance to grow in the Force.

The best motivations arise out of the personal goals, interests, and background of the characters. Keep tabs on what the players are doing with their characters. Note expressed goals and desires. An Ewok character may express a desire to see a volcano someday, while an outlaw character is searching for the Imperial noble who killed his wife and children. Since the players themselves came up with these motivations, they will be sure to follow them up if you introduce appropriate leads into your adventures.

Rewards

The last thing you need to do in plotting your adventure is to decide on the rewards for successfully getting through it. Generally, each player should earn between three and 15 Character Points, depending on the contributions he or she made to the adventure. See "Running Adventures" for guidelines on Character Point awards.

In addition, consider other potential awards. To some characters, money is important, and a profit on the adventure is one possibility. Hints and tidbits about where to find a master for Force training, or an exclusive hidden shadowbase where smugglers can get top credit for their goods, may be more important to others.

Translating Stories Into Game Terms

Run through your fleshed-out outline. Every time you encounter a gamemaster character, spaceship, alien, planet, weapon, or other item or situation the characters will have to interact with, you will likely have to determine game statistics, pick difficulty numbers for tasks, and fill in other details which will allow you to run the encounter.

If the characters have to fight, what are the skills of their opponents? If the characters have to break into a computer system or fix their starship, what is the difficulty to accomplish the action? What happens if they fail? Determine what other things need to be figured out in game terms.

Do the characters have access to the appropriate tools to help them solve the problems of the game? If you are designing an adventure where the characters will have to break into an Imperial detention block, do they have access to explosives? Do they need them? Or do they have other tools — like Imperial uniforms or passes? How are they able to accomplish their mission?

You have to decide what skills will be necessary for the characters to succeed at the adventure, and then figure out if they have the right skill levels, or how they can find someone to help them in those vital areas they are lacking. As gamemaster, you might also want to change your ideas so that the characters will stand a more reasonable chance of being successful. If you want to run an adventure that includes a big X-wing battle, most of your characters should have the skills necessary to fly X-wings.

Make notes regarding the game value of any tools that the characters will be using. If they are being given equipment by the Rebel Alliance, or are purchasing it, you should at least have a write-up of what the equipment does to give to the players so they know how to use it. If you are inventing new equipment, you should also write up a description of it and an explanation of its use.

Final Preparation

You're just about finished. The last thing you need to do before calling your players together is pull together the scripts, maps, and other hand-outs you'll use in play.

Scripts

Adventure scripts are a useful tool for getting players into an adventure and imparting information in a painless way. You might consider writing up your own script, making a copy for each of your players. Tailor the dialog to the characters you expect to be present for the adventure. If you don't know exactly who will be participating in your adventure, try to keep the dialog generic, so that just about any character can speak any line.

A script should explain how the characters got into the situation they find themselves in, and discuss any really important information pertaining to the adventure.

Often, the script begins with some action — where the characters are in hot water already. Never write a script which force-marches the characters into actions blatantly contrary to their personalities or interests (at least not without good explanation), and never write scripts which require die rolls and skill checks within them. Save the die *rolling for the adventure itself.*

Handouts

Handouts are a great way of telling players, "What you know about <subject>" without having to describe everything to them. Handouts often take the form of computer files on certain subjects, such as planets the characters are about to visit, or information they might uncover in a computer network while slicing for hidden Imperial files.

Maps

By giving the players maps, you help them visualize what is going on. They love maps of the planets they are on, the cities they are traveling through, and the palaces and dusty cantinas they visit.

It's always a good idea to sketch out potential combat zones — during combat, the players will pelt you with questions regarding the tactical situation: "Where are we? Where are they? Where can we go to escape? What can we hide behind? How do we get back to our ship?" and other questions of this nature. Maps give the players a concrete idea of how things are set up; relying on verbal description tends to cause arguments.

It is sometimes helpful to prepare two copies of the same map—one for your reference, showing what's really going on—and one for the players, showing them what their characters know or believe.

Drawings

If you are an artist, or if one of your players is an artist, you can make sketches and drawings of any aliens, starships or other neat things that the players will encounter — even rough ones help considerably. If not, you can always show them art or photos from any of the *Star Wars*-related materials. A picture is worth a thousand words.



Props

Players love to have physical things to touch and play with. Instead of describing a mystic artifact, if you can make one out of paper maché to give to them, they will be that much more interested in the device. Props take a lot of work sometimes, but they are always worthwhile.

There are many licensed *Star Wars* models and toys out now. They also make good props.

Getting Underway

You're just about ready to play. You've got all you really need: an extended collection of written and mental notes, some sketchy maps, and maybe a written-out script. If you want, you can prepare more thoroughly, plotting out each episode in detail, as we do in our published adventures. But in some ways, this is a hindrance rather than a help; the creativity of your players means no episode will go exactly as you planned, so too much preparation can be wasted.

Campaigns

After playing a few adventures, you and your players may be ready to embark on a formal campaign. Defined broadly, a campaign is a series of linked adventures involving the same characters, in an environment where actions have consequences. Each adventure forms part of an overall, ongoing story. (So strictly speaking, if your group has been gaming with the same characters for a few adventures, you are already in a campaign!)

There are three basic types of campaign types to choose from, depending on the interests of you and your players:

Episode. Episodic campaigns closely resemble most television action shows.



They are linked by a common set of characters, possibly a common villain or two, and a small host of gamemaster characters who occasionally aid the characters. And not much else; each adventure is independent of the others.

Episodic campaigns are great for a group that meets infrequently, or is likely to have players joining and leaving on a regular basis.

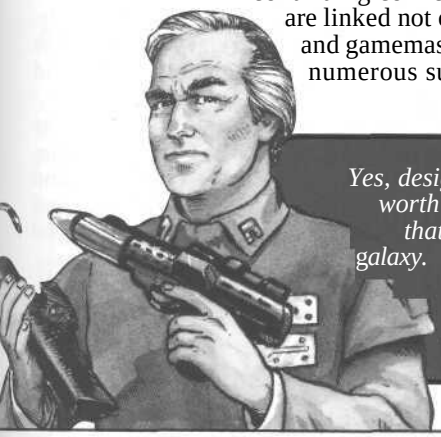
Series. Series campaigns are more like soap operas or continuing comic book stories. Stories are linked not only by the characters and gamemaster characters, but by numerous subplots and story arcs which are interwoven into the specific adventures.

Series campaigns are very common, and a good bet for groups that want some continuity and a sense that the story of their characters is going somewhere.

Epic. Epic campaigns are quite structured. Each adventure is but one chapter in a long-detailed continuing saga which has a definite end. Like the *Star Wars* saga, in fact.

Epic campaigns are quite involved, and require a lot of commitment from players and gamemaster alike. They require a great deal of pre-planning as well.

For more information on designing and running campaigns, refer to the *Star Wars Gamemaster Handbook.*



Yes, designing adventures can be a lot of work ... but like a hard-fought victory in battle, it's all worth it in the end. When you see your players having fun — and you know that it's your story that is giving them thrills and excitement — you'll know a satisfaction like no other in the galaxy.

Now move on to two beginning adventures you can use to get started. You'll see many of the points made in this chapter were used in writing these adventures, and they are a great way of getting your group started on a Star Wars *campaign!*

12 The Pirates of Prexiar



The Empire's not your only enemy in this universe. Sure, frying stormtroopers, snowing Imperial Customs officers and blasting TIE fighters can be a lot of fun (I should know ...), but doing it all the time can make life pretty tedious. Everyone needs variety — even players and gamemasters.

Besides watching your back for the Empire, you have to be careful not to fall prey to the crime lords, bounty hunters, pirates and other unsavory characters who live on the fringe of society. In the next adventure, players oppose an unsavory band of pirates who've stolen some supplies the Rebel Alliance needs. It's a nice change of pace from the same old bad-guy Imperial scenario ...

A Star Wars Adventure

"The Pirates of Prexiar" can be run as a stand-alone adventure, or be the springboard for a campaign. The following introduction can be used in both cases.

If you work this adventure into an existing campaign, you can substitute the Ghtroc freighter *Merry Thrubidor* with whatever light freighter the characters are currently using.

Player Introduction

Read aloud:

You've been working with the Rebel Alliance a little while, flying a few missions in a beat-up Ghtroc freighter called the *Merry Thrubidor*. You've mostly been transporting — and sometimes smuggling — supplies to your secret Rebel base.

A few days ago another Rebel transport was ambushed by the infamous Pirates of Prexiar, led by their savage Barabel leader, Vangar. The pirates looted all the supplies, killed the crew and scuttled the ship. Your base needs that cargo — weapons and medical supplies — for an upcoming assault on an Imperial prison holding important Alliance personnel.

Your group is assigned to fly to Prexiar, the pirates' baseworld, land your freighter far from their camp, hike through the thick

jungle, steal back the cargo, and somehow escape. The fate of the next skirmish against the Empire depends on your heroic efforts to retrieve supplies.

Warning!

Only the gamemaster should be reading ahead. If you intend to play a character in this scenario, you're going to spoil all the surprises. Once you've run through this adventure as a player, you might want to read the entire scenario. You'll find out what else could have happened — it might just encourage you to run this scenario for a different group of friends.

Gamemaster Information

Preparing to Play

If you're running this adventure as the gamemaster, you should read it thoroughly, especially if you haven't run many roleplaying game adventures before. Look it over a second time, taking any notes that will help you run it more smoothly — noting tasks and difficulties in the margins, highlighting important stats, and writing down any changes you want to make to throw off those players who didn't read the warning above.

When you're ready to play, help your players choose their character templates and start customizing them according to the character creation rules in earlier chapters. If players are running brand new characters, help them create connections. Each team member should know at least one other character before the adventure starts.

The characters start this adventure with whatever equipment they have on their character sheets. Since they're working from a Rebel base, they may be able to requisition additional equipment suitable for a commando raid — but the quartermaster is extremely stingy, since extra supplies in the Alliance are scarce.

Adventure Materials

Dice and Paper. In addition to character templates (or experienced characters), you need several six-sided dice, pencils for everyone, and some paper for writing notes and sketching what the characters see.

Maps. You'll need the map of the pirate camp to help start off the adventure. Although the first episode takes place on this map, subsequent episodes are free-form and do not use maps (but feel free to make them up if you need them).

Script. You will use the script to start your adventure quickly and get your players into their characters. Photocopy and distribute it to the players, or simply crowd everyone around to read from the book when the time comes to use the script.

Adventure Background

The characters' Rebel base has been busily preparing for a long-planned attack on an Imperial prison. Many Alliance personnel are held there — to free them would be a small but significant victory for the Rebellion in your sector.

There's only one problem. A transport bringing weapons and medical supplies to the base was ambushed. The infamous Pirates of Prexiar hit the ship just as it was recalculating hyperspace coordinates in a transfer system. The transport was captured, and the pirate's savage leader, Vangar, was merciless — the cargo was taken, the crew was murdered, and the vessel scuttled.

Alliance intelligence agents have pinpointed the pirates' hidden base on Prexiar: a planet with great freshwater seas and vast jungles. The characters are assigned to go in, steal the supplies and get out.

They've managed to land their ship several kilometers away from Vangar's main pirate base to avoid detection. The adventure starts as they survey the encampment. The characters must penetrate the base, find the supplies (marked with "Outrider Shipping" labels for easy identification by Rebel agents), blast out on a cargo skiff, and fly through the jungle back to their ship. Along the way they'll have to dodge pirates on speeder bikes, AT-PT walkers, and an ambush at their ship.

Episode One: The Pirate Camp

Summary

This episode gives a general overview of the pirate encampment, with several possible ways for the characters to sneak inside. Once they've found the cargo, they must load it onto the skiff, blast through the sentries at the main gate, and fly off into the jungle toward their ship.

Start the Adventure

Use the script to start your adventure. The script begins the game quickly and helps your players get into their characters. Feel free to make as many copies as you need to give each player their own script, or let everyone read from the script in the book.

Assign each player one part in the script (such as "1st Rebel," "2nd Rebel," and so on). If you have six players, each player reads one part. If you have five players, one person should read the parts for both the 4th Rebel and the 6th Rebel. If you have four players, another player should also read two parts, the 3rd Rebel and 5th Rebel parts.

You get to read the parts labelled "gamemaster." Your lines describe what situation the characters initially find themselves in. You may also show players the map of the pirate camp so they have some idea of what they're facing.

When you're ready, start reading the script, and your adventure will take off! When you finish the script, encourage them to examine the map and ask questions about the various buildings. Let them come up with some strategy for entering the encampment.

The Pirate Base

Long ago Vangar's band of pirates carved a clearing out of the Prexian jungle where they've set up their main base. The characters have a good view of the compound from their hiding place along the jungle's edge, and can clearly see everything depicted on the map. Encourage them to ask questions so they can get a better idea of what waits in store for them. The descriptions below summarize what they see; they can be read directly to the players.

Shock Fence and Guard Towers: The entire pirate encampment is surrounded by a wire mesh shock fence, four meters high, strung along tall formex posts every five meters. A guard tower rises at each corner of the compound. The towers are little more than scaffolding with an enclosed sentry booth at the top. One pirate stands watch in each tower, a blaster rifle ready to deal with any trouble. At one



"The Pirates of Prexiar" Adventure Script

Directions

Use the following script to start your adventure. Your gamemaster will tell you what part (or parts) to read. Read your lines out loud when your turn comes around. Try saying your lines the way you think your character would talk. Be sure to listen to what the other characters say so you get all the information you need to begin the adventure.

A long time ago in a galaxy far, far away ...

Gamemaster: Your team has been assigned to retrieve supplies stolen by the Pirates of Prexiar. You've landed your ship in the jungle several kilometers away, and have hiked here to the pirates' encampment. (Show the players the "Pirate Camp" map.) You take cover in the surrounding jungle and survey the base. In an hour it will be dawn. You don't have much time to act before you lose the cover of darkness.

1st Rebel: This doesn't look too good.

2nd Rebel: There are a lot of pirates down there. Check out the guard towers.

3rd Rebel: And look at that four-meter-high fence. It's probably electrified.

4th Rebel: Hey, we can probably circumvent the shock fence's power and cut through somewhere. Or we can crawl in through that gap where the stream runs into the camp.

5th Rebel: That'll be a tight squeeze. What about the pirates in the lookout towers?

6th Rebel: If we're quiet about it, we don't have to worry until we've got the supplies. See all those barracks and warehouse buildings inside — they'll provide great cover. Besides, they're all busy taking a break from unloading cargo from that pirate corvette.

1st Rebel: But what happens once we get inside? Blasting out of there looks just as hard as sneaking inside.

3rd Rebel: They'll have guards everywhere. And I'd hate to get caught by Vangar — I hear he does terrible things to prisoners.

4th Rebel: Check it out. They've left a skiff there by the unloaded cargo. And there are the crates with the "Outrider Shipping" markings. Just what we came for.

2nd Rebel: But it's guarded.

6th Rebel: So we take out the sentries, load up the cargo, and fly out, blasting anybody who stands in our way. We'll be back at our ship in no time.

5th Rebel: I wonder if there are some heavy weapons in that cargo we're supposed to recover.

2nd Rebel: We really shouldn't touch anything.

3rd Rebel: Those supplies are needed back at the base soon.

1st Rebel: If we fail here, the raid we've been planning for months against that Imperial prison will be doomed.

Gamemaster: You'd better get moving if you're going to steal those supplies back. You've already spotted two ways in: crawling under the fence near the stream, or trying to reroute the fence power and cut through near the pirate corvette.

4th Rebel: Let's get to it, team. What's our first move?

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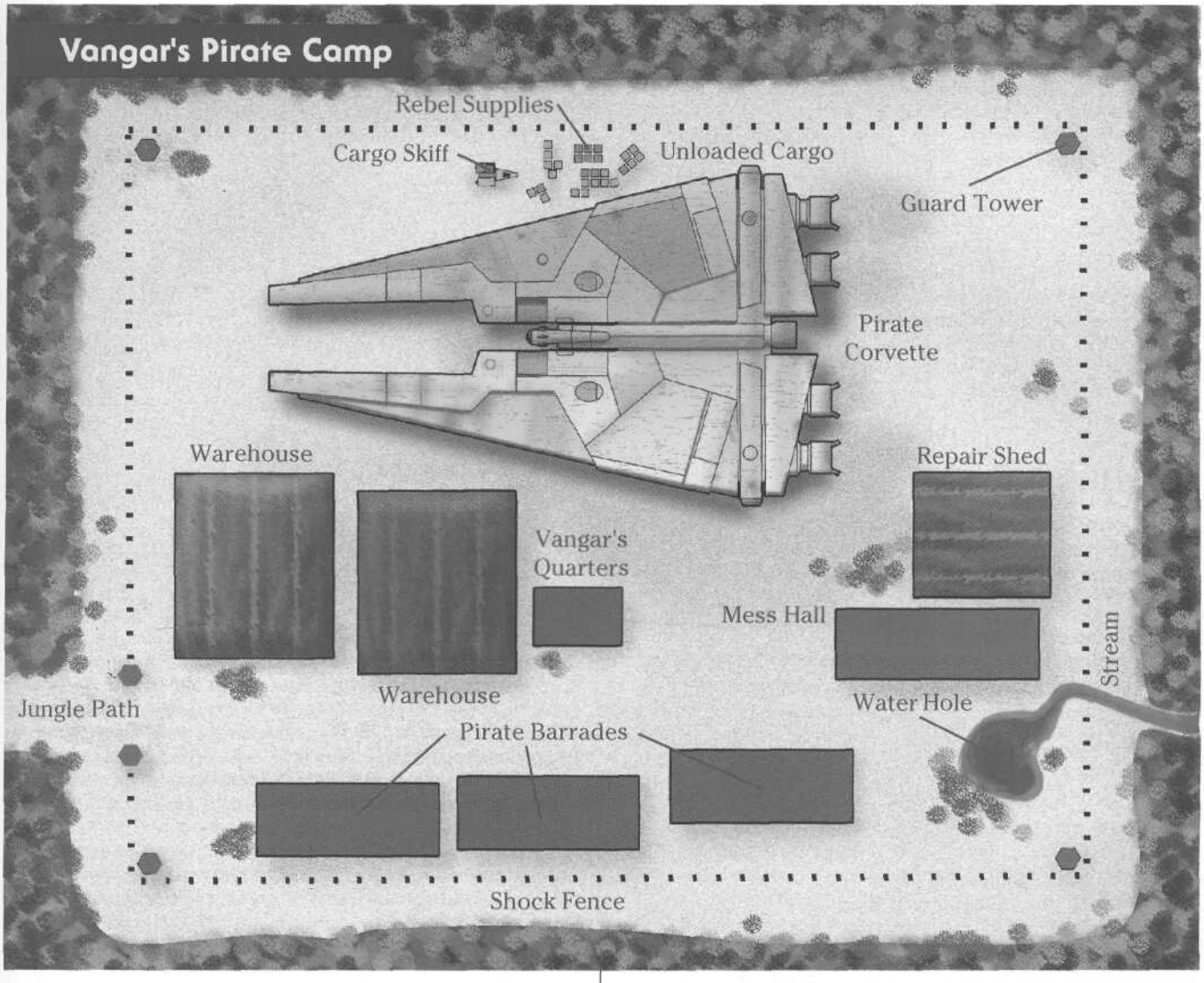
end of the compound two guard towers watch over a gap: this is the base gate, and it is patrolled by a crowd of 10 surly looking pirates.

Pirate Barracks: These long, prefabricated shelters have long slit windows high up on their walls. Inside the lights have been dimmed and no voices can be heard.

Warehouses: Each of these buildings seems to be some kind of collapsible starfighter hangar made from plastic fabric stretched over a metal framework. The sides facing the pirate corvette are open — crates and metal barrels are piled high inside. Four pirates mill about the openings.

Vangar's Quarters: This prefab shelter stands alone from the other barracks. The skull of an exotic creature hangs over the doorway like some grim trophy. Two pirates stand at rigid attention outside the door. The muffled sounds of an argument can be heard from within. It seems like someone is very angry inside.

Mess Hall: This long prefab building has several smoke vents at one end, where a foul odor wafts into the air. Lights are always on inside, and those listening carefully can hear the clatter of pans. Every few minutes a grumbling pirate emerges from the door near the water hole to fill a bucket with water and drag it back inside.



Water Hole: This small pond is choked with weeds and mud, but seems to serve as the camp's fresh water supply. It is fed by a stream which flows from the jungle and underneath the shock fence.

Repair Shed: Several repulsorlift vehicles clutter the area around this prefab building. The side facing the pirate corvette has a large sliding door. Pools of lubricant and hydraulic fluid stain the ground nearby, and spare parts are piled along the outside walls.

Pirate Corvette: This vessel is a modified Imperial Customs corvette the Prexiar pirates captured several years ago and modified for their own purposes. The area around it has been cleared for landing and cargo operations. A few pirates walk a lazy patrol around the craft.

Unloaded Cargo: A cargo skiff is parked near piles of supplies unloaded from the corvette's storage bays. One particular stack of black plastic crates stands out, easily identified by the "Outrider Shipping" markings on them — the weapons and medical supplies meant for the Rebel Alliance. Two pirate sentries mill about the cargo.

Once the characters finish their reconnaissance of the pirate base, they must plan the best way to enter. Two of the most likely options have been detailed below.

Cutting Through the Shock Fence

The most logical means of entering the camp — short of walking up to the gate sentries and surrendering — seems to be shorting out the electricity along one section of the shock fence and cutting a hole. Unfortunately, this sounds much easier than it actually is.

Ask the players where along the shock fence they're trying to break in. The closer it is to a guard tower, the greater the chance that they'll be noticed, even in the predawn darkness.

To get through the fence, the characters need a real techhead in their midst. To reroute the electrical current, someone needs to fiddle with the power relays on two of the fence posts where they want to cut through. To shut down the relays, a character must make a Difficult *security* roll (with a difficulty number of 20) — Very Difficult if they have no access to tools of any kind (even a hydrospanner will help in this situation). Failure gives the character a nasty shock: 5D in stun damage.

Allow the characters to try as many times as they want; however, the more they hang around the fence perimeter, the more likely they are to be discovered by one of the sentries in the guard towers.

Clever characters might think to distract the tower guards with slight diversions to make them look away from the fence. They might sneak off into the jungle to make strange bird calls, or toss a rock into some brush far from their position. Most of these require Easy *con* rolls (a difficulty number of 10) to successfully draw away a guard's attention.

Once the power has been rerouted, the characters may cut through or climb over the fence. To make a hole large enough for one character to pass through they need some kind of cutting tool — which they probably haven't lugged all the way out here from their ship. It might be easier for characters to climb over. This is a Moderate task (with a difficulty number of 15) for the characters' *climbing/jumping* skill. Any who fail the roll fall clumsily on one side of the fence, possibly attracting a sentry's attention.

Sneaking By the Stream

The characters might wish to try a second way inside the compound. A small stream trickles out of the jungle, passes beneath the shock fence and into a water hole within the camp perimeter. The point in the fence where the brook flows inside is a small trench large enough for one human-sized character to squeeze through.

The fence, however, is still electrified. To crawl through, each character must make an Easy *Dexterity* roll (10 or higher). Any character failing the roll takes 5D in stun damage from the powerful electrical charge flowing through the fence. (Characters may try to disarm the fence here, following the guidelines outlined in "Cutting Through the Shock Fence" above.)

Any character shocked by the fence blocks up the way into the compound. They must be pulled out by another character. This activity might draw the attention of sentries posted in the guard towers.

Other Ways Inside

Of course, there are other ways characters can get inside the pirate camp — they're not always the most subtle ways, but they'll work.

Anyone with a jet pack can ignite it and cruise over the fence. They'll attract attention, though, and make a good target for the sentries.

Athletic characters might try to pole-vault the fence. They must first find and cut long, slender saplings from deeper within the jungle. They'll need a good running start and a Moderate *climbing/jumping* roll to clear the fence's topmost edge.

The main gate is open, but is constantly patrolled by 10 pirates. Ambushing them is very hard, as they outnumber and outgun the characters. Characters bluffing their way in had better roll very high *con* scores — these sentries aren't expecting anyone like the characters to come sauntering out of the jungle.

Eventually the characters crawl out within the electrified perimeter — still very wet from the stream — and take cover behind the mess hall.

Droids and aliens larger than average-sized humans have trouble passing through this way. They might have to wait in the jungle near the main gate to enter once their comrades have secured the cargo and commandeered the skiff before joining the group. Perhaps there is some other way they can enter the compound.

Finding the Supplies

No matter where they enter the compound, the characters must still avoid detection. Roaming around the pirate camp unseen requires several Easy *sneak* rolls from each character (10 or higher).

Should any characters miss a roll, they stumble over some spare parts left on the ground, bump into the flimsy wall of a prefab building, or otherwise give their position away — one of the pirate sentries wandering the grounds comes over to investigate. The characters have to find good hiding places or create a diversion to distract or mislead the pirate.

The characters' main goal should be the pile of cargo unloaded near Vangar's pirate corvette. Since the crates are stacked on the far side of the vessel, they cannot be seen by the pirates guarding the warehouses; however, activity there might be viewed by the sentries in the nearest guard towers.

Before they can begin loading the Rebel supplies aboard the nearby skiff, the characters must get rid of two pirates guarding the cargo. Secrecy is still important here, so the characters must make Moderate *sneak* rolls to creep up on the sentries. Blasters are too loud, so the characters must use their *brawling* skill to knock out the guards. Should the characters fail to quickly silence the pirates, the sentries shoot back and raise the alarm.

If the characters feel bold enough, they can do away with sneaking around and simply blast the two guards — but they rouse the entire camp and immediately draw fire from the two sentry towers.

Pirate Sentries: All stats are 2D except: *Dexterity 4D, blaster 5D+2.* Move: 10. Character Points: 2. Blast vest (+1D physical, +1 energy, torso only), comlink, heavy blaster pistol (5D).

Once the characters have taken care of the guards (or drawn their attention ...) they must quickly load the six crates marked "Outrider Shipping" onto the skiff, power it up, and blast out of the pirate base.

Blasting Out

With the skiff loaded, the characters must escape from the pirate camp and race back through the jungle to their ship. The gate is the obvious way out — don't give the characters time to mull this over, motivate them to get going and speed the adventure along. Just as the characters are loading the last supply crate, they are discovered (or, if they've been noticed already, more pirates arrive on the scene). Read aloud:

You're just heaving the last crate aboard the skiff when a sentry patrol comes around the aft end of the pirate corvette and spots you. "Intruders!" one cries, ducking for cover. "Sound the alert!" Somewhere in the camp a general quarters siren breaks the early morning calm. The sentries fire several blaster bolts at you — more pirates are certainly on their way!



Allow the characters to trade a few shots with the pirate sentries (check out their stats above). Their number one priority right now should be escape.

One character should take command of the skiff controls and pilot them out of the compound. This character should have some skill in *repulsorlift operation;* however, if nobody has boosted that skill, the person with the highest *Mechanical* attribute will probably make the best pilot. The other characters can crouch down behind the skiff bulkhead or the crates and fire at anyone who gets in their way.

To make it to the base gate, the piloting character must make several Easy *repulsorlift operation* rolls (difficulty number 10). Most of these are to maneuver around the pirate corvette and the base buildings. Failure won't seriously damage the skiff, but might cause one of the warehouses to collapse, or knock down a few wayward pirates.

Once they round the last corner, the characters see the gate is guarded by 10 sentries, all prepared to keep the skiff from passing. Although the pilot will probably try to race through, the pirates open fire!

To help you run this skirmish, the ranges, difficulty numbers for shots, and allowable pirate and character actions are outlined below. This sequence assumes the characters are flying the skiff directly through the gate. Throughout the firefight, refer to the pirate stats above (the important one is *blaster* 5D+2). Remember, the skiff offers characters half cover — add 2D to the difficulty numbers of pirates shooting at them!

Round 1: Long Range (difficulty 20 shot). Five of the pirates shoot while the others take cover on the ground or behind the guard tower scaffolding. All the characters may fire; the pilot may fly and fire, but has a -1D penalty to both his *repulsorlift operation* and *blaster* rolls. Failing an Easy *repulsorlift operation* roll could cause the skiff to careen into a guard tower scaffold.

Round 2: Short Range (difficulty 10 shot). The other five pirates shoot while the rest *dodge.* The pilot might just hit a few on the way out with a Moderate *repulsorlift operation* roll. All the characters may fire.

Round 3: Short Range (difficulty 10 shot). Half the pirates and all the characters may take parting shots at each other as the skiff speeds past the gate, leaving the sentries behind.

Of course, the characters might want to blast out of the camp some other way — shooting a large hole in the shock fence, blowing up a guard tower and flying through the breach — but they'll meet some opposition from the guard tower sentries and several roaming pirate patrols.

No matter how easily the characters escape into the jungle, the pirates quickly figure out what's going on and send several speeder bike patrols in pursuit.

The sequence outlined above is just one way to run the fight at the base gate. It's designed to make gamemastering easier for you by breaking actions down into digestible portions. Nobody swallows a bantha steak whole — you've got to slice it up into portions you can handle or you get one very large stomach ache.

But not everything is so nicely ordered in real life. Maybe you want to run it another way — or maybe the players, through their unpredictable actions, force you to improvise this encounter. Perhaps the characters have been doing well so far, and you want to give them a challenge — allow most or all of the pirates to fire at them each round until they break out. If the characters have been having a tough time during this first episode, give them a break and let a few sentries panic and dive for cover.

And if you really want to give the characters a challenge, have the guards crewing a heavy repeating blaster (8D damage) mounted on a tripod to one side of the gate. Heavy firepower is always cause to hesitate — I'd rather face a platoon of stormtroopers than a gunnery crew with a repeating blaster any day.



Episode Two: Jungle Chase

Summary

In this episode the characters race through the Prexian jungle, heading back to their ship. While they zoom along, they check out the crates they've just stolen back, using the medical supplies to heal any wounded characters. Then they must evade or engage several pirates on speeder bikes sent to stop them, and encounter two mechanized surprises waiting in ambush.

Hey, What's in These Crates?

Once the characters blast out of the pirate compound, they have a few moments to themselves. Have the pilot make a few *repulsorlift operation* rolls (just to make sure the skiff doesn't hit any trees; difficulty number of 8). Then ask the players if their characters are doing anything with the crates — most likely they'll want to find out what's inside.

Three of the six crates contain medical supplies. Characters with *first aid* skill may use a medpac from one of these boxes to heal any who were injured in their escape.

Two of the crates contain blaster rifles and spare power packs. Since the characters are already armed, they won't need the rifles. If any of their rifle power packs ran out during the battle back in the pirate camp, they can take a few replacements. Remind the characters, though, that these supplies are needed for a Rebel military mission, not their own purposes.

The last crate contains a light repeating blaster with a tripod and mini-power generator. If the characters think of it, they might mount the blaster on one of the crates and point it behind them should the inevitable pursuers come into view.

Light Repeating Blaster. Character, *blaster*, 3–50/120/300, damage 6D.

The Hunt Begins

Before long, the characters hear the telltale whine of repulsorlift engines behind them. Six pirates on speeder bikes soon zip through the jungle trees and begin firing their blaster pistols at the characters. Read aloud:

You're cruising through the jungle aboard the skiff, watching the morning sunlight shine through the near-transparent green leaves. It seems like a peaceful morning. But the calm is broken by the distant hum of repulsorlift engines. Surely Vangar wasn't going to let you escape so easily, especially after breaking into his compound, stealing his loot and blasting out.

Soon you look back and see speeder bikes weaving between the trees. Grizzled pirates ride them, their blaster pistols unholstered and ready to make you pay dearly for what you've done.

To try and lose the pirates, the skiff pilot might want to make some fancy maneuvers, using jungle trees as obstacles. Trying to out-maneuver the pirates with fancy flying requires a Moderate *repulsorlift operation* roll (with a difficulty number of 15). Failure means the skiff grazes a tree, or, if the pirates close in, the skiff could bump into a speeder bike. Failure also means the other pirates catch up. (Check out the sections on running chases in Chapter Seven.)

If the *repulsorlift operation* roll beats 15, the pilot successfully pulls off a maneuver in the skiff. To keep up, the pirate speeder bikers must beat the character pilot's roll — otherwise, they fall behind. Remember to add the speeder bikes' maneuverability of 3D+1 to the pirates' *repulsorlift operation* rolls when engaged in maneuvers. Of course, if you roll an awful *repulsorlift operation* roll for the pirates, they might have some trouble avoiding those jungle trees ...

Whenever they get a clear shot, the pirates open fire on the skiff, trying more to wound the characters than damage the cargo. Remember, cover from skiff bulkhead adds +2D to enemy difficulty numbers to hit. Don't forget: the characters certainly have an opportunity to shoot back.

Cargo Skiff. Speeder, maneuverability OD, Move 70; 200 kmh, body strength 2D.

Pirate Speeder Bikes. Speeder, maneuverability 3D+1, Move 160; 460 kmh, body strength 1D+2.

Biker Pirates. All stats are 2D except: *Dexterity 4D, blaster 5D+2, repulsorlift operation 3D+2.* Move: 10. Character Points: 2. Blast vest (+1D physical, +1 energy, torso only), headset comlinks, heavy blaster pistols (5D).

Modifiers, terrain difficulties, movement failures, charts and tables, Hm ...

See, although you're sitting around somebody's galley table rolling lots of dice and checking your character sheets, playing this game doesn't have to be as bogged down as filling out Imperial Customs datawork forms. Remember, the Star Wars *roleplaying game is based on the films. If you're playing it, you want to feel like you're in the movies. Data-crunching just slows everything down.*

Look, spend more of your time describing an exciting chase instead of burying your nose in the movement section of these rules. For instance, the character flying the skiff fails a repulsorlift operation *roll. Rather than checking for movement failures and collision damage, describe something that would be dramatically appropriate. If the characters are in the thick of their pursuers, maybe they make a wrong turn, sideswipe a tree (inflicting minimal damage on the skiff), and head off in a different direction — causing everyone behind them to maneuver to keep up. If the characters are far ahead of their pursuers, maybe they scrape their repulsorlift engines against a rock and start slowing down.*

If the die rolls dictate that the skiff flips over 19 times and kills all the characters, well ... that's not quite the kind of "exciting ending" most adventures should have.

You're calling the shots here — you're making the movie magic happen for the players. Do what's going to make for a dramatic chase the players will enjoy — one they'll remember long after the adventure's over.



When they aren't shooting at pirates, some characters can monitor comlink transmissions between the pirates. They can use a comm unit in the skiff (mounted near the pilot's controls) or their own comlinks (if modified with a Difficult *Technical* roll). They pick up lots of chatter from the pirates coordinating the chase. It seems those on the speeder bikes are careful to plan their pursuit strategies; however, attentive characters (those making Difficult *Perception* rolls) notice that there seem to be two more voices on the comlinks than there are pirates in the chase. Apparently there are two more adversaries hiding somewhere in the jungle.

After a few rounds of the chase, the pirate bikers who haven't crashed into trees or been shot by characters veer off and return to their base, allowing the characters to escape.

AT-PT Ambush

The pirates called off the chase because they didn't want to stumble into the ambush set for the characters. Two AT-PT walkers — All Terrain Personal Transports — are hiding ahead waiting to open fire on the skiff. The AT-PTs are small versions of the AT-ST scout walker meant to provide armored heavy fire support to infantry units. They are antiques compared to other walkers, but can still be found in the ranks of mercenaries and pirates who stole them, bought them on the black market, or salvaged them from battlefields.

The two AT-PTs are positioned about 100 meters apart. The speeder bike pirates coordinated the chase to drive the characters' skiff toward the AT-PTs. But the characters don't know what's waiting ahead — unless they suspect something's going on from the comlink transmissions.

Characters who say they're keeping an eye out for pirates may make a *Perception* roll. Those rolling more than 15 (a Moderate difficulty level) notice the AT-PTs concealed behind two trees ahead. If the characters don't notice the walkers, they fly right between them, drawing fire from both.

2 AT-PT Walkers. Walker, *vehicle blasters 3D+2, walker operation 3D,* maneuverability 2D, Move 21; 60 kmh, body strength 2D. Weapons: 1 twin blaster cannon (fire control 1D, 10-50/200/500, damage 4D).

If they sight the AT-PTs in time, the characters might veer away from the ambush. As soon as the AT-PT pilots realize the characters have discovered them, they emerge from their hiding places and fire on the skiff as long as it's in range. The characters may decide to run away (the skiff is much faster than the AT-PTs), or they may want to circle around to try and destroy the walkers! This could be difficult, since their character-scale weapons won't do too much damage to the walker-scaled AT-PTs.

The characters might try several different tactics. Some characters might jump off the skiff and attempt to sneak up on the AT-PTs from behind, surprising the pilots and commandeering the walkers! If the pilot is particularly bold, he may try to catch the AT-PTs in a crossfire. When flying between the two, he must make a fancy maneuver to dodge their fire — if the character's *repulsorlift operation* roll is higher than both walkers' *vehicle blasters* roll (with the fire control dice added in), they successfully avoid the twin blaster cannon shots — and the shots hit the other AT-PT!

Once the AT-PTs have been destroyed or avoided, the characters can rush back to their ship unhindered.



Episode Three: The Pirate Corvette

Summary

The characters near the clearing where they docked their ship, the *Merry Thrubidor.* As they approach, they see the dark shadow of the pirate corvette flying overhead. Arriving at their ship, they find 10 pirates have descended from the corvette to try and shipjack the characters' freighter. The characters must blast the pirates, load the cargo into their hold, and fire their ship's weapons on the corvette to escape. Lifting off, they race into space, fire back at the pursuing corvette, and finally jump into hyperspace.

An Ominous Shadow

Read the following aloud as the characters near the clearing where they've docked their ship:

You're almost there! Ahead you can see the sun shining into the clearing where you've left the *Merry Thrubidor.* You can just see your vessel's hull plates gleaming in the morning light, when a dark shadow passes over you. The pirate corvette cruises low overhead, skimming the tops of the tall jungle trees. It hovers briefly over your ship, then begins circling the area, searching for you ...

You slow the skiff and creep up to the clearing's edge. Ten pirates have jumped down from the corvette onto your ship's hull. They head down to the main entry hatch, then begin setting detonite charges around the seal. It looks like they intend to blast their way inside!

The pirate corvette has found the characters' ship. Ten pirates have descended onto the *Thrubidor's* hull, intending to break inside and steal it. The characters slowly approach and take stock of the situation. Meanwhile, the corvette circles the area, its crazed captain Vangar harassing the characters over the ship's external speakers:

As you watch the pirates prepare to blast your main hatch off, you hear the corvette's speakers crackle to life overhead. "Whoever you are, give up now! I am the infamous pirate Vangar — and I might be merciful if you throw down your weapons and surrender. I'd much rather

have your ship intact. But if I have to blow the hatch off, I will — then I'll finish off all of you! I'll blast this entire jungle if I have to. You're all going to die!" Not only is Vangar extremely angry at you, but it seems he'll do anything to have his revenge.

The players must formulate some plan to fight their way onto the *Thrubidor and* flee the pirate ship above. Ambushing the ten pirates might be the best option — the pirates are intent on setting the detonite charges and aren't paying much attention to the jungle around them. The characters have the advantage of surprise — they'd better use it soon before the pirates blow a big hole in the *Merry Thrubidor.*

Besides surprise, the characters have several resources on their side. The skiff is fast and offers good cover — they can swiftly fly out of the forest right up to the pirates and still be well-protected. If they've discovered the repeating blaster,

Vangar



Type: Barabel Pirate Lord
DEXTERITY 4D
Blaster 6D, brawling parry 5D
KNOWLEDGE 2D
Intimidation 4D, planetary systems 2D+2, value 3D
MECHANICAL 3D
Space transports 4D
PERCEPTION 2D
Command 3D
STRENGTH 5D
Brawling 6D, lifting 5D+2
TECHNICAL 2D
Special Abilities:
Natural Body Armor: Barabels' black scales act as armor, providing a +2D bonus against physical attacks and a +1D bonus against energy attacks.
Radiation Resistance: Barabels receive a +2D bonus when defending against the effects of radiation.
Vision: Barabels can see infrared radiation, giving them the ability to see in complete darkness providing there are heat differentials in the environment.
Dark Side Points: 3
Character Points: 5
Move: 11
Equipment: Heavy blaster pistol (5D)

Capsule: Vangar is a feared pirate lord within the sector where his baseworld Prexiar is located. Most everyone dreads him; the Barabel has a reputation for a short temper and a cruel streak when dealing with his enemies. He rarely tolerates failure among his crew, and he is quick to forcefully punish mutineers or those who fall out of line. His violence is often tempered by a small cadre of officers, trusted advisors who help oversee his piratical endeavors: three bases, a slavers' camp, and several vessels.

For all his bluster, Vangar is, however, little more than a figurehead in his pirate band. His flock of "trusted advisors" really call the shots, feeding him information and playing to his quick and violent reactions to most situations. They manipulate him in every way possible. His advisors know Vangar's relentless strategies are effective in combat, but can often damage the more subtle aspects of the piracy business.

Once the players have a plan, let them lead the attack. Once they're aware the characters are ambushing them, the pirates turn and attack (use the stats listed earlier). Some take cover behind the *Thrubidor's* landing struts, but at least two continue setting the detonite charges near the entry hatch.

The characters have five rounds to defeat these pirate shipjackers before they blow the main hatch off the ship.

This data on Vangar, it's useless information, right? I mean, you don't even battle him face-to-face in this adventure. Why do you need all this data about him?

If I'd known half the things about smuggling I've learned since I started, my life would have been much easier. But I was uninformed and made mistakes. I didn't know what to expect.

Vangar's character profile gives you (the gamemaster) an edge — he's another recurring adversary to throw at your players in later scenarios. He's a gift-wrapped adventure idea waiting to happen. You know his strengths and weaknesses, and how he operates. Use that to your advantage in creating new stories for your players.

What do you think grumpy old Vangar's going to do after this adventure, once the characters have stolen some of his supplies and shot up his pirate buddies? Maybe he posts a bounty on the characters' heads and sends some of his goons after them. Perhaps Vangar becomes so enraged with the Alliance that he temporarily joins the Empire's efforts to seek out and destroy Rebel bases. Use him as a motivating force behind future missions. Vangar is a powerful bully, and his pirate band can be an effective aggressor in the hands of a good gamemaster.



Into the Thrubidor

Once they've defeated the shipjacking team, the characters must load the supplies into their cargo bay and hold off the circling corvette. Some characters (probably the ship's captain) might want to dash up the boarding ramp and get the ship prepped for takeoff. The others must load the supplies.

The *Thrubidor's* cargo lift allows the characters to throw the crates aboard, then raise the lift and seal the cargo bay. How quickly this is accomplished depends on how well the characters roll their *lifting* skill — one crate is loaded for every roll of 10 or higher. Each character can make one roll per round.

Five rounds after the characters defeat the shipjackers, the corvette stops circling the surrounding forest and heads back to the *Thrubidor,* ready to blow it up. The pirate crew was keeping close contact with the shipjackers on the ground by comlink — as soon as it's apparent the ground team has been defeated, the corvette moves in ...

Any characters in the *Thrubidor's* cockpit notice the pirate corvette approaching. The character's ship has two

turret-mounted double laser cannons, one in the belly and one topside. If characters think of it, their gunner could power up the topside gun and take a few pot-shots at the pirate ship. Vangar isn't expecting much resistance, and his crew is caught off guard by any show of force.

Have the characters trade a few blaster cannon shots with the pirate corvette as the pilot maneuvers the *Thrubidor* out of the jungle clearing and into Prexiar's sky.

Flight From Prexiar

Ask the characters which stations they crew aboard the *Thrubidor*. There's room in the cockpit for a pilot and co-pilot, plus a sensors and comm-board operator, and a shields operator. Each of the double blaster cannons needs a gunner in its turret — and with Vangar's pirate corvette closing fast, they're going to have to be pretty good shots.

To find out how long the characters must go before they can jump to hyperspace, ask the pilot or co-pilot to make an *astrogation* roll. Subtract the result from 30. This is the number of rounds it takes them to fly out of Prexiar's gravity well and set up for the hyperspace jump. No matter how well the navigator rolls, the characters have at least five rounds before they're safe.

Since the corvette is much faster than the *Thrubidor,* it stays right on the characters' tail at medium range — making the base difficulty to hit with weapons a 15. The corvette fires one of its turbolaser cannons every round. Vangar is truly vexed and isn't concerned with capturing the characters with the tractor beams; he just wants to destroy them in in his rage.

The character flying the *Thrubidor* can try some fancy maneuvers to evade enemy turbolaser fire. Each round the pilot wishes to take evasive action, he rolls his *space transports* skill and the *Thrubidor's* 2D maneuverability dice. Rather than having to hit the freighter on a 15, the pirate gunners now must roll more than the pilot's roll.

Whoever is operating the shields must raise them or the aft end of their freighter is going to take a beating. Raising the aft shields requires an Easy *shields* roll (difficulty 10). The sooner the shields are up, the longer the *Thrubidor* can endure the pounding from the corvette's turbolasers.

Of course, the characters crewing the *Thrubidor's* two double blaster cannons can shoot back, possibly damaging the pirate corvette. Both have clear shots aft. Since Vangar is in a larger ship, he's not too worried about the characters' puny guns damaging him until they score the first big hit on the corvette.

If the characters are escaping too easily, place an asteroid field between the characters and freedom. While the large rocks make it more difficult for the pirate corvette to pursue and attack, they also pose a serious threat to the *Thrubidor*. Each round the pilot must make a Difficult *space transports* roll to avoid hitting an asteroid (don't forget to add in the ship's maneuverability dice of 2D). Failure means the freighter bumps an asteroid, inflicting 4D damage. This might be a good time for someone to make a Moderate *shields* roll and

Merry Thrubidor

Craft: Ghtroc Industries class 720 freighter
Type: Modified light freighter
Length: 35 meters
Skill: Space transports: Ghtroc freighter
Crew: 1 (can coordinate), gunners: 1
Passengers: 10
Cargo Capacity: 135 metric tons
Consumables: 2 months
Hyperdrive Multiplier: x2
Hyperdrive Backup: x15
Nav Computer: Yes
Maneuverability: 2D
Space: 3
Atmosphere: 260; 750 kmh
Hull: 3D+2
Shields: 1D+2
Sensors:
Passive: 15/0D
Scan: 30/1D
Search: 50/3D
Focus: 2/4D
Weapons:
2 Double Laser Cannon
Fire Arc: Turret
Crew: 1
Skill: Starship gunnery
Fire Control: 1D+2
Space Range: 1—3/12/25
Atmosphere Range: 100—300/1.2/2.5 km
Damage: 5D

Vangar's Pirate Corvette

Craft: Rendili StarDrive's Light Corvette
Type: Modified Imperial Customs vessel
Scale: Starfighter
Length: 180 meters
Skill: Space transports: light corvette
Crew: 52, gunners: 6, skeleton: 18/+10
Crew Skill: Space transports 5D+2, starship gunnery 4D, starship shields 4D
Passengers: 20
Cargo Capacity: 500 metric tons
Consumables: 2 months
Cost: Not available for sale
Hyperdrive Multiplier: x2
Hyperdrive Backup: x8
Nav Computer: Yes
Maneuverability: 2D+2
Space: 8
Atmosphere: 365; 1,050 kmh
Hull: 5D+1
Shields: 2D
Sensors:
Passive: 30/1D
Scan: 60/2D
Search: 90/3D
Focus: 4/3D+2
Weapons:
4 Double Turbolaser Cannons
Fire Arc: Turret
Crew: \
Skill: Starship gunnery
Fire Control: 2D
Space Range: 3–15/35/75
Atmosphere Range: 300-1.5/3.5/7.5 km
Damage: 4D
Tractor Beam Projectors
Fire Arc: Turret
Crew: 1
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-8/15/20
Atmosphere Range: 100-800/1.5/2 km
Damage: 5D



raise the shields fore and aft to prevent any more damage.

Follow the guidelines for running starship combat in the rules section. Should the *Thrubidor* become damaged, repairs may have to be effected immediately — especially if the hyperdrive or nav computer take hits.

Escape!

Once the characters have cleared Prexiar's gravity well, avoiding the pirates and asteroids, they can finally escape. Their nav computer downloads the astrogation coordinates, the pilot engages the hyperdrive motivators, and the Merry *Thrubidor* disappears into hyperspace.

They return the stolen cargo to their Rebel base just as troops there are making final preparations to attack the Imperial prison. The medical supplies and weapons will make a big difference in the battle to come ...

Further Adventures

The characters' mission to Prexiar might be over, but there are plenty of leads in this adventure that enterprising gamemasters can develop into new scenarios.

The characters return to their base just in time to join the raid on the Imperial prison. They might be enlisted to transport a commando team there, avoiding sensor detection, TIE fighters and turbolaser blasts. What happens if they're shot down in a hot zone where Rebel troopers are dug in against several Imperial walkers? The characters must save themselves and possibly their ship. Or they might play some other role in the attack — transporting prisoners under heavy Imperial fire, or preventing a flight of TIE bombers from destroying Rebel ground positions.

Don't forget that Vangar and his nasty band of pirates are still out there. Platt had some good ideas for subsequent adventures involving them. If they become a more formidable threat to Rebel activities in the sector, Alliance command might assign the characters to infiltrate the pirate ranks and destroy them from within through dissent and sabotage.

A good gamemaster is always looking for new adventure ideas. Every scenario has new characters, locations or plots that can be springboards for further adventures.

Universe Section

13 The Galaxy

The Old Republic was the Republic of legend, greater than distance or time. No need to note where it was or whence it came, only to know that ... it was the Republic.

Once, under the wise rule of the Senate and the protection of the Jedi Knights, the Republic throve and grew. But, as often Happens when wealth and power pass beyond the admirable and attain the awesome, then appear those evil ones who have greed to match.

So it was with the Republic at its height. Like the greatest of trees, able to withstand any external attack the Republic rotted from within though the danger was not visible from the outside.

Aided and abetted by restless, power-hungry individuals within the government, and the massive organs of commerce, the ambitious Senator Palpatine caused himself to be elected President of the Republic. He promised to reunite the disaffected among the people and to restore the remembered glory of the Republic.

Once secure in office he declared himself Emperor, shutting himself away from the populace. Soon he was controlled by the very assistants and boot-lickers he had appointed to high office, and the cries of the people for justice did not reach his ears.

Having exterminated through treachery and deception the Jedi Knights, guardians of justice in the galaxy, the Imperial governors and bureaucrats prepared to institute a reign of terror among the disheartened worlds of the galaxy. Many used the Imperial forces and the name of the increasingly isolated Emperor to further their own personal ambitions.

But a small number of systems rebelled at these new outrages. Declaring themselves opposed to the ew Order they began the great battle to restore the Old Republic.

From the beginning they were vastly outnumbered by the systems held in thrall by the Emperor. In those first dark days it seemed certain the bright flame of resistance would be extinguished before it could cast the light of new truth across a galaxy of oppressed and beaten peoples ...

— from The first Saga
Journal of the Whills



You 've no doubt heard the stories of the Rebel Alliance's battles against the Empire ... of a young pilot named Luke Skywalker who destroyed the Death Star with a single incredible shot ... of the terrible Battle of Hoth, where Imperial walkers devastated the main Rebel base ... of the climactic Battle of Endor, where Luke Skywalker confronted Emperor Palpatine and Darth Vader aboard the second Death Star.

But there are many more stories to be told ... tales of other valiant heroes and other great struggles against evil.

I have been born into a civilization that has stood intact for twenty-thousand years ... one which can lay claim to millions of worlds, populated by thousands of different species. In my twenty years of service to the Rebel Alliance and the New Republic, I have been witness to the most important events in this terrible war with the Galactic Empire. I have lived in an era of social and political upheaval which has shaken the very foundations of the galaxy.

Even now, twenty years after the Rebels' victory at the Battle of Yavin, we are experiencing a period of great change. The remnants of the Empire and other forces continue to threaten the security of the New Republic. The ideals of freedom and justice are still imperiled by those who crave power and disregard the rights of others. I suspect the challenges of the future will be just as difficult as those of the past.

Now let me tell you more about what has gone before ...

If you want to gamemaster, go ahead and read this chapter since you need to know a lot about the *Star Wars* universe.

However, the players *don't* need to know everything. For example, while they should know how money and languages are handled and have a basic grasp of the Old Republic's history, you might not want them to know about the rise of the New Republic, especially if your games are going to be set in that era. Go through this chapter and decide for yourself what the players should read ...

History

The Galactic Republic

The Galactic Republic was a timeless institution. It always *had* been, it always *would* be. So it was believed for thousands of years and, perhaps, with just cause. The Republic had lasted for a thousand generations, its origins lost in antiquity and cloaked in legend. It arose in an era of exploration, conflicts, vast empires and barbarian warlords such as Xim the Despot.

The Galactic Republic united many civilizations, establishing the rule of law and the opportunity for trade. Those who joined the Republic shared great prosperity under the wise rule of the Senate, while the government respected the customs and laws of those cultures it embraced. The ways of brutal conquest and domination were replaced by cooperation, peace and understanding.

Reaching out from what came to be known as the "Core Worlds," the Republic eventually spread across much of the galaxy, adding millions of member systems and countless more colonies, protectorates and governorships.

A multitude of species joined in a union of remarkable stability. While there were still terrible conflicts — such as the Great Sith War — the Republic is most remembered for its eras of peace and freedom. At the height of its power, the most distinguished and honorable individuals in the galaxy served as Republic Senators. Through the miraculous technologies of hyperdrive and the HoloNet, the member worlds were linked to form a dynamic and diverse society. The entirety of space claimed by the Republic was called the "Known Galaxy"; the term is still in use today.

Guardians of Peace. The Republic dedicated itself to peace, but force was sometimes necessary to protect it from threats both internal and external. While the Army and Navy were the primary military forces, the true protectors of the Republic were the Jedi Knights, the masters of the Force. This ancient order watched over the Republic in all its glory, defending the innocent and good from those who would inflict tyranny upon the people of the galaxy. Each Jedi's powers were great and the wisdom of their words carried much influence. In times of crisis, thousands of Jedi could be called together to protect the Republic.

The Decline. Despite the countless years of peace — perhaps *because* of them — the Republic began to falter. It had become too massive, too successful, too wealthy ... and too easily lured away from the ideals upon which it had been founded.

A few greedy Senators and corporate conglomerates saw cracks in the system of government and exploited them for gain. These first efforts were subtle and disguised, yet they were also remarkably successful.

When the first corruptions were exposed, there was outrage and anger — but no change. A great disease had struck at the heart of the Republic, but the Senators, so consumed with protecting their own interests, lacked the will to fight the evil.

The outrages continued. Senators turned upon each other. Nobles, governors and military leaders established their own dominions, their appointed representatives seemingly above the law. The values of honor, honesty and decency became secondary to the accumulation of personal power and wealth. Anguish, anxiety and despair set in as the decline of the Republic began.

Fear gripped the people as conflict slowly spread from region to region. The Republic had seemed immortal, yet it was unraveling and disintegrating, out of control and plummeting into an abyss of chaos and disorder. The Republic ignored its duties, no longer paying heed to the needs and wishes of the people.

The Rise of the Empire

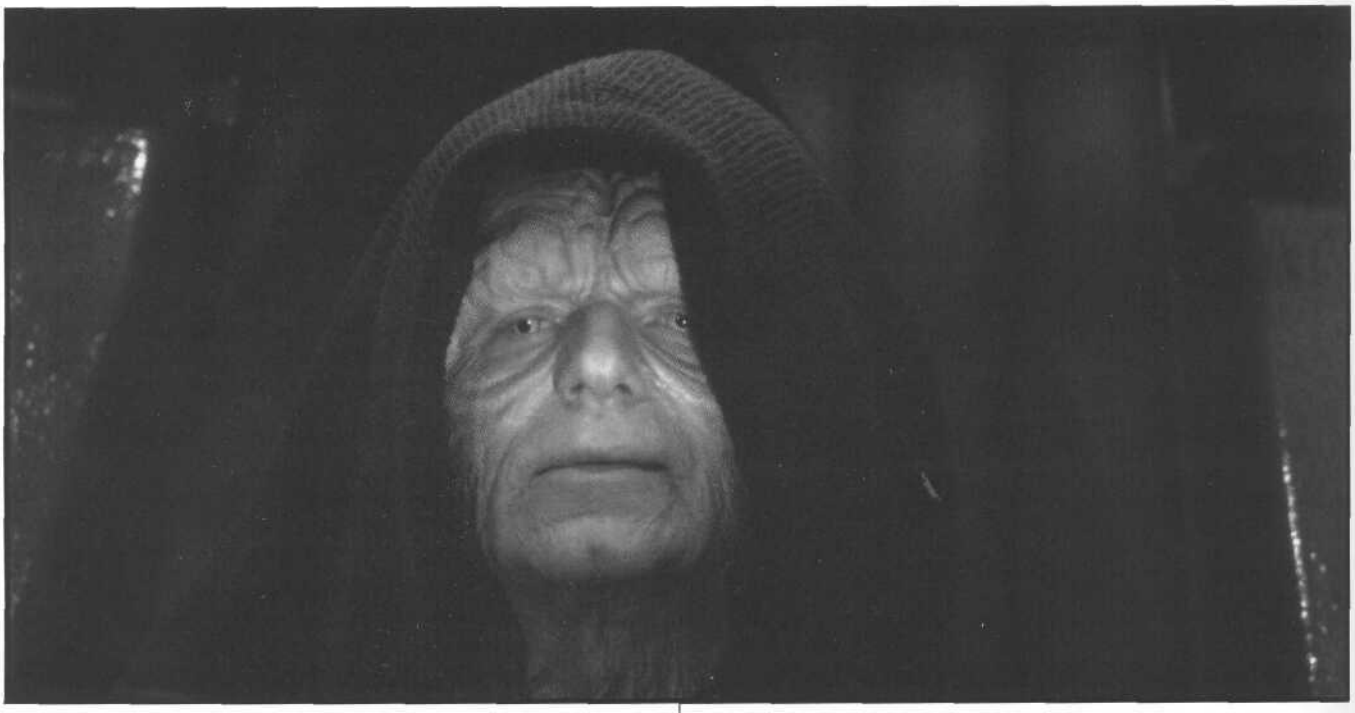
Senator Palpatine was one of a new breed of Senators. He seemed hard-working and promising, yet he too seemed unable to bring about meaningful change. The Senator seemed competent but unambitious, almost unassuming. He had no enemies and was palatable to almost every faction of the Senate.



Palpatine's reputation worked to his advantage. The honest Senators knew that it was time for change. The corrupt Senators also desired change — they wanted a powerless figurehead who would provide the semblance of stability so their rampages could continue unchecked.

Palpatine seized the moment. He seemed to be a compromise candidate, satisfactory if unspectacular, and able to provide leadership. In truth, he had gained the position through fraud, clever promises and astute political maneuvering.

President Palpatine implemented what he called his "New Order." He restarted the government, and proved to be an efficient leader. The Senate, preoccupied with internecine feuding, turned more and more power over to him,



and he seemed to be the only person capable of getting anything done. Palpatine's power and popularity grew; he hid his greed from the eyes of the citizenry, carefully cultivating the image of a responsible leader. Some thought the decline of the Republic was over.

Secretly, Palpatine desired more. Some in the Senate, especially Senators Bail Organa of Alderaan and Mon Mothma of Chandrila, suspected his true motives were less than noble.

When Palpatine felt he was immune from challenge, he declared himself Emperor. Using mythic images to stir the hearts of the people, he promised that with their unwavering support, he would lead the Empire to glories greater than the "Old" Republic had *ever* known. Conflict born of the years of corruption continued to plague the galaxy, and thus the people were willing to accept a solution ... *any* solution ... even an absolute ruler. There were many who distrusted the concept of an emperor, yet trusted Palpatine, and thus they accepted the president's action as a "temporary and necessary step."

Palpatine's true plans slowly became known. The gravest fears of his opponents were realized. The military swore loyalty to him. The corporations and commerce guilds fell into line, lured by the promise of incredible profits. By the time the Senators realized what Palpatine had done, they were too weak to challenge him.

Palpatine quietly silenced his enemies. History is vague on specific details, but it is known that the Emperor orchestrated the extermination of the Jedi Knights. He used political threats and vague warnings of foreign invasions to spearhead a massive military build-up. Palpatine's forces secured order in the Core Worlds, while new policies in the outer regions led to barbaric atrocities. The mere threat of conquest was more than enough to convince most worlds to fall under the rule of the New Order. Evil and tyranny spread across the galaxy like the darkness of night.

The Era **of Rebellion**

Even when the fate of the galaxy seemed forever entwined with the dark will of Emperor Palpatine, there were some who were willing to resist. Several systems — including the worlds of Mantooine and Fest in the remote Atrivis sector — declared themselves in rebellion. Swift retribution was inflicted upon those who dared to challenge the Emperor's authority, but they inspired many to continue the fight.

Out of the ashes of defeat arose the "Alliance to Restore the Republic," which swore to depose Palpatine and return the lawful government of the Old Republic. In those first few years, the Alliance slowly built up support, avoiding the attention of the ever-vigilant Imperial war machine. Many small skirmishes occurred, but the Empire saw these incidents as the actions of disgruntled and disorganized malcontents. Many worlds and peoples secretly allied themselves with the Alliance, knowing that civil war would come soon.

"The Era of Rebellion," as New Republic historians now call it, began shortly before the Battle of Yavin. The number of skirmishes increased and the upper echelons of the Empire began to suspect that an organized resistance had formed. Some of the Emperor's closest advisors feared open revolt.

The Empire responded with more brutal suppressions, such as the subjugation and imposition of martial law on Ralltiir. The system was blockaded by Imperial Navy warships, the planetary government was arrested, and suspected Rebel sympathizers were relocated to remote interrogation centers, never to be seen again.

The Battle of Yavin. Rebel spies learned of a new Imperial super weapon project spearheaded by Grand Moff Tarkin. The weapon, a space station code-named Death Star, was to be the epitome of the "Doctrine of Fear," which pre-supposed that the Emperor would be able to disband the Senate and hold absolute power by terrorizing the populace into submission. What better means of inducing fear than by

having a mobile space station that could destroy entire worlds?

Senator Leia Organa of Alderaan, a secret Rebel sympathizer, learned of the Empire's plan and received the Death Star's technical readouts, which had been stolen by Rebel agents. Leia travelled to the remote desert world of Tatooine to find General Obi-Wan Kenobi, Jedi Knight and good friend of her father, Bail. With Kenobi's aid, she planned to deliver the plans to her homeworld of Alderaan in the hope that the Rebellion could somehow find a way to defeat the Death Star.

En route to Tatooine, Princess Leia's ship, the Corellian Corvette *Tantive IV*, came under direct attack from the Imperial Star Destroyer *Devastator*. Commanded by the Emperor's personal emissary, Lord Darth Vader, the *Devastator* captured the *Tantive IV*. Leia was taken into Imperial custody, but the plans, safely hidden within the memory of an astromech droid designated R2-D2 (Artoo-Detoo), were sent to Tatooine in the hopes that Kenobi could deliver them to Alderaan.

The adventures of Artoo and his companion, a golden protocol droid designated C-3PO (See-Threepio), eventually brought them to a young farmboy named Luke Skywalker. Little did anyone, especially Luke, realize that he would be the person to destroy the Empire and the first in a new line of Jedi Knights.

Obi-Wan Kenobi and Luke ventured to the dangerous spaceport city of Mos Eisley. There they hired a cocky Corellian smuggler named Han Solo and his Wookiee co-pilot Chewbacca to transport them and the droids to Alderaan. However, by the time they arrived in the Alderaan system, the planet had already been destroyed by the Death Star. Solo's ship, the *Millennium Falcon*, was captured by the Death Star's tractor beams.

Solo and Skywalker staged a daring (if somewhat bumbling) rescue of Princess Leia, who was being held captive in the Death Star's detention blocks. Although Kenobi disabled the tractor beams — allowing the *Falcon* to escape — he later fell in a battle with his former student, Darth Vader.

Leia and the others traveled to the main Rebel base on Yavin IV, where the Death Star plans were retrieved from R2-D2 and examined. As the Death Star tracked the *Falcon* and closed in on Yavin, brave Rebel pilots aboard X-wing and Y-wing fighters attacked in a desperate battle to destroy the space station. Luke Skywalker ultimately managed to fire the shot that destroyed the Death Star and the Rebel Alliance won a stunning blow against the Empire.

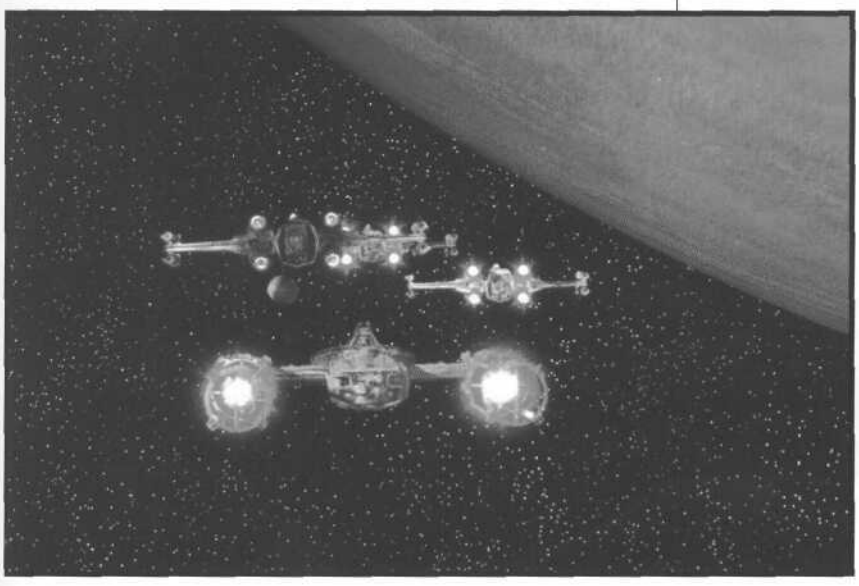
The Rebellion Grows. Following the Battle of Yavin, many more planets gave their support to the Alliance. The destruction of Alderaan horrified many who had previously been frightened into silence. The Rebel Alliance gained support in the Outer Rim Territories and other remote regions, where the Emperor's forces acted with impunity. While worlds didn't dare openly declare themselves in rebellion — lest they face direct response from the Emperor's massive star fleet — they secretly funnelled arms, money and soldiers to the Alliance.

A succession of missions took the Rebel heroes to many distant worlds, including Drexel, Ord Mantell, Mimban, Daluuj and the immense space station known as The Wheel. Alliance High Command was driven from Yavin IV following an Imperial blockade commanded by Admiral Griff. The Rebels established a temporary base on the planet Thila while scouts sought out a suitable location for a permanent base. Eventually, the Rebels discovered and relocated to the ice planet Hoth, near the Anoat system.

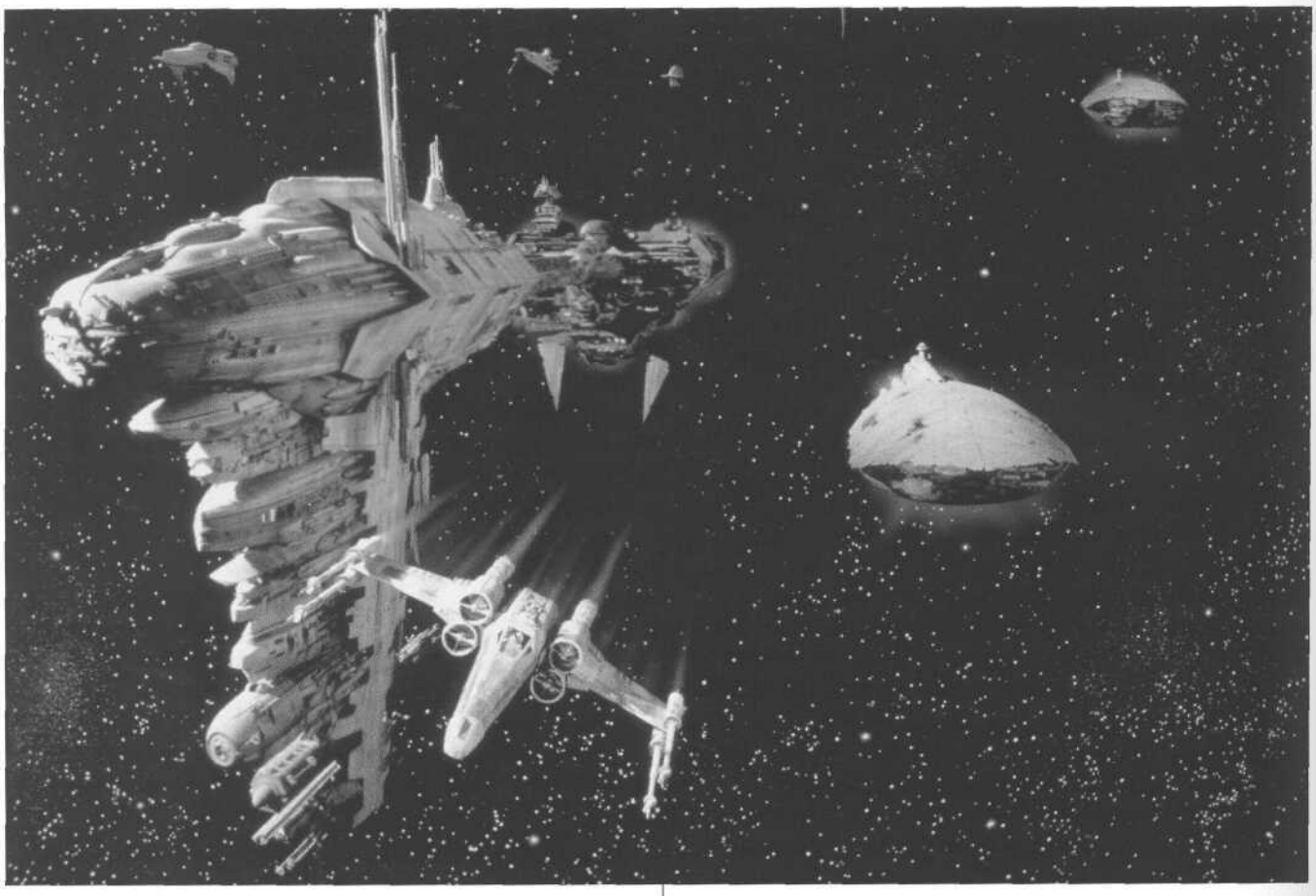
Meanwhile, other Rebel forces scattered throughout the galaxy spent the three years following the Battle of Yavin engaging in "harassment" tactics. These Rebel groups lacked the weaponry to directly confront the Empire, but they waylaid Imperial convoys and conducted hit-and-run raids on key bases. The Alliance's strategy depended upon keeping its bases hidden and its fleets dispersed throughout the galaxy. While this process was inefficient — and responsible for a considerable amount of miscommunication — it also made it impossible for the Empire to hunt down and eradicate the Alliance's military.

The Empire's ability to control all official communications effectively prevented those in the influential Core Worlds from knowing the truth about the atrocities in the outer worlds. Because the war's brutal realities never touched the lives of the average person in the Core Worlds, Palpatine retained a great deal of popular support in this region.

However, the Emperor's control of information was not complete. Some learned the truth about the actions of the Empire ... and some were so horrified by what they learned that they took action. From agents in the heart of Imperial Center (Coruscant, the capital of the Empire) to the Bothan operatives of the clan Ayla, the Rebels had many allies to gather information and undertake critical missions.



A few planets, too remote even for the Empire to be bothered with, declared themselves in open rebellion. Chief among these was Calamari, the Mon Calamari homeworld. These brave, peace-loving people repelled the Empire's initial invasion and then dedicated themselves to building combat starships for the Alliance. In time, the Calamarians took on a leading role in Alliance High Command, while the Mon Cal tactician Admiral Ackbar became as famous as Mon Mothma and Princess Leia Organa. Word of the Alliance spread and hope returned for those who dared to believe that the tyranny of the Empire could be overthrown.



The Final Battles. Three years after the Battle of Yavin, the Rebel Alliance suffered a major defeat at the Battle of Hoth. The base was routed by an Imperial task force led by Darth Vader, and the Rebel forces fled by any means available. After the battle, Luke Skywalker travelled to the mysterious Dagobah system, although he has not disclosed the nature of his activities there.

Shortly after that fateful battle, Han Solo, Princess Leia, Chewbacca and the protocol droid C-3PO were captured by the Empire at Cloud City, the floating Tibanna gas mine above the planet Bespin. This was all part of Darth Vader's scheme to lure and capture young Skywalker.

The plan came dangerously close to succeeding. Han Solo was encased in carbonite and shipped off to the infamous gangster Jabba the Hutt. Luke Skywalker lost his right hand in combat with Darth Vader, yet maintained the will to escape despite Vader's revelation that he was Luke's father.

After evading the Imperials, Luke and the others regrouped with the Rebel fleet. While Lando Calrissian (Cloud City's former baron-administrator) and Chewbacca continued the search for Han Solo, Alliance High Command established a temporary base on the forest world of Arbra.

Months later, Luke was the target of an assassination plot planned by Prince Xizor, leader of the criminal organization known as Black Sun. Soon thereafter, Luke Skywalker led the mission that rescued Han Solo from Jabba the Hutt and the "Heroes of Yavin" joined the rest of the assembled Rebel fleet as it prepared for a last-ditch assault against the Empire.

The Battle of Endor. Mon Mothma wasn't eager to attack the Empire. The Alliance, while many times more powerful than when it defeated the Death Star at Yavin, was still drastically outgunned.

However, the time for waiting was over. Bothan spies learned that the Emperor was building a second, more powerful Death Star over an obscure forest moon named Endor (this data was confirmed by the efforts of Rebel spy Tay Vanis). More importantly, Emperor Palpatine was personally overseeing the final phases of construction — the Emperor, his precious Death Star, and the Empire itself were at their most vulnerable.

The Rebels, with the assistance of the primitive Ewoks living on Endor, destroyed the Death Star, taking a large portion of Palpatine's personal battle fleet with it. Luke Skywalker was responsible for returning Darth Vader (or Anakin Skywalker, as he was known before he turned to evil) to the light side of the Force and Emperor Palpatine was killed.

The Empire had been defeated, but the Rebel Alliance soon learned that it was easier to fight than to lead.

The New Republic

Immediately after the Battle of Endor, Rebel forces rallied to the defense of the distant Imperial world of Bakura, the target of an invasion by the mysterious Ssi-ruuk. (While the Rebels helped defeat the aliens, the encounter remains classified.) Shortly after the Bakura Incident, the Alliance (temporarily renamed the Alliance of Free Planets) repelled a preliminary invasion by the Nagai, who allied with desperate Imperial factions.

One month after the Battle of Endor, Mon Mothma and the

Alliance's leaders declared the founding of the "New Republic." The New Republic spent the next three years unifying its forces and chipping away at territory once held by the Empire. The Empire's loss of territory was precipitated by the greed of those who remained in power: Palpatine carefully cultivated a climate of fear and cut-throat political maneuvering among his advisors and military leaders. Now, petty disputes among Moffs and nobles often erupted into full-scale warfare. Those who once served the Empire now set their sights on creating their own personal strongholds. Miscommunication, distrust and conflict plagued the lawless Imperial territories. Imperial soldiers were pitted against each other and desertion rates skyrocketed. The New Republic slowly increased its sphere of influence by overwhelming Imperial groups which had exhausted their resources through senseless in-fighting.

Imperial loyalist officers and nobles sponsored a number of reunification efforts, although they failed due to lingering feuds. Several claims of "royal" lineage to Emperor Palpatine — and thus claims to the throne — were discredited, only increasing the sense of confusion and conflict. With the Empire disorganized and disheartened, the New Republic's military forces marched toward the Core Worlds.

Three years after Palpatine's death, Coruscant, the former capital of both the Old Republic and the Empire, fell to the New Republic. Imperial forces salvaged what they could and fled to stronghold areas such as the Deep Galactic Core and pockets of the Outer Rim Territories.

While the New Republic waged its military campaign against rogue military commanders such as Warlord Zsinj, it also dealt with the challenges of keeping the peace among its member worlds. Internal squabbles plagued the New Republic's government: the conflicts between the Mon Calamari and the Bothans were but the best-known of the lingering feuds. Other struggles were concealed by the language of diplomats.

Imperial sympathizers remained active in many planetary governments, stirring resentment against the laws of the New Republic. Those who profited from policies of the Emperor retaliated through force and sabotage when the New Republic's "idealistic diplomats" promised to remove those fortunes in the name of "justice."

Many member worlds owed allegiance to the New Republic in name only, their governments retaining the same bureaucrats who brought terror to enslaved populations under the Empire. The New Republic set its sights on bringing universal laws and rights to the galaxy, yet provincial and local law was found more often than not. The economy faltered due to the devastation inflicted upon the galaxy's communications and transportation networks.

All these factors posed a serious threat to the New Republic's stability, but the strong leadership skills of people such as Mon Mothma, Admiral Ackbar and the Bothan Borsk Fey'lya held the government together. Five years after the Emperor's death, the New Republic controlled over three-quarters of the territory once under the Empire's rule.

The Thrawn Campaign. Five years after the Battle of Endor, the New Republic faced the most serious challenge since its founding. One of the Emperor's great military strategists, Grand Admiral Thrawn, returned from the Unknown Regions of the galaxy. Rallying whole fleets to his command and using a series of brilliant tactical maneuvers, Thrawn nearly managed to depose the New Republic and his forces restored Imperial rule to half of the galaxy.

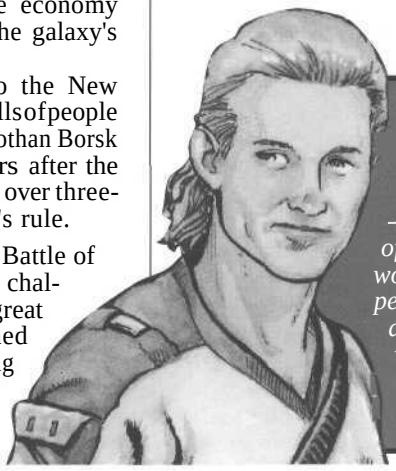
Return of the Emperor. Despite Thrawn's defeat at the Battle of Bilbringi, Imperial forces rallied to recapture several Core systems, including Coruscant. The New Republic was steadily pushed back, with its military leaders establishing a new main base in Hutt Space on the fifth moon of Da Soocha.

With the New Republic on the run, the Imperial factions returned to bickering and these conflicts soon degenerated into all-out civil war. Coruscant was devastated, whole sections of the planet leveled. The worst fears of the New Republic were realized — it was learned that somehow Emperor Palpatine had returned in a clone body. Operating from the "fortress world" Byss in the Deep Core, Palpatine launched an all-out attack on Calamari with his new World Devastator super weapons. Luke Skywalker, seeking a means by which to defeat Palpatine, embraced the dark side — but he also provided the computer command codes that allowed the New Republic to seize control of the World Devastators and halt the attacks. Luke was brought back from the dark side and the combined efforts of Leia Organa Solo and Luke defeated the Emperor.

Despite Palpatine's fall, Byss and the vast military fleets remained virtually intact. Imperial Executor Sedriss, one of Palpatine's trusted warriors, initiated "Operation Shadow Hand," a complex battle plan designed to destroy the New Republic. It was soon learned that the Emperor had reincarnated himself in a clone body, but New Republic forces rallied to once again defeat Palpatine in a dramatic military campaign that culminated in a battle above Byss itself.

The Jedi Praxeum. Within a year of Palpatine's defeat, the New Republic managed to retake Coruscant and begin the tedious task of rebuilding the once-splendid capital. Jedi Luke Skywalker, acknowledging the need to train a new generation of Jedi Knights, established his Jedi *praxeum*, or academy, on Yavin IV. Princess Leia Organa Solo accepted the post of Chief of State upon Mon Mothma's retirement. New Republic military forces defeated the fleet of Admiral Daala, a former close aide of Grand Moff Tarkin and the head of the Maw Installation, a secret super weapon research lab.

The New Republic Thrives. Following Daala's defeat, the past decade saw several major campaigns against the New Republic, but the government withstood them all. This time could be regarded as a kind of "golden age": freedom has returned to many worlds in the galaxy, while a new generation of Jedi Knights stands ready to defend the New Republic. Trade and commerce networks have been rebuilt and



I have made my best effort to discuss the most important historical events and trends. Of course, not everyone will agree with my interpretation of what is important — history is, after all, a matter of one's point of view. Each group, culture and species would no doubt relate tales from their own perspectives and focus on different events and personalities. Their interpretations of what "really" happened would no doubt sound very different from what I have told you.

many of the wounds of the past have begun to heal. Perhaps the Republic has been restored in both deed and name.

Technology

The pervasive influence of the Republic has spread advanced technologies such as hyperdrive, blasters, droids, and repulsorlift generators across the Known Galaxy. What follows is a summary of some of the common technologies travelers are likely to encounter.

Starships

The society of the Known Galaxy depends upon starships for travel among the millions of stars and worlds. Travel between worlds requires a "hyperdrive," while a "sublight drive" is used for travel within a system.

Hyperdrive. It is unknown whether hyperdrive was invented by the humans of the Core Worlds or introduced by alien traders from far off in the Unknown Regions, but this miraculous technology, which predates the Republic, allowed the formation of a galactic civilization.

Hyperdrive allows starships to quickly and easily journey between stars, sometimes in a matter of hours. (Ships without hyperdrives are limited to sublight speeds, meaning that it would take years just to reach a system's nearest stars.)

While there are many makes and brands of hyperdrive, they are all similar in function. The universal nature of hyperdrive components allows starship mechanics to maintain and repair the units with relative ease. This, combined with the relatively low cost of a hyperdrive, enables many citizens to afford their own ships; those that cannot purchase a starship still have access to interstellar travel by hiring ship owners for transit or by purchasing tickets from one of the galaxy's many passenger lines.

Sublight Drives. Sublight drives allow starships to travel within a star system. They are used to propel a ship far enough from a planet's surface to make a safe jump to hyperspace, and for trips between planets or moons in a system. Ships also use their sublight drives for atmospheric flight.

The most common sublight drive is the Hoersch-Kessel ion drive, which is extremely efficient, mechanically simple and quite affordable. This type of unit, manufactured under many different brand names, can be found on vessels ranging from the small, suborbital Incom T-16 Skyhopper to Imperial Star Destroyers.

Communications

There are several communications technologies in widespread use. Military and government forces use the HoloNet and hypertransceivers for instantaneous communication along secured channels; private citizens often must make do with more limited subspace communication networks.

The HoloNet. The HoloNet was built during the height of the Republic and was one of its greatest accomplishments. Using specially-developed hyperspace technology to link all members of the Republic in a real-time holographic communication network, the HoloNet relied upon a complex network of hundreds of thousands of transceiver satellites to transfer messages through hyperspace.

Through the HoloNet, the President of the Republic could instantly address all member worlds, no matter how remote. The Republic used the HoloNet to encourage the free exchange of information and ideas, leading to great advancements in culture and commerce.

However, the HoloNet was hideously expensive to maintain. Its use was commonly restricted to official Republic government functions and the largest corporations, yet it provided a vital sense of belonging and membership to the average citizen.

Palpatine realized that control of information was vital to his ability to suppress rebellion and hold power. The HoloNet, which had helped him gain support as a senator and then President of the Republic, could prove to be his undoing if information on his activities were distributed to the people.

Palpatine seized control of the military and governmental portions of the Net and used censors to oversee academic, civilian and corporate communications. Increasingly, access to the HoloNet was directed to the Imperial military, although several "private" HoloNet networks sprung up to service the needs of civilian corporations. Military censors ensured that no treasonous or seditious messages were broadcast over the HoloNet (although Rebel and fringe computer slicers often found ways to hide messages within transmissions).

In recent years, the HoloNet networks continue to service most of the galaxy, although this technology still remains prohibitively expensive for many citizens.

Hypertransceivers. Hypertransceivers, also called "hyperradio," are a cheaper and less-sophisticated form of instantaneous communication. Like the HoloNet, the technology relies on a network of satellites to broadcast messages through hyperspace. Many HoloNet transceivers carry hyperradio transmissions, but dedicated hypertransceiver satellites are considerably cheaper.

Hypertransceivers allow for instant, real-time communication with any world in the galactic network (although not every system is serviced). The medium is limited to audio and video transmission. While still ridiculously expensive for everyday communications, citizens can buy transmission time in the event of an emergency.

Subspace Transceivers. Subspace transceivers allow faster-than-light audio, video and hologram communications, but their ranges are quite limited. Small subspace transceivers may only reach a few light-years away, although high-powered units can reach a distance of well over 100 light-years. Most starships have a subspace transceiver for distress signals, and the average citizen can normally afford to send a subspace message at a relatively modest cost.

Many sector governments maintain subspace satellite networks for a sector-wide communications grid. In theory, messages can be relayed across the galaxy by skipping them across several subspace networks, but it can take several days (or even weeks) for a message to be delivered. That, of course, assumes that the message isn't inadvertently "terminated" while crossing networks. Security is also a concern with such messages.

(Private citizens often send messages aboard NewsNet drone ships or starship couriers, which deliver messages, package and news on a regular schedule to various systems. These ships are significantly slower than subspace relays, but using them is also fairly cheap.)

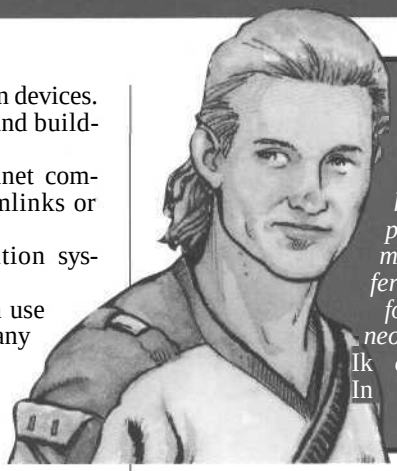
Comms, Intercoms and Comlinks. Comms, intercoms and comlinks all use essentially the same technology: cheap, speed-of-light communication systems, similar to old-style radionics and broadcast systems.

Comlinks are short-range two-way communication devices. Smaller units can be hand-held, and most vehicles and buildings have an integrated comlink array.

Comms are used for ship-to-ship or ship-to-planet communications — they can interact directly with comlinks or intercoms.

Intercoms are internal ship-board communication systems and are typically "hard-wired" into a ship.

Planetary and local communication grids often use comlink transceivers, "hard-wired" intercoms or any of a number of variants on this technology.



The following sections covering astrography, politics and culture offer only the broadest generatilities. Even the lowliest village and city tends to have vast cultural variations: rich and poor; contrasting political, social and moral views; neighborhoods where differing species are in the majority, and so forth. Very few planets have homogeneous cultures, and my guidelines should only be taken as that: a summary of a category that has a multitude of exceptions to disprove the "stereotype."

Repulsorlift Vehicles

Most vehicles are powered by a form of anti-gravity drive called "repulsorlift." These drives repel against a planet's gravity, allowing the vehicles to hover and fly above the planet's surface. Repulsorlift drives don't work in space — although they can be used aboard starships by repelling against the ship's artificial gravity field.

Landspeeders, snowspeeders, speeder bikes and sail barges use repulsorlift drives. Some high-performance vehicles, such as swoops and T-16 Skyhoppers, add ion drive afterburners to increase speed. Many starships are equipped with repulsorlift drives for fine maneuvers during landings on a planet's surface.

Droids

Droids are intelligent, mobile automatons used throughout the Empire. There are an amazing variety of droid designs, ranging from specialized-function to general labor units. The machines may be designed for any number of fields, including labor, military, scientific, protocol, communications, and engineering.

Within the Empire and even the New Republic, droids are generally treated as property. Some people harbor a deep sense of distrust and prejudice against the machines.

Medicine and Cyborging

Medical technology in the galaxy is quite sophisticated. Advanced medicines can heal many deadly diseases, while bacta tanks often allow individuals to completely recover from severe injuries. Advanced cybernetics and prosthetics can replace severed limbs. Cyborg units allow users to directly interface with droids, computers and communication systems, while enhanced cybernetic limbs allow individuals to enhance their physical capabilities beyond natural limits. In grave cases, life-support systems can sustain individuals who otherwise would die from their injuries.

Astrography

The Known Galaxy

The galaxy has over one hundred million stars in an area of space over 100,000 light years in diameter: much of it remains unknown and unexplored even today. The Known Galaxy — the area of space mapped and settled by the Empire and the New Republic — has millions of officially-logged and inhabited planets, including colonies, corporate-owned worlds, and protectorates. Millions of worlds that aren't on Imperial or New Republic logs but are nonetheless inhabited remain hidden in remote systems and on the fringes of civilization.

Even within the Known Galaxy, there are vast tracts of unexplored space. Hyperdrive travel across the Empire can take months if one strays from the known trading routes, yet fortunes await those lucky enough to discover new worlds teeming with resources and native civilizations eager to trade for advanced technology.

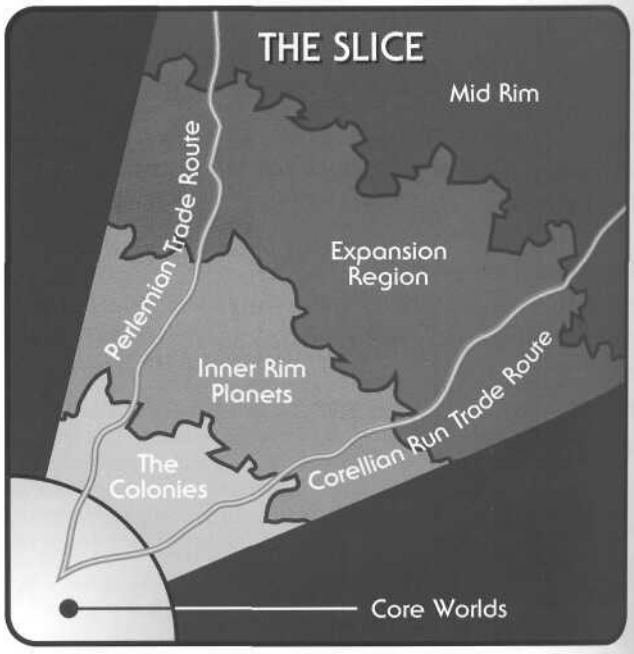
Because of the size of the Known Galaxy, the Old Republic created *regions* as a convenient means of grouping worlds; the terminology remains in use today.

Each region contains many *sectors*. The Republic's original definition of a sector was any area of space with 50 inhabited planets, but as colonization and exploration added worlds to the Republic, many sectors grew and expanded far beyond their original borders.

A Slice of the Galaxy

Several important regions of the galaxy lie at least partially within what is called "The Slice." Beginning at the edge of the Core Worlds, this area was colonized millennia ago after the creation of the Perlemian Trade Route and the Corellian Run Trade Route.

Bear in mind that The Slice — from the Colonies to the Mid-Rim — encompasses less than 1,000 settled worlds, representing *less than one percent* of the Known Galaxy.



The map of The Slice *is* a two-dimensional representation of three-dimensional space. Apart from areas of space to either "side" of The Slice, there are additional regions "above" and "below" this area.

Core Worlds. It was from here that the Republic's first explorers branched out in their efforts to colonize and explore the galaxy. Coruscant (capital of the New Republic), Corellia, Chandrila and many other ancient homeworlds are in this region. The Core Worlds region is among the most densely populated and wealthiest regions of the galaxy.

During Palpatine's rule, this area was a stronghold of Imperial support. Core Worlders tended to accept the Empire as a necessary extension of the Old Republic; the populace seldom heard about Imperial tyranny in the outer regions.

Most of the Core Worlds region was under New Republic control within three years of Palpatine's death. In its early days, support for the New Republic was broad, but not particularly deep — the people simply wanted peace and prosperity. When the New Republic reclaimed the Core Worlds a second time (after the final defeat of the revived Emperor), the New Republic gained widespread support.

The Colonies. The Colonies region was one of the first portions of The Slice to be settled. The area soon established its own identity, and most worlds broke away from the direct control of their founding planets. Now this region is very heavily populated and industrialized, yet it lacks the prestige and tradition of the Core Worlds (or so those from the Core Worlds would have you believe). Although all of the worlds have been free for millennia, the term "Colonies" lingers.

This area was ruthlessly controlled by the Empire, creating a great deal of support for the Alliance.

While the New Republic pushed into the Core Worlds, the remaining Imperial regimes inflicted great damage rather than allow the Colonies to fall to the New Republic. After several bitter battles, the final Imperial governments were overthrown. Now the area is a firm ally of the New Republic.

Inner Rim Planets. Originally known as "The Rim" when this area was first opened to settlement, rapid colonization and venture corporations quickly built an economic powerhouse.

The Inner Rim Planets region is diverse, with vast agricultural and industrial concerns. The area avoided the chronic overpopulation problems of the Core Worlds and the Colonies by opening up the "Expanded Rim," which was renamed the Expansion Region.

This area was forcefully held in check under the Empire, with martial law being more common than not, resulting in a major population drain in the final years of Imperial rule. Many citizens chose to relocate to the Expansion Region rather than face constant repression at the hands of overzealous Imperial governors.

Even as the New Republic captured Coruscant, this region remained in thrall to brutal Imperial military leaders. This region was freed by the New Republic shortly before Grand Admiral Thrawn began his campaign; the victory celebrations ended just in time for Thrawn's armada to arrive and resubjugate the rebellious worlds.

This area was finally freed of Imperial rule several years after Thrawn's defeat. Many worlds joined the New Republic, although there is lingering anger among many citizens who feel that the New Republic didn't make enough of an effort to free the region.

Expansion Region. Formerly a center of manufacturing and heavy industry, the Expansion Region began as an experiment in corporate-controlled space. While profits were amazing, the Republic found it difficult to regulate this area and it was removed from corporate control, although the ruling companies received generous compensation when the Corporate Sector was created.

Early in its history, the Expansion Region fueled much of the The Slice's economic growth, providing raw materials for starships and heavy industry. Due to millennia of intensive mining and development, most of the region's planets are now played out. In recent centuries, the Expansion Region has suffered from prolonged economic distress. The area relied on a handful of massive "port systems," which generate transportation revenues (and Imperial shipping contracts). In recent years, the region has seen an influx of "refugees" from the Inner Rim Planets and it has tried to promote itself as a cheap alternative to the heavily-populated and more expensive Core Worlds and Colonies regions.

Under the Empire, this region provided several important staging areas for military and cargo fleets entering the outer territories. Due to the region's reliance on military shipping, the Empire had much popular support prior to Palpatine's death.

After the New Republic liberated Coruscant, the Expansion Region generally allied with the new government. In the early days, New Republic support was bolstered by Darvon Jewett, the charismatic governor of the Boeus sector. In recent years, Jewett went on to be selected as a New Republic Senator, while the Expansion Region has experienced a modest economic boost due to corporate investment and increased trade.

Mid-Rim. The Mid-Rim has fewer resources, less wealth and a smaller population than the Expansion Region, yet it offers opportunity to those willing to work hard. Several trading worlds have bustling economies, while vast tracts far from the main trade routes remain unexplored providing many havens for pirate fleets.

Imperial strategists feared the region could provide suitable locations for Rebel bases. The area remained a stronghold of Imperial support even a full decade after the Battle of Endor.

In recent years, the New Republic pushed into the region, forcing the Imperials to resort to hidden bases and makeshift shipyards. While the New Republic eventually wrested control of the region, the fierce campaign exacted a heavy toll in soldiers and ships. Currently, public support for the New Republic is strong ... but there are a great many Imperial sympathizers in hiding.

Other Regions

What follows are brief descriptions of several additional regions scattered throughout the Known Galaxy. This list is far from comprehensive; rather, it is intended to give the reader a sense of the immense size of the galaxy.

Centrality. The Centrality is a "quaint" (some would say "backward") region of space best known for its corrupt politicians and the Oseon asteroid field, which supports many pleasure palaces and vacation resorts. A puppet government of the Empire, the Centrality long ago swore allegiance to Palpatine in exchange for a certain degree of autonomy. Lando Calrissian spent some of his youth wandering this region of space. (See *The Lando Calrissian Adven-*

tures [Lando Calrissian and the Mindharp of Sham, Lando Calrissian and the Flamewind of Oseon and *Lando Calrissian and the Starcave of Thonboka].)*

Corporate Sector. Described as "one wisp off one branch at the end of one arm of the galaxy," the Corporate Sector is about as far from the Core as one could get. A region of space encompassing tens of thousands of stars — yet completely lacking in native intelligent species — the Sector was ruled with an iron fist by the Corporate Sector Authority. Thanks to well-established trade routes, the Sector's goods could be transported to the Empire proper: metals and technology coming out of the Sector helped fuel much of the Empire's military build-up. The Authority had complete discretion as long as it met Palpatine's quotas. Smuggler Han Solo operated in the Corporate Sector for a brief time. (See *Han Solo at Stars' End, Han Solo's Revenge* and the *Han Solo and the Corporate Sector Sourcebook.)*

Deep Core. The Deep Core lies at the heart of the galaxy and borders the Core Worlds. A region of densely-packed stars, the region was long thought impassable. However, Palpatine sponsored exploration missions which pioneered several routes and catalogued hundreds of potentially habitable worlds. The reincarnated Emperor Palpatine used the Deep Core world of Byss as his base of operations. (See *Dark Empire, Dark Empire II, Empire's End* and the *Dark Empire Sourcebook.)*

Hapan Cluster. A small, independent cluster of 63 settled worlds, the Hapans ruling this area of space are extremely isolationist, militantly defending their borders. While not part of the Empire, the region maintained an uneasy peace with nearby Imperial governors. The worlds of the Cluster are very wealthy, but Hapan starship technology lags somewhat behind the standards of the Empire and the New Republic. It is thought that the Hapan government, led by the Queen Mother, is somewhat repressive, but the Cluster's "closed borders" have kept a tight curtain of secrecy around the region. (See *The Courtship of Princess Leia.)*

Hutt Space. This region of space borders the Outer Rim Territories and is owned almost in its entirety by the various Hutt clans. Although the area was part of the Empire, the Hutts seemed to have a high degree of autonomy. A region known for its criminal activities, lawless worlds such as Nar Shaddaa, the "smugglers' moon," are notorious throughout the Outer Rim. *(See Dark Empire, Dark Empire II, Dark Empire Sourcebook* and *Galaxy Guide 12: Aliens — Enemies and Allies.)*

Kathol Sector. The Kathol sector lies out toward unexplored space, just beyond the Minos Cluster. This sector figured prominently in the adventures of the New Republic corvette *FarStar.* (See *The DarkStryder Campaign [The DarkStryder Campaign Boxed Set, The Kathol Outback* and *The Kathol Rift]).*

Minos Cluster. The sparsely populated and relatively resource-poor Minos Cluster has little to distinguish it from other remote regions. Back in the days of the Empire, the Cluster was known as a good hideout for those on the run from the Empire. (See *Galaxy Guide 6: Tramp Freighters.)*

Outer Rim Territories. The Outer Rim Territories is an immense area of space, widely regarded as one of the last bastions of civilization before reaching Wild Space and the Unknown Regions. The Outer Rims Territories is characterized by lightly-settled frontier worlds populated by rugged individualists. Notable planets of the region include Tatooine (Arkanis sector), Calamari (homeworld of the Mon Calamari), Ryloth (homeworld of the Twi'leks), Eriadu (capital of Seswenna sector, the sector ruled by Moff Tarkin) and Bakura. (See *Star Wars* [novelization] and *Star Wars Sourcebook;* many other resources too numerous to mention.)

Tion Hegemony. The Tion Hegemony is an outlaying region of space bordered by the Cronese Mandate and the Allied Tion. While the Tion Hegemony is now considered a galactic backwater, it was once the center of power for Xim the Despot, the barbarian warlord who conquered a vast empire long before the founding of the Galactic Republic. (See *Han Solo and the Lost Legacy.)*

Wild Space. This term applies to any area of space on the fringe of the Known Galaxy; Wild Space is the "frontier" of the galaxy. Wild Space areas typically have a handful of remote settlements catering to isolationists, speculators and scouts looking for potentially lucrative colony worlds.

Unknown Regions. The term "Unknown Regions" is applied to any area of space far beyond the borders of the Known Galaxy. These areas of unexplored space are exceptionally remote and lightly populated, with perhaps a few isolated settlements, independent scouts, "lost colonies" and native civilizations.

Culture and Society

The Republic Senate was entrusted with the incredible responsibility of governing an entire galaxy. One of its main tasks was to establish universal law while maintaining the peace among its many alien and human cultures (ranging from planet-wide nation states to monarchies that had lasted thousands of years to insectoid hive minds to coalition governments that relied on the support of hundreds of varied alien communities). The Republic standardized trade and legal codes, while allowing each planet and people to maintain local culture, customs, laws, language and government.

Even under the Empire, local cultures and governments often remained intact if they surrendered their freedom and promised to serve the Emperor. Those who dared to question Imperial policies faced forceful subjugation, but the cultures which submitted to Imperial rule often were left to their own devices ... provided, of course, they stayed away from "sensitive" issues such as political reform and Imperial military policy.

With the rise of the New Republic, renewed emphasis has been placed on balancing the need for universal legal principles and respecting local legal and cultural traditions among member worlds.

Humans. Humans — particularly those from Coruscant, the Corellians, the Chandrilans and the Alderaanians — have traditionally had a large impact on Republic culture and politics. One of the more numerous species, there are dense human populations in the Core and human settlements can be found throughout the galaxy.

The rise of Emperor Palpatine brought about the rise of "Human High Culture": the ideology that humans were inherently superior to aliens. While this philosophy was not supported by all humans — most found the idea of "Human High Culture" repugnant — many aliens found their rights and freedoms restricted under Imperial law and faced a high

degree of prejudice that was formally encouraged by Imperial dictates.

The rise of the New Republic has seen a return to the days of humans and alien species fully cooperating and sharing ideas, as was the norm during the height of the Old Republic. Unfortunately, lurking in the darkest corners of human society are some who still embrace the Empire's "humans first" philosophy.

Aliens. The number of alien civilizations in the Known Galaxy is staggering. Duros, Aqualish, Rodians, Wookiees, Sullustans, Bothans ... just a *list* of alien species would fill scores of datascreens. Amazingly, despite fundamentally different biological drives and perspectives — indeed, entirely different ways of understanding the universe — many aliens have had a long and peaceful history as members of the Republic.

The Empire made a great effort to marginalize the impact of alien civilizations, but the New Republic has worked hard to ensure that all beings are treated as equals. The New Republic wants all species to have the opportunity to excel and contribute their unique skills, cultures, arts and technology.

(It is interesting to note that many people tend to discuss an "alien species" as if all its members belong to a single "culture"—this perception is flawed. Consider the diversity of human cultures, languages and perspectives ... and remember that many alien species are equally varied.)

Economy

The Known Galaxy's economy is perhaps the ultimate "economy of scale." Worlds with billions of inhabitants producing trillions of credits in goods per year are little more than a footnote in the grand scheme of things.

Many worlds strive to develop a self-sustaining economy or have a few key industries and conduct trade with only a handful of nearby planets. Other worlds are extremely specialized, producing only certain products and entirely dependent upon others for essential goods. Huge starports (such as those found at Kuat and Byblos) and fleets of super transports and bulk freighters make such restricted planetary economies possible.

The galaxy has many huge corporate conglomerates operating in dozens of fields and with facilities in several regions: Santhe/Sienar Technologies, SoroSuub Corporation and The Tagge Company (TaggeCo.) are but three examples of the galaxy's more famous conglomerates.

Smaller companies may "only" have operations in a few key sectors. The corporations that are barely noticed by galactic economists operate in only a handful of systems. Most systems also support a large number of "local" companies, which are rarely known outside of their home systems, but which manage to compete against the major conglomerates through a combination of "home system pride," excellent product quality and shrewd marketing.

Powerful guilds, other professional groups and trade associations also figure prominently in galactic affairs.

Another key player in the economy — despite official claims to the contrary — is the galactic underworld. Under the Empire, a single organization — Black Sun — controlled much of the galaxy's crime, although the Hutts and other groups were key players in this "industry." Under the New Republic, criminal interests have better kept themselves hidden from the scrutiny of the government, although their influence is undoubtedly just as strong.

The Galactic Republic's economy was quite diversified, with strong industrial, transportation, communication, agricultural and medical industries. Under Palpatine, the economy was largely directed into supporting the military infrastructure, emphasizing weapons and starship manufacturing.

The New Republic, on the other hand, inherited an economy in shambles: years of ceaseless warfare, particularly in areas long controlled by Imperial remnant groups, devastated many industrial facilities and crippled communication and transportation networks. With a limited amount of investment capital — and the need to continue fighting the Empire, often on several fronts — the New Republic's economic recovery has been slow and painful.

Timekeeping and the Calendar

"Galactic standard" timekeeping measurements are derived from those which originated on Coruscant. While many planets maintain traditional local timekeeping measurements, all official communications and records use galactic standard measures.

There are 60 standard seconds in a standard hour, 24 standard hours in a standard day, five standard days in a standard week and seven standard weeks in a standard month. A standard year is 368 standard days: ten standard months plus three fete weeks and three more holidays, all devoted to traditional celebrations, festivals and observances.

Money

Credits is the standard term for money, although depending upon a person's reference point, they may be referring to a completely different currency. For thousands of years, Republic credits were the common currency of the galaxy.

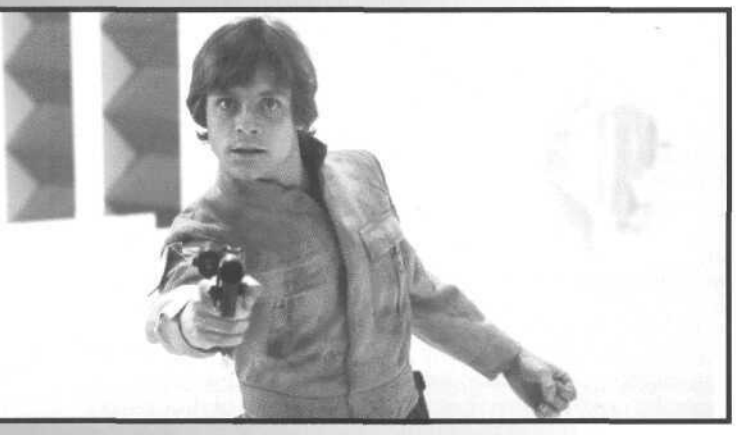
During the rule of the Empire, Imperial credits were the only universally accepted currency in the Known Galaxy. Because they were backed by the entire galactic economy, and the Empire was perceived to be exceptionally stable, credits were considered of value almost anywhere, even outside the boundaries of the Empire. Imperial credits could be issued in a variety of ways, including electronic credit sticks and cards, stocks, coins, corporate and bank notes, and credit vouchers.

Cred sticks can be encrypted with security codes to prevent theft and to allow secure interplanetary transfer of money. However, what makes an electronic cred stick secure also makes it traceable — needless to say, most criminal elements in the galaxy use coins for exchange, or launder their money through many sources so that it is difficult to trace the money's "electronic path."

Imperial credit coins were issued in many denominations: 0.1, 0.2, 0.5, 1, 2, 5, 10, 20, 50, 100, 200, 500, 1,000, 2,000 and 5,000 credits. Larger denomination coins existed, but they weren't widely circulated.

With the rise of the New Republic, Imperial credits became worthless. The New Republic issued its own currency — also called credits — while Imperial remnants often issued their own scrip. During the many conflicts between the New Republic and the Imperial remnants, the exchange values of these currencies fluctuated wildly (at least in those areas where both currencies were in use — on many New Republic worlds it was illegal to possess Imperial currency and vice-versa). Some traders made a good living "speculating" on currency fluctuations, but a great many also lost fortunes in this risky market. Barter was often a preferred







method of exchange in those troubled days.

With the Empire's influence waning, Imperial scrip is almost worthless, while the New Republic has taken many steps to support its currency. Now, New Republic credits are generally considered stable and are widely accepted.

Many planets, local governments, banks, guilds and corporations issue their own currencies, notes and "marks" — which may or may not be accepted depending upon where in the galaxy you are. The currencies' depends entirely upon the stability and financial status of the issuer. Several companies specialize in buying "non-standard currency" (offering the seller New Republic credits or locally-acceptable currencies) on the premise that those credits can be "resold" somewhere else at a profit.

These currencies can be issued in any number of forms: coins, electronic cred sticks, electronically-encoded flimsiplast notes, or even simple metal slugs, beads or anything else that happens to be handy for the issuer.

Language

Intelligent species have developed a bewildering array of communication forms. Fortunately, Basic, the standard language of the Old Republic, enables almost everyone to understand almost everyone else.

Basic, derived from the native tongue of Coruscant's Humans, is designed to be easy to understand and pronounce. Most alien species can speak it, and almost all of them can understand it. It's the official language of the Empire (and the New Republic after it) and most records, scholarly texts and other works are stored in Basic.

Nonetheless, there are many other languages in use. It isn't unusual for someone to speak several languages: Basic, a native tongue, a couple of regional dialects, and a smattering of trade languages. A well-traveled citizen may speak dozens of languages.

The Force

Knowledge of the Force and how to manipulate it is what gives the Jedi power. An energy field generated by all living things, the Force permeates the galaxy. The Force has both a positive and a negative side: the light and the dark.

While even Jedi scientists were at a loss to explain exactly *what* the Force is, long ago, the Jedi Knights learned how to feel the ebb and flow of the Force. They mastered its power, using it to accomplish deeds others would call "miraculous."

The light side represents peace, tranquility ... life itself. Power in the light side comes through meditation, thought and discipline. The light is called upon to defend others from evil and to do what is good.

The dark side represents all that is evil: death, selfishness, greed, destruction and anger. The dark side isn't more powerful than the light, but it is easier ... quicker. Those who are quick to feel hate or fear are tempted by the dark side.

At the height of the Republic, many people believed in the power of the Force, largely due to the beneficial actions of the Jedi Knights. The Empire waged an extensive campaign to stamp out belief in the Force ... a campaign that was largely successful. (Of course, many in the Rebellion believed in the power of the Force and "May the Force be with you" was a common rallying cry in the ranks of the Alliance.)

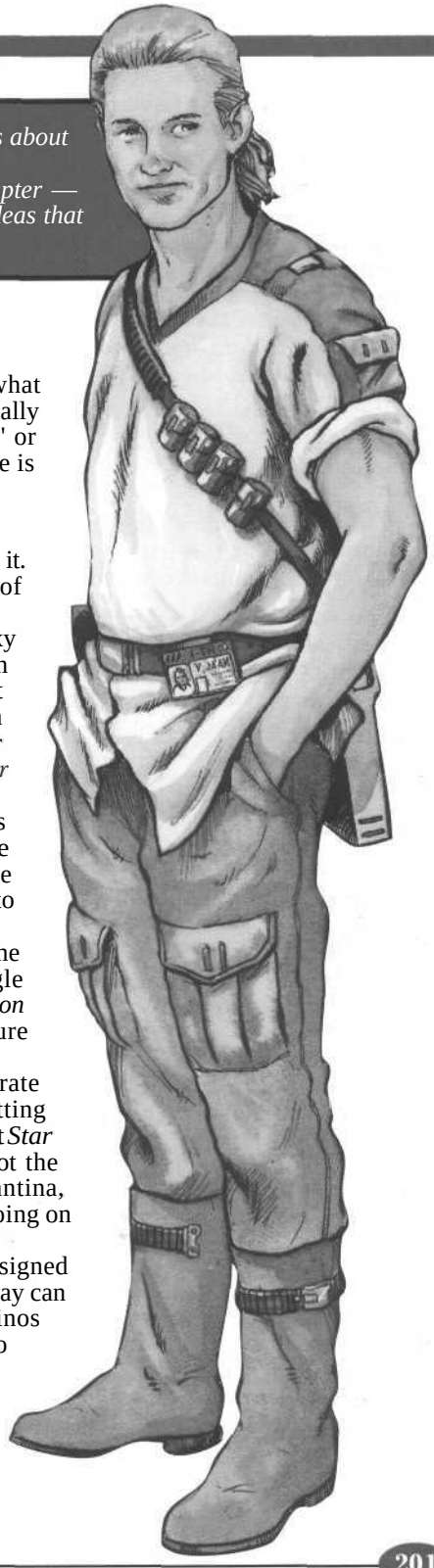
The rise of the New Republic and Luke Skywalker's founding of the Jedi praxeum on Yavin IV has sparked renewed interest and belief in the Force, although there are still skeptics who say the Force is no more than "simple tricks and nonsense."

Most people spend their entire lives unaware of the Force's influence. Whether good, evil, or neutral, they are blind to the power of the Force — although they may subconsciously use its power, calling it luck, fate, destiny, religion or magic. Such beings can commit evil, yet not be swallowed by the dark side; they can do good, yet not find the path of the Jedi and the light.

However, to those who are "Force-sensitive," the Force is more than an abstract concept. They can feel the Force flowing through them. A Force-sensitive person is more closely attuned to the Force than most people and is able to somehow sense the mystic rhythms of the universe. While this gives the individual many advantages, it also makes the person more susceptible to the corrupting influence of evil.

Now that you know a lot more about the galaxy, you can start making decisions about the types of games you want to run.

After you've played a few games, you might want to turn back to this chapter — particularly the sections on history and astrography — where there are plenty of ideas that you can develop for games.



oleplaying Settings

Now that you know the basics of how the galaxy works, you can start deciding what type of game you want to create. Your options for *Star Wars* adventures are virtually unlimited, but here are a few ideas and suggestions. (Of course, there's no "right" or "wrong" ways to do things — if you and the players are enjoying the way the game is run, you've done your job.)

Locations

The galaxy is a *really big* place and your adventures can happen anywhere in it. Through all the game books, comics and novels, there are literally hundreds of fleshed-out worlds you can drop into your adventures.

When it comes to creating new worlds, you can fit almost anything into the galaxy as long as you "limit" it properly. If something is *really powerful,* you have to explain why it didn't show up in the movies, novels and comics. By making something just "dangerous" instead of "the most dangerous," or "the best in the sector" rather than "the best in the galaxy," you can throw some really great settings and ideas into your game. (If you want an example of how to do this, check out *The DarkStryder Campaign.*)

Some gamemasters choose the "galaxy-spanning" approach, where characters go gallivanting all over the place. In one adventure, they may visit the heart of the Core Worlds, only to go racing out to the remote Outer Rim worlds in the next. The characters will get to visit many exciting places and this method is a good way to create the sense of scope that makes *Star Wars* a fun gaming environment.

Other gamemasters may set their games in one of the established regions (the Corporate Sector is a popular choice). You may even limit your game setting to a single sector or a handful of worlds. (The Elrood sector from *The Star Wars Planets Collection* is a good example of a small, relatively "backward" sector that has plenty of adventure potential.)

By only using a few worlds in your setting (at least to start with), you can concentrate on creating really interesting planets, characters and settings. Even a "limited" setting (with only a few worlds) can still evoke the sense of wonder that's essential to a great *Star Wars* game. (The *Star Wars* movies only used seven planets, yet the audience got the impression that the galaxy was a lot larger: the scenes set in the Mos Eisley cantina, Jabba's palace and the assembled Rebel fleet suggested that there was a lot more going on beyond what was shown on-screen.)

Of course, the characters need a reason to stay put in your meticulously-designed setting. A base of operations or an arch-villain who hounds them every step of the way can provide that motivation. The supplements *Supernova, Twin Stars of Kira* and "The Minos Cluster Campaign" in *Galaxy Guide 6: Tramp Freighters* provide examples of how to create a "limited" game setting.

By limiting the scope of the game to a small region of space, it makes it much easier for the player characters to play a major role there — Luke Skywalker and the others may have destroyed the Empire, but it's up to the characters to

overthrow the local Moff and defeat the space pirates who plague the shipping lanes. (The supplements *Flashpoint!Brak Sector* and *Classic Campaigns* present these types of settings.)

Historical Eras

When your game takes place is as important as *where* it takes place. There are several well-established eras you can pick from.

Classic Era. The exciting days between the destruction of the first Death Star at Yavin and the death of the Emperor at the the Battle of Endor present plenty of adventure opportunities. For starters, the players need no explanation: they know exactly what to expect because they've seen the movies.

During the four years inbetween those two battles, the Rebel Alliance is fighting a desperate war against an all-powerful Empire. Rebel operatives must conserve their resources, carefully plot their actions and find some way to surmount overwhelming odds on a regular basis. We know that Luke Skywalker, Han Solo and Princess Leia conducted many important missions on behalf of the Rebel Alliance ... but there were no doubt other groups of Rebel heroes foiling the plans of Imperial Grand Moffs, stealing weapon prototypes and leading revolutions on enslaved worlds. Needless to say, this is one of the most popular game settings for *Star Wars.*

New Republic. The New Republic era now covers nearly two full decades. Granted, the Rebel Alliance may have killed the Emperor, but the war is far from over. The New Republic has to somehow defeat desperate Imperial forces, while trying to shore up popular support so the new government doesn't collapse.

The gaming opportunities for this era are limitless: the challenge of liberating worlds; getting the economy going; countering the efforts of the Empire, organized crime, alien invaders and newly-freed cultures with grudges to settle. The desperate war against Grand Admiral Thrawn, the confusion of the Imperial Civil War and the challenge of rebuilding both the Republic and the Jedi Knights offer some incredible adventure possibilities.

Tales of the Jedi. The popular *Tales of the Jedi* comic books from Dark Horse Comics established and developed this era, while the *Tales of the Jedi Sourcebook* provides plenty of valuable information on running a game in this period. Four millennia before the rise of the Empire, the Republic is at its height, and legions of Jedi Knights protect it from dangers of all kinds. The technology, while familiar, is still different and there are plenty of new worlds to explore and immensely powerful villains to subdue.

Other Eras. Depending upon how ambitious you are, you can decide to set your games in another era if you're up to the challenge of defining the setting yourself. While this approach takes a lot of work, it also gives you the chance to develop a campaign that is unique yet still clearly *Star Wars.*

Characters

For convenience, the *Star Wars* roleplaying game divides characters up into four broadly-defined social "classes," with plenty of variety in each class. When setting up a game, you must decide what types of characters are appropriate so the players know which templates to pick from.

Rebels/New Republic. This type of game revolves around the soldiers, diplomats and supporters of the Rebel Alliance and the later New Republic.

A Rebel characters game revolves around underground Alliance freedom-fighters trying to defeat the awesome Galactic Empire. This type of game may be more than the characters constantly being sent to foil Imperial plots — perhaps the game revolves around Rebel spies working undercover on an Imperial world; perhaps the characters are responsible for rescuing Rebel agents who've had their covers blown. Maybe the characters are sent to help rebuild a world devastated by an Imperial occupation and the adventures revolve around the characters dealing with extremely dangerous situations with very limited resources.

"New Republic" games may simply be "Rebels" in a different time — the heroes are still fighting to overthrow the Empire. The switch is that the "New Republic" characters are now the respectable ones — instead of sneaking around and hiding from Imperial forces, they now must formally represent the New Republic to new governments. Naturally, they make great targets for any Imperial forces that happen to be sore losers.

There are many more New Republic game options such as political intrigue, corporate espionage, scouting and exploration, setting up trade routes, and smuggling goods to resistance groups on Imperial-held worlds.

Imperials. *Star Wars* is very clearly a story about good versus evil and it's expected that you'll be playing the good guys. Still, there are some people who want to see what it's like on the other side of the war. Imperial character-oriented games can focus on rank-and-file soldiers and pilots, or involve spying on local governments suspected of being disloyal to the Empire, or center around political and court intrigue — imagine trying to survive in the cut-throat environment of the Emperor's court.

If the players want to play "true" Imperials (those who choose to be evil), the gamemaster is *strongly* encouraged to make sure the characters get what they deserve (and then some) — this is a universe where evil is punished. On the other hand, not everyone who worked for the Empire was a thoroughly despicable person — General Madine was once an Imperial commando and Mara Jade was the Emperor's Hand, a high-level security operative. Some people felt that the best way to reform the Empire was from within, while others believed that they had to work within the Imperial system to protect their homeworlds or families. Still others were so patriotic that they discounted any rumors of atrocities — when confronted by the truth behind the Empire, they had to make difficult choices. All of these themes can make for a memorable Imperial characters game.

The supplement *Heroes and Rogues* has extensive information on running an Imperial characters game and the *TIE Fighter* computer game also provides some interesting insight.

Fringe. Those who work in the shadows of society, on the edge of the law, are collectively called "the fringe." This group includes people such as smugglers, bounty hunters, mercenaries, pirates, dealmakers, infochants and computer slicers. (Of course, many rather despicable professions are also a part of the fringe.)

Many players enjoy the excitement of playing fringe characters — they're flamboyant and quick with both a blaster and an amusing quip. Fringe games can be set almost anywhere and during any era — such characters may end up helping the Alliance; New Republic-era fringe games may find the characters either supporting the new government or conning into conflict with its "hard-nosed enforcers."

Due to the tyrannical policies of the Empire, many once-legitimate cargo haulers were forced into smuggling, although there are also those who truly love the free-wheeling fringe lifestyle. Other character possibilities can include cold-hearted mercenaries or "heart of gold" profiteers torn between their desire for wealth and a deeply-ingrained sense of morality.

Just as with the Imperial characters, gamemasters are encouraged to make sure that immoral characters get exactly what they deserve. For some examples of how to run typical fringe adventures, see *Galaxy Guide 6: Tramp Freighters,* Brian Daley's *Han Solo Adventures (Han Solo at Stars' End, Han Solo's Revenge* and *Han Solo and the Lost Legacy),* as well as Timothy Zahn's stories involving Talon Karrde and Mara Jade *(Heir to the Empire, Dark Force Rising, The Last Command* and "First Contact" in *The Best of the Star Wars Adventure Journal Issues 1-4).*

Independents. The independent class is composed of those with vast wealth and the leisure time to freely travel among the stars. The reasons for their journeys vary — perhaps business, recreation or socializing — but these fortunate beings live on the wealthiest worlds, attend the best parties, know the most important people, and visit the poshest vacation worlds.

The independent class includes nobles and members of the ruling classes, those with rich inheritances, merchants, elite politicians, corporate leaders, talented artisans, and anyone else gifted with both great wealth and high social standing.

During the reign of the Empire, most members of the independent class were either part of the Imperial establishment or said just enough to be allowed to go about their business without much interference. Under the New Republic, many members of the independent class distanced themselves from the new government since it seemed to lack the will and the resources to coerce "proper" behaviors, as the Empire had.

While it may be impractical to allow player characters who are truly part of the independent class — after all, there's not much challenge when characters can buy their way out of any problems — those who strive to be part of the independent class yet lack limitless resources can be a challenge to play.

Other Options. There are many other game opportunities for gamemasters and players. Some ideas may be suitable to "one-shot" games, while others can form the basis of a truly memorable long-term campaign.

Groups of Jedi characters can be used in either *Tales of the Jedi* era games, or they can be novice and intermediate students from Luke Skywalker's Jedi academy on Yavin IV.

Perhaps the characters can be a group of Twi'leks cooperating to save their home city from pirate attacks and slavers, all the while trying to earn honor and prestige for their individual clans.

The characters could be a group of Sullustans all employed by the SoroSuub Corporation — they may be torn between a sense of duty to their employer (SoroSuub is an Imperial-allied company and the government of the Sullustan people) and the desire to do what is right. The characters may slowly be drawn into the Rebellion, or they may be playing a behind-the-scenes role in SoroSuub's eventual alignment with the Rebel Alliance (as happened shortly before the Battle of Endor).

For a more humorous angle, perhaps the characters are novice (and inept) Gamorrean mercenaries, faced with the challenge of learning the ropes in a bewildering and unfairly complex society. What more could one want out of life than food and the chance to flex one's muscles in a good brawl? Now, if only you can find someone who understands your language.

So Much to Explore

There's an incredible amount of material you can use in developing your *Star Wars* adventures.

• West End's line of game products include sourcebooks, Galaxy Guides, Adventure Journals, supplements and adventure books. These products provide short stories, detailed character backgrounds, and plenty of new starships, aliens, planets, droids and equipment for your games ... and all with complete game statistics. (West End Games has published doxens of *Star Wars* roleplaying products and new supplements and adventures are released every month. Feel free to write and request a catalog.)

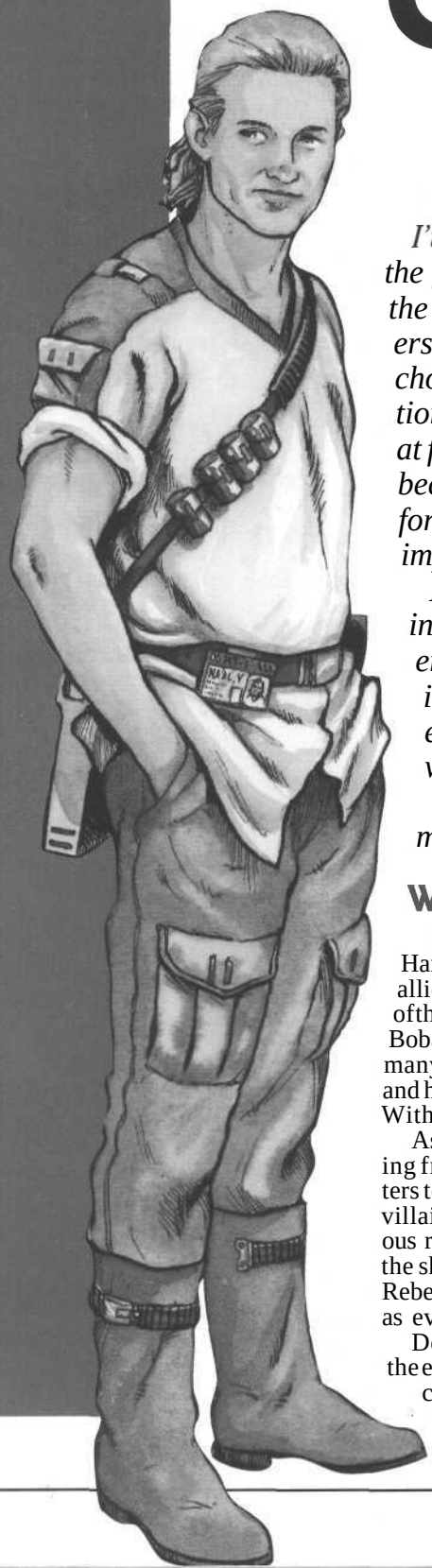
• Bantam Spectra's line of *Star Wars* novels, the *Young Jedi Knights* and *Junior Jedi Knights* series from Boulevard Books, the original *Star Wars* novels from Del Rey Books, and special projects like *The Illustrated Guide to the Star Wars Universe, The Star Wars Technical Journal,* the *"Essential Guides,"* the *"Art of"* books and many other *Star Wars* publications introduce new characters and situations. These stories continue the development of the *Star Wars* galaxy and can inspire many original adventures.

• Likewise, new *Star Wars* adventures from Dark Horse Comics also introduce many new characters, planets, ships and other elements.

• LucasArts' computer games *X-Wing, TIE Fighter, Rebel Assault, Rebel Assault II* and *Dark Forces* all add an exciting new dimension to the *Star Wars* universe that can be used in your games.

• Official *Star Wars* publications such as *Star Wars Insider* and Topps' *Star Wars Galaxy Magazine* regularly introduce new characters and situations that can be developed for a roleplaying scenario.

14 Gamemaster Characters



I've met countless beings in my journeys across the galaxy and always have I found a uniqueness in the personalities of each of them, from Rebel troopers to the Emperor himself. Those of you who choose to wander the galaxy had better pay attention, for things and people are not always what they at first may seem. You 've no idea how often rogues become heroes, and heroes become villains. And for this reason I warn you not to rely on an initial impression of anyone you meet.

I've visited exotic locales and seen awe-inspiring natural and artificial sights, but the most enthralling and exciting of all have been the individuals I have come across. Truly, the greatest variety in nature is to be found in the heart, whether that of a human or an alien.

Good luck in your explorations, and by all means, be careful.

What's a Gamemaster Character?

In the *Star Wars* movies, the main characters — Luke, Leia, Han, Chewbacca, See-Threepio, and Artoo-Detoo — encounter allies, neutrals, and adversaries throughout their adventures. All of these other characters — Darth Vader, Yoda, Emperor Palpatine, Boba Fett, Jabba the Hutt, stormtroopers, Jawas, Ewoks, and many more — serve to shape the story, establishing the setting and helping or hindering the main characters at critical moments. Without these characters, nothing much would happen.

As the gamemaster, you create the galaxy's population, designing friends, foes, and casual acquaintances for the player characters to meet. Gamemaster characters include everyone from major villains to annoying droids, from stalwart companions to mysterious recluses. And don't forget the less-spectacular characters — the shop owners, bartenders, cantina patrons, spaceport citizens, Rebel troopers, and so forth. They're just as important to the story as everyone else.

Don't panic. You don't have to create enough characters to fill the entire galaxy. You should carefully choose which gamemaster characters play the most pivotal role in your adventure and

design them in detail. Then select the less important characters and determine most of their background and personality, and so on until you come down to the nameless characters who need nothing more than a brief mention. You can categorize these characters into lead, supporting, and extra characters.

Lead Characters

Without lead characters, an adventure would meander across the galaxy with no real focus. If Darth Vader hadn't pursued Princess Leia to the remote world of Tatooine, Luke Skywalker never would have become involved in the Galactic Civil War. He would have just stayed home, worked at his uncle's moisture farm, and dreamed about going to the Academy.

Lead characters make things happen, but they don't necessarily have to be adversaries of the player characters. Obi-Wan Kenobi starts Luke on his path to becoming a Jedi Knight. Without Ben, young Skywalker would never have discovered his affinity for the Force (or would have realized it too late), and the Empire would have secured its hold over the galaxy forever.

Since these characters play such an important role in your adventure or campaign, you should fill out a character template, listing skills, assigning die codes, and recording background and personality notes. When you're done you should have a definite grasp of this character's strengths, weaknesses, and ambitions.

Refer to Chapter Twelve, "Designing Adventures," for more on using lead characters to build an adventure or campaign.

Supporting Characters

Supporting characters usually play a role as seconds to lead characters, assisting them in their efforts to achieve their goal. Boba Fett, hired by Darth Vader, hunted down Han Solo. Lando Calrissian cut a deal with the Dark Lord to set a trap for Luke Skywalker, and then helped Leia, Chewie, and Threepio escape from Cloud City. Admiral Ackbar led the attack on the second Death Star while Han and his team destroyed the shield generator. Without these secondary characters, these stories would have come to much different conclusions.

You don't have to spend as much time creating supporting characters as you do with lead characters. You may want to record their attributes and skills in paragraph stats and append a few sentences about their backgrounds and personalities, but you don't have to go into as much detail. Just make sure you have enough information to run the character during the adventure.

Extras

Extras are the nameless, and sometimes faceless, characters who navigate Corellian blockade runners, tend the bar at local cantinas, or battle against enemies in large-scale confrontations. The motives, backgrounds, and personalities of these characters matter little (if at all) in the context of the adventure. They have a specific role, and may serve to help or hinder the player characters, but otherwise they have no bearing on the overall conflict.

You can easily sum up these characters in paragraph stats like this:

10 Guards. All stats 2D except: *Dexterity 3D, blaster 3D+1, Strength 3D+1.* Move 10. Heavy blaster (5D).

Sometimes, however, you may wish to give these otherwise non-descript characters some particular quirk or unique ability to set them apart from the billions of other beings wandering the galaxy. Such flourishes make extras memorable, even if the player characters didn't get his name.

Refer to the sections below for tips on fleshing out gamemaster characters.

Building Gamemaster Characters

There are many areas to consider when creating a gamemaster character. You may choose to skip some and elaborate on others depending on the role a particular gamemaster character will play in an adventure. For example, it may not matter that a droids shop-owner has a wife, two children, a pet Jandoonian salamander, and a Mobquet Deluxe landspeeder, when his only purpose in the adventure is to sell the player characters information about recent Imperial activity in the sector.

On the other hand, major villains and recurring characters may require more substantial information. You may need to know what kind of allies and enemies a character has, or what skills he possesses, or how many credits he has at his disposal, since you can't predict exactly what types of situations the character might become involved in.

When you design a gamemaster character, run through the following topics and decide whether or not you need to record information about that area. Of course, you can always write out every character in vivid detail, but you'll soon find that it's a lot of effort for such a short time "on-screen."

The Character's Role

What's the character's role in the adventure? Is he intended to be a constant companion for the player characters, providing helpful information? Will he provide comic relief? Is he the main villain or an obstacle to the characters' accomplishing of their objectives? Is he there to set the tone and mood?

Some characters can serve many roles — they can be both humorous and helpful (like the Ewoks), or deadly and threatening (like Boba Fett), or they may even act without the players' knowledge (like Lobot on Cloud City).

Objectives

What does this gamemaster character want? What desires does she have? What goals does she hope to accomplish? The answers to these questions will help you decide how a gamemaster character will interact with the player characters. She may be interested in selling them information, or she may be hunting them down for the bounty placed on their heads.

Of course, she could have objectives that have no bearing on the players characters at all. Perhaps she wants to purchase her own freighter and become a weapons smuggler. Or maybe she hopes to join the Rebel Alliance, or even has no goal other than to earn a case-load of credits.

As gamemaster, creating interesting objectives for characters can help make him or her unusual — for example, what if a character simply says, "You owe me one," for a favor



rather than asking for credits. This character can then be used to provide an adventure complication at a later time. For example, just as the characters get ready to infiltrate an Imperial base to steal time-sensitive plans for an imminent battle, the gamemaster character appears asking for a return favor — maybe his daughter has been enslaved and is about to be transported to who-knows-where. If the player characters don't help him immediately, he may never see his daughter again. This choice creates a dilemma for the players, making for a memorable and suspenseful storyline.

Appearance

The easiest way to distinguish one gamemaster character from another is by appearance. Is the character an alien or a human? Is she attractive or homely? In good physical shape or sickly? Does she have any tattoos or scars?

Appearance also covers areas such as dress (flashy or poverty-stricken), presence (menacing or friendly), physical quirks and mannerisms (twitches, stuttering, pacing, and so forth — see "Behavior" below for more), and any other distinguishing characteristics.

A character's appearance can serve you in many ways other than just identification. A white-haired man quivering uncontrollably and struggling to stay standing has a very different effect on player characters than a tall, slim, Twi'lek smuggler pointing a hyped-up blaster carbine at the nearest innocent bystander.

You can also use a gamemaster character's appearance to throw off the players. If they're looking for a Rebel spy carrying stolen Imperial codes, for example, you could make that character a 12-year-old kid dressed in greasy coveralls. When the kid approaches the player characters, they'll most likely tell her to get lost because they have important business to take care of. Or, the player characters could encounter a beautiful, raven-haired woman in need of assistance, but in reality she's working for the Imperials, helping the Empire to keep track of this group of Rebel traitors.

Again, give important characters a unique feature that allows player characters to immediately recognize them. For example, your Bith crimelord might wear an enormous silvery medallion around his neck on a chain. If he constantly fiddles with it while he speaks with the player characters, it will draw their attention and they'll remember it next time when you say, "There's a humanoid figure approaching, and the surrounding light reflects off a large disk hung on a chain from his neck." The players will immediately realize who this person is and start scrambling before he gets any closer (especially if the characters owe the crime lord credits).

Even if you're using an alien species your players are familiar with (e.g., Wookiees), think of some distinctive aspect of its appearance — fur color, perhaps, or a limp.

Behavior

Behavior is another area that can help distinguish characters from each other. Does this character always seem nervous? Must he constantly be the center of attention? Is he helpful, or does he get his way by threatening others? Does he inspire confidence in those around him? Is he feared, despised, ridiculed?

Behavior is a good way to summarize the character's personality in both normal and exceptional situations. For supporting characters or extras you may want to jot down one or two behavioral characteristics, but for lead characters you should explore behavior in detail, perhaps even fleshing out the reasons for particular tendencies (e.g., a character never sits down because as a child he attended a military school where sitting was considered a sign of laziness).

Behavior also serves a secondary purpose, in that it gives

Misdirecting the Players

Don't be afraid to "disguise" your villains every once in a while — when your players are experienced, this is especially important. Instead of putting your major villain right out there where everyone can see (and perhaps shoot at) him, make him more mysterious. For example, through an entire series of adventures the player characters might *think* that the villain causing all their problems is a crimelord named Kruus Tran, but, when they finally confront Tran, they find out *he* was actually being manipulated by someone else even *more* powerful — like another crimelord, an Imperial Grand Moff, or someone else!

you some direction on how a character would react in a given situation. If a spaceport tech character has a habit of talking too much, he may "accidentally" tell the stormtroopers who arrived after the player characters that a group of Rebels were just asking him a bunch of questions about the Happy Bergruutfa Cantina. If the players thought they had made planet-fall undetected (which they very well may have), they're going to be surprised when a squad of heavily armed stormtroopers shows up at the cantina to arrest them.

Try to come up with at least one unique behavioral element for each major character you create. It allows the players to recognize him and it helps you more easily slip back into his character when you play his role during an adventure.

Background

Most major gamemaster characters should have complicated and colorful backgrounds. Providingsuch information accomplishes several purposes. First, it helps you get a better feel for a particular character's personality, since background plays such an important role in psychological development. Second, it prevents the player characters from immediately guessing at a gamemaster character's aims, and perhaps even his true identity. Such a character may seem shallow at first, but as the players continue to deal with her, they find that her history runs deep. For example, Darth Vader has a commanding presence because he has an sense of mystery about him — what caused him to transmute from Anakin Skywalker, Jedi Knight, into Darth Vader, Dark Lord of the Sith? Is there a limit to his power over the Force? How far is he willing to go to serve his Emperor?

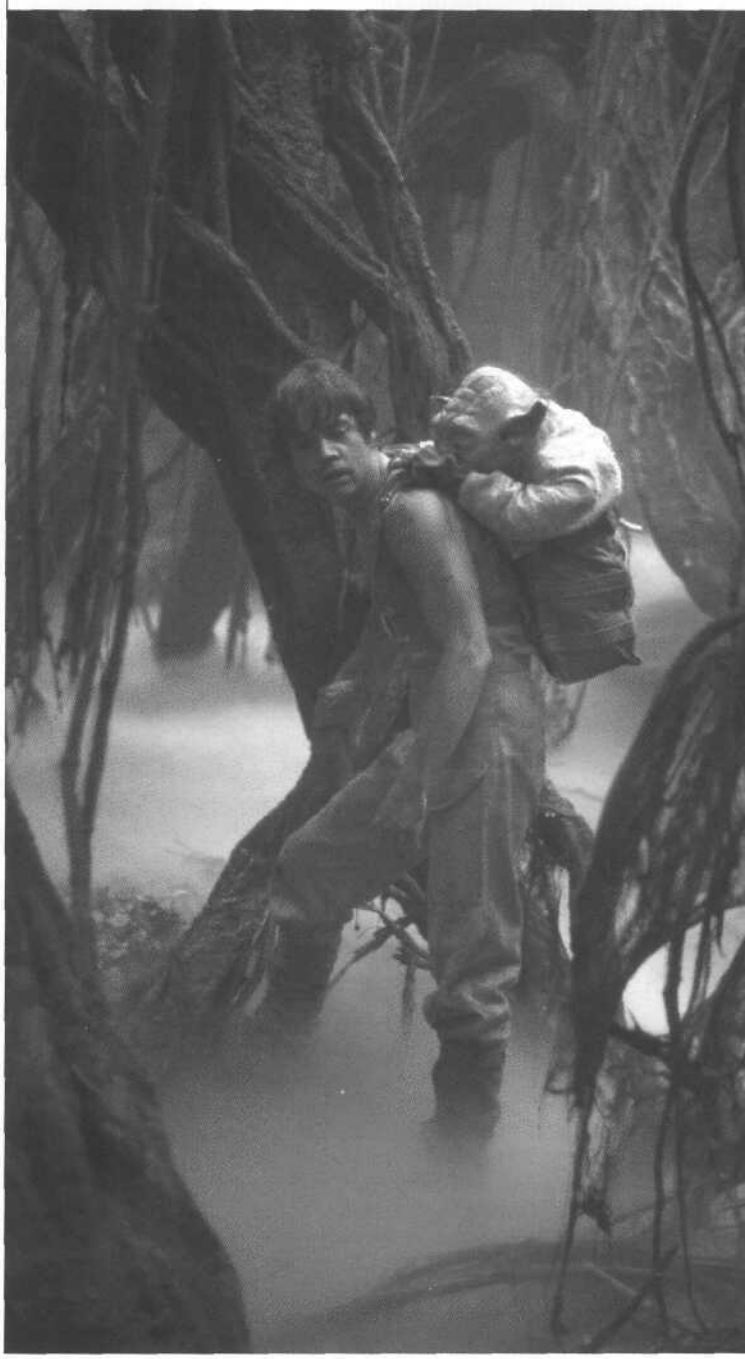
A character's background can include everything from his family ties and childhood friendships to his educational and professional pursuits. Depending on the character, you may touch on traumatic episodes, political affiliations, past relationships, failures, successes, religious beliefs, and so on. Try to make each character you develop different from every other one so that the players don't say, "Oh, another ruthless bounty hunter trying to settle a childhood score." Remember, variation is the key to grabbing and maintaining the players' complete absorption in your storyline.

Assigning Skills And Special Abilities

Once you've come up with the character's concept, you should decide on his game statistics. Most of the time, you need only determine a character's attributes and major skills, although major characters often require additional work.

When it comes to assigning skills and attributes, use these guidelines below:

Die Code	Description
1D	Below human average for an attribute.
2D	Human average for an attribute and many skills.
3D	Average level of training for a Human.
4D	Professional level of training for a Human.
5D	Above average expertise.
6D	Considered about the best in a city or geographic area. About 1 in 100,000 people will have training to this skill level.
7D	Among the best on a continent. About 1 in 10,000,000 people will have training to this skill level.
8D	Among the best on a planet. About 1 in 100,000,000 people will have training to this skill level.
9D	One of the best for several systems in the immediate area. About 1 in a billion people have a skill at this level.
10D	One of the best in a sector.
11D	One of the best in a region.
12D+	Among the best in the galaxy.



Special Abilities

Many characters have special abilities, such as Jedi Force powers and inherent alien capabilities. Assign these as seem reasonable for a character. Don't overlook out-of-the-ordinary characteristics like cybernetic implants and medical (or inexplicable) alterations in otherwise normal members of a given species. Such abilities could surprise the player characters at exactly the wrong moment!

Remember that Force skills and powers have become extremely rare in the galaxy — the Emperor hunted down as many Force-users as he could, and while he didn't kill them all, he did eliminate most of the powerful and well-known Jedi. It is known that Palpatine had several agents who commanded power over the Force, the most infamous of them being Darth Vader and the more mysterious Emperor's Hands like Mara Jade.

Character Points and Force Points

Cannon-fodder villains, such as Imperial Army troops, henchmen, and stormtroopers typically have no Character Points or Force Points. Minor villains, whose survival isn't dependent upon the adventure's plot (for example, Greedo in the first movie) may have 1-3 Character Points and (usually) no Force Points. Continuing villains, such as those who may be used for several adventures or who are subordinate to the main villain may have 4-10 Character Points, and at the gamemaster's discretion, one or two Force Points.

Major villains who might be used over the course of a campaign and are integral to an adventure, such as Darth Vader or the Emperor, should have at least 11 Character Points (some characters may have well over 50 Character Points) and many will have at least three Force Points — if the characters are Force-sensitive, they will undoubtedly have more.

There's no limit to the number of Character Points a character may have. Non-Force-sensitive characters may not have more than 5 Force Points; Force-sensitives can have an unlimited number of Force Points.

The Quick Write-Up

For major villains, you might want to use a normal character sheet to write up the character. For less important characters, you may want to summarize them by using the quick method and form shown on the previous page.

For more information on creating gamemaster characters, see the "Gamemaster Characters" chapter of the *Star Wars Gamemaster Handbook.*



Typical Characters

The following are representative gamemaster characters that players may encounter. Some individuals will have higher or lower scores, scaled to meet the demands of the players' characters and the situation.

If you need another type of character, whether a bounty hunter, a scout, a trader, a Jedi, or one of thousands of other character types, you may want to model the character after one of the character templates. When you do create a new character type, keep the stats handy — you may want to reuse the character's stats for a new character even if the "personalities" of the characters are completely different.

Imperial Stormtroopers

The Emperor's elite shocktroops, stormtroopers can be found anywhere that the Empire seeks to assert its power to inspire fear in the populace — in other words, everywhere. Stormtroopers expect to be obeyed unquestioningly when dealing with civilians, and cannot be bribed. Failure to comply with an order from a stormtrooper typically results in incarceration if not death.

Typical Imperial Stormtrooper. AH stats are 2D except: *blaster 4D, brawling parry 4D, dodge 4D, brawling 3D.* Move: 10. Stormtrooper armor (+2D *physical*, +1D *energy*, -1D to *Dexterity* and related skills), blaster rifle (5D), blaster pistol (4D).

Imperial Army Troopers

The standard infantry trooper of the Imperial Army, these individuals are the most common and visible symbol of the Empire on most worlds. They are confident, arrogant and eager to fight, and hate the Rebel Alliance/New Republic with amazing ferocity.

Typical Imperial Army Trooper. *Dexterity 3D, blaster 4D+1, dodge 4D+1, grenade 3D+2, vehicle blasters 3D+2, Knowledge 1D+1, survival 2D+1, Mechanical 1D+1, repulsorlift operation 2D+1, Perception 2D, Strength 3D+1, brawling 4D+1, Technical 1D.* Move: 10. Blaster rifle (5D), field armor and helmet (+1D *physical*, +2 *energy*), grenades (5D), helmet comlink, survival gear, utility belt with supplies.

Typical Imperial Pilot

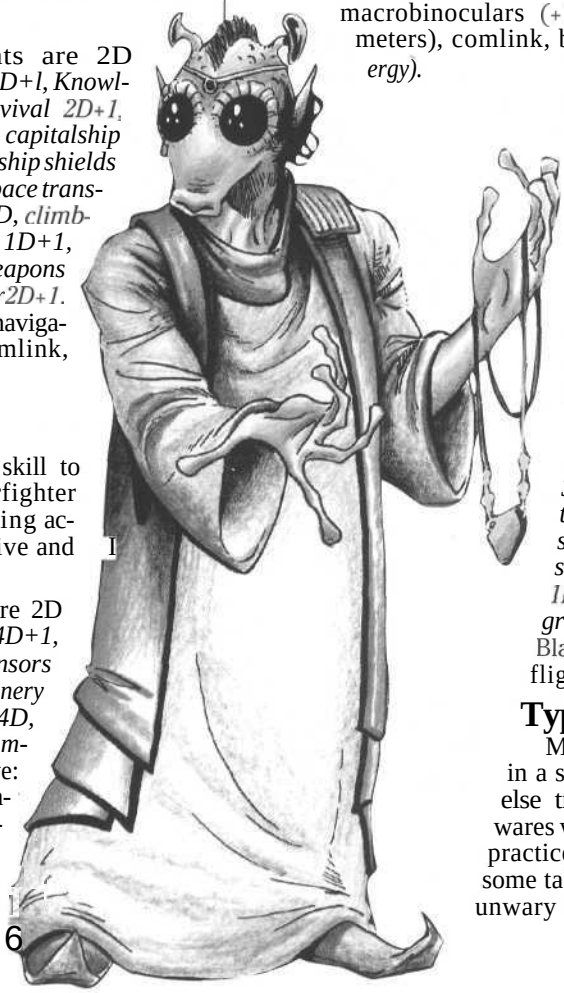
Imperial pilots receive top-level training at the Imperial Academies and must endure countless hours of pre-commissioning flight exercises before transferring to combat units. Like most members of the Empire's military organization, pilots consider themselves the most-skilled in the galaxy, second to none. Their arrogance often dominates their personalities, and the Rebel Alliance has learned to exploit this weakness.

Typical Imperial Pilot. All stats are 2D except: *Dexterity 2D+1, blaster 3D+1, dodge 3D+1, Knowledge 1D+1, planetary systems 2D+1, survival 2D+1, value 2D+1, Mechanical 3D, astrogation 4D, capital ship gunnery 4D, capital ship piloting 5D, capital ship shields 4D, communications 3D+1, sensors 3D+1, space transports 4D, hide 3D, investigation 3D, sneak 3D, climbing/jumping 3D, stamina 3D+1, Technical 1D+1, capital ship repair 3D+1, capital ship weapons repair 2D+1, computer programming/repair 2D+1.* Move: 10. Blaster pistol (4D), flight suit, navigational computer linkup helmet (internal comlink, +1D to *sensors*), survival gear

Typical TIE Fighter Pilot

Few Imperial pilots have enough to skill to become TIE pilots. The Empire's main starfighter requires expert handling and pinpoint firing accuracy to make up for its lack of hyperdrive and shields.

Typical TIE Fighter Pilot. All stats are 2D except: *Dexterity 3D+1, blaster 4D+1, dodge 4D+1, planetary systems 3D, Mechanical 4D, sensors 4D+2, starfighter piloting 6D, starship gunnery 5D, Perception 3D, command 4D, search 4D, Strength 3D, stamina 4D, computer programming/repair 3D+1, starfighter repair 5D.* Move: 10. Navigation computer linkup helmet (internal comlink, +1D to *sensors*), high gravity stress flight suit with life support equipment, one week emergency rations, blaster pistol (4D), survival gear



Typical Imperial Naval Trooper

To protect its vast number of capital ships without relying on help from the Army, the Navy has created a corps of troopers to act as soldiers. These troops handle security, control hangar traffic, and monitor sensor arrays when their combat skills are not required.

Typical Imperial Naval Trooper. *Dexterity 2D+1, blaster 3D+1, blaster: blaster rifle 4D+2, brawling parry 3D+1, dodge 3D+1, grenade 3D+1, melee combat 3D+1, melee parry 3D+1, running 3D+2, Knowledge 1D+1, intimidation 2D+1, streetwise 2D+1, Mechanical 1D+2, repulsorlift operation 2D+2, capital ship shields 2D+2, Perception 3D, command 4D, search 4D, Strength 2D+2, brawling 4D+2, stamina 3D+2, Technical 1D, security 2D.* Move: 10. Blast helmet (+1D to *physical*, +1 *energy*), blaster pistol (4D), comlink

Typical Rebel Alliance Soldier

The standard infantry trooper of the Rebel Alliance/New Republic is a dedicated volunteer who believes in the cause. Many do not conform to the "mold," as they left their former (non-military) lives to become soldiers in the battle against the Empire.

Typical Rebel Alliance Soldier. All stats are 1D+2 except: *Dexterity 3D+2, blaster 5D+2, grenade 4D+2, Knowledge 1D, Strength 3D, brawling 4D, Technical 1D+2, demolitions 2D+2.* Move: 10. Blaster pistol (4D), grenades (5D), macrobinoculars (+1D to *search* greater than 50 meters), comlink, blast vest (+1D *physical*, +1 *energy*).

Typical Rebel Pilot

Like Rebel soldiers, most Alliance pilots gave up their former careers to fight the Empire on the front lines of the Galactic Civil War. These brave individuals receive little combat training before entering battle, so most have to rely on skills they learned before joining the Alliance.

Typical Rebel Pilot. All stats are 2D except: *blaster 4D, dodge 3D, Knowledge 1D, planetary systems 2D+2, Mechanical 3D, starfighter piloting: X-wing 6D, starship gunnery 4D, Perception 1D+2, Strength 2D+2, computer programming/repair 3D.* Move: 10. Blaster pistol (4D), comlink, sealed flight suit.

Typical Merchant

Merchants either maintain a shop in a spaceport or planet-side city, or else travel the galaxy plying their wares wherever there is demand. Most practice their business fairly, although some take every opportunity to exploit unwary buyers.

Typical Merchant. All stats are 2D except: *streetwise 2D+2, repulsorlift operation 2D+1, bargain 4D, con 3D+2, persuasion 2D+2.* Move: 10. Clothing, datapad (holding transaction records), 200 credits, various wares for sale.

Typical Thug

While crimelords and petty dictators usually make the "big" decisions, hired thugs are the ones who enforce those edicts. Often considered disposable by their employers, these individuals normally rely on superior numbers, intimidation, and the threat of violence to perform their jobs. The typical thug is easily outwitted, quick to anger, and even quicker to flee when the fight turns against her.

Typical Thug. All stats are 2D except: *blaster 2D+1, brawling parry 3D+2, dodge 2D+2, melee combat 3D, melee parry 2D+2, intimidation 3D+2, streetwise 3D+2, brawling 4D, lifting 3D, stamina 2D+2.* Move: 10. Comlink, vibroblade (STR+1D), blast vest (+1D *physical*, +1 *energy).*

Novice Bounty Hunter

Inexperienced bounty hunters often make the mistake of pursuing dangerous or particularly evasive quarries at first. After a short (credit-less) few months, however, their tactics usually change. Even so, such characters use every weapon at their disposal to apprehend their prey, and careless spacers fall easily into the bounty hunter's trap.



Novice Bounty Hunter. All stats are 2D except: *blaster 3D+2, dodge 3D+1, melee combat 3D+1, survival 2D+1, investigation 3D, sneak 3D, brawling 3D+2.* Move: 10. Protective vest (+2 *physical*, +1 *energy)*, heavy blaster pistol (5D), knife (STR+1D).

Veteran Bounty Hunter

Battle-hardened bounty hunters usually rely on several standard techniques for capturing spacers (which are typically the ones they have found most successful). Though they have become adept at their work, their use of similar tactics often forewarns their prey to the imminent apprehension.

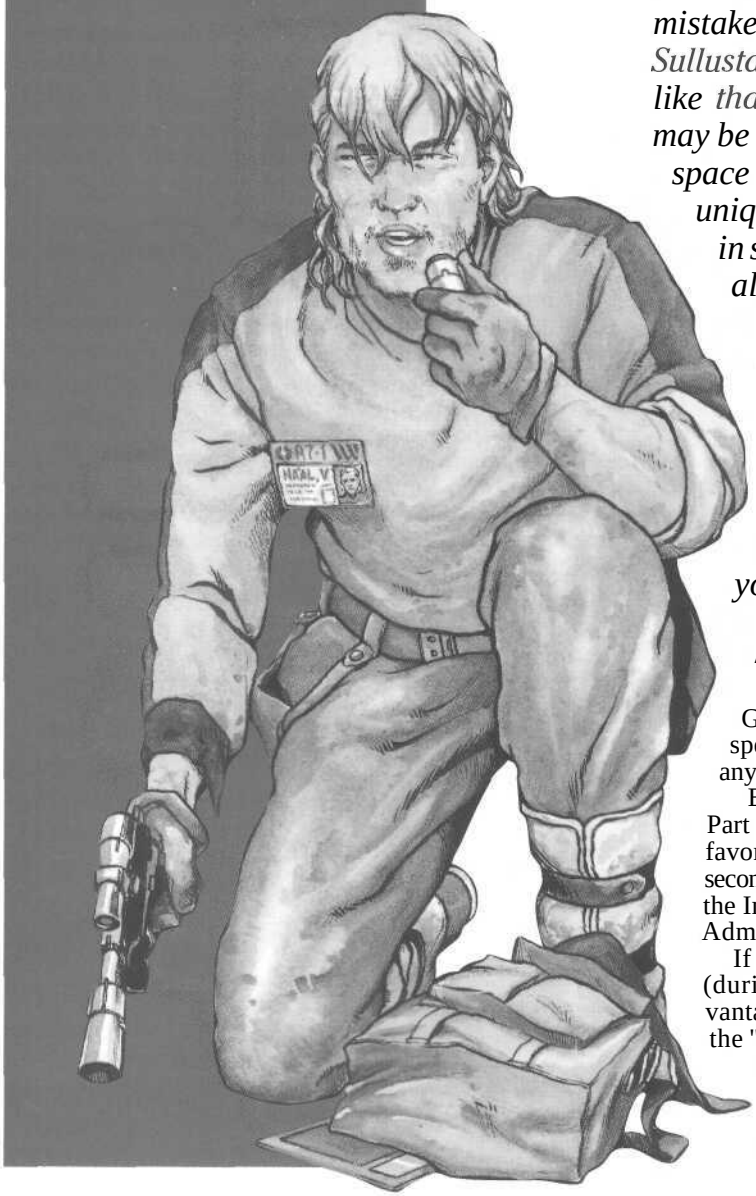
Veteran Bounty Hunter. All stats are 2D except: *blaster 4D+2, dodge 4D+1, grenade 4D, melee combat 4D+2, melee parry 3D+1, streetwise 3D, survival 2D+2, investigation 3D+1, sneak 3D+2, brawling 3D+2, blaster repair 1D+2.* Move: 10. Blast vest (+1D *physical*, +1 *energy)*, heavy blaster pistol (5D), blaster rifle (5D), hold out blaster (3D), grenade (5D), knife (STR+1D).

Advanced Bounty Hunter

Expert bounty hunters never give up or lose their quarries. The thrill of the chase gives their lives meaning and consumes every spare moment. Those who find themselves on the bounty hunter's list had better do all they can to assume a different identity, for they'll never escape the clutches of these merciless trackers.

Advanced Bounty Hunter. All stats are 2D except: *blaster 6D, dodge 5D, grenade 4D, melee combat 4D+2, melee parry 3D+1, intimidation 3D, streetwise 3D, survival 2D+1, astrogation 4D, beast riding 2D, space transports 5D, starship gunnery 5D, starship shields 5D, investigation 4D, sneak 4D+2, brawling 5D+2, stamina 3D+2, armor repair 2D+1, blaster repair 2D+1.* Move: 10. Bounty hunter armor (+2D *physical*, +1D *energy*, –1D *dexterity*), 2 heavy blaster pistols (5D), blaster rifle (5D), hold out blaster (3D), thermal detonator (10D), vibroknife (STR+3D).

15 Aliens



The galaxy teems with species and civilizations of a bewildering variety. We humans often make the mistake of dismissing an entire species as "All Sullustans behave this way ... " or "All Twi'leks think like that ... " And while sometimes such statements may be accurate, I would caution one traveling into space that every member of an alien species is unique from every other, just as every human is in some ways different from any other. Individuality is not merely a human trait, my friends. In this section, you will find an overview of some of the species to be found in the galaxy. While the Empire has for the most part chosen to ignore the significant contributions these aliens can make to galactic society, the Rebellion has embraced their diversity and profited from it. Given time, you may find you do so as well.

Aliens in the Galaxy

Although humans have long dominated the Known Galaxy, there are thousands of known intelligent alien species. Many of these species can be encountered almost anywhere.

Emperor Palpatine ruled through fear and manipulation. Part of his "New Order" plan was clearly weighted heavily in favor of humans, and relegated most alien species to the role of second-class citizens. Very few aliens were allowed to serve in the Imperial forces, although, a few aliens — such as Grand Admiral Thrawn — did achieve positions of great power.

If adventures are set in the time period of the Empire (during the *Star Wars* movies), aliens will often be at a disadvantage when dealing with Imperial troops and even many of the "average" humans of the galaxy. The degree of prejudice depends on the individual, the alien species and what the general temperament of that section of the galaxy is (some governors maintained power by whipping the masses into an anti-alien frenzy).

If adventures are set in the time period of the New Republic, aliens face less prejudice, although it still exists; it is simply no longer fashionable. The New Republic, which found great support from aliens during the civil war, has welcomed most aliens as equals. Now, however, many aliens are exhibiting a great degree of anger towards humans — the pent-up frustration born of decades of discrimination.

A Note on Race and Species

Many people in the galaxy use the word "race" when referring to various aliens. While this usage is common, it is also incorrect. The proper term for each alien is "species," as "race" is a term used to denote different sub-groups of a particular species, distinguished by different physical characteristics. This distinction is an important one because, like humans, many alien species have a number of races.

Game Information

Each species description is followed by game information. Here's what the various categories represent:

Average Alien: These are the attributes and the Move for an "average" member of the species. This information is provided in "paragraph form," and lists only very basic information. This entry is a quick reference for gamemasters who may need to use an alien character "on the fly" in a roleplaying session.

Game Statistics

Attribute Dice: This is the number of attribute dice for an "average" member of the species. Most gamemaster characters will have this total number of attribute dice. Player characters and some gamemaster characters get six additional attribute dice.

Attribute Die Ranges: Each species has a separate listing for each attribute *(Dexterity, Knowledge, Mechanical, Perception, Strength* and *Technical).* Except in a small number of cases, members of that species may not have an attribute listing lower than the first number (the minimum) or higher than the second number (the maximum). With experience, characters can invest Character Points to increase their attributes above the maximum.

Special Skills: A listing of any unique or very specialized skills which are common to that species. The skill listing also notes the attribute that the skill is associated with. In general, anyone can learn a special skill provided they receive proper instruction.

Special Abilities: Some aliens have special abilities which are only available to a particular species. These are generally physiological traits (claws, tails, sharp teeth, and so forth) and cannot be "learned" by members of a different species.

Story Factors: Story factors affect most, if not all, members of a given species. Story factors include notes on the alien's culture, life cycle or beliefs other people hold about the species in general. These story factors can be used as an aid for both the player and gamemaster (and canny gamemasters can often spin these factors into an ongoing *Star Wars* adventure).

Move: The minimum starting Move for an average character (as well as a player character), and then the maximum Move for a member of that species. If the species has two or more prime modes of movement, all will be listed. All beginning characters start with the first number under "Move." The second number is the species' maximum move.

Size: The common or average height range for adult members of the species.

For rules on creating an alien player character, turn back to the section "Creating a New Template" in Chapter One, "Characters."

Humans

Humans have dominated the Core Worlds for centuries, particularly the planet Coruscant. Humans dominate the Imperial military (which is not surprising, given the Emperor's prejudice against aliens), and can be found in virtually every corner of the galaxy.

Average Human. *Dexterity 2D, Knowledge 2D, Mechanical 2D, Perception 2D, Strength 2D, Technical 2D.* Move: 10.

- **Humans**

Attribute Dice: 12D
DEXTERITY 2D/4D
KNOWLEDGE 2D/4D
MECHANICAL 2D/4D
PERCEPTION 2D/4D
STRENGTH 2D/4D
TECHNICAL 2D/4D
Move: 10/12
Size: 1.5-2.0 meters tall

Near-Humans

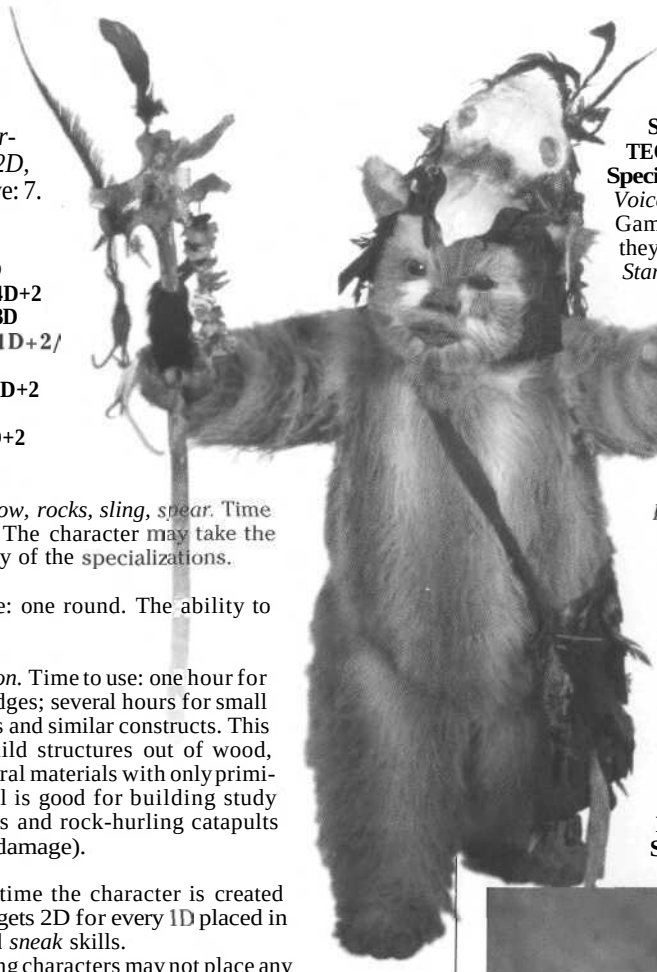
While humans are among the most plentiful of the intelligent species of the Known Galaxy (and were one of the driving forces behind the creation of the Old Republic), they have also proven remarkably prolific and adaptable. Human-derived species — called "near-humans" — are remarkably similar to baseline humans, but due to local environments have evolved unique adaptations to their surroundings.

The appearances of near-human's can vary wildly. While most near-humans have the same game stats as normal humans, some near-human races will have different attribute minimums and maximums, or possibly special abilities. Physical traits will also be markedly different, and can provide hints about the individual's home planet. (For example, squat and muscular near-humans may come from a high-gravity environment; dark-skinned near-humans may come from a planet with higher-than-normal exposure to ultraviolet radiation; and so forth.)

Ewoks

Intelligent omnivores from the forest moon of Endor, Ewoks helped the Rebel Alliance defeat the Empire in one of the most famous battles of the galactic civil war. Prior to the Battle of Endor, Ewoks were almost entirely unknown, although some traders had visited the planet prior to the Empire's second Death Star project.

Ewoks stand roughly one meter tall and are covered by thick fur; the pattern and color of Ewok fur varies widely. Individual Ewoks often wear hoods, decorative feathers and animal bones. They have very little technology and are a primitive culture, but during the Battle of Endor these diminutive warriors demonstrated a remarkable ability to learn and follow commands (as well as displaying a fair amount of courage and resourcefulness).



Average Ewok. *Dexterity 2D+2, Knowledge 1D, Mechanical 1D+2, Perception 3D, Strength 2D, Technical 1D+2.* Move: 7.

- **Ewoks**

Attribute Dice: 12D
DEXTERITY 1D+2/4D+2
KNOWLEDGE 1D/3D
MECHANICAL 1D+2/3D+2
PERCEPTION 2D/4D+2
STRENGTH 1D/3D
TECHNICAL 1D/2D+2
Special Skills:
Dexterity skills:
Thrown weapons: bow, rocks, sling, spear. Time to use: one round. The character may take the base skill and/or any of the specializations.
Mechanical skills:
Glider. Time to use: one round. The ability to pilot gliders.
Technical skills:
Primitive construction. Time to use: one hour for gliders and rope bridges; several hours for small structures, catapults and similar constructs. This is the ability to build structures out of wood, vines and other natural materials with only primitive tools. This skill is good for building study houses, vine bridges and rock-hurling catapults (2D, speeder-scale damage).
Special Abilities:
Skill bonus: At the time the character is created *only,* the character gets 2D for every 1D placed in the *hide, search* and *sneak* skills.
Skill limits: Beginning characters may not place any skill dice in any vehicle (other than *glider*) or starship operations or repair skills.
Smell: Ewoks have a highly developed sense of smell, getting a +1D to their *search* skill when tracking by scent. This ability may not be improved.
Story Factors:
Protectiveness: Most human adults will feel unusually protective of Ewoks. Because of this, humans can also be very condescending to Ewoks. Ewoks, however, are mature and inquisitive — and unusually tolerant of the human attitude.
Move: 7/9
Size: 1 meter tall

Gamorreans

Gamorreans are green-skinned creatures from the planet Gamorr. They are known for great strength and brutality and their tendency toward — and talent for — violence has made them favored mercenaries throughout the galaxy.

Gamorreans organize (if such a term can be applied to the porcine species) themselves into clans. Males dedicate all of their efforts to warfare, while females are responsible for farming, hunting, weaving, and manufacturing weapons. Gamorreans prefer heavy melee weapons in combat, and the species has a marked distaste for energy weapons, especially during wars on their homeworld.

Average Gamorrean. *Dexterity 2D, Knowledge 1D, Mechanical 1D, Perception 2D, Strength 4D, Technical 1D.* Move: 7.

- **Gamorreans**

Attribute Dice: 11D
DEXTERITY 2D/4D
KNOWLEDGE 1D/2D
MECHANICAL 1D/1D+2
PERCEPTION 1D/3D
STRENGTH 3D/5D
TECHNICAL 1D/1D+2
Special Abilities:
Voice Box: Due to their unusual voice apparatus, Gamorreans are unable to pronounce Basic, although they understand it perfectly well.
Stamina: Gamorreans have great *stamina* — whenever asked to make a *stamina* check, if they fail the first check they may immediately make a second check to succeed.
Skill Bonus: At the time the character is created *only,* the character gets 2D for every 1D placed in the *melee combat, brawling* and *thrown weapons* skills.
Story Factors:
Droid Hate: Most Gamorreans hate droids and other mechanical beings. During each scene in which a Gamorrean player character needlessly demolishes a droid (provided the gamemaster and other characters consider the scene amusing), the character should receive an extra Character Point.
Reputation: Gamorreans are widely regarded as primitive, brutal and mindless. Gamorreans who attempt to show intelligent thought and manners will often be disregarded and ridiculed by fellow Gamorreans.
Slavery: Most Gamorreans who left Gamorr did so by being sold into slavery by their clans.
Move: 7/10
Size: 1.3-1.6 meters tall





Ithorians

Ithorians—also known by the derogatory term "hammerhead" — are large, graceful creatures from the Ottega star system. They have a long neck, which curls forward and ends in a dome-shaped head.

Ithorians are perhaps the greatest ecologists in the galaxy: they have a technologically advanced society, but have devoted most of their efforts to preserving the natural and pastoral beauty of their homeworld's tropical jungles. Ithorians live in great herd cities, which hover above the surface of the planet. The Ithorians are extremely devoted to maintaining ecological balance, striving to preserve what they reverently refer to as their "Mother Jungle."

Ithorians often find employment as artists, agricultural engineers, ecologists and diplomats. Many Ithorian traders travel the galaxy in enormous "herd ships" that are masterpieces of comfort and environmental engineering. Typically a peace-loving and gentle people, the Ithorians are reluctant to participate in the galactic civil war, though a few have allied themselves with the Rebellion.

Average Ithorian. *Dexterity 2D, Knowledge 2D+2, Mechanical 1D+1, Perception 2D+1, Strength 2D, Technical 1D+2.* Move: 10.

• Ithorians

Attribute Dice: 12D
DEXTERITY 1D/3D
KNOWLEDGE 2D+2/5D
MECHANICAL 1D/2D
PERCEPTION 1D+1/4D
STRENGTH 1D/3D
TECHNICAL 1D/2D+1
Special Skills:
Knowledge skills:
Agriculture. Time to use: at least one standard week. The character has a good working knowledge of crops and animal herds, and can suggest appropriate crops for a type of soil, or explain why crop yields have been affected.
Ecology. Time to use: at least one standard month. The character has a good working knowledge of the interdependent nature of ecospheres, and can determine how proposed changes will affect the sphere.
This skill can be used in one minute to determine the probable role of a life-form within its biosphere: predator, prey, symbiote, parasite or some other quick description of its ecological niche.
Story Factors:
Herd Ships: Many Ithorians come from herd ships, which fly from planet to planet trading goods. Any character from one of these worlds is likely to meet *someone* that they have met before if adventuring in a civilized portion of the galaxy.
Move: 10/12
Size: Up to 2.3 meters tall

Mon Calamari

The Mon Calamari are one of the staunchest supporters of the New Republic. These once-peaceful beings learned to make weapons and fight after the Empire enslaved their world. Mon Calamari assistance, especially in the form of ship-engineering, was essential to the defeat of the Empire.

The Mon Calamari are land creatures, but water is essential to their culture. They are used to moist climates and find arid areas, such as deserts, uncomfortable and unnatural. They share their homeworld with the Quarren ("squidheads"), although the relationship between the two species has not always been friendly or peaceful.

In terms of behavior, Mon Cals are soft-spoken but forceful. They tend to see life as very organized, and have no tolerance for those who would break or bend laws for personal gain. They have, at times, come into strong conflict with organized smuggling organizations, including the one run by Jabba the Hutt.

Average Mon Calamari. *Dexterity 2D, Knowledge 2D, Mechanical 2D+1, Perception 1D+1, Strength 2D, Technical 2D+1.* Move: 9.

• Mon Calamari

Attribute Dice: 12D
DEXTERITY 1D/3D+1
KNOWLEDGE 1D/4D
MECHANICAL 1D+1/3D+1
PERCEPTION 1D/3D
STRENGTH 1D/3D
TECHNICAL 1D+1/4D
Special Skills:
Special Abilities:
Moist Environments: When in moist environments Mon Calamari receive a +1D bonus to all *Dexterity, Perception* and *Strength* attribute and skill checks. This is purely a psychological advantage.
Dry Environments: When in very dry environments, Mon Calamari seem depressed and withdrawn. They suffer a -1D penalty to all *Dexterity, Perception* and *Strength* attribute and skill checks.



Again, this is psychological only.
Aquatic: Mon Calamari can breathe both air and water and can withstand extreme pressures found in ocean depths.
Story Factors:
Enslaved: Prior to the Battle of Endor, most Mon Calamari not directly allied with the Rebel Alliance were enslaved by the Empire and in labor camps. Imperial officials have placed a high priority on the capture of any "free" Mon Calamari due to their resistance against the Empire. Theirs was one of the first systems to declare their support for the Rebellion.
Move: 9/12
Size: 1.3-1.8 meters tall

Rodians

Rodians are a humanoid species with multifaceted eyes, a tapered snout and deep green skin. They have a prominent ridge of spines running along the back of their skulls. Their fingers are long, flexible and end in suction cups. The suction cups are not vestigial; they can pick up small objects in them and manipulate them quite well — though the suction is not very strong.

The Rodians greatly prize the "art" of bounty hunting, and many have found great success in this field throughout the galaxy.

Average Rodian. *Dexterity 3D, Knowledge 1D+2, Mechanical 1D+2, Perception 2D, Strength 2D+2, Technical 1D.* Move: 10.

Rodians

Attribute Dice: 12D
Attribute Minimum/Maximums:
DEXTERITY 1D+2/4D+2
KNOWLEDGE 1D/3D
MECHANICAL 1D/2D+2
PERCEPTION 1D/3D+2
STRENGTH 1D/4D+1
TECHNICAL 1D/2D+1
Story Factors:
Reputation: Rodians are notorious for their tenacity and their eagerness to kill intelligent beings for the sake of a few credits. Certain factions of galactic civilization (most notably criminal organizations, authoritarian/dictatorial planetary governments and the Empire) find them to be indispensable employees, despite the fact that they are almost universally distrusted by other beings. Whenever an unfamiliar Rodian is encountered, most other beings assume that it is involved in a hunt, and give it a wide berth.
Move: 10/12
Size: 1.5-1.7 meters tall





Sullustans

Sullustans are jowled, rodent-like humanoids with large, round eyes. They are natives of Sullust, a harsh, volcanic planet with numerous caves; these caves are where the Sullustans have made their homes.

Sullustans are known as able pilots and navigators, and they have excellent senses of vision and hearing, as well as direction.

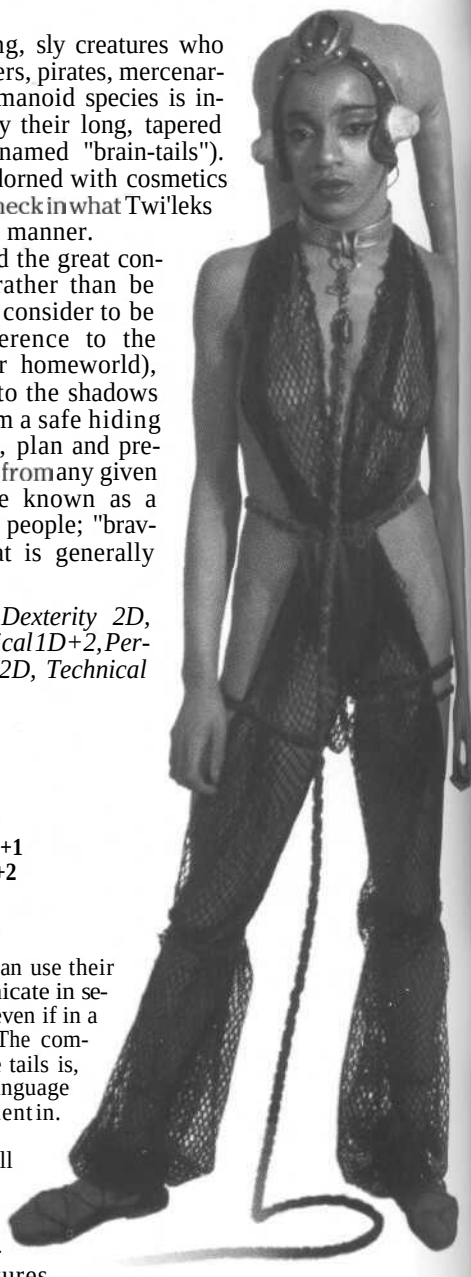
Sullust is controlled by the huge SoroSuub Corporation, which has enforced harsh work procedures and regulations upon its people. Most Sullustans view this condition as preferable to conquest and enslavement at the hands of the Empire. "Better the exec you know than the Moff you don't," is a common Sullustan proverb.

Average Sullustan. *Dexterity 2D, Knowledge 1D+1, Mechanical 3D, Perception 2D, Strength 2D, Technical 1D+2.* Move: 10.

- **Sullustans**

Attribute Dice: 12D
DEXTERITY 1D/3D
KNOWLEDGE 1D/2D+2
MECHANICAL 2D/4D+1
PERCEPTION 1D/3D+1
STRENGTH 1D/2D+2
TECHNICAL 1D/3D+2
Special Abilities:
Enhanced Senses: Sullustans have advanced senses of hearing and vision. Whenever they make *Perception* or *search* checks involving vision in low-light conditions or hearing, they receive a +2D bonus
Location Sense: Once a Sullustan has visited an area, he always remembers how to return there — he cannot get lost in a place that he has visited before. This is automatic and requires no die roll. When using the *astrogation* skill to jump to a place a Sullustan has been, the astrogator receives a bonus of +1D bonus to his (or her) die roll.
Move: 10/12
Size: 1-1.8 meters tall

Twi'leks



Twi'leks are cunning, sly creatures who are often found as traders, pirates, mercenaries or slavers. This humanoid species is instantly recognizable by their long, tapered "head-tails" (also nicknamed "brain-tails"). These tails are often adorned with cosmetics and draped around the neck in what Twi'leks consider a fashionable manner.

Twi'leks try to avoid the great conflicts of the galaxy; rather than be swept up in what they consider to be "heat storms" (a reference to the harsh weather of their homeworld), they prefer to duck into the shadows to wait out events. From a safe hiding spot, they can observe, plan and prepare, in order to profit from any given situation. Twi'leks are known as a calculating, pragmatic people; "bravery" is not a term that is generally applied to them.

Average Twi'lek. *Dexterity 2D, Knowledge 2D, Mechanical 1D+2, Perception 2D+1, Strength 2D, Technical 1D.* Move: 10.

- **Twi'leks**

Attribute Dice: 11D
DEXTERITY 1D/3D
KNOWLEDGE 1D/4D
MECHANICAL 1D/2D+1
PERCEPTION 2D/4D+2
STRENGTH 1D/3D
TECHNICAL 1D/3D
Special Abilities:
Head-tails: Twi'leks can use their head-tails to communicate in secret with each other, even if in a room full of others. The complex movement of the tails is, in a sense, a "secret" language that all Twi'leks are fluent in.
Move: 10/12
Size: 1.6-2.4 meters tall

Wookiees

Wookiees are intelligent, arboreal creatures from the jungle world of Kashyyyk. They are considered to be one of the strongest intelligent alien species in the galaxy, yet also exhibit an uncanny knack for repairing and altering technology.

They are known for their loyalty to their friends, short tempers and cleverness. While Wookiees have a reputation for hostility, and are known to smash objects when angered, they also possess the capacity for great kindness and an appreciation of the qualities of loyalty, honesty and friendship.

Wookiees have developed much of their own technology, constructing huge cities in the trees of their homeworld. They also have their own tools unique to their culture, the most famous of which is the Wookiee bowcaster.

The Wookiees were enslaved under the Empire, and since being freed by the New Republic, have become strong supporters of the new government.



Average Wookiee. *Dexterity 2D, Knowledge 1D, Mechanical 2D, Perception 1D, Strength 4D+1, Technical 1D+2.* Move: 11.

- **Wookiees**

Attribute Dice: 12D
DEXTERITY 1D/3D+2
KNOWLEDGE 1D/2D+1
MECHANICAL 1D/3D+2
PERCEPTION 1D/2D+1
STRENGTH 2D+2/6D
TECHNICAL 1D/3D+1
Special Abilities:
Berserker Rage: A Wookiee who becomes enraged (the character must believe himself or those to whom he has pledged a life debt to be in immediate, deadly danger) receives a +2D bonus to *Strength* for purposes of causing damage while *brawling* (the character's *brawling* skill is not increased). The character suffers a -2D penalty to all *non-Strength* attribute and skill checks.
The Wookiee must make a Moderate *Perception* to calm down from *berserker rage* while enemies are still present. The Wookiee suffers a -1D penalty to *Perception* and rolls a minimum of 1D for the check (therefore, while most Wookiees are enraged, they will normally have to roll a 6 with their Wild Die to be able to calm down). Please note that this penalty applies to *enemies.*
After all enemies have been eliminated, the character must only make an *Easy Perception* total (with no penalties) to calm down. Wookiee player characters must be careful when using Force points while in a *berserker rage.* Since the rage is clearly based on anger and aggression, using Force Points will almost always lead to the character getting a Dark Side Point. The use of the Force Point must be wholly justified not to incur a Dark Side Point.
Climbing Claws: Wookiees have retractable climbing claws which are used for *climbing* only. They add +2D to their *climbing* skill while using the claws. Any Wookiee who uses claws in hand-to-hand combat is automatically considered dishonorable by other members of his species, possibly to be hunted down — regardless of the circumstances.
Story Factors:
Reputation: Wookiees are widely regarded as fierce savages with short tempers. Most people will go out of their way not to enrage a Wookiee.
Enslaved: Prior to the defeat of the Empire, almost all Wookiees were enslaved by the Empire, and there was a substantial bounty for the capture of "free" Wookiees.
Language: Wookiees cannot speak Basic, but they all understand it. Nearly always, they have a close friend who they travel with who can interpret for them ... though a Wookiee's intent is seldom misunderstood.
Honor. Wookiees are honor-bound. They are fierce warriors with a great deal of pride and they can be rage-driven, cruel and unfair — but they have a code of honor. They do not betray their species — individually or as a whole. They do not betray their friends or desert them. They may break the "law," but never their code. The Wookiee code of honor is as stringent as it is ancient. Atonement for a crime against their honor code is nearly impossible — it is usually only achieved posthumously. But Wookiees falsely accused can be freed of their dishonor, and there are legends of dishonored Wookiees "coming back."
But those are legends ...
Move: 11/15
Size: 2-2.3 meters tall

New Alien Species

There are over a million known worlds in the galaxy, and thousands of known intelligent alien species. The players and the gamemaster can always make up new aliens to populate the *Star Wars* universe, in addition to the species described in this chapter.

When inventing new alien species, an important factor is *game balance* — don't design aliens that are so powerful that they overpower all of the other species. Humans are carefully balanced to have attributes between 2D and 4D; aliens should seldom be spectacularly superior to humans, and if they are, there should be a counterbalancing limitation.

Concept

When making up new alien species, the creator has to determine the who, what, when, where, why and how of the alien species. These basic issues govern biology, culture, psychology and many other factors, which help develop the new species into an interesting element of your *Star Wars* game.

Physical Characteristics

Gamemasters may wish to limit new alien species to carbon-based oxygen-breathers, since the majority of aliens described in the Star *Wars* movies, novels, comics and game supplements match this description. (Limiting new species in this fashion also makes it a bit easier for the player to understand the species and get into the role.)

If the aliens breathe a different substance, such as methane or water, the character will have to wear appropriate breathing apparatus (ranging from a simple breath mask to fully sealed suits, especially if the gas mixture is highly reactive in an oxygen atmosphere).

Many alien species are roughly humanoid (standing upright, with two arms, two legs, a main torso and a head at the top of the body), although there are many species that don't match this description. Several avian and insectoid races are known, and other species have evolved from four-legged (non-upright) origins. The Hutts are evolved from almost slug-like creatures, the Iyra are multi-limbed cephalopods, the Sluissi are a snake-like species, and the Ugors are shape-changing uni-cellular beings, like amorphous blobs.

In what environment did the aliens evolve? An alien species which evolved on a hot, very moist world will be very likely to have reptilian qualities — cold-blooded, dependent upon plentiful moisture — while a species which evolved on a very cold world without much food is likely to have a thick coat of fur and may even have a hibernation phase for harsh seasons. Most alien species will have specific evolutions to take into account the various environments on their homeworld. (It is unlikely that water-based creatures would evolve on a lava-planet, for example.)

How do the aliens reproduce? Do they have litters, or single children? Do they nurse their young, or do they derive nourishment from a membrane, like an egg? Can they give birth to many children over the course of a lifetime, or are they very limited in the number of children they can have — a species with limited reproduction capabilities is likely to consider life very sacred, whereas a species in which only one or two children from a litter or hatching are expected to survive will consider warfare and the accompanying death and destruction a perfectly acceptable means of resolving conflicts.

Culture And Society

What is the basic psychological profile of the species? Are they quick to anger, or are they cunning and crafty? How do these aliens behave in the face of danger?

The creator must decide how the alien species' society is structured, and how this structure has been modified by the presence of the Imperial and New Republic governments. Do the aliens still have their own government, or were they subjugated by the Empire (as an aside, the Empire very rarely toppled the native power structure — as long as the government was subservient to Emperor Palpatine, the local governors seldom saw the need to replace the existing bureaucrats). If you are playing in the New Republic setting, are the aliens allied with the New Republic, the Empire, or are they staying neutral?

What kind of government do the aliens have? Do they elect officials, or have tribal representatives, or is the whole species run by a giant corporation? Is the government answerable to the people, or does the government control the behavior of citizens? Do the aliens even have a government?

Are the aliens strictly hierarchical, or are members of the society individualistic, preferring to personally make choices about things like their career and mate?

What does the species value: wealth, family ties, exploration, scientific discovery or something else? What kinds of careers do the aliens pursue — do they like to be traders, scientists, adventurers, or a variety of things? Do the aliens pick one career and stick with it, or do they change careers, jobs, homes, and even mates with amazing swiftness?

How much contact has the species had with the galaxy? Have they travelled the starlanes for thousands of years, or were they discovered and subjugated by the Empire in the past few decades? How much technology did the species develop on its own, and how well are the people adapting to any new technology introduced by traders and explorers?

Have the aliens spread from their homeworld to other planets? Do they have a number of colonies, or have large numbers of them emigrated to other planets in search of employment, wealth, adventure or something else?

Game Mechanics

When creating a new species, decide the number of attribute dice that an individual member of that species would have. As a general guideline, most "average" alien species should have 12D in attribute dice — the number is variable because not all species have evolved the same way. Remember that beginning *player characters* of that species will get an extra 6D to add to their attributes. The creator must also decide minimum and maximum attributes. Alien species will seldom have less than 1D in a given attribute or more than 5D in one, and most aliens will fit into the 2D to 4D range of humans.

The creator of the species must also design any special abilities, although aliens aren't required to possess special abilities. These special abilities make a species very good at something that most others cannot do at all. Many special abilities should have both good and bad aspects to them (for example, a Wookiee's *berserker rage* increases *Strength* in combat, but it also makes it almost impossible for a Wookiee to calm down or control).

Another factor in alien species design are *story factors.* These are balances in the purest story-telling sense, and don't correspond to pure game mechanics. Story factors explain how this species interacts with the rest of the galaxy at large, and how this should be incorporated into the game.

A good example of story factors involves Wookiees. Before the destruction of the Empire, most Wookiees were enslaved and "free" Wookiees, such as Chewbacca, were considered to be little more than common criminals, often hunted down by bounty hunters and the Empire. The Wookiee character always has to worry about being captured and enslaved.

If a player designs an alien species with superior special abilities, and no corresponding disadvantage, the gamemaster should feel free to reduce the number of attribute dice, or determine other disadvantages so that the species isn't overwhelming.

Quick and Dirty

The guidelines presented in this section are just that: *guidelines.* They were developed to help gamemasters create interesting, playable and entertaining alien species to help flesh out a *Star Wars* game. If you, as gamemaster, decide that you want to develop a more "generic" alien for a brief encounter during a roleplaying session, the steps illustrated here are not necessary. Simply assign attributes and skills that fit neatly into the story you want to tell; if the encounter is supposed to be tough on your players, give the alien high die codes for attributes and skills. If the alien is supposed to be "cannon fodder," keep the die codes low.

A good rule of thumb is to keep attributes between 2D and 4D; skills for an individual can be as high or as low as you think your player characters can handle.

> **Example:** Eric wants to create an alien thug for a quick encounter in the adventure he's running; the player characters have gone "off the map" (made some choices that have spun the adventure in a way totally different from what Eric had planned for) and he needs a quick encounter to steer things back into the flow of his adventure. He comes up with a mean-looking, slimy alien that is obviously hostile (fleshing the species' description out is not necessary at this point; Eric just needs to come up with a couple of easily identifiable physical traits for the aliens — he decides that the species has red lizard scales).
>
> Knowing that he has a new group of characters that have not yet had the opportunity to advance their skills much, Eric decides that these alien thugs should be treated as "cannon fodder." He quickly jots down the following:
>
> **Red-Scaled Alien Thugs.** All stats 2D except: *Dexterity 3D, blaster 3D+1, dodge 4D, Strength 4D.* Move: 10. Equipped with blaster pistol (4D).
>
> This alien took no time at all to generate. By giving the new species an obvious physical trait (scars, skin color, extra limbs, and so forth), Eric has made them instantly identifiable without taking a lot of time to develop them. If the new species will figure prominently in later adventures, Eric can detail them at that time.

16 Creatures



In my time with the Rebel Alliance, I have seen many wonderful and unusual things, from vast fleets of starships engaged in fierce battle, to dens of iniquity that would make the most grizzled Corellian pirate uneasy.

One of my missions after the Battle of Endor was to examine the headquarters of an Imperial governor in Parmic sector; the "Laramus Base Irregulars" had finally succeeded in toppling Moff Abran Balfour, and my job was to sift through Imperial records captured in the battle.

Upon arriving at Spice Terminus (the location of Balfour's private fortress), I discovered an unusual feature of the Moff's lair: a complete menagerie of non-sentient, exotic creatures. As I reviewed Balfour's records, I inadvertently triggered some kind of automated defense mechanism; a trapdoor opened up beneath me and sent me spiraling into the heart of his zoo.

I found myself surrounded by a bewildering array of animals — hissing, purring, growling, thrashing, flying — that seemed to cover every evolutionary possibility. According to the report filed by the Laramus Irregulars, they could "hear Na'al's screams in vacuum."

According to General Cracken, this makes me "uniquely qualified to discuss non-sentient life forms."

I will never understand military humor.

What are Creatures?

Creatures in game terms are non-sentient living beings that do not use rational thought processes to interpret their environment; instead, creatures rely on instinct.

This does not mean that all creatures are stupid; many are quite clever, and can even learn commands and simple tricks, but they are not considered truly intelligent: they are essentially animals.

Creatures do not possess the same number of attributes as sentient species; creatures are limited to *Dexterity, Perception* and *Strength.*

Role of Creatures in the Game

Creatures can be used in a *Star Wars* roleplaying session in a number of ways. Most often, creatures are overlooked, viewed simply as opponents in a combat situation. While this view is not without precedent (witness the fearsome wampa from *The Empire Strikes Back),* these exotic animals can be useful in a variety of ways. At the end of this chapter are a number of common creatures that gamemasters can use to spice up a roleplaying session. Gamemasters looking for more creatures should see the roleplaying supplement *Creatures of the Galaxy.*

Transport and Pack Animals

One of the first (and most memorable) creatures seen in the *Star Wars* trilogy is the bantha, a massive, horned beast of burden. Animals of this type can be extremely useful to a gamemaster trying to give a setting a more primitive feel; the players will know their characters are in a wild, untamed region if they are forced to rely on pack animals to get from place to place, instead of using more high-tech transportation.

Pet

Some animals can be kept as pets, and even trained to perform useful tasks. Perhaps a player character can train an agile creature to fetch small items that have been dropped, or to screech a warning when an unfamiliar person approaches. While the training of such a creature should not dominate a roleplaying session, a pet can add color and humor to a *Star Wars* game.

Food

One often-overlooked use for creatures in the roleplaying game is simply *food.* When stranded on an alien planet, characters may be forced to hunt to replenish dwindling food stores. These scenes can be roleplayed out to great effect, and can often lead to some exciting chases and plot twists. Animal hides and bones can also be useful in emergencies, particularly if the player characters need to fashion simple tools.

Predators

Perhaps the most common "game use" for creatures, predatory animals can be used to add some surprise and excitement to a roleplaying session. Canny gamemasters can use these encounters to complicate matters for the players. For example, as the player characters sneak through an alien forest to ambush an Imperial patrol, they are suddenly attacked by a cluster of ferocious vine snakes. The characters must deal with the situation quietly or risk alerting the Imperials to the impending ambush.

Chance Encounters

Creatures are ideal for use in chance encounters, particularly in surroundings that are unfamiliar to the player characters. Gamemasters are encouraged to use creatures that steal "shiny objects," (like blaster power packs or credit vouchers), packs of running animals that storm through the characters' camp, or anything else that may surprise the player characters.

Designing Creatures

Many gamemasters will doubtless want to create their own monsters and animals for use in a *Star Wars* game. Given the vast amount of habitable planets in the *Star Wars* galaxy, gamemasters should feel free to populate their campaign environment with as many colorful, exotic animals as they wish.

Much like gamemaster characters, the amount of detail depends on how much you intend to use the creatures — you'll really want to detail a creature that will be used throughout a roleplaying session or campaign. If the creature is designed to be used for a brief scene, there is no need to fully flesh it out. Simply assign the die codes that will make the animal a match for the player characters.

When designing a creature, you may want to add information on the creature's habitat, behavior, attack forms, and so forth. Did the creature evolve naturally, or was it a biotech experiment gone awry? Is the creature benign or predatory? How does it hunt? Does it have particularly sharp instincts, or is it easy to capture? Does the creature possess any special abilities that can make it valuable (or even dangerous) to catch? Answering these questions can help you create a more interesting and unusual addition to your *Star Wars* game.

Game Statistics

All creatures in the *Star Wars* roleplaying game have a number of game statistics. These are "average" stats — individual creatures can vary considerably. They are listed as follows.

Type: A quick summary and classification of the creature.

Attributes and Skills: Non-intelligent creatures have only *Dexterity, Perception* and *Strength* attributes. Some creatures have skills, such as *brawling, climbing/jumping* or *swimming.*

Creatures use their *Strength* or *brawling* skill to hit in combat, as well as their *Strength* to determine damage. (Some creatures have claws or teeth which can do extra damage; they're listed under "Special Abilities.")

Special Abilities: These listings note any special abilities or natural tools that help the creature. Special abilities may include claws, armor, the ability to breathe water or any number of other tools or abilities.

Move: The average Move for the creature. If the creature has two or more prime modes of movement, all will be listed.

Size: A common size range for adult specimens of the creature.

Scale: Normally creatures will be "creature" scale (which is the same as "character" scale). This listing will be given only if the creature is not creature scale.

Orneriness: If the creature can be ridden, an orneriness code will be listed. This die code is rolled against the rider's *beast riding* skill to see if the rider can maintain control of the creature in dangerous situations.

Creatures of the Galaxy

Pack Beasts and Riding Beasts

Bantha

The bantha is a large quadruped with long, shaggy fur and bright, inquisitive eyes. Huge spiral horns jut from the sides of the creature's head. Males grow as large as three meters at the shoulders (though females are slightly smaller).

Banthas are hardy animals, capable of going for weeks without water or food, making them well-suited to harsh environments. Banthas are often used as pack beasts or riding animals in more primitive regions.

- **Bantha**

Type: Domesticated pack animal
DEXTERITY 2D
PERCEPTION 2D
STRENGTH 8D
Special Abilities:
Horns: STR -1D damage
Trample: STR damage
Move: 5
Size: 2-3 meters at the shoulder
Orneriness: 2D

Cracian Thumper

Cracian thumpers have long been used as workbeasts by the natives of their world of origin. When the Cracians decided to market them to the galaxy, thumpers became indispensable for use as both riding and pack animals.

The thumper got its name from the sound it makes when it runs — or rather, the *lack* of noise the creature makes. For such a large creature, it is surprisingly quiet, hence the ironic nickname. Thumpers are extremely loyal and obedient animals, and can be taught to follow verbal or touch commands; often, these perceptive creatures can discern friends from enemies. Still others have even been taught to attack on command.

Thumpers have sharp foreclaws and a tail that acts as a whip, making these docile creatures surprisingly formidable in combat.



- **Cracian Thumper**

Type: Pack beast
DEXTERITY 3D
PERCEPTION 3D+2
Sneak 4D+2
STRENGTH 3D
Special Abilities:
Claws: STR+1 damage
Tail: STR+1D+2 damage
Silent movement: Thumpers can move very silently, adding 1D+2 to *sneak* attempts if they move at high speed or slower. They can carry up to 100 kilos of cargo, or a rider and up to 50 kilos.
Move: 12
Size: 1–1.8 meters at the shoulder
Orneriness: 1D

Tauntaun

Natives of the ice planet Hoth, tauntauns were used as riding beasts by Rebel forces on the frigid world. Tauntauns were easily tamed, though they remained somewhat skittish.

Tauntauns stand roughly two meters tall, and are extremely warm-blooded (to allow them to survive Hoth's deadly cold). Tauntauns possess a muscular tail roughly one meter long, which helps the creature maintain its balance on Hoth's icy surface. Tauntauns have three-clawed feet and curved horns on the sides of their heads that they use in combat.

- **Tauntaun**

Type: Arctic climate omnivore
DEXTERITY 2D
PERCEPTION 3D
STRENGTH 4D
Special Abilities:
Charge attack: Does STR+1D+1 damage.
Arctic creature: Tauntauns can withstand frigid temperatures that are deadly to most other creatures (although their stamina in the cold is not unlimited)
Move: 16
Size: Adults stand 1.3-2 meters at the shoulder
Orneriness: 1D

Ukian Torbull

The planet Ukio, a prominent agricultural world, is home to the "Ukian torbull." The torbull was originally an experiment; the Ukians hoped to breed a hardy pack beast that could adapt to virtually any environment (which could in turn be sold to virtually every planet in the galaxy). The experiment was only a partial success — the torbull is nearly as adaptable as the bantha, and is in fact capable of functioning in environments that the bantha can not.

While the torbull is a versatile and easy-to-tame creature, it does have one major disadvantage: its appetite. Where a bantha can go for weeks without food or water, the torbull requires massive amounts of sustenance. Because of its ravenous nature, the torbull is not a popular pack beast (simply because of the

expense of hauling around vast food stores to sustain the creature).

The torbull is a large, hairless quadruped, and possesses huge teeth and eyes that appear to flash with anger. The creature has a very thick, tough hide that has a pebbly texture. Despite its somewhat fearsome appearance, the torbull is exceptionally docile and—as long as it is properly fed—extremely friendly. The torbull's main advantage over the bantha is its ability to operate in extremely moist regions. Despite its massive bulk, the creature is surprisingly buoyant and can swim with relative ease. In addition, the torbull is considerably faster than a bantha, though it is not as strong.

- **Ukian Torbull**

Type: Docile pack beast
DEXTERITY 2D
Dodge 3D
PERCEPTION 2D
STRENGTH 4D
Special Abilities:
Tough hide: The torbull's tough hide provides +1D protection against physical attacks.
Tame: The torbull does not have an aggressive nature; when ridden, the rider receives a +1D bonus to *beast riding.*
Appetite: The torbull must be fed and watered at least four times per standard day; a minimum of 20 liters of water and 10 kilograms of grain (or other foodstuff) are required to sustain the torbull. Constant grazing is usually effective, though when operating in desert conditions ample foodstuffs must be carried. The orneriness code of a torbull that has missed a feeding increases by 3D. A torbull that misses more than two consecutive feedings dies of hunger.
Move: 10, 15 (swimming)
Size: 2 meters at the shoulder; 5 meters long
Orneriness: 1D



Predators

Ghest

The ghest is a predatory monster found in the swamps of Rodia. These fearsome creatures have plagued the Rodians for centuries; in the past, ghests would attack Rodian villages with near-impunity. The ghest attacks were so ferocious that the Rodians often depict the beasts as demons in fiction and theater.

Ghests tend to stay in water, moving slowly with their eyes just above the surface. When they spot potential prey, they burst from the water with a suddenness and ferocity that strikes terror in the hearts of most sane sentients. Ghests usually attack with their teeth and claws.

- **Ghest**

Type: Cartilaginous reptile
DEXTERITY 1D
PERCEPTION 2D
STRENGTH 7D
Special Abilities:
Teeth: STR+2D damage
Claws: STR+1D damage
Move: 15 (swimming), 8 (walking)
Size: 6 meters long

K'lor'slug

The k'lor'slug is a venomous swamp creature from the planet Noe'ha'on, feared for its innate aggressiveness as well as its keen senses of smell and vision. The k'lor'slug is fast, silent and deadly, particularly when it is near its nest. The wormlike monsters lay eggs by the hundreds, and when hatched, infant k'lor'slugs spread rapidly, devouring anything resembling food.

The k'lor'slug has pink-hued skin that closely matches the coloration of the mud-clay found in Noe'ha'on's swamps (which makes the creature devilishly difficult to detect). The slug has a long, flexible tail that it can use to attack; the small stinger on the end of the tail can administer a neurotoxin that renders the victim immobile. Once a target is paralyzed, the k'lor'slug can feed at its leisure, tearing its prey apart with its strong, sharp pincers.



- **K'lor'slug**

Type: Swamp predator
DEXTERITY 4D
Dodge 5D
PERCEPTION 4D
Sneak 5D
STRENGTH 2D
Special Abilities:
Pincers: Do STR+1D+2 damage
Tail: Does STR +1D damage. If the k'lor'slug makes a Difficult *Dexterity* roll, the target has been stung and suffers from the effects of the creature's potent neurotoxin. Affected characters must make a Difficult *stamina* or *Strength* or be rendered immobile. The poison is effective for 1D minutes.
Camouflage: The k'lor'slug receives a +2D to *sneak* rolls when hidden in the pink clay of Noe'ha'on's swamps.
Move: 10
Size: 2-3 meters long

Rancor

Rancors are one of the largest land predators that can survive in human environments. The exact location of the rancor's home planet is known only to Jabba the Hutt's interstellar crime syndicate; to date, only Jabba has managed to keep a rancor in captivity. Some believe that the rancor was a unique creature, possibly genetically engineered to sate the Hutt crimelord's vile appetites. (Of course, those few who have visited Dathomir know otherwise.)

The rancor is bipedal, with dripping fangs and long, sharp claws. The thick hide of the rancor makes it highly resistant to blasters and most other hand-held energy weapons, and melee weapons do not fare much better.

- **Rancor**

Type: Gigantic predator
DEXTERITY 4D
PERCEPTION 1D
Search: tracking 3D
STRENGTH 7D
Special Abilities:
Armor: +3D protection against physical and energy attacks
Claws: STR+3D damage
Teeth: STR+5D damage
Move: 20
Size: 5 meters tall



Wampa

Wampas are fearsome beasts that inhabit the icy planet Hoth. Wampas stand roughly three meters high and possess razor-sharp claws and fangs. Older wampas possess horns (which grow longer with age). Because of their thick white fur, wampas are almost impossible to spot amidst the blowing snow of Hoth.

Wampas live in ice caves, and tend to be solitary hunters, exhibiting a frightening amount of cunning and intelligence for what are ostensibly non-sentient creatures.

- **Wampa Ice Creature**

Type: Snow predator
DEXTERITY 3D
PERCEPTION 4D
Search; tracking arctic 6D, sneak: arctic 7D
STRENGTH 7D
Special Abilities:
Claws: STR+1 damage
Teeth: STR+2 damage
Camouflage: +3D to *sneak* in arctic climates, heat-diffusing body adds +2D to *sneak* versus sensors
Howling: Wampa howls are a rudimentary form of communication that allows wampas to coordinate attacks; these howls are virtually indistinguishable from the sound of Hoth's winds.
Move: 13
Size: 3 meters tall



17 Weapons & Equipment



I've been training Rebel soldiers to survive in the field for longer than I care to remember, and today it's your turn.

Technology is something you can use ... but it can use you. There are plenty of tools that can save your life when properly applied, but over-reliance on such items leads to laziness and foolish mistakes. Unfortunately, too many Rebel soldiers have learned that lesson to their cost. Hopefully the following briefing will help you understand just how useful — and how limited — technology can be. Remember, the right gear can help you in a pinch, but your best bet is to rely on yourself.

There are millions of items of high technology commercially available throughout the Known Galaxy. In the Rebel Alliance, we don't often have the option to be choosy, though; we have to take what we can get.

Most items can be procured through legal channels when needed, but if you are looking for something a little more sophisticated, you may have to sneak up a few back alleys. Just remember: make the machine do what you need it to do ... if you can't handle it — and handle it well — you can land yourself in real trouble.

General Equipment

Breath Masks

Breath masks are portable atmosphere-filtering systems that provide life-sustaining gases for limited periods of time. While breath masks are highly useful in many situations, they are by no means foolproof life-support gear; they offer no protection from extremes in temperature or the vacuum of space.

Breath masks cover the majority of the wearer's

face, and more expensive models come equipped with eye protection as well as an air supply. Most breath masks are effective for one hour of continuous usage before the filters are spent. Replacement filters can be purchased relatively inexpensively, and replacing them only takes a few minutes.

Comlinks

Comlinks are portable communication devices that are suitable for short range transmissions. Personal devices have a range of about 50 kilometers (often up to low orbit in clear weather); most vehicular comlinks can transmit up to 200 kilometers. Comlinks can be adjusted to broadcast on countless different frequencies, and there are literally thousands of encryption modules available to ensure secure communications. (More expensive comlinks can be purchased with encrypting routines built in.)

There are also "Standard Clear Frequencies" (or SCFs) which can be used for any public communications, such as when a ship wishes to hail a spaceport or other ship, or when a local government needs to make a broadcast that should be picked up by all comlinks within a specified area. Most comlinks can be set to monitor one specific frequency and SCFs simultaneously; more advanced comlinks can be set to monitor several frequencies at once.

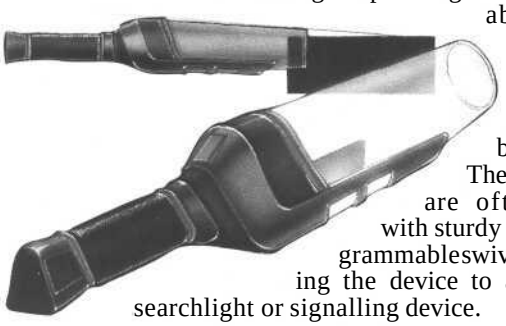
Datapads

Datapads are electronic information storage devices noted for their small size and portability. Datapads can store relevant pers6nal data, encyclopedic entries and other basic information, though the microprocessors in such units generally cannot perform higher level computing.

Datapads are available in a wide range of configurations — less expensive models are often dedicated to the storage and collation of a single type of data. Smaller, more expensive units can be customized to handle a variety of information types. Some high-priced datapads contain a small holographic projector which gives the user a "heads-up" display rather than the standard flat screen common on lower-end units.

Glow Rods

Glow rods are portable illumination devices that derive their power from long-lasting energy cells or chemical reactants. Personal glow rods are generally small, hand-held units that project a beam of light up to 50 meters (although more expensive models can have much longer ranges). Some higher-priced glow-rods are considerably larger nd heavier, but are capable of generating a considerably brighter beam. These larger units are often equipped with sturdy legs, and a programmable swivel mount, allowing the device to act as a limited searchlight or signalling device.



Jet Packs

Jet packs are an unusual form of conveyance that more commonly see use with military forces or fringe groups (although a number of commercial jet packs are available). A jet pack is simply a propulsion system that a pilot can strap on, allowing flight over short distances. Arm and wrist controls are often employed for maneuvering, and many civilian packs have limited sound baffles to conform with local noise ordinances; while these baffles reduce noise, they also reduce the unit's speed as well.

- **Hush-About Jet Pack**

  Model: Arakyd Aerodynes, Inc. Hush-About AJP-400
  Type: Personal jet pack
  Skill: Jet pack operation
  Cost: 1,800, 150 (power pack recharge), 150 (portable carrying case)
  Availability: 3, F or R
  Game Notes: The Arakyd Hush-About AJP-400 is capable of lifting up to 300 kilograms (total). It moves vertically 200 meters per charge, horizontally up to 500 meters per charge. A fully charged unit has 10 charges and can be run on continuous charge-feed. During normal operation this unit produces very little noise. Any attempt to locate a Hush-About using auditory pickups requires a successful *search* roll at a +10 penalty to the difficulty.

Macrobinoculars

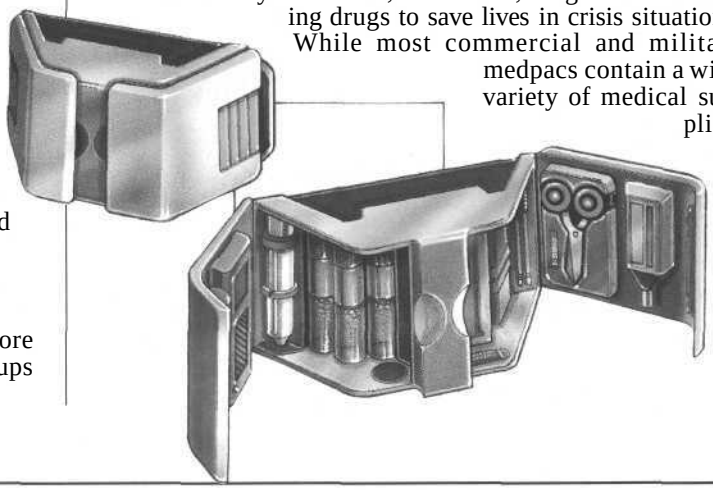
Macrobinoculars are personal image-magnification devices, often capable of enhancing vision up to one kilometer away (this is an "average" set of macrobinoculars; other models may have much longer or shorter ranges). These devices provide computer-enhanced images as well as information on range and targeting. All *search*- and *Perception*-*oriented* skills are increased by 3D when using these tools to view areas more than 100 meters away (normal modifiers apply).

If attached to a blaster via specialized programming software, they provide a +3D bonus to all medium and long-range shots (they are ineffectual for short and point-blank range shots). Additionally, the user must be using the macrobinoculars and weapon in a "sniper" type of position, requiring a steady resting spot and at least one round of preparation.

Literally thousands of different models of macrobinoculars are commercially available. Lower-priced units often forego any kind of "zoom" feature, instead providing only a fixed magnification. Higher-priced macrobinoculars can provide detailed range and targeting data and often can record a holographic representation of whatever is seen through the device's viewfinder.

Medpacs

Medpacs are emergency medical kits that contain the necessary medicines, stimulants, coagulants and healing drugs to save lives in crisis situations. While most commercial and military medpacs contain a wide variety of medical supplies,



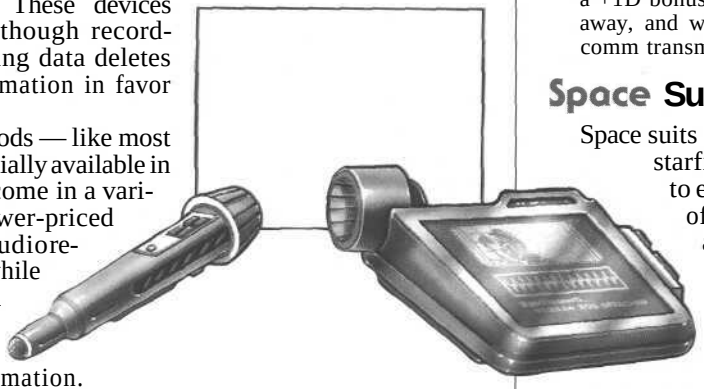
medpacs are not as effective as a fully-stocked medical bay. Medpacs contain supplies for on-site treatment of contusions, burns, broken limbs and other traumatic injuries; serious wounds (internal bleeding, brain damage, and so forth) must be treated in a more advanced facility.

Most medpacs are designed for use on a limited number of species; aliens that are not widespread throughout the galaxy — such as the Noghri — will find commercial medpacs of limited use. Imperial-issue medpacs contain medicines that are useful on humans only.

A character using a medpac must make a successful *first aid* check. One a medpac has been used, it is expended.

Recording Rods

Recording rods are small, cylindrical data storage devices. Generally, recording rods are 30 centimeters long, and are capable of recording sounds or visuals within a range of 15 meters. Recording rods can store up to 100 standard hours worth of audio-visual data, which can be accessed repeatedly or fed into a compatible computer system for enhancement. These devices are re-usable, though recording over existing data deletes the older information in favor of the new.



Recording rods — like most items commercially available in the galaxy — come in a variety of types. Lower-priced models allow audio recording only, while others can store audio, visual and holographic information.

Rocket Packs

Rocket packs are an alternative to jet packs. Where jet packs pull outside air into an ignition chamber — mixing fuel and air internally to provide thrust — rocket packs contain combustible chemical fuel. Because of this, rocket packs do not require outside air to generate thrust, allowing the devices to operate in space as well as inside an atmosphere.

Rocket packs are heavier and louder than jet packs (due largely to the onboard chemical fuel cells). As a trade off, rocket packs are considerably faster, and provide a better "all-environment" flight capability. The main danger in using a rocket pack in combat is the chemical fuel cell; a stray blaster shot can cause a rocket pack to explode.

- **Rocket Pack**

Model: Zandraman DSP-5 rocket pack
Type: Personal rocket pack
Skill: Rocket pack operation
Cost: 400
Availability: 2, R
Game Notes: The DSP-5 rocket pack can carry up to 60 kilograms and can move up to 70 meters vertically or 160 meters horizontally in a single charge. The unit has 12 charges.

Sensor Packs

Sensor packs are portable scanning devices that can detect life-forms, energy emissions, tectonic instability and any number of other phenomena. Most sensor packs are handheld devices that are fairly bulky; more sensitive apparatus must often be handled by two or more people.

Smaller sensor packs are only capable of detecting a single phenomenon (such as a comm signal or life-form); the more functions the sensor pack is required to perform, the larger the unit tends to be. Most handheld sensor packs are only capable of giving general information about what has been detected (such as the general direction and frequency of a comm signal, or the relative distance to a life-form) but cannot give precise data. Larger units tend to be more accurate — and more sensitive — but are also more expensive.

- **Sensor Pack**

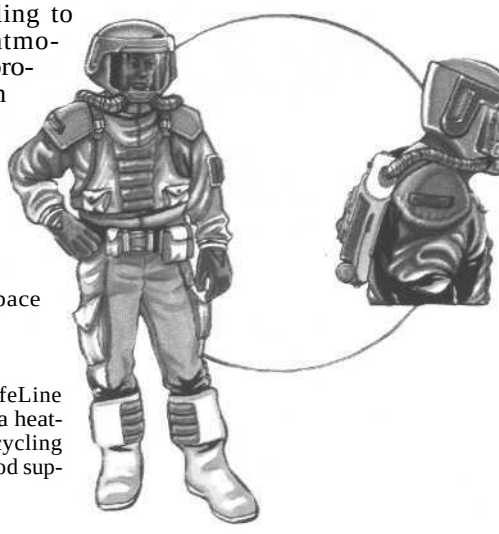
Model: NeuroSaav 8932/D Sensor Pack
Type: Portable scanning device
Skill: Sensors
Cost: 650
Availability: 2, R
Game Notes: The NeuroSaav 8932/D is a general-purpose sensor apparatus that can detect either the presence of a life form, or the presence of a comm signal. Characters using the unit receive a +1D bonus to *sensors.* The device can scan up to 300 meters away, and will give approximate bearings to the source of a comm transmission or to the location of a life form.

Space Suits and Vacuum Suits

Space suits and vacuum suits are required equipment for starfighter pilots. Space suits allow an individual to enter the vacuum of space for limited periods of time without harm. Vacuum suits — which are favored by most "fighter jocks" — perform a similar function.

Space suits are bulky, sealed uniforms that possess an independent atmosphere supply, as well as temperature regulators and waste recyclers, allowing survival in space for periods of up to one week. Higher-priced space suits often contain interior food supplies (dispensed through a tube in the helmet) that can extend the survival period.

Vacuum suits are also self-contained environments, though they dispense with most of the "amenities" provided by space suits. Most vacuum suits do not contain suit heaters, and generally hold enough atmosphere to last a few hours. However, most starfighter pilots — particularly in the Rebel Alliance — view space suits as bulky and obstructive when worn in battle. The heavy padding and insulation in a space suit makes manipulating controls in a cramped fighter cockpit very difficult. Most military pilots are willing to trade the extra atmosphere a space suit provides for the reaction time a vacuum suit allows.



- **Space Suit**

Model: LifeLine Technologies Model 11 Space Suit
Type: Personal space suit
Cost: 2,200 credits
Availability: 2, F
Game Notes: The LifeLine Model 11 contains a heating unit, waste recycling unit and onboard food sup-

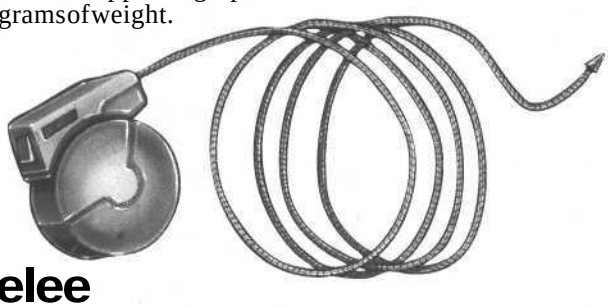
ply. The suit's power supply, atmosphere and food supply will support a character in space for 10 standard days. The wearer suffers a -2D to all *Dexterity* attribute and skill checks.

- **Vacuum Suit**

Model: Incom Military Vacuum Suit
Type: Personal vacuum suit
Cost: 1,000 credits
Availability: 1
Game Notes: Incom developed this version of the military flight suit decades ago; it is in common usage throughout the galaxy. The Incom vacuum suit contains 10 hours worth of atmosphere. A player character in space must make a Moderate *stamina* or *Strength* check every hour he or she is exposed to vacuum or suffer a wound caused by the freezing cold of space.

Syntherope Dispensors

Syntherope is — as the name implies — a synthetic, durable multi-purpose cable. Created from high-strength polymers, syntherope is tough, lightweight and flexible, capable of supporting up to 500 kilograms of weight.



Melee Weapons

Knives

In an age of powered, long-range energy weapons, the main advantage of a knife is that it is easy and cheap to manufacture, concealable, requires no power source beyond sheer physical strength, and possession is rarely regulated by planetary governments.

Some throwing knives can also be used as short-range weapons.

- **Typical Knife**

Model: Standard knife
Type: Melee weapon
Scale: Character
Skill: Melee combat: knife
Cost: 25
Availability: 1
Difficulty: Very Easy
Damage: STR+1D (maximum: 6D)

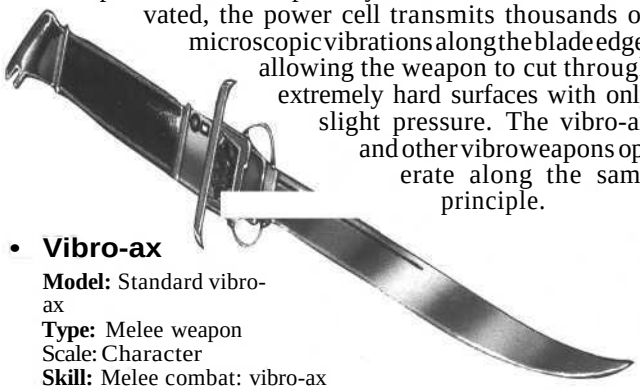


- **Typical Throwing Knife**

Model: Standard throwing knife
Type: Melee weapon
Scale: Character
Skill: Thrown weapons: knife
Cost: 35
Availability: 1
Range: 2-3/5/10
Damage: STR+1D (maximum: 6D)
Game Notes: May be used as a normal knife in melee combat.

Vibroweapons

Vibroweapons come in a variety of forms, from vibroknives to vibro-axes. While vibroweapons appear similar to other melee weapons, this similarity is cosmetic only. A standard vibroknife, for example, is constructed with a miniature power cell and a specially-seated blade. When activated, the power cell transmits thousands of microscopic vibrations along the blade edge, allowing the weapon to cut through extremely hard surfaces with only slight pressure. The vibro-ax and other vibroweapons operate along the same principle.



- **Vibro-ax**

Model: Standard vibro-ax
Type: Melee weapon
Scale: Character
Skill: Melee combat: vibro-ax
Cost: 500
Availability: 2, **R**
Difficulty: Moderate
Damage: STR+3D+1 (maximum: 7D)

- **Vibroblade**

Model: Standard vibroblade
Type: Melee weapon
Scale: Character
Skill: Melee combat: vibroblade
Cost: 250
Availability: 2, **F**
Difficulty: Moderate
Damage: STR+3D (maximum: 6D)

Lightsabers

Lightsabers — the rare and highly-prized weapons of the Jedi Knights — are small, hand-held weapons that project an energy blade capable of cutting through the densest of materials. Each weapon was custom-made by a Jedi and no two are alike. Because the energy blade produces no resistance and has virtually no weight, it is very dangerous for beginners to use, and those without any formal training are as dangerous to themselves as to their opponents. In the hands of a Jedi Knight, these weapons are truly formidable, capable of deflecting blaster bolts in addition to their formidable melee combat capabilities. The weapons are extremely rare artifacts — they are very rarely found for sale and possession of a lightsaber was highly illegal in the Empire.

- **Lightsaber**



Type: Melee weapon
Scale: Character
Skill: Lightsaber
Cost: Unavailable for sale
Availability: 4, X
Difficulty: Difficult
Damage: 5D
Game Notes: If an attacking character misses the difficulty number by more than 10 points (the base difficulty; not their opponent's *parry* total), the character has injured himself with the lightsaber blade. Apply normal damage to the character wielding the lightsaber.

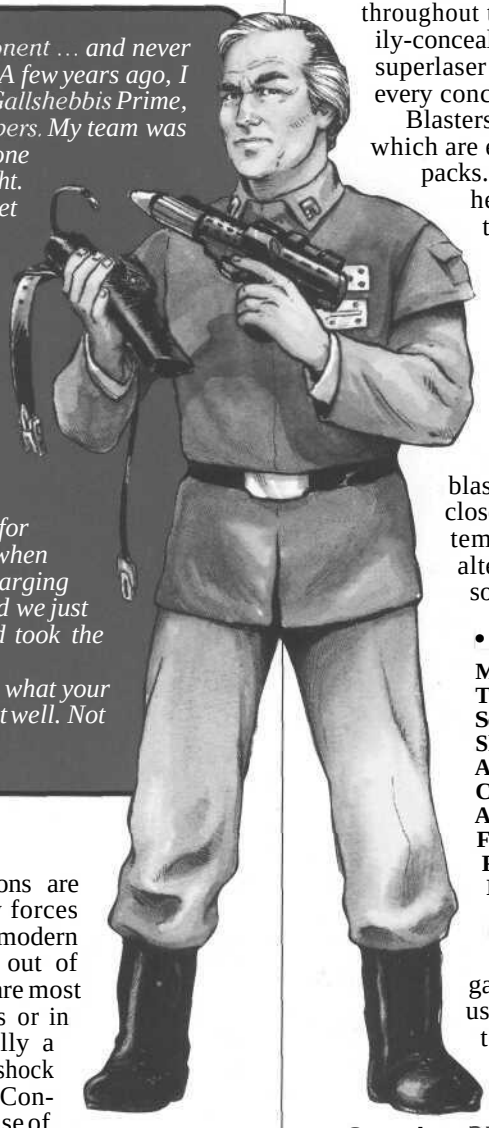
Ranged Weapons

Never underestimate your opponent ... and never overestimate your own firepower. A few years ago, I was trapped in a warehouse on Gallshebbis Prime, surrounded by Imperial stormtroopers. My team was in a bad way — three wounded, one dead and the rest itching for a fight. The kind of situation where folks get careless.

That's when I saw that the stormtroopers were using an outmoded, tripod-mounted repeating blaster, the old BlasTech "PulseHammer" series. The PulseHammer had a monstrous amount of power behind it, but the recycle time on the energy cell was pretty lackluster (which was why BlasTech discontinued the series).

It was just a matter of waiting for the weapon's cool down cycle — when the power cell was too busy recharging itself for the weapon to fire — and we just waltzed out of the warehouse and took the troopers out.

It's an important lesson: learn what your enemy can and can't do, and learn it well. Not knowing the odds can be fatal.



Slugthrowers

These primitive projectile weapons are almost never used by most military forces due to their ineffectiveness against modern armor, and their tendency to run out of ammunition quickly. Slugthrowers are most often found on primitive settlements or in pre-spaceflight cultures; occasionally a Rebel unit will find them useful for shock value (they are extremely loud). Conversely, some Rebel units prefer the use of slugthrowers; it is possible to silence a projectile weapon, not a blaster.

- **Slugthrower**

Model: Coruschal WeaponsWorks "Dagger" Combat Pistol
Type: Slugthrower pistol
Skill: Firearms: Slugthrower pistol
Ammo: 16
Cost: 300
Availability: 2, F
Range: 3-10/30/60
Damage: 3D
Game Notes: -1D damage when used on a target with body armor

Capsule: Coruschal WeaponsWorks was a prominent munitions manufacturer until the planet Coruschal fell into civil disarray. Currently, the planet is a decaying urban sprawl, filled with street fighting between warring factions. Coruschal WeaponsWorks' firearms are generally regarded as high quality among those who still use such weapons, though contact with the planet has been cut off by the fighting.

Blasters

Blasters are the most common types of weapons used throughout the Known Galaxy. Ranging from small, easily-concealed hand weapons to the huge destructive superlaser of the Death Star, blasters are designed for every conceivable role.

Blasters utilize a variety of so-called *blaster gases*, which are excited by the energy provided from power packs. The charge released takes the form of coherent light which delivers killing energy to the target. All hand blasters can be set to "stun" unless otherwise indicated.

Hold-Out Blasters

Small enough to be hidden in the hand of a human, hold-out blasters are common in urban areas with strict weapon controls and among undercover agents.

Hold-out blasters require custom designed power packs and only hold enough blaster gas for a few shots. They are illegal or closely regulated in most systems. Many systems, however, look on them as a "self-defense" alternative to the more powerful types of personal weapons available.

- **Hold-Out Blaster**

Model: Merr-Sonn Munitions Q2 Hold-Out Blaster
Type: Concealable blaster
Scale: Character
Skill: Blaster: hold-out blaster
Ammo: 6
Cost: 275 (power packs: 25)
Availability: 2, R or X
Fire Rate: 1
Range: 3–4/8/12
Damage: 3D

Sporting Blasters

A small, short blaster, often used for small-game hunting or personal defense. Sometimes used for dueling. This is the smallest weapon to use standard power packs. (Princess Leia used a sporting blaster in Star *Wars: A New Hope.*)

Sporting Blaster

Model: Drearian Defense Conglomerate Defender
Type: Sporting blaster
Scale: Character
Skill: Blaster: sporting blaster
Ammo: 50
Cost: 350 (power packs: 25)
Availability: 1, **F**
Fire Rate: 1
Range: 3-10/30/60
Damage: 3D+1

Blaster Pistols

This is the most common weapon in the galaxy. It is popular with urban police forces, traders and anyone else who needs to pack respectable firepower in a compact package. Ownership of these weapons is restricted in many systems.



• **Blaster Pistol**

Model: BlasTech DL-18 Blaster Pistol
Type: Blaster pistol
Scale: Character
Skill: Blaster: blaster pistol
Ammo: 100
Cost: 500 (power packs: 25)
Availability: 1, F, R or X
Fire Rate: 1
Range: 3-10/30/120
Damage: 4D

Heavy Blaster Pistols

A blaster pistol is a compromise: it gives the user a lot more firepower, but with a very limited range — this is accomplished by draining a lot of energy from the power pack, at the expense of ammo. A heavy blaster pistol is crammed into a standard pistol frame, making it easy to disguise if necessary. These weapons are illegal or heavily restricted in many systems. Han Solo's favorite weapon is a modified BlasTech DL-44 heavy blaster pistol.

• **Heavy Blaster Pistol**

Model: BlasTech DL-44 Heavy Blaster Pistol
Type: Heavy blaster pistol
Scale: Character
Skill: Blaster: heavy blaster pistol
Ammo: 25
Cost: 750 (power packs: 25)
Availability: 1, F, R or X
Range: 3-7/25/50
Damage: 5D

Blaster Carbines

These weapons are shorter and less accurate than blaster rifles, the weapons they are based upon. However, they are rugged and reliable and malfunctions are very rare. These weapons are less advanced than blaster rifles, and older models can often be found at greatly discounted prices.



• **Blaster Carbine**

Model: SoroSuub QuickSnap 36T
Type: Blaster carbine
Scale: Character
Skill: Blaster: blaster carbine
Ammo: 100
Cost: 900 (power packs: 25)
Availability: 2, F, R or X
Fire Rate: 1
Range: 3-25/50/250
Damage: 5D
Game Notes: At long range, increase difficulty by +5

Blaster Rifles

Among the most popular personal weapons in the galaxy, blaster rifles are in common use throughout the Imperial and New Republic forces. They have a retractable stock and sight. In most systems, ownership is restricted to military organizations. Imperial stormtroopers favor blaster rifles.

• **Blaster Rifle**

Model: SoroSuub Stormtrooper One Blaster Rifle
Type: Blaster rifle
Scale: Character
Skill: Blaster: blaster rifle
Ammo: 100
Cost: 1,000 (power packs: 25)
Availability: 2,X
Fire Rate: 1
Range: 3-30/100/300
Damage: 5D
Game Notes: If the retractable stock and scope are used for one round of aiming, the character receives an additional +1D to *blaster.*

Sporting Blaster Rifles

Built in an attempt to circumvent standard restrictions on the blaster rifle, the "sport rifle" is merely a smaller version of its more lethal cousin. It was introduced early in the days of the Empire by groups that worried over the new centralization of power. In general, it is just as restricted in use as the blaster rifle.

• **Sporting Blaster Rifle**

Model: Drearian Defense Conglomerate "Light Sport" Hunter
Type: Sporting blaster rifle
Scale: Character
Skill: Blaster: blaster rifle
Ammo: 100
Cost: 900 (power packs: 25)
Availability: 1, F
Fire Rate: 1
Range: 3-40/120/350
Damage: 4D+1
Game Notes: If the retractable stock and scope are used for one round of aiming, the character receives an additional +1D to *blaster.*

Light Repeating Blasters

Longer and more powerful than blaster rifles, these weapons are for large-scale actions, often supplementing ground squads and providing cover for artillery gunners while their weapons are being set up. These weapons are normally about one to one-and-a-half meters long, and can be run off power packs or attached to generators for unlimited firepower. They are normally available only to the military.

• **Light Repeating Blaster**

Model: BlasTech T-21
Type: Light repeating blaster
Scale: Character
Skill: Blaster: repeating blaster
Ammo: 25
Cost: 2,000 (power packs: 25)
Availability: 2, X
Range: 3-50/120/300
Damage: 6D

E-Web Repeating Blasters

The E-Web is at the limit of "portable" blaster weapon technology — troops can carry it, but they certainly can't fire it without tripod mounting. It is normally allotted as an infantry support weapon, and the crew is expected to keep the weapon moving with the troops for backup when needed. Imperial snowtroopers on Hoth used E-Webs.

• E-Web Repeating Blaster

Model: BlasTech E-Web Repeating Blaster
Type: Two-man heavy repeating blaster
Scale: Character
Skill: Blaster: repeating blaster
Ammo: Power generator only
Cost: 5,000
Availability: 2, X
Range: 3-75/200/500
Damage: 8D

Bowcasters

A weapon unique to the arboreal Wookiees of Kashyyyk, the bowcaster (also called a laser crossbow) is an ancient and curious combination of energy and projectile weapon.

The weapon requires great physical strength to cock and load. The weapon fires explosive quarrels wrapped in an energy cocoon, giving the explosive the appearance of an elongated blaster bolt. The weapons are only available on Kashyyyk.

• Bowcaster

Model: Wookiee Bowcaster
Type: Energy/projectile weapon hybrid
Scale: Character
Skill: Bowcaster
Ammo: 6 (quarrels; power packs can make 50 shots before being replaced)
Cost: Not sold to non-Wookiees
Availability: 3, R
Fire Rate: 1
Range: 3-10/30/50
Damage: 4D
Game Notes: If a character wants to fire the weapon more than once in a round, he must make an *Easy Strength* roll to be able to aim the weapon (this is a "free action"). Reloading the weapon with new quarrels requires a Moderate *Strength* roll.

Blaster Artillery Emplacements

"Blaster artillery" covers a bewildering array of weapons and their uses, from anti-troop weapons to permanent low-orbit anti-starship weapons.

Atgar Anti-Vehicle Tower Emplacements

The Atgar 1.4 FD P-Tower is the Rebel Alliance's most common anti-vehicle field artillery weapon. The weapons are underpowered and difficult to move, but they are readily available, which was the rationale for the Alliance's choice of the weapon. The weapon requires a crew of four: one chief gunner, and three support personnel to regulate energy flow and recharge its power cells.

• Anti-Vehicle Laser Cannon

Model: Atgar 1.4 FD P-Tower
Type: Light anti-vehicle laser cannon
Scale: Speeder
Skill: Blaster artillery: anti-vehicle
Crew: 4, skeleton: 2/+10
Cost: 10,000 (new), 2,000 (used)
Availability: 2, R or X
Body: 2D
Fire Rate: 1/2
Fire Control: 1D
Range: 10-500/2,000 /10,000
Damage: 2D+2

Anti-Orbital Ion Cannons

Designed specifically for the defense of planetary surfaces from low-orbit assault, this ion cannon is critical in defending military bases until they can get their planetary shields up to full power.

• Heavy Ion Cannon

Model: KDY v-150 Planet Defender
Type: Heavy ion surface-to-space cannon
Scale: Capital
Skill: Blaster artillery: surface-to-space
Crew: 27, skeleton: 12/+10
Cover: Full
Ammo: Unlimited (power generator)
Cost: 500,000 (new), 100,000 (used)
Availability: 3, X
Body: 5D
Fire Rate: 1
Fire Control: 5D
Range: Atmosphere/Low Orbit (1*)/High Orbit (3*)
Damage: 12D (ionization)
* This refers to the number of "units" from the planet if conducting a space battle

Explosives

Explosives, such as grenades and thermal detonators, are not common in combat except under certain conditions. They're bulky one-shot weapons — once they are thrown, they are expended. Blasters are often preferred because they are light and can be fired repeatedly.

However, grenades are useful for areas where enemy forces are concentrated in a small area, because their area of blast can affect more than one target. Grenades can be equipped with any number of triggers, from simple contact (it explodes when it hits something) to a timer, which can be set for a few seconds to several minutes.

Mines and thermal detonators are larger explosive devices with a variety of potential uses.

Explosive devices are normally tightly-restricted, and those wishing to buy them will often have to seek out black market sources.

Fragmentation Grenades

Grenades come in a variety of sizes and forms, and can be simple explosives, or may eject noxious gases or smoke or any other number of payloads, depending upon the specific needs of the purchaser.

• Fragmentation Grenade

Model: Standard fragmentation grenade
Type: Explosive
Scale: Character
Skill: Grenade
Cost: 200
Availability: 1, R
Range: 3-7/20/40
Blast Radius: 0-2/4/6/10
Damage: 5D/4D/3D/2D

Thermal Detonators

The thermal detonator is a highly effective weapon of terror and destruction. It is fist-sized, yet packs enough explosive to destroy everything within a small building.

• Thermal Detonator

Model: Standard thermal detonator
Type: Explosive
Scale: Character
Skill: Grenade
Cost: 2,000

Availability: 2, X
Range: 3-4/7/12
Blast Radius: 0–2/8/12/20
Damage: 10D/8D/5D/2D

Mines

Mines are used to eliminate incoming troops and vehicles. Most are triggered by physical pressure (such as moving ground troops) or the presence of repulsor fields (generated by incoming vehicles). The *demolitions* skill roll of the character setting the mine is equal to the *hide* value of the mine (in case someone is searching for it) *and* the "to hit" roll of the weapon. When the mine is triggered, the character must use his normal *dodge* to get out of the immediate blast radius of the explosion — if his normal *dodge* is higher than the *demolitions* roll, then he gets to the next higher range of the radius. A successful *full dodge* will get the character out of the entire blast radius.

- **Mine**

Model: Standard anti-vehicle mine
Type: Explosive
Scale: Speeder
Skill: Demolitions
Cost: 750
Availability: 2, X
Blast Radius: 0–2/4/6/10
Damage: 5D/4D/3D/2D

Armor

With the advance of blaster weapons, armor has become less and less popular: most soldiers in the field soon realized that their armor would be ineffectual in stopping those bolts of energy, and their speed and quickness would be of prime importance. Armor is more useful against many slugthrowing weapons, so it is common on very primitive worlds.

Armor protects a specific portion of a person's body. If an attack hits that area, the wearer may add the die code of the armor to his *Strength* roll to resist damage.

Armor may cover one of six locations: head, torso, left arm, right arm, left leg, and right leg. Head and torso armor may provide different protection to the front and back, and if so, the distinction is indicated.

Blast Helmets

Common among the forces of the Rebel Alliance, blast helmets provide troops with valuable protection from fragments and shrapnel, although they are almost useless against blaster bolts.

- **Blast Helmet**

Model: Typical blast helmet
Type: Personal armor
Scale: Character
Cost: 300
Availability: 1
Game Notes: +1D physical, +1 energy (head).

Blast Vests

Like blast helmets, vests are very useful against physical attacks, such as grenade shrapnel and bullets, but they provide little protection from blaster bolts.

- **Blast Vest**



Model: Typical blast vest
Type: Personal armor
Scale: Character
Cost: 300
Availability: 1
Game Notes: +1D physical, +1 energy (torso).

Bounty Hunter Armor Suits

A number of bounty hunters utilize a variety of personal armors for protection during the course of their duties. A favored set of armor is the Corellian PowerSuit, which not only provides protection, but enhances the user's *Strength* in personal combat.

These battlesuits are often greatly modified by their owner. Typical modifications include the permanent addition of weapons, advanced sensors in helmets, emergency survival equipment storage belts, harsh environment shielding and a number of other items.

These suits are restricted in many systems, and may be illegal to purchase or possess.

- **Bounty Hunter Armor**



Model: Corellian PowerSuit
Type: Bounty hunter armor
Scale: Character
Skill: Powersuit operation
Cost: 2,500
Availability: 2, R
Game Notes: +2D physical, +1D energy.

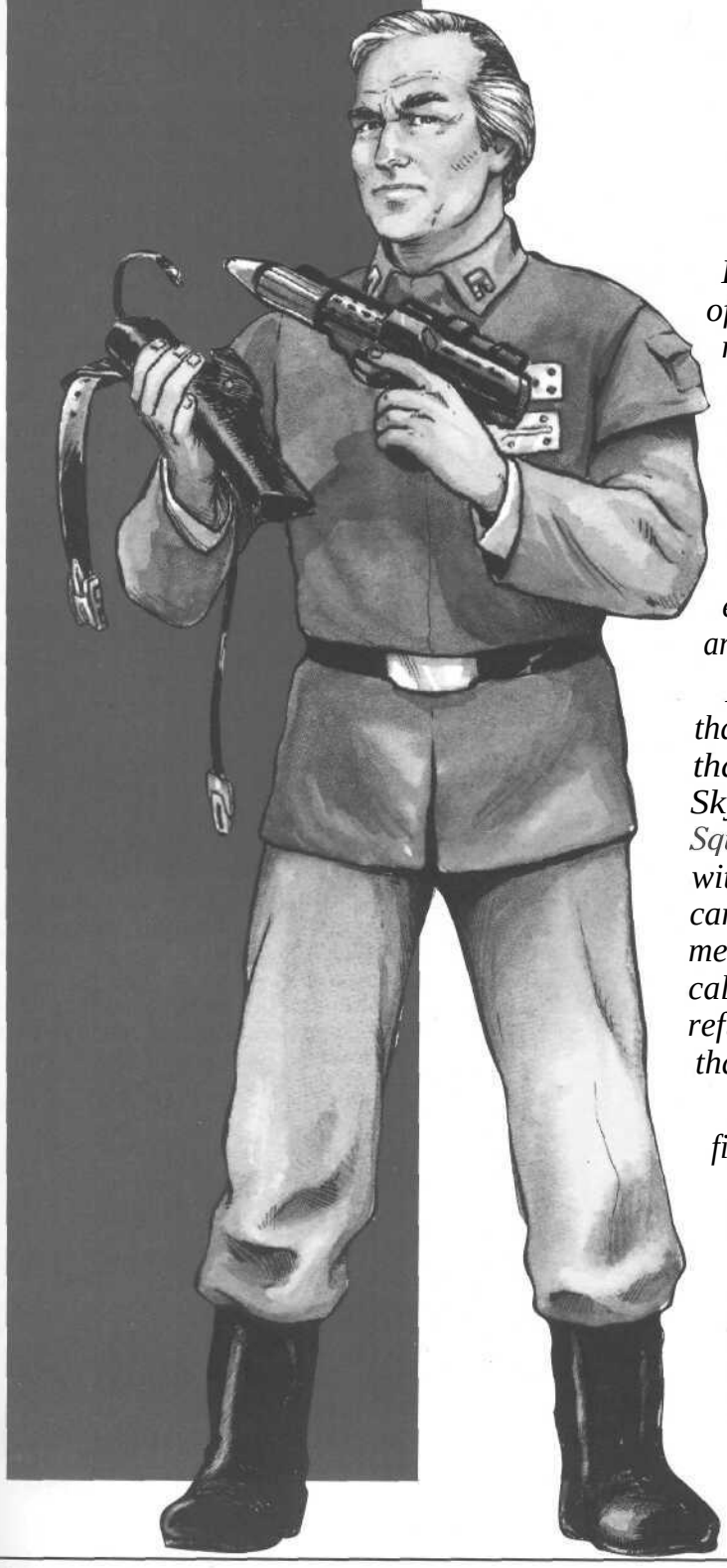
Stormtrooper Armor Suits

Stormtroopers are the elite shock troops of the Empire, and their stark white protective armor is unmistakable. The armor is an 18-piece cocoon which surrounds the soldier. Ownership of Stormtrooper armor by non-stormtroopers is a serious offense in all Empire systems — and inherently dangerous in non-Empire systems.

- **Stormtrooper Armor**

Model: Standard Stormtrooper armor
Type: Military armor
Scale: Character
Cost: Not available for sale
Availability: 3, X
Game Notes: +2D physical, +1D energy. -1D penalty to all *Dexterity* attribute and skill checks; helmet contains tongue-activated comlink; Multi-Frequency Targeting and Acquisition System (MFTAS), +2D to *Perception* checks in low-visibility situations, +2D to ranged weapon skill uses against targets that move more than 10 meters per round; climate controlled body glove (allows operation in moderately warm or cold climates).

18 Droids



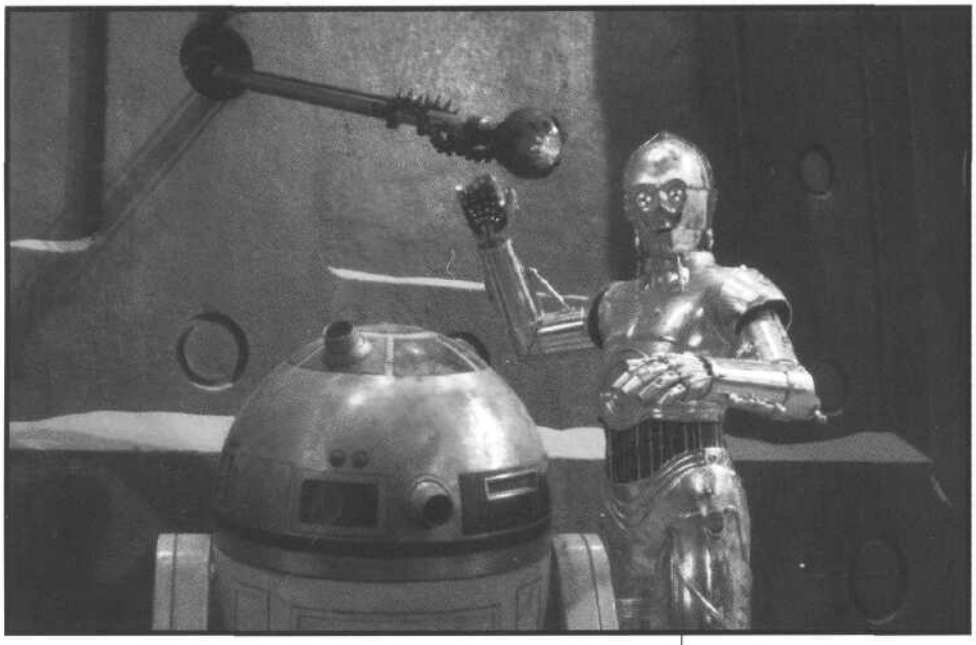
Droids are mechanical devices, often capable of intelligent and creative thought. Droid-types range from simple units that can only follow basic commands, to highly developed units capable of translating millions of languages or assisting in the piloting of a starship. Higher function droids are programmed with personalities, are capable of acting independently and making decisions; some droids even seem to have emotions. In short, they are an electronic form of life.

Most people consider droids as little more than tools, though I'm not entirely convinced that is the case. Anyone who's met Luke Skywalker's astromech droid or Rogue Squadron's protocol droid would probably agree with me. Many droids — if treated with a little care and respect — can seem as alive as you or me. Whether or not these constructs can truly be called 'alive' is not for me to say ... I simply refuse to treat them as inferior, as something less than me, just because they're different.

If I did, I'd be no better than the Imperials I'm fighting.

Droids in the Galaxy

Droids are one of the fundamental technologies of the galaxy. They are intelligent automatons programmed to perform very specific functions. Droids are often used for tasks which are too complex, dangerous or even dull for organic beings. Droids may be programmed to excel at one or two specific types of functions at the expense of having the versatility of organics. Due to their highly-developed logic circuits, droids lack the intuitive and



associative capabilities of many organic species. Droids, in addition to high intelligence and the capacity for learning, are normally programmed to exhibit a specific personality in order to make them more palatable to organics.

Droids take a variety of forms, from aesthetically pleasing humanoid shapes to the stark functionality of an astromech or probe droid. Many droids have normal speech capabilities for easy communication with other beings, although some are limited to high-density electronic languages that only other droids can interpret with any ease.

Droids are often classified by function:

• **First-degree droids** are designed for physical sciences, mathematics and medical sciences applications.

• **Second-degree droids** are programmed for environmental, engineering and technical applied science skills. Exploration and probe droids are part of this category.

• **Third-degree droids** are skilled in the social sciences and often perform protocol, translation, organic relations, teaching, diplomatic and other functions which bring them into regular contact with organics.

• **Fourth-degree droids** are programmed for security and military applications, and include everything from patrol droids to the now illegal assassination droids. This class of droids is strictly regulated throughout the galaxy.

• **Fifth-degree droids** have lower intelligence requirements than other droids, and typically perform menial labor, including simple lifting, mining, salvage, transportation, sanitation and waste control duties.

Roleplaying Droids

Players may choose to play a droid, although they will probably choose the more intelligent and highly evolved droids, with sophisticated programming to encourage creative thought or even emotions. Players are cautioned to remember that — General Cracken's words notwithstanding — droids are not considered life-forms in the galaxy at large: they are property. A droid player character must have an "owner" (although the "owner" may be more like a friend than a master, as evidenced by Luke Skywalker's relationship with C-3PO and R2-D2). Also remember that since droids are property, they aren't accorded the same rights as organic beings — blasting a droid is destruction of private property, not murder.

Droids are also disliked by many people in the galaxy. Droids are often viewed as taking jobs from "living" people and little more than mindless automatons. Because of several incidents involving assassin droids, most people have a strong distrust of any droid which exhibits any combat skills. For these, and many other reasons, players portraying droids are strongly urged to remember these dislikes at all times.

Droids may not be Force-sensitive and may never have Force skills. The limits of current technology only allow droids with a maximum of 13D for any skill.

The droids listed in this chapter are "stock" droids: all new droids of this make and *specific model* will automatically come with those specific skills, attributes and equipment.

Human and alien player characters generally begin with 25D (18D in attributes and 7D in skills). Total up the dice of the stock droid, including attributes, skills, weapons, armor and special attachments that add extra skill dice. Do not include any dice from special abilities that grant droids extra dice at the *time of the character's creation only.* (For example, if a droid has a special ability that gives him 4D bonus skill dice for *Technical* skills, this doesn't count toward the *total* when generating characters since these are *bonus* dice.)

If the total of the dice is less than 25D, the player may put the rest in *skills* and *attachments* (not attributes), with a limit of placing up to 4D in any single skill (instead of the standard limit of 2D for most other characters). The player may add skill dice to "pre-programmed" skills, but the starting extra dice may not total more than 4D above the attribute.

Droids may later improve skills and attributes in the same way that characters do, although the gamemaster may rule that certain software packages and special attachments must be purchased with credits.

> **Example:** Eric decides that he wants to play an Arakyd 6G2 DeepSpace Explorer droid. The stock droid starts with 6D attribute dice, 3D skill dice and 7D in attachments (the grasping arm adds +3D to *lifting*, the long-range sensor adds +2D to *search* and the movement sensor adds +2D to *search),* for a total of 16D. This leaves Eric 9D to allocate to other skills and attachments.
>
> Eric can add any new skill he wants, putting up to 4D in it. The only skill Eric's character has at this time is *search,* and the droid already has an extra 3D in the skill; Eric could only add 1D more to his *search* skill during character creation.

Gamemasters may design stock droid types that have

much more than 25D in dice. These droids may be restricted exclusively to gamemaster characters. The gamemaster may allow their use as player characters by adding severe restrictions to the droid: for example, the droid may be impractical to play, illegal on most planets, very expensive to own or quite prone to breakdown. You should warn players that severe game mechanics and story balancing will be used to keep the droid from overpowering the game.

Game Statistics

All droids have a listing for game information. Droids can be listed as individuals (such as R2-D2 and C-3PO) or as a "stock" model of a droid (such as for the Industrial Automaton R2 Astromech droid).

Type: The manufacturer, make and type of droid.
Attributes and Skills: For individual droids, these are listed in the same manner as normal characters. For stock droids, these listings can be considered "minimum" skills for all droids of that type. Of course, some individual droids will have been altered or reprogrammed and thus will not meet the minimums, while other individuals can greatly exceed those minimums.
Equipped With: Many droids are equipped with specialized tools. These tools are listed here.
Special Skills: Some droids have specialized skills which are otherwise not commonly available. If that is the case, the skill (and its governing attribute) is listed and explained.
Special Abilities: Some droids have unique special abilities.
Story Factors: Some droids have very specific types of story factors. Story factors are things which can govern a droid's behavior or how other beings interact with the droid, but are not "game rules" in the traditional sense.
Move: For an individual droid, its movement rate. For a type of droid, it may have two listings: the first number is the droid's basic Move, while the second number represents the droid's maximum Move.
Size: The droid's size.
Cost: The cost of the droid, sometimes with "new" and "used" listings.
Equipment: Some droids carry equipment (just like characters). If this is the case, the droid's equipment will be listed here.

Astromech Droids

Astromech droids are designed for in-flight and post-flight starship operations and maintenance duty. These droids are integral to the operation of many starfighters, both during operation and for the operation of the hyperdrive motivator.

The droids interface with starship computers during flight, and can assist computerized repairs, allowing the pilot to keep his full attention on piloting. For simpler vehicles, astromech droids may be the sole pilot.

Astromech droids are capable of storing up to 10 pre-programmed hyperdrive jumps so that ships equipped with hyperdrives but lacking a navigation computer may be piloted to other systems. The droid's memory stores the basic calculations, and the unit itself calculates any minute adjustments needed prior to entering hyperspace.

• R2 Astromech Droid

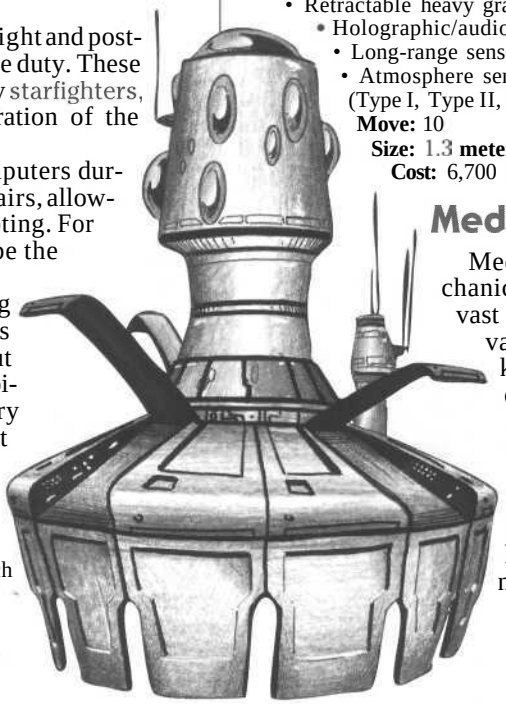
Type: Industrial Automaton R2 Astromech Droid
DEXTERITY 1D
KNOWLEDGE 1D
MECHANICAL 2D
Astrogation 5D, starfighter piloting 3D, space transports 3D
PERCEPTION 1D
STRENGTH 1D
TECHNICAL 2D
Computer programming/repair 4D, starfighter repair 5D*
*Astromech droids, if acting in co-pilot capacity, may attempt starship repairs while in flight.
Equipped With:
• Three wheeled legs (center leg retractable)
• Retractable heavy grasping arm *(lifting* at 2D)
• Retractable fine work heavy grasper arm
• Extendable 0.3 meter long video sensor (360 degree rotation)
• Small electric arc welder (1D to 5D, as fits situation), 0.3 meter range
• Small circular saw (4D, 0.3 meter range)
• Video display screen
• Holographic projector/recorder
• Fire extinguisher
• Small (20 cm by 8 cm) internal "cargo" area
• Some additional small tools and equipment
Move: 5
Size: One meter tall
Cost: 4,525 (new)

Explorer Droids

Explorer droids are often assigned to scout vessels for quick investigation of new planets. These droids take a variety of shapes, and are often equipped with repulsorlift units for rough terrain, and advanced sensors for determining planetary data.

• DeepSpace Explorer Droid

Type: Arakyd 6G2 DeepSpace Explorer Droid
DEXTERITY 1D
KNOWLEDGE 1D
MECHANICAL 1D
PERCEPTION 1D
Search 4D
STRENGTH 1D
TECHNICAL 1D
Equipped With:
• Repulsor unit with three meter flight ceiling
• Retractable heavy grasper arm *(lifting* at 4D)
• Holographic/audio recorder
• Long-range sensor (+2D to *search* for moving objects)
• Atmosphere sensor — can determine atmosphere class (Type I, Type II, Type III or Type IV) within one half-hour
Move: 10
Size: 1.3 **meters**
Cost: 6,700 (new)



Medical Droids

Medical droids are sophisticated mechanical constructs, programmed with a vast knowledge of the physiology of a variety of species, and the surgical knowledge to repair the most serious of injuries. The 2-1B series medical droid is an older series, though it still sees widespread use throughout the galaxy; while later models are more adept at many surgical functions, 2-1B units are reputed to have a much better "bedside manner" than current designs.

• Two-Onebee Medical Droid

Type: Industrial Automaton 2-1B Surgical Droid
DEXTERITY 1D
KNOWLEDGE 2D
Alien species 5D
MECHANICAL 2D
(A) Bacta tank operation 5D
PERCEPTION 3D
(A) Injury/ailment diagnosis 6D
STRENGTH 1D
TECHNICAL 3D
First aid 6D, (A) medicine 9D
Equipped With:
• Computer interface tether (range of 5 meters, adds +2D to all medical skills)
• Medical diagnostic computer
• Analytical computer
• Surgical attachments
• Hypodermic injectors (4D stun damage)
• Medicine dispensers
Move: 4
Size: 1.5 meters tall
Cost: 4,300 (new)

Protocol Droids

The Cybot Galactica 3PO series is among the most successful line of these popular protocol units. They are humanoid in shape and generally programmed for subservient, service-oriented personalities.

These droids are utilized for etiquette and translation, and are often found in the service of diplomats and wealthy traders. These droids are capable of reproducing any sound that their audio sensors pick up, allowing them to speak almost any language.

• 3PO Protocol Droid

Type: Cybot Galactica 3PO Human-Cyborg Relations Droid
DEXTERITY 1D
KNOWLEDGE 3D
Cultures 6D, languages 10D*
MECHANICAL 1D
PERCEPTION 1D
STRENGTH 1D
TECHNICAL 1D
*The droid's vocabulator speech/sound system makes the droid capable of reproducing virtually any sound it hears or is programmed to reproduce.
Equipped With:
• Humanoid body (two arms, two legs, head)
• Two visual and two audial sensors — human range
• Vocabulator speech/sound system
• AA-1 VerboBrain
• TranLang III Communications module with over seven million languages
Move: 8
Size: 1.7 meters tall
Cost: 3,000 (new)

Probe Droids

Originally designed for peaceful exploration purposes, probe droids have seen extensive use in the Imperial Navy. The Empire uses probes to search for hidden Rebel outposts, smuggler bases and pirate shadowports in remote areas.

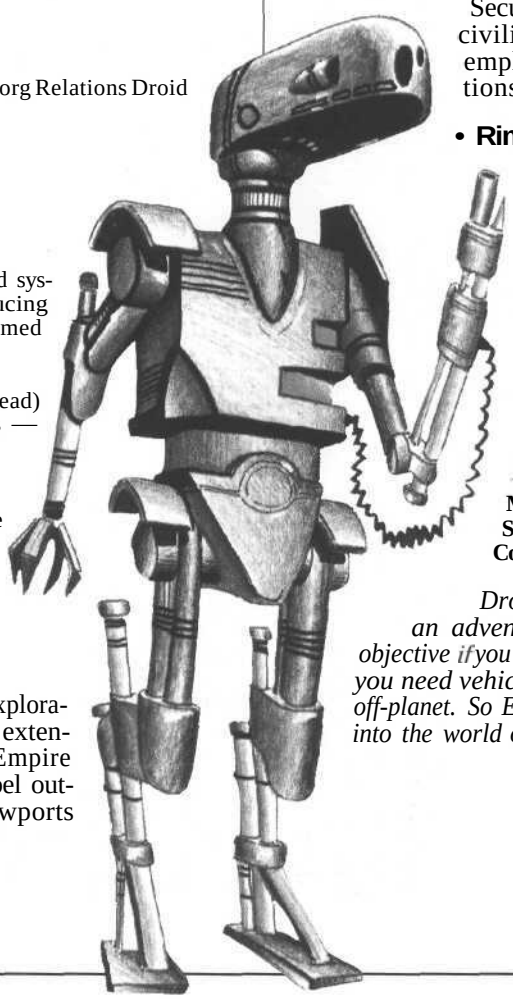
There are several types of probe droids, ranging from asteroid surveyors to remote surveillance units. Most civilian probes are not armed or shielded, unlike their Imperial counterparts.

• Probe Droid

Type: Arakyd Viper Probe Droid
DEXTERITY 3D
Blaster 4D
KNOWLEDGE 2D+2
Planetary systems 4D
MECHANICAL 3D
Sensors 6D
PERCEPTION 3D
Search 4D, search: tracking 7D+1
STRENGTH 4D
TECHNICAL 2D+1
Equipped With:
• Long-range sensor (+1D to *search* for objects between 200 meters and five kilometers away)
• Movement sensor (+2D to *search* for moving objects up to 100 meters away)
• Atmosphere sensor — can determine atmosphere class (Type I, Type II, Type III, Type IV) within one half-hour
• Blaster cannon (4D+2)
• Self-destruct mechanism
• Repulsor generator for movement over any terrain
• Several retractable manipulator arms
• Several retractable sensor arms for gathering samples
Move: 14
Size: 1.6 meters tall
Cost: 14,500 (new)

Security Droids

Security droids are strictly regulated in most civilized systems, although they are widely employed by crimelords, private corporations and local governments.



• Rim Securities' K4 Security Droid

Type: Rim Securities' K4 Security Droid
DEXTERITY 3D
Blaster 7D, dodge 8D, running 4D
KNOWLEDGE 1D
MECHANICAL 1D
PERCEPTION 1D
STRENGTH 1D
TECHNICAL 1D
Equipped With:
• Two auto-balance arms
• Two arms
• Body armor (+2D to *Strength* to resist damage)
• Internal blaster rifle (5D, 5-30/100/200)
Move: 11
Size: 1.6 meters
Cost: 7,500 (new)

Droids and equipment are important parts of an adventure — but it's hard to achieve your objective if you can't get where you're going. That's why you need vehicles and even starships, if you're headed off-planet. So Evin Dastt is going to take you from here into the world of things that speed, swoop and soar.

19 Vehicles



Before I give you the lowdown on starfighters and space transports, I'm gonna show you the basics: subatmospheric craft. (You gotta crawl before you walk, right?)

There are vehicles everywhere, from the glittering airspeeders of the Core Worlds to the greel wood-covered groundcoaches of the Tion Hegemony. If there's a job that needs doing, there's probably a crate that's designed for the job. Hey, even a fighter jock like me still likes to tinker with an old airspeeder now and again.

Chances are you'll be flying a cloud car or zippin' around in a landspeeder long before the Rebel Alliance gives you clearance in an X-wing, so we'll start there.

Vehicle Statistics

Each vehicle in this section has a variety of statistics that are useful in gameplay. Most of these vehicle codes are not necessary all of the time, but they provide valuable background data on the vehicle. Most of the time, it is sufficient to know the vehicle's *scale, skill, move, maneuverability, body strength* and relevant weapon codes. The stats are presented in the following order:

- **(Vehicle's model or nickname)**

  Craft: The vehicle's manufacturer, model name and number; also indicates whether vehicle is "stock" or "modified."
  Type: The vehicle's general classification.
  Scale: The vehicle's scale (used for the "scale" rules in Chapter Six, "Combat and Injuries").
  Skill: The skill that is used to pilot the vehicle, followed by specialization. Example: Repulsorlift operation: airspeeder.

Unskilled: Some very specialized vehicles will have an "unskilled penalty" indicated: anyone piloting the vehicle without the correct specialization suffers the penalty indicated. **Example:** Repulsorlift operations: heavy equipment (unskilled: -2D)

Crew: The standard crew complement of the vehicle, followed by the gunners (in addition to the crew). The "skeleton" lists the *minimum* number needed to fly the vehicle, as well as the penalty added to all piloting difficulty numbers because of the skeleton crew.

Crew Skill: Typical die codes for crew members.

Passengers: The number of passengers the vehicle can carry.

Cargo Capacity: The maximum mass of cargo that can be carried.

Cover: The amount of cover provided by the vehicle for passengers. This is listed as Full, 3/4, 1/2, 1/4 or none — relevant modifiers are discussed in Chapter Five, "Combat And Injuries."

Altitude Range: For repulsorlift and flying vehicles only. The minimum and maximum operating altitude for the vehicle (Standard gravity and Standard atmosphere density worlds).

Cost: The cost for a new vehicle of this type. Used vehicle prices will vary, depending upon the vehicle's condition and equipment.

Maneuverability: This die code is added to the pilot's roll whenever he makes an operation total, including for movement and *vehicle dodges.*

Move: The distance, in meters, covered by each move; the vehicle's maximum speed in kilometers per standard hour.

Body Strength: The vehicle rolls this die code to resist damage in combat.

Shields: Some vehicles have shields. See the rules for shields in Chapter Seven, "Space Travel and Combat."

Weapons:

Weapon Type: This list the number and type of weapon the vehicle has mounted. If a vehicle is listed as "fire-linked" it means that the stats given below are for all of the weapons linked to fire simultaneously.

Fire Arc: Front, back, left, or right. Turret-mounted weapons can fire in all arcs.

Crew: The number of crew necessary to operate the weapon. If there is no crew listing, the weapon can be fired by the pilot.

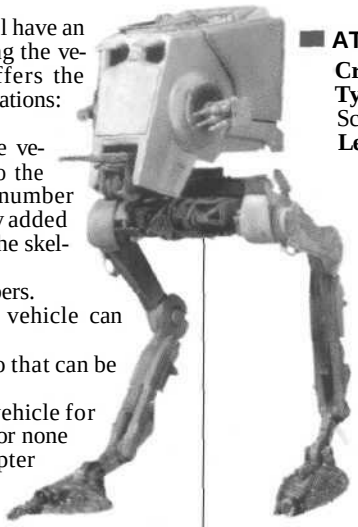
Scale: The weapon's scale (if different than that of the vehicle).

Skill: The skill used when operating the weapon.

Fire Control: This die code is added to the gunner's skill total when firing the weapon.

Range: The weapon's short, medium and long ranges. If a weapon has four listings, it is for point-blank, short, medium and long ranges; for these weapons, anything shorter than point-blank range requires a Very Difficult weapon total to hit in combat.

Damage: The weapon's damage.



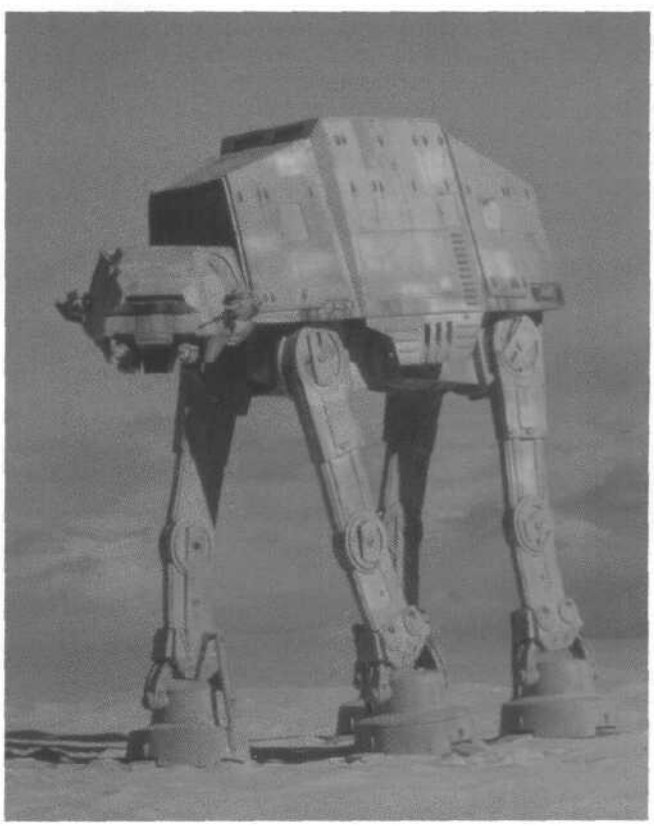
AT-ST Walker

Craft: All Terrain Scout Transport
Type: Medium walker
Scale: Walker
Length: 6.4 meters long, 8.6 meters tall
Skill: Walker operation: AT-ST
Crew: 2, skeleton: 1/+15
Crew Skill: Missile weapons 4D, vehicle blasters 4D+2, walker operation 5D
Cargo Capacity: 200 kilograms
Cover: Full
Cost: Not available for sale
Maneuverability: 1D
Move: 30; 90 kmh
Body Strength: 3D
Weapons:

Twin Blaster Cannon
Fire Arc: Front
Crew: 1 (pilot)
Skill: Vehicle blasters
Fire Control: 1D
Range: 50-200/1/2 km
Damage: 4D

Twin Light Blaster Cannon
Fire Arc: Front
Crew: 1 (co-pilot)
Skill: Vehicle blasters
Fire Control: 1D
Range: 50-300/500/1 km
Damage: 2D

Concussion Grenade Launcher
Fire Arc: Front
Crew: 1 (co-pilot)
Skill: Missile weapons: grenade launcher
Fire Control: 1D
Range: 10–50/100/200
Damage: 3D



Walkers

The Imperial military employes these machines to complement existing repulsorlift, crawler and wheeled vehicles, and also to inspire fear in enemy troops. Walkers have proven remarkably effective in combat on both counts.

The Imperial All Terrain Armored Transport (AT-AT) is a four-legged behemoth that shakes the ground as it ploddingly closes in upon enemy fortifications. The massive machines are considered virtually unstoppable, and in addition to their weapons, can carry up to 40 fully-equipped troopers or a pair of AT-ST "scout walkers."

The All Terrain Scout Transport (AT-ST) is nimbler and designed for scouting or support duty, and is deadly on the battlefield. It requires a crew of two.

AT-AT Walker

Craft: All Terrain Armored Transport
Type: Assault walker
Scale: Walker
Length: 20.6 meters long, 15.5 meters tall
Skill: Walker operation: AT-AT
Crew: 5, skeleton: 3/+10
Crew Skill: Vehicle blasters 5D, walker operation 5D
Passengers: 40 (troops) or 2 AT-STs
Cargo Capacity: 1 metric ton
Cover: Full
Cost: Not available for sale
Move: 21; 60 kmh
Body Strength: 6D
Weapons:
2 Heavy Laser Cannons (fire-linked)
Fire Arc: Front
Crew: 1 (co-pilot or commander)
Skill: Vehicle blasters
Fire Control: 2D
flange: 50-500/1.5/3 km
Damage: 6D
2 Medium Blasters (fire-linked)
Fire Arc: Front
Crew: 1 (co-pilot or commander)
Skill: Vehicle blasters
Fire Control: 2D
Range: 50-200/500/1 km
Damage: 3D
Note: The AT-AT walker's head is mounted on a pivoting neck, which can turn to face the left, front and right fire arcs. An AT-AT may move its head one fire arc per turn (from left to front, right to front, front to right, or front to left).

Repulsorlif Technology

The predominant vehicle technology is called *repulsorlift.* Repulsorlift is preferred over more primitive thrust methods because it is quieter, cleaner and more efficient than other propulsion systems. By producing antigravity *repulsorfields,* these drives allow exacting control and high speeds or incredible cargo hauling capacity. The versatile repulsor power plant can be adjusted to run on a variety of easily found power sources, such as minerals, solar power and fusion, although power cells and energy generators are preferred because they produce the most power for the least mass.

Repulsorliftvehiclesare also popular because they are not restricted to roads and other smooth pathways — a boon to frontier and poor planets that can't afford funding for highway construction. Almostallatmospheric vehicles, and a majority of "ground" vehicles in the KnownGalaxy, relyuponrepulsor technology; primitive wheeled, hover and hydrocarbon burning engines are normally found only on themostprimitiveworlds, or on planets where repulsorlift isn't feasible due to random gravity and radiation fluctuations.

Many high speed repulsorcraft, such as airspeeders and cloud cars, use ion engine afterburners to boost performance and speed, making them superior to many spacecraft in atmospheric performance.

Landspeeders

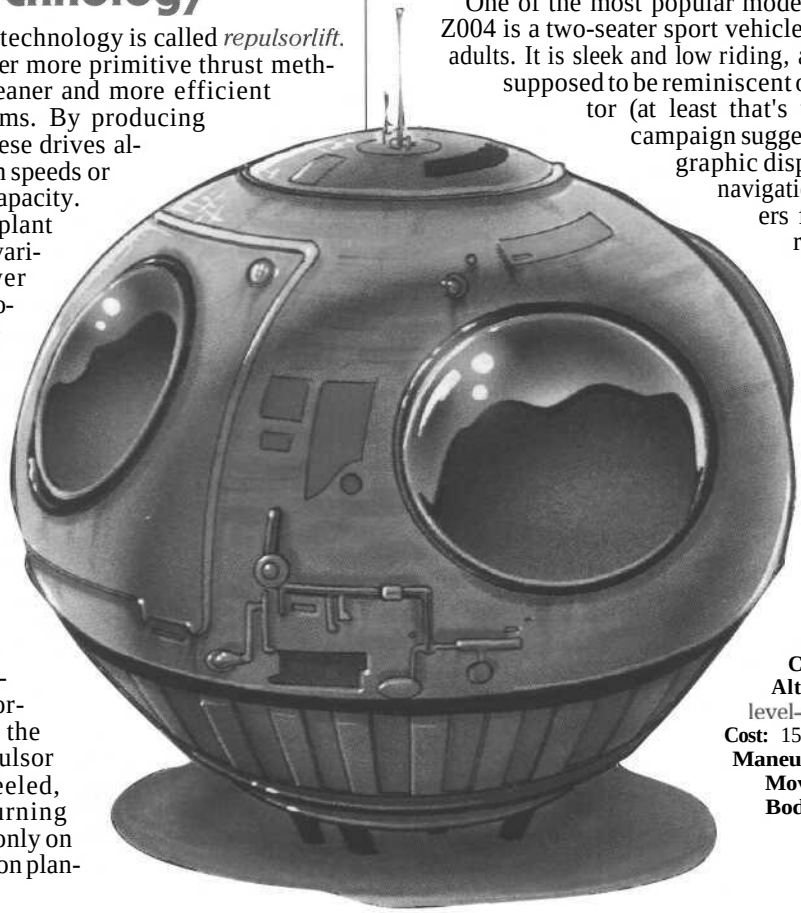
Landspeeders are ground-based repulsorlift vehicles, common on planets around the galaxy. Most families and individuals own their own landspeeder, especially on non-urban worlds where there is very little public transportation.

Landspeeders are normally dependent only upon repulsorlift, although some competition and military models use ion engines for greater top-end speed. An average speeder flies around 200 kilometers per hour, although the fastest models can reach speeds in excess of 350 kilometers per hour. Speeders normally have a flight ceiling of less than five meters, so they are dependent upon smooth, well-groomed surfaces for smooth flight, such as natural flats, calm water or roads.

Landspeeders are built formanyuses, including personal sport speeders, which are normally two-seater affairs, family speeders, with room for up to six passengers, and massive cargo or public transport speeders, which can carry hundreds of individuals and move several tons of cargo. They retain a significant sales edge over airspeeders due to their affordability.

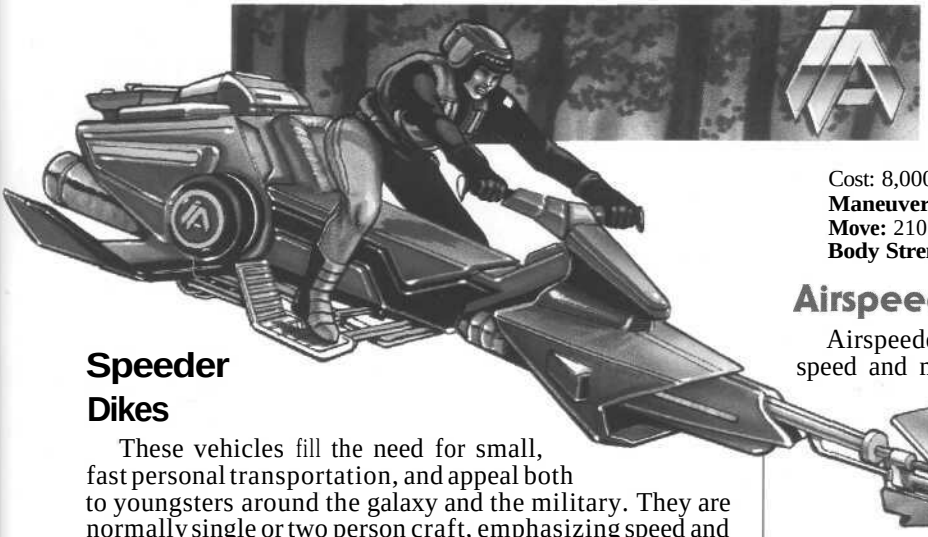
Ubrikkian 9000 Z004

One of the most popular models on the market, the Z004 is a two-seater sport vehicle, popular with young adults. It is sleek and low riding, and, while in flight, is supposed to be reminiscent of a fast, deadly predator (at least that's what the advertising campaign suggested). It features holographic displays, computer assist navigation and counter balancers for a stable ride over rough terrain.



- **Ubrikkian 9000 Z004**

Craft: Ubrikkian 9000 Z004
Type: Sport speeder
Scale: Speeder
Length: 2.46 meters
Skill: Repulsorlift operation: landspeeder
Crew: 1
Crew Skill: Varies widely
Passengers: 1
Cargo Capacity: 30 kilograms
Cover: Full
Altitude Range: Ground level–1.5 meters
Cost: 15,000 (new), 5,000 (used)
Maneuverability: 2D+1
Move: 105; 300 kmh
Body Strength: 1D+2



Speeder Dikes

These vehicles fill the need for small, fast personal transportation, and appeal both to youngsters around the galaxy and the military. They are normally single or two person craft, emphasizing speed and maneuverability over safety and protection.

- **Ikas-Adno Nightfolcon**

Craft: Ikas-Adno 22-B Nightfalcon
Type: Speeder bike
Scale: Speeder
Length: 4.87 meters
Skill: Repulsorlift operation: speeder bike
Crew: 1
Crew Skill: Varies widely
Passengers: 1
Cargo Capacity: 4 kilograms
Cover: 1/4
Altitude Range: Ground level–10 meters
Cost: 6,250 (new), 1,000 (used)
Maneuverability: 3D+1
Move: 160; 400 kmh
Body Strength: 1D+2
Weapons:
Laser Cannon
Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 2D
Range: 3-50/100/200
Damage: 4D

Swoops

Swoops are a very advanced development in repulsorlift vehicles — they achieve incredibly high speeds through a combination of repulsorlift and ion engine power, while completely sacrificing any protection.

They are much more difficult to pilot than speeder bikes, but in the hands of an expert, are much more effective, especially in high speed chase situations. Swoop racing is popular throughout the Known Galaxy.

- **Skybird Swoop**

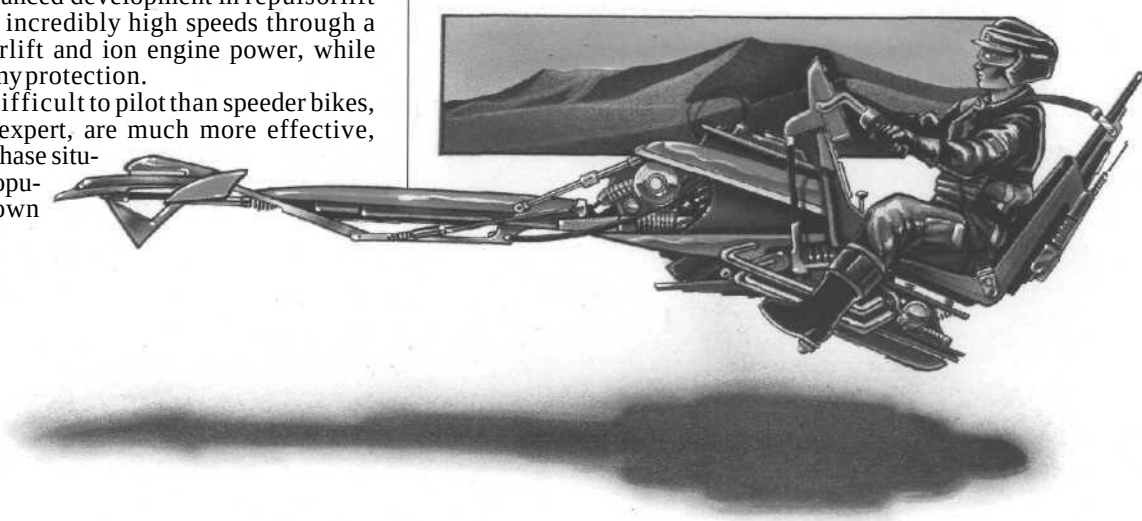
Craft: Skybird
Type: Racing swoop
Scale: Speeder
Length: 4.2 meters
Skill: Swoop operation
Crew: 1
Crew Skill: Varies widely
Cargo Capacity: 1 kilograms
Cover: 1/4
Altitude Range: Ground level–35 meters
Cost: 8,000 (new), 2,000 (used)
Maneuverability: 4D
Move: 210; 600 kmh
Body Strength: 1D

Airspeeders

Airspeeders are personal transport vehicles designed for speed and maneuverability. While specific models have different capabilities, airspeeders as a general class range from low-level vehicles to high-altitude vehicles that can travel up to 25 kilometers above ground level; most airspeeders have a flight ceiling of less than 250 meters, deriving maximum lift from the atmosphere and without the need for pressurized pilot's compartments.

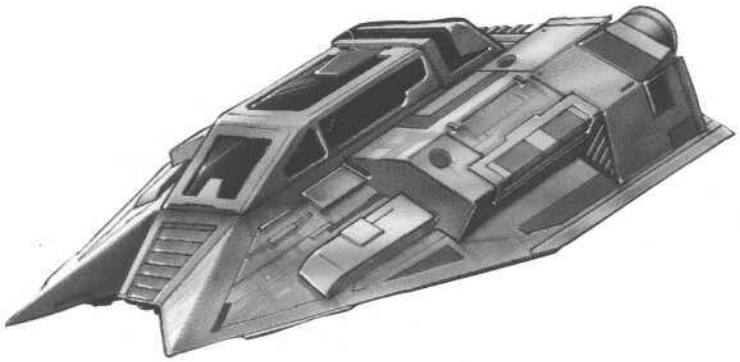
Airspeeders are superb "hit-and-run" combat vehicles, with top-end speeds exceeding 900 kilometers per hour. Airspeeders are sleek and aerodynamic, and use mechanical control flaps for high-speed turns without loss of speed. Because of these capabilities, they are fairly difficult to track with targeting computers, and while not as sturdy as cloud cars, they are far more difficult to hit, especially with slow-response artillery weapons.

Airspeeders are considered sport and speed vehicles, and so have a notoriously low cargo capacity, and are only capable of carrying one to two people. Civilian airspeeders are often carefully regulated, except on frontier worlds, simply because these vehicles are very dangerous in the hands of untrained novices (there are many horror stories of these vehicles getting away from a new pilot and plunging into a crowd of spectators or houses). Local governments, law enforcement agencies, and even the Rebel Alliance/New Republic forces use many modified varieties of airspeeders, because they are cheap and reliable defense craft, and can easily carry a number of powerful weapons. Although the conversion process for demanding environments can be tricky, once the vehicles are flight-worthy, they require much less maintenance than cloud cars.



Incom T-47I Airspeeder

The T-47I is an old, but popular, model of airspeeder based on Incom's popular basr T-47 model. It's noted for both speed and maneuverability. While it has been out of production for nearly a decade, it remains a favorite of adolescents and young adults because it is easy to maintain, spare parts are readily available and it can easily be modified for greater speed.



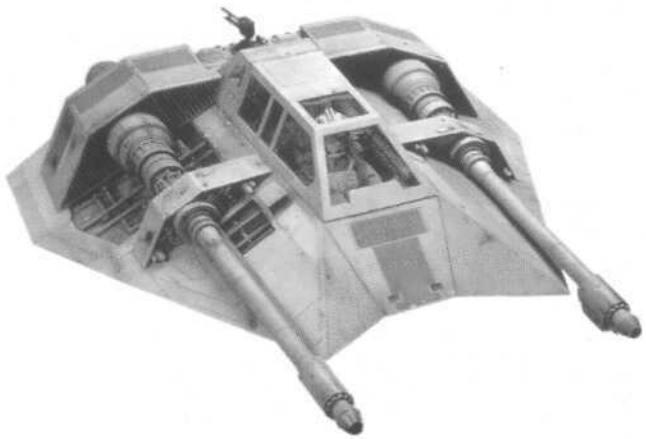
• Incom T-47I Airspeeder

Craft: Incom T-47I Airspeeder (civilian)
Type: Airspeeder
Scale: Speeder
Length: 4.5 meters
Skill: Repulsorlift operation: airspeeder
Crew: 1
Crew Skill: Varies widely
Cargo Capacity: 10 kilograms
Cover: Full
Altitude Range: Ground level–250 meters
Cost: 10,000 (used)
Maneuverability: 3D
Move: 225; 650 kmh
Body Strength: 2D

Rebel Alliance Combat Airspeeder

The Rebel Alliance combat airspeeder has seen extensive use throughout the military forces of the Alliance — they were cheap to manufacture, reliable and sturdy, and produced excellent speed and firepower. The Alliance often modified their speeders for specific terrain — speeders for cold environments were "snowspeeders," those for hot, dry planets were "sandspeeders," and those for jungle and other moist worlds are called "swampspeeders."

The infamous Battle of Hoth pitted Alliance snowspeeders against Imperial AT-AT walkers, and amazingly enough, a crafty tactic devised by Commander Luke Skywalker allowed the speeders to topple several of the fearsome Imperial battle vehicles, despite not having blasters powerful enough to penetrate the walkers' armor.



The two person cockpit has the pilot facing forward, while the co-pilot faces backward and is responsible for the operation of the power harpoon, in addition to normal co-piloting responsibilities.

• Rebel Alliance Combat Snowspeeder

Craft: Rebel Alliance Combat Snowspeeder (custom-designed frame and powerplant)
Type: Modified combat airspeeder
Scale: Speeder
Length: 5.5 meters
Skill: Repulsorlift operation: airspeeder
Crew: 1, gunners: 1 (can coordinate)
Crew Skill: Varies widely
Cargo Capacity: 10 kilograms
Cover: Full
Altitude Range: Ground level-250 meters
Cost: 50,000 (used only; black market only)
Maneuverability: 3D
Move: 350; 1,000 kmh
Body Strength: 3D
Weapons:
Double Laser Cannon (fire-linked)
Fire Arc: Front
Skill: Vehicle blasters
Fire Control: 2D
Range: 50-300/800/1.5 km
Damage: 4D+2
Power Harpoon
Fire Arc: Rear
Crew: 1 (co-pilot)
Skill: Missile weapons
Fire Control: 2D
Range: 25-50/100/200
Damage: 3D (none if tow cable and fusion disk are used)

Cloud Cars

Cloud cars are medium and high-atmosphere vehicles which utilize a combination of repulsorlift and ion engine propulsion for speed. They are capable of achieving speeds in excess of 1,500 kilometers per hour, with cruising heights ranging from a few kilometers up to near-space heights of over 100 kilometers.

On standard worlds, they are used as high-altitude patrol and defense craft, keeping incoming ships and super-atmospheric transports in appropriate landing corridors. There are few private owners of cloud cars because of their expense and limited utility.

The major manufacturer of cloud cars is Bespin Motors. Due to Cloud City's unusual location, in the heart of a gas giant, cloud cars are common transportation there, since standard repulsor vehicles don't have the appropriate altitude range to be of use on the planet. Bespin Motors has designed a large number of pleasure craft, air taxis, and other personal vehicles for use on Bespin, although they are of very limited popularity on other worlds.

• Despin Motors Storm IV

Craft: Bespin Motors Storm IV
Type: Twin-Pod Cloud Car
Scale: Speeder
Length: 7 meters
Skill: Repulsorlift operation: cloud car



Crew: 1, gunners: 1 (can combine)
Crew Skill: Varies widely
Cargo Capacity: 10 kilograms
Cover: Full
Altitude Range: 50-100 km
Cost: 75,000 (new), 28,000 (used)
Maneuverability: 2D+2
Move: 520; 1,500 kmh
Body Strength: 4D
Weapons:
Double Blaster Cannon (fire-linked)
Fire Arc: Front
Crew: 1 (co-pilot)
Skill: Vehicle blasters
Fire Control: 1D
Range: 50-400/900/3 km
Damage: 5D

Sail Barges

Sail barges are massive vehicles that are long on luxury and short on practicality. They feature massive sails, as a throwback to the legendary days of early planetary explorers, and are covered with gaudy ornamentation. They are normally used as pleasure craft, vacation vessels and touring vehicles, able to cross any smooth, rolling, or flat surface. They are slow (they seldom travel faster than 100 kilometers per hour, and most have to struggle to reach that speed), and have a low flight ceiling (normally less than 10 meters).

• Gefferon Pleasure Craft Eclipse Sail Barge

Craft: Gefferon Pleasure Craft Eclipse
Type: Sail Barge
Scale: Speeder
Length: 30 meters
Skill: Repulsorlift operation: sail barge
Crew: 5, skeleton: 2/+10
Crew Skill: Varies widely
Passengers: 225
Cargo Capacity: 250 metric tons
Cover: Full to 1/4
Altitude Range: Ground level–10 meters
Cost: 250,000 (new), 50,000 (used)
Move: 28; 80 kmh
Body Strength: 2D

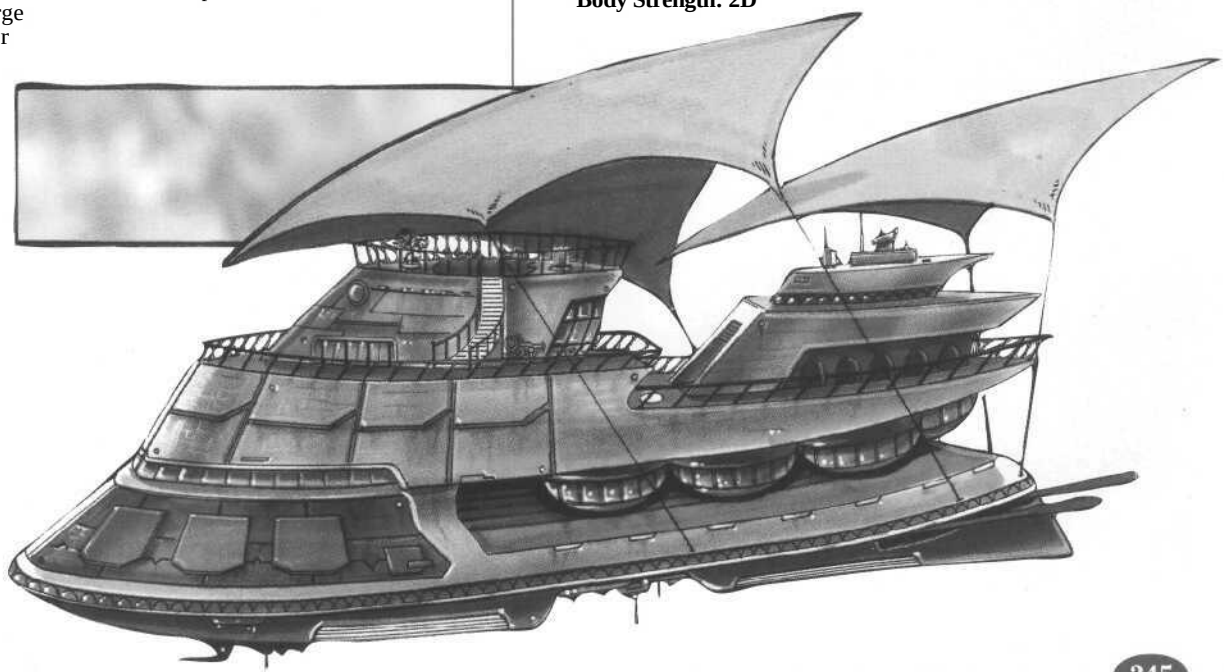
Skiffs

Skiffs are used for any large cargo and relatively low-speed and low-altitude transportation. They tend to be slow and clumsy, and can be easily operated, even by low intelligence labor droids.

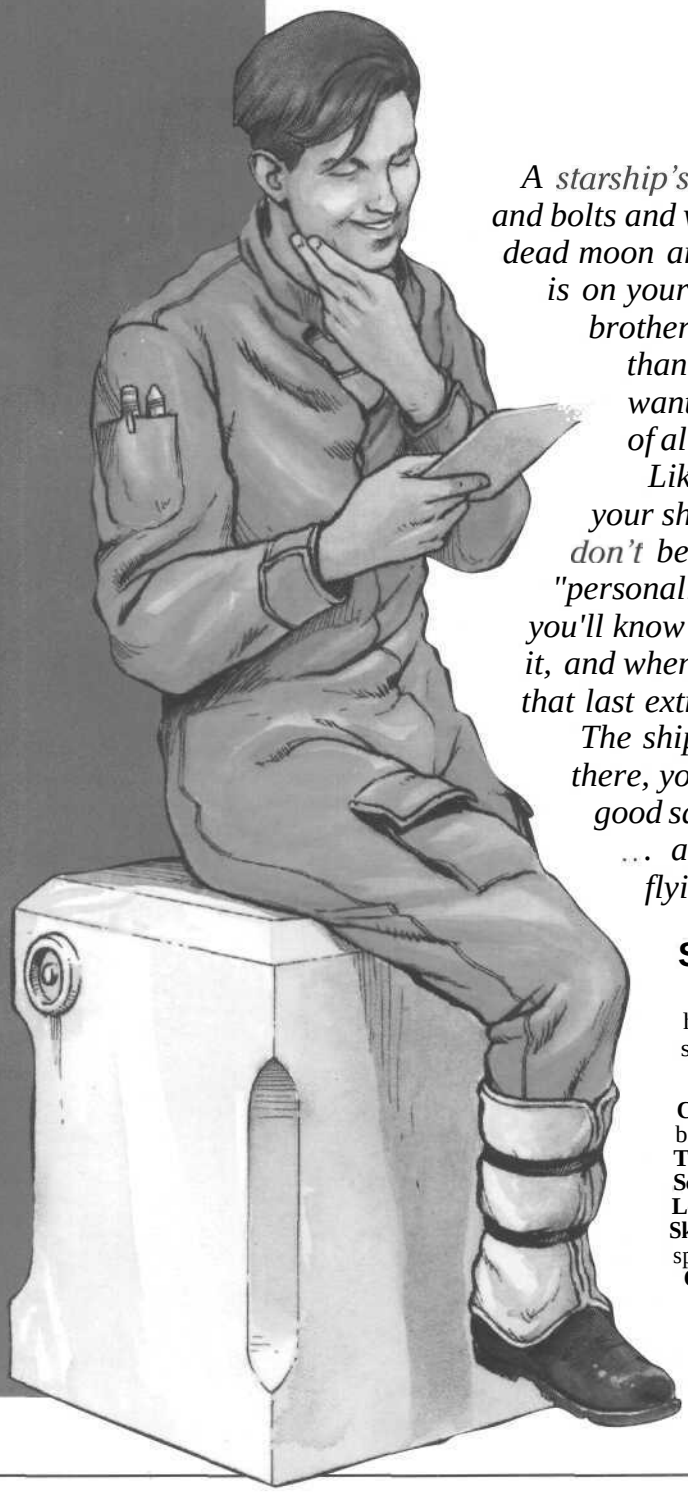
Ubrikkian SuperHaul Skiff



Craft: Ubrikkian SuperHaul Model II
Type: Cargo Skiff
Scale: Speeder
Length: 9.5 meters
Skill: Repulsorlift operation: cargo skiff
Crew: 1
Crew Skill: Varies widely
Passengers: 3
Cargo Capacity: 135 metric tons
Cover: 1/2
Altitude Range: Ground level–20 meters
Cost: 23,000 (new), 11,500 (used)
Move: 70; 200 kmh
Body Strength: 2D



20 Starships



A starship's a lot more than a collection of nuts and bolts and wires. When you're soaring past some dead moon and all of a sudden a swarm of pirates is on your tail, suddenly it's your mother, your brother and your best friend. In fact, it's better than that ... a good ship will go where you want it to, do what you ask of it, and best of all, never ask to borrow money.

Like any other piece of hardware, treat your ship right and it'll treat you right. And don't be surprised if it almost shows off a "personality" of its own one day. Pretty soon, you'll know how much it can give, when to baby it, and when it needs a good, solid whack to coax that last extra burst of speed out of it.

The ships in this section aren't all that's out there, you can bet on that. But they're a pretty good sample of the sort that fill the spaceways ... and, if you're lucky, maybe you'll be flying one soon.

Starship Statistics

In the *Star Wars* roleplaying game, starships have a number of important game statistics. All starships provide *full cover for* their occupants. In addition, each ship's statistics include:

Craft: The ship's manufacturer, name, and model number.
Type: The ship's general classification.
Scale: The ship's scale — starfighter or capital.
Length: How long the ship is.
Skill: The skill used to operate the ship, followed by the specialization for its use.
Crew: The first listing is the total crew for the ship under normal conditions. (A listing for "can combine" is the number of people who can combine to perform an action. Each ship has one prime person responsible for keeping control, running sensors, calcu-

lating hyperspace jumps and the like. On smaller ships, one person may be responsible for all of these duties, while on larger ships, one person may be in charge of *each* of these functions. While there might be hundreds of support crew manning the machinery, whether the action succeeds comes down to *one* character's skill roll — hence the crew skill listing. The "can combine" is the number of extra crew members who may be able to assist, such as when Chewbacca acts as co-pilot for the *Millennium Falcon.* Use the "Combined Action" rules in the chapter on "The Rules.")

The second number is the number of gunners; gunners are listed *in addition to* the normal crew complement.

The final number is the "skeleton crew" listing: the first part of the listing is the *absolute minimum* number of crewmembers necessary to fly the ship, while the number behind the slash is the increase in difficulty for any actions with a skeleton crew. For example, if a listing is "skeleton: 130/+10," that indicates that there must be a minimum of 130 crew aboard to operate the vessel, and all crew must add +10 to the difficulty number for all maneuvering, movement and shielding actions. *This modifier does not apply to gunnery difficulties.*

Crew Skill: Typical skill codes for crewmembers trained for that job: starfighter pilots will have all the skills; capital ship crewmen will have just the skill for the job that they have been trained in. Co-pilots and assistants typically have -1D to each skill code.

Passengers: The number of passengers and troops that may be carried (beyond the crew complement).

Cargo Capacity: This indicates — either in metric tons or kilograms — the amount of cargo a ship can carry. This refers to the cargo's mass only, not volume.

Consumables: A measure of the ship's air, food, water and fuel and how long it can travel before having to stop for refueling and resupply.

Hyperdrive **Multiplier:** This measures how quickly the ship travels in hyperspace.

Hyperdrive Backup: Some ships have a backup hyperdrive for emergencies. This is the backup's hyperdrive multiplier.

Nav Computer: "Yes" or "No." Ships with nav computers may calculate hyperspace journeys with their on-board computers. Ships without nav computers require astromech droids to calculate hyperspace journeys.

Maneuverability: The ship's maneuverability die code when in outer space. Normally, the ship's maneuverability is the same in an atmosphere. If the ship has a different maneuverability for atmospheric travel, it will be listed in parentheses.

Space: How fast the ship travels at sublight speeds in space. This speed is used in ship-to-ship combat.

Atmosphere: How fast the ship travels in an atmosphere. The first number is its Move, the second number is its all-out speed in kilometers per hour. If there is no "atmosphere" listing, the ship cannot enter an atmosphere.

Hull: This is how tough the hull of the ship is and how well the ship can withstand damage in combat.

Shields: The ship's combat shields.

Sensors: The different sensor types and their abilities (see the *sensors* skill for more details).

Weapon: The number and type of weapon on the ship. *Fire-linked* means the weapons are linked and fire as one group. Otherwise, each weapon may be fired separately.

Fire Arc: Front, left, right, back or turret. Turret weapons may fire in all four arcs.

Crew: The crew necessary to man the weapon. If there is no crew listing, the weapon may be fired by the pilot. The variable numbers are treated the same as ship's crew.

Scale: The scale, if different than the ship's scale.

Skill: The skill used to fire the weapon.

Fire Control: Add these dice whenever the gunner shoots to hit.

Space Range: Short, medium and long ranges in units.

Atmosphere Range: Short, medium and long ranges in an atmosphere or firing into an atmosphere from orbit.

Damage: This is the weapon's damage.

Note: Not all of these stats will be necessary in the course of the game. In combat, only the ship's scale, speed, maneuverability, hull code, weapons, shields, and in the case of capital ships, crew codes are of immediate value. Other stats (such as cargo capacity) are provided to help the gamemaster maintain consistency in the course of an ongoing *Star Wars* campaign.

Starfighters

Starfighters are short-range combat vessels with a small crew complement (usually limited to a pilot and co-pilot). These ships emphasize speed and maneuverability over durability, and normally are heavily-armed. These ships are normally designed for very short (but intense) duty periods, and thus are very effective in battle, but only for limited amounts of time. Starfighters are rather expensive, and serve only one role: the destruction of enemy ships. Starfighter technology advances very quickly, and most fleets must expend a huge portion of their budgets to train pilots and keep them equipped with cutting-edge ships. Some of the most famous Starfighters include the New Republic's X-wing, the Empire's TIE fighter, and the legendary (but outdated) Z-95 Headhunter; pilots use the *starfighter piloting* skill to fly these versatile combat vessels.

A-wings

The A-wing starfighter was designed by General Jan Dodonna and Rebel engineer Walex Blissex. The A-wing was developed to fill the Rebel Alliance's need for fast-moving, maneuverable interceptors.

While the X-wing is durable and reliable, it is slower than Imperial Starfighters and less maneuverable. The A-wing is one of the fastest fighters currently in production, and has the agility to compete with the most maneuverable of TIE fighters.

The A-wing does suffer from breakdowns if not properly maintained, due largely to the stress on the chassis and power systems caused by the fighter's massive thruster package.



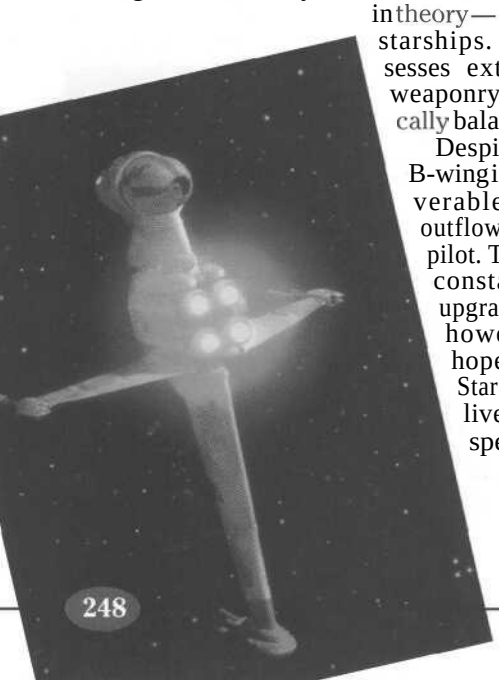
Because of the delicate balance flight techs must maintain with the A-wing (coupled with the often unreasonable performance demands placed on the fighter by Rebel pilots), this fast-moving starfighter has one of the worst operational records in the Alliance fleet. With proper care, however, the A-wing is one of the deadliest fighters in the skies.

• A-wing Starfighter

Craft: Alliance A-wing Starfighter
Type: Interceptor and multi-purpose Starfighter
Scale: Starfighter
Length: 9.6 meters
Skill: Starfighter piloting: A-wing
Crew: 1
Crew Skill: Starfighter piloting 5D, starship gunnery 4D+2, starship shields 3D+1
Cargo Capacity: 40 kilograms
Consumables: 1 week
Cost: 175,000 (new)
Hyperdrive Multiplier: x1
Nav Computer: Limited to two jumps
Maneuverability: 4D
Space: 12
Atmosphere: 450; 1,300 kmh
Hull: 2D+2
Shields: 1D
Sensors:
Passive: 30/OD
Scan: 50/1D
Search: 75/2D
Focus: 4/4D+1
Weapons:
2 Laser Cannons (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/1.5 km
Damage: 5D
Enemy Targeting Jammer
Fire Arc: All
Skill: Sensors; works against all starfighters within range
Space Range: 1-3/7/15
Atmosphere Range: 100-300/700/1.5 km
Damage: -2D from fire control

-wings

Originally developed by Admiral Ackbar, the B-wing Starfighter is a heavily-armed escort Starfighter that can — in theory — engage capital-scale starships. The B-wing possesses extremely powerful weaponry and a gyroscopically balanced cockpit.



Despite heavy armor, the B-wing is not terribly maneuverable, and can be outflown by a skilled TIE pilot. The Rebel Alliance is constantly testing new upgrades to the B-wing, however, and Ackbar hopes that the heavy Starfighter will one day live up to its design specs.

B-wing Starfighter

Craft: Slayn & Korpil B-wing
Type: Heavy assault Starfighter
Scale: Starfighter
Length: 16.9 meters
Skill: Starfighter piloting: B-wing
Crew: 1
Crew Skill: Starfighter piloting 5D, starship gunnery 4D+2, starship shields 3D+1
Cargo Capacity: 45 kilograms
Consumables: 1 week
Cost: 220,000 (new)
Hyperdrive Multiplier: x2
Nav Computer: Limited to two jumps
Maneuverability: 1D+1
Space: 6
Atmosphere: 330; 950 kmh
Hull: 3D
Shields: 2D
Sensors:
Passive: 30/OD
Scan: 50/1D
Search: 75/2D
Focus: 4/4D+1
Weapons:
Laser Cannon
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 1D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/1.5 km
Damage: 7D
2 Proton Torpedo Launchers
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 1D
Space Range: 1/3/7
Atmosphere Range: 50-100/300/700
Damage: 9D
3 Medium Ion Cannons (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 4D
Space Range: 1-3/7/36
Atmosphere Range: 100-300/700/3.6 km
Combined Damage: 4D
2 Auto Blasters
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-8/25/40
Atmosphere Range: 100-800/2.5/4 km
Damage: 3D

Running the -wing

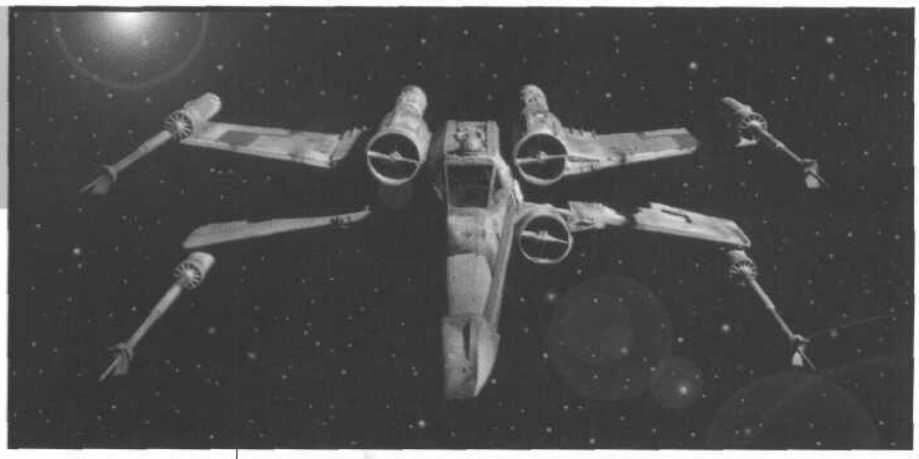
The B-wing features a very sophisticated but fragile gyroscopically-stabilized command pod, as well as a ranging mode for the laser cannon.

If, for some reason, the laser is not operational, reduce all fire control codes by -1D.

The B-wing's stabilization system fails when it suffers heavy damage. In game terms, when the fighter is heavily damaged, a roll of 1-2 (used to determine which system is damaged) means the stabilization system has failed. Reduce all fire control codes by -1D (since the craft is no longer

a stable weapons platform). Sublight speed falls from 6 to 2 (atmosphere speed goes from 330; 950 kmh to 225; 650 kmh).

These penalties are cumulative.



X-wing

One of the most famous starfighters in the galaxy, Luke Skywalker piloted an X-wing when he destroyed the Death Star. These ships form the backbone of the Rebel Alliance/New Republic starfighter fleet.

- **X-wing**

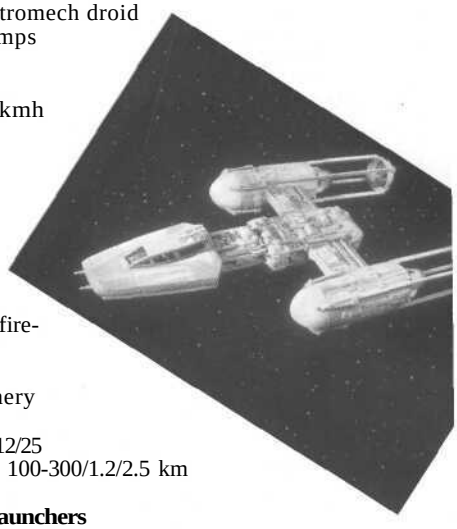
Craft: Incom T-65B X-wing
Type: Space superiority fighter
Scale: Starfighter
Length: 12.5 meters
Skill: Starfighter piloting: X-wing
Crew: 1 and astromech droid (can coordinate)
Crew Skill: Starfighter piloting 5D, starship gunnery 4D+2, starship shields 3D
Cargo Capacity: 110 kilograms
Consumables: 1 week
Cost: 150,000 (new)
Hyperdrive Multiplier: x1
Nav Computer: Uses astromech droid programmed with 10 jumps
Maneuverability: 3D
Space: 8
Atmosphere: 365; 1,050 kmh
Hull: 4D
Shields: 1D
Sensors:
Passive: 25/OD
Scan: /1D
Search: 75/2D
Focus: 3/4D
Weapons:
4 Laser Cannons (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 3D
Space flange: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 6D
2 **Proton Torpedo Launchers**
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1/3/7
Atmosphere Range: 30-100/300/700
Damage: 9D

Y-wing

The Y-wing was adopted at the inception of the Rebel Alliance, and due to its versatility remains popular despite its old, almost outdated, design. The ships are appreciated because parts for them are much more readily available than limited run ships, such as the A- and B-wing starfighters.

- **Y-wing**

Craft: Koensayr BTL-S3 Y-wing
Type: Attack starfighter
Scale: Starfighter
Length: 16 meters
Skill: Starfighter piloting: Y-wing
Crew: 1, gunner:#l, 1 astromech droid (can coordinate)
Crew Skill: Astrogation 3D+2, starfighter piloting 4D+2, starship gunnery 4D+1, starship shields 3D
Cargo Capacity: 110 kilograms
Consumables: One week
Cost: 135,000 (new), 65,000 (used)
Hyperdrive Multiplier: x1
Nav Computer: Uses astromech droid programmed with 10 jumps
Maneuverability: 2D
Space: 7
Atmosphere: 350; 1,000 kmh
Hull: 4D
Shields: 1D+2
Sensors:
Passive: 20/OD
Scan: 35/1D
Search: 40/2D
Focus: 2/3D
Weapons:
2 Laser Cannons (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 5D
2 Proton Torpedo Launchers
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1/3/7
Atmosphere Range: 50-100/300/700
Damage: 9D
2 **Light Ion Cannons** (fire-linked)
Fire Arc: Turret (Gun may be fixed to forward to be fired by pilot at only 1D *fire control.*)
Crew: 1 (co-pilot)
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/7/36
Atmosphere Range: 100-300/700/3.6 km
Damage: 4D



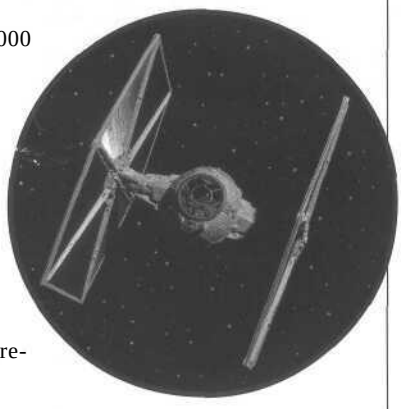
TIE/In

The prime Imperial starfighter at the height of its power, TIEs (Twin-Ion Engine starfighters) are designed to be fast, but they are also light and very fragile. Prior to its defeat, the Empire never gave a second thought to sacrificing scores of

these ships to accomplish goals — there were thousands more just like them. The TIE/ln can be found stationed at Imperial outposts of all kinds throughout the Known Galaxy and—short of a Star Destroyer—is the most visible symbol of Imperial power.

- **TIE/ln**

Craft: Sienar Fleet Systems TIE/ln
Type: Space superiority fighter
Length: 6.3 meters
Skill: Starfighter piloting: TIE
Crew: 1
Crew Skill: Starfighter piloting 4D+1, starship gunnery 4D
Cargo Capacity: 65 kilograms
Consumables: 2 days
Cost: 60,000 (new), 25,000 (used)
Maneuverability: 2D
Space: 10
Atmosphere: 415; 1,200 kmh
Hull: 2D
Sensors:
Passive: 20/OD
Scan: 40/1D
Search: 60/2D
Focus: 3/3D
Weapons:
2 Laser Cannons (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 5D



TIE Interceptor

Introduced shortly before the Battle of Yavin, but not put into general use until just before the Battle of Endor, the TIE interceptor was designed to counter the design advantages of the Rebel Alliance X-wing starfighters. It features larger engines and more powerful energy converters in its solar panels.

- **TIE Interceptor**

Craft: Sienar Fleet Systems TIE Interceptor
Type: Space superiority Starfighter
Scale: Starfighter
Length: 6.6 meters
Skill: Starfighter piloting: TIE
Crew: 1
Crew Skill: Starfighter piloting 5D, starship gunnery 4D+2
Cargo Capacity: 75 kilograms
Consumables: 2 days
Cost: 120,000 (new), 75,000 (used)
Maneuverability: 3D+2
Space: 11
Atmosphere: 435; 1,250 kmh
Hull: 3D
Sensors:
Passive: 25/1D
Scan: 40/2D
Search: 60/3D
Focus: 4/3D+2
Weapons:
4 Laser Cannons (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 6D

Z-95 Headhunter

Among the oldest fighter designs still in use, the Z-95 Headhunter has a reputation for taking a beating in battle. While neither fast nor maneuverable, the Z-95's weapons complement makes it a formidable opponent. Even though the ship cannot compete with modern ships like the TIE interceptor and the A-wing, the Z-95 can commonly be found in planetary navies and private space fleets. Many remote Alliance bases also use Z-95s.

- **Z-95 Headhunter**

Craft: Incom/Subpro Z-95 Headhunter
Type: Multi-purpose Starfighter, many variants
Scale: Starfighter
Length: 11.8 meters
Skill: Starfighter piloting: Z-95
Crew: 1
Crew Skill: Starfighter piloting 3D+2, starship gunnery 3D+2, starship shields 3D+1
Cargo Capacity: 85 kilograms
Consumables: 1 day
Cost: 45,000 (used, as equipped; no longer available new)
Maneuverability: 1D
Space: 7
Atmosphere: 400; 1,150kmh
Hull: 4D
Shields: 1D
Sensors:
Passive: 15/0D
Scan: 25/1D
Search: 40/2D
Focus: 1/2D
Weapons:
2 Triple Blasters (fire-linked)
Fire Arc: Front
Skill: Starship gunnery
Fire Control: 1D
Space Range: 1-5/10/17
Atmosphere Range: 100-500/1/1.7 km
Damage: 3D
Concussion Missiles
Fire Arc: Front
Skill: Missile weapons: concussion missiles
Fire Control: 1D
Space Range: 1/3/7
Atmosphere Range: 50-100/300/700
Damage: 7D

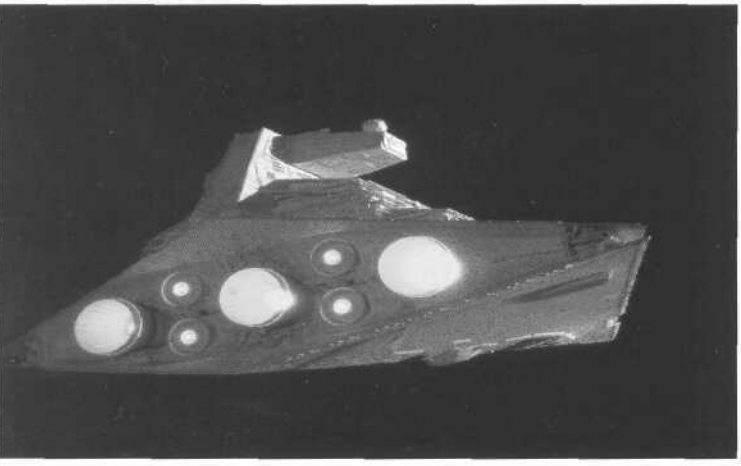
Capital Ships

Capital combat starships (often referred to simply as "capital ships") are huge vessels built for deep-space warfare. With crews numbering in the thousands, these vessels sport scores of heavy weapons and often carry several squadrons of starfighters. These ships can operate for months or years without having to stop for resupply, and are designed to take an unbelievable amount of punishment before losing any fighting capacity. These tremendously expensive starships are at the core of most starfleets, and can be in service for decades. Some of the most famous capital ships include Imperial Star Destroyers, Corellian Corvettes, Mon Cal Star Cruisers and Imperial Dreadnaughts. These ships use the *capital ship piloting* skill.

Imperial Star Destroyer

The Imperial Star Destroyer was among the most fearsome weapons of the Imperial war machine. With over 25,000 of these awesome ships at his disposal, it is no wonder that Emperor Palpatine could instill fear in the hearts of the galaxy's citizens.

In addition to its weaponry, an Imperial Star Destroyer carries one wing of 72 TIE starfighters, a full stormtrooper division, 20 AT-ATs and 30 AT-ST walkers.



Imperial Star Destroyer

Craft: Kuat Drive Yards' Imperial 1 Star Destroyer
Type: Star Destroyer
Scale: Capital
Length: 1,600 meters
Skill: Capital ship piloting: Star Destroyer
Crew: 36,810, gunners: 275, skeleton: 5,000/+20
Crew Skill: Astrogation 4D, capital ship gunnery 4D+2, capital ship piloting 5D+1, capital ship shields 4D+1, sensors 4D
Passengers: 9,700 (troops)
Cargo Capacity: 36,000 metric tons
Consumables: 6 years
Cost: Not available for sale
Hyperdrive Multiplier: x2
Hyperdrive Backup: x8
Nav Computer: Yes
Maneuverability: 1D
Space: 6
Hull: 7D
Shields: 3D
Sensors:
Passive: 50/1D
Scan: 100/3D
Search: 200/4D
Focus: 6/4D+2
Weapons:
60 Turbolaser Batteries
Fire Arc: 20 front, 20 left, 20 right
Crew: 1 (20), 2 (40)
Skill: Capital ship gunnery
Fire Control: 4D
Space Range: 3-15/36/75
Atmosphere Range: 6–30/72/150 km
Damage: 5D
60 Ion Cannons
Fire Arc: 20 front, 15 left, 15 right, 10 back
Crew: 1 (15), 2 (45)
Skill: Capital ship gunnery
Fire Control: 2D+2
Space Range: 1-10/25/50
Atmosphere Range: 2-20/50/100 km
Damage: 3D
10 Tractor Beam Projectors
Fire Arc: 6 front, 2 left, 2 right
Crew: 1 (2), 4 (2), 10 (6)
Skill: Capital ship gunnery
Fire Control: 4D
Space Range: 1-5/15/30
Atmosphere Range: 2-10/30/60 km
Damage: 6D

Mon Calamari Star Cruiser

The Mon Calamari provided the Rebel Alliance with virtually the only star cruisers in their fleet, and they were instrumental in the Battle of Endor, as well as numerous other battles. Cobbled together from Mon Cal exploration vessels, the ships have proven surprisingly effective in combat. Their main advantage is that the crews have better training.

• Mon Colamori Star Cruiser

Craft: Mon Calamari MC80 Star Cruiser
Type: Star Cruiser
Scale: Capital
Length: 1,200 meters
Skill: Capital ship piloting: Mon Cal cruiser
Crew: 5,156, gunners: 246 , skeleton: 1,230/+10
Crew Skill: Astrogation 4D*, capital ship gunnery 5D*, capital ship piloting 5D+2*, capital ship shields 5D*, sensors 3D+1*
* Mon Calamari Star Cruisers are configured to provide Mon Calamari with their +1D bonus for being in moist environments. These skill levels do not reflect these bonuses.
Passengers: 1,200 (troops)
Cargo Capacity: 20,000 metric tons
Consumables: 2 years
Cost: Not available for sale
Hyperdrive Multiplier: x1
Hyperdrive Backup: x9
Nav **Computer: Yes**
Maneuverability: 2D
Space: 6
Hull: 6D
Shields: 3D*
* Mon Calamari Star Cruisers have 6D of back-up shields. When a die of shield is lost, if the shield operators can make an Easy *capital ship shields* total, one of the back-up die codes of shields can be brought up to increase the shield back to 3D.
Sensors:
Passive: 40/1D
Scan: 60/2D
Search: 120/3D
Focus: 5/4D
Weapons:
48 Turbolaser Batteries
Fire Arc: 12 front, 12 left, 12 right, 12 back
Crew: 1 (12), 2 (10), 3 (26)
Skill: Capital ship gunnery
Fire Control: 2D
Space Range: 3-15/35/75
Atmosphere Range: 6-30/70/150 km
Damage: 4D
20 Ion Cannon Batteries
Fire Arc: 8 front, 4 left, 4 right, 4 back
Crew: 1 (6), 4 (6), 12 (8)
Skill: Capital ship gunnery
Fire Control: 3D
Space Range: 1-10/25/50
Atmosphere Range: 2-20/50/100 km
Damage: 3D
6 Tractor Beam Projectors
Fire Arc: 4 front, 1 left, 1 right

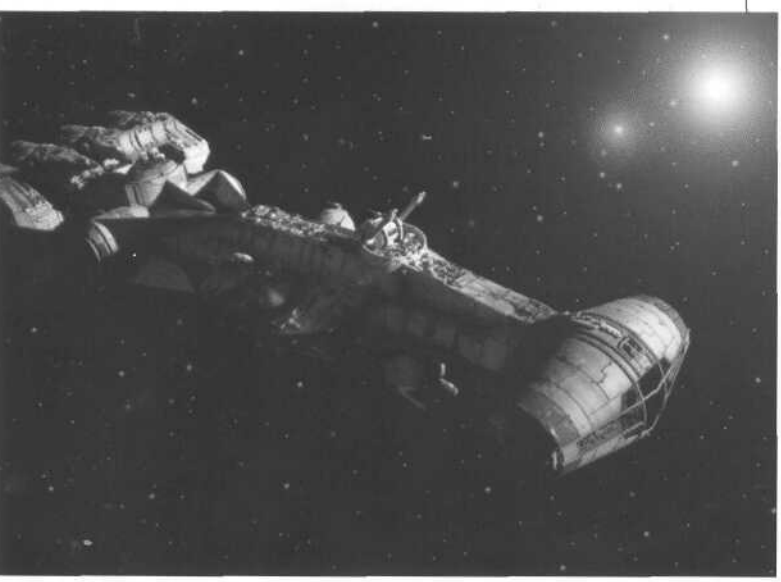
Crew: 1(2), 5(2), 10(2)
Skill: Capital ship gunnery
Fire Control: 2D+2
Space Range: 1-5/15/30
Atmosphere Range: 2-10/30/60 km
Damage: 4D

Corellian Corvettes

Corellian Corvettes are generally used by private corporations, pirates and, of course, the Rebel Alliance. They are very versatile, and can be used for blockade running, heavy combat duty and a number of other functions.

• Corellian Corvette

Craft: Corellian Engineering Corporation Corvette
Type: Mid-sized multi-purpose vessel
Scale: Capital
Length: 150 meters
Skill: Capital ship piloting: Corellian Corvette
Crew: 30 to 165, depending on configuration
Crew Skill: Astrogation 3D, capital ship gunnery 4D+1, capital ship piloting 3D+2, capital ship shields 3D, sensors 3D+1
Passengers: Up to 600, depending on configuration
Cargo Capacity: 3,000 metric tons
Consumables: 1 year
Cost: 3.5 million (new), 1.5 million (used)
Hyperdrive Multiplier: x2
Nav Computer: Yes
Maneuverability: 2D
Space: 6
Atmosphere: 330; 950 kmh
Hull: 4D
Shields: 2D
Sensors:
Passive: 40/1D
Scan: 80/2D
Search: 100/3D
Focus: 5/4D
Weapons:
6 Double Turbolaser Cannons
Fire Arc: 3 front, 1 left, 1 right, 1 back
Crew: 1 (3), 3 (3)
Skill: Capital ship gunnery
Fire Control: 3D
Space Range: 3-15/35/75
Atmosphere Range: 6-30/70/150 km
Damage: 4D+2



Nebulon-B Frigate

The Rebel Alliance's best all-around close support vessel, able to do both escort duty for convoys and cause damage to larger ships in capital combat.



■ Nebulon-B Escort Frigate

Craft: Kuat Drive Yards' *Nebulon-B* Frigate
Type: Escort starship
Scale: Capital
Length: 300 meters
Skill: Capital ship piloting: Nebulon-B
Crew: 854, gunners: 66, skeleton: 307/+10
Crew Skill: Astrogation 3D, capital ship gunnery 4D+1, capital ship piloting 3D+2, capital ship shields 3D, sensors 3D+1, starship gunnery 4D+1
Passengers: 75 (troops)
Cargo Capacity: 6,000 metric tons
Consumables: 2 years
Cost: Not available for sale
Hyperdrive Multiplier: x2
Hyperdrive Backup: x12
Nav Computer: Yes
Maneuverability: 1D
Space: 4
Atmosphere: 280; 800 kmh
Hull: 3D+2
Shields: 2D
Sensors:
Passive: 40/OD
Scan: 75/1D
Search: 150/3D
focus: 4/4D+2
Weapons:
12 Turbolaser Batteries
Fire Arc: 6 front, 3 left, 3 right
Crew: 1 (2), 2 (8), 4 (2)
Skill: Capital ship gunnery
Fire Control: 3D
Space Range: 3-15/35/75
Atmosphere Range: 6-30/70/150 km
Damage: 4D
12 Laser Cannons
Fire Arc: 6 front, 2 left, 2 right, 2 back
Crew: 1 (8), 2 (4)
Scale: Starfighter
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25

Atmosphere Range: 2-6/24/50 km
Damage: 2D

2 **Tractor Beam Projectors**
Fire Arc: Front
Crew: 12
Skill: Capital ship gunnery
Fire Control: 2D
Space Range: 1-5/15/30
Atmosphere Range: 2-10/30/60 km
Damage: 4D

Space Transports

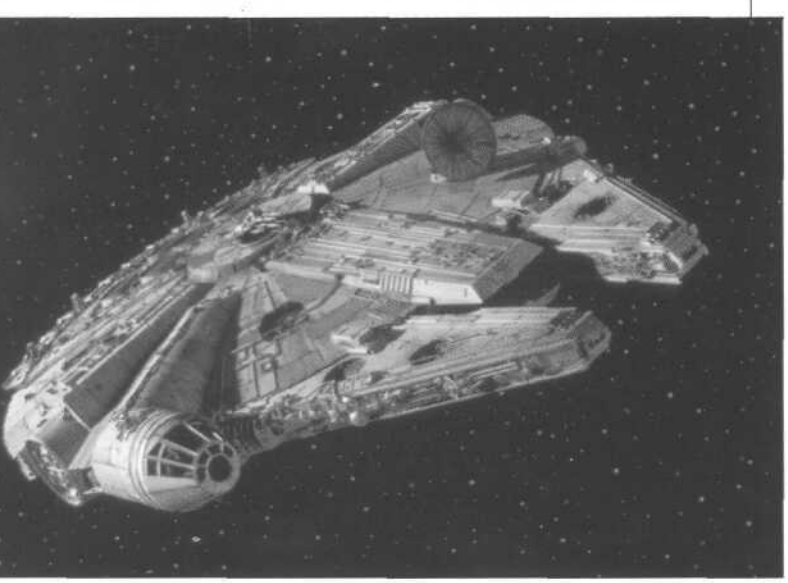
Space transports cover the entire range of non-combat starships, small transports (like the YT-1300 freighter), bulk cruisers with millions of cubic meters of cargo space, shuttles, luxury cruise liners, and any other ship of civilian use. All of these vessels use the *space transports* skill.

Stock YT-1300 Transport

Representative of the thousands of different brands and models of freighters travelling the galaxy, the YT-1300 is reliable, durable and easy to modify — hence its popularity. In fact, there's truly no such thing as a "stock" freighter — any pilot worth his weight in bantha fodder will try to change something, either to increase cargo space, or speed, or combat capability.

• Stock YT-1300 Transport

Craft: Corellian Engineering Corporation YT-1300 Transport
Type: Stock light freighter
Scale: Starfighter
Length: 26.7 meters
Skill: Space transports: YT-1300
Crew: 1 (1 can coordinate), gunners: 1
Crew Skill: Varies widely
Passengers: 6
Cargo Capacity: 100 metric tons
Consumables: 2 months
Cost: 100,000 (new), 25,000 (used)
Hyperdrive Multiplier: x2
Hyperdrive Backup: x12
Nav Computer: Yes
Space: 4
Atmosphere: 480; 800 kmh
Hull: 4D



Sensors:
Passive: 10/0D
Scan: 25/1D
Search: 40/2D
Focus: 2/3D
Weapons:
Laser Cannon
Fire Arc: Turret
Crew: 1
Skill: Starship gunnery
Fire Control: 2D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 4D

■ *Millennium Falcon*

Craft: Modified Corellian Engineering Corporation YT-1300 Transport
Type: Modified light freighter
Scale: Starfighter
Length: 26.7 meters
Skill: Space transports: YT-1300 transports
Crew: 2, gunners: 2, skeleton: 1/+5
Crew Skill: See Han Solo (as of the Battle of Yavin: astrogation 8D, communications 4D, sensors 4D+2, space transports: YT-1300 transports 10D, starship gunnery 9D, starship shields 6D+2) and Chewbacca (as of the Battle of Yavin: astrogation 8D, communications 3D+1, sensors 5D, space transports: YT-1300 transports 8D, starship gunnery 7D, starship shields 6D)
Passengers: 6
Cargo Capacity: 100 metric tons
Consumables: 2 months
Cost: Not available for sale
Hyperdrive Multiplier: x1/2
Hyperdrive Backup: x10
Nav **Computer: Yes**
Maneuverability: 2D
Space: 8
Atmosphere: 365; 1,050 kmh
Hull: 6D
Shields: 3D
Sensors:
Passive: 30/1D
Scan: 60/2D
Search: 75/3D
Focus: 4/4D
Weapons:
2 Quad Laser Cannons
Fire Arc: Turret
Crew: 1
Skill: Starship gunnery
Fire Control: 3D
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 6D
2 Concussion Missile Tubes (fire-linked)
Fire Arc: Front
Skill: Missile weapons: concussion missiles
Fire Control: 3D
Space Range: 1/3/7
Atmosphere Range: 50-100/300/700
Damage: 9D
Blaster Cannon (retractable)
Fire Arc: Turret
Scale: Speeder
Skill: Vehicle blasters
Fire Control: 4D (fired from cockpit)
Atmosphere Range: 1-50/100/250
Damage: 3D+2

Stock Ghtroc Freighter

A less popular, but no less durable freighter design, the Ghtroc freighter model became popular in the Outer Rim Territories, where the manufacturer was based. While Ghtroc Industries has since gone out of business, several thousand of the freighters remain in service, especially for simple cargo runs, where combat is not expected.

- **Stock Ghtroc Freighter**

Craft: Ghtroc Industries class 720 freighter
Type: Stock light freighter
Scale: Starfighter
Length: 35 meters
Skill: Space transports: Ghtroc freighter
Crew: 1, gunners: 1
Crew Skill: Varies widely
Passengers: 10
Cargo Capacity: 135 metric tons
Consumables: 2 months
Cost: 98,500 (new), 23,000 (used)
Hyperdrive Multiplier: x2
Hyperdrive Backup: x15
Nav Computer: Yes
Maneuverability: 1D
Space: 3
Atmosphere: 260; 750 kmh
Hull: 3D+2
Shields: 1D
Sensors:
Passive: 15/0D
Scan: 30/1D
Search: 50/3D
Focus: 2/4D
Weapons:
1 Double Laser Cannon
Fire Arc: Front
Crew: 1
Skill: Starship gunnery
Fire Control: 1D+2
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 4D

Imperial Customs *Guardian* Light Cruiser

A common Imperial system patrol craft, it is quite capable of handling common freighter and smuggler traffic, although it is totally outclassed when sent up against capital ships. These ships are common in lightly populated, isolated systems where the Empire needs to maintain a presence without underwriting the expense of assigning a larger vessel to patrol duty.

- **Imperial Customs Guardian Light Cruiser**

Craft: Sienar Fleet Systems *Guardian*-class light cruiser
Type: Inter-system customs vessel
Scale: Starfighter
Length: 42 meters
Skill: Space transports: Guardian cruiser
Crew: 16 (3 can coordinate), gunners: 4, skeleton: 8/+10
Crew Skill: Space transports 5D, starship gunnery 5D+2, starship shields 5D+1
Passengers: 6 (prisoners in brig)
Cargo Capacity: 200 metric tons
Consumables: 3 months
Cost: Not available for sale
Hyperdrive Multiplier: x1
Hyperdrive Backup: x10
Nav Computer: Yes
Maneuverability: 1D
Space: 9
Atmosphere: 400; 1,150 kmh
Hull: 5D
Shields: 2D
Sensors:
Passive: 30/1D
Scan: 60/2D
Search: 90/4D
Focus: 4/4D+1
Weapons:
4 Laser Cannons
Fire Arc: 2 front, 2 turret
Crew: 1
Skill: Starship gunnery
Fire Control: 2D+2
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 5D

Scout Ship

One of many vessels being used throughout the unexplored and untamed regions of the galaxy, this particular ship is designed for a crew of one (hence its somewhat low performance values).

- **Scout Ship**

Craft: Sienar Fleet Systems "Lone Scout-A"
Type: Stock scout vessel
Scale: Starfighter
Length: 24 meters
Skill: Space transports: Lone Scout
Crew: 1
Crew Skill: Astrogation 3D+2, sensors 3D, space transports 4D, starship gunnery 4D, starship shields 3D+2
Passengers: 3
Cargo Capacity: 150 metric tons
Consumables: 1 year
Cost: 125,000 (new), 30,000 (used)
Hyperdrive Multiplier: x2
Hyperdrive Backup: x15
Nav Computer: Yes
Space: 5
Atmosphere: 295; 850 kmh
Hull: 4D
Shields: 1D
Sensors:
Passive: 30/OD
Scan: 50/1D
Search: 75/2D
Focus: 5/3D
Weapons:
1 Laser Cannon
Fire Arc: Front
Skill: Starship gunnery
Space Range: 1-3/12/25
Atmosphere Range: 100-300/1.2/2.5 km
Damage: 4D

21 Planets



Many are the worlds on which drama and danger can be found … here you'll learn about a handfull, but your journeys will lead to many other strange and exotic places.

Planets the *Star Wars* Way

The *Star Wars* universe is an exciting place to live and work. Sure, there are places where nothing much happens, but players aren't going to tarry in them! No, the name of the game is adventure, and the worlds that you are going to want to emphasize in your adventures are the vibrant, exotic ones where something interesting and dangerous is bound to happen.

World design is an important part of establishing setting, because most adventures take place on planetary locations — from sprawling urban jungles and wild badlands to deep underwater canyons. Taking some time to make your worlds interesting and unique can yield great rewards in gameplay.

It isn't necessary to get all of the exact scientific details down when you are designing your worlds, by the way. Sure, make sure water flows downhill, and that gravity works, but don't worry too much about getting the geology, biology, and astronomy just so. Under the right circumstances, almost anything can conceivably exist. You should focus on creating the world — and let someone else worry about *exactly* how everything works.

Making Your Worlds Memorable

In world design, it is important to give your worlds individuality and a character all their own. If you do not give the players a unique "handle" on each world (a way for them to categorize a world in their minds, e.g. the place where people harvest giant mushrooms and ride around on giant bugs), the worlds will gradually blend together into a hazy morass of basic types: the desert world, the Imperial city world, the big polluted CSA factory world, and so on.

Worlds are sort of like gamemaster characters that way. Just as you give your supporting characters some distinguishing characteristics which separate them from the other gamemaster characters, try to make each world a distinct place with its own feel and flavor.

A simple way you can give each world a unique character is to give it some exotic attributes. Exotic planets appeal to the players' sense of escapism and curiosity — and remind them that the *Star Wars* universe isn't like the one they know.

Look to the movies for your models. Tatooine, meant to be a backwater world where nothing much happens, is still an exotic

location to us, filled with interesting alien societies, a water-based economy, and a futuristic yet run-down city. Bespin is a gas giant which features a great majestic city floating in the upper levels of its vibrant and beautiful atmosphere.

Exotic Elements

Making a world exotic can be as simple as tweaking some geological features. Place a world in a binary or trinary star system, or give it an atmosphere so dangerous that humans have to wear filter masks to walk outside. You might set an adventure on a young world subject to constant earthquakes and volcanic activity, or on an ancient, arid planet orbiting a huge red star. But you can get more fancy than that if you like.

Often, you can get away with establishing a single interesting focus to a world, and spin everything else off from that. There isn't anything particularly special about the forests of Endor, after all. But the dramatic focal points — the stark Imperial landing pad and shield generator dish, and the partially completed Death Star hanging in the sky — effectively establish Endor as a unique location.

You can focus on culture, society, and people to establish character. Maybe the locals wear many layers of scarves and feathers, and only those dressed likewise may conduct business. Or perhaps the citizens are language purists, and treat everyone who does not use their peculiar inverted word order like uneducated idiots.

Some more examples:

- Those who do not cover their faces are shunned and regarded with disgust.
- All non-citizens must wear caps to distinguish themselves from the privileged locals, who are accorded more privileges.
- Only females (of all species) can speak in public.
- Wearing the color orange is reserved for the exalted class (this one is fun to pull on Rebel pilots).
- No one may openly display a weapon.

Obviously, these examples will impact the characters' lives in some major or minor way. This isn't all bad. The players are sure to remember the world where only females can speak in public if their characters landed there for badly needed repairs — and there are no female crew members! And making each world memorable and distinct is, after all, the whole point.

But there is no need to get into the characters' faces to establish world character. Societal and cultural examples tend to do that, but you can get more into physical aspects of places and things, which provide atmosphere without impacting the characters' lives unduly. And remember to hit that "wow" button occasionally!

Some "place" examples:

- Structures that are out of the ordinary — maybe people live and work in the discarded shells of giant insects, or in great hollowed-out cacti, or in living buildings.
- Settings unique to the world, like the dramatic singing spires of the Cathedral of Winds on Vortex, or the great Ithorian ships which cruise over the jungles of Ithor.
- Underwater cities.

Some "thing" examples:

- Doors dilate open and shut.
- Droids are plated with strong ceramics instead of metals and plastics.
- Flowers are prominently displayed everywhere imaginable.
- People preserve their dead relatives in a clear resin, and place them in the yard to ward off evil.

As you can see, some examples are more far out than others. But all of them help establish the character and uniqueness of the world.

Thumbnail World Creation

You won't always need a fully fleshed out world for the characters to visit. Sometimes, you only need a world to serve as a backdrop for a scene or two, and then the characters are off on other adventures. Maybe you need a setting where the characters can pick up their contact, or maybe the characters need a place to get their spaceship repaired. In cases like these, you can use the "thumbnail" method of creating planets.

The thumbnail method is a "quick and dirty" way of creating planets — use it when you won't be spending a lot of time on a world. There aren't any particular stats or rules associated with the thumbnail method. Your basic goal is to develop the world just enough to serve the demands of your adventure, and flesh it out just enough to give the characters a taste of the character of the world. The thumbnail method is more an extension of adventure design than campaign design, since you are using it to serve the needs of a specific adventure rather than the needs of the overall campaign.

There are only a few steps in thumbnail world creation:

- **Determine the function of the planet.** Not necessarily what role the planet has in intergalactic trade, but what role it plays in your plot. Is it where the characters are to meet someone? Witness something? Get into a fight? Pick up a hard-to-find engine part? Analyzing what the planet needs to provide to advance the plot gives you the information you need to move to the next step.

- **Develop adventure locations.** You don't need to develop an entire global economy and political system if the characters are only going to land in a provincial border town, spend the night, and leave the next morning. Develop the areas you know the characters will visit, and focus on developing a unique feel for those locations. Good visual images are important here.

- **Establish first impressions.** What characters might notice right away: that the spaceport is on a giant seashell; that the air smells of sulfur (or can't be breathed without a mask); that the star bathes the entire landscape in a blue light; that there are lots of palm trees and dusky brown penguin-like animals about; and so on. Again, these aspects of the world will likely be local to the specific area the characters are visiting; the penguins, for example, might not live in other areas of their world.

- **Develop global aspects.** Summarize a few exotic elements which apply to the world in general. You can use this step to include interesting ideas you haven't yet developed, such as cultural mores and traditions, and unique geological features.

Capsule World Creation

You won't always just want a world for a walk-on appearance. Often, the world you intend to create will be visited many times, or serve as a base of operations. If you are running a campaign, you will likely want to develop a number of detailed planets that the characters will frequent.

The capsule world creation method is more structured and formal than the thumbnail method, and focuses more on



the statistics of the world (we call it the capsule method because it conforms to the capsule format the roleplaying game uses to portray planets). You are, essentially, starting with the thumbnail method, and taking it a few steps further.

Again, you'll want to think about some of the things that make your world unique. We've already discussed some of the general aspects of world creation, and you can use all of these ideas to give your world a distinct character. The following method will help you to further develop and define your planet. As you go through each step, review your progress and see how each new detail affects what you have developed thus far. You may need to go back and change a few things as you learn more about your world, or backtrack a bit if you discover that you are getting a bit too far off from your original idea.

For a more detailed treatment of the capsule world generation method, see the *Star Wars Planets Collection.*

• **Name.** This one isn't too hard. Pick a name for your world. If the world will play a major part in future adventures, make sure you really *like* the name, because you will be hearing it a lot. Getting stuck with a planet name you gradually come to regard as vaguely silly or annoying is a situation you probably want to avoid.

• **Type.** World type categorizes the astrophysical role the planet plays. It may be a proper planet, a satellite (that is, a moon like Yavin IV), or even an artificial space station.

The basic types of worlds in the planet generation system are Terrestrial, Satellite, Asteroid belt, and Artificial (space stations and the like). You can be more elaborate in your descriptions if you want to give a quick feel for the world in the stats.

• **Temperature.** Some worlds are hotter than others. Naturally, temperature levels will vary depending on where you are on the planet (and most worlds will have variable climates — from icy tundras at the poles to hot and humid bands around the equator). What we are talking about here is the *average* temperature for the world, or of the area where the characters will spend most of their time.

The temperature categories are Searing, Hot, Temperate, Cool, and Frigid. Most searing or frigid worlds are too harsh for humans to inhabit without extensive life-support provisions.

• **Atmosphere.** Can the atmosphere support humans and the like? Do they need breath masks? Is it poisonous? There are five basic atmosphere types: Type I (breathable), Type II (breath mask suggested), Type III (breath mask required), Type IV (environmental suit required), and None.

Most habitable worlds are Type I, while most gas giants are Type IV. The types are not necessarily exclusive; some worlds may have trace elements that are harmful or fatal, and if they aren't known, a ship's sensors may read an atmosphere as Type I when it should be Type III.

• **Hydrosphere.** How much moisture is in the air? The categories are: Arid, Moderate, Moist, and Saturated (usually depending on the percentage of the planet's surface covered in water). Note that hydrosphere doesn't have to be water; lava lakes, ammonia seas and other exotic phenomenon are possible.

• **Gravity.** How heavy are objects on the world? The categories are Zero (as in zero-gee), Light, Standard and Heavy. Characters moving about on worlds with light or heavy gravity might incur special penalties if they are not accustomed to such environments.

• **Terrain.** We're mostly interested in land types here — most planets are covered in oceans of some kind, so you don't need to list "ocean" unless it plays a major role in your adventures. Most planets have a variety of land types — very few are entirely made up of deserts or jungles. Again, list the land types that predominate in your world, or the areas where the characters will likely visit.

The common terrain types are: Barren, Cave, Crater Field, Desert, Forest, Glacier, Jungle, Mountain, Ocean, Plain, Plateau, Urban, Wetlands, and Volcanic. You can modify known terrain types or come up with new ones if you like.

• **Length of Day.** The number of standard hours a local day lasts.

• **Length of Year.** Expressed in number of local days. A world's length of year won't necessarily match a standard Imperial year.

• **Sapient Species.** List intelligent species that make up a significant portion of the planet's population. Species native to the planet have an (N) by them.

• **Starport.** Most systems only have a few starports (small population systems may only have one). List the most advanced starport in the system, or if there are multiple starports, you may list the number and classifications. You may also want to indicate if certain starports are restricted.

There are several types of starports: Limited service, Standard class, Stellar class, and Imperial class.

A limited service starport is a simple landing field, probably paved or surfaced. There is usually a simple control tower, and a smattering of hangars and maintenance sheds. Fuel and vital supplies may be available. Exotic starship parts are rarely found in the vicinity of limited service facilities.

The standard class starport is a fully staffed facility. It has restocking services, and at least a small shipyard for repairs. Common starship parts are readily available.

A stellar class starport is a major starship hub. It can dock and service almost any type of ship, and there are often satellite shipyards in the area that can do repairs and make major modifications.

Imperial class starports are mostly found on the most advanced and commercial worlds. They often sprawl for hundreds of kilometers, and service thousands of vessels a day. They are modern and luxurious, with complete storage and maintenance facilities, and a large number of landing fields and docks.

• **Population.** How many people live on the world? If the population is heavily weighted in favor of one or two species, list them separately.

• **Planet Function.** What are the main industries of the planet? What does the planet "do" to generate income?

Planet function categories include: Abandoned colony, Academic, Administrative/government, Agriculture, Colony, Disaster, Entertainment, Exploration, Hidden base, Homeworld, Luxury goods, Manufacturing/processing, Military, Mining, Natural resources, Research, Service, Subsistence, and Trade.

You may create new classifications, use the ones above, or more precisely define one of the listed categories (e.g., substitute "starship manufacturing" for the more generic "manufacturing/processing"). You can also list more than one if necessary.

• **Government.** Who runs the world? An Imperial governor? A king? A council of some sort? Pick a government type from the list below, or invent your own.

The possibilities are: Alliance, Anarchy, Competing states, Corporate-owned, Dictatorship, Family, Feudalism, Guild/professional organization, Imperial governor, Military, Monarchy, Organized crime, Participatory democracy, Ruler by selection/rite, Theocracy, and Tribal.

Again, you can more closely define a category, like specifying the Alderaan Royal Family instead of listing a generic Monarchy.

• **Tech Level.** Not all of the worlds in the *galaxy* are at an equal technology level. Some are on par with the super-advanced Core worlds, while others are backward primitive worlds with few amenities. Where does your world fall?

There are five technology levels: Stone, Feudal, Industrial, Information, and Space.

Stone age worlds are those characterized by loosely-knit cultures, primitive stone tools and such.

Feudal age worlds are those which produce primitive manufactured goods, and have learned mining and ore-processing. In Earth terms, this tech level covers everything from classical Greece to the beginning of the Industrial Revolution.

Industrial age worlds are those which have begun using mass production, and have adopted more complex social and political structures. Windmills, waterwheels, wood, and coal are typical energy sources. Motorized transport, projectile weapon and mass communication industries are in their infancy.

Information age worlds have sophisticated communications systems and efficient production centers. Energy weapons, inter-system space flight, and repulsorlift vehicles may or may not be in use. This is the period in which many worlds begin colonizing other planets.

Space age worlds are the standard in the *Star Wars* universe. Advanced technologies are common—like droids, starships, blasters, and hyperspace travel. Most planets at this level are integrated into the galactic economy, and thus are dependent upon and service other worlds.

Some planets have odd mixtures of tech levels. You can indicate this in the entry by listing each type, with a note specifying where it applies: "Space (only around starport), feudal."

• **Major Exports.** Most worlds manufacture a variety of goods and services for domestic consumption. But what does your world make for export? List the most important.

There are several standard trade categories: Low technology, Mid technology, High technology, Metals, Minerals, Luxury goods, Foodstuffs, and Medicinal goods. There are many more you can add. You can also more precisely define one of the existing categories; "spacecraft" instead of "high technology," for example.

• **Major Imports.** Not all worlds are self-sufficient. Many must import certain commodities. Use the export categories presented above, or make up your own.

• **Capsule.** Here's where you can write a little essay about the world, covering all of the areas not developed above. In the essay, you can discuss the terrain, the economy, what the world is like, history, what other planets in the system are like, and any other data that is of vital interest to those visiting the world.

You can also touch on points of interest (like lost historical sites or huge cities), famous personalities (notable gamemaster characters), new alien species or items, places, people, or things that the characters are likely to encounter.

The following stat items are not always listed in the planet stats, but you can use them if you like.

• **System.** The name of the system. Normally, systems are named after the main planet in that system.

• **Star.** The name of the system's star, which is often the same as the system name, or a variant thereof. List the star color in parentheses after the name. Common colors are orange and yellow, while red, blue, and white are less likely to support habitable worlds.

• **System Log.** This is a charted listing of all the celestial bodies in the system, the basic planet type, and the number of moons for each world. The chart has the name of the world, a quick summary of the type of world, and the number of moons it boasts, if any.

If any moons are of particular interest, you may indicate that by listing the moon underneath the planet in italics with

a brief summary. Asteroid belts and prominent space stations are listed in orbital order.

Sample Planets

Here are some sample worlds to get you started. These planets represent a variety of world types. Note that the essay portion is placed before the stats. You can use this format if you prefer, or stick to placing the capsule essay last.

espin

Located near the Corellian Trade Spine, the gas giant Bespin — and particularly the floating metropolis of Cloud City — draws a lot of traffic to the system. Bespin features a temperate band high in its atmosphere, and has a fast period of rotation, providing its citizens with two days and nights for every standard one.

Numerous independent airborne mining installations ride Bespin's wind currents in various positions above the mighty gas giant — floating automated refineries, storage tanks bobbing above the clouds, and facilities which scoop gas from the cloud banks. Cloud City is the greatest of these installations.

Cloud City was built to take advantage pf Bespin's great secret — that the gas giant produces spin-sealed tibahna gas, which is capable of boosting the firepower of blasters. The station has made its fortune by covertly selling this gas to weapons manufacturers not associated with the Empire. Cloud City has kept its secret and avoided Imperial entanglements through several generations of Baron-Administrators, all the way down to the current supervisor, Lando Calrissian.

The upper city is also a great tourism spot for beings craving a luxurious resort far from the bustle and closed communities of the Core. The casinos, sports arenas, and dance halls of Cloud City are first class, and the natural beauty of Bespin give them the perfect setting.

Merchants and smugglers come from all over to Cloud City's grungy Port Town to trade and make deals. Add to them a number of refugees in hiding from the Empire, and you can understand why Port Town gets dangerous at times.

- **Bespin**

Type: Gas giant
Temperature: Temperate (in the Life Zone)
Atmosphere: Type I (breathable) in the Life Zone)
Hydrosphere: Moist (in the Life Zone)
Gravity: Standard (in the Life Zone)
Terrain: Gas giant
Length of Day: 12 standard hours
Length of Year: 10,220 local days
Sapient Species: Human, Ugnaughts
Starport: Standard
Population: 6 billion
Planet Function: Tibanna gas mining, gambling resort
Government: Guild
Tech Level: Space
Major Exports: Tibanna gas, tourism, cloud cars
Major Imports: Foodstuffs, mid tech, high tech

Corusc

Coruscant has served as the seat of galactic government since the very first union of stars. In the days of the Old Republic, Coruscant was the seat of the Senate and its many supporting committees and organizations. The planet gets its name from the sparkling lights that illuminate the planet, even at night, making it seem like an immense, shining corusca stone from space.

When Palpatine brought his Empire to power, he chose Coruscant as the site of his Imperial Court, and built a monstrous palace around the Presidential Residence, itself an enormous subcity thousands of years old. Among some circles loyal to the Emperor's New Order, Coruscant is known as Imperial Center.



The surface cities of the planet are opulent in the extreme. Immense palatial mansions tower over parks, game reserves, entertainment centers, and business buildings. The entire planet is entirely covered in a dense network of buildings, plazas, roadways, and landing platforms several layers deep. Aside from the small seas, not an inch of the natural surface of Coruscant has been touched by sunlight in centuries.

Residents depend on innumerable imports of food and other necessities, although water is melted and pumped in from the planet's polar ice caps. Each building houses its own ecosystem. Some skyscrapers are little more than honeycombed apartments, while others sport enclosed rooftop gardens, starship landing bays, public areas, or combinations. Power plants and maintenance bays in each building's deep sub-basement help maintain acceptable atmospheric conditions, pump in water and siphon off waste materials. Vents from skyscrapers' heating and cooling systems produce microweather cells with air currents. Sometimes ventilation air condenses, creating clouds which hang low over portions of the city and occasionally produce small rain storms.

There are warrens and broken-down sectors deep in the bowels of Coruscant which haven't been visited by government representatives in hundreds of years. There are cities and communities deep underground, long forgotten by those closer to the surface, inhabited by refugees, outlaws, and worse. Still other areas are home to horrible feral creatures, who have established their own brutal ecosystem in the ducts, sewers, and accessways of the undercity.

- **Coruscant**

(as of the rule of Emperor Palpatine)

Type: Terrestrial
Temperature: Temperate
Atmosphere: Type I (breathable)
Hydrosphere: Moderate
Gravity: Standard
Terrain: Urban
Length of Day: 24 standard hours
Length of Year: 368 local days
Sapient Species: Humans (N), various aliens
Starport: Imperial class
Population: 650 billion
Planet Function: Government, administrative
Government: Imperial bureaucracy
Tech Level: Space
Major Exports: None
Major Imports: Foodstuffs, medicinal goods

Tatooine

Tatooine, the principal planet in the star system of the same name, is a small desert world far from the center of activity in the galaxy. The twin suns, Tatoo I and II, reflect off the sand-covered world, making Tatooine appear as a third sun in the system. Sodium-rich sand and flat expanses of rock, dunes and cramped canyons — this is the landscape of the desert world. High, windswept oceans of sand spiral into the atmosphere, creating dangerous and frequent storms.

Dry, hot, and inhospitable, Tatooine nevertheless is inhabited by a wide variety of life, including womp rats, krayt dragons, and dewbacks. Banthas, transported here by early settlers, are also widespread.

Tatooine has two native species — small, skittery Jawas and tall, powerful Sand People. The scavenging Jawas quickly found a place in Tatooine society as traders, but the aggressive Sand People, also known as the Tusken Raiders, barely maintain an uneasy peace with the settlers.

Two communities are worth noting, as they are the nearest things to cities that Tatooine can boast. Anchorhead, located on the desert flats, is a slow-paced, moisture-farming town. The settlers come here to buy supplies, trade goods, and attain transport to Mos Eisley.

Mos Eisley, the largest city on Tatooine, hosts a major interstellar starport and a minor Imperial post. Many members of the galaxy's fringe society, such as smugglers, mercenaries, and bounty hunters, use Tatooine as a base because of its distance from the watchful eyes of the Empire and other galactic governments.

- **Tatooine**

Type: Terrestrial
Temperature: Hot
Atmosphere: Type I (breathable)
Hydrosphere: Dry
Gravity: Standard
Terrain: Desert
Length of Day: 23 standard hours
Length of Year: 304 local days
Sapient Species: Humans, Jawas (N), Tusken Raiders (N)
Starport: Standard class
Population: 80,000 (Estimated)
Planet Function: Smuggling, trade, subsistence
Government: Imperial Governor
Tech Level: Space
Major Exports: Various smuggled cargoes (munitions, security devices, spice), minerals (salt, sand products)
Major Imports: Mid-technology, high-technology: metals, foodstuffs, chemicals



Equipment Reference Tables

Availability: This lists where equipment can be found. These codes are general guidelines and local factors may affect an item's availability.

1 Readily available throughout the known galaxy.

2 Normally available only in large cities and space ports, or on the item's planet of origin.

3 Specialized item, normally only available on item's planet of origin.

4 Rare item, difficult to obtain anywhere.

F Fee or permit often required for purchase.

R Restricted item on most planets and normally may not be sold without a license.

X Illegal on most planets. Possession and use generally violates Imperial, New Republic or local laws except for specially authorized individuals. Penalties for use of such an item are often severe.

The Black Market: Most items of equipment, even if they are restricted, can be found on the black market if one is willing to look hard enough and pay enough money. Sometimes objects are sold on the black market simply to avoid paying lavish tariffs and fees; other times the black market may be the only way to find a specific item.

Cost: Costs indicated on the following reference charts represent the average cost of a piece of equipment under normal circumstances. Most prices are for "average" equipment in that category — as always, prices vary depending on an item's brand name, quality, and other factors (for example a "stripped" landspeeder would have a lower price than a similar model equipped with lots of extras or weaponry). Due to local tariffs, fluctuating availability or other such factors, prices can vary considerably.

Ava.: Availability; Hyp. Multi.: Hyperdrive Multiplier; Hyp. BU: Hyperdrive Backup; Man.: Maneuverability; Nav Comp: Nav Computer

anged Weapons

Ranges	Fire Rate	Fire Control	Damage	Ammo	Availability	Cost
Typical Throwing Knife 2–3/5/10	—	—	STR+1D (Max: 6D)	—	1	35
Merr-Sonn Q2 hold-out blaster 3–4/8/12	—	—	3D	6	2, R or X	275
Drearian Defense Conglomerate Defender sporting blaster 3–10/30/60	—	—	3D+1	50	1, F	350
BlasTech DL-18 blaster pistol 3–10/30/120	—	—	4D	100	1, F, R or X	500
BlasTech DL-44 heavy blaster pistol 3–7/25/50	—	—	5D	25	2, R or X	750
SoroSuub Quicksnap 36T blaster carbine 3–25/50/200	—	—	5D	100	2, F, R or X	900
Drearian Defense Conglomerate "Light Sport" Hunter 2–40/120/350	—	—	4D+1	100	1,F	900
SoroSuub Stormtrooper One blaster rifle 3–30/100/300	—	—	5D	100	2,X	1,000
BlasTech T-21 light repeating blaster 3–50/120/300	—	—	6D	25	2, X	2,000
BlasTech E-Web heavy repeating blaster 3–75/200/500	—	—	8D	Unl.*	2, X	5,000
Wookiee bowcaster 3–10/30/50	1	—	4D	6	3, R	Not sold to non-Wookiees
Atgar 1.4 FD P-Tower anti-vehicle cannon 10–500/2,000/10,000	1/2	1D	2D+2	Unl.*	2, R or X	10,000 (new) 2,000 (used)
KDY v.150 ion cannon Atmosphere/1/3	1	5D	12D	Unl.*	3, X	500,000 (new) 100,000 (used)

General Equipment

	Ava.	Cost
Standard blaster power pack	1,R	25
Breath mask	1	50
Comlink (personal)	1	25
Comlink (military)	2, R	100
Comlink (vehicle)	1	300
Datapad	1	100
Glowrod	1	10
Jet pack	3, F or R	800
Macrobinoculars	1	100
Medpac	1	100
Recording rod	1	30
Rocket pack	2,R	400
Sensor pack	2,R	650
Space suit	2,F	2,200
Syntherope	1	2
Vacuum suit	1	1,000

Melee Weapons

Item	Difficulty	Damage	Availability	Cost
Knife	Very Easy	STR+1D (Max: 6D)	1	25
Vibro-ax	Moderate	STR+3D+1 (Max: 7D)	2, R	500
Vibroblade	Moderate	STR+3D (Max: 6D+2)	2, F	250
Lightsaber	Difficult	5D	4, X	—

Armor

Item	Protection	Availability	Cost
Blast helmet	Head: +1D physical, +1 energy	1	300
Blast vest	Torso: +1D physical, +1 energy	1	300
Bounty hunter armor	Head, torso, arms, legs: +2D physical, +1D energy, -1D *Dexterity*	2, R	2,500
Stormtrooper armor	Head, torso, arms, legs: +2D physical, +1D energy, -1D *Dexterity*	3, X	2,500

* Unlimited; uses power generator

Capital Ship Reference Tables

Ava.	Cost	Hyp. Multi.	Hyp. BU	Nav Comp	Man.	Space	Atmosphere	Hull	Shields	Weapons	Fire Control	Space Range	Atmosphere Range	Damage
KDY Imperial Star Destroyer														
—	NA	x2	x8	yes	1D	6	—	7D	3D	60 turbolaser batteries	4D	3–15/36/75	6–30/72/150 km	5D
										60 ion cannons	2D+2	1–10/25/50	2–20/50/100 km	3D
										10 tractor beam projectors	4D	1–5/15/30	2–10/30/60 km	6D
Mon Calamari MC80 Star Cruiser														
—	NA	x1	x9	yes	2D	6	—	6D	3D*	48 turbolaser batteries	2D	3–15/35/75	6–30/70/150 km	4D
										20 ion cannon batteries	3D	1–10/25/50	2–20/50/100 km	3D
										6 tractor beam projectors	2D+2	1–5/15/30	2–10/30/60 km	4D
Corellian Corvette														
2, R	3.5 million	x2	—	yes	2D	6	330; 950 kmh	4D	2D	6 double turbo-laser batteries	3D	3–15/35/75	6–30/70/150 km	4D+2
KDY *Nebulon-B* frigate														
—	NA	x2	x12	yes	1D	4	280; 800 kmh	3D+2	2D	12 turbolaser batteries	3D	3–15/35/75	6–30/70/150 km	4D
										12 laser cannons**	2D	1–3/12/25	2–6/24/50 km	2D
										2 tractor beam projectors	2D	1–5/15/30	2–10/30/60 km	4D

Starfighter Reference Tables

Craft	Ava.	Cost	Hyp. Multi.	Man.	Space	Atmosphere	Hull	Shields	Weapons	Fire Control	Space Range	Atmosphere Range	Damage
Alliance A-wing	2, X	175,00	x1	4D	12	450; 1,300 kmh	2D+2	1D	2 laser cannons†	3D	1–3/12/25	100–300/1.2/1.5 km	5D
									Enemy Targeting Jammer	—	1–3/7/15	100–300/700/1.5 km	-2D to enemy fire control
Slayn & Korpil B-wing	2, X	220,000	x2	1D+1	6	330; 950 kmh	3D	2D	Laser cannon	1D	1–3/12/25	100–300/1.2/1.5 km	7D
									2 proton torpedo launchers	1D	1/3/7	50–100/300/700	9D
									3 medium ion cannons†	4D	1–3/7/36	100–300/700/3.6 km	4D
									2 auto blasters	2D	1–8/25/40	100–800/2.5/4 km	3D
Incom T-65B X-wing	2, X	150,000	x1	3D	8	365; 1,050 kmh	4D	1D	4 laser cannons†	3D	1–3/12/25	100–300/1.2/2.5 km	6D
									2 proton torpedo launchers	2D	1/3/7	30–100/300/700	9D
Koensayr BTL-S3 Y-wing	2, X	135,000	x1	2D	7	350; 1,000 kmh	4D	1D+2	2 laser cannons†	2D	1–3/12/25	100–300/1.2/2.5 km	5D
									2 proton torpedo launchers	2D	1/3/7	50–100/300/700	9D
									2 light ion cannons†	3D	1–3/7/36	100–300/700/3.6 km	4D
Sienar TIE/ln	2, X	60,000	—	2D	10	415; 1,200 kmh	2D	—	2 laser cannons†	2D	1–3/12/25	100–300/1.2/2.5 km	5D
Sienar TIE interceptor	2, X	120,000	—	3D+2	11	435; 1,250 kmh	3D	—	4 laser cannons†	3D	1–3/12/25	100–300/1.2/2.5 km	6D
Incom/Subpro Z-95 Headhunter	2, R	45,000 (used only)	—	1D	7	400; 1,150 kmh	4D	1D	2 triple blasters†	1D	1–5/10/17	100–500/1/1.7 km	3D
									Concussion missiles	1D	1/3/7	50–100/300/700	7D

* 6D back-up sheilds / **starfighter scale / t fire-linked

Space Transports Reference Tables

Ava.	Cost (new)	Cost (used)	Hyp. Multi.	Hyp. BU	Nav Comp	Man.	Space	Atmosphere	Hull	Shields	Weapons	Fire Control	Space Range	Atmosphere Range	Damage
Stock Corellian YT-1300															
2, F	100,000	25,000	x2	x12	yes	—	4	480; 800 kmh	4D	—	Laser cannon	2D	1–3/12/25	100–300/1.2/2.5 km	4D
Stock Ghtroc class 720 freighter															
2, F	98,500	23,000	x2	x15	yes	1D	3	260; 750 kmh	3D+2	1D	1 double laser cannon	1D+2	1–3/12/25	100–300/1.2/2.5 km	4D
Sienar *Guardian*-class light cruiser															
2, X	—	—	x1	x10	yes	1D	9	400; 1,150 kmh	5D	2D	4 laser cannons	2D+2	1–3/12/25	100–300/1.2/2.5 km	5D
Sienar "Lone Scout-A"															
2, F	125,00	30,000	x2	x15	yes	—	5	295; 850 kmh	4D	1D	1 laser cannon	—	1–3/12/25	100–300/1.2/2.5 km	4D

Vehicle Reference Tables

Ava.	Cost (new)	Cost (used)	Crew	Pass.	Cargo Capacity	Cover	Man.	Move	Altitude Range	Body Strength	Weapons	Control	Fire Range	Damage
Imperial AT-ST														
2, X	NA	NA	2, skeleton: 1/+15	—	200 kg	Full	1D	30; 90 kmh	—	3D	Twin blaster cannon	1D	50–100/1/2 km	4D
											Twin light blaster cannon	1D	50–300/500/1 km	2D
											Concussion grenade launcher	1D	10–50/100/200	3D
Imperial AT-AT														
2,X	NA	NA	5, skeleton: 3/+10	40	1 metric ton	Full	—	21; 60 kmh	—	6D	2 heavy laser cannons†	2D	50–500/1.5/3 km	6D
											2 medium blasters†	2D	50–200/500/1 km	3D
Ubrikkian 900 Z004 landspeeder														
1, F	15,000	5,000	1	1	30 kg	Full	2D+1	105; 300 kmh	Ground level–1.5 meters	1D+2	—	—	—	—
Ikas-Adno 22-B Nightfalcon speeder bike														
2, F	6,250	1,000	1	1	4 kg	1/4	3D+1	160; 400 kmh	Ground level–10 meters	1D+2	Laser cannon	2D	3–50/100/200	4D
Skybird swoop														
2, F	8,000	2,000	1	—	1 kg	1/4	4D	210; 600 kmh	Ground level–35 meters	1D	—	—	—	—
Incom T-47I airspeeder														
1, F	—	10,000	1	—	10 kg	Full	3D	225; 650 kmh	Ground level–250 meters	2D	—	—	—	—
Rebel Alliance airspeeder														
4, X	—	50,000	1, gunners: 1	—	10 kg	Full	3D	350; 1,000 kmh	Ground level–250 meters	3D	Double laser cannon†	2D	50–300/800/1.5 km	4D+2
											Power harpoon	2D	25–50/100/200	3D
Bespin Motors Storm IV cloud car														
2, F	75,000	28,000	1, gunners: 1	—	10 kg	Full	2D+2	520; 1,500 kmh	50–100 km	4D	Double blaster cannon	1D	50–400/900/3 km	5D
Gefferon Pleasure Craft Eclipse sail barge														
2, F	250,000	50,000	5, skeleton: 2/+10	225	250 metric tons	Full to 1/4	—	28; 80 kmh	Ground level–10 meters	2D	—	—	—	—
Ubrikkian SuperHaul cargo skiff														
1, F	23,000	11,500	1	3	135 metric tons	1/2	—	70; 200 kmh	Ground level–20 meters	2D	—	—	—	—

† fire-linked

STAR WARS®

Character Name:
Type: Alien Student of the Force
Gender/Species:
Age: **Height:** **Weight:**
Physical Description:



Mike Vilardi

Player Name:

Dexterity	2D+1	Perception	2D+1
Brawling parry		Bargain	
Dodge		Command	
Melee parry		Investigation	
Running		Persuasion	
		Search	
		Sneak	
Knowledge	3D+1	**Strength**	3D
Alien species		Climbing/jumping	
Cultures		Lifting	
Languages		Stamina	
Survival		Swimming	
Willpower			
Mechanical	2D	Technical	2D
Beast ridins		First Aid	
Spacetransports		Security	

Special Abilities

Control 1D, sense 1D, alter 1D. You may select three Force powers.

Move 10
Force Sensitive? Yes
Force Points 2
Dark Side Points
Character Points

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

Equipment: One statuette, amulet or other trinket of obscure mystical import, 250 credits

Background: In its long and peaceful history, your species has learned much about the universe and the nature of existence. You yourself have contributed but little to this knowledge, but you have meditated long and hard on reality, and especially on that quality that some call the Force. You have some small degree of what humans call Jedi powers.

Your species prefers its solitary existence, and has never seen reason to have commerce with the rest of the galaxy. But you have decided to leave your native planet. Perhaps you seek the true Jedi, hoping to learn more about the Force from them. Perhaps you are simply curious. Perhaps the Empire has committed atrocities on your planet.

Choose any of these motivations, or invent another, but clear your motivation with your gamemaster if you make up your own.

Note: You may choose whatever appearance you wish. Your species is rarely encountered in the galaxy, so your appearance is not commonly known or identified. However, strange-looking aliens are common enough that your appearance is rarely remarked upon.

Personality: Think of yourself as a mystic, one of a tradition different from that followed by the Jedi, but of a similar nature. Like Yoda, Obi-Wan Kenobi or the fully-trained Luke Skywalker, you are calm, a little humble, and treat every living being with respect.

Objectives: To further your knowledge of the Force and to find a great teacher to further enlighten you.

A Quote: "I am a servant of the light and of the life which infuses it."

Connection With Characters: You might agree to accept a brash pilot or another character as a student. You might be eager to learn from a failed Jedi, minor JEdi or young Jedi. You might have befriended a laconic scout, smuggler, or gambler in your travels.

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STAR WARS®

Character Name:
Type: Arrogant Noble
Gender/Species:
Age: **Height:** **Weight:**
Physical Description:


Mike Vilardi

Player Name:

Dexterity 3D+1
Blaster
Dodge
Melee combat
Melee parry

Knowledge D+1
Bureaucracy
Cultures
Intimidation
Languages
Planetary systems

Mechanical 2D+2
Beast riding
Repulsorlift operation

Perception 4D
Command
Gambling
Hide
Investigation
Persuasion
Search

Strength 2D+2
Brawling
Climbing/jumping
Swimming

Technical 2D
Computer programming/repair
Droid programming
Droid repair
First aid
Security

Special Abilities
None.

Move 10
Force Sensitive?
Force Points
Dark Side Points
Character Points

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

Equipment: Several changes of clothing in the latest styles, hold-out blaster (3D), one melee weapon of choice, personal landspeeder, 2,000 credits

Background: That scum Palpatine. How he became Emperor is beyond you. Why, the man's an upstart! The idea that *Palpatine* should be *your* sovereign is completely intolerable. Everyone in your family shares your loathing for the power-hungry swine.

You joined the Rebellion as soon as you had the chance.

There are some drawbacks to the Rebellion, of course. All this "democracy" chit-chat is quite tiresome. It's really rather annoying to have all these aliens and members of the lower orders as your equals in the Rebellion's military hierarchy. Still, you must steel yourself to the task — it is the duty of your lineage and all that. It is unfortunate, though, that you'll miss out on this year's social season in the Core Worlds.

Personality: Gracious with those who acknowledge themselves as your inferiors; slightly to insufferably arrogant with anyone else. You follow a strict moral code — always to honor debts; always to fight fair; never to let anyone impugn your honor. You have no patience with commercial motives and cannot, yourself, be bothered to keep track of money or expenditures.

Objectives: To restore yourself to your rightful place of honor and respect. There is all that blather about the fight for democracy, but it will pass in good time.

A Quote: "My good man — I realize that cloaks of that cut are fashionable this season, but there is such a thing as *too much*."

Connection With Characters: Another senatorial — a relation, a long-time political ally (or enemy) — now united in hostility to the Empire. A loyal retainer might be your servant. You might know a retired captain by reputation.

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Mike Jackson

Character Name:
Type: Bounty Hunter
Gender/Species: /Human
Age: **Height:** **Weight:**
Physical Description:

Dexterity 4D
Blaster
Dodge
Melee combat
Melee parry
Thrown weapons.
Vehicle blasters

Knowledge 2D+2
Intimidation
Law enforcement
Planetary systems
Streetwise
Survival

Mechanical 2D+2
Beast riding
Jet pack operation
Repulsorlift operation
Sensors
Space transports
Swoop operation

Perception 3D
Bargain
Con
Forgery
Hide
Persuasion
Search
Sneak

Strength 3D+2
Brawling
Climbing/jumping
Lifting
Stamina
Swimming

Technical 2D
Armor repair
Blaster repair
Demolitions
First aid
Security

Special Abilities
None.

Move 10
Force Sensitive? No
Force Points
Dark Side Points
Character Points

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

Equipment: Heavy blaster pistol (5D), hold-out blaster (3D), blaster pistol (4D), thermal detonator (10D), 2 knives (STR+1D), protective vest (+2 energy, +1D physical to torso), jet pack, two medpacs, 1,000 credits

Background: Blaster for hire. That's you. You're still young at this game, but you've killed 23 people. The galaxy stinks but you've gotta make a living.

Some say you've got no morals at all. That's not true. You live by a strict code. A contract is a contract, that's all. You do your job. When someone hires you, you keep up your side of the bargain — no matter what it takes. Sometimes what it takes isn't pretty — but if you were squeamish, you wouldn't be in this line of work.

The Empire hired you. You did the job. A good man died. You fulfilled your side of the deal.

The Empire didn't. You could have taken them to court — but they own the courts. They laughed at you.

But not for long. Usually you work for a thousand a day. Plus expenses. But this time, it's personal.

You've got a contract. With the Rebellion. For the duration. Your pay is a credit a day.

And you fulfill your contracts.

Personality: You don't talk much. When you do, you mean what you say. You're dangerous. You're dependable. You're smart. You don't like being conned. If people play straight with you, you play straight with them.

Objectives: To get even with the Empire. You don't care much for the Rebellion ... at least you *say* you don't care. But now you have a cause worth fighting for.

A Quote: "Don't try it buddy. I'm only going to tell you once."

Connection With Characters: Anyone could have hired you in the past — or perhaps you're employed by another character at the moment. You could have met any of the other "fringe" characters — smuggler, gambler, or pirate, for example — while attempting to apprehend them at one point.

Player Name:

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STAR WARS®

Character Name:
Type: Brash Pilot
Gender/Species: /Human
Age: **Height:** **Weight:**
Physical Description:


Mike Vilardi

Player Name:

Dexterity 3D
Blaster
Brawlingparry
Dodge
Melee combat
Vehicle blasters

Perception 3D
Command
Con
Gambling
Persuasion
Search
Sneak

Knowledge 2D
Intimidation
Planetary systems
Streewise
Survival
Value
Willpower

Strength 3D
Brawling
Stamina
Swimming

Mechanical 4D
Astrogation
Communications
Repulsorlift operation
Sensors
Space transports
Starfighter piloting
Starship gunnery

Technical 3D
Blaster repair
Droid repair
Repulsorlift repair
Starfighter repair

Special Abilities
None.

Move 10
Force Sensitive?
Force Points
Dark Side Points
Character Points

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

Equipment: Blaster pistol (4D), Rebel uniform, medpac, vacuum suit, 1,000 credits

Background: You thought you'd never get off that hick planet! Ever since you were a kid, you've read about starships and generals and heroic battles. Ever since you can remember, you've wanted to be a fighter pilot. Your parents wanted you to be a farmer (or a lawyer, or a doctor, or a miner — who cares which?). But the Imperial Naval Academy has been your goal since the first time you heard of it!

Well, with this war on, it doesn't look like you'll ever get to the Academy — nor do you want to. When the Empire occupied your planet, everything fell to pieces. Friends and neighbors are dead. But you've got your chance to be a pilot! Sometimes things look pretty grim for the Rebellion — but you've got a hunch that your story is just beginning!

Personality: Enthusiastic, loyal, energetic and committed. You tend to get overly-excited on a regular basis. You also tend to brag when sometimes you'd be better off keeping your opinions to yourself.

Objectives: You want to be the best pilot in the Alliance! You dream about someday topping that Skywalker kid — all he did was get a lucky shot! You know you could have made that shot without a targeting computer ... blindfolded!

A Quote: "Heck, that flying wasn't so fancy! Back home, I used to outmaneuver XP-38s with my old Mobquet landspeeder!"

Connection With Characters: A senatorial or retired Imperial captain might have sponsored you for the Naval Academy. Almost anyone might be a brother or sister.

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Player Name:

Character Name:
Type: Ewok
Gender/Species: /Ewok
Age: **Height:** **Weight:**
Physical Description:



John Lona

Dexterity 3D+2
Bows
Brawling parry
Dodge
Melee combat
Melee parry
Thrown weapons.

Knowledge 2
Languages
Survival
Willpower

Mechanical 2D+2
Beast riding
Glider

Perception 4D
Bargain
Con
Hide
Search
Sneak

Strength 3D
Climbing/jumping
Stamina
Swimming

Technical 2D+2
Demolition
First aid
Primitive construction

Equipment: Spear (STR+1D), leather backpack, a collection of shiny objects.

Background: You used to live on Endor, the "Forest Moon." Then, one day, a big shiny spaceship landed. You investigated. It was filled with fascinating, shiny things and good things to eat. All of a sudden, everything shook. You didn't realize it then, but the ship had taken off, and you couldn't go home.

At first, you were frightened. When you learned you couldn't go home, you were sad. But then you made friends with the humans on the ship. They were from something called the Rebellion, and they fight bad people called the Empire. Humans seem to find Ewoks cute. This is very useful; you've never had any problems finding food or shelter.

You've picked up a little bit of the human language. You don't really understand the strange machines they use, but you've become a little more comfortable with them. Life out here in the galaxy is endlessly fascinating and fun. You've decided to stay with your Rebel friends and help them out.

Personality: You like humans. You like good things to eat. You like playing with shiny things. You're cheerful, inquisitive and have a habit of getting yourself — and sometimes your companions — into more trouble than you (or they) can handle.

Objectives: To find an endless supply of fun things to play with. To help your human friends even though they seem to be a bit odd.

A Quote: "Kaiya! Gyeesh?"

Connection With Characters: Choose any other player character you like; you've adopted him or her as your mentor. You follow that person around and try to get them to play with you. If your mentor consistently ignores you, you can switch to another character later on.

Special Abilities

SkillBonus: +2D forevery 1D placed in *hide, search, sneak.*

Skill Limits: May not place skill dice in vehicle, starship or repair skills.

Smell: +1D to *search* when tracking by scent.

Move 7
Force Sensitive?
Force Points
Dark Side Points
Character Points

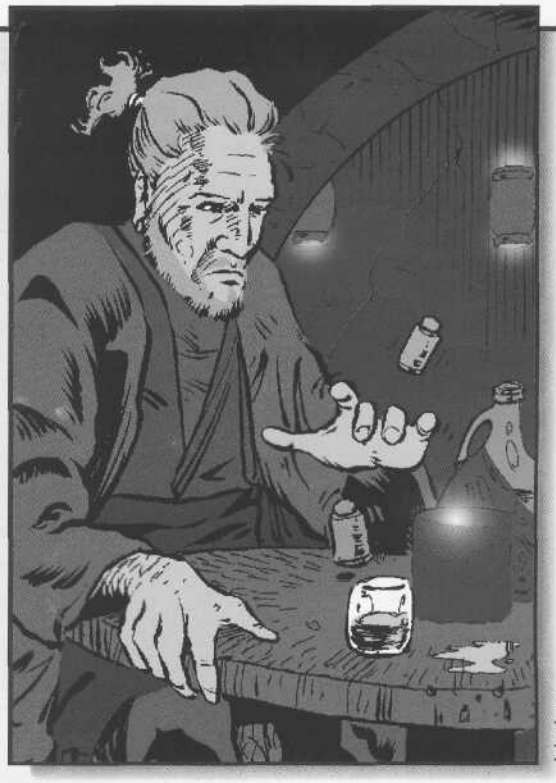
Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

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STAR WARS®

Character Name:
Type: Failed Jedi
Gender/Species: /Human
Age: **Height:** **Weight:**
Physical Description:


John Lona

Player Name:

Dexterity 2D+2
Blaster
Dodge
Lightsaber
Running

Perception 3D+1
Bargain
Command
Investigation
Persuasion
Search
Sneak

Knowledge D+1
Alien species
Intimidation
Languages
Planetary systems
Survival
Willpower

Strength 2D+2
Brawling
Climbing/jumping
Stamina
Swimming

Mechanical 2D
Astrogation
Beast riding
Repulsorlift operation
Space transports
Starship shields

Technical 2D
Computer programming/repair
Droid programming
Droid repair
First aid

Special Abilities

Control 1D, sense 1D. You may select two Force powers.

Move 10
Force Sensitive? Yes
Force Points 2
Dark Side Points 1
Character Points

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

Equipment: Lightsaber (5D), robes, bottle of liquor, 250 credits

Background: A long, long time ago, back in the days of the Old Republic, you were an aspiring Jedi. Sure, you remember Skywalker and Kenobi and all that crew. But you failed. You couldn't hack it. The dark side kept calling, and things never worked quite the way you wanted them to. You turned to drink, and things went downhill from there. Then, the Empire came, and suddenly it wasn't healthy to be a Jedi, or even to know anything about them.

You spent a lot of years drinking heavily. It's not very pleasant to remember.

Now, you've got one more chance. You've got a kid who wants to learn about the Force. You're not sure you can teach him much, but you can try ... try to do something worthwhile before you die.

Personality: Cynical, foul-mouthed and pessimistic — but with a heart of gold.

Objectives: To make up for your past mistakes by teaching a kid about the Force ... and perhaps somehow redeem *yourself* in the process.

A Quote: "Kids. Gah. Kids. You wanna learn how to use the Force? Listen when I talk to you. (Wheeze). Blasted kids. Where's the whiskey?"

Connection With Characters: Choose another player character as your student (by mutual agreement).

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STAR WARS®

Character Name:
Type: Gambler
Gender/Species: /Human
Age: **Height:** **Weight:**
Physical Description:


John Lona

Player Name:

Dexterity	3D+2	Perception	4D
Blaster		Bargain	
Brawling parry		Con	
Dodge		Forgery	
Melee combat		Gambling	
Melee parry		Persuasion	
Knowledge	3D	Strength	2D+2
Alien species		Brawling	
Bureaucracy		Lifting	
Business		Stamina	
Languages			
Streetwise			
Value			
Mechanical	2D+1	Technical	2D+1
Astrogation		Droid program-ming	
Repulsorlift operation		Droid repair	
Space transports		First aid	
Starship gunnery		Repulsorlift repair	

Special Abilities
None.

Move 10
Force Sensitive?
Force Points
Dark Side Points
Character Points

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

Equipment: Deck of sabacc cards, hold-out blaster (3D), one week's worth of expensive clothes, 1,000 credits, datapad with rules for over 2,000 games of chance

Background: The galaxy is your oyster. You can go anywhere, do anything. You're never down and out permanently — all you have to do is find a (fairly) honest game of chance, and there's gambling everywhere. Money comes and money goes, but the game goes on.

Love 'em and leave 'em, that's your philosophy. You've never seen any point in settling down ... not when there's a starship leaving in an hour, a gambling table in the lounge and new worlds to explore at the other end of the journey.

It's a good life. There's always something new to do, always another game, always a fine meal or a top-notch wine. You've seen the cream of society and the dregs of the galaxy, and you're comfortable with both.

How'd you get mixed up with the Rebellion? Well, it's more that you got mixed up with the Empire. A little misunderstanding and presto! You're wanted on a few planets. (Okay, okay ... *more* than a few.) It's tough to handle.

The Rebellion looks pretty hopeless right now, but it's always got a chance ... hey, you're a gambler, right? Sometimes it pays to play the long odds.

Personality: Charming, unfailingly polite, insouciant, and insecure. You do extremely well with members of the opposite sex. Everybody either loves you or hates you ... but absolutely no one *trusts* you.

Objectives: To have a really good time wherever you're going. To set up someone for the big score, the con of a lifetime. And if your schemes inconvenience the Empire, well, so much the better.

A Quote: "It's a sure thing. Can't lose. *Trust* me. Hey, why are you all looking at me like that?"

Connection With Characters: You've kicked around the galaxy a lot, and could have become friends with — or swindled — any one of the other characters.

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STAR WARS®

Character Name:
Type: Kid
Gender/Species: /Human
Age: **Height:** **Weight:**
Physical Description:



John Lona

Player Name:

Dexterity 3D+2
Blaster
Dodge
Melee combat
Melee parry
Missile weapons
Pick pocket

Perception 3D+2
Bargain
Con
Hide
Search
Sneak

Knowledge 2D+2
Languages
Streetwise
Survival

Strength 2D+1
Climbing/jumping
Stamina
Swimming

Mechanical 3D
Beast riding
Ground vehicle operation
Repulsorlift operation

Technical 2D+2
Droid programming
Droid repair
First aid
Repulsorlift repair

Special Abilities
None.

Move 8
Force Sensitive?
Force Points
Dark Side Points
Character Points

Wound Status
- ☐ Stunned
- ☐ Wounded
- ☐ Incapacitated
- ☐ Mortally Wounded

Equipment: Two bottles of fizzyglug, one packet of candy, a small stone, length of string, a small animal (dead or alive — your choice), 25 credits, a smile that people can't refuse.

Background: You're a youngster, anywhere from eight to 16 years old. You've got a big brother or sister in the Rebellion, or maybe you're an orphan who's been semi-adopted by another character. You never let anyone leave you behind. Whenever danger is greatest, you charge the enemy and butt them with your head, or bite them in the leg, or beat them with your arms. Your a regular little hellion whom no one can discipline. The bad guys never take you seriously, which is why you get away with so much.

Somehow you ended up in space, tromping around with the Rebellion or some smuggler with a heart of gold. It is certainly a fun life, and you couldn't ask for anything more—fighting stormtroopers, saving people from the Empire, putting crawly insects inside some bounty hunter's armor ... you know, some of these folks have absolutely no sense of humor!

Personality: You can be constantly cheerful, always siding with the underdog. You're completely loyal to one other character (you choose which) and tag along with him.

Objectives: To find cool things to do and to stop the Empire ... and whatever else crosses your mind as fun, interesting and more than a little likely to get you into trouble.

A Quote: "Oh, boy! A *fight!* Let's get 'em, guys!"

Connection With Characters: Choose another player character as your older sibling/adopted parent/idol/whatever. You don't have to get the other player's permission. In fact, if he or she is annoyed, that's entirely appropriate.

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STAR WARS®

Character Name:
Type: Minor Jedi
Gender/Species: /Human
Age: **Height:** **Weight:**
Physical Description: _____


Steve Bryant

Player Name: _____

Dexterity 3D
Blaster _____
Brawling parry _____
Dodge _____
Grenade _____
Melee combat _____
Melee parry _____

Knowledge 3D+2
Cultures _____
Languages _____
Planetary systems _____
Streetwise _____
Survival _____

Perception D+1
Bargain _____
Con _____
Gambling _____
Hide _____
Sneak _____

Strength 2D+2
Brawling _____
Climbing/jumping _____
Stamina _____

chanical _____ 2D
Astrogation _____
Repulsorlift operation _____
Space transports _____
Starship gunnery _____
Starship shields _____

Technical _____ 2D+1
Computer programming/repair _____
Droid programming _____
Droid repair _____
First aid _____

Special Abilities
Control 1D. You may select one Force power.

Move _____ 10
Force Sensitive? ___Yes
Force Points _____ 2
Dark Side Points _____
Character Points _____

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

Equipment: Lightsaber (5D), 1,000 credits

Background: You'd like to call yourself a Jedi Knight, but you're not. The flame of that great order has gone out of the galaxy. You received a little training at the hands of one of the last of the Jedi, one of the less powerful of that order, before he was betrayed and executed by the Empire.

Since then, you've lived the life of a fugitive. At times, you are convinced the Empire, and Darth Vader in particular, is hunting you fiercely. At other times, you're convinced the Empire's decided you aren't worth the trouble. In a way, not being hunted would be as bad as being hunted — because that would mean the Empire has such contempt for your abilities that it doesn't think finding you is important.

Still, you have the fondest memories of your master. And there's still a chance, no matter how slim, that the Rebellion can overthrow the Emperor and his minion Vader. You'll work to help that happen, and you hope that one day you can help reestablish the Jedi Knights and pass on the little knowledge you possess.

Personality: Tired, a little cynical, but still completely faithful to the Jedi Code. You're a little paranoid about being pursued by the Empire.

Objectives: To help re-establish the Jedi Knights and defeat Vader and the Emperor.

A Quote: "Scoff if you like, but it's true. The Force surrounds us, holds us, and binds everything together."

Connection With Characters: You're happy to serve the Rebellion in any capacity. You'd gladly accept a brash pilot or another character as a student. You'd be fascinated by the Revwien Tyia adept's alternative view of the Force, and be eager to learn from the failed Jedi. You could easily have become friends with any of the player characters.

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STAR WARS®

Character Name:
Type: Mon Calamari
Gender/Species: /Mon **Calamari**
Age: **Heighf:** **Weight:**
Physical Description:


Al Williamson

Player Name:

Dexterity ___ **D+1**
Blaster
Brawling parry
Dodge
Grenade
Melee combat
Melee parry
Vehicle blasters

Knowledge ___ **3D+1**
Alien species
Bureaucracy
Cultures
Languages
Planetary systems
Streetwise
Survival
Value

Mechanical __ **2D+1**
Astrogation
Beast riding
Repulsorlift operation
Space transports
Starship gunnery
Starship shields

Perception ___ **2D+1**
Bargain
Command
Con
Gambling
Hide
Search
Sneak

Strength ___ **3D**
Brawling
Climbing/jumping
Lifting
Stamina
Swimming

Technical ___ **3D+2**
Computer programming/repair
Demolitions
Droid programming
Droid repair
First aid
Repulsorlift repair
Security
Space transports repair

Equipment: Blaster pistol (4D), comlink, uniform, 1,000 credits

Background: It was the Empire that taught your people, the Mon Calamari, the meaning of war. Your people are peaceful and gentle; you shared your homeworld of Calamari with the Quarren for millennia. Over the centuries, you gradually built a technological civilization and a high culture. Exploration of nearby stars was well underway — and then the Empire came.

The Imperials saw only an undefended prize — an advanced world that could be forced to feed the Imperial war machine. They invaded and enslaved your people. At first, you did not understand what had been done. The idea of slavery was incomprehensible. You tried to appease the invaders, but nothing worked. Eventually, the Mon Calamari began to fight back — and when they did, the Empire reacted with incredible ferocity. Whole cities were obliterated.

Then, virtually the whole Mon Calamari people rose as one and destroyed the occupiers. The war industries the Empire had forced its slave laborers to build are now used for another purpose — to fuel the Rebellion.

You were on Calamari when the Empire came; you helped when the uprising succeeded. Now, you are part of the Calamarian armed forces, a part of the Rebel Alliance against the Empire. You work well with aliens (including humans), and are frequently assigned to fight with small, irregular groups of freedom-fighters.

Personality: Generally, Calamari are gentle, reasonable, and soft-spoken, but there is much variety among them.

Objectives: To free other enslaved worlds from the grip of the Empire and to help prove that all species and peoples can live together in peace.

A Quote: "Our people have a saying: do not dive before testing the depths."

Connection With Characters: You could have seen action with any of the other characters. A gambler, smuggler or other marginal operator might have visited your planet before or during the Imperial occupation.

Special Abilities

Moist Environments: In moist environments, +1D to all *Dexterity, Perception* and *Strength* attribute and skill checks.

Dry Environments: In dry environments, Mon Calamari seem depressed and withdrawn. They suffer a -1D penalty to all *Dexterity, Perception* and *Strength* attribute and skill checks.

Aquatic: Mon Calamari can breathe both air and water.

Move 9
Force Sensitive?
Force Points
Dark Side Points
Character Points

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

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STAR WARS®

Character Name:
Type: Outlaw
Gender/Species:
Age: **Height:** **Weight:**
Physical Description:


John Lona

Dexterity 4D
Archaic weapons
Blaster
Dodge
Grenade
Melee combat
Melee parry
Vehicle blasters

Knowledge 3D
Alien species
Bureaucracy
Planetary systems
Streetwise
Survival
Value

Mechanical 2D+2
Astrogation
Beast riding
Repulsorlift operation
Space transports
Starship gunnery
Starshipshields

Perception 2D
Bargain
Con
Hide
Search
Sneak

Strength D+1
Brawling
Lifting
Stamina
Swimming

Technical 3D
Computer programming/repair
Demolitions
First aid
Security

Special Abilities
None.

Move 10
Force Sensitive?
Force Points
Dark Side Points
Character Points

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

Equipment: Heavy blaster pistol (5D), 1,000 credits

Background: Your family was wiped out during a raid — by the Imperials, by criminals, by pirates, you're not sure. But the weight of evidence points to some seriously evil folks.

And those folks are going to pay. You swore to your family that you'd *make* them pay.

Gathering what few weapons you possessed, you hopped the first transport off-planet, searching for the elusive killers that ruined your life. You've spent the intervening time honing your skills and preparing for the day when you face those responsible for the deaths of your loved ones. And only you are going to walk away ...

Personality: You're deadly, dangerous and driven. You have no fear and no pity; you have nothing to live for and no reason not to risk your life. As far as you're concerned, no one will miss you when you're gone, but when you go, you sure as blazes aren't going alone.

Objectives: Revenge — pure, simple and ugly — but revenge nonetheless.

A Quote: "They made only one mistake. They didn't finish the job."

Connection With Characters: You've hooked up with the other characters because you think they can bring you closer to the people who killed you family. Along the way, you've come to care about them (as much as you are still capable of caring). If there's any emotion you can still feel, it's parental love. Younger characters (kids or brash pilots, for example) may be adopted as surrogate children. You may feel a bleak kinship with similarly driven characters like a merc or bounty hunter; in time it might ripen into true trust and affection.

Player Name:

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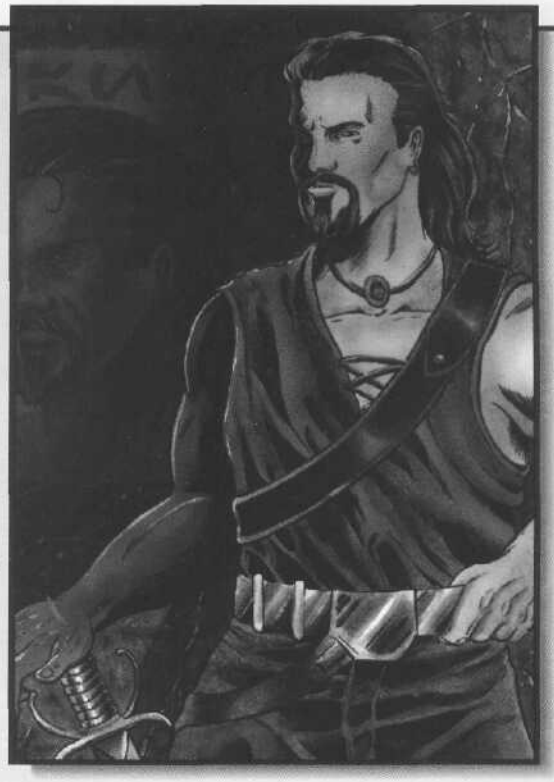
Character Name:

Type: Pirate

Gender/Species:

Age: **Height:** **Weight:**

Physical Description:



Steve Bryant

Dexterity ____ 3D+2
Blaster ____
Blaster artillery ____
Brawling parry ____
Dodge ____
Grenade ____
Melee combat ____

Knowledge ____ 2D
Business ____
Intimidation ____
Languages ____
Streetwise ____
Value ____

Mechanical ____ 3D+2
Astrogation ____
Capital ship gunnery ____
Repulsorlift operation ____
Space transports ____
Starship gunnery ____
Starship shields ____

Perception ____ 3D
Bargain ____
Command ____
Con ____
Forgery ____
Gambling ____

Strength ____ 2D+2
Brawling ____
Stamina ____

Technical ____ 3D
Armor repair ____
Blaster repair ____
Demolition ____
Droid repair ____
Security ____

Special Abilities
None.

Move ____ 10
Force Sensitive? ____
Force Points ____
Dark Side Points ____
Character Points ____

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

Equipment: Flashy clothes, lots of rings and things, blaster pistol (4D), saber (STR+1D+1), comlink, vacuum suit, 2,000 credits

Background: You were just a kid when you were offered a position aboard a Starship; you jumped at the chance. Finally, a way off the hick planet where you grew up! You realized the ship was a little disreputable, but you hadn't realized you were hooking up with the genuine article — desperate, grizzled pirates thirsting for gold and the blood of innocents. "Arrr, matey" indeed.

Well, it isn't quite like that, actually; pirates are not much like the vidshow stereotype. No one actually says, "Arrr, matey." Certainly no one wears an eyepatch or a plastic leg. And you've never known a pirate who made anyone "walk the airlock." After all, the point of piracy is to make a profit, not cause bloodshed. Atrocities might make a captured ship's crew resist.

Imperial oppression has driven most of the small traders out of business. Independent spacers don't have many options: bankruptcy, retirement or ... piracy.

The Empire creates pirates — and then destroys them. Most of your shipmates are in the spice mines of Kessel now. You barely escaped by the skin of your teeth. You plan to avenge them, somehow. You hope that one day you'll be the captain of your own ship — a privateer in the service of the Rebellion.

Personality: You wear colorful clothes and enjoy the notoriety of being a pirate. You like to laugh and carouse in a cheerfully amoral way. You're not exactly what people would call a role model ... but you never volunteered for that job.

Objectives: To make a profit first and foremost, but undermining the Empire suits you just fine.

A Quote: "Arr, matey. Make 'em walk the airlock. *(Chuckle.)* Seriously now, just give me your valuables."

Connection With Characters: You might once have raided the ship of any of the other characters. A retired Imperial captain or bounty hunter might once have pursued you. A smuggler might have out-run you. "You might be related to a brash pilot or kid — or you might be the black sheep of a senatorial's family.

Player Name: ____

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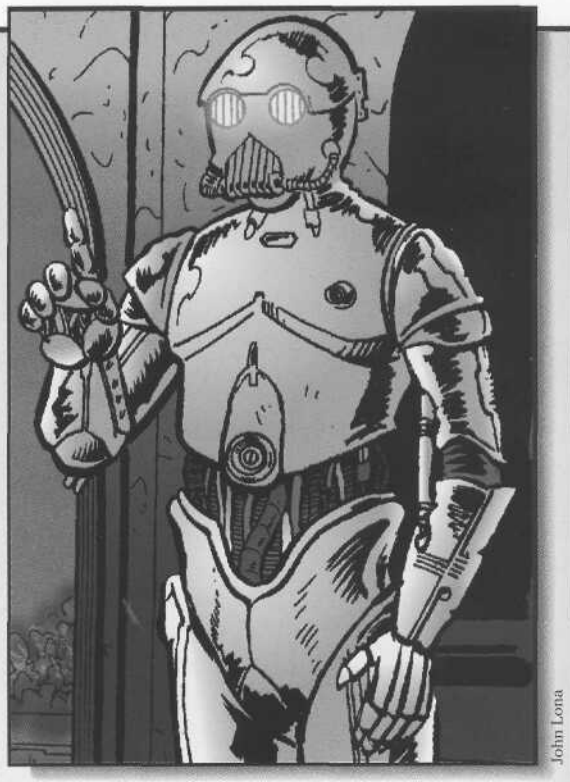
Character Name:

Type: Protocol Droid

Model: 3PO Human-Cyborg Relations Droid

Age: **Height:** 1.7 m **Weight:**

Physical Description: _____



John Lona

Player Name: _____

Dexterity 1D
- Brawling parry _____
- Dodge _____
- Melee parry _____
- Running _____

Knowledge 3D
- Alien species _____
- Bureaucracy _____
- Cultures _____
- Languages _____
- Planetary systems _____

Mechanical 1D
- Astrogation _____
- Communications _____
- Repulsorlift operation _____
- Sensors _____
- Starship shields _____

Perception 1D
- Bargain _____
- Investigation _____
- Persuasion _____
- Search _____

Strength 1D
- Stamina _____

Technical 1D
- Computer programming/repair _____
- Droid programming _____
- Droid repair _____
- First aid _____

Special Abilities

Skills: You start with 17D to allocate to skills, but may not place more than 2D in any one skill.

Life Preservation Programming: Your programming prevents you from injuring a sentient being, even in self-defense.

Move _____ 7

Force Sensitive? _____

Force Points _____

Dark Side Points _____

Character Points _____

Wound Status
- ☐ Stunned
- ☐☐ Wounded
- ☐ Incapacitated
- ☐ Mortally Wounded

Equipment: Comlink, datapad

Background: You still can't understand humans. They are very illogical, and seem to want to be exposed to danger. Nonetheless, you continue on, despite the thankless nature of your task. Your most recent owner is flamboyant and temperamental, but treats you like a real person.

Personality: You are very proper, concerned with doing things the "right" way. You have a persecution complex and tend to think that people are making fun of you. Humans get upset with you, even if you are just following your programming.

Objectives: To serve your master faithfully and loyally.

A Quote: "Mistress, they believe that you are some sort of ... deity. Oh my!"

Connection With Characters: You are probably owned by the wealthiest player character, or are on loan from an acquaintance or employer.

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STAR WARS®

Character Name:
Type: Quixotic Jedi
Gender/Species: /Human
Age: **Height:** **Weight:**
Physical Description:


Steve Bryant

Player Name:

Dexterity 3D+2
Blaster
Dodge
Melee combat
Melee parry
Running

Perception 3D
Bargain
Con
Persuasion
Sneak

Knowledge 2D+1
Planetary systems
Survival

Strength 3D
Brawling
Climbing/jumping
Stamina
Swimming

Mechanical 2D+2
Beast riding

Technical 2D+1
Armor repair
First aid

Special Abilities

Sense 1D. You may select one Force power.

Move 10
Force Sensitive? Yes
Force Points 2
Dark Side Points
Character Points

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

Equipment: Old duelling sword (STR+1D+1), makeshift armor (+1 physical), 1,000 credits

Background: You claim to be a Jedi. Actually, you're not. You've read all about the exploits of the great Jedi Knights but you don't quite realize they no longer exist.

If truth be told, you're a little crazy. You've learned of the atrocities of the Empire and of Darth Vader, and have decided to leave your comfortable existence and venture forth into the galaxy on a great quest to restore the Jedi. You've read as much as you can about the Jedi training methods and their powers, and you've tried to train yourself as best you can.

You are a somewhat laughable figure, with your rusty, nicked old dueling sword. You wear "armor" cobbled together from various pieces of junk that somehow manage to provide a modicum of protection.

Everyone thinks you're crazy (and they are basically right). They think the Jedi were legendary, that it's all a bunch of hokey pseudo-religious nonsense.

But sometimes — just sometimes — you can feel the Force. Sometimes — when you're in great danger or when things are breaking your way — you swear you can use Jedi powers.

You try to right individual injustices whenever you come across them. You're basically a good fellow, so who cares if your a little touched?

Personality: Elaborately courteous, unfailingly cheerful, and (as your friends put it) "basically out of your ever-loving mind." You come up with complex, harebrained schemes which invariably fail. You adhere to the Jedi Code as well as any reality-challenged crackpot can.

Objectives: To right the great wrongs of the galaxy, no matter the odds, until your dying breath.

A Quote: "I feel a ... *disturbance* in the Force. No, really. I *swear* I feel one this time. Guys? Guys? Where're you going?"

Connection With Characters: A failed Jedi might become a close friend and give you a few pointers. A smuggler or pirate might keep you around for amusement value.

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STAR WARS®

Character Name:
Type: Revwien Tyia Adept
Gender/Species: /Revwien
Age: **Height:** **Weight:**
Physical Description: _____



Mike Vilardi

Player Name: _____

Dexterity ____ **2D+1**
Blaster _____
Dodge _____
Melee combat _____
Running _____
Thrown weapons _____

Perception ___ **2D+1**
Bargain _____
Hide _____
Investigation _____
Persuasion _____
Sneak _____

Knowledge __ **D+1**
Alien species _____
Intimidation _____
Languages _____
Survival _____

Strength _____ **3D**
Brawling _____
Stamina _____

Mechanical _____ **2D**
Beast riding _____
Repulsorlift operation _____
Space transports _____
Swoop operation _____

Technical _____ **2D**
Droid programming _____
Droid repair _____
First aid _____

Special Abilities

Tyia: Control 1D, sense 1D, alter 1D. You know the Force way known as Tyia. You may select three Force powers in accordance with the rules for the Tyia (see the chapter on "The Force" for more information).

Move _____ 10
Force Sensitive? ___ Yes
Force Points _____ 2
Dark Side Points _____
Character Points _____

Wound Status
- ■ Stunned
- ■■ Wounded
- ■ Incapacitated
- ■ Mortally Wounded

Equipment: Amulet (representative of Tyia philosophy), 250 credits

Background: You were among the brightest students of your generation — you learned the amazing powers of Tyia faster than anyone your teachers had ever instructed. They sensed great power in you.

When the star traders came to your planet, your teachers told you to seek out the masters of the Tyia — their name is Jedi, and they call it the Force.

Personality: You are impressionable and easily excited. You find technology ... interesting. You are a mystic. You seek peace and harmony for yourself, your people and the galaxy.

Objectives: To learn many Tyia abilities and use them for peace.

A Quote: "Think of peace and honor — and act upon that only!"

Connection With Characters: You could have left your homeworld with a smuggler, cynical scout or laconic scout. You could be studying with an alien student of the Force, failed Jedi, minor Jedi or young Jedi.

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STAR WARS®

Character Name:

Type: Rookie New Republic Pilot

Gender/Species: /Human

Age: **Height:** **Weight:**

Physical Description: _____



Mike Manley

Dexterity _____ 3D
- Blaster _____
- Brawling parry _____
- Dodge _____
- Melee combat _____
- Vehicle blasters _____

Knowledge _____ 2D
- Intimidation _____
- Planetary systems _____
- Value _____
- Willpower _____

Mechanical _____ 4D
- Astrogation _____
- Communications _____
- Sensors _____
- Space transports _____
- Starfighter piloting _____
- Starship gunnery _____

Perception _____ 3D
- Command _____
- Con _____
- Gambling _____
- Persuasion _____
- Search _____

Strength _____ 3D
- Brawling _____
- Stamina _____
- Swimming _____

Technical _____ 3D
- Blaster repair _____
- Droid repair _____
- Repulsorlift repair _____
- Starfighter repair _____

Special Abilities

None.

Move _____ 10

Force Sensitive? _____

Force Points _____

Dark Side Points _____

Character Points _____

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

Equipment: New Republic uniform, medpac, vacuum suit, 1,000 credits, blaster pistol (4D), X-wing Starfighter (see the "Starships" chapter).

Background: Your brother joined the Rebel Alliance in its early days, fighting against the Empire. By all reports he was as brash and cocky as they come, but he was one of the best the Alliance could field, capable of flying rings around the average TIE jockey. You were just a kid when he jumped to the Rebels, and you idolized him like he was a hero out of a holo-thriller. Then word came that he was blown up in his A-wing over Endor.

You joined the New Republic military to fly a starfighter. You're good at it. You love it. And it seemed the only way to truly honor your brother's memory. Sometimes it feels like he's flying with you: when things look their worst and there is no way out, you manage to come up with the last-minute solution to desperate problems. You are still pretty green, but your flight instructors have all commented that you have raw talent. (Of course, all this has made you feel somewhat indestructible.)

Now all that remains is to sweep Palpatine's crumbling forces under the rug, and you're just the guy to do it ...

Personality: Enthusiastic, energetic and idealistic. You are sure that the New Republic will bring peace to the galaxy. You volunteer for the craziest, most dangerous missions. You are a talented kid with a lot of growing up to do.

Objectives: To fly among the stars and into history! (And if you get to lead an A-wing squadron in the process, well that's just fine with you ...)

A Quote: "Six TIE fighters? No problem — I'll be back in a minute!"

Connection With Characters: Anybody who hates the Empire is okay with you; a smuggler, brash pilot or failed Jedi may have taken you under their wing.

Player Name: _____

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STAR WARS®

Character Name:
Type: Smuggler
Gender/Species:
Age: **Height:** **Weight:**
Physical Description: _____


John Lona

Player Name: _____

Dexterity ____ **3D+1**
Blaster _____
Brawling parry _____
Dodge _____
Grenade _____
Vehicle blasters _____

Knowledge __ **2D+1**
Alien species _____
Languages _____
Planetary systems _____
Streetwise _____
Value _____

Mechanical __ **3D+2**
Astrogation _____
Repulsorlift operation _____
Space transports _____
Starship gunnery _____
Starship shields _____

Perception _____ **3D**
Bargain _____
Con _____
Gambling _____
Hide _____
Search _____
Sneak _____

Strength _____ **3D**
Brawling _____
Stamina _____
Swimming _____

Technical ____ **2D+2**
Computer programming/repair _____
First aid _____
Repulsorlift repair _____
Security _____
Space transports repair _____

Special Abilities
None.

Move _____ 10
Force Sensitive? _____
Force Points _____
Dark Side Points _____
Character Points _____

Wound Status
- Stunned
- Wounded
- Incapacitated
- Mortally Wounded

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

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

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

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

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

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

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

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

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STAR WARS®

Character Name:

Type: Wookiee

Gender/Species: /Wookiee

Age: **Height:** **Weight:**

Physical Description:



Steve Bryant

Player Name:

Dexterity ____ **2D+2**
- Bowcaster
- Brawling parry
- Dodge
- Melee combat
- Melee parry
- Vehicle blasters

Knowledge ____ **2D**
- Alien species
- Cultures
- Languages
- Streetwise
- Survival

Mechanical ____ **3D**
- Astrogation
- Beast riding
- Space transports
- Starship shields

Perception ____ **2D**
- Bargain
- Command
- Search
- Sneak

Strength ____ **5D**
- Brawling
- Climbing/jumping
- Lifting
- Stamina

Technical ____ **D+1**
- Droid programming
- Droid repair
- First aid
- Space transports repair
- Starship gunnery repair

Special Abilities

Berserker Rage: If a Wookiee becomes enraged, +2D to *Strength* for *brawling* damage. -2D to all *non-Strength* attribute and skill checks. Must make a Moderate *Perception* total to calm down (only -1D penalty to *Perception* for this check)

Climbing Claws: +2D to *climbing* while using claws.

Move ____ 11

Force Sensitive? ____

Force Points ____

Dark Side Points ____

Character Points ____

Wound Status
- Stunned
- Wounded
- Wounded
- Incapacitated
- Mortally Wounded

Equipment: Bowcaster (4D), 250 credits

Background: You're one of the biggest and strongest aliens in the galaxy. Most people fear and respect you and tend to give you a wide berth ... except for those Imperial stormtroopers, who are known to lose limbs if they get too close.

Personality: You're extremely loyal to your comrades. You get frustrated sometimes and bang things. Since you don't realize the full extent of your strength, this can be a problem. Someday you'd like to return to your home planet and your mate, but until the Imperials are forced off your homeworld of Kashyyyk you'll stick with your friends.

Objectives: To free your homeworld. To help the Rebels eliminate the Empire so you and your people need not fear slavers' collars.

A Quote: "Roooarrgh ur roo." (Translation: "I have a bad feeling about this.") Note: The player should be able to do a good impersonation of a Wookiee — sounding like Chewbacca is pretty important to successfully playing this character. Next, see if any of the characters speaks Wookiee — if you have a close friendship with one of the other characters, such as a smuggler, they can probably understand you pretty well. A protocol droid will almost always be able to understand you. If no one around speaks Wookiee, the characters will have to make *language* rolls to understand you (the easier the idea or concept, the lower the *language* difficulty). To say something, growl and have each character roll to see if they understand you. If they succeed, tell them what your character just said; if they fail, growl some more and play charades.

Connection With Characters: You might be a loyal companion of a smuggler, a trader or scout. You might have adventured with any fellow Rebel, particularly a Mon Calamari. You tend not to think too highly of bounty hunters, meres, orretired Imperials ... but they're amusing when you threaten them.

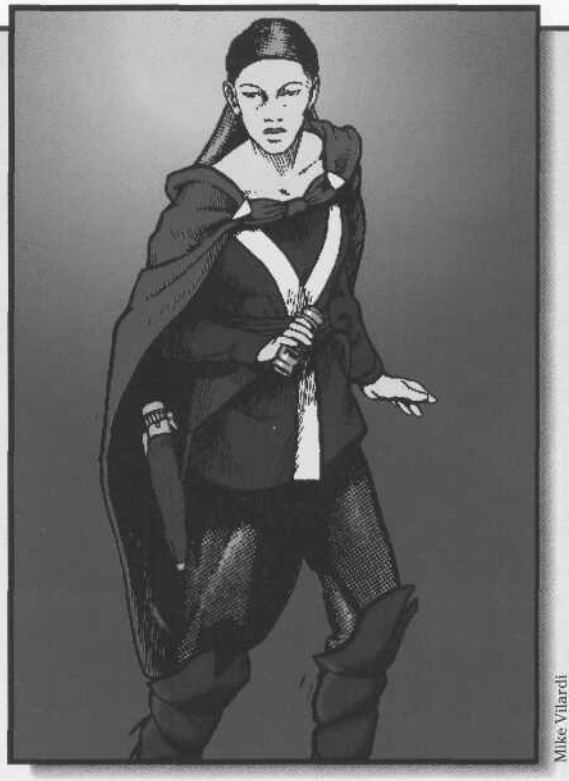
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STAR WARS®

Player Name: _____

Character Name:
Type: Young Jedi
Gender/Species: /Human
Age: **Height:** **Weight:**
Physical Description: _____



Mike Vilardi

Dexterity _____ **3D**
Blaster _____
Dodge _____
Melee combat _____
Melee parry _____
Running _____
Vehicle blasters _____

Knowledge _____ **2D**
Aliens species _____
Languages _____
Planetary systems _____
Survival _____
Willpower _____

Mechanical _____ **2D**
Astrogation _____
Beast riding _____
Repulsorlift operation _____
Space transports _____
Starship shields _____

Perception _____ **4D**
Bargain _____
Command _____
Hide _____
Investigation _____
Persuasion _____
Search _____
Sneak _____

Strength _____ **2D**
Brawling _____
Climbing/jumping _____
Stamina _____
Swimming _____

Technical _____ **2D**
Blaster repair _____
Droid repair _____
First aid _____
Repulsorlift repair _____
Security _____

Special Abilities

Force skills: Control 1D, sense 1D, alter 1D. You may select three Force powers.

Move _____ 10
Force Sensitive? ___ Yes
Force Points _____ 2
Dark Side Points _____
Character Points _____

Wound Status
- ☐ Stunned
- ☐ Wounded
- ☐ Incapacitated
- ☐ Mortally Wounded

Equipment: 500 credits, two sets of clothing, R2 astromech droid (see the "Droids" chapter), blaster pistol (4D)

Background: You were always fascinated by the tales of the Jedi Knights. Somehow you learned to naturally manipulate the Force. You know that the Force is strong, and you can use it to restore peace.

Personality: You are energetic and very dedicated to the ideals of the Jedi Knights. You are also very youthful, and sometimes lack maturity. Torn between your own base instincts — like anger — and your responsibilities, it is tough growing up while being able to call upon such awesome powers.

Objectives: To restore the Jedi Knights to their position of honor. To find your own lightsaber or learn how to build one.

A Quote: "The Force is strong ... use it for good!"

Connection With Characters: You may have been befriended by a smuggler or brash pilot, who likes your youthful spirit but is skeptical of your claims about the Force. A minor Jedi or failed Jedi may have agreed to train you.

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STAR WARS®

Character Name:
Type: Young Senatorial
Gender/Species: /Human
Age: **Height:** **Weight:**
Physical Description: _____


Chris Gossett

Dexterity _____ **3D**
Blaster _____
Brawling parry _____
Dodge _____
Melee combat _____
Melee parry _____

Perception ___ **3D+1**
Bargain _____
Command _____
Con _____
Persuasion _____
Search _____

Knowledge _____ **4D**
Alien species _____
Bureaucracy _____
Culture _____
Intimidation _____
Value _____
Willpower _____

Strength _____ **3D**
Brawling _____
Climbing/jumping ____
Stamina _____
Swimming _____

Mechanical __ **2D+2**
Communications _____
Repulsorlift operation _____
Sensors _____
Space transports _____

Technical _____ **2D**
Computer programming/repair _____
First aid _____

Special Abilities
None.

Move _____ 10
Force Sensitive? _____
Force Points _____
Dark Side Points _____
Character Points _____

Wound Status
- ■ Stunned
- ■■ Wounded
- ■ Incapacitated
- ■ Mortally Wounded

Equipment: Stylish clothing, hold-out blaster (3D), comlink, 1,000 credits

Background: For three centuries your family served the Republic. Innumerable Senators have borne your name. For centuries, your family has selflessly sacrificed for the good of the state and society. You have served loyally and well, and because of it, the citizens of your planet are loyal to your house. Since the Empire was established, your family has tried to fend off its evil ways and to hold the Emperor to his promise to promote the public good. Even now, you are reluctant to turn against the galactic government which your family supported for so long ago.

Yet you have no choice. The Empire has truly become a tyranny. Your home planet is occupied by stormtroopers. If civilization is to be saved, you must act now. Your family will provide leadership to the Rebellion, as it did to the Republic.

Personality: Intelligent, confident and energetic. You are more interested in getting things done than in discussing government theory. Sometimes others are awed by your lineage, and you are proud if it, yet you do not consider yourself class conscious. Great men and women come from all walks of life, and everyone can contribute to the Rebel Alliance.

Objectives: To topple the Empire so the freedoms and glories of the past can be restored to the people of the galaxy.

A Quote: "Here's the plan."

Connection With Characters: You could know any senatorial, noble or retired Imperial captain socially or by reputation. Since you're well known in the Alliance, a Mon Calamari or merc might have served with you before. Since you're attractive, intelligent and rich, people have an annoying habit of falling in love with you, but you haven't found anyone for whom such feelings are reciprocal.

Player Name: _____

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