

Niven & Barnes'

DREAM PAIR

THE ROLEPLAYING GAME



R. TALSORIAN
GAMES, INC.

BY MIKE PONDSON

Niven & Barnes'

DREAM DARK



THE ROLEPLAYING GAME
BY MIKE POND SMITH



CAST & CREW

Design: Mike Pondsmith
Writer: Mike Pondsmith
Beat Chart Concepts: Flint Dille

Editors: Derek Quintanar
Mike MacDonald
Lisa Pondsmith

Primary Playtesters:

Teresa Verity & The WarGamers
Brian Perry & The Gamers Guild
Steve Lorenz
Mark M. Simmons
Chris Lancaster
Mike Ebert
R.M. Colborn
Chris Williams

Cover Art: Bill Eaken ©1992

Cover Design: Matt Anacleto

Card Art: Mike Ebert

Illustrations: C.A. Bates
Tim Eldred
Gary T. Washington
Shon Howell
Graphics: Mike Pondsmith
Matt Anacleto

Art Director: Mike Pondsmith

Layout: Ted Talsorian
Mike Pondsmith

Based on the **Dream Park** novels by Larry Niven and Steve Barnes. Available through Ace books and at fine bookstores everywhere.

Thanks and All that Stuff:

•To **Larry and Steve**. Thanks for giving us hours of reading enjoyment, and even more thanks for letting us join in the fun.

•To **Mr. Burrows** of Duluth East High. You made a writer out of me. Now aren't you sorry?

•And lastly, to my adopted son, **Matthew**. I wrote this so you'd finally run a game. So do it, already.

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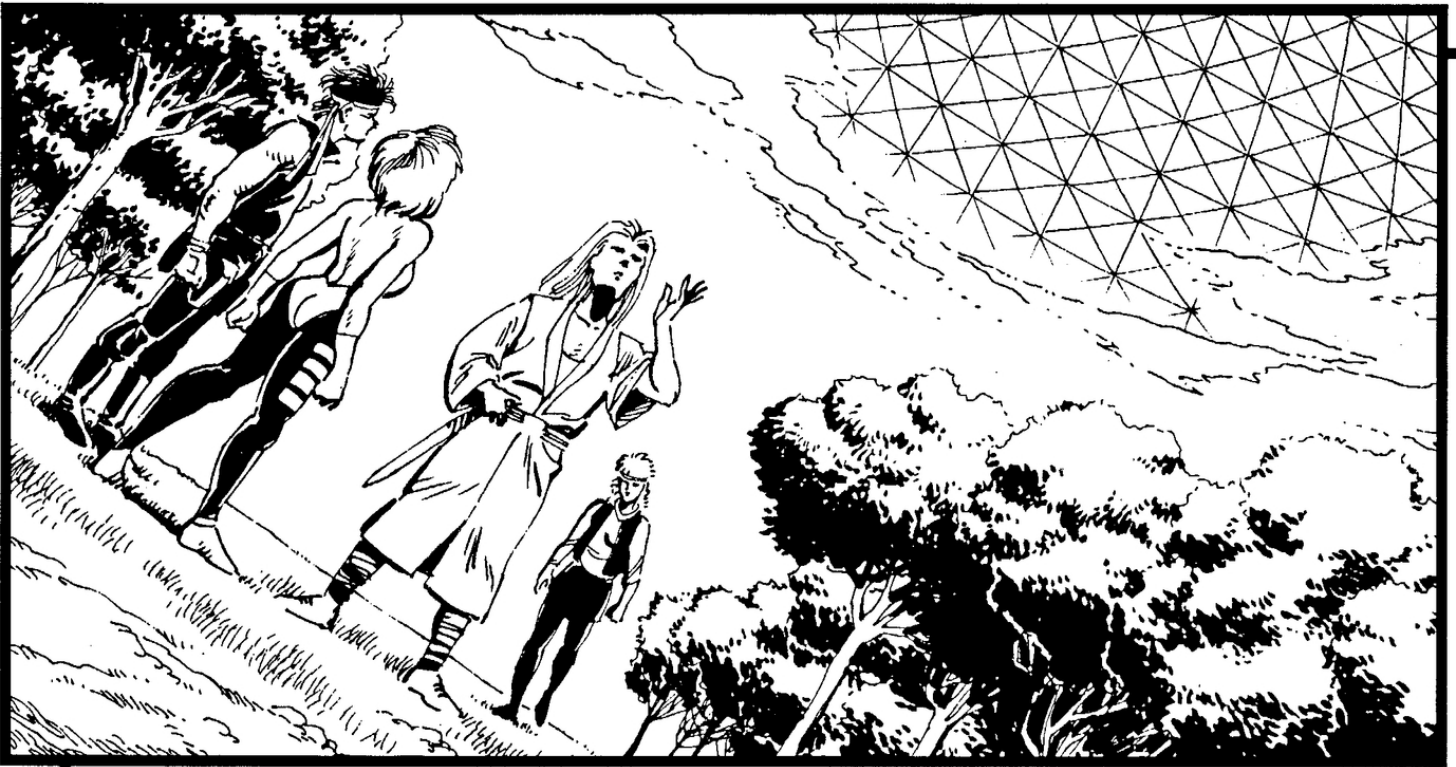
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**R. TALSORIAN
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"There were dancing bears and strolling minstrels and jugglers, magicians who produced bright silk handkerchiefs and would no doubt produce tongues of fire as soon as it got dark. A white dragon ambled by, paused to pose for a picture with an adorable pair of kids in matching blue uniforms. Overhead, circling the spires of the Arabian Nights ride, flew a pastel red magic carpet with a handsome prince and an evil visier struggling to the death atop it..."

—Dream Park

WELCOME TO DREAM PARK

Hmm.... Hi there. My name is Alex Griffin.

Normally, I'm the **Head of Security** for **Dream Park**; Cowles Industries' huge, super-advanced amusement park in Southern California. I usually don't do tours.

That was up until this morning, when my boss, **Park Director Thadeus Harmony**, called me up and told me he wanted me to record this virtual overview of the Park for some of his friends.

See, a couple of times, as Security Head, I've had to go undercover inside one of the big fantasy Games we run in the Park—you know, the ones where visitors from all over the world dress up in costumes and have live action adventures with elves, monsters, space invaders and whatever...

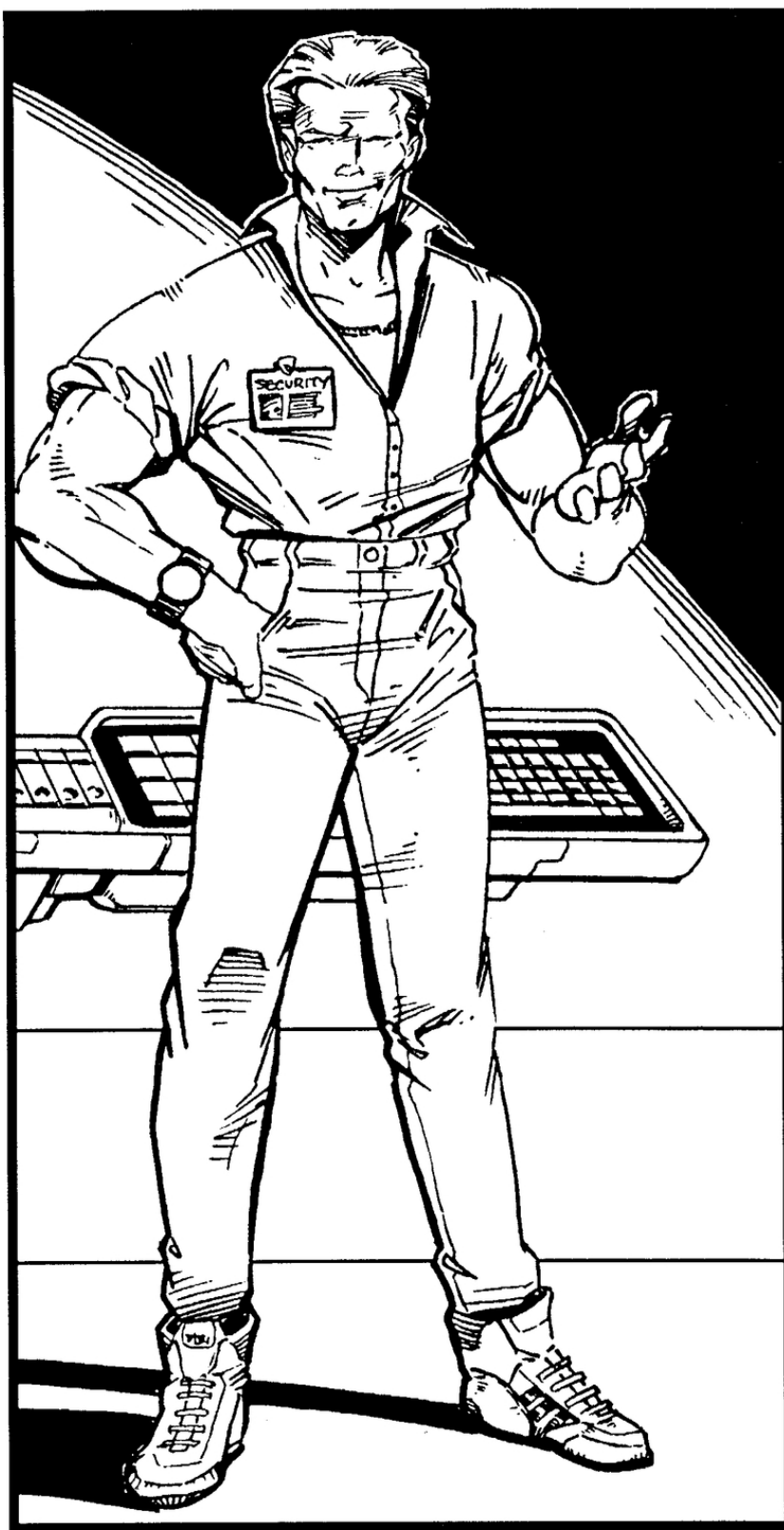
...Anyway, as I was saying, I've had to play in a couple of these Games before; once to track down a murderer who was hiding in the Game; the other time to uncover an industrial spy and killer. So Harmony has this idea that now I'm the local Staff expert on Gaming, Dream Park, and adventuring in general.

All this from two games?

So I'm your Guide on a tour of Dream Park. I hope you'll be forgiving. To tell you the truth, I don't know as much as Harmony seems to think I do. But I'll be calling upon a few friends throughout this little trip to help out—and I think they'll have all the answers I'm short on...

Or to put it another way...if I'm going to have to do this dog and pony show, I'm gonna make sure that everyone I know ends up sharing the misery with me...

So...Wanna take a walk in the Park with me?



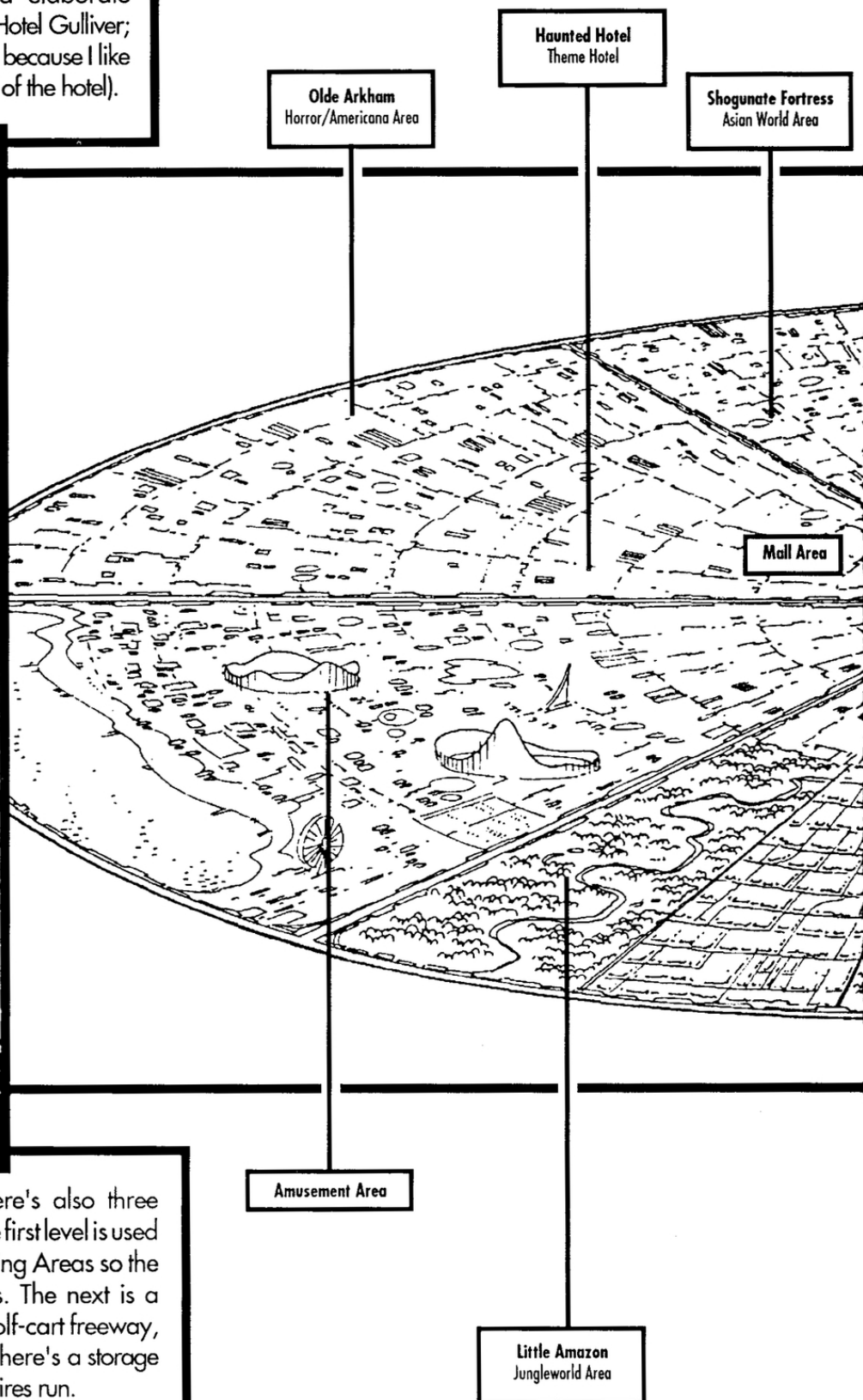
Let's stop and take a look at the holo map in my office. The first thing that seems to impress people is just how big the Park is.

The Park is really huge—you can't *imagine* how much is crammed into a few thousand acres. There's at least forty hotels and motels alone... Many of these are theme-based hotels, designed around elaborate roleplaying scenarios... My favorite is the Hotel Gulliver; the one with the Lilliputian theme, but that's because I like the Laputa Wing (which floats over the rest of the hotel).

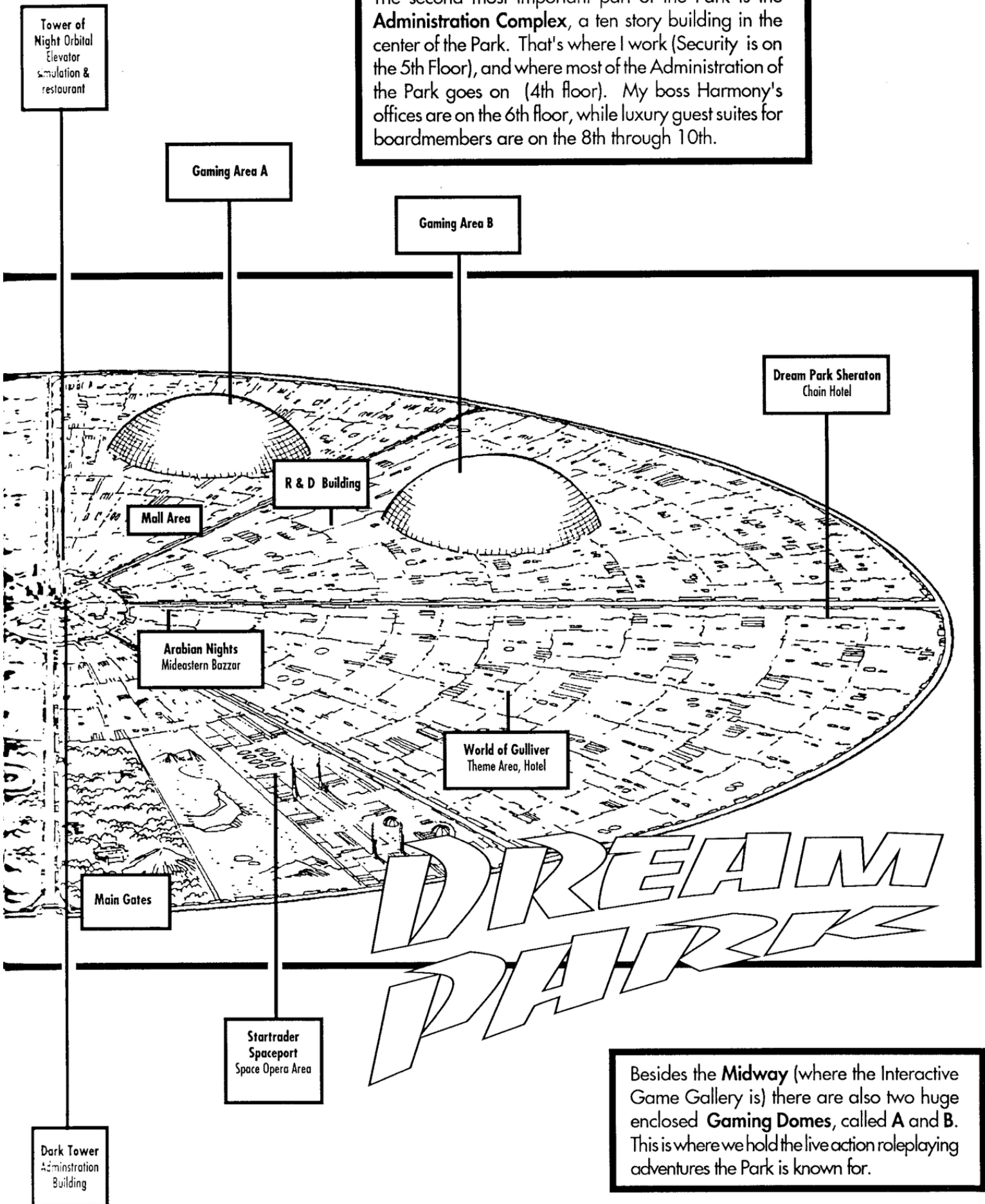
The most important place in the Park is the five story **R&D Building**. Game Central (where the Gamemasters run the Games), is on the 2nd floor, with R&D taking up the 3rd and 4th and Psych Division on the fifth.



Besides all the Park you can see, there's also three separate **underground levels** as well. The first level is used to raise and lower the floors of the Gaming Areas so the sets can be redressed between Games. The next is a transportation level—a sort of electric golf-cart freeway, with pneumatic tube subways as well. There's a storage level under that, where all the pipes and wires run.



The second most important part of the Park is the **Administration Complex**, a ten story building in the center of the Park. That's where I work (Security is on the 5th Floor), and where most of the Administration of the Park goes on (4th floor). My boss Harmony's offices are on the 6th floor, while luxury guest suites for boardmembers are on the 8th through 10th.



Besides the **Midway** (where the Interactive Game Gallery is) there are also two huge enclosed **Gaming Domes**, called A and B. This is where we hold the live action roleplaying adventures the Park is known for.

Here's a closeup of **Gaming Areas A and B**. The Domes are huge; A is 740 acres; B is 370 acres. Scan Net™ sensors allow the Game Techs to record every moment of the Games. Besides being important for security reasons, it's also good business. Games are big money. It costs over five hundred thousand bucks to set up a big Game, but the Park gets that back by selling book rights, film rights, home versions of the Game for personal Dream Time™ virtual reality sets...

Only the best Players ever get into the big Games. But it's worth it! Not only do you get to compete against the best Gamers and Game-masters in the worldwide **International Fantasy Gaming Society (IFGS)**, but with product endorsements, acting jobs and film rights, you can make some serious money. And that doesn't even cover the off-Park betting concessions on the various Gaming Teams that come to compete.

So much for what's in the Park. Why don't we drop on down to R & D and see if we can scare up someone who can tell us how the whole thing works?



DREAM TECH

Hi there. My name's Tom Izumi...er, Dr. Tomisuburo Izumi. I'm the Head of R&D for Dream Park. Alex Griffin asked me to show you around some of the backstage stuff—how we do the effects and set up for the Games. Personally, I think it's going to spoil it for most of you; to know how we do it. But since Alex asked...

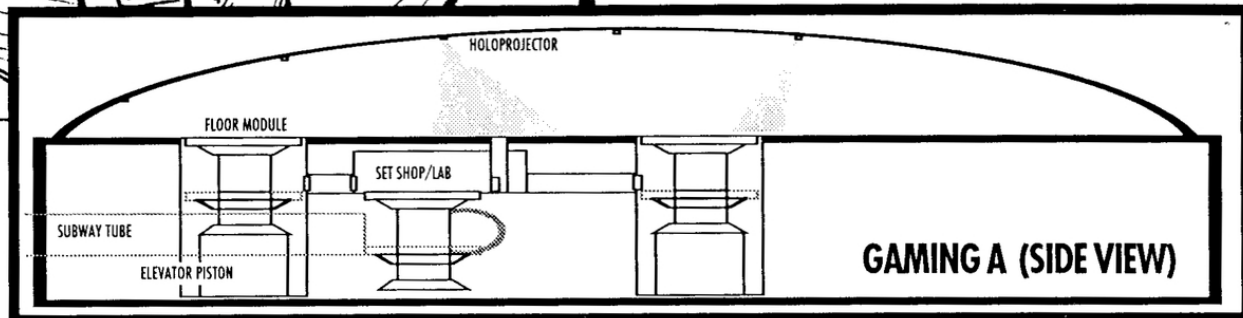


Most of the tech isn't all that exciting (no matter what Alex thinks). Most of the time, we use a lot of actors dressed up in costumes—many of them use Park experience on their resumé's, y'know. We also use lots of robots to play various monsters and animals.

Many of the effects are just sets; we cart in a lot of foam-core temples and plants. Fake snow's been pretty standard up till the last year, when we developed a new mix of 30% ice and 70% plastic. It's cold, but not too cold, if you know what I mean.

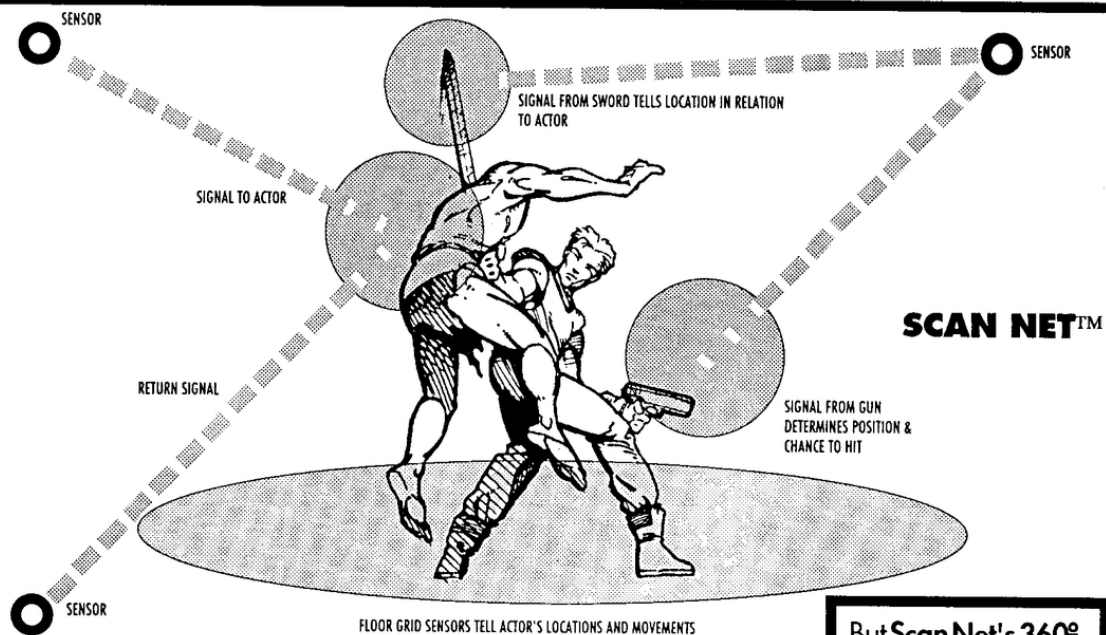
The floors of all the Gaming Areas are divided up into modular elevators. We can raise or lower any group of floor sections down into the work tunnels to redress the sets.

When we want mountains, we just raise the floor in front of the Gamers gradually. They climb it and don't even notice...Same with valleys and lakes...



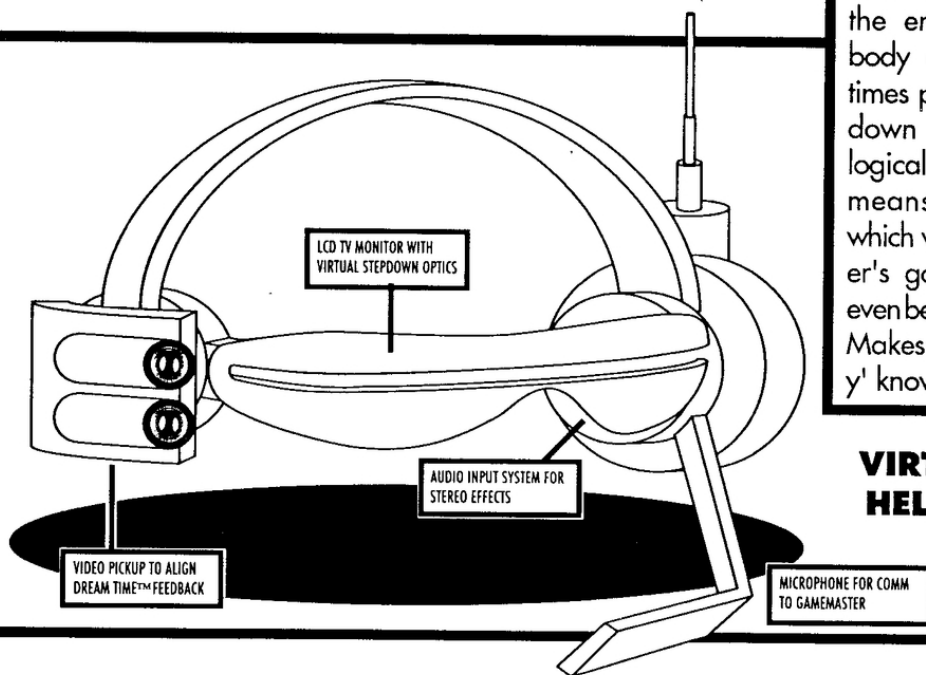
Hmm. I guess the most exciting part of the technology of the Park is our new **Dream Time™ virtual reality System**. This system, which you're probably using now to watch this tour, allows you to see and hear computer-generated images just like they were really there, using TV goggles and interactive clothing: like gloves and so on. The basic idea was first developed back in the 1990's, but it wasn't all that useful until the last few years, when we were able to link the hardware with the Scan Net™ system and close the feedback loop. Used to be that you couldn't get enough data from the person wearing the virtual equipment to make the projections match all of his viewpoints. That was a real problem—

Umm...The new technology's pretty cool, actually. We got rid of the bulky VR helmets and got everything reduced down into a pair of light weight glasses. Most of them are built right into the Gamer's costumes as helmet visors, headdresses; that sort of thing. Some of the Gamers like to wear the Flexline™ models—they look just like sunglasses with earplugs. The Gamemasters can communicate directly to the Players, telling them the effects of spells or giving them new information.



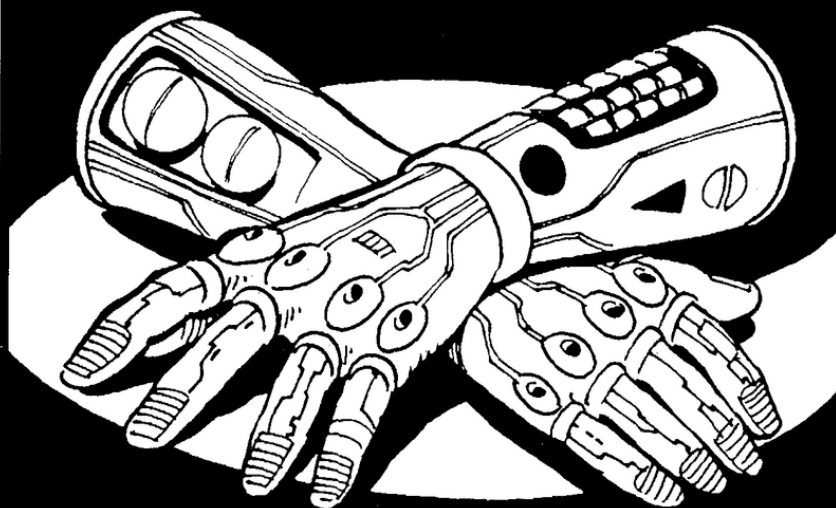
SCAN NET™

But Scan Net's 360° scanners can map the entire human body at a million times per sec; right down to the biological level... That means we know which way the player's going to move even before he does. Makes it easy, y' know?

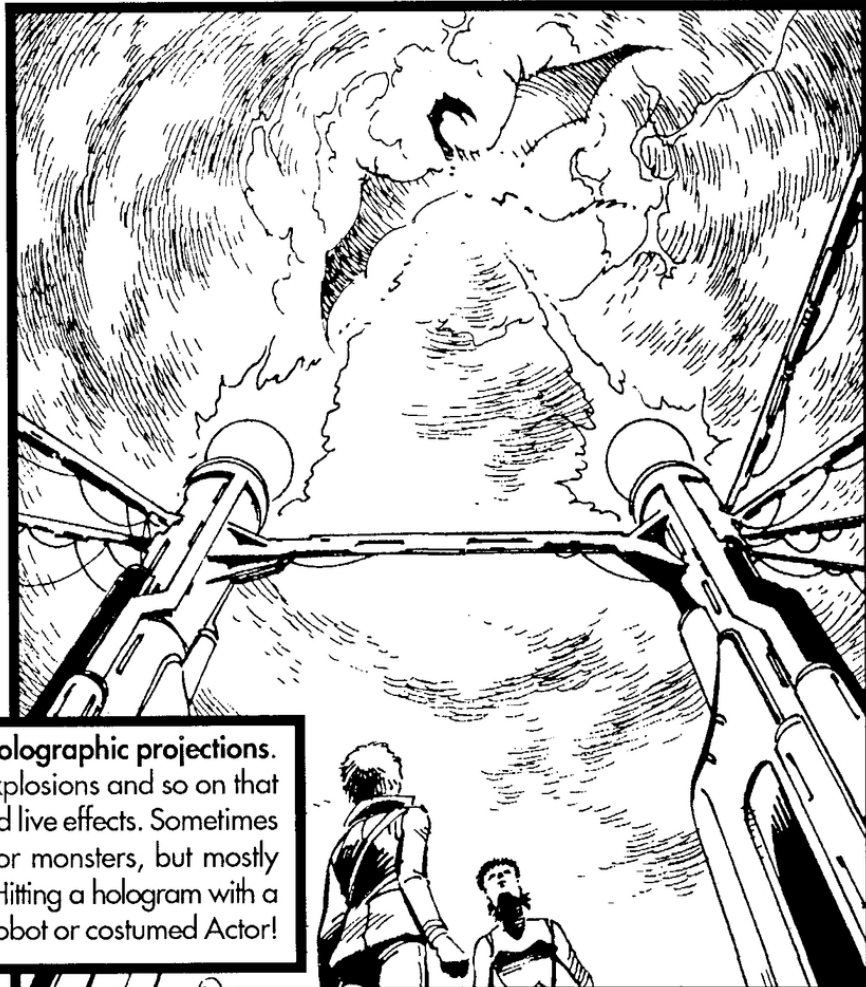
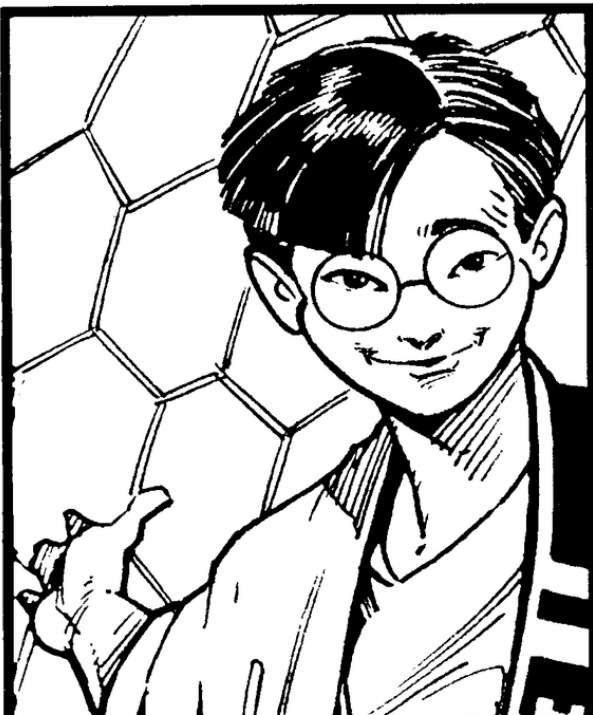


VIRTUAL HELMET

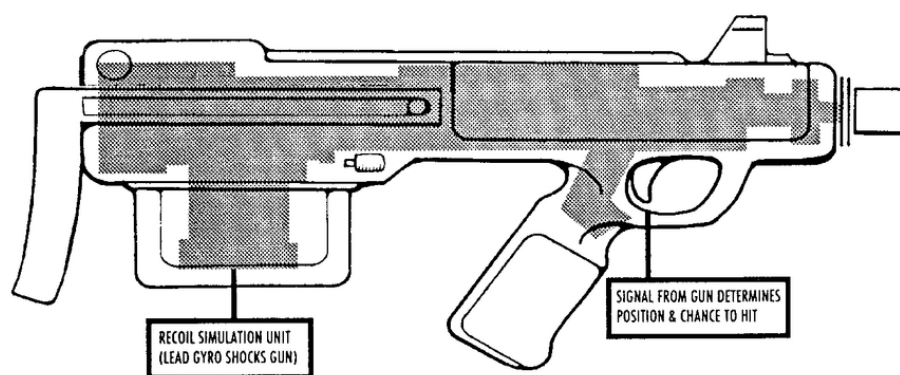
VIRTUAL GAUNTLETS



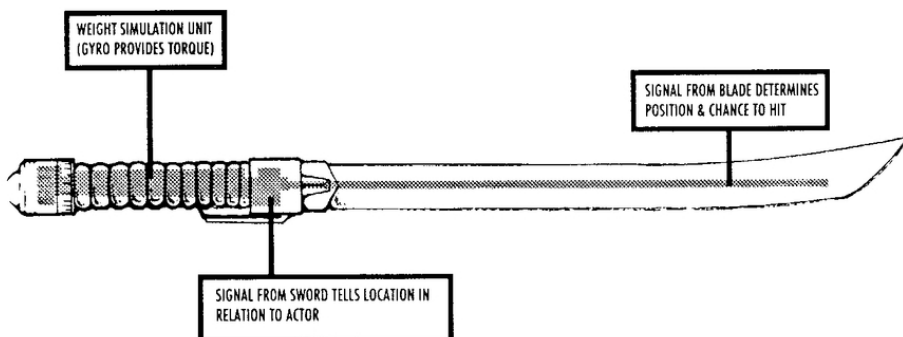
The new Virtual gauntlets are also pretty slick. Most are just like regular gloves. The really advanced ones use finger rings and a bracelet transmitter. We've even got sensors planted in the Player's costumes so we know when they've been hit and how hard!



The other technological innovation we use is **holographic projections**. Most of the skies and clouds, magical auras, explosions and so on that we create in the Park are a mix of holograms and live effects. Sometimes we use holograms to create people, illusions or monsters, but mostly they're used in crowds or at a long distance. Hitting a hologram with a broadsword just isn't as satisfying as hitting a robot or costumed Actor!



BASIC GUN FRAME



BASIC SWORD FRAME

Oh yeah—hitting things! Almost forgot. **Most of our weapons are designed along two basic polymer and foam frames: the basic "gun" and the basic "sword."** We build up on this frame to make the weapon look like anything the Gamers want. You oughta see some of the weird stuff we've got back in the Props department.

The electronics inside the frame broadcast a continuous signal to the Gaming Computers, letting them know if you've hit or not. The computers take it all into account; your skill, the monster's skill, etc.—and direct the Actor, hologram or whatever to show a hit in the appropriate area. Sometimes we use a computer-controlled radio signal to explode "blood-bags" in an Actor's costume; we can also make fake arms and legs "blow off" the same way.

That's all the external stuff. Here's the real heart of Dream Park: **Gaming Central**. From this console, you can control over a thousand different effects: holographic projectors, robots, sound and light generators, and Dream Time™ virtual reality creations. All the Scan Net feeds patch in here; all the radio links to Actors; even the raising and lowering of Gaming Area floors can be programmed from this console. It's an amazing amount of power in one place—which is one reason we like to call it the **Big Chair**.

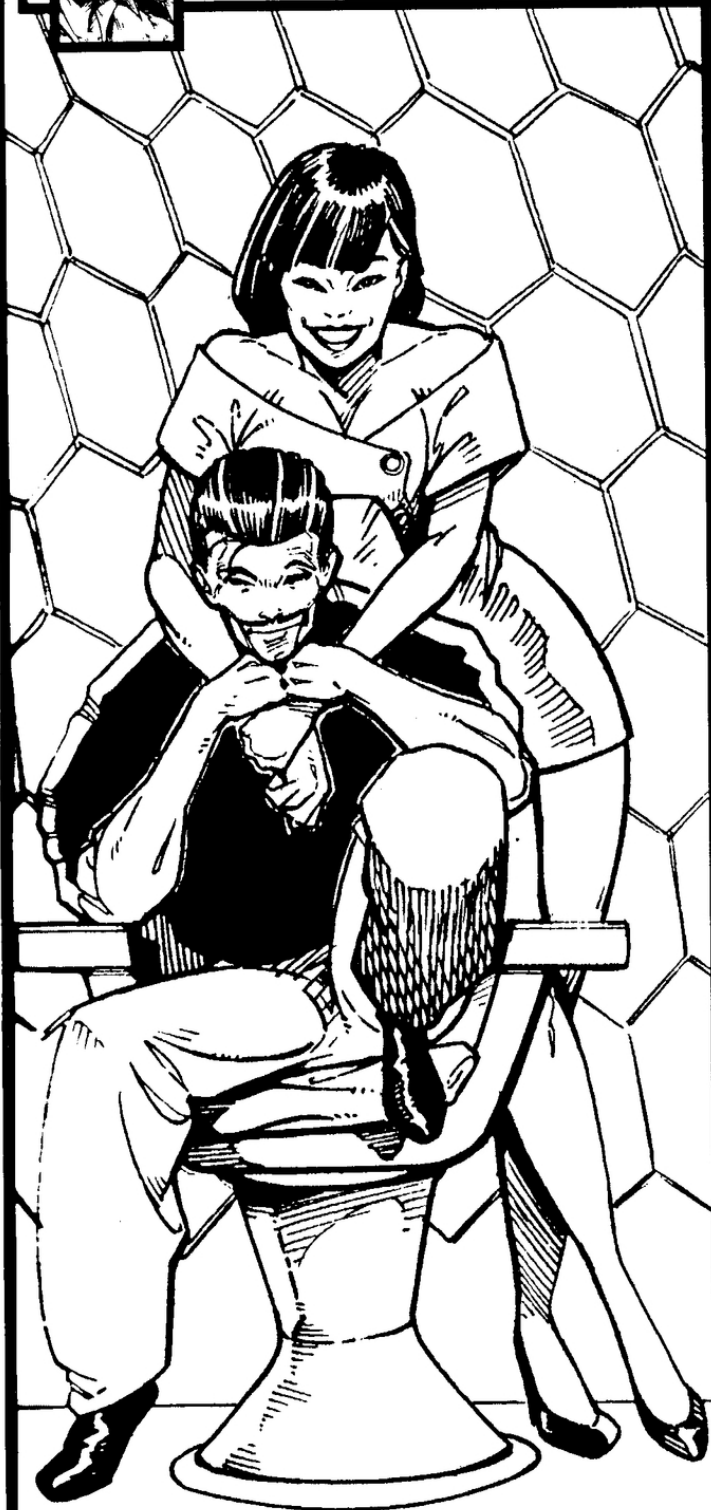


I'm going to send you along on the next part of the tour now. Have fun!

GAMEMASTERS



Alex here again. I thought you might want to meet a few of the people who design and Gamemaster the Adventures. Two of our most famous Designer/Gamemasters are the husband and wife team of Richard and Mitsuko "Chi Chi" Lopez.



RICHARD & MITSUKO LOPEZ

Hola. My name is Richard Lopez. As Senior Game Designers and Gamemasters, we've been asked by Mr. Griffin to explain a little bit about what Mitsuko and I do.

Perhaps you're familiar with the idea of a traditional roleplaying game already. In a traditional, old-form game, players used paper, pencils and dice to act out parts in an imaginary adventure, which was moderated by a game Referee or Gamemaster. As Dr. Pondsmith over in Systems Design likes to say "It's Let's Pretend with rules..."

What we do in Dream Park uses a combination of holography, virtual reality techniques and special effects to create a live-action roleplaying game. But we do a lot more than that. Because of the nature of Dream Park, we are able to create virtually anything we can imagine—

—and we can imagine quite a lot. What Richard means to say is that Dream Park allows us to create Games in any type of mythology or genre we wish. Unlike an old-style roleplaying game, we can place the Gamers in a new situation with every new Game, because they are coming into the Game as Players, not just characters.

—Thank you, Mitsuko. When we create a Dream Park adventure, we are able not only to transcend the regular barriers of genre-hopping, but can also mix and combine genres, myths, realities and so on. In fact, it's one of the hallmarks of a Dream Park Game; the players must not only play the Game, but also must figure out exactly what the mythology of the Game is in order to win.

—Working with the IFGS's guidelines, Richard and I construct an elaborate Game world with its own rules and realities. The players enter the Game with only a few clues to what the Game is actually about—

—I enjoy that part particularly.

—and must work out what is going on through clues, hints and research. So what we mostly do is—

—Create worlds, my love. We make worlds.

GAMEMASTERS II

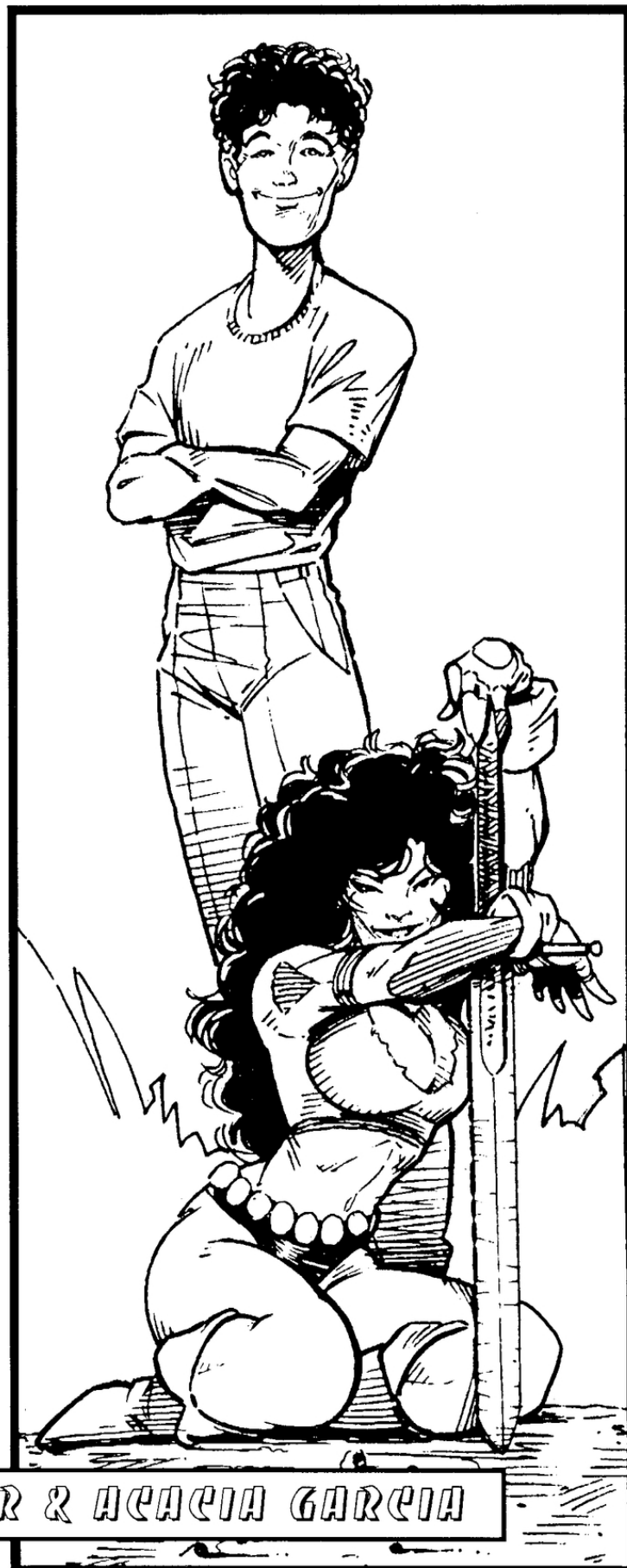
Okay, I have to admit it. I'm not exactly as well known as Richard and "Chi-Chi" Lopez, but I'm making a start. Alex conned me into this virtual interview because he thought I would be a little less intimidating than Richard. Richard's a Gaming God, y'know. Me, I'm more like a Gaming Rookie of the Year.

Anyway, what I wanted to tell you was more of the hard science of Gamemastering and Game Design. The Games we create here are huge, and involve all kinds of factors. First, you have to work out the mythology of the Game—what the world you're creating is like, and what its rules are for magic, technology, etc. Then you have to work out a storyline that fits into all that, and a goal that makes full use of the world you've just made. Finally, you have to populate the damned thing; you know— put in the heroes, villains, monsters, mysterious temples, wise magicians...

We have a lot of help in doing this magic. First, the International Fantasy Gaming Society is big on helping novice Gamemasters get their acts together; I dunno how many times I called Arlan Meyers (the Dream Park IFGS rep) with questions when I was working on the California Voodoo Game last year. Second, the guys in R&D are incredible. You come up with a crazy idea that you think could never be done, and Tom Izumi and his crew will stay up for weeks straight trying to figure out how to pull it off.

I started out as a Dream Park Player; in the South Seas Treasure Game, in fact. I, ah—had to drop out for a few years after that*, but when I came back, I found myself more and more interested in what goes on behind the Game. So it was natural that I'd want to Gamemaster.

What I like about writing for Dream Park is that it doesn't have any limits. Players come into the Games to play. They can get into a character, sure—hey, my girlfriend **Acacia** is a major case of that, with all her fantasy warrior women—but they mostly come to play the Game. That means that I can put the same "characters" through a new world every Game. That's the challenge; to see whether the character you created can hold up no matter what kind of bizarre situation it's thrown into. I guess that's the key for me—seeing what new situation I can set up for the Game and make it as interesting as possible.



TONY MC WHIRTER & ACACIA GARCIA

* See the novel *Dream Park* for more on this interesting part of Tony's life.



Still with me? Larry Niven and Steve Barnes have written three popular novelizations of Dream Park adventures. Since they were nosing around Gaming Central doing research, I figured I'd snag them and ask if they'd mind talking about what it's like writing about the Park!

Welcome, Gamers!

We're the authors of DREAM PARK, THE BARSOOM PROJECT, and THE CALIFORNIA VODOO GAME. Although we've written a lot of science fiction in our careers, you could probably call us "True Crime" writers as well. For years, Alex Griffin has allowed us to rummage through Dream Park's security files. If details of a theft, or a murder (preferably both) sparks our interest, we get to write it up, change a few names, and publish the report as a novel.

We started out just researching this place and fell in love with it. Any fantasy can come true here. The world of Dream Park is a place where your nidden hand rises into the light, wielding the Sword of Righteousness. Where your secret shadow might eclipse the battlefields of a lost and desperate time. Where **you**, and not some generic barbarian or wizard, pit wit and muscle and Magick against the forces of darkness. **You** storm the citadel, and carry away the treasure!

This is your moment. Gather some trusted companions. Bar the door. Take the phone off the hook. Buckle your seat belt, and prepare for the ride of your life!

WRITERS'



LARRY NIVEN & STEVE BARNES



The last person I want you to meet is Mike Pondsmith. Mike's the **Systems Designer** of the Park; he works out the programs and Game rules that the Players and Gamemasters use to play their Adventures. He's going to send you on to the **Interactive Gallery** so you can try playing a few Games yourself.

DESIGNER

Hi there, Gamer. I wanted to take a few seconds to tell you exactly what you're getting into here.

Dream Park is, (as you might have already guessed), based on a very popular series of novels written by Larry Niven and Steve Barnes. When we first sat down to write this game, we realized we had a wonderful opportunity to play with

the traditional ideas of roleplaying. By having players play Gamers who were playing characters in a futuristic roleplaying/amusement Park, we could step outside the limitations of playing in one (or even a couple) genres. Instead, as Players competing for points in a totally artificial setting, we could create a game that would truly be able to cross all genres—in fact, in Dream Park, you can mix, match and combine types of games and characters with wild abandon.

This meant we've had to design a system that is simple, yet flexible, covering almost every possible variation on the roleplaying theme. Weapons, armor, gadgets, gear; **everything** works together as a whole; we didn't want to have to create a whole buncha supplements for each new genre that came along. The nature of Dream Park comes to our rescue in this—because all the weapons and skills of the Park are basically simulations of the real thing, we can create an internal consistency where a .357 magnum-packing cyberpunk can duke it out with an armored medieval knight and both sides have a chance. (This is a lot easier when both the .357 and the plate armor are basically plastic composites.) Although this system is designed for in-Park play, it is also consistent enough within itself to allow any number of cross-universe RPG adventures outside of the Dream Park setting. In fact, it's a pretty dandy little **RPG system for any type of game genre**.

Besides creating a meta-system for the Park, we wanted to make a **simpler format** for the novice Gamer; the person who's intimidated by huge gamebooks and complex rules. The **Quik Start™** system and its **Character Cards** are a step in that direction. Now instead of trying to explain roleplaying to your parents, you could show them in one very easy lesson. And with new cards, even experienced Referees would be able to compile an impressive list of non-player characters (called Actors), monsters, spells, gadgets and so on.

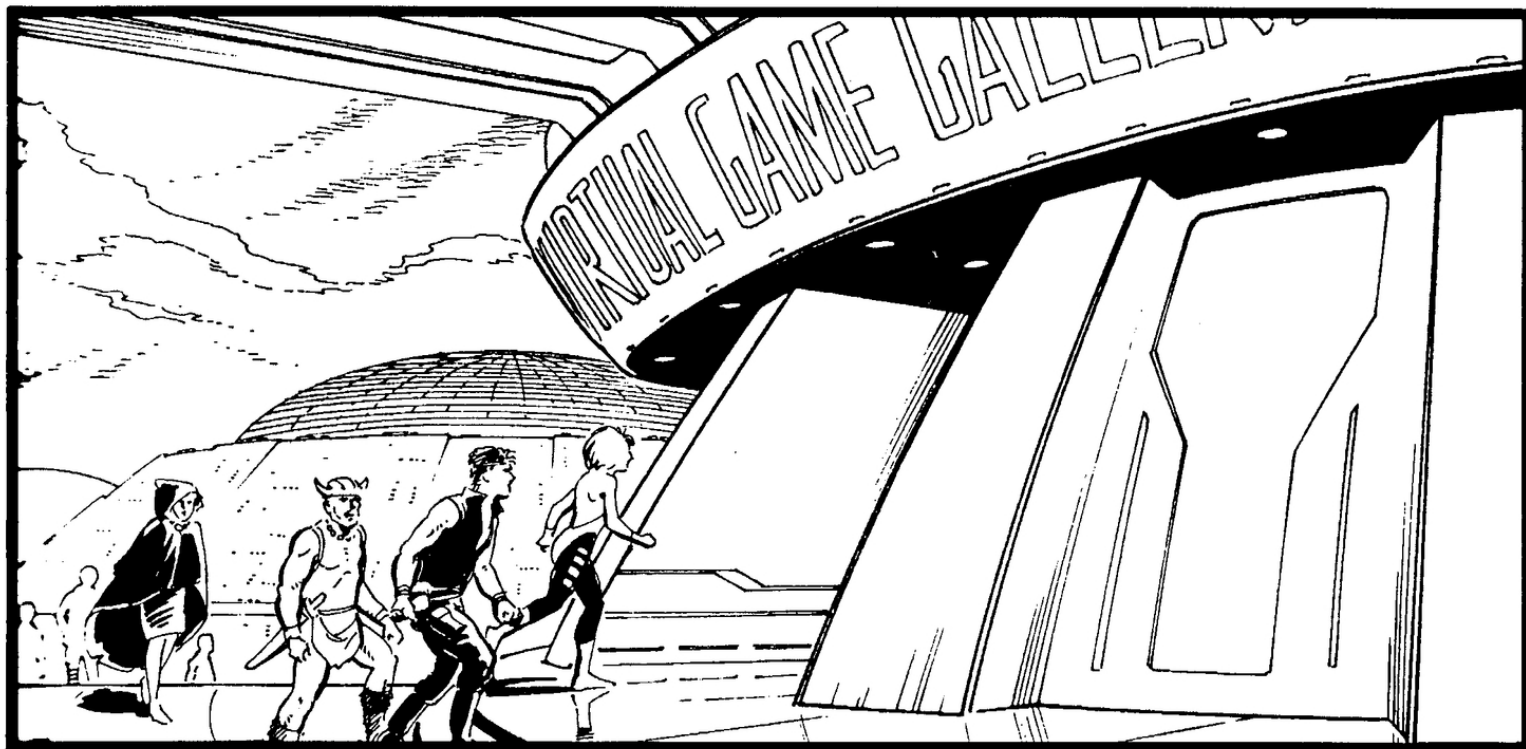
Lastly, we wanted to create a system for generating adventures themselves, something that didn't leave you twiddling your thumbs wondering how us Big Time Game Designers did it. The adventure design system here allows you not only to do multi-genre games, but to **mix, match, combine and meld genres any way you can imagine**. And that means any way.

So much for what you can do with this game. Now, take her out and twist her tail. I hope you'll think of possibilities we never even imagined. **Because with Dream Park, all things are possible.**



**MIKE
PONDSMITH**

THE QUIK START



BETTING STARTED AT DREAM PARK

Not everyone who comes to Dream Park comes to Game; many of the Park's visitors, in fact, are there to see the sights, shop the immense Malls, and ride the Gravity Whip (the world's scariest amusement ride, with a guaranteed 30 seconds of freefall as it drops 1,200 feet). But for an adventuresome few, the Park has designed a special section called the Interactive Gallery: a series of exciting mini-Games designed for the novice player.

Many of the Interactive Gallery's Games are designed to let the novice player wander in and encounter the marvels of the Park without a lot of preparation. In these "Quik Start" games, the visitor is outfitted with a computer-generated character from Dream Park's immense database. A Quik Start character comes complete with skills, weapons, costumes and virtual hardware—all you have to do is step into the role and start playing!

The Interactive Gallery's Quik Start games are a perfect place for beginning roleplayers to learn the basics of the Dream Park system. They're also a lot of

**HEY—WAITAMINNIT!
THAT'S IT? HUH???**

**CALM DOWN, YOU HARDCORES AND
PRO ROLEPLAYERS.**

These are the bunny slopes; the part we wrote for the beginners that haven't ever done this before. Instead of a long, boring explanation about roleplaying, we decided to teach them by doing. Along the way, you may find this a real fun and fast game, just perfect for those evenings when you don't have time for a serious run.

In the Advanced Rules section (pg.72), we drop the real rules on you; the complex systems for facing, split attacks, special effect attacks, autofire, combined actions, vehicles; all the stuff you experienced guys are just waiting for. But hang with us right now; this is how we get new recruits for the hobby.

ROLEPLAYING 101

IF YOU'VE NEVER DONE THIS BEFORE, RELAX. IT'S JUST LIKE PLAYING COWBOYS AND NATIVE AMERICANS.

The first thing to remember is that you're going to be playing the part of an imaginary person, just like you did years ago when you were a kid. You didn't have any problem then figuring out what Barbie® or GI Joe® did, and if you don't worry too much, it'll all come back to you. Trust us.

Grab one of the Character Cards that looks interesting to you. Although a lot of them are combat types, there are also Scientists, Adventurers and other roles you can play. Now, look over the picture and think. How would the person I see here talk? How would he or she act in a certain situation? Run through a few scenes in your mind. If you want to try a funny voice or walk, we don't mind—it's all part of the experience.

Now, jump over to the rules on the next page. We've worked really hard to make them really easy—so easy that even our janitor was up and playing in just five minutes. Take a few moments to get familiar with the ideas, then grab a few friends and dive right in. There's really no better way to do it!

A FEW TERMS YOU'LL WANT TO KNOW

Roleplaying: "Let's Pretend" with rules.

RPG: Short for Role Playing Game.

Gamemaster: The person who reads the rules and acts out all the adversarial parts of the Game.

Character: An imaginary person you act the part of in a Dream Park Game.

Actor: A Character played by the Gamemaster.

Skill or Attack Roll: A roll of a six sided die, usually with some value added. The object is to get a total higher than another player or a predetermined value.

Wounds or Hit Points: Imaginary points to measure the amount of "life" a Character has.

fun for experienced Gamers; especially if they just want to jump into a fast and exciting Game with a minimum of rules. Each Game is designed to pose a simple challenge that requires the player to use strategy and imagination over sheer brute combat (although there's a lot of *that* too!).

Just to keep things hopping, Games in the Gallery are changed every so often. Great faves of the past have been the *Keys of Time* Game, the *Invaders From Within* Game, the *Escape from Station X* Game and the *Old West Barfight* Game. In this section, we'll introduce you to a couple of these scenarios as well as a few new ones the Tech crew's dreamed up in the last few weeks. Feel free to try each scenario more than once, with different Characters, Spells and tactics. We think you'll learn a lot—and have a good time learning it!

CHARACTER CARDS

You start a Quik Start Game by selecting a **Quik Start Character Card**. Each card represents one type of persona or role you can play in a Dream Park Game, downloaded from the Park's immense databases. At the start of the Game, each player picks one card to represent the Character he or she will play (just as he or she would select a character from the database terminal). Players then enter one of the ongoing Interactive Games and attempt to accomplish whatever goals are set before them, acting out the part they've selected.

One person, called the **Gamemaster**, represents the Park's Game computers during the Game. The Gamemaster's job is something like that of the Banker in a board game, except that instead of just counting out money and reading the rules, the Gamemaster also controls all of the opposition characters (also called Actors), and directs their actions against the other players. Like the Players, the Gamemaster has his own Goals for each Game; if he can accomplish these goals, he can win the game.

The Gamemaster also reads the **Setup** for each Game, telling the other players what die rolls they need to make in order to succeed at something. The Gamemaster should be someone who is pretty fair and even-tempered. Although he/she wants to win just as badly as the other players, a Gamemaster shouldn't resort to threats or cheating. It's actually pretty hard to be a bad Gamemaster in a Quik Start Game; that's why it's a good place for novice Gamemasters to start.

Lastly, the Gamemaster gets to pick cards for himself. He will use these cards as the "troops" in his contest against the other Players.

READY? SET? GO!

Okay, grab a quiet corner, a few friends and some dice. Pull out the Character Cards from the back of this book, read the following simple rules, and pick one of the Interactive Games that sounds interesting. You're ready for your first trip through Dream Park!

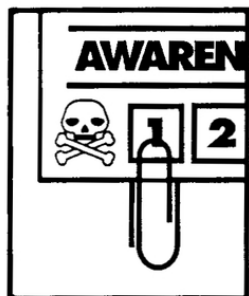
WHAT YOU'LL NEED TO PLAY THE BASIC GAME

1 THE QUIK START CHARACTER CARDS in the back of this book (just like the one below, only smaller). Pull the perforated sheets out and give one of the **red** bordered cards to each player. The Gamemaster uses the Monster, Thug, Villain and Henchman cards (with **blue** name borders). Spells and Powers are in **orange**. For a closer look at the **back** of a Quik Start Character Card, take a look at the next page.

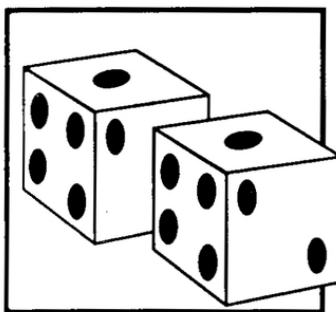


2 SOME GOOD FRIENDS to play with (about 3 to 6 is a good number). Find a quiet place where you won't be disturbed. A typical Basic Game takes about 40 minutes.

4 PAPERCLIPS to attach to your Character Cards to help record Wounds taken in combat (see page 22).

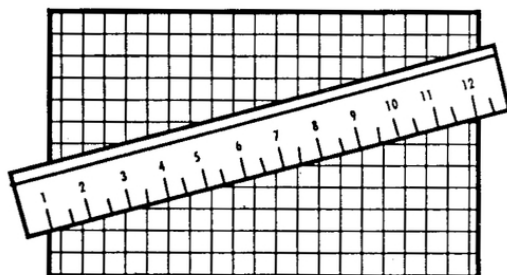


5 TWO OR MORE 6 SIDED DICE Available at any local hobby or drug store, or easily borrowed from a backgammon set.

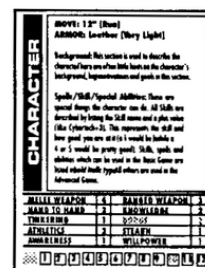
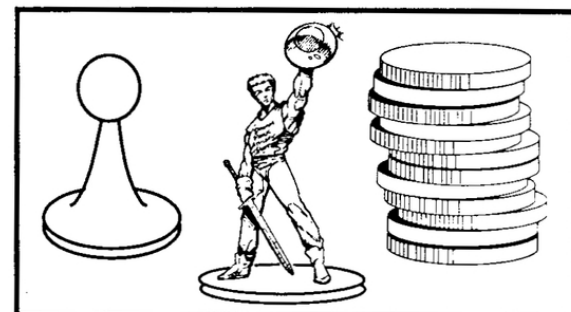


JUNGLE PRINCESS

6 A CHEAP RULER MARKED IN INCHES [OPTIONAL]. We've made a point of marking the edge of this book in 1" marks—it will work quite nicely as a substitute ruler if you haven't got one around the house. Quik Start Adventure maps are also marked in a 1" grid.



7 SOME TYPE OF COUNTERS OR MINIATURES to represent your character. Pieces borrowed from board games are fine; we've also used pennies, chess pawns or squares of paper on occasion. Most hobby and game stores also sell lead or plastic figures which can be used for even more realism.



BACK OF A CHARACTER CARD

3 AN ADVENTURE TO PLAY:

Any of the scenarios on pages 24 through 29 are great for starting games. Each adventure has a Game Map and a Game Setup description.

The Crystal Maze

20,000 Leagues

Under the Microscope

THE KEYS OF TIME

WHAT'S ON THE BACK OF A CARD

1

MOVE: In the **Advanced Game** (pg. 73) This is how far your character can run during his or her turn, (in inches or spaces). In the **Basic Game**, you'll divide this value by 4, rounding down (our 12" below would be a 3", for example). You may run as far as this amount, interrupting that move at any time to do something else. There is no cost in the Basic Game for turning or changing position.

2

ARMOR: Armor is used to protect characters from damage. Armor is rated from **None** to **Cosmic**. The type of Armor your character wears is listed here.

4

BACKGROUND & SPELLS/SKILLS/SPECIAL ABILITIES: These are roleplaying hints and special things your character can do. See the text to the right for details.

5

CHARACTER NAME:

Each character has a name to help you play it. The name is also written on the front of the card in a color. Player cards are in **red**, opponent cards (used by the Gamemaster) are in **blue**. Gadget cards (not included in this rulebook) are **green**. Spells/Powers are in **orange**.

TYPE

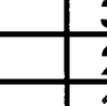
CHARACTER

MOVE: 12" [Run]

ARMOR: Leather [Very Light]

Background: This section is used to describe the character. There are often little hints on the character's background, history, motivations and goals in this section.

Spells/Skill/Special Abilities: These are special things the character can do. All Skills are described by the Skill name and a plus value (like **Cybertech+3**). This represents the skill and how good you are at it (for example, a 1 would be low, a 4 or 5 would be pretty good, and 15 the best possible). Skills, Spells and Abilities which can be used in the Basic Game are always listed in **bold italic type**. Any other Skills or Powers on the card may only be used in the Advanced Game.



3

LIMITATIONS: When you want to use a Spell, Power or Gadget, you must have a symbol on your character card that matches the one on the Spell, Power or Gadget Card.



FIGHTERS ONLY



ENGINEERS ONLY



PSIONICS ONLY



MAGIC USERS ONLY



CLERICS ONLY



LOREMASTERS ONLY*



THIEVES ONLY



SUPERHEROES ONLY

* Due to an amazing typographic error of our highly advanced computers, the Loremaster symbol on the cards actually looks like this:



Please forgive us. We promise to be good and never let it happen again.

KNIFE	4	RIFLE	3
HAND TO HAND	3	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	1



1

2

4

5

6

7

8

9

10

11

12

6

SKILLS: Each Character Card has ten Basic Skills, rated from 1 to 5. These are:

• **Melee** (swords, clubs & other things you swing at a target) • **Ranged Weapons** (things you shoot at an opponent) • **Hand to Hand** (punches, kicks, bites, etc.) • **Awareness** (noticing traps, clues, information around you) • **Dodge** (your ability to avoid being hit. Because this is so important, it's written in **grey** to make it stand out) • **Tinkering** (fixing or inventing) • **Athletics** (balancing, lifting, leaping or other physical feats) • **Knowledge** (remembering facts, figuring things out) • **Stealth** (sneaking, hiding) • **Willpower** (resisting pain, temptation, mind control). **NOTE:** Monsters usually don't have all the same skills as Characters. Instead, they have **Bite and Claw** instead of **Hand to Hand**, and **Special Attacks** instead of **Ranged Weapons**. Monsters also don't do any **Tinkering** or use **Melee Weapons**.

7

WOUND TRACK: This section is used to record the character's **Wounds**. Wounds represent how much "life" each character has. Each character begins with a certain number of Wounds he or she can lose. This value is printed in **grey** on the track. Ignore all numbers on the card higher than this number (in the example, since "10" is in grey, you would ignore 11 and 12). As your character is hurt, it will lose wounds, until he or she reaches the skull and crossbones (and is "killed out" of the Game). **NOTE:** Monsters usually have more Wounds than regular Characters.

HOW TO SET UP A QUICK START GAME

1 GET A GROUP OF FRIENDS [3 TO 6 IS GOOD] TOGETHER AND HAVE EVERYONE PICK A CHARACTER CARD:

- Pick one person to be the **Gamemaster**. The Gamemaster plays all the monsters, villains and henchmen the players will fight.
- Each **Player** chooses one **red** Character card.
- The **Gamemaster** gets to pick as many of the **blue** cards as there are other players. If there are not enough blue cards, he may use any red card the other players aren't using.

2

PICK ONE OF THE ADVENTURES: There are three mini-adventures included in this book. Read over the Limitations and Setup Information for each one, then pick the Adventure you'd like to try.

The Crystal Maze

TWO TEAMS (PLAYERS VS THE GAMEMASTER), EXPLORE A MAGICAL MAZE FILLED WITH TRAPS AND TREASURES. CAN YOU MASTER THE DANGERS OF THE CRYSTAL MAZE?

20,000 Leagues Under the Microscope

JOIN CAPTAIN NEMO AND SHERLOCK HOLMES AS THEY BATTLE GIANT AMOEBAS AND THE WILY PROFESSOR MORIARTY. WILL YOU SUCCEED, OR ARE YOU DOOMED TO BECOME MONSTER FOOD?

THE KEYS OF TIME

PROFESSOR THRINTWHISTLE HAS TAKEN THE PLAYERS ON A LITTLE FIELD TRIP. BUT SOMETHING'S JUST GONE HORRIBLY WRONG! CAN YOU SOLVE THE MYSTERY OF THE KEYS OF TIME?

3

PLACE YOUR "COUNTER" IN THE APPROPRIATE PLACE ON THE ADVENTURE MAP:

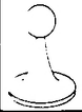
Each Game starts with everyone in specific places. These are marked by special symbols:



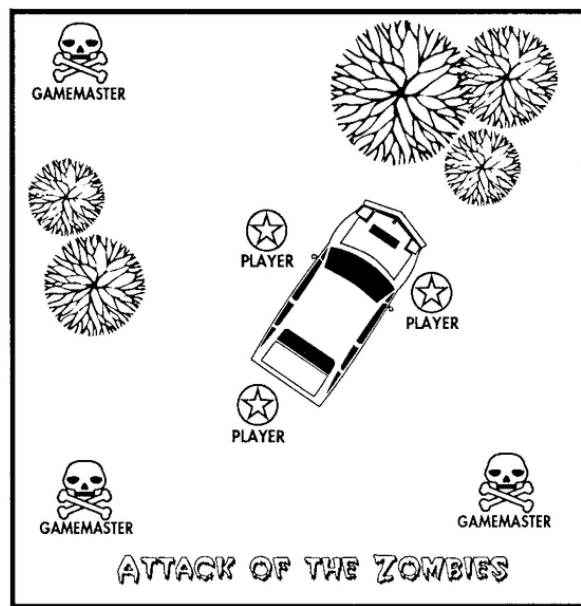
PLAYERS MAY START BY PLACING ONE OR MORE OF THEIR CHARACTERS ON EACH OF THESE SPACES.



THE GAMEMASTER BEGINS BY PLACING ONE OR MORE OF HIS FORCES ON EACH OF THESE SPACES.



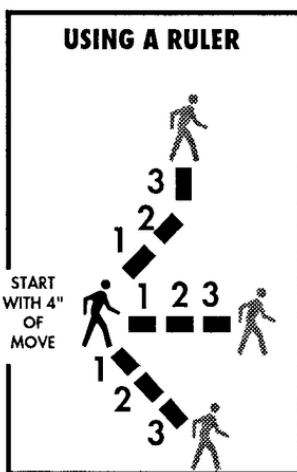
REMEMBER: ANYTHING CAN BE USED AS A COUNTER; LEAD FIGURES, COINS, CARDBOARD SQUARES OR EVEN TOY SOLDIERS!



4 TAKING TURNS:

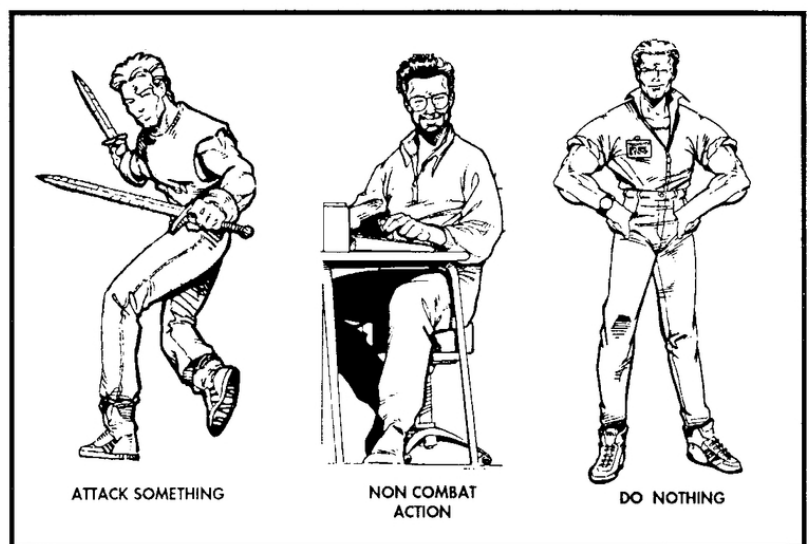
Turns are taken by moving **clockwise** around the table, starting with the person on the Gamemaster's **left**. When everyone else has had a chance to move, it's the Gamemaster's turn to move all of his forces. During your turn, you can do two things: **Move** and **Do Something Else** (called "Taking an Action").

ON A GRID			
			3
	3		2
	3	2	
		2	
	3		



5 MOVING: When your turn comes up, you may move your Character counter.

- You cannot move through another person or solid object.
- You can move as many inches or spaces as your **Move score** (back of Character card) divided by 4. You can change direction whenever you want. You may interrupt moving at any time to do one thing.
- If you are using a grid, you may move diagonally, straight or any combination of the two, up to one fourth of your full Move score.



6 DOING SOMETHING ELSE: You can interrupt your movement once at any time to do something else. There are three things you can do besides moving:

- **Attack something** (if it's in range).
- **Take a non-combat action** (like disarming a trap or picking something up).
- **Do nothing** (sometimes a smart move if the only alternative is to do something dumb).

HOW TO ATTACK SOMETHING

1 WHAT KIND OF COMBAT SKILL DO YOU WANT TO USE?

Let's look at the Character Card back again. As mentioned before, each character has ten skills. The top three; **Melee Weapons**, **Ranged Weapons** and **Hand to Hand**, are used to make attacks. On each Character Card, we've already filled in specific weapons for each of your combat skills; for example, *Knife* instead of *Melee Weapon* or *Rifle* instead of *Ranged Weapons*. Start by picking a skill/weapon. Next, check to see if anything's between you and the target (Step 2), and that you're in range (Step 3). Finally, make your Attack Roll (Step 4).

COMBAT SKILLS

CHARACTER

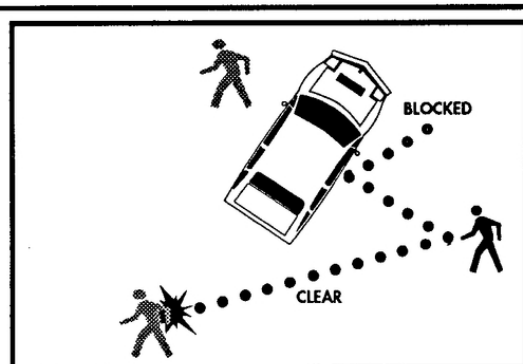
MOVE: 12" [Run]
ARMOR: Leather [Very Light]

Background: This section is used to describe the character. There are often little hints on the character's background, his motivations and goals in this section.

Spells/Skill/Special Abilities: These are special things the character can do. All Skills are described by listing the Skill name and a plus value (like Cybertech+3). This represents the skill and how good you are at it (a 1 would be Jawile a 4 or 5 would be pretty good). Skills, spells and abilities which can be used in the Basic Game are listed in *bold italic type*. All others are used in the Advanced Game.

MELEE WEAPON	4	RANGED WEAPON	3
HAND TO HAND	3	KNOWLEDGE	2
TINKERING	1	ODDGE	2
ATHLETICS	2	STEADY	1
AWARENESS	1	WILLPOWER	1

1	2	3	4	5	6	7	8	9	10	11	12
---	---	---	---	---	---	---	---	---	----	----	----



2 ANYTHING IN THE WAY?

The next thing to do is to see if anything's between you and your target. Use your ruler or just draw an imaginary line between your Character counter and the Target counter. If anything blocks the line, you can't attack.



3 ARE YOU IN RANGE?

Before you can attack, you'll also need to know if you're close enough. There are **two** types of attacks in the Basic Game; Hand to Hand/Melee, and Ranged.

- **HAND TO HAND & MELEE ATTACKS** can be made into any area within 1" of you.
- **RANGED ATTACKS** can be made up to 8 inches away.

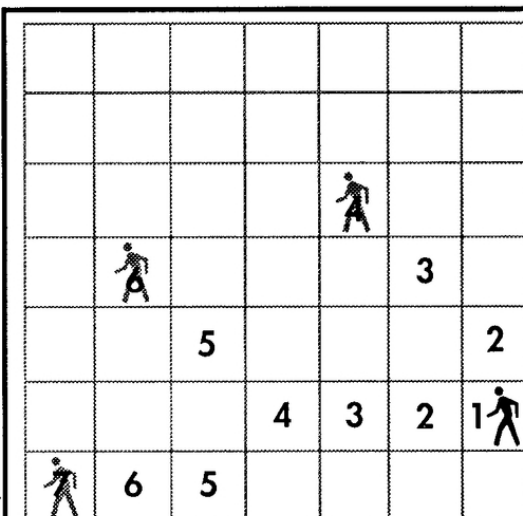
HAND TO HAND/MELEE

Swords
Daggers
Cyberblades
Nunchaku
Cybersnakes
Polearms, Staves
Teeth & Claws
Hand to Hand Attacks

Axes
Energy Swords
Tonfas
Clubs
Cyber Fangs
Whips
Spears (stab)

RANGED ATTACKS

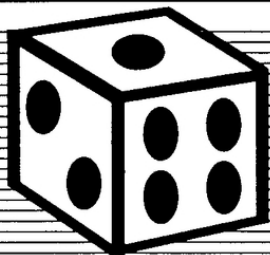
Any Thrown Object
Blowguns
Bolas
Cyberdarts
Pistols, Rifles, Shotguns, Submachininguns
Needlers
Breath Weapons
Cannons & Missiles
Beams & Blasts
Spells
All Bows



4 IF YOU'RE USING A GRID

You can calculate ranges by counting squares in the most direct path between the attacker's space and the target's space. You may count spaces diagonally, straight, or in any combination.

- If you are using a ruler, just measure between the Attacker and the target.



5 MAKE YOUR ATTACK ROLL: If you're close enough and nothing's in the way, you can attack. When you attack something, pick the right **Combat skill** and add the number to the right of the skill to a **single die roll**. Your target will also roll a die and add its **Dodge** skill number. If your total is higher than your opponent's, you hit (a tie also misses). The process is **reversed** when someone attacks **you**.

6 FIGURE OUT THE DAMAGE: Check the **Results Table** (pg. 23), comparing the **weapon or attack** you used to the **armor** your opponent is wearing. Then subtract the indicated number of Wounds from his or her **Wound Track**. If the Wound Track is reduced to a Skull (0), the character is "killed out" of the Game.

7 DOING OTHER THINGS: In the Basic Game, all types of other tasks (like opening doors, fixing things, etc.) are already given values called **Difficulties**. To successfully do something, you must make a **Skill Roll** (similar to Step 4's Attack Roll) higher than this value (we also tell you what skill you'll use). Where there is no specified Difficulty, you must always roll **higher than 7** to succeed.

Weapon/Attack	Armor	Wounds	Wound Track	Results
Melee Weapon	Leather	1	10	10
Melee Weapon	Leather	2	10	10
Melee Weapon	Leather	3	10	10
Melee Weapon	Leather	4	10	10
Melee Weapon	Leather	5	10	10
Melee Weapon	Leather	6	10	10
Melee Weapon	Leather	7	10	10
Melee Weapon	Leather	8	10	10
Melee Weapon	Leather	9	10	10
Melee Weapon	Leather	10	10	10
Melee Weapon	Leather	11	10	10
Melee Weapon	Leather	12	10	10
Melee Weapon	Leather	13	10	10
Melee Weapon	Leather	14	10	10
Melee Weapon	Leather	15	10	10
Melee Weapon	Leather	16	10	10
Melee Weapon	Leather	17	10	10
Melee Weapon	Leather	18	10	10
Melee Weapon	Leather	19	10	10
Melee Weapon	Leather	20	10	10
Melee Weapon	Leather	21	10	10
Melee Weapon	Leather	22	10	10
Melee Weapon	Leather	23	10	10
Melee Weapon	Leather	24	10	10
Melee Weapon	Leather	25	10	10
Melee Weapon	Leather	26	10	10
Melee Weapon	Leather	27	10	10
Melee Weapon	Leather	28	10	10
Melee Weapon	Leather	29	10	10
Melee Weapon	Leather	30	10	10
Melee Weapon	Leather	31	10	10
Melee Weapon	Leather	32	10	10
Melee Weapon	Leather	33	10	10
Melee Weapon	Leather	34	10	10
Melee Weapon	Leather	35	10	10
Melee Weapon	Leather	36	10	10
Melee Weapon	Leather	37	10	10
Melee Weapon	Leather	38	10	10
Melee Weapon	Leather	39	10	10
Melee Weapon	Leather	40	10	10
Melee Weapon	Leather	41	10	10
Melee Weapon	Leather	42	10	10
Melee Weapon	Leather	43	10	10
Melee Weapon	Leather	44	10	10
Melee Weapon	Leather	45	10	10
Melee Weapon	Leather	46	10	10
Melee Weapon	Leather	47	10	10
Melee Weapon	Leather	48	10	10
Melee Weapon	Leather	49	10	10
Melee Weapon	Leather	50	10	10
Melee Weapon	Leather	51	10	10
Melee Weapon	Leather	52	10	10
Melee Weapon	Leather	53	10	10
Melee Weapon	Leather	54	10	10
Melee Weapon	Leather	55	10	10
Melee Weapon	Leather	56	10	10
Melee Weapon	Leather	57	10	10
Melee Weapon	Leather	58	10	10
Melee Weapon	Leather	59	10	10
Melee Weapon	Leather	60	10	10
Melee Weapon	Leather	61	10	10
Melee Weapon	Leather	62	10	10
Melee Weapon	Leather	63	10	10
Melee Weapon	Leather	64	10	10
Melee Weapon	Leather	65	10	10
Melee Weapon	Leather	66	10	10
Melee Weapon	Leather	67	10	10
Melee Weapon	Leather	68	10	10
Melee Weapon	Leather	69	10	10
Melee Weapon	Leather	70	10	10
Melee Weapon	Leather	71	10	10
Melee Weapon	Leather	72	10	10
Melee Weapon	Leather	73	10	10
Melee Weapon	Leather	74	10	10
Melee Weapon	Leather	75	10	10
Melee Weapon	Leather	76	10	10
Melee Weapon	Leather	77	10	10
Melee Weapon	Leather	78	10	10
Melee Weapon	Leather	79	10	10
Melee Weapon	Leather	80	10	10
Melee Weapon	Leather	81	10	10
Melee Weapon	Leather	82	10	10
Melee Weapon	Leather	83	10	10
Melee Weapon	Leather	84	10	10
Melee Weapon	Leather	85	10	10
Melee Weapon	Leather	86	10	10
Melee Weapon	Leather	87	10	10
Melee Weapon	Leather	88	10	10
Melee Weapon	Leather	89	10	10
Melee Weapon	Leather	90	10	10
Melee Weapon	Leather	91	10	10
Melee Weapon	Leather	92	10	10
Melee Weapon	Leather	93	10	10
Melee Weapon	Leather	94	10	10
Melee Weapon	Leather	95	10	10
Melee Weapon	Leather	96	10	10
Melee Weapon	Leather	97	10	10
Melee Weapon	Leather	98	10	10
Melee Weapon	Leather	99	10	10
Melee Weapon	Leather	100	10	10

RESULTS TABLE

NONE	V.LIGHT	LIGHT	MEDIUM	HEAVY	V.HEAVY	S.HEAVY	M.HEAVY	COSMIC
A	R	M	O	R	C	L	A	S
Fur, Cloth, Robes	Leather, Hide	Chain, Spacesuit, Horn, Tough, Subdermal Armor, Smartsuit, Shield, Body Padding	Light/Locq. Plate, Carapace, Back & Breast, Very Light Vehicle Armor, Bulletproof Clothing	Plate, Kevlar, Personal Forcefield, Hvy. Carapace, Lt. Body Armor, Resistant Superpowers, Light Vehicle Armor	Battle Armor, Highly Resistant Powers, Medium Vehicle Armor	Power Armor, Vehicle Forcefield, Heavy Vehicle Armor	Super Resistant Superpowers, Very Heavy Vehicle Armor	Near Invulnerable, Mega Heavy Vehicle, Hvy. Vehicle Forcefield
2	1	0	0	0	0	0	0	0
4	3	1	0	0	0	0	0	0
6	5	3	1	0	0	0	0	0
8	7	5	3	1	0	0	0	0
10	9	7	5	3	1	0	0	0
12	11	9	7	5	3	1	0	0
17	16	14	12	10	8	6	1	0
20	19	17	15	13	11	9	5	0
24	23	21	19	17	15	13	9	4

VERY LIGHT ATTACKS

Dagger
Shuriken
Club

2W

Bola
Cyberfangs
Tiny Bite

Blowgun
Cyberdart
Small Claw

LIGHT ATTACKS

Short Sword
Whip
Derringer

4W

Throwing Axe
Marital Arts

Bowie Knife
Small Bite

Cybersnake rake
Med. Claw

SERIOUS ATTACKS

Longsword
Saber
Cyberarm Gun

6W

Quarterstaff
All Light Pistols
Super Blast/Beam

Nunchaku
Shortbows
Med. Bite

Crossbows
Light SMG
Large Claw

CRITICAL ATTACKS

Halberd
Arquebus
Med. SMG
Large Bite

8W

Naginata
Rapier
Katana
Cyber E.Gun

Flintlock Rifle
All Med. Pistols
Super Blast/Beam

All Crossbows
All Lt. Rifles
All Spears

DEADLY ATTACKS

All Med. Rifle
Energy Rifle
Very Large Bite
Longbows

10W

All Hvy. Pistols
Cybersnake rip
Huge Claw
Monokatana

Gyrojet Pistol
Gauss Rifle
Battle Axe
Autoshotgun

Energy Pistol
Super Blast/Beam
Compound Bows

VERY DEADLY ATTACKS

Shotgun
Mini-missile
En. Melee Weap.
Monstrous Claw

12W

All Hvy. Rifles
Ballista
Gatling Gun

Flamethrower
Catapult
Autocannon

Autoshotgun
Machinegun
Super Blast/Beam

Lt. Energy Cannon
All Lt. Cannons
Huge Bite

EXTR. DEADLY ATTACKS

Cannon
Monstrous Bite

17W

Med. Proj. Cannon
Gigantic Claw

Grenades, Mines
Super Blast/Beam

SUPER DEADLY ATTACKS

Hvy. Proj. Cannon
Energy Torpedo

20W

Missile
Super Blast/Beam

Torpedo
Titanic Claw

Bomb, TNT
Gigantic Bite

Hvy. E. Cannon

COSMIC ATTACKS

Mega E. Cannon
Nuclear Weapons

24W

Super Blast/Beam
Titanic Bite

Immense Claw

The Crystal Maze

Hear me, Adventurer! I am Lendell, Arch Mage to King Arragon, and one of the defenders of the Misty Lands! For many years, our kingdom has dwelt in peace, and the people in plenty. But that was before the foul day when the Dragon Lord came to Castle Arragon to plunder and destroy. Many brave knights fell that day, battling the fearsome Dragon. But although the creature was driven off, it escaped with the Misty Land's greatest Treasure: the holy Relics of Saint Shannadan.

Each Relic carries with it a certain power; some may be used to heal, others to strengthen the powers of warfare. Without these powerful artifacts, the Misty Lands falter and fail; the crops die in the fields, the people sicken in their homes, and all our good works are undone.

Now the winds carry even more evil tidings. For the Dragon Lord has passed away, and the relics lie unguarded in his Crystal Maze. Even as I speak, the Evil Mage Morrolin and his Dark Hordes descend upon the Maze to take the Relics for themselves. I have gathered you here, a brave party of warriors from all over Creation, to win the Relics before the Evil Ones succeed. With my powers, I may place you upon the doorstep of the Crystal Maze; the rest is up to you. All the Misty Land's hopes go with you! Godspeed!

Gamemaster: You will be playing the Evil Mage Morrolin and his party of henchmen and fell creatures. Your Goal is to capture all of the Relics and return them to your starting point. At any time, you may use a Relic's powers once and only once. (If you possess it!)

Use the Villain, Henchman and Henchwoman. Round out your party by using as many Beastmen (represented by the Grunt card in your Quik Start deck) as needed to match the number of Players participating.

Players: As the brave Fellowship of the Misty Lands, you must recover all of the items and return them to the mouth of the Cave. Obviously, you will have to fight the forces of Morrolin, who will have no scruples about using the sacred relics for their own evil cause.

Limits: Magic and Super Powers are permitted. You may not fly (the rooms are too low and too small). Each party must carry the relics with them; one player may carry all of them, or they may be divided between members. However, they must always travel with the party, and may not be individually carried out of the entry points for safekeeping (all items must leave at the same time or the curse of the Dragon Lord will slay the offenders instantly). Each party may use a Relic in its possession once. If the other party gains a Relic, they too may use it in turn. No Relic may be used by the same party twice.



PLAYER'S START

This symbol represents the opening of the Crystal Maze. Archmage Lendell has used his powers to teleport you to this entrance; you must do the rest. Two players may enter the Maze each turn.



GAMEMASTER'S START

This symbol represents the other opening of the Crystal Maze. From this point, the Evil Mage Morrolin and his forces may enter the caverns, two at a time.

THE HOLY RELICS OF ST. SHANNADAN



PISCATOR'S SLIPPERY FISH

Grants the entire Party a +2 on all Dodge Rolls for one turn.



THE SCALES OF JUDGEMENT

Grants the entire Party a +2 on all Dodge Rolls for one turn.



THE GOLDEN HERO OF THE DWARVEN KINGS

Will increase the damage done by the Party's weapons by 2 Wounds for 1 turn.



THE SPEEDY STAG OF NIKE

will double the Movement of all Party Members for one turn.



THE LEAVES OF LOSTLORN

Their scent will cause any opposing party member within 4 spaces to pause in wonder for 1 turn. During this time, they may not move or attack, but can dodge.



THEON'S HEALING AMULET

will restore one die of Wounds to any one Party member.



THE SYMBOL OF THE SWORDMASTER

Will increase the damage done by the Party's weapons by 2 Wounds for 1 turn.



THE STAR OF ZENDAR

is so dazzling, it will blind any opposing party member within 4 spaces for 1 turn. They may not move or attack, but can dodge.

THE KEYS OF TIME

Professor Thrintwhistle has taken all of you on an extended trip through time in his new Time Machine. Deep in the dawn of the Cretaceous Age, you stop for a brief lunchbreak and everyone wanders off to collect a few fossils-to-be and other rare tidbits of Cretaceous Age history.

You're about to board the Time Machine again, when suddenly the Prof slaps his pockets frantically. "Great Stars!" he shouts. "The Keys! I've lost the Keys to the Time Machine! We can't get back in!"

Luckily for you, Thrintwhistle's secretary, Alice (knowing that he's an absent-minded Professor) has attached a special Super Atomic Key Locator to the Professor's keychain. A quick look at the Professor's hand-held Analyser Scope tells you that the keys are lying only a few hundred yards away, at the mouth of a large cave that the Professor was exploring earlier.

But that was hours ago. Now, the sun's well up, and the cave's reptilian inhabitants have warmed up enough to be really active. And when they get active, they get...hungry. Very hungry.

Gamemaster: You will be playing a pack of hungry Deinonychus (die-NON-ee-kusses); thirteen foot-long, 200 lb eating machines, armed with razor-sharp killing claws on each foot. There are three more of these mini-Godzillas than there are players in the party. Use the Monster in your Quik Start Cards to represent the dinosaurs; you may want to keep track of each one's wounds by using a scrap of paper.

Your dinosaurs are normally pretty territorial, and will attack anything that approaches their cave mouth while they're awake. Each turn, three bolt from their cave mouth and enter the Gaming area, looking for something to eat. If anyone is within five spaces, the hungry dinosaurs will do their best to attack and eat them. That's until the entire pack has left the cave. At this point, this army of overgrown iguanas will set out to eat anyone left on the board. The Gamemaster's Goal is pretty simple: eat as many Players as possible. If he can kill and eat at least half of the Party, he wins the Game.

Players: Whups! You know where the keys are; now you have to get them back. Unfortunately, they're lying right in front of the cave's mouth. Your Goal is pretty obvious; get the keys and escape in the Time Machine before the Deinonychus pack can assemble and go on an eating binge.

Limits: Magic, Super Powers and Future Tech are all permitted. Here's the catch. Due to a lingering effect of the Time Machine, the Superheroes have lost their Flight Powers. In addition, your Starknight burned up a lot of energy stopping a German tank back in 1945 and can only use his power armor for **five turns** before it shuts down (outside of his armor, he can move, but has no protection). Can you do it? Or are you doomed to be a Dinosaur's Dinner?



PLAYER'S START

This symbol represents the now locked Time machine. The players begin the Game all clustered around the inert device. The

Professor will stay on this spot; if he's eaten, no one else will know how to run the Machine.



GAMEMASTER'S START

This symbol represents the mouth of the dinosaur's cave.

The cave itself is so narrow that only three Deinonychus at a time can exit each turn. The cave is of heavy rock and cannot be destroyed or blocked.

DEINONYCHUS

These little monsters were one of the most advanced dinosaurs of their time. With excellent vision, fast reactions, and deadly weapons, they were able to pull down and eat dinosaurs far larger than they were. Deinonychus was also a pack hunter, and was probably as smart as today's wolves (which is pretty darn smart).



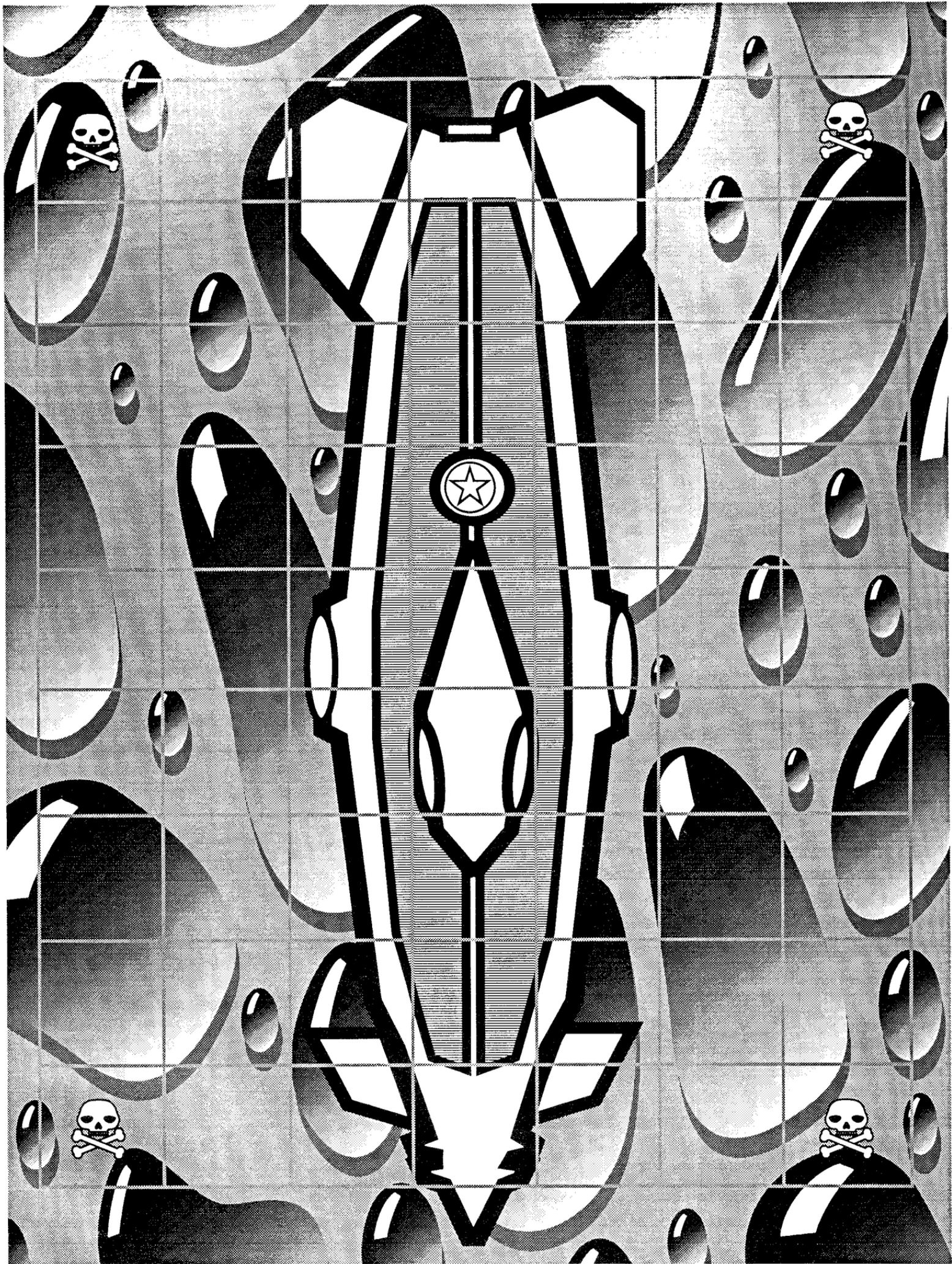
SPINY BUSHES

These spiny bushes are thick and deeply rooted. They're also poisonous. You cannot pass through any square occupied by a spiny bush. You cannot destroy or uproot them either. The terrain otherwise is clear and flat.



THE KEYS

This symbol represents the keys to the Time Machine. The very, very complex lock is too hard for any Players to open; the Professor made it this way to foil any tampering with the Machine by other people, especially other snooping Time Travellers!



20,000 Leagues Under the Microscope

The year is 1889, in an alternate universe that might have been; an alternate past where deductive giant Sherlock Holmes and brilliant inventor Captain Nemo battle meglomaniacal geniuses Professor Moriarity and Robur the Conqueror of the Air. While tracking the evil Professor in his gigantic flying aerostat, you have followed him via an underwater tunnel into the very center of an extinct volcano. It is here, you suspect, that Moriarity and his World Crime League have made their secret lair; and it is here that you intend to, at long last, bring the miscreants to justice!

But the Professor has other plans. As the redoubtable Captain Nemo surfaces within the volcano, the wily mathematician has focused his powerful Parabolic Micronization Reflector upon the Nautilus, reducing it instantly to the size of a large microbe! Luckily for you, the fiendish device has also micronized all of the water around you, leaving the submarine stranded among a few droplets of what used to be a vast volcanic lake.

But you're not out of danger yet! For even as Captain Nemo works feverishly to reverse the effects of the Professor's dastardly attack, the hungry microscopic denizens of your puddle have mobilized and are even now closing in to absorb and digest the Nautilus. Knowing that these protoplasmic monsters can exert tremendous crushing force on the hull of the micronized submarine, the Captain has asked all hands to muster on deck and stop this looming engulfment. Naturally, you volunteer.

Gamemaster: You will be playing a group of hungry microbes bent on absorbing the now very tiny Nautilus. You have four amoebas in all. Use the Terror Quik Start Card to portray these protoplasmic monsters (each the size of a large truck in scale to the micronized submarine). You may want to keep a Wound record for each mini-monster on a separate sheet of paper.

Your amoebas have one goal; to crush and absorb the Nautilus. Each time they actually touch the submarine, they can elect to perform a crushing attack, doing Extra Deadly Damage. For smaller targets, like the players, they will resort to a pseudopod whip attack (Very Large Bite).

Players: Your goal is also simple; keep the hungry slimecreatures from damaging your ticket home. This means you must keep them out of spaces adjoining the submarine's hull. It will take Captain Nemo ten turns to reverse the evil Moriarity's shrinking ray; after this, all the water will be restored and the submarine will be full size. Can you keep the Nautilus intact until then?

Limits: Magic, Super Powers and Future Tech are all permitted. Flight powers can be used. Psionic attacks are ineffective (these creatures are one-celled animals and are too dumb to have a brain).



GAMEMASTER'S START

This symbol represents places where the giant amoebas start the Game. The Gamemaster may

place one amoeba on each space.



PLAYER'S START

This symbol represents the open hatch of the now stranded Nautilus. Each turn, two players may enter or exit the hatch. While you

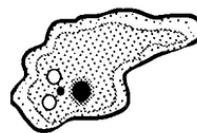
are in the submarine, you are safe from attack, but remember that each turn the amoebas get to perform their crushing attack, they will cause damage to the Nautilus, eventually destroying it and you.



THE NAUTILUS

Famous 1800's submarine from the Jules Verne novel *20,000 Leagues Under The Sea*. Right now, the mighty conqueror of the oceans is pretty helpless, having been reduced to microbe size. There's not enough water to fire the torpedos, and the hull can't be electrified. It's up to you to defend her until Captain Nemo can find a

way to reverse the effects of Dr. Moriarity's shrinking ray. The sub has 60 Wounds and is armored with Heavy Vehicle Armor. (Super Heavy personal armor on the Wound chart.)



THE AMOEBAS

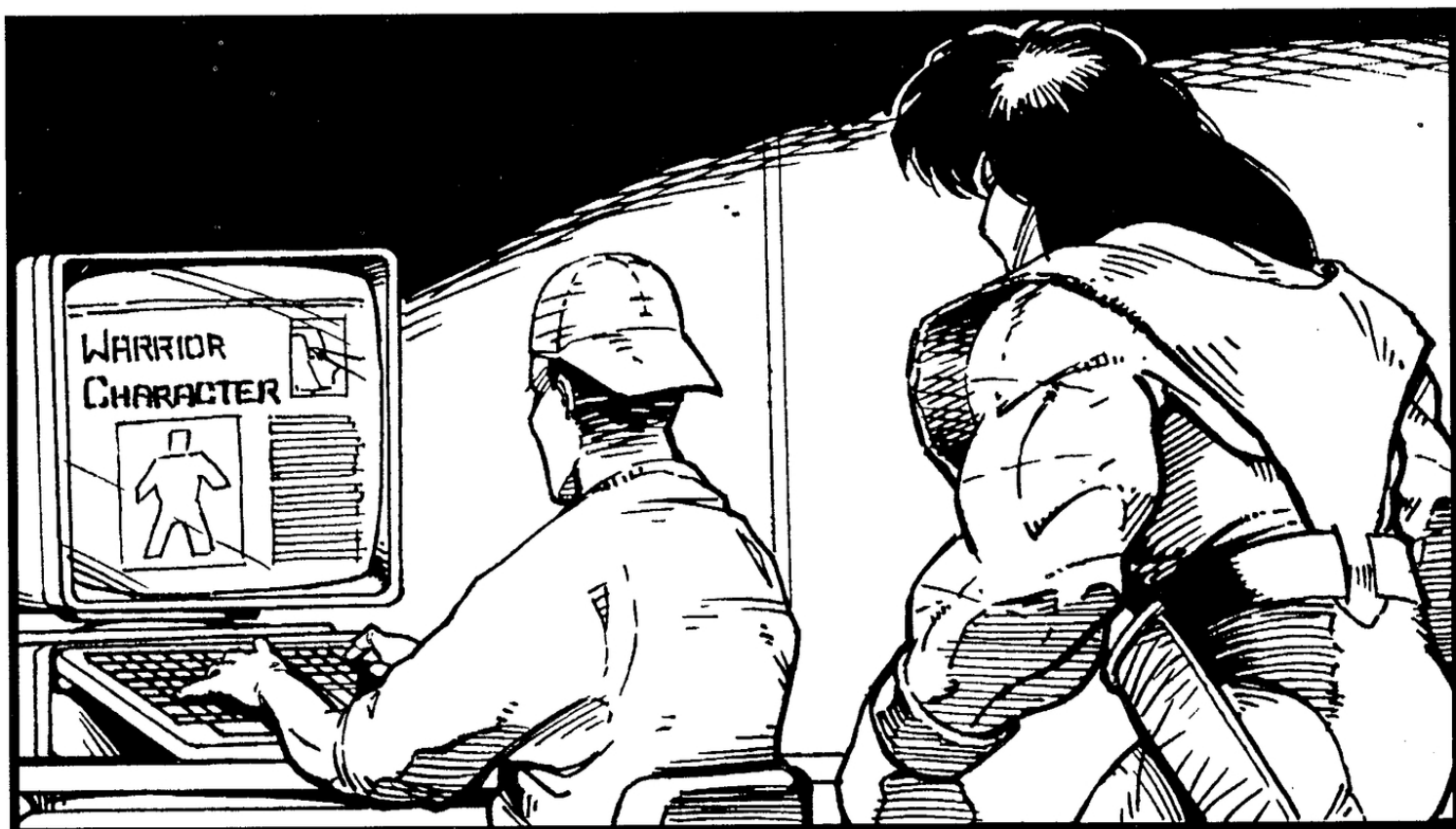
Montezuma's Revenge on the cosmic scale, these hungry mites wouldn't be a problem if you were normal size. But you're only the size of a large germ. Now they're closing in, with Extra Deadly Damage in mind!



WATER DROPLETS

Your path is blocked by large droplets of water. If you cross through a space occupied by a droplet, you will have to swim through to the other side, reducing your speed to 1 space per turn. Amoebas have no speed reduction; they're mostly water anyway.

ADVANCED CHARACTERS



"... only Tony had no initial rating. The computer had run a random number series on him, and spat out double-digits which, in Wexler-Graham terms, represented percentage chances of a positive result in combat or emergency..."

—Dream Park

NEW REALMS BEYOND THE QUIK START CHARACTER

So far, you've probably been playing Dream Park using the Quik Start characters already provided with your Gamebook. However, by this time, you probably know enough about the rules to want to create new and exciting characters of your own. And that means learning about Advanced Character building.

Let's step back a moment. As a Dream Park roleplayer, you've got an interesting roleplaying challenge unparalleled in RPG history. You're not just going to be playing a character in a roleplaying game. No, you're going to be playing a character who is going to a roleplaying Park to play a character in a roleplaying game.

(Cont. pg. 32)

PLAYER NAME, CHARACTER, GAME POINTS & GAME PROFESSION: These are important basic facts about your **Dream** **Character**. **Player Name** means write here. **Character** is the persona your Park by while in character. **Game Points** are the of points your Character has to buy **Basic Skills** (new points can be won in each Game). **Game** is what the Character does while in a Game; **Chief, Magic User, Cleric, Loremaster, Engineer, Hero, Psionic or MultiClass**. You must pick

ABOUT THE ADVANCED CHARACTER SHEET

The Advanced Character Sheet is designed to be a lot like the **Quik Start Character Cards** described on pg. 20. However, it allows you to create characters with more skills and abilities. We've broken down each section of the sheet and described it; each description is also marked with the page number where the complete topic can be found.

PAGE 32

BACKGROUND: With Advanced Characters, you'll get to decide what the background of your Character is like. But this time, you'll be determining the history of a **visitor** to the Park, instead of a generic character. This Character will stay consistent throughout all Games, although his/her role within each Game may change. The Character Quiz is designed to help you do this, by outlining this imaginary visitor's ***Out of Park Profession, Motivations, Attitudes & Traits, Attributes, Problems and Goals.*** Read the instructions on pgs. 32 through 36 and check/ fill out all the boxes that apply.

PAGE 38

BASIC SKILLS: Like the Quik Start Character Cards (pg.18), each Character Sheet has ten Basic Skills:

- **Melee** (swords, clubs & other things you swing at a target) •
- **Ranged Weapons** (things you shoot at an opponent) •
- **Hand to Hand** (punches, kicks, bites, etc.) •
- **Awareness** (noticing traps, clues, information around you) •
- **Dodge** (your ability to avoid being hit. Because this is so important, it's written in **gray** to make it stand out) •
- **Tinkering** (fixing or inventing) •
- **Athletics** (balancing, lifting, leaping or other physical feats) •
- **Knowledge** (remembering facts, figuring things out) •
- **Stealth** (sneaking, hiding) •
- **Willpower** (resisting pain, temptation, mind control)

CHARACTER

NAME: *John Black*
CLASS: *Barbarian* (Strong Right)

Background (what is your character's life like in the game?)
Background: *John is a barbarian who lives in the mountains.*

Skills (what abilities does your character have?)
Skills: *John Black studied these ten special skills to become an elite fighter and warrior. He has the following skills: 1. Melee: 10, 2. Ranged Weapons: 8, 3. Hand to Hand: 10, 4. Awareness: 10, 5. Dodge: 10, 6. Tinkering: 10, 7. Athletics: 10, 8. Knowledge: 10, 9. Stealth: 10, 10. Willpower: 10.*

QUICK START CARD



PAGE 40

OPTIONS: For those experienced with the Quik Start Character Cards, Options are a new concept. An **Option** is anything that a character elects to take with him for a new Game, and can "cash in" at the end of that Game (or keep it around for the next Game). Options include **Optional Skills, Spells, Powers, Gadgets, Weapons & Armor and Pets**—and are bought from your pool of **Game Points** (see above). The more points you have, the more Options you can buy for the next Game. But careful—Game points spent on Basic Skills cannot be "cashed in," and if you're "killed out", you'll also lose up to half your current Game Points!

CHARACTER SHEET

PLAYER NAME		CHARACTER	
GAME POINTS		PROFESSION	

SEX ☐ M ☐ F AGE ☐ TEENAGER ☐ YOUNG ADULT ☐ MATURE ADULT ☐ OLDER ADULT SIZE ☐ SMALL ☐ AVERAGE ☐ LARGE ☐ HUGE
BODY TYPE ☐ THIN ☐ AVERAGE ☐ HEAVY ☐ OVERWEIGHT SPECIES/RACE _____

OUT OF PARK PROFESSION: ☐ DESK JOB ☐ ENTERTAINER ☐ OUTDOORSMAN ☐ SCHOLAR ☐ PHYSICIAN ☐ PROFESSIONAL ☐ SALES ☐ LAW ENFORCEMENT ☐ MILITARY ☐ ARTIST/CREATIVE ☐ TECHNICIAN ☐ PILOT/DRIVER ☐ OTHER

MOTIVATION: ☐ GREED ☐ HONOR ☐ YOUR WORD ☐ HONESTY ☐ KNOWLEDGE ☐ VENGEANCE ☐ LOVE ☐ POWER ☐ BEING BEST ☐ HAVING A GOOD TIME ☐ FRIENDSHIP ☐ RESOLVING TRAUMA ☐ LOYALTY ☐ OTHER

ATTITUDE & TRAITS: ☐ SHY & SECRETIVE ☐ REBELLIOUS & ANTISOCIAL ☐ ARROGANT & PROUD ☐ MOODY, RASH & HEADSTRONG ☐ FRIENDLY & OUTGOING ☐ PICKY, FUSSY & NERVOUS ☐ STABLE & SERIOUS ☐ SILLY & FLUFFHEADED ☐ SNEAKY & DECEPTIVE ☐ INTELLECTUAL & DETACHED ☐ BITTER & CYNICAL ☐ SARCASTIC & WHISPERCRACKING ☐ JEALOUS & VINDICTIVE ☐ OTHER _____

PERSONAL ATTRIBUTES: ☐ SMART ☐ STRONG ☐ GOOD LOOKING/CHARISMATIC ☐ DEXTEROUS ☐ LUCKY ☐ CLEVER ☐ ENHANCED AWARENESS
☐ NATURAL ATHLETE ☐ DIRECTION SENSE ☐ AMBIDEXTEROUS ☐ PHOTO MEMORY ☐ SPEED READER ☐ ENHANCED STAMINA
☐ ENHANCED BALANCE ☐ OTHER: _____

PERSONAL PROBLEMS: ☐ PHOBIA ☐ ADDICTION ☐ SPLIT PERSONALITY ☐ WEAK WILL ☐ DYSLEXIA ☐ UGLY ☐ ABSENT MINDED ☐ ILLITERATE
☐ CLIMSY ☐ SPACE CASE ☐ POWERFUL ENEMY ☐ COMMON WEAKNESS ☐ DEADLY WEAKNESS ☐ TAG-ALONG ☐ OTHER

GOALS: SOCIAL _____ **PROFESSIONAL** _____ **HOBBY** _____

BASIC SKILLS

[illegible]

WOUNDS



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----

WOUND TRACK: This section is used to record the character's **Wounds**. Wounds represent how much "life" each character has. As your character is hurt, it will lose wounds, until he or she reaches the skull and crossbones (and is "killed out" of the Game). Wounds are determined by rolling 1 die and adding a value based on your Character's Profession to the roll. Cross out all numbers above your total. Use a paperclip to show your current number of Wounds.

**BLANK CHARACTER SHEETS ARE IN
THE BACK OF THIS BOOK.**

CAN I USE THIS CHARACTER SYSTEM OUTSIDE OF THE DREAM PARK SETTING?

THE QUESTION WE GET ASKED THE MOST AROUND HERE

The answer is yes, but with a few provisions. First of all, you have to understand the nature of Dream Park. In Dream Park, nothing is real—guns don't really shoot, swords don't really cut, and spells don't really blow things up. This means that as far as the Park Designers are concerned, a .357 Magnum does whatever they programmed the computers to say it does. And while they try their best to simulate what that gun will do in real life, in the end, they're more concerned with whether the Players are having a good time than in creating an exact simulation.

This works great if that's your aim as well. However, if you're looking for an exact simulation of reality, we warn you that this system doesn't play fair. Dream Park is designed to let barbarians with broad-swords duel lightsword-waving starknights, and intentionally doesn't take into account that a lightsword should shear the broadsword into little bitty pieces. Weapon damages and ranges are proportional, not realistic. People can change skills with each new Game. In the Dream Park universe, Arabians on flying carpets can attack dragons or spacefighters with equal aplomb, because the goal is to create the maximum in fun.

*If you hardcore simulators haven't run off screaming yet, take heart; we've included a special section in this rulebook called **Taking the Park Out of the Park**, designed to let you do just that. But right now, we suggest you check out the Park setting and go with the flow. You might be surprised at how much fun you'll have.*

Pretty schizophrenic, isn't it? But before you go out and rent a copy of *The Three Faces of Eve*, remember that this is one of Dream Park's strongest points—you can link it up to any existing game you're currently playing, bring in any favorite character, or even play it as a stand-alone game. You can even give a single Park character several roleplaying personas. (Although he won't be able to play them all at the same time!)

It also means that no matter what happens, your original Dream Park character can't be killed*. He can have a role he's playing during a game aed, but the original guy who walked in through the gate can come back again and again to play.

For the sake of simplicity, we'll generally refer to anyone you play within the Game as a **character**. However, when a distinction needs to be made, we'll call the guy who's going to be walking into the Park the **visitor**, the role he'll be playing while in the Park the **role**, and you (the person reading this book) the **player**.

BACKGROUND

Before we can start creating a role for our visitor, we're going to need to know a few things about this guy (or gal) who's walking in through the front gates. We'll want to do this for two reasons: one, to make sure that the character stays consistent no matter what role he's playing while in a Park Game, and two, to determine if any attributes or experiences of the visitor outside the Park will affect the character he's going to play *inside* the Park. This means establishing a **background**.

The **Background** section of the Character Sheet covers things the Psych and Medical departments of the Park are going to want to know about any visitor before he or she can actually enter a Game. In a non-standard Game (one not based in the Dream Park setting), this information can also be used to tell you and your Gamemaster the basic facts about a character (see **Taking the Park Out of The Park**, pg. 123 for more on this).

1 PHYSICAL MAKEUP

The first part of the Background section covers basic **physical** makeup; **sex**, **age**, **height** and **weight**. These are the things the Park medics need to know to make sure someone won't fall over from the exertion of a really tough Game. The sex of a Park visitor is up to you (it doesn't have to be the same as yours).

We won't ask you to be really specific about any of these things. In general, age is used for description more than anything; a teenager is anyone from 12 to 19, a young adult is from 20 to 29, a mature adult is from 30 to 49, and an older adult is from fifty up. Height is mostly used to determine whether a person can get into certain spaces or whether you have to stoop a lot. Finally, weight is used in cases where there's a question of whether or not something can support a character.

2 OUT OF PARK PROFESSION

If you are playing in a "non-standard" game (i.e., a game not being

* Well, not normally. There are ways to kill off a character, but they're pretty extreme. See pg. 93 for details.

based in the Dream Park setting), you will probably want to ignore this part. But if you're playing an in-Park game, we assume that the visitor you are playing has a "day job" outside the Park—something he or she does in "real life". Another option is to have the visitor you're playing actually work in the Park (Alex Griffin is a good example of this). In that case, pick the profession that most resembles what that person does when they're not part of a Game. A list of typical Dream Park jobs is in the sidebar section.

Out of Park Profession is also one of those things that helps you, the player, establish the persona of your character, giving your roleplaying more dimensions and interesting background. For example, if the character is an entertainer in real life, he may tend to use his entertaining skills to amuse his fellow Gamers when things get rough. If he's a professional, he may often exchange shop talk with other members of his profession who happen to be in on the Game.

Most of the time, what a visitor does outside the Park will have no effect on how well he or she does inside of a Game. But your Gamemaster may want to encourage you to think of yourself as a fully rounded roleplayer by giving you an extra point or two in a feat related to your day job. For example, as a singer, you might just be a little bit better at singing than your skill scores indicate, and the Gamemaster has the option of acknowledging this if he or she wants to.

3 MOTIVATION

This is another important roleplaying aid, useful to both standard and non-standard Game players. Motivation is what makes a person tick; what drives him to do what he does. **Every Dream Park Character must have one motivation.** The idea is to pick a strong motivating force and to act upon it whenever possible, no matter what Game you're currently in. For example, if your main motivation is greed, you'll use any opportunity you can to get your hands on valuable things. If your motivation is power, you'll enjoy bossing others around.

Some motivations are a little less obvious; if the character is working through a trauma, it's up to you as the player to come up with what that trauma was and what the character will need to beat it. (Maybe he's scared of snakes and joined the *Great Serpent Hunt Game* just to get over his phobia!) In all cases, establishing a Motivation is an important part of establishing your Dream Park character as a "real" person.

4 ATTITUDE/TRAITS

This area describes what kind of person your character basically is, and to some extent, how you relate to others. If you're Shy & Secretive, you're probably not going to be the life of the party; if you're Moody, Rash & Headstrong, you're going to probably pick a lot of fights with your fellow Gamers. Like Motivation, Attitude & Traits are important tools for shaping your character and making it interesting. **You must pick one Attitude/Trait for the character.**



SOME IN-PARK JOBS

Remember, you don't have to have a day job outside of the Park. You can find lots of interesting and lucrative professions right under your virtually goggled nose.

- **Technician:** Someone has to make sure the sets get changed and the costumes get kept up. You know all the tunnels and all the secrets of how the Park works.
- **Security Guard:** You make sure people stay out of the sensitive and high security areas of the Park. Your boss is Alex Griffin; a tough but fair kinda guy. Hey, you hear he even Games sometimes!
- **Ride Operator:** Besides the Game Galleries, there are hundreds of amusement rides in Dream Park. You operate one of these, maybe even the Gravity Whip!
- **Administrator:** Even in the most advanced amusement park in the world, *someone* has to shuffle the papers, process the requisitions and fill out the reports.
- **Groundskeeper:** Your job not only covers the regular things like cutting the grass, but also tending to the hundreds of thousands of exotic plants and animals used in the Gaming Areas and the Theme Hotels.
- **Restaurant Personnel:** There are dozens of eating establishments throughout the Park, ranging from the everyday fast food chains to the really amazing theme restaurants like the Phantom Feast.
- **Hotel Staff:** You run the hotels, process the reservations, and keep things going in one of a dozen theme hotels all over the Park, including haunted houses, giant floating castles and mermaid mansions.
- **Bartender:** There's dozens of exciting theme bars in the Park, from space-taverns with aliens to medieval inns with elves and dwarves. And you serve them all.
- **Actor:** Your job is one of the most exhausting (and fun) ones in the Park; playing one of the many characters, good guys, bad guys and monsters in the Games.
- **Special Effects Department:** You've got one of the fun jobs. Like Tom Izubumi (your boss), you get to design all of the hologramatic and robotic effects used in the big Games.
- **Model/Prop Shop:** If it's a giant robot, Godzilla, a submarine for the *Red October Game*, or just an everyday run-of-the-mill spaceship, your department makes and runs it.



PERSONAL ATTRIBUTES & PROBLEMS

This step is optional; it exists to give you a greater amount of flexibility when customizing a character, allowing you to make characters who are stronger, smarter or better-looking than normal. **Personal Attributes** covers things that your Dream Park character is particularly good at; some people are just naturally smarter, more attractive, or as strong as an ox; these things just don't go away when they enter the Park. Personal Attributes affect your character in a very direct way by giving your character a point "bonus" when performing certain types of activities. **Personal Problems** are things your character is not good at, weaknesses he/she is susceptible to, or agreed-on limits imposed by the Gamemaster. They are the flipside to Attributes, and are reflected in play as point "minuses" when performing certain tasks, or as mental limitations in game play.

How to Get Attributes & Problems: Each Personal Attribute has an **Attribute Value** from 1 to 2 (listed as a parenthesised number next to the title of the Attribute). This is only a base value. If you want to increase the bonus given by the Attribute you must multiply the point value by the number of bonus points you want to take (for example, if you wanted to have Smart (1) with a +3 bonus, you would multiply the base of (1) by 3 to get an Attribute Value of 3. **No Attribute bonus may be higher than +3.**

Each Personal Problem also has a point value. To buy an Attribute, you must match it with an equal number of Problem points. You may "double up" on some Problems, taking different variations of the same. These Problems are marked with a small "D" next to the Problem Point value. For example, to match our +3 Smart Attribute above, we would either need to take a 3 point Problem, three one point Problems, or a combination of Problems adding up to 3 points. When marking Attributes or Problems on the Character sheet, write the bonus in the box instead of just checking it.

PERSONAL ATTRIBUTES

Smart (2): Add a +1 bonus when using any type of Knowledge or Lore skill.

Strong (2): Add a +1 bonus to the Damage roll of any Melee Weapon or Hand to Hand attack, or +1 to any strength-based Athletics attempt.

Good Looking/Charismatic (1): Add a +1 bonus when using your Seduction, Persuasion, Acting or Bribery skills.

Enhanced Stamina (2): The character is hardier than most people. Add a +2 bonus to your total Wounds.

Dexterous (2): Add a +1 bonus when using your Dodge, Athletics, or Ranged Weapon skills.

Lucky (2): The character is extremely lucky. Add a +1 bonus to any Gamble, Dodge or Awareness skill.

Natural Actor (1): The Character is a naturally good actor. Add a +1 bonus to any Acting or Persuasion skills.

Enhanced Balance (1): The character is good on his/her feet. Add a +1 bonus when using any Acrobatics, Zero G-Movement or Sport skills.

Clever (2): Add a +1 bonus when using any Technical or Thief Skill.

Enhanced Awareness (1): The character has a natural ability to notice clues. Add a +1 bonus to all Awareness skill rolls.

Natural Athlete (2): The character is a naturally gifted athlete. Add a +1 bonus to any Athletics skill.

Direction Sense (1): The character will never become lost. Add a +1 bonus to any Tracking or Navigation skills.

Ambidexterous (1): The character can handle tools and write with either hand. Add a +1 bonus when making any two-handed attacks.

Photographic Memory (1): The character never forgets anything he has memorized. Add a +1 bonus to any Programming, Deduction or Language skills.

Speed Reader (1): The character can read entire books within an hour, at a rate of 20 pages per minute. Add a +1 bonus when using any Research or Cryptography skills.

PERSONAL PROBLEMS

Phobia (1^D): A phobia is a fear of something so overwhelming that when you confront it, all you can do is react by running away frantically. (Or, if that's impossible, collapsing into a twitching heap.) When you are confronted by your phobia, you must make an Extremely Hard Willpower roll to keep from reacting. Common phobias would be: fear of crowds, the dark, death & dead things, enclosed spaces, heights, insects, monsters, snakes, cats, dogs, the opposite sex, etc.

Addiction (2^D): An addiction is an overwhelming compulsion to use or partake of something. Typical addictions would be: food, alcohol, drugs, sex, etc. When the desired substance is offered, the player must make an Extremely Hard Willpower roll to turn it down, or he will indulge as much as possible to the exclusion of all other things. Each day, he must also make a Hard Willpower roll to avoid seeking out the desired substance to the exclusion of all other activities.

Split Personality (2): This is an alternate "you" that appears under stress or privation. The Game master controls the personality, allowing it to act as he desires while it is in control. To stop the alternate personality from taking over takes a Very Hard Willpower roll; to stuff him/her back into the box is Extremely Hard.

Weak Will (1): You just don't have the strength to say no. A -1 penalty to all Willpower rolls.

Dyslexia (2): The character has a problem with perceiving letters and numbers. The Gamemaster may choose to jumble text up to be incomprehensible, or reverse the order of numbers in a list. Any reading-related task is made at half its normal Skill.

Ugly (2): The character is really homely. Bone ugly, in fact. He suffers a -2 penalty to all Seduction, Persuasion skills.

Lousy Personality (2): No matter how you act, people just seem to dislike you. Maybe it's an abrasive voice or an annoying grin. A -2 penalty to all Seduction, Persuasion, Acting Skills.

Absentminded (3): The character never remembers anything, making it hard for him to remember formulas, facts and information. A -1 penalty to all Programming, Language, Navigation, Zenology, Botany, Physics, Psychology, Archeology, Anthropology, Zoology and Survival skills.

Illiterate (3): The character can't read at all. Not a word. Forget about reading magic books, clues or technical manuals.

Clumsy (2): The character is horrible at anything to do with athletics or hand-eye coordination. He has an automatic -1 penalty to any Athletics, Stealth, Ranged Weapons, Melee Weapons, Hand to Hand, Tinkering, Dodge or Fighting skill.

Space Cadet (2): The character drifts around in a world of his own, oblivious to everything. All Awareness rolls are made at a -2 penalty.

Powerful Enemy (2): The character is consistently the focus of the Game Master's attention. No matter what the Game, the Game Master always sends the thugs out to get him, with the rest of the group an afterthought.

Common Weakness (4): An agreed-on Problem for magic users, clerics and superheroes only. While in the Game, the character loses the ability to use superpowers, cast spells or use psionics whenever he is exposed to this common, everyday object. It could be salt, water, iron, cats, dogs, insects—but it must be something that could be encountered at least once a day. An example of this would be the traditional weakness of fairies to cold iron.

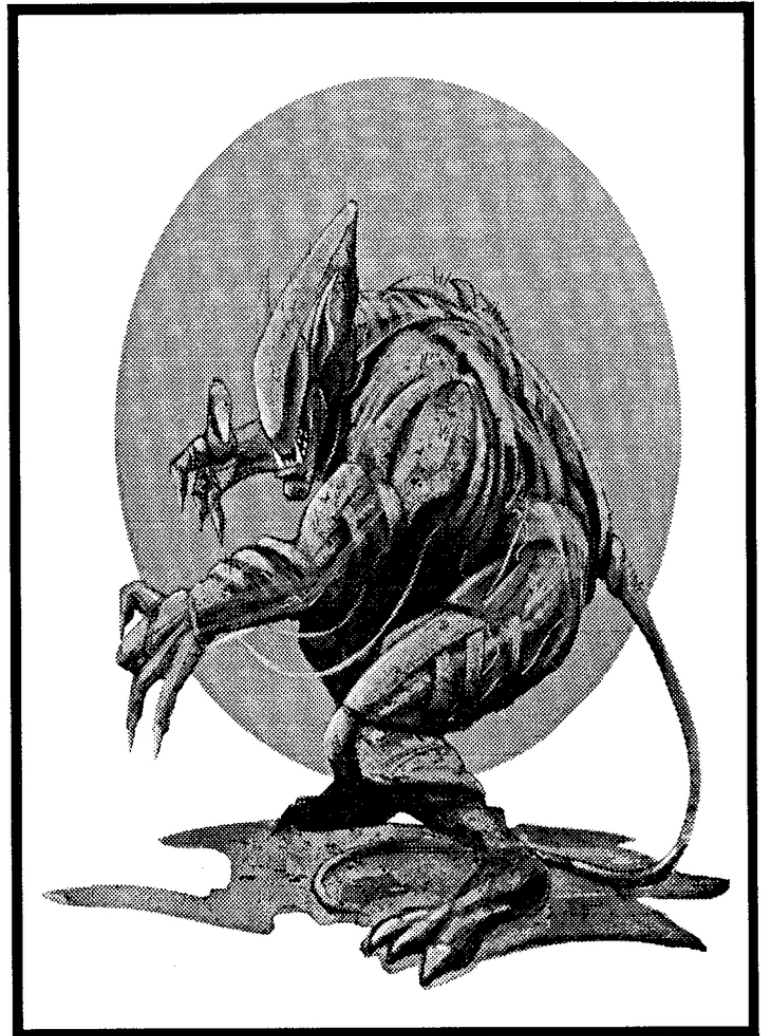
Deadly Weakness (4): Another agreed-on Problem which must be ok'd by the Gamemaster. Exposure to this object or element will kill the character out of the Game (Deadly Damage each turn until the object is removed). A deadly weakness cannot be anything common; it must be something specially prepared or otherwise brought to the player (Green Kryptonazium, a rare alien element, would be an example).

Tag-A-Long (1): The character has acquired a follower; some type of obnoxious or otherwise pain in the neck character controlled by the Gamemaster. The Tag-A-Long shows up at the most inopportune moments, always blurts out the wrong thing at the wrong time, and generally makes himself a pain to the player at all times.

6 RACE/SPECIES

Once again, this is an optional, character-building step. While it's generally assumed that Dream Park characters will be humans playing humans in most Games, there's no reason why this has to be the rule. Although DreamTime™ technology doesn't have the ability to drastically alter a person's height (allowing a 6 foot man to play a fighting dwarf from the Mines of Morrogram), it can allow characters to appear in just about any average sized, generally humanoid configuration, simply by donning a full body costume and hooking up the nerve-stimulation interfaces. Lizard men, cat men, wolf men, tree men, elves, Kzinti, mutants, Moties—are are possible within the bounds of the Park. A character can even change sex by putting on the right costume (an example of this is the infamous "girl suit" that makes a momentary appearance in *California Voodoo Game*).

There are a few important things to remember about altering a character's race, species or sex. First of all, these "humanoid forms" are only elaborate costumes; they do not impart greater strength or any other attribute to the character. Second, although multiple limbs and so on are possible, DreamTime™ tech does not allow these limbs to be functional appendages; they're mostly for show, and cannot be used to carry weapons, pick things up, etc.



WHAT'S WITH ALL THE GOALS AND STUFF?
TO UNDERSTAND THIS ONE, YOU NEED TO KNOW A LITTLE BIT ABOUT THE DREAM PARK NOVELS



The original Dream Park novels were designed to work on two levels. One level was the excitement of the Game; the

figuring out of the puzzles, the combat, and the character interactions.

But the other level was the Mystery—a bona fide mystery that happened outside of the actual Game. In the first book, for example, someone had been murdered in the Park and the murderer was hiding among the people playing the Game. So Alex Griffin, Park security head, joined the Game to root out the killer.

Obviously, adding this level to your Dream Park Games would be a lot harder—you'd basically be people in a game playing people who were playing a Game. This is why we've concentrated on the Game side more than the Mystery side. But if you think you can keep it all straight in your head, you can set up a Mystery around the Game, perhaps by placing the Park within the context of some other roleplaying game you're already running. For example, we've made Dream Park an actual location in our Cyberpunk campaigns.

That's where Goals, Out of Park Professions, Motivations and all the other things come in. Using these as guidelines, you can often set up an external Mystery that can run concurrent with the Game. For example, if Lyle Talcroft decides to murder his boss and then hide out in the Game, your players may unwittingly discover they too have a killer amongst them...

7 GOALS

Goals are basically things the player wants to accomplish in his life. Each character should have three types of Goals: **Social**, **Professional** and **Hobby**. Besides being a good tool for roleplaying, goals also fill another important function in a Dream Park Game—they can be used to define a character's personal agenda outside of the Game. This in turn, allows a Gamemaster to recreate the "out of Game" action that makes the Dream Park novels the fascinating "one boat" mysteries that they are.

For example, say you are playing Lyle Talcroft, technician at the Park currently participating in the Runaway Godzilla Robot Game. Without goals, Lyle's just another guy playing in a Dream Park fantasy adventure, right? But say Lyle's Social Goal is to impress the attractive lab tech in the Engineering Department. His Professional goal is to make a million dollars and retire at 25, and his Hobby goal is to design a fully independent robot with its own artificial intelligence.

A smart Gamemaster can use these little clues to set up all kinds of exciting subplots for Lyle outside of the regular Game. Maybe Lyle's boss spots Lyle's plans for the robot at lunch, copies them, and presents the idea to the Dream Park Board as his own. Maybe the lab tech in Engineering is put on the robot project with Lyle's boss (who also has designs on her). Finally, an outside agency offers Lyle a million dollars to steal back his prototype and hand it over to a double agent also in the Game...

As a Gamemaster, you may find adding this extra "layer" of plot to your games a little too much to follow. But if you're bringing in characters from another campaign or fitting the Park into a larger cosmology, Goals can be extremely useful.

BASIC SKILLS

So far, the process of creating an Advanced Character has been concerned with the "roleplaying" side of the character: likes, dislikes, size, weight, height, etc. Now it's time to tackle the "mechanics" side: the character's **skills**, **abilities** and so on.

To start with, one very important thing to remember about a Dream Park game is that it can occur in almost any environment, genre and historical epoch—in fact, most Gamemasters freely mix all three conditions to get the maximum in exciting play. This is, in fact, one of the best parts of a Dream Park adventure; there are no limits to what you can face from Game to Game. The catch to this is that in order to make all this mixing and matching work, you're going to need an ironclad way to transfer a Dream Park character and his/her abilities from place to place without losing something in the translation. The foundation of this is **Basic Skills**.

If you've played with the Quik Start Characters, you've already encountered the idea of Basic Skills. These "macro-skills" are designed to cover almost every conceivable type of standard roleplaying situation, by defining *categories* of skill instead of *individual* skills. This means that instead of having ten types of bladed weapon skills, eight types of clubbing skills, and a host of polearms, all

hand-held, body-powered weapons would be simply listed as Melee Weapons.

BASIC SKILL DESCRIPTIONS

- **Melee Weapons** covers almost all hand-held weapons, including swords, axes, daggers, clubs. The only melee weapons not covered by this skill are Polearms (pikes, naginata and staves), Martial Arts weapons (like tonfa, sai, nunchaku), and Fencing weapons (like rapiers and foils). This is because each of these types requires specialized training for that type of weapon.

- **Ranged Weapons** covers anything that shoots by pulling a trigger, including rifles, handguns, lasers, blasters, crossbows, etc. The only weapons not included into this category are Bows (the drawn type), Heavy Weapons (such as missile launchers and bazookas), and Vehicle Weapons (such as starship weapons and tank guns). Once again, these weapons require specialized skills not encompassed in a trigger-firing weapon.

- **Hand to Hand** covers any type of physical attack, such as wrestling, boxing or kicking. Traditional Martial Arts are not covered in this category, as they require special training and usually cause far more damage than normal brawling attacks.

- **Knowledge** is a general "lore" or informational skill, equivalent to a general education in any culture. In an in-Park Game, this may reflect knowledge the player will have gotten from the pre-Game briefing. In a non-standard Game, this reflects facts the player may have learned just by living in the environment or through the sort of schooling common to anyone in that particular place.

- **Tinkering** is the knack of fixing or juryrigging things; it requires little or no formal training, just a feel for what goes where to make something work. When you tinker, you basically fiddle with something until you get a desired result. There are, however, many other specific types of inventing and repair skills, each requiring training and proper tools.

- **Dodge** is the ability to get out of the way of danger. In Dream Park Games, we don't worry about how you dodge, just that you do. It's a good general skill for evading flying fists and flashing swords.

- **Athletics** covers your ability to swim, lift weights, knock things over, jump, balance, juggle—in short, to do any sort of demanding physical activity. While there are specific skills for certain sports and other activities, this covers most of the basics.

- **Stealth** is your ability to sneak; to hide, to creep about silently in shadows, and to avoid being seen or noticed. Stealth covers most sneaking around skills; picking pockets or locks requires special skills and training normally not part of a day-to-day education.

- **Awareness** is your ability to notice things in your immediate environment; hidden things, clues, changes, sounds, smells, etc. This skill is used when you want to spot something, hear something, or perceive a change around you.

- **Willpower** is your ability to resist pain, privation, temptation and other adverse psychological forces. It's used whenever someone attempts to make you do something against your will, or whenever you attempt a feat that would normally be beyond your endurance.

If you're an old roleplaying hand, you may also notice that Dream Park Characters don't have "stats": values to define their natural abilities. Instead, these abilities are encompassed by the Basic Skills. In the next pages, we'll see how to apply these Basic Skills directly to a character.

**THIS BASIC SKILLS
THING SOUNDS
STRANGELY FAMILIAR...
OR "WHY WE CREATED THE QUIK START
CHARACTERS THE WAY WE DID."**

CHARACTER

MOVE: 12" (Run)

ARMOR: Leather (Very Light)

Background: This section is used to describe the character. There are often little hints on the character's background, his motivations and goals in this section.

Spells/Skill/Special Abilities: These are special things the character can do. All Skills are described by listing the Skill name and a plus value (like Cybertech+3). This represents the skill and how good you are at it (a 1 would be terrible a 4 or 5 would be pretty good). Skills, spells and abilities which can be used in the Basic Game are listed in bold *italic type*. All others are used in the Advanced Game.

MELEE WEAPON	4	RANGED WEAPON	3
HAND TO HAND	3	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	1

1	2	3	4	5	6	7	8	9	10	11	12
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QUIK START CARD

If you've played the Quik Start Game, you're already familiar with the Basic Skills as part of the Quik Start Character Cards. With the Quik Start Cards, we gave you specific weapons skills like Blaster, (instead of general categories like Ranged Weapons) but the idea is the same and makes it easier to develop new characters once you've mastered the Quik Start.

There's another reason for this. We set these characters up this way so that enterprising Gamemasters could use them as characters in their own games. A quick glance at the card gives the Gamemaster the character's level of ability in its most important Skills, and the Background data on the back gives the Gamemaster everything he or she needs to act out the role.

As we release further adventures, we'll be including new character cards (as well as Gadget, Gear and Spell cards) in each one, giving you hard-working Gamemasters a huge file of possible Actors to play in all your Games. You can even use baseball card holders to store them for new Games! We think it's a pretty neat idea, and hope you will too.


PROFESSIONS, BASIC SKILLS & WOUNDS

Here's where we link up the Basic Skills with the rest of the Character. By combining groups of Basic Skills with Game Professions, we can create frameworks that allow us to build almost any type of persona. This section covers:

8 PROFESSIONS: This is what you do for a living within the context of the Game. For example, if you mostly steal for a living, you're a Thief. If you kill monsters a lot, you're probably a Fighter. Magic Users cast spells, Cleric/Medics heal people (with or without magic), Engineers invent and fix things, and Loremasters study and gather information. Every Dream Park player must choose a profession for his or her character. There are ten professions in Dream Park: **Magic User, Cleric/Medic, Fighter, Thief, Engineer, Superhero, Psionic, Loremaster and Multiclass.** Each has strengths, weaknesses and areas of specialization.

9 SKILL PACKAGES: In addition, each profession also begins with a certain "package" of Basic Skills, which can be customized by the player as desired. Each player gets **three Game Points for this purpose**; these Points can be used to increase any desired skill(s) at the start of creating a character. You may not, however, reduce Skills or "trade" Points between Skills. Once you've chosen and modified your Skill package, write it into the space provided on your Character Sheet.

10 SUBPROFESSIONS: Subprofessions are "specialist" groups within a given profession. Another way to look at a subprofession is simply another way of describing a profession that has the same Basic Skills as the primary Profession.

11 WOUNDS: Each starting character also begins with a starting **Base Wound** level. Roll 1 die and add the Base Wound value for your Professional type. Cross out all Wound boxes on your Character Sheet higher than this total. **Note:** the small dice symbol  means roll 1 die.



FIGHTER

SUBPROFESSIONS: WARRIOR, MERCENARY, MARTIAL ARTIST, BARD, ROCKERBOY

Fighters use their honed combat abilities to defeat physical threats. They are experts in all types of weapons and methods of hand to hand combat.

MELEE WEAPON	4	RANGED WEAPON	3
HAND TO HAND	3	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	1

BASE WOUNDS: 6+ 



MAGIC USER

SUBPROFESSIONS: SHAMAN, SORCEROR

Magic Users are spell-casters; wizards, shamen, and sorcerers, manipulating the forces of the universe through their mental powers and knowledge.

MELEE WEAPON	2	RANGED WEAPON	1
HAND TO HAND	1	KNOWLEDGE	4
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	3	WILLPOWER	3

BASE WOUNDS: 4+ 



THIEF

SUBPROFESSIONS: NINJA, SPY

Thieves are specialists in infiltration. The Thief category covers more than just catburglars; it also includes Ninjas, Spies and any other profession that depends on silence and stealth.

MELEE WEAPON	1	RANGED WEAPON	3
HAND TO HAND	1	KNOWLEDGE	1
TINKERING	2	DODGE	4
ATHLETICS	2	STEALTH	3
AWARENESS	2	WILLPOWER	1

BASE WOUNDS: 4+ 



ENGINEER

SUBPROFESSIONS: TECH, NETRUNNER

Engineers are tinkerers and fixers. They invent new devices, fix damaged tools and weapons, and are famous for getting just that little bit extra out of any engine.

MELEE WEAPON	3	RANGED WEAPON	1
HAND TO HAND	1	KNOWLEDGE	3
TINKERING	4	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	2	WILLPOWER	1

BASE WOUNDS: 5+ 



CLERIC

SUBPROFESSIONS: MEDIC, PRIEST

Clerics are healers and preservers of life. In addition to their medical skills, Clerics may call upon their faith to accomplish miraculous cures. This type also includes Medics and non-magical healers.

MELEE WEAPON	3	RANGED WEAPON	1
HAND TO HAND	1	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	1	STEALTH	2
AWARENESS	3	WILLPOWER	4

BASE WOUNDS: 5+ 



LOREMASTER

SUBPROFESSIONS: DETECTIVE, SCIENTIST, SAGE

Loremasters are sages and seekers of knowledge. Only a Loremaster has the special deductive skills to be able to unravel the many puzzles and tricks of each adventure.

MELEE WEAPON	1	RANGED WEAPON	1
HAND TO HAND	1	KNOWLEDGE	3
TINKERING	2	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	4	WILLPOWER	3

BASE WOUNDS: 4+ 



PSIONIC

SUBPROFESSIONS: NONE

The **Psionic** character is the master of the mental arts, using abilities of paranormal origins. She is often labelled a "mutant" by those fearful or envious of her powers.

MELEE WEAPON	1	RANGED WEAPON	1
HAND TO HAND	2	KNOWLEDGE	2
TINKERING	1	DODGE	3
ATHLETICS	2	STEALTH	1
AWARENESS	4	WILLPOWER	3

BASE WOUNDS: 4 +



SUPERHERO

SUBPROFESSIONS: NONE

The **Superhero** uses the abilities of comic book crusaders to defeat opponents. A fighter with enhanced powers, she relies on her fists when super skills won't do the job.

MELEE WEAPON	2	RANGED WEAPON	1
HAND TO HAND	4	KNOWLEDGE	1
TINKERING	2	DODGE	3
ATHLETICS	3	STEALTH	1
AWARENESS	2	WILLPOWER	1

BASE WOUNDS: 6+



MULTICLASS

SUBPROFESSIONS: NONE

The **Multiclass** character combines the special abilities of two other professions; like a Fighter-Thief or Cleric-Magic User. They start out weaker, but can use both types of professional skills without penalty (see pg. 40)

MELEE WEAPON	1	RANGED WEAPON	1
HAND TO HAND	1	KNOWLEDGE	1
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	2	WILLPOWER	1

BASE WOUNDS: 4+

12 CUSTOMIZING YOUR SKILLS: A FEW HINTS

In addition to your **Professional Skill List**, you also get an **additional 3 points** to be placed anywhere you want within your **Basic Skill list**. A word of warning: it's going to be tempting to just put as many points into one area as you can, to create a superpowerful Fighter or really unstoppable Magic User.

Resist the temptation.

Dream Park is a game with a lot of changes; changes in environments, genres, historical ages, etc. There's no guarantee that in the next Game your Magic User won't find himself dumped in a place where magic doesn't work, or your Fighter in a place where he has a high Melee Weapon skill and everyone else uses ray guns. The smart way to go is to try and create a character with skills balanced against all possible situations, because you never know what you're going to be facing next, and one misplacement of skill points could get you killed out of the Game—fast.

13 CREATING NEW PROFESSIONS

There are two ways to create a profession not on the list. The first is to fit it into an existing Profession as a Subprofession; an example of this is the Spy Subprofession, which fits into the Thief Profession. In this case, it's best to talk to the Gamemaster of your playgroup and agree on the closest match.

The second method is to create a whole new Profession. In this case, you and your Gamemaster should begin by describing the Profession. Decide if it will have any special Abilities or Skills, and finally set up a Basic Skill package for the Profession. This is done by allotting points between Basic Skills in the following manner:

- Four 1 Point skills
- Three 2 Point skills
- Two 3 Point skills
- One 4 Point skill

MELEE WEAPON	RANGED WEAPON
HAND TO HAND	KNOWLEDGE
TINKERING	DODGE
ATHLETICS	STEALTH
AWARENESS	WILLPOWER
BASE WOUNDS: +	

Lastly, let the Gamemaster determine what your Base Wounds will be.

14 IMPROVING YOUR BASIC SKILLS

Although this will be covered in greater detail on pgs. 89 thru 92, you may find it pretty comforting to know that you'll be able to improve your character's Basic Skills. As you progress through each new Game, you'll win new Game Points, which can be used to buy skills and options. **You may, at the end of each completed Game, put up to 3 Game Points into your Basic Skills on a one for one basis.** These points can be placed all in one Skill or scattered between your character's Skills. The rest of your points are used to buy **Options** (as described in the next section).

OPTIONS

Now we get to the most interesting part of creating an Advanced Dream Park character. **Options.**

If you're playing in an out-of-Park Game, this flexibility is less important—unless you're running a multiversal campaign where the players will be changing locales quite often. In these cases, we suggest that player options should not be allowed to change, but that new options/skills can always be added when the players win new Game Points. ***As a starting Dream Park character, you begin with 20 Game points with which to buy Options. These points may only be used for Options.***

1 Options are where the flexibility of Dream Park *really* starts to show. Options are Skills, Gear, Abilities, Spells, and Powers which you buy out of a pool of Game Points for each Game. This means that if you used points to buy a laser sword, a spaceship, power armor and psionic mind control powers in one Game, you could actually cash them all in and spend your points on something else (at the start of the *next* Game). This is one of the most powerful aspects of Dream Park characters—flexibility. Every new Game allows you to alter parts of the character you're playing to better fit the current Game. This is particularly important when you consider the fact that you never know what the next Game is going to throw at you!

2 CAN YOU SPEND OPTION POINTS ON BASIC SKILLS?

The answer is—no! yet! The 20 Game Points you get with a starting character are designed to buy Options like Advanced Skills, Weapons, Armor, Tools, Vehicles, Pets, Spells, Superpowers, etc. However, when you win more Game Points in successive Games, you can spend those to improve your Basic Skills (or buy new Options). Here's the catch—**only 3 points at a time can go directly into your Basic Skills—the rest may only go into buying Options.**

Points placed into Basic Skills are frozen; once spent, they may not be shifted around between each other or used to buy Options. For example, once you add 2 points to your Ranged Combat skill, it has to stay there. The good news is that if you lose points during a Game, they will never be taken from your Basic Skills, only from your Game Point pool.

OPTION #1: OPTIONAL SKILLS

The first list is made up of what are called **Optional Skills**; skills not covered by your Basic ten. These are skills that can be used to "customize" your character for a series of Games, or for specific Games where certain abilities would be most useful.

1 OPTIONAL SKILL COSTS

As described earlier, Dream Park Skills are based upon points placed into a particular skill; the more points spent, the better you will be at using that skill. When starting a Dream Park character, you automatically get a certain amount of skill points in your Basic Skills, based on the type of Profession you've chosen. To improve these skills will require spending additional Game Points between Games.

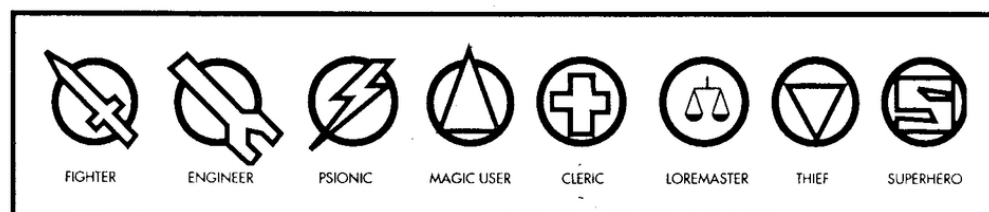
Easy	1 Game point buys 1 point of Skill
Simple	2 Game points buy 1 point of Skill
Hard	3 Game points buy 1 point of Skill
Very Hard	4 Game points buy 1 point of Skill
Extremely Hard	5 Game points buy 1 point of Skill

However, when you're buying Optional Skills, it's not quite as simple. In this case, skills are not only bought by spending Game Points, but different skills may also have differing costs, based on how hard they are to learn. All Optional skills are considered to be Easy, Simple, Hard, Very Hard and Extremely Hard to learn, and have Game Point costs accordingly.

For example, most people would agree that it's probably harder to learn how to fly a helicopter than to drive a car. So Driving skill might be considered Simple to learn, while Helicopter Piloting would be Very Hard to master. This means if you spent eight points on Driving, you would raise your skill by four points, but if you spent that same eight points on Helicopter Piloting, your skill would only rise by two points.

2 PROFESSIONAL ADVANTAGES

Before you run out and buy up lots and lots of skills, there's one more thing you'll need to know about buying Optional Skills: the effect of professions. Here's how it works. Each Optional Skill is connected to a particular Profession, symbolized by one of the following symbols:



Find the symbol for your Profession. Now check the heading for the group of skills you want. If your symbol doesn't match the symbol for the type of skill, you must pay **DOUBLE** the normal costs. We call this a non-professional skill penalty. For example, if you were a Loremaster (symbol = ☹️) who wanted to buy a Very Hard to learn Fighter skill (symbol = ⚔️), you would pay 8 Game Points instead of 4 for every level of Skill purchased.



3 MULTICLASS CHARACTERS

The only exception to the non-professional Penalties rule is the Multiclass profession: this character type can elect to take the skills of any two types of Professions, (such as Magic User/Thief, or Superhero/Fighter) at no professional penalty. This is the big advantage of the Multiclass; although it starts with very weak Basic Skills, it can maximize itself when buying Optional Skills.

The nice part about non-professional penalties is that it allows anyone to buy a Skill, even if it's out of his or her Profession. However, the penalties will always give the advantage to the player working within his Profession; if you're all playing in a Game where superpowers are permitted, the entire party can have superpowers, but the Superhero will be able to buy more and/or better powers than his non-superhero companions.

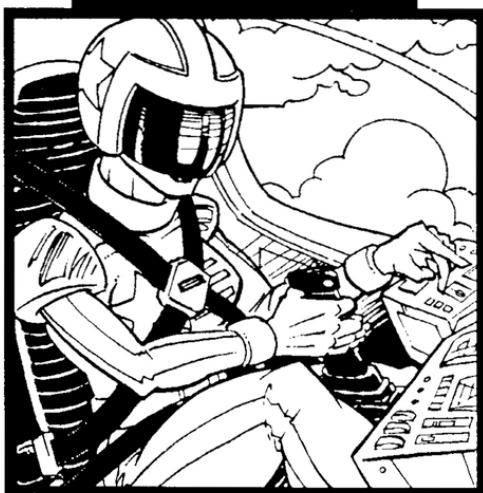
Likewise, this system also allows you to create characters who can do a lot of different things, as long as they have the Game Points to buy them. Bards can be created as Fighters with spells; you can have anime-style psionic-punks; you can even create superheroes who use Engineer and Loremaster skills as well as Superpowers. Once again, the only limit to what you can put into the Game is your imagination—and the number of Game Points you've got to spend!

4 SKILL LIMITS

The last thing to consider when choosing Optional skills are the skill's **Historical Limits**. Limits are particular restrictions on the use of a skill or ability in a Game—all skills in Dream Park fit into one of four historical epochs; **Ancient, Historical, Modern, and Future**. Each can only be used in the proper Game historical setting:

- **Ancient (A)** is any skill or technology that is Middle Ages or below. If the Romans, Greeks, Babylonians, cavemen or King Arthur had it (or knew about it), it's considered Ancient.
- **Historical (H)** is from the Renaissance up to 1900. If it could be known by or used by anyone within this span of years, it is considered Historical.
- **Modern (M)** is anything from the turn of the 20th century to the Present day. This period also covers anything within the not too distant future (2000 to 2010), at the discretion of the Gamemaster.
- **Future (F)** is anything that is beyond the limits of current knowledge or technology: spaceships, super lasers, cloning, teleporation, etc. Pretty much anything you could see in a classic "space opera" fits into this category. Again, this is up to the Gamemaster of your particular Game.

OPTIONAL SKILLS



SKILL	COST	LIMITS
ATHLETIC SKILLS		
Acrobatics	HARD	NONE
Sport (specific)	SIMPLE	NONE
Zero-G Movement	HARD	F

MOBILITY SKILLS		
Animal Riding	SIMPLE	NONE
Drive Heavy Vehicle	SIMPLE	M,F
Driving	SIMPLE	M,F
Mecha Piloting	V.HARD	F
Motorcycle	SIMPLE	M,F
Pilot Helicopter	V.HARD	M,F
Pilot Lighter Than Air	HARD	M,F
Pilot Plane	HARD	M,F
Pilot Spacecraft	HARD	F
Sailing	SIMPLE	NONE
Wagon Driving	SIMPLE	NONE

FIGHTER SKILLS ☞		
Archery	SIMPLE	NONE
Fencing	HARD	H,M,F
Demolitions	HARD	H,M,F
Heavy Weapon	SIMPLE	H,M,F
Martial Arts	HARD	NONE
Martial Arts Weapons	HARD	NONE
Polearms	SIMPLE	NONE
Vehicle Weapons	SIMPLE	H,M,F

LOREMASTER SKILLS Ⓢ		
Arcane Lore	HARD	NONE
Cryptography	V.HARD	NONE
Deduction	HARD	NONE
Hunch	HARD	NONE
Identify Magic Object	HARD	NONE
Research	SIMPLE	NONE
Speak to Animals	V.HARD	NONE
Understand Tech	HARD	H,M,F

CLERICAL/MEDIC SKILLS Ⓢ		
Diagnose Illness	HARD	NONE
Physician	V.HARD	NONE

KNOWLEDGE SKILLS		
Archeology	HARD	H,M,F
Anthropology	SIMPLE	H,M,F
Biology	SIMPLE	H,M,F
Botany	SIMPLE	NONE
Bribery	EASY	NONE
Disguise	EASY	NONE
First Aid	EASY	NONE
Gamble	EASY	NONE

SKILL	COST	LIMITS
Hypnotism	HARD	NONE
Languages	SIMPLE	NONE
Machine Interface	HARD	F
Navigation	HARD	NONE
Physics	HARD	H,M,F
Programming	HARD	M,F
Psychology	SIMPLE	M,F
Sign Language	HARD	NONE
Tracking	SIMPLE	NONE
Survival	SIMPLE	NONE
Xenology	HARD	F
Zoology	SIMPLE	NONE

ENGINEER SKILLS

Adv. Materials Tech	V.HARD	F
Bioengineering	V.HARD	F
Chemistry	SIMPLE	NONE
Craftsmanship	HARD	NONE
Cybertech	HARD	F
Electronics	SIMPLE	M,F
FTL Tech	V.HARD	F
Gravitic Tech	V.HARD	F
Hyper-Energy Tech	V.HARD	F
Mechanics	SIMPLE	NONE
Set/Disarm Trap	SIMPLE	NONE

THIEF SKILLS

Escape Artist	HARD	NONE
Forgery	V.HARD	NONE
Pick Lock	SIMPLE	H,M,F
Pick Pocket	SIMPLE	NONE

PERFORMANCE SKILLS

Acting	EASY	NONE
Animal Handling	SIMPLE	NONE
Artist	SIMPLE	NONE
Dancing	EASY	NONE
Photography	SIMPLE	H,M,F
Play Instrument	SIMPLE	NONE
Sing	EASY	NONE
Sleight of Hand	SIMPLE	NONE
Ventriloquism	SIMPLE	NONE
Writer/Composer	SIMPLE	NONE

PERCEPTION SKILLS

Lipread	SIMPLE	NONE
Persuasion & Fast Talk	EASY	NONE
Seduction	EASY	NONE
Streetwise	EASY	NONE

OPTIONAL SKILL DESCRIPTIONS



This section contains full descriptions of all the Optional Skills available to a Dream Park Character.

• Each Skill lists the name, the difficulty of learning the Skill and its Historic and Professional Limits.

OPTIONAL SKILL LIST

ATHLETIC SKILLS

Acrobatics HARD NONE
The skill of making leaps, handstands, balancing, swinging from ropes, doing flips. Having this skill supercedes the basic Athletics Skill for these tasks, and reduces the difficulty of the task by one rank (such as from Hard to Average).

Sport (specific) SIMPLE NONE
The knowledge of a specific type of athletic sport (football, baseball, golf, tennis, etc.). Subject to Gamemaster's discretion; other skills may be required to be good at the sport (such as a high Athletics skill to be a pitcher).

Zero-G Movement HARD F
The skill of moving in a null-gravity environment. Having this skill supercedes the basic Athletics Skill for these tasks, and reduces the difficulty of the task by one rank (such as from Hard to Average).

MOBILITY SKILLS

Animal Riding EASY NONE
The skill of riding any type of common transportation animal, including horses, elephants, thoats, banthas, etc.

Drive Heavy Vehicle SIMPLE M,F
The skill required to drive any vehicle larger than a private ground vehicle, such as trucks, tanks, trailer trucks, etc.

Driving SIMPLE M,F
The skill of driving any commonplace private ground vehicle, such as an automobile, fan car, etc.

Mecha Piloting V.HARD F
The skill of piloting any giant war machine or robot.

Motorcycle SIMPLE M,F
The skill of driving any small, personal ground vehicle with less than four wheels. Includes motorbikes, scooters, fanbikes, jet bikes, etc.

Pilot Helicopter V.HARD M,F
The skill of flying rotary winged or vectored thrust aircraft, including helicopters, autogyros and vectored thrust aerodynes.

Pilot Lighter Than Air HARD M,F
The skill of piloting balloons, dirigibles, blimps and other lighter than air vehicles.

Pilot Plane HARD M,F
The skill of flying fixed winged aircraft, including jets, prop planes and fixed winged anti-gravity vehicles.

Pilot Spacecraft HARD F
The skill of flying all types of spaceships, including fighters, cargo ships, battleships and space cruisers.

Sailing SIMPLE NONE
The skill of controlling any wind driven craft, no matter what size. Can also be used to control "solar" sailing vehicles as well.

Wagon Driving SIMPLE NONE
The skill required to drive any animal-drawn conveyance.

FIGHTER SKILLS

Archery SIMPLE NONE
The skill required to use bows, longbows, and compound bows (crossbows use Ranged Weapon skill). Without this skill, you may use a bow by defaulting to Ranged Weapon skill at one half (round down).

Fencing HARD H,M,F
The skill of using rapiers, sabers and katana in combat. In general, these weapons do greater damages than a regular sword. Without this skill, you may use these weapons by defaulting to Melee Weapon skill at one half (round down).

Demolitions HARD H,M,F
The skill of knowing how to use explosives, including placement, fuses, etc. Also used to defuse or disarm the same. There is no default for this skill.

Heavy Weapon SIMPLE H,M,F
The skill of using any bazookas, personal missile launchers, energy and other cannon, machine-guns, etc. Without this skill, you may use these weapons by defaulting to Ranged Weapon skill at one half (round down).

Martial Arts HARD NONE
The knowledge of a specialized fighting form (karate, judo, boxing, savat , wrestling, etc.). Martial Arts are harder to learn than Hand to Hand skills, but do one level of damage higher than normal. (Serious becomes Critical, for example.)

Martial Arts Weapons HARD NONE
The knowledge of how to use specific weapons related to a martial art, such as sai, tonfa, nunchaku, etc. Without this skill, you may use these weapons by defaulting to Melee Weapon skill at one third (round down).

Polearms SIMPLE NONE
The skill of using any long-hafted weapon, including spears (for stabbing), pikes, naginata, staves, etc. Without this skill, you may use these weapons by defaulting to Melee Weapon skill at one third (round down).

Vehicle Weapons SIMPLE H,M,F
The skill of using any vehicle-mounted weapon whether on planes, ground vehicles, ships, spacecraft, etc. Includes energy cannon, missile launchers, ballistae, cannon, machineguns, deathrays, etc. If it can be put on a vehicle, you can use it (assuming you can make an Understand Technology check for something unfamiliar). There are no defaults for this skill; if you don't have it, you don't use it.

LOREMASTER SKILLS

Arcane Lore HARD NONE
Knowledge of magical facts and legends. This can be used to discover information about how, where and when magic has been used, and by whom. Doesn't allow you to use magic yourself, however.

Cryptography V.HARD NONE
The ability to decipher codes, ciphers or other encrypted messages.

Deduction HARD NONE
By careful observation, the Loremaster is able to determine the most recent events (within a day) in a certain location, or to determine something about the use or user of a particular object. This is equivalent to Sherlock Holmes' famous "From this pipe ash, I deduce that a left handed Indian with a limp entered the room at nine o'clock" skill.

Hunch HARD NONE
The ability to have a random "hunch" about a

particular person, place or thing. This is implemented by the Game Master giving clues to the Loremaster for the specific situation, like "You suddenly realize the device is upside down. When you turn it right side up, you realize how it works."

Identify Magical Object HARD NONE

This skill allows the Loremaster to, by reading the magical fluxes placed upon an object, decipher its use.

Research SIMPLE NONE

The ability to use databases, libraries and other storehouses of information to find facts. The Loremaster not only knows how to get the information, but also where to look for it in the most expeditious form.

Speak to Animals V.HARD NONE

Through observation of an animal's movements, gestures, sounds and so on, the Loremaster can get answers to simple questions. Equivalent to the famous "What is it, Lassie? Trouble? Yes? Is it Timmy? Is he in the mine-shaft?"

Understand Tech HARD H,M,F

The ability to decipher a new technology unfamiliar to you; you can figure out what it is and how to operate it based on this skill.

CLERICAL/MEDIC SKILLS ⊕

Diagnose Illness HARD NONE

The ability to recognize an illness and determine treatment. This skill must be used successfully before any attempt to cure a disease or illness (not injury) can be made.

Physician V.HARD NONE

The ability to administer drugs, perform surgery and in general use all of the skills of a professional physician. With successful use of this skill (1x per patient per day), the normal healing rate of a wounded Player can be increased to 2 Wounds per Game Day.

GENERAL KNOWLEDGE SKILLS

Archeology HARD H,M,F

Understanding and knowledge of artifacts, antiquities and ruins. With this skill, you can tell a non-magical artifact's value, history and origins, or the history and lore of a particular legendary site or ruin.

Anthropology SIMPLE H,M,F

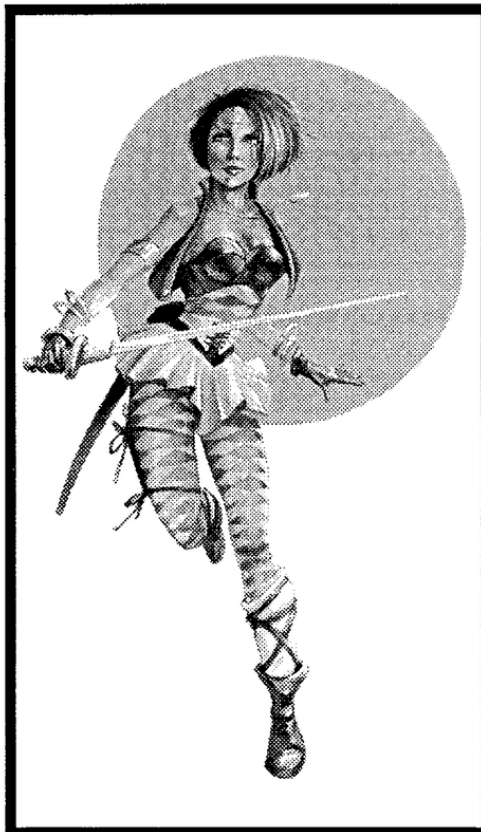
The knowledge of other cultures; their habits, taboos, rituals and customs. Can be used as a default to the Streetwise skill (at one half). Prior use of Anthropology can (at Game Master's discretion) increase a Streetwise skill use by 2 points.

Biology SIMPLE H,M,F

Knowledge of living organisms, genetics, heredity and biological structures.

Botany SIMPLE NONE

Knowledge of plants; their habits, environ-



ments and dangers. When using this skill on an alien plant, a successful Xenology roll must be made first.

Bribery EASY NONE

The skill of offering money or favors for other favors. Used to get past guards, officials, etc.

Disguise EASY NONE

The skill of making yourself look like someone else, or of changing someone else's appearance.

First Aid EASY NONE

The ability to use simple medical techniques on a wounded player. Use of First Aid permits the player to recover one Wound per day; otherwise, no wounds may be recovered.

Gamble EASY NONE

The ability to make wagers, place bets, play card/dice games, etc. successfully.

Hypnotism HARD NONE

The ability to mesmerize others, using voice, spinning objects, etc. Hypnosis is used against the target's Willpower skills. For minor questioning, you must beat the target's roll by at least 1 point. For simple instructions ("Bark like a dog."), your roll must be greater by 3. For instructions that are strongly resisted by the target ("Take off all your clothes"), your roll must be greater by 5.

Languages SIMPLE NONE

The ability to speak or read foreign languages. This skill is used to determine if, when first encountering a language in a Game, you know it or not.

Machine Interface HARD F

The ability to use direct machine links to control machines and computers. The skill determines your ability to get the machine to perform a specific task by mental control via cyberdeck.

Navigation HARD NONE

The ability to find your way from one place to another, using maps, landmarks, compasses and/or other navigational tools. This skill is used interchangeably in all epochs, including future-based Games where it can be described as astrogation.

Physics HARD H,M,F

Knowledge of physics principles: levers, simple mechanical theories, advanced theories, quantum mechanics, etc. Previous successful use of this skill will increase any Hyper Energy, FTL or Gravitics Tech roll by 2 points.

Programming HARD M,F

The ability to use computers and write instructions for them. This may also be used to change or otherwise defeat another person's previous programs and instructions.

Psychology SIMPLE M,F

The ability to understand human motivation and actions. A successful previous use of Psychology skill will add two points to any Persuasion or Seduction roll.

Sign Language HARD NONE

The ability to use and understand forms of sign language.

Survival SIMPLE NONE

The knowledge of how to live off the land, set traps for game, find water, shelter and safety in an outdoors environment. Can be used in alien environments at one half (the basic principles of survival are generally the same).

Tracking SIMPLE NONE

The skill of following someone or something's trail. This skill can be used to follow the person directly, or simply follow their footprints and other traces. It can also be used to read any tracks discovered in an area.

Xenology HARD F

The study of alien lifeforms, whether intelligent or not; understanding their habits, environments and dangers. When using a Diagnose skill on an alien, a successful Xenology roll must be made first. (The *Bones McCoy Saves the Horta* Rule.)

Zoology SIMPLE NONE

Knowledge of terrestrial animals; their habits, environments and dangers. Alien animals require use of Xenology; however, Zoology can be defaulted to at one third (round down).

ENGINEER SKILLS

Adv. Materials Tech V.HARD F

The knowledge required to use, repair, main-

tain or modify any highly advanced material (such as plastics, alloys, ceramics and composites). Use of Chemistry Skill will add 2 points to subsequent use of this Skill.

Bioengineering V.HARD F
The knowledge required to tamper with and modify existing genetic codes, with the intent of creating favorable mutations. To alter an existing organism mildly would be a Hard Task; to create a major change a Very Hard Task; to create a new organism would be Extremely Hard. Biology Skill (+5) is required before this skill can be used.

Chemistry SIMPLE NONE
Knowledge about chemical bonding, chemical formulas, periodic tables, laboratory techniques and use of chemicals to create certain compounds. There are no defaults to this skill.

Craftsmanship HARD NONE
The ability to create fine artifacts and other beautiful things using metal, wood, gems, etc. With this skill, you could make jewelry, furniture, pottery or other artistic and useful items.

Cybertech HARD F
The skill of repairing, modifying and maintaining cybernetic hardware. The Tinkering Skill may be used as a default at one third (round down).

Electronics SIMPLE M,F
The skill of repairing, modifying and maintaining electronic circuits and hardware. The Tinkering Skill may be used as a default at one half (round down).

FTL Tech V.HARD F
The knowledge of repairing Faster Than Light engines of all types, as well as the modification and upkeep of same. There are no defaults to this skill.

Gravitic Tech V.HARD F
The knowledge of repairing, maintaining and modifying any antigravity type engine. There are no defaults to this skill.

Hyper-Energy Tech V.HARD F
The knowledge of repairing, maintaining and modifying any high energy powerplant (neutronic, fusion, antimatter, etc.). There are no defaults to this skill.

Mechanics SIMPLE NONE
The ability to repair, construct, modify or maintain complex mechanical devices and hardware (like engines, pumps, etc). Tinkering Skill may be used as a default at one half (round down).

Set/Disarm Trap SIMPLE NONE
The skill of setting/disarming non-electronic traps and security devices. Tinkering or Mechanics Skills may be used as defaults at half.

THIEF SKILLS

Escape Artist HARD NONE

The skill of getting out of bindings, manacles, nets and other entanglements.

Forgery V.HARD NONE
The ability to alter or copy signatures, create false documents, etc.

Pick Lock SIMPLE NONE
The skill of opening locks without using the proper keys. Can also be used to open more advanced computer and electronic locks as well.

Pick Pocket SIMPLE NONE
The skill of removing weapons, purses, money, etc. from someone else without their knowledge. Normally made against the target's Awareness Skill roll.

PERFORMANCE SKILLS

Acting EASY NONE
The ability to play the part of another person (fictional or real). Just like you're doing now.

Animal Handling SIMPLE NONE
The ability to handle pets and other trained animals; to give them simple orders and teach them tricks. This is checked whenever you give an animal a task that is not normally part of its daily routine.

Artist SIMPLE NONE
The skill of producing paintings and drawings of a pleasing nature, for entertainment or money.

Dancing EASY NONE
The skill of dancing in a stylish and pleasing manner for entertainment or money.

Photography SIMPLE H,M,F
The skill used for taking professional level photographs or visual recordings; the ability to use film and video cameras and compose "shots".

Play Instrument SIMPLE NONE
The skill of making music on an instrument; horns, strings, drums, electronics, etc.

Sleight of Hand SIMPLE NONE
The skill of making small items appear and disappear at will while being watched—stage magicianship. Can be used as a default to Pick Pocket at one half.

Sing EASY NONE
The ability to sing in a pleasing manner for entertainment or money.

Ventriloquism SIMPLE NONE
The ability to "throw" your voice; to make sounds without moving your lips or make your voice appear to come from any other location within a Small Area of your position.

Writer/Composer SIMPLE NONE
The skill of creating poetry, prose, non-fiction, songs or other writings for entertainment or money.

PERCEPTION SKILLS

Lipread SIMPLE NONE
The ability to understand conversations even when the speaker cannot be heard, as long as his mouth can be clearly viewed.

Persuasion & Fast Talk EASY NONE
The skill of talking others into doing what you want them to do. This skill is rolled against the target's Willpower; the amount of agreement is based on how much more your total is than the target's (1, 2 points=grudging agreement, 3-4 points=general agreement, 5+ points=enthusiastic agreement).

Seduction EASY NONE
The ability to be a good lover; to successfully carry off romantic "moves" and sexual encounters.

Streetwise EASY NONE
The knowledge of local customs, superstitions, people and events. Also the ability to blend into a neighborhood or environment without being unduly noticed. Successful prior use of Anthropology skill (subject to Game Master approval), will add 2 points to a subsequent use of this skill.



OPTION #2: SPELLS, CLERICAL SPELLS & PSI POWERS

The next three Option Types include **Clerical Spells**, **Magic Spells** and **Psionic Powers**. These are the skills of the supernatural and paranormal, requiring a lot of training and study to master. As a result, there are no Easy spells or powers; most are Very Hard to Extremely Hard to learn. The learning difficulty of each spell or Psi power is always listed in the Cost column of the spell or power list.

The important thing to remember about Spells and Psi Powers is that they are learned; you start as large or as small as you like, improve by adding Game Points at later times, or even trade points in between Games to buy new spell packages. Lastly, spells and psi powers are defined by two other things: the **range** of the power or spell, and the **limitations** on using that type of spell or psi power.

1 USING SPELLS & PSI POWERS

In order to successfully make a spell or psi power work, you must make a combination of skill and die roll that is greater than 6 each time you use the power or spell.



Obviously, the lower your skill, the more you're going to have to depend on a lucky roll to make things happen; in fact, at lower levels, you won't be able to make the spell work at all.

VERY IMPORTANT: Each time you use a particular spell, its Skill level for the next use is reduced by one. This means that if you took Fireball at Level 5, the first time you would have a 5, the second time a 4, the third time a 3 and so on. When a Spell has been reduced to 0 levels of Skill, it may no longer be used during that Game.

OUT OF PARK GAMES: If you're playing an Out of Park Game, you may want to allow your Magic Users and Psionics a way to recover spell/psi power. As a rule, we recommend spells be fully restored each "morning" of the game day.

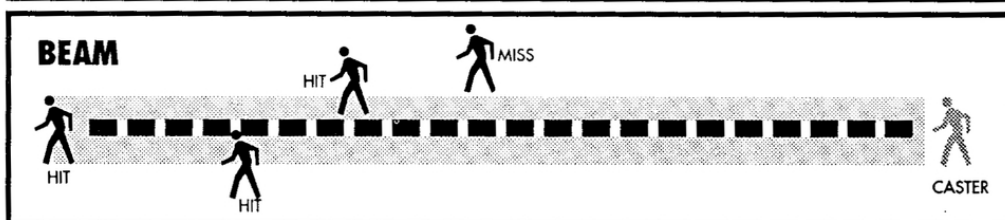
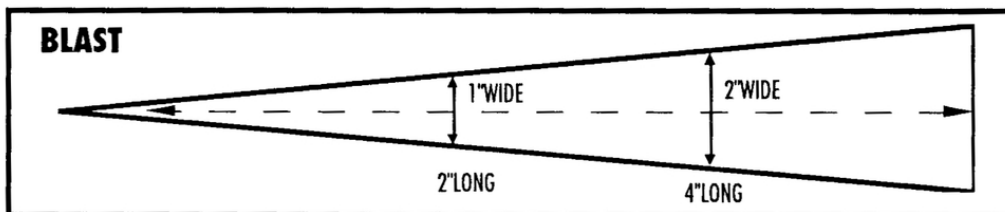
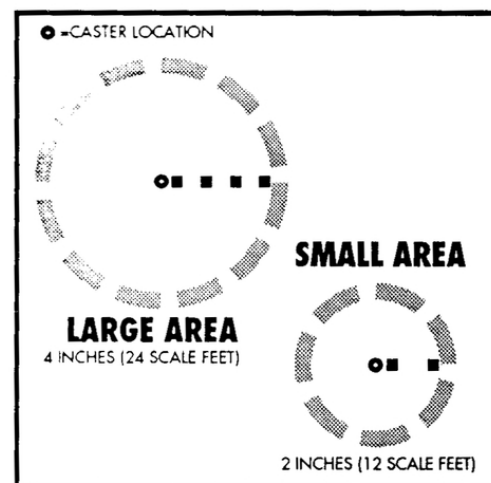
3 LIMITATIONS

Occasionally, a Gamemaster may decide to bar certain spells or powers from a particular Game for the sake of play balance. For example, banning superpowers in the Medieval Castle War Game would probably be a good idea. Common power limits would be no Magic, no Psionics or no Superpowers, but may also include specific skills as well at the Gamemaster's discretion.

2 SPELL/PSI EFFECT RANGE

Spells and powers may only be used at certain ranges from the caster/user. The range for each spell or power is listed in the Range column of the spell or power list. There are six effect ranges:

- **Self:** The spell or power may only be used on yourself.
- **Touch:** The user must physically touch the subject
- **Beam:** The spell/power is projected in a narrow beam with a width of 1 inch until it strikes its target. 48" total.
- **Blast:** The spell/power is projected in a cone, widening one inch for every two inches travelled; at 2 inches, the cone is 1 inch wide, the fourth inch it is two inches wide, etc. Extends up to 12".
- **Small Area:** The spell or power may be directed at any target within two inches of the user.
- **Large Area:** The spell or power may be directed at any target within four inches of the user.



CLERICAL SPELLS

CLERICAL SPELL	COST	RANGE	CLERICAL SPELL	COST	RANGE	CLERICAL SPELL	COST	RANGE
Banish Animal	SIMPLE	S.AREA	Create Water	SIMPLE	S.AREA	Neutralize Poison	SIMPLE	TOUCH
Banish Demon	V.HARD	S.AREA	Cure Disease	HARD	TOUCH	Part Water	V.HARD	L.AREA
Banish Elemental	HARD	S.AREA	Curse	HARD	S.AREA	Protection From Evil	SIMPLE	L.AREA
Banish Monster	HARD	S.AREA	Detect Evil	HARD	L.AREA	Purify	HARD	TOUCH
Banish Spirits	SIMPLE	S.AREA	Detect Falsehood	SIMPLE	S.AREA	Regeneration	HARD	SELF
Banish Undead	V.HARD	L.AREA	Exorcise	V.HARD	TOUCH	Resurrection	E.HARD	TOUCH
Bless	SIMPLE	TOUCH	Find True Path	SIMPLE	L.AREA	Turn Undead	HARD	L.AREA
Cast Off Curse	HARD	TOUCH	Heal	HARD	TOUCH	Walk on Air	E.HARD	SELF
Create Food	SIMPLE	S.AREA	Invoke Gods	E.HARD	S.AREA	Walk on Water	V.HARD	SELF

MAGICAL SPELLS



MAGIC SPELL COST RANGE

SUMMONING

Summon Animal	HARD	S.AREA
Summon Demon	E.HARD	S.AREA
Summon Elemental	V.HARD	S.AREA
Summon Monster	V.HARD	S.AREA
Summon Spirits	HARD	S.AREA

CONJURATION

Breathe Water	SIMPLE	TOUCH
Control Fire	SIMPLE	S.AREA
Control Water	SIMPLE	S.AREA
Control Weather	HARD	L.AREA
Create Air	SIMPLE	L.AREA
Create Darkness	SIMPLE	S.AREA
Create Defender	V.HARD	S.AREA
Create Food	HARD	S.AREA
Create Light	SIMPLE	S.AREA
Create Water	SIMPLE	S.AREA
Door Ward	HARD	TOUCH
Enchant Weapon	V.HARD	TOUCH
Enlarge/Reduce	HARD	TOUCH
Greater Shapech.	E.HARD	TOUCH
Growth of Plants	HARD	L.AREA
Magewind	HARD	L.AREA
Mend	SIMPLE	TOUCH
Move Earth	SIMPLE	S.AREA
Noise	SIMPLE	S.AREA
Shapechange	V.HARD	TOUCH
Silence	SIMPLE	S.AREA
Stone to Sand	HARD	S.AREA
Transmutation	E.HARD	TOUCH
Vaporous Body	V.HARD	TOUCH
Weapon of Power	E.HARD	TOUCH

NECROMANTIC

Aura of Death	SIMPLE	S.AREA
Awaken the Dead	V.HARD	TOUCH
Corruption	HARD	TOUCH

MAGIC SPELL COST RANGE

Plague	V.HARD	TOUCH
Poison	SIMPLE	TOUCH
Speak w/Dead	HARD	S.AREA
Steal Life Force	V.HARD	TOUCH
Touch of Death	E.HARD	TOUCH
Zombie Master	E.HARD	L.AREA

ILLUSION

Cascade of Lights	SIMPLE	S.AREA
Mage Fire	HARD	S.AREA
Illusion	HARD	S.AREA
Invisibility	V.HARD	TOUCH
Multi-Mirrored Image	HARD	S.AREA

OFFENSIVE

Arrow of Fire	HARD	L.AREA
Bind Person	V.HARD	S.AREA
Bind Soul	E.HARD	TOUCH
Blast of Force	HARD	BLAST
Blinding	HARD	L.AREA
Charm	HARD	S.AREA
Curse	E.HARD	S.AREA
Deathword	E.HARD	S.AREA
Dehydrate	HARD	TOUCH
Disintegrate	E.HARD	BEAM
Earthquake	HARD	L.AREA
Fireball	V.HARD	BLAST
Flesh to Stone	V.HARD	TOUCH
Hands of Flame	SIMPLE	TOUCH
Ignite	V.HARD	TOUCH
Lava Eruption	E.HARD	L.AREA
Mists/Obscurement	SIMPLE	L.AREA
Mystic Arrow	SIMPLE	L.AREA
Paralyze	HARD	BEAM
Repulsion	SIMPLE	S.AREA
Rust	HARD	TOUCH
Shatter	HARD	TOUCH
Sleep	SIMPLE	L.AREA
Stunning Grasp	SIMPLE	TOUCH
Swallowed by Earth	V.HARD	L.AREA
Thunderbolt	V.HARD	BEAM
Transformation	E.HARD	S.AREA

DEFENSIVE

Absorb Spell	E.HARD	SELF
Armor of Light	V.HARD	SELF
Armor of Thought	V.HARD	SELF
Banish Animal	HARD	S.AREA
Banish Demon	E.HARD	S.AREA
Banish Elemental	V.HARD	S.AREA
Banish Monster	V.HARD	S.AREA

MAGIC SPELL COST RANGE

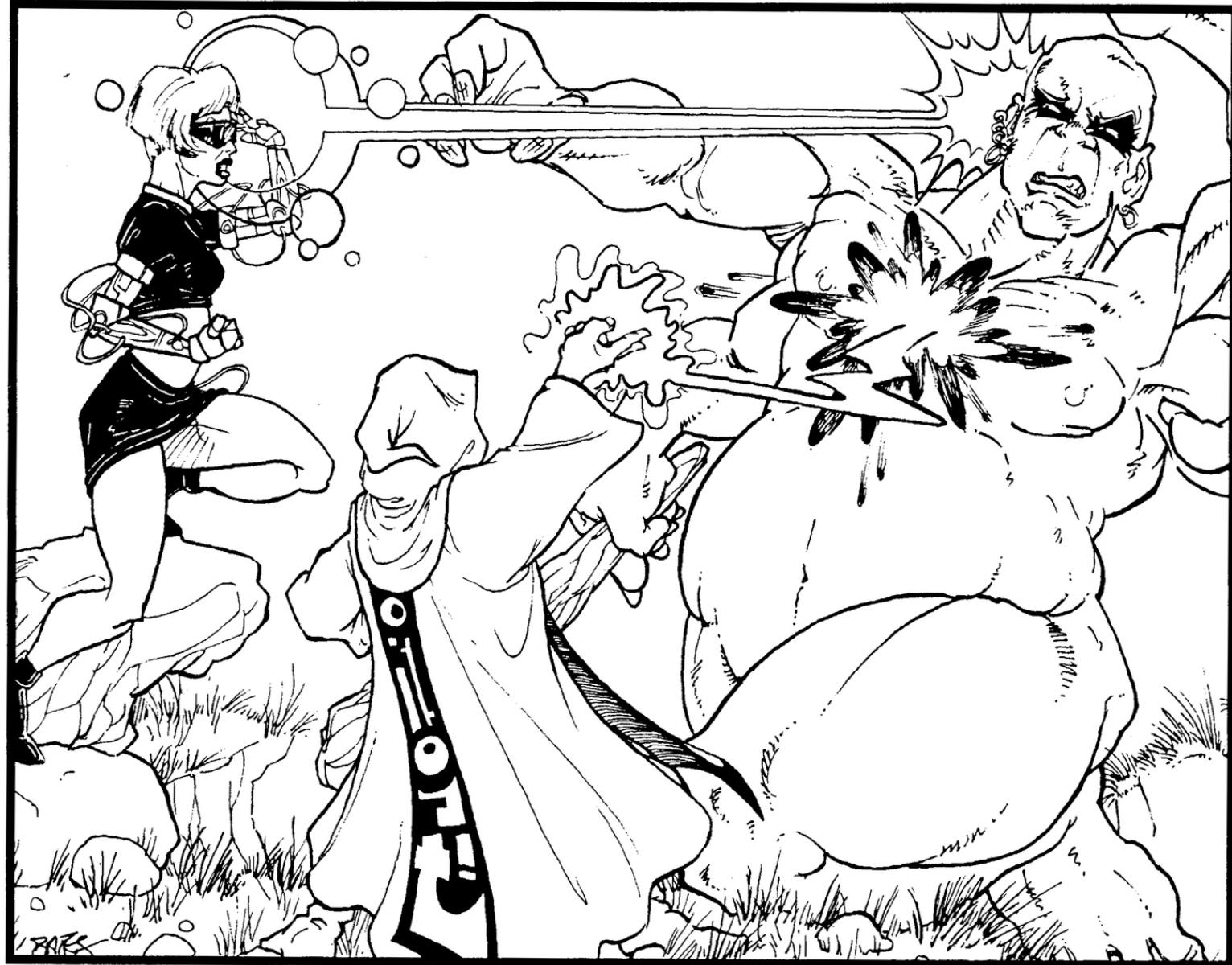
Banish Spirits	HARD	S.AREA
Break Binding	HARD	TOUCH
Breakspell	HARD	S.AREA
Concealment	HARD	SELF
Dispel Sorcery	HARD	S.AREA
Extinguish Fires	SIMPLE	S.AREA
Mystic Shield	E.HARD	SELF
Prot. From Sorcery	E.HARD	TOUCH
Reflect Spell	E.HARD	SELF
Remove Paralysis	HARD	TOUCH
Resist Fire	HARD	TOUCH
Rune	HARD	SELF
Shield Against Fire	V.HARD	SELF
Spell Ward	E.HARD	SELF
Stone to Flesh	V.HARD	TOUCH
Turn Spell	E.HARD	SELF
Wall of Fire	HARD	L.AREA
Wall of Force	V.HARD	S.AREA
Wall of Ice	HARD	L.AREA
Wall of Stone	V.HARD	L.AREA
Wall of Thorns	HARD	L.AREA
Wall of Invulnerability	E.HARD	S.AREA

KNOWLEDGE



Alarm	HARD	TOUCH
Clairvoyance	E.HARD	SELF
Crystal Scrying	V.HARD	SELF
Detect Illusion	HARD	S.AREA
Detect Invisible	V.HARD	S.AREA
Detect Life Force	SIMPLE	L.AREA
Detect Material	HARD	L.AREA
Detect Sorcery	SIMPLE	L.AREA
Follow	HARD	TOUCH
Infravision	SIMPLE	SELF
Locate Object	V.HARD	L.AREA
Magesight	SIMPLE	L.AREA
Reveal Danger	HARD	L.AREA
Understand Speech	HARD	S.AREA

MOVEMENT

Astral Projection	E.HARD	SELF
Fast Ground Speed	HARD	TOUCH
Featherweight	SIMPLE	TOUCH
Great Leap	SIMPLE	TOUCH
Levitate	HARD	S.AREA
Limited Teleport	V.HARD	SELF
Mystic Gate	E.HARD	S.AREA
Pass Through Walls	V.HARD	SELF
Slow Flight	HARD	TOUCH
Slow Time	E.HARD	SELF
Teleport	E.HARD	SELF



PSIONIC POWERS

PSIONIC POWER 	COST	RANGE	PSIONIC POWER 	COST	RANGE	PSIONIC POWER 	COST	RANGE
Advanced Forcefield	E.HARD	S.AREA	Locate	SIMPLE	L.AREA	Psychokinesis	HARD	S.AREA
Astral Projection	V.HARD	SELF	Machine Telepathy	HARD	S.AREA	Pyrokinesis	HARD	S.AREA
Aural Battle	HARD	L.AREA	Mental Command	V.HARD	S.AREA	Read Mind	HARD	L.AREA
Aural Defense	HARD	SELF	Mental Domination	E.HARD	S.AREA	Regeneration	HARD	SELF
Blind Teleport:	E.HARD	SELF	Mental Enfeeblement	HARD	S.AREA	Sense Emanations	SIMPLE	L.AREA
Cryokinetics	HARD	S.AREA	Mental Illusion	HARD	S.AREA	Telekinetic Flight	HARD	SELF
Emotion Attack	SIMPLE	S.AREA	Mental Link	V.HARD	UNLMT	Telekinetic Move	SIMPLE	S.AREA
Empathy	SIMPLE	L.AREA	Mental Transfer	V.HARD	S.AREA	Telekinetic Throw	HARD	S.AREA
Forcefield	V.HARD	S.AREA	Mind Wipe	E.HARD	TOUCH	Telepathic Invisibility	HARD	SELF
Hydrokinesis	HARD	S.AREA	Precognition	E.HARD	SELF	Telepathic Stun	HARD	S.AREA
Levitation	SIMPLE	S.AREA	PsiBolt	V.HARD	S.AREA	Teleport Other	E.HARD	S.AREA
Limited Teleport	HARD	SELF	PsiScreen	HARD	SELF	Teleport	V.HARD	SELF

CLERICAL SPELL DESCRIPTIONS

• Each Spell lists the Name, Learning Difficulty, and Area of Effect. Where there are Spell durations, these are also described.

Banish Animal SIMPLE S.AREA
This spell counters the Summon Animal spell, sending the summoned creature back to where it came from, even if its task is uncompleted. Duration: one use.

Banish Demon V.HARD S.AREA
This spell counters the Summon Demon spell, sending the summoned creature back to where it came from, even if its task is uncompleted. Duration: one use.

Banish Elemental HARD S.AREA
This spell counters the Summon Elemental spell, sending the summoned creature back to where it came from, even if its task is uncompleted. Duration: one use.

Banish Monster HARD S.AREA
This spell counters the Summon Monster spell, sending the summoned creature back to where it came from, even if its task is uncompleted. Duration: one use.

Banish Spirit SIMPLE S.AREA
This spell counters the Summon Spirit spell, sending the summoned creature back to where it came from, even if its task is uncompleted. Duration: one use.

Banish Undead V.HARD L.AREA
This power allows the cleric to break the unclean bonds holding the unliving to this plane. All undead within the area are instantly restored to the land of death, crumbling to dust before the cleric's power. Duration: one use.

Bless SIMPLE TOUCH
The cleric blesses the subject with the good favor and fortune of his gods. The subject will have an automatic +1 advantage in any action he takes. Duration: one Game day.

Cast Off Curse HARD TOUCH
This spell counteracts and removes the effects of the Curse spell. Duration: one use.

Create Food SIMPLE S.AREA
Creates up to 10 lbs. of food (cleric's choice of type & amount) each time it is cast. Permanent.

Create Water SIMPLE S.AREA
Creates up to 100 gallons of pure, drinkable water. Permanent.

Cure Disease HARD TOUCH
This spell instantly neutralizes the effects of any disease or Plague spell. It will not, however,

reverse any damage previously taken from the disease's effect. Duration: one use.

Curse HARD S.AREA
The cleric inflicts the victim with a dark aura of uncluck and ill fortune. The target will have an automatic -1 penalty in any action he takes until the Curse is dispelled by use of a Cast Off Curse spell.

Detect Evil HARD L.AREA
The cleric is able to sense the presence of evil or the recent use of evil sorcery within a Large Area of his position. The effect moves with the caster. He may also use this spell to determine if an item or place is of an evil nature. Duration: 6 turns.

Detect Falsehood SIMPLE S.AREA
The cleric can automatically tell if someone is lying to him, or if something he examines is an illusion. Duration: 4 turns.

Exorcise V.HARD TOUCH
The cleric calls upon his gods to force a soul out of an unnatural union with another body or artifact. This is a counterspell to the Bind Soul spell, and may also be used against possessed creatures and characters, or to restore a bound soul to its original body.

Find True Path SIMPLE L.AREA
The cleric is able to determine the safest and most direct path between any two points. While this does not guarantee absolute safety, the path chosen will always be the safest and most direct option if several choices are available. Duration: 4 turns.

Heal HARD TOUCH
Restores one die plus one Wounds to the player instantly. Clerical Healing may only be done once per Game day on any particular player; the shock of rapid healing is fatal when frequently used. Duration: one use, once per Game day per person.

Invoke Gods E.HARD S.AREA
This power allows the cleric to reach out to the higher god planes to commune with his or her ruling deity. The deity grants the cleric a boon equal to a 5 point bonus on one subsequent task or action. This invocation may only be used once per Game; gods are busy immortals and don't take to being bothered all the time. Duration: until action is taken.

Neutralize Poison SIMPLE TOUCH
This spell fully neutralizes the effects of any poison or Poisoning spell instantly. It will not, however, reverse any damage previously taken from this poisoning effect. Duration: one use.

Part Water V.HARD L.AREA
Creates a pathway through any body of water exactly two inches (12 feet) wide, and 5 inches back and front of the caster. Effect moves with cleric. Duration: 10 turns.

Protection From Evil SIMPLE L.AREA
The cleric is surrounded with an aura of saintliness

and Good, totally filling a Large Area around him. All evil things within this area must immediately retreat beyond the affected space. A Willpower roll may be made against the caster's Will to resist this spell. Duration: 5 turns.

Purify HARD TOUCH
Counters the effects of any poisonings, as well as the spells Poison, Plague and Corruption. Does not replace lost Wounds. Duration: one use.

Regeneration HARD SELF
Through his concentration and faith, the cleric can regenerate one Wound per hour until he is fully healed or he has taken another wound. You may not regenerate from being killed. Duration: until fully healed or another Wound is taken.

Resurrection E.HARD TOUCH
Calling upon his gods' aid, the cleric is able to raise one killed player or creature from death each Game. The resurrected player is restored with one Wound (all other lost Wounds must be recovered through either normal healing, Healing or Resurrection spells). Duration: once per Game.

Turn Undead HARD L.AREA
The caster creates a sphere of holy power around himself, through which undead creatures cannot pass. Duration: 5 turns.

Walk on Air E.HARD SELF
The cleric can easily walk through the air as though walking on a sheet of invisible glass. Speed is a normal Walk. To change altitude, the cleric walks up or down as if climbing an imaginary hill. Lasts 10 turns or until dispelled.

Walk on Water V.HARD SELF
The cleric is so holy he can easily walk across any body of water at normal Walking speed. Duration: 10 turns.

MAGICAL SPELL DESCRIPTIONS

SUMMONING

Summon Animal HARD S.AREA
This spell summons one random animal, allowing the Magic User to command it to perform one task. The animal's combat and dodge skills have a base level of between 1 and 6 (roll 1 die for each) and cause damage based on a one die roll (1-2=Light 3-4=Critical 5-6=Deadly). Duration: till task complete.

Summon Demon E.HARD S.AREA
This spell summons one random demon (choice defined by Game Master for his particular Game), allowing the Magic User to command it to perform one task. The Demon's combat and Dodge skills have a base level of between 2 and 12 (roll 2 dice for each) and cause Very Deadly Damage with its natural weapons. It also has 4-20 Wounds (roll 4 dice) and skin equivalent to Very Heavy Armor. Duration: till task complete.

Summon Elemental V.HARD S.AREA
This spell summons one random elemental force (Earth, Air, Fire or Water—choice of Game Master), allowing the Magic User to command it to perform one task. The Elemental's combat and dodge skills have a base level of between 1 and 6 (roll 1 die for each) and cause Very Deadly Damage with its natural weapons. It also has 2-12 Wounds (roll 2 dice) and has skin equivalent to Medium Armor. Duration: till task complete.

Summon Monster V.HARD S.AREA
This spell summons one random monster (choice defined by Game Master for his particular Game), allowing the Magic User to command it to perform one task. The Monster's combat and dodge skills have a base level of between 1 and 6 (roll 1 die for each) and cause Deadly Damage with its natural weapons. It also has 3-18 Wounds (roll 3 dice) and has skin equivalent to Heavy Armor. Duration: till task complete.

Summon Spirit HARD S.AREA
This spell summons one random Spirit (as defined by Game Master for his particular Game), allowing the Magic User to command it to perform one task. The Spirit's dodge skill has a base level of between 1 and 6 (roll 1 die). It also can use both Aura of Death and Corruption spells at +5, has 1-6 Wounds (roll one die) and has protection equivalent to Light Armor. Duration: till task complete.

CONJURATION

Breathe Water SIMPLE TOUCH
Allows caster/target to breathe water for up to 10 turns. Duration: 10 turns.

Control Fire SIMPLE S.AREA
Allows the caster to control the size and intensity of any fire within a small area around himself. Any damage caused by the fire can be increased/decreased by up to two levels of damage (from Light up to Critical, or from Deadly down to Serious). Duration: 3 turns.

Control Water SIMPLE S.AREA
Allows the caster to control and shape up to 100 gallons of water; you can form shapes, move it in desired directions, etc. Duration: 3 turns.

Control Weather HARD L.AREA
The caster is able to control the weather immediately around himself (Large Area). He may create rain, snowstorms, hailstone showers or unseasonable warmth. However, subjects within the area of effect (while cold, wet and possibly sunburnt), take no damage. Duration: 3 turns.

Create Air SIMPLE L.AREA
Creates a volume of air completely filling a Large Area around the caster. Duration: 6 turns.

Create Darkness SIMPLE S.AREA
Creates a globe of absolute darkness in a Small Area around the caster. Lasts until dispelled.

Create Defender V.HARD S.AREA
This spell allows the caster to create a single

warrior to defend him in mortal combat, using a sword, club, energy sword or other melee weapon appropriate to the epoch of the Game. The Defender will fight for 3 turns, has a Melee Weapon skill of 4, has 12 Wounds and is wearing any type of Light Personal Armor appropriate to that epoch. Duration: 3 turns.

Create Food HARD S.AREA
Creates up to 10 lbs. of food (caster's choice of type & amount) each time it is cast. Permanent.

Create Light SIMPLE S.AREA
Creates a globe of light entirely filling a Small Area around the caster. Lasts until dispelled.

Create Water SIMPLE S.AREA
Creates up to 100 gallons of water. Permanent.

Door Ward HARD TOUCH
Creates a barrier around any doorway the caster touches, with a strength equivalent to 20 Wounds. Lasts till dispelled or broken.

Enchant Weapon V.HARD TOUCH
This spell enchants a specific weapon, granting 2 extra points to any Melee Attack made with it. Duration: 4 turns.

Enlarge/Reduce HARD TOUCH
Allows the caster to enlarge or reduce the size of any object or creature, up to 100 times its normal size or 100th of normal. Duration: 3 turns.

Greater Shapechange E.HARD TOUCH
The caster has the ability to change shape into anything (of the same mass and general size) he desires, also gaining the abilities of whatever he is changed into at this time. Lasts until dispelled.

Growth of Plants HARD L.AREA
This spell increases the growing power of any plants within a Large Area of the caster for up to 3 turns. Each turn, the size of the plant increases by one level; One square inch of grass expands to 2 square inches of brush, then brush to trees (4 square inches), and trees to giant redwoods (8 square inches). Very good for creating barriers between the caster and opponents. Duration: 3 turns.

Magewind HARD L.AREA
This spell allows the caster to create a strong wind capable of blowing over most humans (caster's Willpower roll vs defender's Athletic roll) in a Large Area around himself. If knocked over, the target will take Light damage. This spell can also be used to propel sail-driven vehicles at up to Slow Ground Speed. Duration: 3 turns.

Mend SIMPLE TOUCH
This spell allows the Magic User to repair one non-magical item of any sort to its original (as if new) condition. Permanent.

Move Earth SIMPLE S.AREA
Creates a tunnel in the earth one inch (6 feet) wide and five inches (30 feet) in front and in back of the caster. Lasts 5 turns. Moves with caster. Duration: 5 turns.

Noise SIMPLE S.AREA
Creates a loud explosion of random noise in a Small Area around the caster. Duration: 3 turns.

Shapechange V.HARD TOUCH
The caster has the ability to change his own (or another's) shape to anything of the same mass or size. He does not, however, gain the abilities of whatever is changed into at this time (for example, as a bird, he could not fly). Lasts until dispelled.

Silence SIMPLE S.AREA
Creates a globe of absolute silence in a Small Area around the caster. Lasts until dispelled.

Stone to Sand HARD S.AREA
Turns any stone object up to 1,000 pounds into an equal volume of sand. Permanent.

Transmutation E.HARD TOUCH
The caster can change the composition of up to 1 lb of material to a more valuable form; lead becomes gold, gold becomes diamonds, etc. The duration and permanency of the change is decided by the Gamemaster.

Vaporous Body V.HARD TOUCH
Gives the caster/target a body with the consistency of mist, capable of going through any air-permeable surface. Duration: 4 turns.

Weapon of Power E.HARD TOUCH
Increases the damage done by a specific weapon by two levels (such as from Light to Critical) for 4 turns.

NECROMANTIC

About Necromantic Spells: These spells concern the unliving and recently dead. As a rule, those who use these spells are considered to be evil and should be shunned. However, in some Games, particularly those set in a Horror or Lovecraftian genre, players may be required to use these spells in the battle against assorted "nameless horrors". The use of these spells is therefore up to the Game Master and depends upon the current Game he is running.

Aura of Death SIMPLE S.AREA
The caster is surrounded with an aura of horror and death. All living things (excluding caster & allies) within this area must immediately retreat beyond the affected space. Duration: 3 turns.

Awaken the Dead V.HARD TOUCH
The caster can bring one dead creature back to a state of half-life until the spell is broken. In this state, the undead creature regains all of the skills and abilities it had while alive, but is still in a rotting, putrescent state. Duration: until dispelled.

Corruption HARD TOUCH
The caster's touch causes any living things to putrefy and decay, taking Serious Damage for 4 turns.

Plague V.HARD TOUCH
The caster's touch causes any living thing to sicken and rot horribly, taking Critical Damage each hour until dead. Dispelled by the Clerical Spell Purify.

Poison SIMPLE TOUCH
The caster causes any living thing touched to take Deadly Poison damage until the grip is released. Lasts until grip is broken.

Speak w/Dead HARD S.AREA
The caster can speak to any dead thing whose remains are within a Small Area of himself. It will communicate to him in the manner which it used in life (men speak, cats yowl, etc.). Duration: 4 turns.

Steal Life Force V.HARD TOUCH
Allows the caster to take up to 4 Wounds from another target and add these stolen Wounds to himself. He may not raise his total Wounds to greater than the original number. Duration: single touch.

Touch of Death E.HARD TOUCH
The caster's touch causes any living thing to take Very Deadly Damage. Lasts until grip is broken.

Zombie Master E.HARD L.AREA
Allows the caster to control all undead creatures within a Large Area of his position until dispelled. The undead follow all commands, and may leave the caster's area to perform specific tasks. Duration: until dispelled.

ILLUSION

Cascade of Lights SIMPLE S.AREA
The caster launches a fountain of brilliant fire works from his hands, causing blindness and a -3 penalty to any target's attacks or other actions. Duration: 1 turn.

Illusion HARD S.AREA
The caster can create a single illusion (filling a Small Area around himself), which appears real in all aspects. The illusion appears to react to the world as the real thing would, but cannot actually physically manipulate things. A Willpower roll may be made against the caster's Will to resist this spell. Duration: until dispelled.

Invisibility V.HARD TOUCH
The caster (or a selected target), is rendered Very Hard to spot with any Awareness roll. He may attack while in this form, but this will reduce spotting him to a Hard task. Duration: 6 turns.

Mage Fire HARD S.AREA
The caster is surrounded with a flickering barrier of raging blue fire. Anyone crossing the barrier takes Serious damage. A Willpower roll may be made vs the caster's Will to resist. Duration: 3 turns.

Multi-Mirrored Image HARD S.AREA
The caster creates a multitude of shifting, realistic images of himself in a Small Area, each doing exactly the same thing. Anyone attacking the caster will be at a -4 point skill penalty. Duration: 4 turns.

OFFENSIVE

Arrow of Fire HARD L.AREA
The caster creates a magical arrow (bow required) that causes anyone it hits to burst into flame (Critical damage for two turns). The arrow then burns away. Damage can be avoided on the second turn by

pulling out the arrow (a Hard First Aid task). Duration: one shot.

Bind Person V.HARD S.AREA
The target is wrapped and bound in webs of twisting black and red energy. He may not move or act, and may only be released by use of a Dispell. Duration: until dispelled.

Bind Soul E.HARD TOUCH
The target's consciousness is transferred and bound into any small inanimate object, while his body goes catatonic. The soul may only be released through use of an Exorcise spell. Duration: until exorcised (the soul returns to the original body, unless it is destroyed). A Willpower roll may be made against the caster's Will to resist this spell.

Blast of Force HARD BLAST
The caster's target is struck by a glowing red blast of power, causing Critical damage. Duration: one blast.

Blinding HARD L.AREA
The caster causes one target within a range to suffer absolute blindness. All actions are made at a -5 penalty. Duration: 3 turns.

Charm HARD S.AREA
The caster is able to create an aura around himself of good fellowship and trust; the target will regard the caster as a good friend and treat him as such for up to 5 turns. A Willpower roll may be made against the caster's Will to resist this spell.

Curse E.HARD S.AREA
The caster inflicts the victim with a deep pall of unluck and ill fortune. The target will have an automatic -4 penalty in any action he takes until the Curse is removed by use of a Cast Off Curse spell. Duration: until dispelled.

Deathword E.HARD S.AREA
The caster shouts a single word so horrible that his target instantly takes Very Deadly damage. One target only; must be within a Small Area of effect. Duration: one shout.

Dehydrate HARD TOUCH
The caster instantly sucks most of the liquid out of the target, causing Deadly damage to any living organism. This can also be used to absorb up to 30 gallons of water at a casting. Duration: 1 turn.

Disintegrate E.HARD BEAM
The target begins to disintegrate over 4 turns, each turn taking Very Deadly damage. If the target reaches 0 Wounds during this time, he is entirely vaporized. Duration: 4 turns.

Earthquake HARD L.AREA
The caster causes the earth around himself to open up and churn furiously. The attacks lasts 2 turns, each turn causing anyone within the area of effect to have a -4 penalty to any action (caster excepted). Duration: 2 turns.

Fireball V.HARD BLAST
The caster releases a blast of seething flame which

engulfs everything within reach. All targets take Very Deadly Damage.

Flesh to Stone V.HARD TOUCH
The target is turned to stone over 2 turns, each turn receiving Serious Damage. If the damage kills the character, he may not be restored; if he is merely wounded and turned to stone, he can be freed with a Stone to Flesh spell (but damage is not healed). Duration: 2 turns.

Hands of Flame SIMPLE TOUCH
The caster's hands are wreathed in a ball of fire, causing Serious damage to anything he touches. Duration: 2 turns.

Ignite V.HARD TOUCH
The caster's target bursts into flame spontaneously, taking Light damage. This may also be used to start fires with any dry wood or tinder. Duration: 2 turns.

Lava Eruption E.HARD L.AREA
The caster causes the earth around himself to open up and gout huge spurts of boiling rock. The attacks lasts 2 turns, each turn causing Very Deadly damage to all trapped in the area with the exception of the caster himself.

Mists/Obscurement SIMPLE L.AREA
The caster causes the earth around himself to open up and exude a thick, choking mist. The effect lasts 6 turns, during which anyone (except caster) within the area of effect will take all actions at a -3 penalty.

Mystic Arrow SIMPLE L.AREA
The caster creates a magic arrow (bow required) that causes a Serious wound the turn it hits, a Light Wound the next turn, and a Very Light wound the last turn. The arrow then melts away. Damage can be avoided on successive turns by pulling out the arrow (a Hard First Aid task). Duration: one shot.

Paralyze HARD BEAM
The caster's target is immobilized for 1-6 turns (roll 1 die).

Repulsion SIMPLE S.AREA
The caster creates an aura of disgust around himself or his target. All living things within this area must immediately retreat beyond the affected space. A Willpower roll may be made against the caster's Will to resist this spell. Duration: 3 turns.

Rust HARD TOUCH
The caster's touch causes the target (any ferrous metal) to rust over time, each turn taking Serious damage until it is rusted away (0 Wounds). Duration: until dispelled.

Shatter HARD TOUCH
The caster's touch causes any hard, non-living target to shatter and break (Critical damage). Duration: one touch.

Sleep SIMPLE L.AREA
The caster causes any desired targets within a Large Area around himself to fall into a deep sleep. The sleep will last up to 2-12 turns (roll 2 dice) or until

dispelled. A Willpower roll may be made against the caster's Will to resist this spell.

Stunning Grasp SIMPLE TOUCH

The caster causes a blast of disorienting power to stun anyone he touches. The target is confused and at a -5 penalty to any action he attempts. Duration: 3 turns.

Swallowed by Earth V.HARD L.AREA

The earth beneath the target opens up and swallows him. The resulting pit is two inches (12') square, two inches (12') deep, and has smooth sides (climbing out is a Very Hard Athletics task). Permanent.

Thunderbolt V.HARD BEAM

The caster hurls a bolt of lightning to strike several targets in its path (Beam). All targets take Critical damage. Duration: one bolt.

Transformation E.HARD S.AREA

The caster can change any living thing into another living thing of equal mass and size (for example, a 100 lb. man into a 100 lb. panther). He may also change a living thing into something not normally of equal size or mass; it will simply retain its original mass/size ratio in the new form (example: a 100 lb., 6 foot frog). Does not grant change the abilities of the new form. Lasts until Dispelled or Breakspelled. A Willpower roll may be made against the caster's Will to resist this spell.

DEFENSIVE

Absorb Spell E.HARD SELF

The spell allows the character to absorb the energy of one attacking spell. The spell must then be released as the next spell the absorber casts (if A hits B with a Fireball, the next spell B casts must be a Fireball). However, the spell may be stored for as long as he wishes. Duration: absorbs one spell.

Armor of Light V.HARD SELF

The caster raises a protective barrier of shimmering light around himself, making him invulnerable to all light-based attacks, including Blinding, Create Light, Create Darkness and Spray of Light. Duration: 6 turns.

Armor of Thought V.HARD SELF

The caster raises a protective barrier around his mind, making him invulnerable to all mentally based spells (Sleep, Charm, Repulsion), as well as the Psionic attacks of Mental Enfeeblement, Emotion Attack, Mental Command, Domination, Illusion, Mental Link, Mental Illusion, Mental Transfer, Mind Wipe, Psibolt, Read Mind, Telepathic Stun, Telepathic Invisibility and Sense Emotion. Duration: 4 turns.

Banish Animal HARD S.AREA

This spell counters the Summon Animal spell, sending the summoned creature back to where it came from, even if its task is uncompleted. Duration: one banishment.

Banish Demon E.HARD S.AREA

This spell counters the Summon Demon spell,

sending the summoned creature back to where it came from, even if its task is uncompleted. Duration: one banishment.

Banish Elemental V.HARD S.AREA

This spell counters the Summon Elemental spell, sending the summoned creature back to where it came from, even if its task is uncompleted. Duration: one banishment.

Banish Monster V.HARD S.AREA

This spell counters the Summon Monster spell, sending the summoned creature back to where it came from, even if its task is uncompleted. Duration: one banishment.

Banish Spirit HARD S.AREA

This spell counters the Summon Spirit spell, sending the summoned creature back to where it came from, even if its task is uncompleted. Duration: one banishment.

Break Binding HARD TOUCH

The spell protects the caster or another subject against all binding spells (Bind person, Bind Soul) for 4 turns.

Breakspell HARD S.AREA

This allows the caster to "break" or disrupt one spell in the process of formation, or to stop any attacking spell currently being used (the equivalent of a magical Dodge). The attacking spell dissipates and must be restarted all over again. Duration: one use.

Concealment HARD SELF

The character can blend into any type of background, making it a Hard task to spot him. Duration: 6 turns.

Dispel Sorcery HARD S.AREA

This spell removes the effects of one lasting magical force, such as Enchantments, Weapons of Power, Arrow of Fire or Mystic Arrows, and other protective spells. In short, if the spell lasts longer than a single use, it can be dispelled by this cantrip. Duration: one use.

Extinguish Fires SIMPLE S.AREA

The caster can extinguish all fires within a Small Area of his location, no matter how powerful or large they are. Effect does not move with caster. Duration: 2 turns.

Mystic Shield E.HARD SELF

The caster raises a small protective barrier just large enough to deflect a single material attack each turn. The mystic shield stops any and all types of physical attacks, including weapons strikes, bullets, energy bolts, blows, bolts, blasts, mystic and fire arrows, fireballs, thunderbolts, magewinds and earthquakes. Duration: 3 turns.

Protection From Sorcery E.HARD TOUCH

This protective cantrip allows the caster to make himself (or one other person per casting) more resistant to sorcery; all damaging spells do two levels less damage (Deadly becomes Serious, for example), and all other spell effects last half as long (for example, a four turn spell only lasts for two turns). Duration: 3 turns.

Reflect Spell E.HARD SELF

This spell bounces one attacking spell back at the original caster (who takes full effects). Duration: 3 turns.

Remove Paralysis HARD TOUCH

Counters the effects of the Paralyze spell. Duration: one use.

Resist Fire HARD TOUCH

The caster gives himself (or one other person) a greater resistance to fire in all forms. While the spell lasts, all fire damage is reduced by three levels (such as from Critical to Light). Duration: 4 turns.

Rune HARD SELF

With this spell, the mage creates a mystic rune that guards against internally directed attacks. While the runesign is raised, the caster is immune to Ignite, Dehydrate, Flesh to Stone, Disintegrate, Corruption and Transformation spells. Duration: 4 turns.

Shield Against Fire V.HARD SELF

This spell surrounds the caster with a shield impenetrable to fire in all its forms, including fireballs and walls of flame. While wrapped in this shield, he may not be harmed by fire. Duration: 4 turns.

Spell Ward E.HARD SELF

This spell creates a barrier over the skin of the caster, warding against all forms of magic, and making it impossible to pass any spell through in either direction. Duration: 4 turns.

Stone to Flesh V.HARD TOUCH

Reverses the effects of the Flesh to Stone Attack, but does not remove damage taken before the counterspell is used. In short, the body may not be stone, but it's still damaged and must be healed. Duration: one use.

Turn Spell V.HARD SELF

This spell deflects one attacking spell off to strike another selected target; if A attacks B and B uses Turn Spell, he could direct that spell to strike A or C. Duration: 2 turns; will deflect only one spell during this period.

Wall of Fire HARD L.AREA

The caster instantly fills the area around himself with a 5 inch tall (30 foot) wall of flame. Anyone crossing the wall immediately takes Very Deadly damage. The wall can be straight, staggered, etc. Duration: 6 turns.

Wall of Force V.HARD S.AREA

The caster instantly fills the area around himself with a 3 inch tall (18 foot) wall of force. The wall can take 40 Wounds of physical damage before it is destroyed. The wall can be straight, staggered, etc. Duration: 6 turns.

Wall of Ice HARD L.AREA

The caster instantly fills the area around himself with a 5 inch tall (30') wall of ice. The wall can take

20 wounds of physical damage before it is destroyed. Fire-based damage is considered to be doubled. The wall can be straight, staggered, domed, etc. Duration: 6 turns.

Wall of Stone V.HARD L.AREA
The caster instantly fills the area around himself with a 4 inch tall (24 foot) wall of stone. The wall can take 30 wounds of physical damage before it is destroyed. The wall can be straight, staggered, domed, etc. Duration: 6 turns.

Wall of Thorns HARD L.AREA
The area immediately around the caster is filled with a dense, impenetrable (can take 15 wounds) thicket of thorns 4 inches (24") tall. Those entering the thicket take Serious Damage. Lasts 6 turns.

Dome of Invulnerability E.HARD S.AREA
The caster instantly fills the area around himself with a 3 inch tall (18 foot) dome of invulnerable force. The dome is equivalent to Cosmic Armor, stopping 20 points of each damaging attack made upon it. No spells may be passed in or out of the dome. Lasts 3 turns.

KNOWLEDGE

Alarm HARD TOUCH
The caster is able to cast an "awareness" over a particular person, place or thing. This awareness will warn the mage whenever the person, place or thing is approached, no matter where the mage is in relation to the alarmed thing. The warning may be a noise, flash of lights, or a mental call. Duration: until dispelled.

Clairvoyance E.HARD SELF
The caster is able to spy, (as though through a remote TV camera), on any distant person, place or thing, for 10 turns. Duration: 10 turns; can also be stopped by Breakspell, Spell Ward or Dispell Sorcery.

Crystal Scrying V.HARD SELF
The caster is able to spy through any common crystal or mirror (as though through a remote TV camera) on any distant person, place or thing. Lasts 4 turns. Cannot be stopped by Breakspell, Spell Ward, or Dispell Sorcery.

Detect Illusion HARD S.AREA
Counters all Illusion spells, allowing the mage to determine the true nature of something. Duration: 4 turns.

Detect Invisible V.HARD S.AREA
Counters all Invisibility spells; spellcaster can see any invisible object within a Small Area. Effect moves with caster. Duration: 4 turns.

Detect Lifeforce SIMPLE L.AREA
The caster is able to determine the presence of any living creature (or bound soul) within his range, and unerringly determine it's location. The effect can move with the caster and lasts for 6 turns.

Detect Material HARD L.AREA
The caster is able to determine the presence and

location of a particular type of material, such as a gem, leather, water, metal, etc. The effect can move with the caster and lasts for 3 turns.

Detect Sorcery SIMPLE L.AREA
The caster is able to sense the use or recent use of sorcery within a Large Area of his position. He may also use this spell to determine if an item or place is of a magical nature. Lasts 6 turns.

Follow HARD TOUCH
The caster is capable of tracing any creature, person or object he has previously encountered, as long as he begins at the start of it's trail. Lasts until dispelled.

Infravision SIMPLE SELF
The caster is able to see clearly in almost absolute darkness. Lasts until dispelled.

Locate Object V.HARD L.AREA
The caster may use this spell to locate any hidden object he has held before. Once cast, he will instinctively know where the missing object is. The Large Area effect can move with the caster and lasts until dispelled.

Magesight SIMPLE L.AREA
The caster is able to determine the type of magic (Necromantic, Knowledge, Movement, Offensive Defensive, etc.) placed upon a person, place or thing. Duration: 4 turns.

Reveal Danger HARD L.AREA
The mage is able to determine the safety of a particular area or object by concentrating on it. The answer will be either "safe" or "not safe"; the actual threat will not be described. Duration: 3 turns.

Understand Speech HARD S.AREA
A universal translation spell, allowing the caster to understand any spoken language, as well as the gestures and sounds of animals and birds. Duration: one Game Day.

MOVEMENT

Astral Projection E.HARD SELF
The caster has the ability to project an immaterial astral body to any location, moving at a speed equivalent to Fast Flying. The body may not touch material things, and has access (and vulnerability) to any spell or psionic attack, excepting those affecting material objects. Duration: 5 turns.

Fast Ground Speed HARD TOUCH
The caster (or subject) is capable of moving as fast as a fast car. Duration: 3 turns.

Featherweight SIMPLE TOUCH
The caster (or subject's) effective weight is reduced to that of a feather; he can still fall, but will take no damage no matter what the height. He may also be carried without any difficulty. Duration: 10 turns or until dispelled.

Great Leap SIMPLE TOUCH
The caster (or subject) is capable of leaping up to 20 inches (120 feet) at a time. Duration: 3 turns.

Levitate HARD S.AREA
The caster can move 200 lbs. straight up, using only his will. He must be able to see the object with the unaided eye, and can only lift it at Running Ground speeds. Duration: 5 turns.

Limited Teleport V.HARD SELF
The caster is capable of teleporting to any location he can see with the unaided eye. He may not move through forcefields, walls of force or walls of invulnerability. Duration: one teleport.

Mystic Gate E.HARD S.AREA
This gives the mage the ability to open a doorway to any other location desired, whether he has been there or not. He may not gate through forcefields, walls of force or walls of invulnerability. The Gate is three inches (18 feet) high, three inches wide. Duration: 2 turns.

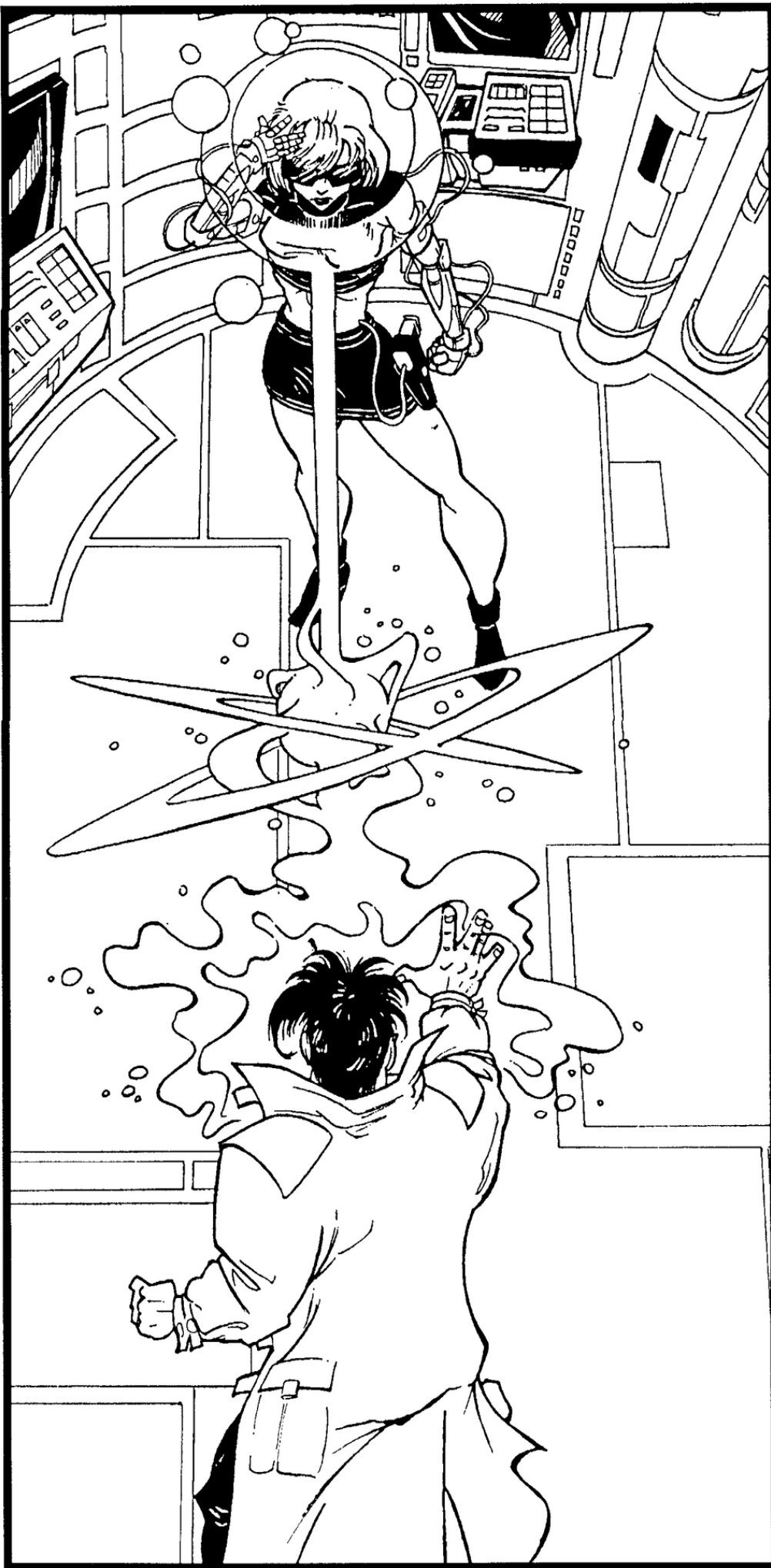
Pass Through Walls V.HARD SELF
The caster can walk through any solid matter without harm. He may not move through forcefields, walls of force or walls of invulnerability. Duration: 4 turns.

Slow Flight HARD TOUCH
The mage is capable of flying as fast as a slow aircraft. Can be cast on one other per use. Duration: 1 hour.

Slow Time E.HARD SELF
The caster can speed himself up relative to the external world. This allows him to perform up to two actions without any of the normal penalties for multiple actions. Duration: 1 turn.

Teleport V.HARD SELF
The caster is capable of moving instantly to any place he has previously visited, no matter what the distance. He may not move through forcefields, walls of force or walls of invulnerability. Duration: one teleport.





PSIONIC POWERS

•Each Power lists its Name, Learning Difficulty, Area of Effect and Duration.

Advanced Forcefield E.HARD S.AREA
The psionic can generate a powerful forcefield equal to 15 Wounds. When all Wounds are exhausted, the field collapses. Duration: till field collapses.

Astral Projection V.HARD SELF
The psionic has the ability to project an immaterial astral body to any location, moving at a speed equivalent to Fast Flying. The body may not touch material things, but has access (and vulnerability) to any spell or psionic attack, excluding those affecting material objects. Duration: 5 turns.

Aural Battle HARD L.AREA
The psionic can raise his aura to attack someone else's aura. In this combat, the two aural shapes combat each other as glowing shapes floating between the two psionics; both psions make Willpower rolls to determine the outcome. On a tie, there is no victor; on a lower roll, the losing psionic takes the equivalent of Deadly damage. Duration: till battle ends. While engaged, no other actions or movement may be taken.

Aural Defense HARD SELF
The psionic can raise a powerful mental defense screen around himself; the aura is a visible glow in the aspect of a totem animal or symbol. The aura screen will stop all Aura Attacks for 3 turns.

Blind Teleport: E.HARD SELF
The psionic is able to move instantly from one point to any other desired location, whether he has been there or not. He may not move through forcefields, walls of force or walls of invulnerability. Duration: one teleport.

Cryokinetics HARD S.AREA
The psionic can control ice and cold in all its various forms, causing it to form shapes, move it in desired directions, etc. He can also create deadly ice storms within a small Area (Deadly Damage for one attack), drop temperatures to 0°F for up to 4 turns (Light damage each turn to all within the area), or encase single targets within blocks of frozen air (Very Deadly damage each turn until released or dispelled). Duration: by effect above.

Emotion Attack SIMPLE S.AREA
The psionic can create a strong and debilitating emotion in any single target within the psionic's range; HATE creates unreasoning rage; FEAR, an immobilizing terror; LOVE, an inability to do anything but adore the psionic, etc. In short, the victim can do nothing but act upon the projected emotion. Duration: 4 turns. A Willpower roll may be made against the caster's Will to resist this attack.

Empathy SIMPLE L.AREA
The psionic has the power to sense the emotional state of anyone within his or her range. This is expressed as a raw emotion; LOVE, HATE, FEAR,

HAPPINESS, etc. Duration: 4 turns. A Willpower roll may be made against the caster's Will to resist this power.

Forcefield V.HARD S.AREA
The psionic can generate a powerful forcefield equal to 20 Wounds. When all Wounds are exhausted, the field collapses.

Hydrokinesis HARD S.AREA
The psionic can control water in all it's various forms, causing it to form shapes, move in desired directions, etc.(4 turns). He can also create a powerful tidal wave effect using any amount of water over 1,000 gallons (a small pond or lake), to slam targets within a Small Area's range (1 turn). This attack causes Deadly damage. The psionic can also breathe water indefinitely.

Levitation SIMPLE S.AREA
The psionic can move 100 lbs straight up, using only his will. He must be able to see the object with the unaided eye, and can only lift it at Slow Ground speeds.

Limited Teleport HARD SELF
The psionic is capable of teleporting to any location he can see with the unaided eye. He may not move through forcefields, walls of force or walls of invulnerability. Duration: one teleport.

Locate SIMPLE L.AREA
The psionic can "home in" on the mental emanations of other psionics in the area, determining exactly who and where they are. Resisting this action requires either a Psi Screen or a Very Hard Willpower attempt. Duration: 5 turns, effect moves w/ psionic.

Machine Telepathy HARD S.AREA
The psionic possesses a strange affinity for all machines. This gives him a +1 bonus to all Technical Skills (with the exception of Bio-engineering & Chemistry). The psionic also has the ability to mentally control machines within his range; to turn them on or off by mental command, and to give them tasks and instructions mentally. The machine cannot be commanded to perform functions that it would not normally be capable of doing. Duration: 5 turns.

Mental Command V.HARD S.AREA
The psionic has the power to force another person within his range to obey one mental command. This power is used against the target's Willpower skills. For simple instructions ("bark like a dog."), your roll must be greater by 3. For instructions that are strongly resisted by the target ("take off all your clothes"), your roll must be greater by 5.

Mental Domination E.HARD S.AREA
The psionic can totally take control of the will of another within range, so that they must do anything they are instructed to do for 4 turns., or until the domination is broken by the subject (a Very Hard Willpower task).

Mental Enfeeblement HARD S.AREA
The psionic blasts the target's mind with a powerful mental shock, reducing his ability to concentrate (a -4 penalty to any actions taken for three turns). Resisting this action requires either a Psi Screen or a Very Hard Willpower attempt. Duration: 1 blast.

Mental Illusion HARD S.AREA
The psionic can create a single mental illusion in the minds of any targets within a Small Area around himself. The illusion appears real in all aspects. The illusion appears to react to the world as the real thing would, but cannot actually physically manipulate things. A Willpower roll may be made against the caster's Will to resist this power. Duration: 10 turns.

Mental Link V.HARD UNLMT
The psionic is able to establish a permanent mental bond to one other person. He is able to exchange thoughts, images and sensations over an unlimited distance. Resisting this link requires either a Psi Screen or a Very Hard Willpower attempt. Duration: until broken.

Mental Transfer V.HARD S.AREA
The psionic can transfer images and information into the memory of another person within range. A Willpower roll may be made against the caster's Will to resist this power. Duration: 5 turns.

Mind Wipe E.HARD TOUCH
The psionic can totally wipe out a victim's memory for a 10 turn period. During this time, the victim cannot remember his name, his past, friends and enemies, or skills (all skills are at 0). Any powers or spells are also forgotten and may not be used. Resisting this action requires either a Psi Screen or a Very Hard Willpower attempt. Duration: 1 blast.

PsiBolt V.HARD S.AREA
The psionic can hurl a deadly mental attack at any target within a Small Area of himself. The psibolt causes Deadly damage. Duration: 1 bolt.

PsiScreen HARD SELF
The psionic is able to stop the effects of any PsiBolt, Mental Domination, Telepathic Stun, Mind Wipe, Mental Link, Read Mind, Locate, Sense Emanations, Feeblemind or Emotion Attack, plus magical Illusions, Curses, Charms and Sleep. Duration: 8 turns.

Psychokinesis HARD S.AREA
The psionic is able to create powerful shock waves through any material. He can shatter any non-living material (Critical Damage for one turn), or send earthquakes (targets have a -4 penalty to all actions for a 2 turn period), lava eruptions (Very Deadly damage for 2 turns), or explosions (Deadly damage to all within the area, excepting the psionic).

Pyrokinesis HARD S.AREA
The psionic has complete control over fires and other types of heat energy, allowing him to control the size and intensity of any fire within a small area around himself (2 turns). Damage caused by fire can be increased/decreased by up to two levels of damage (from Light up to Critical, or from Deadly

down to Serious). In addition, the psionic can create fireballs (a Blast of seething flame which engulfs everything within reach with Very Deadly damage (1 blast). The psionic also can cause any target in range to burst into flame spontaneously, taking Light damage for 3 turns.

Read Mind HARD L.AREA
The psionic can easily read the thoughts and feelings of another person within range, expressed as clear sentences. Resisting this action requires either a Psi Screen or a Very Hard Willpower attempt. Duration: 5 turns.

Regeneration HARD SELF
The psionic can regenerate one Wound per hour until he is fully healed or he has taken another wound. He may not regenerate from being killed. Duration: until fully healed or another Wound is taken.

Sense Emanations SIMPLE L.AREA
The psionic can sense the existence of other psionics in a large area around himself. He does not know who they are, but is aware of their location. Resisting this action requires either a Psi Screen or a Very Hard Willpower attempt. Duration: 5 turns.

Telekinetic Flight HARD SELF
The psionic is capable of flying as fast as a typical light aircraft (Medium Flyer). Duration: 1 hour.

Telekinetic Move SIMPLE S.AREA
The psionic is capable of moving any single object up to a total of 300 pounds at Running Speeds. Duration: 5 turns.

Telekinetic Throw HARD S.AREA
The psionic is capable of hurling objects within a Small Area up to a total of 1 pound as fast as a superfast jet (1000 mph). Objects struck by this weight will take Deadly Damage. Duration: 1 throw.

Telepathic Invisibility HARD SELF
The psionic can create the mental impression of invisibility, making him Very Hard (Awareness) to detect. He can attack in this form; however, this will render him merely Hard to spot. Duration: 6 turns.

Telepathic Stun HARD S.AREA
The psionic can hurl a powerful mental attack at any one target within range, causing the target to be paralysed. Duration 1-6 turns (roll die).

Teleport Other E.HARD S.AREA
The psionic is capable of moving another person or object instantly to any place he has previously visited, no matter what the distance. He may not move through forcefields, walls of force or walls of invulnerability. Duration: one teleport.

Teleport V.HARD SELF
The psionic is capable of moving instantly to any place he has previously visited, no matter what the distance. He may not move through forcefields, walls of force or walls of invulnerability. Duration: one teleport.

OPTION #3: SUPERPOWERS & ABILITIES

The next Option is **Superpowers**. Superpowers differ from Spells and Psionic Powers in that they are always "on"; they require no Skill roll for success. Once you've bought a Superpower, you can always use it, no matter what.

The catch is, this makes superpowers very expensive; one of the most expensive point buys in the entire Game. A single powerful ability may wipe out your entire store of Game Points. Also, there may be circumstances in which your superpowers may not be allowed into a Game. Playing a Superhero is risky; by specializing in your Powers, you can be really aggro in one Game but end up a pushover in the next.



1 HOW MANY TIMES CAN YOU USE YOUR SUPER POWERS?

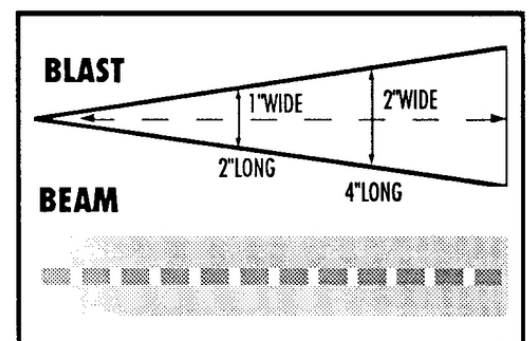
The answer is, "as often as you want." That's one reason why superpowers are so egregiously expensive; they always work (no roll required), and they never run out. This is in the true spirit of comic books; heroes are beaten, battered and defeated, but rarely (if ever) just "run out of gas".

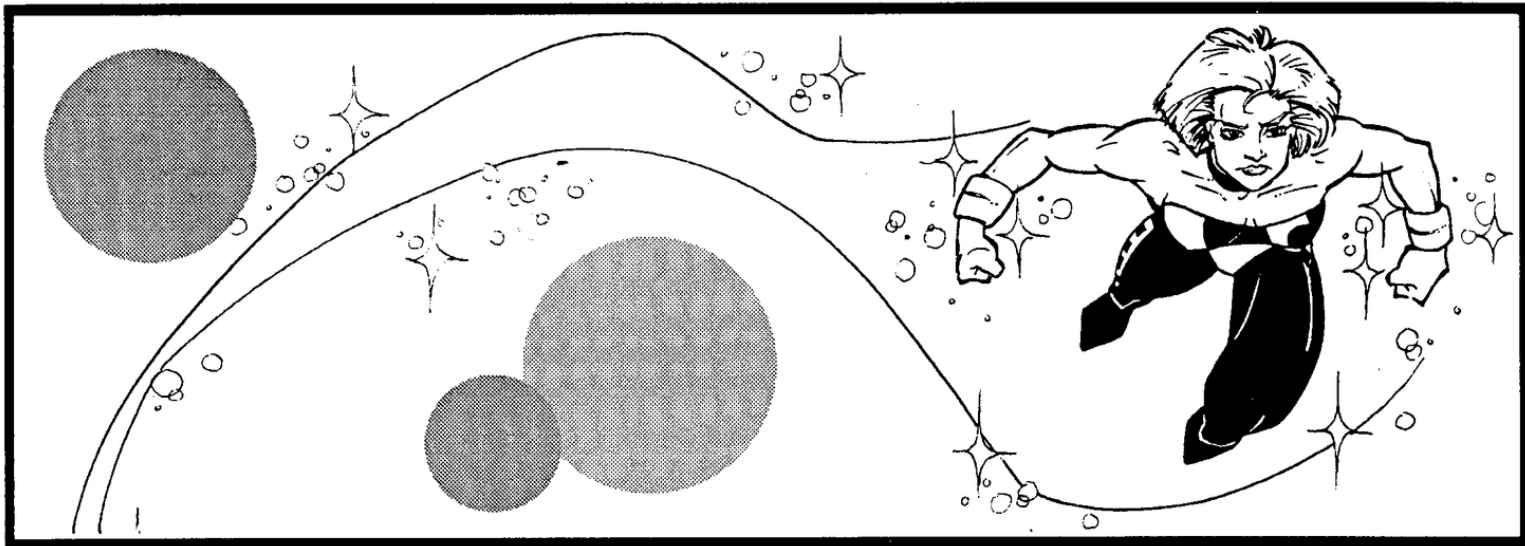
To the Gamemaster planning to use Superheroes in their Game, this should throw up a red flag of caution—superheroics can really unbalance Game play. If you're planning to use these mondo-powered characters, it's best to make sure the entire Game is scaled to match; all the players are superheroes and heroines, the villains are also superpowered, and there isn't an opposing monster or vehicle that isn't firing Super Deadly or Cosmic level weapons. For while we did tell you that you could mix superheroes into any party, we didn't say it was necessarily *easy*. The level of your Game is up to you to decide.

2 POWER EFFECT/RANGE

Like Spells and Psionics, Superpowers may only be used at certain ranges from the hero. The range for each Superpower is listed in the power's description. There are six effect ranges:

- **Self:** The power may only be used on yourself.
- **Touch:** The user must physically touch the subject.
- **Beam:** The power is projected in a narrow beam with a width of 1 inch until it strikes its target. 48" total.
- **Blast:** The power is projected in a cone, widening one inch for every two inches travelled; at 2 inches, the cone is 1 inch wide, at four inches, it is two inches wide, etc.. up to 12".
- **Small Area:** The power may be directed at any target within two inches of the user.
- **Large Area:** The power may be directed at any target within four inches of the user.





SUPERPOWERS

SUPERPOWER	# PTS	RANGE	SUPERPOWER	# PTS	RANGE	SUPERPOWER	# PTS	RANGE
MOVEMENT			INTERNAL POWERS			AREA EFFECT POWERS		
Super Leap	12	SELF	Very Deadly	24	TYPE	Danger Sense	21	S.AREA
Tunnelling	24	SELF	Super Deadly	40	TYPE	Super Hearing	12	SELF
Fast Ground Speed	12	SELF	Cosmic	48	TYPE	Radio Hearing	12	SELF
Superfast Grnd Speed	24	SELF	Animal Ability	28	SELF	Microscopic Vision	14	SELF
Slow Flying Speed	16	SELF	Animal Affinity	14	S.AREA	Telescopic Vision	12	SELF
Medium Flying Speed	20	SELF	Chameleon	16	SELF	X-Ray Vision	12	L.AREA
Fast Flying Speed	24	SELF	Invisibility	24	SELF	Adv. X-Ray Vision	16	L.AREA
Superfast Flying Speed	36	SELF	Cling to Walls	14	SELF	STRENGTH AND POWER		
FTL Speed	48	SELF	Drain Power	35	TOUCH	Amazing Strength	14	SELF
Limited Teleport	48	SELF	Steal Power	42	TOUCH	Extraordinary Strength	21	SELF
Teleport	60	SELF	Transfer Powers	35	TOUCH	Super Strength	28	SELF
Blind Teleport	72	SELF	Duplication	20	S.AREA	Unbelievable Strength	35	SELF
DEFENSIVE POWERS			Elasticity	14	SELF	Cosmic Strength	42	SELF
Tough	6	SELF	Gaseous Form	20	SELF	STRENGTH AND POWER		
Resistant	12	SELF	Pass Through Walls	28	SELF	Amazing Strength	14	SELF
Highly Resistant	18	SELF	Gills	14	SELF	Extraordinary Strength	21	SELF
Super Resistant	24	SELF	Life Support	16	SELF	Super Strength	28	SELF
Near Invulnerable	36	SELF	Machine Affinity	20	S.AREA	Unbelievable Strength	35	SELF
Forcefield	24	S.AREA	Regeneration	21	SELF	Cosmic Strength	42	SELF
Advanced Forcefield	36	S.AREA	Advanced Regeneration	30	SELF	STRENGTH AND POWER		
Missile Deflection	24	SELF	Grow/Shrink	21	SELF	Amazing Strength	14	SELF
Energy Deflection	24	SELF	Shapechange	30	SELF	Extraordinary Strength	21	SELF
Energy Reflection	36	SELF	Adv. Shapechange	40	SELF	Super Strength	28	SELF
Absorption	24	SELF	Mass-Shape Change	50	SELF	Unbelievable Strength	35	SELF
OFFENSIVE BLASTS & BEAMS			SlowTime	24	SELF	Cosmic Strength	42	SELF
Average	12	TYPE	Solid Energy Creation	48	S.AREA	STRENGTH AND POWER		
Powerful	16	TYPE	Super Agility	20	SELF	Amazing Strength	14	SELF
Deadly	20	TYPE	Super Charisma	20	SELF	Extraordinary Strength	21	SELF
Stun	20	TYPE	Super Intelligence	20	SELF	Super Strength	28	SELF
			Sonar/Radar Sense	12	SELF	Unbelievable Strength	35	SELF
						Cosmic Strength	42	SELF

SUPERPOWER DESCRIPTIONS

• Each Power has a Name and Point cost. By combining powers and abilities, you can easily simulate most superhero concepts (although some may best be created using Spells or Psionic Powers). Where there are time limitations to a Power, these are also described.

MOVEMENT

Super Leap 12 SELF
The superhero is capable of leaping up to 20 inches (120') at a time.

Tunnelling 24 SELF
The superhero is able to tunnel at running speeds through any type of earth, mud or sand (not stone or metal), at a rate of 6" inches (36') per turn.

Fast Ground Speed 12 SELF
The superhero is capable of running as fast as a fast car.

Superfast Ground Speed 24 SELF
The superhero is capable of running as fast as a very fast car.

Slow Flying Speed 16 SELF
The superhero is capable of flying as fast as a slow aircraft. Wings optional.

Medium Flying Speed 20 SELF
The superhero is capable of flying as fast as a typical light aircraft. No wings.

Fast Flying Speed 24 SELF
The superhero is capable of flying as fast as a fast light aircraft. No wings.

Superfast Flying Speed 36 SELF
The superhero is capable of flying as fast as a jet plane or sublight space fighter.

Faster Than Light Speed 48 SELF
The superhero is capable of flying faster than light. May only be used for interstellar travel.

Limited Teleport 48 SELF
The superhero is capable of teleporting to any location he can see with the unaided eye. He may not move through forcefields, walls of force or walls of invulnerability.

Teleport 60 SELF
The superhero is capable of moving instantly to any location he has previously visited, no matter what the distance. He may not move through forcefields, walls of force or walls of invulnerability.

Blind Teleport 72 SELF
The superhero is able to move instantly from one point to any other desired location, whether he has been there or not. He may not move through forcefields, walls of force or walls of invulnerability.

DEFENSIVE POWERS

Tough 6 SELF
The superhero has physical protection equal to Light Personal Armor (stops 3 Wounds).

Resistant 12 SELF
The superhero has physical protection equal to Heavy Personal Armor (stops 7 Wounds).

Highly Resistant 18 SELF
The superhero has physical protection equal to Very Heavy Armor (stops 9 Wounds).

Super Resistant 24 SELF
The superhero has physical protection equal to Mega Heavy Armor (stops 15 Wounds).

Near Invulnerable 36 SELF
The superhero has physical protection equal to Cosmic Armor (stops 20 Wounds).

Forcefield 24 S.AREA
The superhero can generate a powerful forcefield equal to a Light Vehicle Forcefield.

Advanced Forcefield 36 S.AREA
The superhero can generate a powerful forcefield equal to a Heavy Vehicle Forcefield.

Missile Deflection 24 SELF
The hero can deflect all types of material attacks (bullets, arrows, rocks, missiles, etc.) harmlessly away from himself. Attack bounces off randomly (roll 1 die: 1,2=straight back • 3,4= to right of hero • 5,6=to left of hero)

Energy Deflection 24 SELF
The superhero can deflect up to 10 points of energy attacks harmlessly away from himself each turn. Energy bounces off randomly (roll 1 die: 1,2=straight back • 3,4= to right of hero • 5,6=to left of hero)

Energy Reflection 36 SELF
The superhero can bounce up to 8 points of energy attacks back at his attacker.

Absorption 24 SELF
The superhero can absorb up to 15 points per turn of physical or energy attacks into himself without taking damage. The absorbed energy may not be used against another target.

BLASTS & BEAMS

What would a superheroic adventure be without heroes blasting away with all kinds of arcane powers? For the maximum effect and flexibility, Dream Park's Blasts and Beams are considered to be a generic form of attack, defined only by the range (as defined by the terms Blast or Beam), and the Damage the attack causes. This allows the player to define all of the neat special effects of the

actual Blast or Beam attack himself. An attack could be composed of absolute cold, heat, lightning, energy, cosmic power, photons, force, magnetism or even death rays. The Beam or Blast can also be fired from the fingertips, palms, feet, eyes or any other interesting place on the body. Heat vision, for example, could be a Powerful Heat Beam fired from the hero's eyes.

A **Beam** extends for up to 48" and is one inch wide. A **Blast** extends up to 12" widening one inch for every two inches of length.

Average 12 TYPE
The superhero is capable of generating a beam or blast of power (your choice of type and description) equal to Serious damage.

Powerful 16 TYPE
The superhero is capable of generating a beam or blast of power (your choice of type and description) equal to Critical damage.

Deadly 20 TYPE
The superhero is capable of generating a beam or blast of power (your choice of type and description) equal to Deadly damage.

Stun 20 TYPE
The superhero is capable of generating a beam or blast of power (your choice of type and description) capable of stunning it's target for 2-12 turns (roll two dice) A Willpower roll may be made against the caster's Will to resist this power attack.

Very Deadly 24 TYPE
The superhero is capable of generating a beam or blast of power (your choice of type) equal to Very Deadly damage.

Super Deadly 40 TYPE
The superhero is capable of generating a beam or blast of power (your choice) equal to Super Deadly damage.

Cosmic 48 TYPE
The superhero is capable of generating a beam or blast of power (your choice of type and description) equal to Cosmic level damage.

INTERNAL POWERS

Animal Ability 28 SELF
The hero gains the powers and abilities (not shape) of one totem animal of his choice. The animal must be a non-mythological based creature, with natural weapons that cause damage no greater than Critical level.

Animal Affinity 14 S.AREA
The superhero has the ability to empathize with all types of animals within his range; to understand their needs and desires, and to be liked by them. Successful use of this skill imparts a +3 advantage to any subsequent Animal Riding, Zoology, Xenology, Animal Control or Animal Handling skills.

Chameleon 16 SELF

The character can blend into any type of background, making it a Hard task to spot him.

Invisibility 24 SELF

The superhero can become invisible, making him Very Hard to detect. He can attack in this form; however, this will render him merely Hard to spot.

Cling to Walls 14 SELF

The hero is able to cling to any vertical surface, moving along it at a Running speed.

Drain Power 35 TOUCH

The superhero can "turn off" any one power of another player for 1-6 turns (roll 1 die). The superhero may not use the power himself; he merely denies its use to his victim.

Steal Power 42 TOUCH

The superhero can "borrow" any one power from another player for up to 1-6 turns (roll 1 die). The victim loses the use of the power during this time. The target of this ability can resist the superhero's attempt to steal the power by making a Willpower roll equal to or greater than a Willpower roll made by the attacker.

Transfer Powers 35 TOUCH

The hero can "loan" any one other power he or she has to another player for four turns. While the power is loaned out, the hero cannot use it himself.

Duplication 20 S.AREA

The superhero is able to create a multitude of shifting, realistic images of himself in a Small Area, each doing exactly the same thing. Anyone attacking the hero will be at a -4 point skill penalty.

Elasticity 14 SELF

The hero is able to stretch any part of his body out to 12". He may also flatten his body into a thin sheet, completely covering a Small Area.

Gaseous Form 20 SELF

The superhero's body can dissolve to the consistency of mist, capable of going through any air-permeable surface. He may not move through forcefields, walls of force or walls of invulnerability.

Pass Through Walls 28 SELF

The superhero can walk through any solid matter without harm. He may not move through forcefields, walls of force or walls of invulnerability.

Gills 14 SELF

The hero is able to breathe water indefinitely, as long as the water is relatively clean and unpolluted. If a toxin is present, treat it as a Poison.

Life Support 16 SELF

The hero can maintain a bubble of constant temperature, atmosphere and pressure around himself indefinitely, excluding any harmful gasses, toxins, radiations or microorganisms. He can thus travel through any environment without any type of protection.

Machine Affinity 20 S.AREA

The hero has the ability to empathize with machines within his area of effect; to diagnose malfunctions and know the best way to fix, modify or repair things. Successful use of this skill imparts a +3 advantage to any subsequent Technical skill use (with the exception of Chemistry and Bio-engineering).

Regeneration 21 SELF

The hero can regenerate one Wound per hour until he is fully healed. He may not regenerate from being killed.

Advanced Regeneration 30 SELF

The hero can regenerate one Wound every ten turns until fully healed. He may not regenerate from being killed.

Grow/Shrink 21 SELF

Allows the hero to enlarge or reduce his size up to 100 times its normal size or 100th of normal. His weight and mass, are unchanged by this action; he will still have the same number of Wounds and do the same amount of damage in combat.

Shapechange 30 SELF

The superhero has the ability to change his form to any living thing of the same mass or size. He does not, however, gain the abilities of whatever is changed into at this time (for example, as a bird, he could not fly).

Advanced Shapechange 40 SELF

The hero has the ability to change shape into any living thing of the same mass and size as himself, also gaining the abilities of whatever he is changed into at this time.

Mass-Shape Change 50 SELF

The hero has the ability to change shape into any living thing he desires, up to 10 times (or 1/10th) his normal mass and size. Hand to Hand/Melee Damage can be increased to a maximum of Deadly. The hero does not, however, gain the abilities of whatever he is changed into.

Slow Time 24 SELF

The superhero can speed himself up relative to the external world. This allows him to perform up to two actions without any of the normal penalties for combined actions (see pg. 86).

Solid Energy Creation 48 S.AREA

The hero is able to create material objects out of an energy field around himself. One object is created at a time, up to a maximum of 5 objects existing at any one time. The objects last for 3 turns before dissipating. Creating a simple object without moving or complex parts is an Easy Willpower Task; creating objects with simple moving parts is Hard; creating complex objects with many parts (such as electronic hardware or advanced weapons) is an Extremely Hard task.

Super Agility 20 SELF

The superhero has incredible agility and balance,

adding an automatic +3 bonus to any Athletic, Mobility or Fighting Skills he may use.

Super Charisma 20 SELF

The hero is far more charismatic than mere mortal men, adding an automatic +3 bonus to the following Skills: Acting, Persuasion, Seduction and Sing.

Super Intelligence 20 SELF

The hero is smarter than mere mortals, adding an automatic +3 bonus to any General Knowledge skill he uses.

Sonar/Radar Sense 12 SELF

The hero can clearly navigate through pitch darkness using an enhanced spatial/radar sense. Colors cannot be perceived; however, shapes and textures are easily discerned.

Danger Sense 21 S.AREA

The superhero is able to sense the safety of a particular area or object by concentrating on it. The answer will be either "safe" or "not safe"; the actual threat will not be described.

Super Hearing 12 SELF

The hero's hearing is so acute, he can hear even the faintest sounds at all hearing frequencies. Adds +2 to any Awareness roll where sound is a factor.

Radio Hearing 12 SELF

The hero can hear radio transmissions as easily as he can hear spoken conversations. Range for overhearing a specific radio transmission is one mile.

Microscopic Vision 14 SELF

The hero can see with the power of a strong microscope, allowing him to see micro-organisms, fingerprints, small scratches and imperfections, and microfiche type. Adds +2 to any Awareness roll where small size is a factor.

Telescopic Vision 12 SELF

The hero can see with the abilities of a powerful telescope, allowing him to observe things up to ten miles distant. Adds +2 to any Awareness roll where the subject is far away from the hero.

X-Ray Vision 12 L.AREA

The hero can see clearly through all solid materials except lead and radioactives.

Advanced X-Ray Vision 16 L.AREA

The hero can see clearly through all solid materials including lead and radioactives.

AREA EFFECT POWERS

Animal Control 14 L.AREA

The hero has the ability to control animals within his range; to make them perform any task that could be reasonably expected of an animal of that type. The effect moves with the hero.

Create Darkness 14 S.AREA

Creates a globe of absolute darkness in a Small Area around the hero. The effect moves with the hero.

Create Light 14 S.AREA
Creates a globe of light entirely filling a Small Area around the superhero. The effect moves with the hero.

Element Control (Air) 24 S.AREA
The hero can control the element of air, causing great winds to move at his desire. With these winds, he can cause a single object up to 200 lbs. to be lifted and moved at a Slow Flying speed, or create a strong wind capable of blowing over all targets (a 1 die roll of 4,5,6) in a Large Area around himself. If knocked over, the target will take Light damage. This power can also be used to propel sail-driven vehicles at up to Slow Ground Speed. The hero is immune to all wind type attacks, such as Magewinds. The effect moves with the hero.

Element Control (Earth) 24 S.AREA
The superhero can control rock, stone and sand, making it take shapes or forms as desired. He may also cause the ground itself to quake, and churn furiously. The quake lasts 2 turns, each turn causing anyone within the area of effect to have a -4 penalty to any action (caster excepted).

Element Control (Fire) 24 S.AREA
The superhero has complete control over the element of fire, allowing him to control the size and intensity of any fire within a small area around himself. Any damage caused by the fire can be increased/decreased by up to two levels of damage (from Light up to Critical, or from Deadly down to Serious). In addition, the hero can create fireballs (a Blast of seething flame which engulfs everything within reach with Very Deadly Damage). The hero also cannot be harmed by flame in any form.

Element Control (Water) 24 S.AREA
The hero can control water in all its various forms, causing it to form shapes, move it in desired directions, etc. He can also create a powerful tidal wave effect using any amount of water over 1,000 gallons (a small pond or lake), to slam targets within a Small Area's range. This attack causes Deadly damage. The hero can also breathe water indefinitely.

Entangling Attack 21 S.AREA
The superhero can extend a web of restraining or entangling force up to 12" to immobilize a single opponent. The entangling attack can be defined as nets, webs, energy bindings, sticky substances, etc. Escaping the entanglement is a Very Hard Athletics Task (or a Hard Escape Artist Task). The attack can be "split" to entangle multiple attackers

as long as they are within 1" of each other. The entangling attack may also be used to create a barrier between the hero and a specified target. The barrier has 3 Wounds and covers up to a Small Area around the hero.

Gravity Control 60 S.AREA
The superhero can control the strength of the local gravitational field around himself, making it stronger or weaker at will. He can increase it to the point where only superheroes with Cosmic Strength can stand within it, crushing all others with Super Deadly damage each turn. He can also negate the field in such a way that Zero-G Movement skills will be required for all actions. He can fly at Fast Flyer speeds, or reverse gravity in such a way as to hurl objects out of his field at a speed equivalent to a Levitation spell for one turn.

Illusion 21 S.AREA
The hero can create a single illusion (filling a Small Area around himself), which appears real in all aspects. The illusion appears to react to the world as the real thing would, but cannot actually physically manipulate things. Detecting the illusion is a Very Hard task.

Machine Control 24 S.AREA
The superhero has the ability to mentally control machines within his range; to turn them on or off by mental command, and to give them tasks and instructions mentally. The machine cannot be commanded to perform functions that it would not normally be capable of.

Magnetic Control 48 S.AREA
The superhero is able to control the effects of magnetism in ferrous metal objects (steel, iron, and alloys of these) within his range. He can join metal objects together with incredible force (Extremely Hard task to pull them apart), or cause them to fly apart with extreme violence (causing Deadly damage to anyone caught in the area of effect). He can walk vertically up any metal surface, or use his power to pull himself through the air towards a metal surface at Fast Flying speeds. He can also deflect any metal object thrown at him, or stop the blows of any metal weapon used against him.

Plant Control 24 S.AREA
The superhero can control the growth and movements of plants. He can increase the growing power of any plants within a Large Area for up to 3 turns. Each turn, the size of the plant increases by one level: one square inch of grass expands to 2 square inches of brush, then brush to trees (4

square inches), and trees to giant redwoods (8 square inches). He can also command plants to entangle people, obstruct paths, or (if plant is man-eating), attack them.

Telekinesis 5 pts. per 10 lbs S.AREA
The hero can move objects in any direction, using only his will. For every five points spent, he may lift 10 additional pounds. He must be able to see the object with the unaided eye, and can only move it at Slow Ground speeds.

Weather Control 28 L.AREA
The hero is able to control the weather immediately around himself (Large Area). He may create rain, snowstorms, hailstones or unseasonable warmth, but with incredible power and fury (each turn of weather attacks causes Deadly damage and a -2 penalty (all skills) to all targets within the area of effect excepting hero).

STRENGTH AND POWER

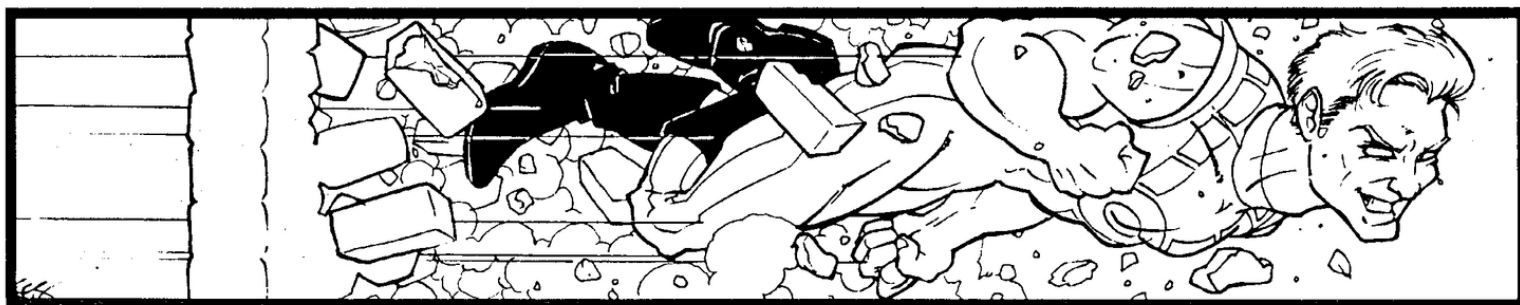
Amazing Strength 14 SELF
The superhero's strength is amazing. He can lift up to a ton of mass, and tear apart any material of less than Medium Armor strength. He can also cause Critical Damage with each mighty punch.

Extraordinary Strength 21 SELF
The superhero's strength is extraordinary. He can lift up to 10 tons singlehanded, and can tear apart any material of less than Heavy Armor strength. His blows cause Deadly Damage with each strike.

Super Strength 28 SELF
The superhero has achieved true super strength. He can lift up to 100 tons, and can tear apart any material of less than Very Heavy Armor strength. His punches cause Very Deadly Damage with each blow.

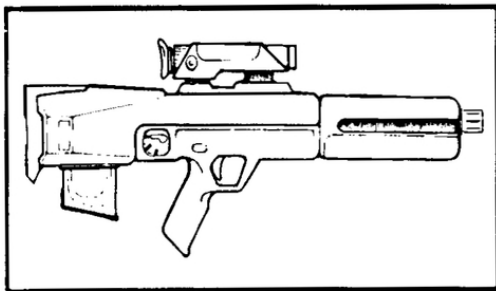
Unbelievable Strength 35 SELF
The superhero's strength is unbelievable, allowing him to lift hundreds of tons, and tear apart any material of less than Cosmic Armor strength. His blows cause Super Deadly Damage with each strike.

Cosmic Strength 42 SELF
The superhero's strength is literally cosmic. He can lift megatonnes of weight (although he cannot move planets or entire cities, he could move asteroids or other single objects), and tear apart any material known to mortal man short of Cosmic Armor strength. His mighty blows cause Cosmic Damage with each strike.



OPTION #4: GADGETS & GEAR

Gadgets and Gear are the last Option areas, covering five types of possessions (*Personal Weapons, Heavy Weapons, Armor, Transportation* and *Personal Gear*). This Option allows a character to buy almost anything—if he can get the points together. Need a battleship? A magic sword? Giant star destroyer? No problem. Players can even **combine** points to buy something in common. And unlike Basic Skills and Advantages, you can cash in Gadgets or Gear at the end of a Game and buy something new with those points (unlike real life where that old Space Battleship just sits rusting in the backyard after the Galactic War is over).



1 PERSONAL WEAPONS

Personal weapons cover things which can be carried by individuals in combat. An important thing to remember; the costs of these weapons are *not* relative to what they cost in the real world. Instead, they are priced based on Range, Damage Class, and an Area or Special Effect. This creates weapons that are internally consistent between all epochs, allowing a blaster to be easily carried into a 10th century B.C. Game if the Gamemaster wants to.

Weapons described here are very general; research has shown us that overall, most weapons of a type are fairly similar on the broad scale. When seen within the class of 20th century weapons, there may be a difference between a Colt .357 Magnum and a Desert Eagle, but when compared over a 10,000 year span covering spears to blasters, these differences become pretty negligible; we simply have three classes of Revolver, equivalent to Light, Medium and Heavy. Futuristic weapons are handled in the same way; a blaster and a laser do the same basic damage, allowing the Game Master to slot in any one of a million "ray gun" variations appearing in science fiction.

Use Common Sense: Although these weapons are designed to allow players to mix and match hardware from all types of historical epochs, Gamemasters should use common sense when interacting two weapons from wildly differing technologies. In most cases, you'll discover that the damages of primitive weapons are just as horrific as advanced ones; cutting a man's head off is as effective as blowing it apart.

2 VEHICLE WEAPONS

All vehicle weapons have a range of Extreme. It's assumed that when these weapons hit a vehicle-sized target, they act much as a man sized attack would against a mansized target, striking only one area. However, when fired against a smaller than vehicle-sized target (like a really unlucky human), they are considered to cover a Small Area or larger with damage. This means that when a Mega Energy Cannon hits in the middle of a city block, *everything* within a Small Area automatically takes Cosmic Level damage. Think about it.

3 MODIFYING WEAPONS

Weapons may have improvements made (at the Gamemaster's discretion) to their damage or accuracy by paying additional points on top of the basic purchase cost. This allows you to make improved weapons, or to create variations of damage or accuracy within a class of weapons.

- **To increase a weapons' damage** on a point by point basis, multiply the number of points of increase by 5. Thus, a weapon that adds +2 Wounds to its damage would cost an additional 10 points.
- **To increase a weapon's accuracy** on a point by point basis, multiply the number of points of increase by 5. Thus, a weapon that adds +2 points to its accuracy would cost an additional 10 Wounds.
- **To raise a weapons overall Damage**, multiply the number of classes of improvement by 10. For example, raising a Very Light Damage weapon to Medium Damage would require an additional 20 points. You may not raise a weapon's Damage class by more than two levels.

4 TRANSPORTATION

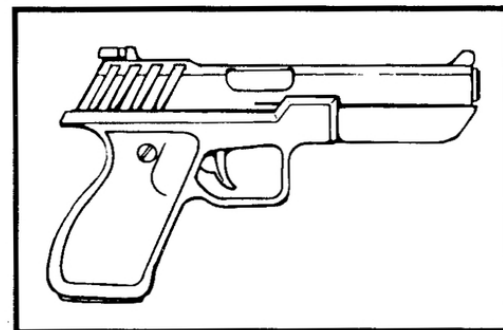
In a game that could cover everything from walking to time travel, a wide variety of assumptions must be made to cover the possibilities. For example, we describe horses as Riding Beasts—fair enough considering that players could encounter giant riding lizards, riding bats, riding dogs or riding blobs.

In general, what describes a means of transport is how big it is, how well-protected it is, how fast it goes, how many Wounds it can take, and what weapons (if any) can be placed on it. Weapons on individual vehicles are only suggestions. What is described are the number of attacks the vehicle can make and the type (as described in the Vehicle/Heavy Weapons List). Vehicles are assumed to be of average speed and maneuverability for their type; they may be altered to become faster or more maneuverable; the Modifying Maneuverability/Speed section on pg. 88 lists costs for these modifications.

Players should feel free to buy new weapons with their Game points and stack whatever they want on their vehicles (with the Game Master's permission). In the interests of flexibility, we've only provided the loosest guidelines as to what will fit on where; this allows you to create some vehicular horror we've never considered and stack it high with mass destruction. It *does* help to use a little common sense here; it's reasonable to accept an autocannon on an automobile, but a large energy cannon is pushing your luck. You Have Been Warned.

5 ARMOR

Armor costs are based on the level of protection against a particular level of threat. This means that two widely different types of armor from two different epochs, may in fact be equally priced and equally good against the same damage. Even if one's high tech-body armor and the other's samurai plate. Although we're aware of the hundreds of weapon and armor combinations possible, in the interests of simplicity, we've tried to group types together to allow the maximum in flexibility. When a protective form also seemed to traditionally (such as in Power Armor) incorporate an *offensive* capability, we've factored this into the armor's cost as well.



6 GEAR

As a Gamemaster, you can never tell what your players are gonna want to lug around with them. The lists here are designed to cover, in a general way, any useful item that could reasonably be found within each particular epoch. Where an item is missing, there are enough examples to help the Gamemaster establish his or her own prices. Many of the items are repeated in forms common to their epoch; scrolls become books, books become holochips. Once again, each is presented in a way which allows the device to be adapted to the particular Game setting; just like an "energy pistol" can be considered a "phaser", likewise an "analyser" could also be considered a "tricorder". Additional points may be spent (with Gamemaster's approval) to improve these devices (a range of 2-6 points is about average).

Note: Dream Park does not take weights and encumbrance into account (it's all plastic anyway). Use your best judgement on object weights. As a rule of thumb, a player can carry 40 lbs. of stuff, plus an additional 20 lbs for every additional point of added Strength.

Pets: One specific area of "gear" covers pets and personal animals. These are, like other types of gear, defined in general terms; a canary, a cockatiel and a flying jellyfish would all be considered to be types of Small Flying companions. Likewise, a pet timber wolf and a velociraptor (a type of small dinosaur) would both be types of Medium Hunting Beasts.

WEAPONS & ARMOR

PERS. WEAPON COST RANGE DAM

ANCIENT			
Battle Axe	6	H	D
Blowgun	6	M	VL ^{PSN}
Bola	4	M	VL
Broadsword	5	H	D
Crossbow	6	M	S
Dagger	1	H/C	VL
Halberd	5	H	C
Javelin	6	M	S
Katana	6	H	C
Long Sword	4	H	S
Longbow	8	L	D
Naginata	5	H	C
Nunchaku	4	H	S
Quarterstaff	4	H	S
Shiriken (3)	6	M	VL ^{PSN}
Short Sword	3	H	L
Shortbow	6	M	S
Sling	2	M	VL
Spear	7	M	C
Throwing Axe	4	C	L
Throwing Knife	3	C	VL
Tonfa	3	H	L
Whip	2	H	VL

HISTORICAL

Arquebus	7	M	C
Bayonet	1	H	VL
Bowie Knife	3	H	L
Derringer	4	C	L
Flintlock Pistol	5	C	S
Flintlock Rifle	7	L	C
Heavy Revolver	8	M	D
Heavy Rifle	10	L	VD
Light Revolver	6	M	S
Light Rifle	8	L	C
Medium Revolver	7	M	C
Medium Rifle	9	L	D
Musket	7	M	C
Rapier	5	H	C
Saber	4	H	S
Shotgun	9	BLST	D

MODERN

Autoshotgun	11	BLST	D
Compound Bow	8	L	D
Dart Rifle	10	M	STUN
Flamethrower	11	BLST	VD
Grenade Launcher	12	M	ED

PERS. WEAPON	COST	RANGE	DAM
Gyrojet Pistol	8	M	D
Heavy Autopistol	8	M	D
Hvy. Auto Rifle	12	L	VD
Hvy. SMG	11	M	D
Knife	1	H/C	VL
Light Auto Rifle	10	L	C
Light Autopistol	6	M	S
Light SMG	9	M	S
Med. Auto Rifle	11	L	D
Med. SMG	10	M	C
Medium Autopistol	7	M	C
Taser	9	C	STUN
Tech Crossbow	7	M	S

FUTURE

Cyb. Hand Blades	6	H	S
Cyber Dart	4	C	VL ^{PSN}
Cyberfangs	4	H	VL ^{PSN}
Cybersnake	10	H	L/D
Cyborg Arm Gun	8	M	S
Cyborg Crush Hand	6	H	C
Cyborg Energy Gun	10	M	C
Energy Pistol	8	M	D
Energy Rifle	9	L	D
Energy Sword	5	H	D
Gauss Pistol	8	M	D
Gauss Rifle	9	L	D
Microwaver	8	M	D
Mini-missile	12	SAE/M	VD
Mono Katana	6	H	D
Needler	10	M	VL ^{PSN}
Stun Weapon	10	M	STUN
Reloads (all types)	1	—	—

HEAVY WEAPONS

HVY. WEAPON	COST	RANGE	DAM
ANCIENT			
Ballista	12	E	VD
Catapult	13	E	VD

HISTORICAL

Cannon	13	E	ED
Gailling Gun	13	E	VD

MODERN

Autocannon	15	E	VD
Bomb	14	E	SD
Hvy. Proj. Cannon	14	E	SD
Light Proj. Cannon	12	E	VD
Machinegun	12	BEAM	VD
Med. Proj. Cannon	13	E	ED
Missile	14	E	SD
Torpedo	14	E	SD

FUTURE

Energy Melee Weap.	12	E	VD
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HVY. WEAPON	COST	RANGE	DAM
Energy Torpedo	14	E	SD
Hvy. E. Cannon	14	E	SD
Lt. Energy Cannon	12	E	VD
Med. E. Cannon	13	E	ED
Mega En. Cannon	15	E	COS

ARMOR

ARMOR	COST	STOPS
ANCIENT		
Chainmail	4	3 W
Lacquered Plate	4	5 W
Leather & Cap	2	1 W
Plate Mail	8	7 W
Shield	6	3 W

HISTORICAL

Back & Breast/Helmet	8	5 W
Body Padding	4	3 W

MODERN

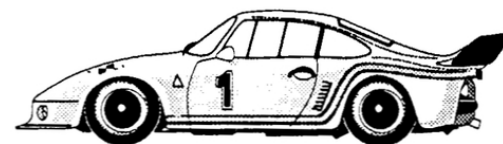
Bulletproof Clothing	8	5 W
Kevlar Body Armor	10	7 W

FUTURE

Battle Armor	10	9 W
Light Body Armor/Helmet	8	7 W
Personal Forcefield	10	7 W
Power Armor	17	11 W
Smartsuit/Helmet	6	3 W
Spacesuit	5	3 W
Subdermal Armor	6	3 W

VEHICLE ARMORS

ARMOR	COST	STOPS
Heavy Vehicle	8	11 W
Hvy Vehicle Force Field	20	20 W
Light Vehicle	4	7 W
Medium Vehicle	6	9 W
Superheavy Vehicle	12	20 W
Vehicle Force Field	12	11 W
Very Heavy Vehicle	10	15 W
Very Light Vehicle	2	5 W



KEY

H=Hand	C=Close	M=Medium
L=Long	E=Extreme	STUN= Stun
BLST= Blast	BEAM= Beam	Effect VL= Very
Light	L=LightDamage	S=Serious
C=Critical	D=Deadly	VD= Very Deadly
ED=Ext. Deadly	SD=SuperDeadly	COS=Cosmic
VL ^{PSN} =Very Light Poisoned	LAE= Large Area	
SAE= Small Area Effect		

PERSONAL WEAPONS

ANCIENT

BATTLE AXE6

Massive, two-handed axe favored by barbarians and dwarves. Deadly Damage.

Blowgun6

Hollow tube that fires tiny darts (10). Darts can be poisoned (see Poisons, pg. 79 for damage).

Bola4

Two heavy metal balls joined by a cord or twine. Primarily an entangling weapon (the result of a successful hit), it can also do Very Light Damage if swung as a club.

Broadsword5

Heavy two-handed, crushing sword, designed to penetrate armor. Deadly Damage.

Crossbow6

Pistol-like, mechanically-cranked bow (takes 2 turns to recock). Fires small bolts (12 shots). Serious Damage.

Dagger1

Small double-edged weapon. Can be thrown but at a -2 penalty. Very Light Damage.

Halberd5

A two-handed polearm, topped with an axe/spear point combination. Critical Damage.

Javelin6

Small throwing spear, designed for long ranges. Some variants use a sling to hurl the javelin further. Serious Damage.

Katana6

Two-handed sword, used exclusively in Japan by samurai warriors. Incredibly sharp and lethal. Deadly Damage.

Longsword4

One or two-handed sword, usually used on horseback. About four feet long. Serious Damage.

Longbow8

More powerful bow designed for penetration. Requires a fair amount of space (firer must be standing) to use. 12 arrows. Deadly Damage.

Naginata5

A Japanese-style halberd, with a curved sword blade instead of an axe head. Critical Damage. Martial Arts Weapon Skill required.

Nunchaku4

Two short, heavy wooden sticks joined by a cord or chain. Delivers tremendous clubbing power over a short range. Serious Damage. Martial Arts Weapon Skill required.

Quarterstaff4

Heavy wooden stick, usually about 6 feet long. Usually capped with metal. Serious Damage.

Shiriken (3)6

Small throwing "stars". 3 total. Close Range weapon. Very Light Damage, unless poisoned (see Poisons, pg. 79 for details).

Short Sword3

Double-edged weapon about 24-30 inches long. Light Damage.

Shortbow6

Lightweight bow, designed for horseback, close-in work. 12 arrows. Serious Damage.

Sling2

Strip of hide used to hurl small rocks or balls. Comes with 10 shots, but any small object can be hurled. Very Light Damage.

Spear7

Heavier-weight throwing weapon, which can also be used to stab at an opponent. Critical Damage.

Throwing Axe (Tomahawk)4

A light, one-handed axe, good for throwing as well as hacking. Light Damage.

Throwing Knife3

Small throwing dagger. Very Light Damage.

Tonfa3

Short, L-shaped clubs which can be used for blows, parries or blocks (adds +1 on these actions). Light Damage. Martial Arts Weapon Skill required.

Whip2

Primarily an entangling weapon, the whip can also cause Light Damage.

HISTORICAL

Arquebus7

Very primitive (1400's) form of shoulder arm, using a matchcord/flashpan arrangement. Takes 3 turns to reload. Critical Damage.

Bayonet1

Stabbing blade attached to rifles of the period. Very Light Damage.

Bowie Knife3

Lightweight, drop-point knife about a foot long. Can also include any fighting knife of the period. Can be thrown at a -2 penalty. Light Damage.

Cartridge Rifle

TYPE	DAMAGE	COST
Light Rifle	Critical	8
Medium Rifle	Deadly	9
Heavy Rifle	Very Deadly	10

Any one of a number of breach loading, cartridge firing, rifled shoulder arms of the period between 1800 and 2000. Grooves cut into the inner barrel give it reliable accuracy and range. Semi-automatic rifles have a built-in mechanism that pumps a single round into the chamber as soon as the trigger is pulled. 10 rounds.

Derringer4

Small, two-shot hideout pistol, easily concealed in a pocket or purse. Light Damage.

Flintlock Pistol5

Early, archaic (1700's) pistol form, using a flint/striker combination and muzzle loading (2 turns to reload). Serious Damage.

Flintlock Rifle7

Long arm version of the pistol, with same limitations. Critical Damage.

Musket7

Muzzle-loading (2 turns reload) shoulder arm (1500-1800's). Although these weapons were unrifled, they still had greater accuracy and range than previous models. Critical Damage.

Rapier5

Lightweight blade, double edged and usually used for duels and single encounters. Critical Damage.

Revolver

TYPE	DAMAGE	COST
Light	Serious	6
Medium	Critical	7
Heavy	Deadly	8

Any one of a number of small, cartridge-firing hand weapons from around 1850 to the present. Revolvers usually have six shots, although this number varies (GM decision).

Saber4

Standard cavalry blade, often used from horseback. Long, curving, partially double-edged. Serious Damage.

Shotgun9

A shoulder arm firing many small projectiles in a burst. Early models fire two Blasts at a time and take 1 turn to reload. Later types fire 1 shot, with 6 reloads. Shotguns do Deadly Damage.

MODERN

Automatic Rifle

TYPE	DAMAGE	COST
Light Rifle	Critical	10
Medium Rifle	Deadly	11
Heavy Rifle	Very Deadly	12

Automatic rifles are capable of firing many shots with a single trigger pull. All can be fired three ways; Single Shot (20 total), 3 Short Bursts or 1 Long Burst.

Autopistol

TYPE	DAMAGE	COST
Light	Serious	6
Medium	Critical	7
Heavy	Deadly	8

Any one of a type of small handguns capable of rapid fire. Autopistols use a "clip" rather than a revolving cylinder; most carry 10 rounds, although this varies by type (GM decision).

Autoshotgun11

The automatic version of the shotgun, autoshots can fire three Deadly Blasts each turn, up to 6 Blasts total.

Compound Bow8

The modern equivalent of a longbow, the

compound uses a series of pulleys and gears to increase power. Deadly Damage, 12 arrows.

Dart Rifle 10
Dart rifles use compressed air, springs or low velocity cartridges to fire drugged darts. Used in animal hunting and non-lethal situations, they do no damage. A hit stuns the target for 2-12 (roll 2 dice) turns on a roll of 3, 4, 5 or 6. A Very Hard Willpower roll may be made to resist the effects of this weapon. Six shots.

Flamethrower 11
Large assembly of tanks and a projecting nozzle; a flamethrower fires a Blast of oily flame. Very Deadly Damage. Six Blasts.

Grenade Launcher 12
Grenade launchers can come in small shoulder-arm forms, or be mounted onto any rifle. They do damage based on the type of grenade used (although Extra Deadly Damage explosive types which cover a Small Area are most common). 2 shots.

Gyrojet Pistol 8
The gyrojet fires a small, self-propelled rocket shell at a distant target. Recoil is slight and the initial firing is quiet. Gyrojets are best at longer ranges (no bonus for Close Range attacks), and pack a sizable punch (Deadly). 10 rounds.

Knife 1
Small double-edged weapon. Can be thrown at a -1 penalty. Very Light Damage.

Submachine Gun
TYPE DAMAGE COST
Light Serious 9
Medium Critical 10
Heavy Deadly 11
A smaller automatic weapon that fires pistol ammunition instead of rifle rounds. Fires single shots (20) or Bursts.

Taser 9
A taser delivers a high powered shock to any target struck by its prongs. Most tasers are hand held. A hit stuns the target for 1-6 turns (roll 1 die). A Very Hard Willpower roll may be made to resist the effects of this weapon. 10 shots per battery

Tech Crossbow 7
Advanced version of crossbow, using plastics and composites. 12 bolts. Serious Damage.

FUTURE
Cyborg Hand Blades 6
Any type of multi-bladed weapon hidden in a cyberarm or meat arm. The blades are retracted until needed, then extended (1 turn to extend). Serious Damage.

Cyber Dart 4
Tiny compressed air or spring-loaded dart. Mounted in cyber eye, throat or finger, this single shot dart does damage as a Deadly Poison.

Cyberfangs 4
Vampire-like fangs imbedded in the jaws. Can be folded away until needed. Very Light Damage if

non-poisoned. If poisoned, cost and effects are as with Deadly poisons, pg. 79.

Cybersnake 10
Any type of thin, snakelike attack whip hidden in a body orifice (mouth, ear, etc.). The cybersnake can be used to "rake" the target (Light Damage) or "roto-roter" (Deadly Damage for every turn the attacker can keep the target immobilized in a Hold while he undertakes his grisly task).

Cyborg Arm Gun 8
Any type of cybernetic "gun" arm. The gun itself either fires through the palm or through ports mounted in the forearms. Serious Damage. 5 shots.

Cyborg Crushing Hand 6
Enhanced artificial muscles and metal parts give this appendage Critical crushing power.

Cyborg Energy Gun 10
The "higher tech" version of the arm gun, with a mounted energy pistol instead of a slug thrower. Critical Damage. 5 shots per power cell.

Energy Pistol 8
Any type of energy-powered hand weapons designed for range and accuracy. Energy pistols include lasers, plasma throwers, sonic pistols, disruptors, blasters, phasers, etc. Most project some kind of light beam or "bolt". Deadly Damage. 10 shots per power cell.

Energy Rifle 8
The long-range version of the energy pistol. Deadly Damage. 10 shots per power cell.

Energy Sword 5
Any of a wide class of powered hand weapons for hand to hand defense. Blades can be made of laser energy, plasma, force fields, sonic vibrations, etc. Most are visible as glowing cylinders or rods of light. Deadly Damage. 10 shots per power cell.

Gauss Pistol 8
Any type of advanced slug thrower that uses magnetic force to throw its load. Gauss pistols are nearly silent and accurate, however, they are somewhat bulky and only have 10 shots per power cell. 10 shots per power cell. Deadly Damage.

Gauss Rifle 9
The shoulder arm version of the above, with greater range. 10 shots per power cell. Deadly Damage.

Microwaver 8
These small, hand-held weapons project a tight beam of focused microwaves at the target, causing burns and electrical shorts. Light Damage to meat bodies, but electrically based hardware (such as cyberware, scanners, energy weapons, computers, robots, etc.) must make a saving throw greater than 2 on 1 die or be rendered inoperable (a Very Hard Cybertech task). 10 shots per power cell.

Mini-missile Launcher 12
A second generation of the gyrojet, this device launches four tiny explosive missiles at a time (8 total), covering a Small Area with Deadly Damage.

The minimissile launcher can be carried as a shoulder arm, mounted in a cyberarm, or grafted onto the shoulders.

Monomolecular Katana 6
Unlike an energy blade, "monokatanas" require no energy to operate; instead, they have a blade made from a molecule-thick sheet of crystal. Monoblades are extremely deadly, as their super thinness allows them to cut through nearly anything (Deadly Damage).

Needler 10
A small pistol firing compressed air or spring powered darts (Medium Range). Damage is negligible, but darts are usually poisoned or coated with a sleep drug. A hit immobilizes the target for 1-6 turns (roll 1 die). A Very Hard Willpower roll may be made to resist the effects of the drug. 10 needles.

Stun Weapon 10
Any type of energy-based hand weapon that causes the target to be paralysed or otherwise immobilized. Can include sonics, electrical shock guns, "paralyser rays", "hypno-beams", etc. A hit immobilizes the target for 1-6 turns (roll 1 die). A Very Hard Willpower roll may be made to resist the effects of this weapon. 10 shots per power cell.

Reloads 1
All reloads have a cost of 1 per full reload. Power cells are listed on pg. 71.

VEHICLE/HEAVY WEAPONS

ANCIENT

Ballista 12
A large weapon designed to fire either a heavy bolt or many (10) smaller spears. Very Deadly Damage.

Catapult 12
A wood and metal arm and bucket arrangement, used to hurl heavy (and usually burning) materials long distances (well, long if you're a Greek used to spears). Very Deadly Damage, Small Area Effect.

HISTORICAL

Cannon 13
This type covers any large metal field gun, firing iron balls propelled by black powder. Found on both land and sea, the cannon is a staple large weapon from 1600 to 1900. Extra Deadly Damage over a Small Area Effect. 10 shots.

Gatling Gun 13
The predecessor to the machinegun, this multibarrelled, tripod-mounted weapon fires hundreds of bullets at the turn of a crank. Very Deadly Damage as a Beam attack. 10 shots.

MODERN

Autocannon 15
The second generation of the Gatling gun, this multi-barrelled weapon uses an electric motor to "crank" out fire at unbelievable rates. Very Deadly Damage as a Beam attack. 10 shots.

Bomb 14
An unguided explosive, usually dropped from a

height by planes. Super Deadly Damage over a Large Area.

Machinegun 12
A rapid-fire weapon used from the First World War through the present. Found on the battlefield, in aircraft and on ships. Very Deadly damage in a Beam attack. 10 shots.

Missile 14
Small, self-guided rocket. Used on ships and planes of all types, occasional battlefield vehicles. Also includes any of a variety of small, shoulder-carried, single shot missile launchers (Stingers, Hellfires, etc.). Super Deadly Damage over a Large Area.

Projectile Cannon

Type	Damage	Cost
Light	Very Deadly	12
Medium	Ext. Deadly	13
Heavy	Super Deadly	14

The modern day equivalent of the cannon, firing explosive shells. The Light size (S.Area damage) is usually found on small armored vehicles, in anti-aircraft batteries and in a few larger aircraft. Medium-sized (L.Area Damage) are found in siege weapons and ship batteries. Heavy Cannon (L.Area Damage) are found only in heavy artillery units, or on the largest capital ships. 20 shots.

Torpedo 14
The aquatic version of the missile, usually launched by a submarine, but also occasionally by ASW helicopters and ships. Self-homing. Super Deadly Damage over a Large Area.

FUTURE

Energy Cannon

TYPE	DAMAGE	COST
Light	Very Deadly	12
Medium	Ext. Deadly	13
Heavy	Super Deadly	14
Mega	Cosmic	15

Includes lasers, plasma throwers, sonic weapons, disruptors, blasters, phasers, etc. Most project light beams or "bolt". Light sizes (Beam) are used by spacefighters or by troops in light battlefield positions. Medium types (S.Area) are used by most small spacecraft, including heavy fighter-bombers, merchantmen and small warships. Heavy types (L.Area) are carried by capital starships below battleship level and planetary defense systems. Mega types are used as a main gun for space battleships and planetary defense.

Energy Melee Weapon 12
Primarily designed for mecha and other giant robotic fighting machines. Blades can be made of laser energy, plasma, force fields, sonic vibrations, etc. Most are visible as glowing cylinders or rods of light. Very Deadly Damage.

Energy Torpedo 14
Any type of "packaged" energy blast, usually held in check by a magnetic bottle or special container. Most types contain antimatter, plasma, nuclear explosives, tachyons or some other type of Super Deadly Damage, Large Area Effect.

ARMOR & PROTECTION

ANCIENT

Chainmail 4
Fine metal mesh, made of interlocked rings. Less cumbersome than plate mails, a fine compromise between mobility and protection. Stops 3 Wounds.

Lacquered plate (Japan) 4
Specific to Japan, this armor is made up of metal and bamboo plates, heavily lacquered and overlapped on a padded cloth surcoat. Very light and capable of stopping even the extremely sharp katana of a samurai warrior. Stops 5 Wounds.

Leather 2
Heavy cured leather, usually in a tunic and head piece. Often, leggings and arm coverings are attached by straps. Stops 1 Wound.

Plate Mail 8
The traditional armored knight's costume. Heavy metal plates, with an undermesh of chainmail. Bulky, cumbersome (-2 to Move Score), but a real sword stopper. Stops 7 Wounds.

Shield 6
Usually thick wood with a metal skin or metal bands. Can be used to block or parry. As a bashing weapon, it causes Light damage. Stops 5 Wounds.

HISTORICAL

Back and Breast 8
The succeeding generation of plate, made famous by the Spanish conquistadors. The back and breast consists of a metal covering over the back and chest, hinged with leather straps. A metal helmet is also part of this assemblage. Stops 5 Wounds.

Body Padding 4
Heavy leather and metal surcoat, designed to allow movement while stopping bullets and sword cuts. Not all that common, and not all that effective. Stops 3 Wounds.

MODERN

Bulletproof Clothing 8
The modern equivalent of light body armor, designed to stop most projectile weapons. The dense padding also is effective against blows and stabs. Stops 5 Wounds.

Kevlar Body Armor 10
The best protection in this epoch. Plastic composite plates are interwoven with layers of Kevlar ballistic cloth. While hot, scratchy and cumbersome, body armor will even stop most rifle rounds. Stops 7 Wounds.

FUTURE

Battle Armor 10
The next level of body armor, this form layers composite armor plate, ballistic and reflective mesh, and a padded skinsuit underneath. The favorite of space marines and other heavy assault groups. Stops 9 Wounds.

Light Body Armor 8
The futuristic version of Kevlar body armor, made famous by stormtroopers everywhere. Light combat ceramic plates over a padded spacesuit, this is an effective defense against most beams and projectiles (unless it's white). Stops 7 Wounds.

Personal Forcefield 10
The most advanced form of personal protection, this heavy belt generates a powerful forcefield capable of deflecting physical attacks. Stops 7 Wounds.

Power Armor 17
A heavy mesh of composite armors, reflective cloth, spacesuit and forcefields. This massive construct is driven by a powerful internal exo-frame, giving the wearer blow and crushing strength equivalent to Critical Damage. Stops 11 Wounds, subtracts 3 inches from movement.

Smartsuit 6
A spacesuit with integral forcefields built into it. The smartsuit doesn't stop projectiles; it deflects them away. Ablative/reflective plastics on the surface of the smartsuit absorb or reflect rays and energy beams. Stops 3 Wounds.

Spacesuit 5
More for protection against the deadly environment of space than against weapons, space suits do provide fair protection. All spacesuits and spacesuit variants (such as smart suits, body armors, power armors, etc.) protect the wearer from all types of poison, radiation, fire, cold and exposure damage for up to 5 hours, and provide up to 10 hours of breathable air. Stops 3 Wounds.

Subdermal Armor 6
The cybernetic equivalent of light body armor; a very light composite armor mesh is grafted under the skin. Vital areas are covered with thin composite plates. The armor is usually unnoticeable under clothing (a Hard Awareness task). Stops 3 Wounds.

Vehicle Armor

Iron, metal or other composite plates of armor used to absorb and deflect attacks to vehicles.

TYPE	COST	STOPS
Very Light Vehicle	2	5W
Light Vehicle	4	7W
Medium Vehicle	6	9W
Heavy Vehicle	8	11W
Very Heavy Vehicle	10	15W
Super Heavy Vehicle	12	20W

Vehicle Force Field

TYPE	COST	STOPS
Light Vehicle	12	11W
Heavy Vehicle	20	20W

This is a large field accumulator capable of defending up to a single titanic object like a space battleship, including a several city block-sized fortification. It is too large to mount on anything smaller than a truck and requires a very large powerplant to operate it.

PERSONAL GEAR

TRANSPORTATION	COST	SPEED
ANCIENT		
Cart	22	RUNNING
Chariot	21	S.GRND
Da Vinci Glider	17	V.SLOW FLYER
Flying War Beast	18	V.SLOW FLYER
Galley	60	S.GRND
Heavy Riding Beast	14	WALKING
Light Flying Riding Beast	10	SLOW FLYER
Light Riding Beast	12	S.GRND
Rowboat	17	RUNNING
Small Sailboat	17	S.GRND
War Riding Beast	16	RUNNING

HISTORICAL		
Balloon	19	V.SLOW FLYER
Diving Bell	16	—
Frigate	108	S.GRND
Glider	19	V.SLOW FLYER
Ironclad	110	S.GRND
Man of War	140	S.GRND
Sailing Ship	84	S.GRND
Zeppelin	45	SLOW FLYER

MODERN		
APC	54	M.GRND
Biplane	38	SLOW FLYER
Car	21	F.GRND
Helicopter	32	MED.FLYER
Jet Fighter	80	S.FAST FLYER
Jet Liner	35	FAST FLYER
Jet Ski	16	F.GRND
Light Private Plane	28	MED.FLYER
MiniSub	21	S.GRND
Motorcycle	16	F.GRND
Private Jet	28	FAST FLYER
Prop Fighter	44	FAST FLYER
Race Car	22	S.F.GRND
Space Shuttle	30	S.FAST FLYER
Sports Car	23	S.F.GRND
Submarine	82	S.GRND
Tank	57	M.GRND
Warship	131	S.GRND

FUTURE		
Dimensional Transporter	500	—
Flight Pack	6	SLOW FLYER
Flyer	25	FAST FLYER
Giant Robot	68	FAST FLYER
Hovercar	23	S.F.GRND
Hovercycle	18	S.F.GRND
Hovertonk	63	F.GRND
Personal Spaceship	81	S.FAST FLYER
Space Battleship	209	S.FAST FLYER

TRANSPORTATION	COST	SPEED
Space Cruiser	140	S.FAST FLYER
Spacefighter	76	S.FAST FLYER
Teleporter	300	—
Time Machine	GM Special	—

GEAR		
ANCIENT		
Backpack		1
First Aid Kit (Ancient)		1
Flint & Steel		1
Iron Rations (week)		1
Lock picks		5
Mirror		1
Pole		1
Rope (horsehair)		1
Scrolls		1
Tent (hides)		1
Torches (4)		1
Water/Wine Skin		1

HISTORICAL		
Books		1
Candles (4)		1
Canteen		1
Diving Suit		5
First Aid (Historical)		1
Handcuffs		3
Hemp Rope		1
Lantern		1
Matches		1
Pocket watch		1
Pocketknife		1
Tent (canvas)		1
Tinned Food (week)		1
Tool Kit		1

MODERN		
Binoculars		1
"Bug"		9
Bug Detector		9
Camera		1
Camouflage Coverall		3
Camp stove		1
Canteen		1
CD player		1
Cell Phone		3
Diving Gear		5
Dried Food (week)		1
Electrician's Tool Kit		1
First Aid Kit (Modern)		1
Flashlight		1
Geiger Counter		9
IR Goggles & Flash		9
Jammer		9
Lantern		1
Lighter		1
Mechanic's Tool Kit		1
Movie Camera		1

GEAR	COST
Nylon Rope	1
Personal Computer	5
Radio	1
Rollerskates	1
Skates	3
Skis	3
Snowshoes	3
Tape Recorder	1
Tent (nylon)	1
Toolknife	2
Video Camera	3
Wristwatch	1

FUTURE	
Analyser	9
Anti-psi Screen	14
Antigravity Module	12
Boosted Reflexes	19
Communicator	1
Cyberaudio Module	15
Cyberdeck	15
Cybermusculature	19
Cyberoptics	15
Cyberradio	15
Cyborg Exoskeleton	19
Datajack	15
Datachip	Varies
First Aid Kit (Future)	3
Food Packs (week)	1
Forcefence	12
Gill Mask	5
Holochips (10)	1
Holorecorder	1
Inertial Compass	3
Macroglasses	1
Medical Scanner	5
Memory Recorder	19
Music Synthesizer	1
Optic Visor	5
Personal Robot	19
Power Cells (6)	1
Psi Helmet	12
Respirator	3
Sneaksuit	12
Survival dome	1
Technical Scanner	5
Universal Translator	12
Video Commo	3

PETS	
Huge Hunting Beast	24
Large Flying Hunter	18
Large Hunting Beast	14
Medium Hunting Beast	10
Small Flying Companion	5
Small Fuzzy Animal Companion	2

TRANSPORTATION

ANCIENT

Cart 22
Large, four-wheeled wagon, usually towed by one or more Riding Beasts at Running Speeds. 12 Wounds.

Chariot 21
Small two wheeled cart, usually towed by two Light Riding Beasts at Running Speeds. 10 Wounds.

Da Vinci Glider 17
Light glider constructed of silk and bamboo, like Leonardo DaVinci would have built. Can carry one man for up to 4 hours. Has 10 Wounds, moves at Very Slow Flyer Speed.

Flying War Beast 18
A large and powerful war flyer, trained for combat (Bite=Medium, Claw=Medium). Movement is Very Slow Flyer, and has 12 Wounds. Very Light Personal armor is optional for an additional 12 points.

Galley 60
A large sailing vessel, usually with one sail and banks of oars. Moves at Slow Ground Speed. Can carry up to 100 men and has 20 Wounds. Thick wooden hull gives this vehicle protection equal to Light Vehicle armor. Armed with one Catapult, one Ballista.

Heavy Riding Beast 14
A large draft animal, used for hauling, plowing. Moves at Walking Speed, 12 Wounds. Very Light Personal armor is optional at an additional 2 pts.

Light Flying Riding Beast 16
A light, flying animal, moving at Slow Flyer speeds. (Bite= Light, Claw=Very Light, Wing buffet=Light). 10 Wounds.

Light Riding Beast 12
A basic riding animal. Moves at Sprinting Speed, and has 10 Wounds.

Rowboat 17
Any type of small boat, usually propelled by pairs of oars. Moves at Running Speeds. Can carry up to 3 men, and has 10 Wounds.

Small Sailboat 17
A small boat, powered by a single sail. Can carry up to 2 men at Slow Ground speeds, and has 12 Wounds.

War Riding Beast 16
A large and powerful riding animal, trained for combat (Bite=Serious, Trample=Critical, Kick=Serious). Movement is Running Speed, and has 12 Wounds. Light Personal armor is optional for 2 pts.

HISTORICAL

Balloon 19
Small 2-4 man hot air vehicle. Dependent on the prevailing winds, it moves at Very Slow Flyer Speed, with a 1 die roll determining the wind direction every two hours: 1-3=going where you

want it. 4= going east of where you want it. 5= going west of where you want it. 6= going in the opposite direction of where you want it to. Has 10 wounds.

Diving Bell 16
Heavily armored metal sphere which can be lowered to as deep as a thousand feet underwater. A compressor and a tending ship (small) are required. Some models (3 in 6) have small manipulator arms that allow the pilot to pick things up from the bottom. Has 10 Wounds, but thick hull gives it the equivalent of Very Heavy Vehicle armor.

Frigate 108
A large, heavily gunned sailing ship of the type common from the 1700's to the late 1800's. Has six Cannon attacks per turn. Can carry up to 200 men, moving at Slow Ground Speed, based on wind direction (see Balloons for details). 30 Wounds; thick wooden planking gives this the equivalent of Medium Vehicle armor.

Glider 19
More advanced version of a bamboo parawing, more similar to gliders of early 17-1800's. Constructed of silk, balsa and paper, can carry two men up to 4 hours. Has 10 Wounds, moves at Very Slow Flyer Speeds.

Ironclad 110
A common type of steam-powered, heavily gunned and armored warship of the late 19th century. Has 6 Cannon attacks per turn. 30 Wounds, thick iron plates gives this the equivalent of Heavy Vehicle armor. Slow Ground Speed.

Man of War 140
The largest type of gunned sailing ship, with 8 Cannon attacks per turn. Can carry up to 400 men, moving at Slow Ground Speed, based on wind direction (see Balloons for details). 36 Wounds; thick wooden planking gives this the equivalent of Medium Vehicle armor.

Sailing Ship 84
One of the larger merchantman types from the 1500's to the 1700's. Can carry up to 100 men, moving at Slow Ground Speed, based on wind direction (see Balloons for details). 24 Wounds; thick wooden planking gives this the equivalent of Medium Vehicle armor. Has 4 Cannon attacks per turn.

Zeppelin 45
Huge lighter than air vehicle capable of carrying up to 100 people. Has 40 Wounds, and moves at Slow Flyer Speeds. Metallized hull and frame gives this vehicle the equivalent of Light Vehicle Armor. A Zeppelin is very vulnerable to fire; a fire-based attack automatically does three levels higher damage than normal (such as from Light to Deadly).

MODERN

Armored Personnel Carrier 54
An armored combat vehicle, mounting a single Lt. Projectile cannon and one Machinegun. Carries 6

men at Medium Ground Speeds. 16 Wounds, Medium Vehicle armor.

Biplane 38
A light prop plane with two wings (although this class can be used to include triplanes and light monoplanes of the early 1900's as well). A Slow Flyer with 12 Wounds. Fighters are armed with one Machinegun attack.

Car 21
Any standard four-wheeled automobile. Carries up to 6 people, at Fast Ground Speeds. 16 Wounds for large cars (6 people), 14 for smaller (4 people). Metal skin gives this vehicle a Very Light Vehicle armor rating. Can be armored with Medium Vehicle armor, and have one Machinegun or Missile attack added for the additional cost of the weapons and armor.

Helicopter 32
Any light rotor-powered aircraft capable of hovering flight. Most carry 4 people at Medium Flyer Speed. 14 Wounds. Metal skin gives this vehicle a Very Light Vehicle armor rating. Note: Military versions can be armored with Light Vehicle armor, and may have one Machinegun attack and one Missile attack (per turn) added for the additional cost of the weapons and armor.

Jet Fighter 79
Equivalent to any light jet interceptor of the late 20th Century. Moves at Superfast Flying Speed, and has 16 Wounds. Note: Most jet fighters carry one Autocannon attack per turn, 2 missile attacks per turn (4 total), and have Light Vehicle armor.

Jet Liner 35
Any large, jet-powered passenger plane. Carries up to 300 people at Fast Flyer Speeds. 24 Wounds. Metal skin gives this vehicle a Very Light Vehicle armor rating.

Jet Ski 16
Small, one-man surface skimmer, moving at Fast Ground Speeds. Metal skin gives this vehicle the equivalent of Very Light Vehicle armor. 10 Wounds.

Light Private Plane 28
Any type of small monoplane from the mid 30's to present. Seats 4-6. A Medium Flyer with 14 Wounds. Metal skin gives this vehicle a Very Light Vehicle armor rating.

MiniSub 21
A small submersible, moving at Slow Ground Speeds. Metal skin gives this vehicle the equivalent of Very Light Vehicle armor. Carries two men. 14 Wounds.

Motorcycle 16
Single seat, two or three wheel vehicle, capable of Fast Ground Speed. A sidecar can be added for an additional 4 Points. 10 Wounds. Metal skin gives this vehicle a Very Light Vehicle armor rating.

Private Jet 28
Equivalent to any small private jet of the present.

Carries up to 15 people, at Fast Flyer speeds. 18 Wounds. Metal skin gives this vehicle a Very Light Vehicle armor rating.

Prop Fighter 44
The equivalent of a light combat monoplane of the WWII period. One to three propellers, two Machinegun attacks per turn and an airspeed equivalent to a Fast Flyer. 14 Wounds. Metal skin gives warplanes of this period the equivalent of Very Light Vehicle armor.

Race Car 22
A single seat, high-performance automobile, moving at Superfast Ground Speed. 10 Wounds. Metal skin gives this vehicle a Very Light Vehicle armor rating.

Space Shuttle 30
Ground to orbit spacecraft, carrying 6 people and a ton of cargo at Superfast Speeds. Metal skin gives this vehicle the equivalent of Very Light Vehicle armor. 18 Wounds.

Sportscar 23
A far faster (Superfast Ground Speed) type of car. Carries 2 people and has 10 Wounds. Metal skin gives this vehicle a Very Light Vehicle armor rating. Can be refitted to carry Light Armor and one Machinegun or Missile attack added for the additional cost of the weapons and armor.

Submarine 82
A large submersible, moving at Slow Ground Speeds, carrying upwards of 50 men and with three Torpedo attacks per turn (12 reloads). For an additional 10 points, the submarine can be nuclear powered and move at Fast Ground Speeds. 36 Wounds; double hull and thick plates give this the equivalent of Heavy Vehicle armor.

Tank 57
A Very Heavy Vehicle armored, tracked ground vehicle, moving at Medium Ground Speeds. Requires one gunner and one driver for full capabilities. Usually carries one Machinegun and one Medium Projectile Cannon attack. 18 Wounds.

Warship 131
Any large military surface ship moving at Slow Ground Speeds and carrying upwards of 50 men. A warship has 4 Heavy Projectile Cannon and 2 Torpedo attacks per turn. 40 Wounds. Plated in Very Heavy Vehicle armor.

FUTURE

Dimensional Transporter 500
Allows travel between dimensions. The user must have exact coordinates for where he wishes to go (Very Hard Navigation), and may not make more than one trip in any one 24 hour period. The machine is huge, immobile, and fragile (12 Wounds).

Flight Pack 6
Personal flying transport, usually in a backpack form, but sometimes in a bulky belt around the waist. Powered by antigravity units, rockets, jets, fans or helicopter blades. All types move at Slow Flyer Speed. 3 Wounds.

Flyer 35
Any type of light, wingless flying vehicle. Usually powered by fans, antigravity modules or some other type of non-aerodynamic lifting form. Can have one Machinegun or Missile attack added for the additional cost of the weapon. Capable of Fast Flyer Speeds. Metal skin gives this vehicle the equivalent of Very Light Vehicle armor. 12 Wounds.

Giant Robot 69
Any type of gigantic humanoid machine piloted by a human operator. The generic Giant Robot moves at Fast Flying speed, has 16 wounds, and is covered in Very Heavy Vehicle Armor. Giant Robots carry one Energy Melee Weapon and one Medium Energy Cannon attack. By buying additional vehicle types, the giant robot can be made transformable, i.e., capable of taking on the form of a spacefighter or other vehicle (its speed changes, but its weapons remain the same).

Hovercar 23
Any type of personal "car" capable of hovering up to 3 feet off the ground. Hovercars can be suspended on antigravity units, fans, jets, rockets or any other type of futuristic lifter form. Capable of carrying 4-6 at Superfast Ground Speed. Metal skin gives this vehicle the equivalent of Very Light Vehicle armor. 12 Wounds. Can have one Machinegun or Missile attack added for the additional cost of the weapon.

Hovercycle 18
The two-man, motorcycle equivalent of a hovercar. Superfast Ground speeds, 10 wounds. Metal skin gives this vehicle the equivalent of Very Light Vehicle armor.

Hovertank 63
The heavy duty, combat tank version of the hover vehicle. Fast Ground Speeds, plated in Very Heavy Vehicle armor. Armed with one Light

Energy Cannon and one Medium Energy Cannon attack per turn. 18 Wounds.

Personal Spaceship 81
Any type of small spacecraft carrying up to 10 people at Superfast Flying Speeds. All types have FTL capability and are armed with two Medium Energy Cannon attacks per turn. The spaceship can be covered in Medium Vehicle armor for the additional cost of the armor, otherwise, metal skin gives this vehicle the equivalent of Light Vehicle armor. 20 Wounds.

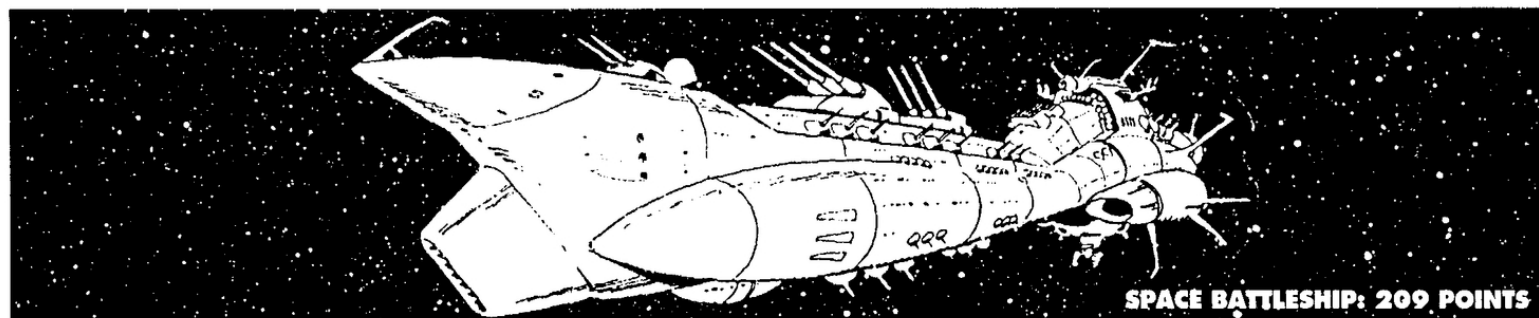
Space Battleship 209
Military battlewagon, with 6 Medium Energy Cannon attacks, 3 Heavy Energy Cannon attacks, and one Mega Energy Cannon attack. Battleships are plated in Super Heavy Vehicle armor, move as Superfast Flying vehicles, and are automatically FTL capable. Crews are usually about 2-300. 45 Wounds.

Space Cruiser 140
A smaller version of the above, with six Medium Energy Cannon attacks per turn and a Superfast Flying Speed (all types also have FTL capacity). Can carry up to 200 people or multi-ton cargoes. The space cruiser is covered in Very Heavy Vehicle armor, making it impervious to anything but large ship attacks. 35 Wounds.

Spacefighter 72
Any type of light, aerodynamic, 1-2 man spacecraft, usually fulfilling a role similar to jet interceptors today. Speed is Superfast Flyer. For an additional 12 Game Points, a spacefighter can become Faster Than Light capable. Spacefighters are armed with two Light Energy Cannon attacks, one Missile attack and are plated in Light Vehicle armor. 16 Wounds.

Teleporter 300
Instantaneous transportation between two points. Coordinates for the landing point must be known, either by sensors or by some type of "lock on" procedure (GM's choice). Range is usually about 100,000 miles. Teleporters come as landing pads, or booths. 10 wounds.

Time Machine GM Special Only
A small vehicle about the size of a car, which travels between time periods. The user must know the exact coordinates for the time to which he wishes to go. The machine is immobile, but for an additional 100 points can be made to move through space as well as time. Metal skin gives this device the equivalent of Very Light armor. 12 Wounds.



SPACE BATTLESHIP: 209 POINTS

PERSONAL GEAR DESCRIPTIONS

ANCIENT

Backpack 1
Leather. Holds up to 40 lbs. of stuff.

First Aid (Ancient) 1
Bandages, herbs, needle and thread. Required for any First Aid attempt in this time period.

Flint & Steel 1
For lighting fires. It takes about ten minutes to light a fire by this method.

Iron Rations (week) 1
Dried meat and biscuits for one man (10 lbs).

Lock picks 5
Simple lock picking tools. Adds +1 to any Pick Lock attempt.

Mirror 1
Polished piece of metal.

Pole 1
Six foot length of hardwood. Useful for testing for traps, pits. Adds +1 to any leaping, balancing attempt.

Rope (horsehair) 1
18 inches (108 feet) . Can carry up to 200 lbs.

Scrolls 1
Equivalent of books. Can contain legends, history, rare formulas, etc.

Tent (hides) 1
Rough hides stitched together, over shaved poles. Shelter for four. Takes about ten minutes to set up.

Torches (4) 1
Oil soaked rags on sticks. Each lasts about an hour, lights Small Area around holder.

Water/Wine Skin 1
Holds one quart.

HISTORICAL

Books 1
Reading material. Big favorites of the time are classics; Dickens, Melville, Doyle, philosophy, etc.

Candles (4) 1
Wax candles, good for 1 hour each. Casts light over a Small Area.

Canteen 1
Holds one quart of water, wine.

Diving Suit 5
Allows diver to go up to 50 inches down (300 feet) for one hour, while someone else pumps the compressor.

First Aid (Historical) 1
Bandages, scalpels, needles. Required for any First Aid attempt in this time period.

Handcuffs 3
For binding others. Can take up to 6 Wounds before breaking, but considered to be made of Heavy Armor.

Hemp Rope 1
18 inches (108 feet). Can hold up to 300 lbs.

Lantern 1
Runs on oil for up to 6 hours. Casts light over a Large Area.

Matches 1
Two dozen. For faster fires (it takes about five minutes to light a fire by this method). Can be used to light area in which holder is standing.

Pocket watch 1
For telling time. Usually accurate (1-5 on one die roll).

Pocketknife 1
For cutting things. Does Very Light damage only.

Tent (canvas) 1
Holds four. Takes 10 minutes to set up.

Tinned Food (week) 1
Food for one man. Weighs about 20 lbs. Can opener included.

Tool Kit 1
Wrenches, screwdrivers, hammers, etc. Required for any Mechanical Skills.

MODERN

Binoculars 1
For long distance observation.

"Bug" 9
Miniature listening device which can be placed using adhesives on any surface. Will transmit any sound within a Large Area of itself to a receiver up to a mile away. Requires a Hard Awareness attempt to locate.

Bug Detector 9
Will detect any active or passive listening device within a Small Area of the user. Will determine location of bug, but not location of receiver.

Camera 1
Records still images on film. 24 exposures.

Camouflage Coverall 3
Khaki overclothing, shaded and patterned to match specific environments (Urban, Snow, Jungle, Forest, Desert). Must specify which. Adds +2 to any Stealth attempt.

Camp stove 1
Runs on pressurized gas for 3 hours. Takes about 5 minutes to boil water.

Canteen 1
Holds 2 quarts.

CD player 1
Plays compact laser-disks. Music, entertainment, etc. About the size of a paperback book.

Cell Phone 3
Cellular network phone. Range about 10 miles from any major cellular network.

Diving Gear 5
Includes swim fins, wet suit, weight belt, aqualung and mask. Tanks good for 3 hours. Can be used down to 100 inches (600 feet).

Dried Food (week) 1
For one man. Prepackaged, just add water. 5 lbs.

Electrician's Tool Kit 1
Solder, battery powered iron, wire, assorted parts, multimeter with leads, etc. Required for Electronics tasks.

First Aid (Modern) 1
Bandages, scalpels, disinfectants. Required for First Aid attempts in this time period.

Flashlight 1
Battery powered, good for 8 hours. Lights up to 12 inches (treat as a Blast).

Geiger Counter 9
Detects noticeable radiation levels in a Large Area around the user. Tells intensity and direction of source.

IR Goggles & Flash 9
Allows user to see in dim light, using flash. Flash will illuminate any area up to 12 inches (treat as a Blast) from user. Light is invisible to normal vision.

Jammer 9
Will jam any active or passive listening device within a Small Area of user.

Lantern 1
Can clearly light any area within 20 inches (120 feet) of user. Batteries last 8 hrs., gasoline for 6.

Lighter 1
Fast fires. A fire can be started in five minutes by this method. Good for 100 lights.

Mechanic's Tool Kit 1
Wrenches, pliers, screwdrivers, etc. Required for Mechanical, Tinkering tasks.

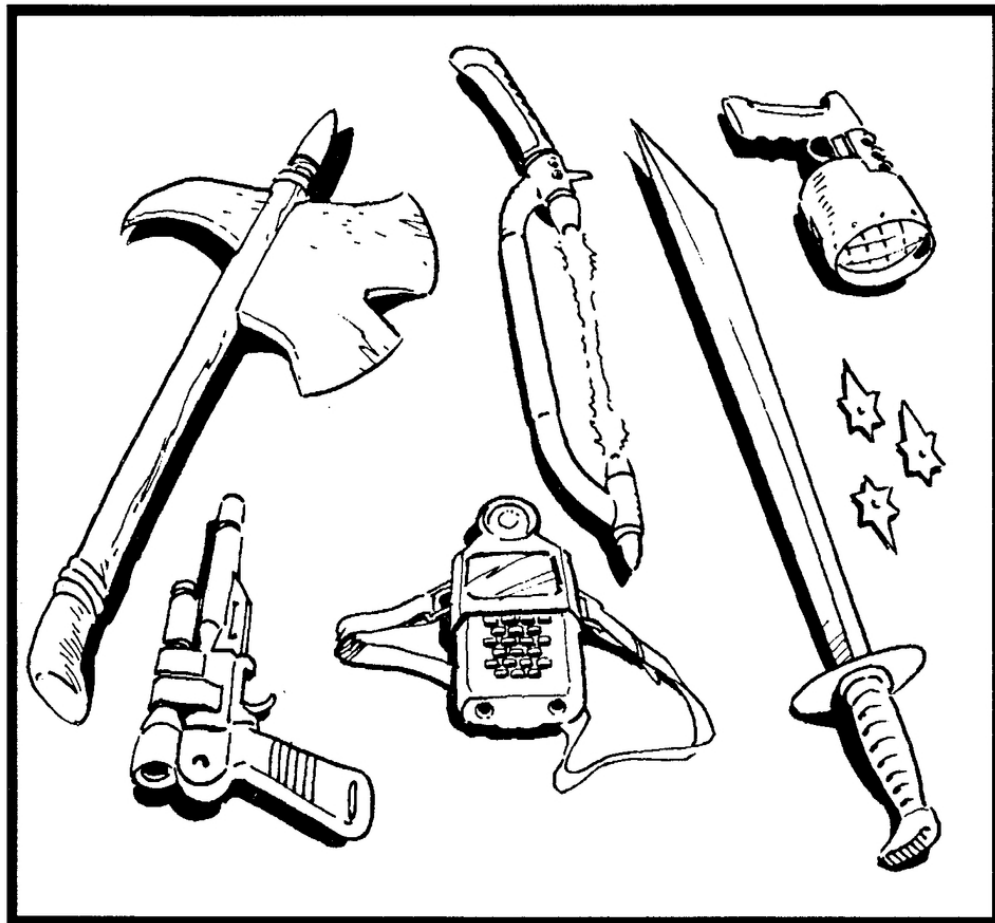
Movie Camera 1
Records color images and sound on film. Images cannot be replayed through the camera.

Nylon Rope 1
18 inches (108 feet). Can hold up to 500 lbs.

Personal Computer 5
8" x 12" x 2" laptop with LCD screen. 2 Meg, with 40 meg memory (about 100,000 pages of information). Runs 3 hours on a battery charge; recharges in 3 hours.

Radio 1
Portable CB walky-talky. Range about 20 miles, 24 bands.

Rollerskates 1
For high speed movement over pavement (Slow



Ground). Come in either four wheel or in-line "rollerblade" versions.

Skates 3
For rapid travel on ice (Reduces terrain type from Very Rough to Normal).

Skis 3
For snow travel (Reduces terrain type from Very Rough to Normal). Includes boots, poles.

Snowshoes 3
For movement over deep packed snow (Reduces terrain type from Very Rough to Rough).

Tape Recorder 1
About the size of a cigarette pack. Records up to 2 hours of audio on small tape cassettes.

Tent (nylon) 1
Holds four. Can be set up in five minutes.

Toolknife 2
Classic "Swiss army" knife. Saw, screwdrivers, tweezers, scalers, awls, etc. Does Very Light Damage.

Video Camera 3
Records color images and sound on video tape. Can replay tape images through viewfinder monitor. Each tape lasts 4 hours.

Wristwatch 1
Digital time keeper with alarm, day, date. Two years on a battery.

FUTURE

Analyser 9
Hand-held scanner about the size of a hardback book. The scanner sweeps a large Area around the user, examining life signs, technology traces, emissions, sounds, etc., reporting on what it observes on its LCD screen. Adds +2 to any Awareness, Understand Technology, Tracking or Survival skills.

Anti-psi screen 14
Renders the wearer immune to Psychic attacks equivalent to having the power of Psi Screen (pg. 55).

Antigravity Module 12
Small 1'x1'x1' cube with antigravity unit inside. Handles are on either side. Can lift up to 200 lbs. for 4 hours on a power cell.

Boosted Reflexes 19
Enhanced neural wiring for greater reaction speeds. Allows user to move first in the turn, or in normal order of Awareness Skill with other enhanced reflexed players (see Turn Rules, pg. 73).

Communicator 1
Small radio in either headset or handheld (matchbox sized) style. Range is about 1000 miles. A communicator can reach a ship in orbit, as long as the ship is directly overhead and not blocked by more than a foot of concrete or metal.

Cyberaudio Module 15
Basically replacement ears with enhanced hearing (add +1 to any Awareness or Tracking skills involving sound).

Cyberdeck 15
Required to use Machine Interface skill, allows "cybernet", virtual reality network, cybermatrix or other mind-computer generated reality. You must have Datajacks in order to use this device.

Cybermusculature 19
Enhanced cybernetic muscles interwoven with normal muscle tissue. Increases strength to equivalent of Amazing (pg. 60).

Cyberoptics 15
Basically cybernetic eyes with IR abilities (flash required), telescopic vision and greater visual acuity (add +1 to any Awareness or Tracking skills involving vision, tracking in darkness).

Cyberradio 15
Subdermally implanted communicator linked to inner ear. Range and abilities are equal to a standard communicator (see above).

Cyborg Exoskeleton 19
Metal exoskeleton made of linked actuators and myomar muscles. Looks like metal plate armor shaped into a muscular body suit. Gives wearer equivalent of Amazing Strength.

Datajack 15
A small jack mounted into the skin (head, wrists, spine), which allows the user to interface with high tech machines (Add +1 to any Skill involving a vehicle or machine adapted to cybernetic use) and to use datachips.

Datachip Varies
Basically a skill on a chip. Datachips can include any Knowledge, Technical, Fighting, Athletic or Mobility skill, and have a skill rating of +1. Cost is equal to normal cost of the Skill at +1 rating; the advantage is primarily in being able to change skills as needed, or to trade skills with others. You may use up to four datachips at a time.

First Aid Kit (Future) 1
Laser scalpels, dermal staplers, nano-clamps, air hypos and other high tech medical devices. Required for Physician or First Aid skill attempts in this time period.

Food Packs (week) 1
Compressed food for one man. Requires no heating or water; just rip open the seal and it heats in 2 minutes. 1lb.

Forcefence 12
Six foot metal poles with forcefield projection units mounted in the sides. Poles can be separated up to 3 inches (18 feet), and spread a forcefield equivalent to Personal Forcefield (pg. 65). Price listed is for 2 poles.

Gill Mask 5
Facemask and collar unit equivalent to an aqualung. Allows user to breathe freely underwater for up to 72 hours on a single power cell, travelling down to 100 inches (600 feet).

Holochips (10) 1
Futuristic equivalents of tapes, music and books.

Holorecorder 1
Futuristic equivalent of a video recorder. Can record up to 10 hours on a single chip. Projects 5"x5" holo image for playback.

Inertial Compass 3
Small device about the size of a pack of cigarettes. Records directions travelled and replays instructions and map on LCD screen. Will always locate North. Can be programmed with different maps and instructions to lead user to new locations. Adds +2 to any Navigation skill.

Macroglasses 1
Futuristic equivalent of binoculars, with digital range readouts, image enhancement, still recording of up to 10 images (stored on holochips).

Medical Scanner 5
Hand-held scanner about the size of a paperback book. Examines patient and gives procedures and diagnosis on LCD screen. Adds +1 to any First Aid, Diagnose Illness, Physician skills.

Memory Recorder 19
Enhanced datachip cylinders mounted to skull, increase memory power. Cannot be hidden. However, user remembers anything he has seen, heard or been told (+2 for any Physics, Programming, Botany, Biology, Anthropology, Archeology, Zoology, Arcane Lore or Knowledge skills).

Music Synthesizer 1
Any type of electronic music device; can include keyboards, drum pads, stringed instruments and MIDI wind instruments. Can operate for 10 hours per power cell.

Optic Visor 5
Removable equivalent to cyberoptics (see pg. 70).

Personal Robot 19
Any small personal robot or android. Design can be humanoid if desired. Size will never be over 130 lbs. The personal robot has a limited artificial personality equivalent to a somewhat slow small child. It is capable of learning up to five Skills at a +1 level. The skills can be reprogrammed for others at the rate of one skill for five hours of programming (an Average Programming task). It may not use Psionics, Magic or Superpowers.

Power Cells (6) 1
The "batteries" of the future, used to power most devices and weapons. Come in packs of 6, each with a jack for wall recharging; takes 1 hour to recharge a single cell. Every Future electronic device uses one power cell, which will run the device for 10 continuous hours.

Psi Helmet 12
Bulky metal helmet enhances and channels psi powers, increasing all Psionic Skills by +2. Operates for 1 hour on a power cell.

Respirator 3
Breathing mask for filtering out smog, toxic atmospheres, etc. Oxygen (1 hour) bottle included.

Sneaksuit 12
Futuristic equivalent of camouflage, the sneaksuit mimics the background of whatever the wearer is passing in front of. Adds +2 to any Sneak attempt.

Survival Dome 1
Light, self-inflating habitat for four. Air tight, can even be used in space (although air must be provided for breathing). Takes five minutes to set up.

Technical Scanner 5
Hand-held scanner about the size of a paperback book. Readout examines mechanical/electronic hardware and gives repair procedures and problems on LCD screen. Adds +2 to any Electronics, Mechanics, Tinkering, Cybertech, FTL Tech, Gravitic Tech, or Hyper Energy Tech skills.

Universal Translator 12
Translates unknown languages and provides English equivalents through attached earphones. When spoken into, translates your words back via digitized voice. Takes three turns to translate a simple language; six turns to analyse and translate a complex one. Note: on a roll of 6 on one die, the language is untranslatable.

Video Commo 3
Two-way TV communicator about the size of a pack of cigarettes. Range is equivalent to a standard communicator, with same limits.

PETS, ANIMALS, COMPANIONS

Huge Hunting Beast 24
The largest form of personal combat pet, about

the size of a small dinosaur and capable of Very Large Bite and Very Large Claw damage. 30 wounds, all combat/dodge skills at +3.

Large Flying Hunter 18
The flying equivalent of the Large Hunting Beast; very small dragons, huge eagles and pterodactyls would be good examples of the type. Medium Bite, Medium Claw damage. Slow flying speed, 12 Wounds, all combat/dodge skills at +3.

Large Hunting Beast 14
The larger equivalent of the Medium Hunting Beast, about bear-sized. The large hunting beast is usually too dumb to understand any commands more complex than KILL! or SIT! Large Bite and Large claw damage. 18 Wounds, all combat skills at +3.

Medium Hunting Beast 10
Any type of hunting animal up to the size of a wolf or jaguar. The medium hunting beast can understand simple one word commands (GO! COME! SIT! KILL! TRACK! BRING!) and causes Medium Bite and Medium claw damage. 10 Wounds, all combat/dodge skills at +3.

Small Flying Companion 5
Any type of small flying creature—the flying equivalent of the small fuzzy animal below. Can be batlike, lizardlike, birdlike, ray like. Tiny Bite, Small Claw. Moves at Slow Flying Speeds. 1 Wound, all combat/dodge skills at +2.

Small Fuzzy Animal Companion 2
Any type of small companion animal not much larger than a cat. The small fuzzy animal has a bite that causes Very Light damage, isn't usually very smart, and can be trained to do only simple tricks. 1-2 Wounds, all combat/dodge skills at +2



ADVANCED RULES



WHEW. THAT'S BETTER. I THOUGHT WE WERE IN TROUBLE...

NOW THAT WE'RE DONE WITH THE BUNNY SLOPES, IT'S TIME TO TAKE OFF THE KID GLOVES.

A little bit about the Advanced Rules. The aim herein is to provide the maximum amount of flexibility and cinematic action without bogging down. You're going to notice almost immediately that there are no complex solutions to situations here, but that each rule is set up to give you simple and direct ways to simulate the effects of real life. At RTG, we've nicknamed this "Macintosh® Gaming", because, like our favorite computers, it uses simple systems while all the hard number crunching goes on silently in the background. We did the work—you get to do the fun part.

NEW RULES FOR THE BIG LEAGUES

The Advanced Rules cover all the details about how you do things in a Dream Park Game; they're the framework for your fantasy worlds. They stick the Game's structure together as a coherent whole, and let you do a lot more. Advanced Dream Park rules are unique in that they are designed to cover an infinite number of situations, time periods and locations. The aim is not to create an absolute simulation of "reality", but to provide an easy to use, flexible set of guidelines that can govern a wide variety of situations. A Dream Park Game is a lot like a video game—the action is faster and the Games themselves far more goal-oriented. The idea is to create a really exciting Dream Park "ride", not a laborious statistic-laden model of the real world.

But even the most exciting ride in the world has to have some limits; some general parameters to tell the players where the ride begins and what happens while you're on it. These rules are guidelines, rather than exact depictions of "real" situations—in short, simple instructions on how to play the Game.

And that's why you came to Dream Park, right?

TURNS & TURN ORDER

Turns are the first and most basic rule of the Advanced Rules. Turns keep everything from happening at once. During each Turn, the Gamemaster will ask each player what he or she will be doing during his or her part of the Turn, and tell the players when significant events happen around them.

1 THERE ARE TWO TYPES OF TURNS IN THE ADVANCED RULES—LONG TURNS AND BATTLE TURNS:

- **Long Turns** cover flexible periods of activities, such as travelling or other activities that take longer than a few seconds. Examples of Long Turns would be hikes to another part of a city (minutes), repairing a vehicle (hours), or a long vacation (days). The best way to use a Long Turn is for the Gamemaster to declare a certain amount of time for the Long Turn, and ask each player what he/she plans to do in this time. If the activity takes longer than this, the Gamemaster can declare another Long Turn.
- **Battle Turns** are used to describe a very precise measure of time, equal to ten seconds of "game" time. These measurements are very small, because in combat, a lot can happen in a very few seconds.

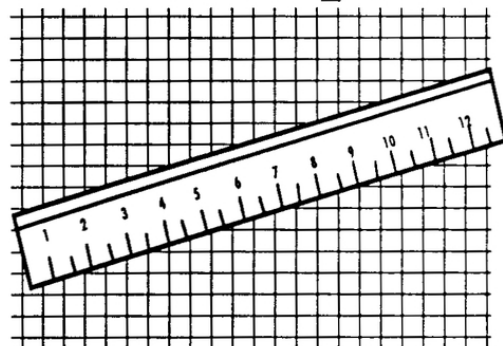


2 WHEN YOU GO IN DURING THE TURN: Turns are taken in the order of highest to lowest Awareness Skill. If two or more players have the same Awareness Skill rating, they can either decide among themselves who goes first, or have the player closest to the Gamemaster's left go first, then move clockwise around the room for the remaining players (if time sequence is not critical).

3 WHAT YOU CAN DO DURING YOUR TURN:

- During your part of a Long Turn, you should tell the Gamemaster what you intend to do during that specific period of time.
- During your part of a Battle Turn, you can do any or all of three things: **Move**, **Take an Action**, and **Dodge**.
 - 1) **Moving** is covered in the section below (and on the next page)
 - 2) **Taking an Action** is any time you do something other than Move or Dodge. Actions include: **Holding (pg.84)**, **Waiting (pg.84)**, **Attacking (pg.75)**, **Taking a Non-Combat Action (pg.85)** and **Taking a Combined Action (pg.86)**.
 - 3) **Dodge** in response to an attack made on you.

SCALE, MOVEMENT & TERRAIN



1 ALL MOVEMENT IN THE ADVANCED RULES IS MEASURED IN INCHES.

The edge of this book is ruled in 1" marks—it will work quite nicely as a substitute ruler, if you don't happen to have one around the house.

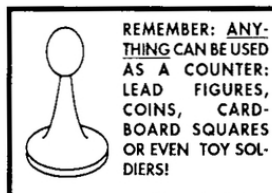
- There are no squares, hexes or other grids required for use in the Dream Park Game. However, if you want to use a grid, remember that you may move diagonally or straight through any square of that grid with no penalty.

2 JUST IN CASE YOU DON'T HAVE A REALLY LARGE TABLE TO PLAY ON.

Since the Dream Park movement system is scaled for 25mm figures, you may find that the distances involved are a little daunting. If that's the case, you can use any piece of paper as a map, defining an "inch" as any length you want. Or you can use a ruler marked in centimeters instead of inches as another alternative. The "inches" described here can best be defined as a regular increment of space; the actual increment can be as flexible as you want.

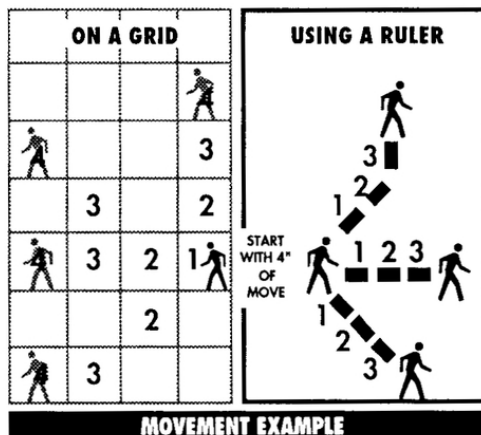
3 COUNTERS OR MARKERS CAN BE USED TO REPRESENT YOUR CHARACTER.

Pieces borrowed from board games are fine; we've also used pennies, chess pieces or squares of paper on occasion. Most hobby and game stores also sell lead or plastic figures which can be used for even more realism.



4 WHEN CAN YOU MOVE?


- You may move at any time during your turn.
- You can interrupt that movement at anytime to do something else.
- You can start and stop moving as often as you wish, as long as you move as much as you plan to by the end of your turn.



5 HOW FAR CAN YOU MOVE?

Movement speeds for all types of movement and vehicles are listed in the **Movement Table** on the next page. You may move as many inches each turn as the listed movement speed for that type of movement:

- You may **walk** up to 6 inches each turn in what is called **Close Combat** scale (the scale used in most situations). You may walk as long and as often as you want.
- You may **run** up to 12 inches per turn for a total of 10 consecutive turns.
- You may **sprint** up to 24 inches for up to 3 consecutive turns. Then you must rest, doing nothing, for one turn.



MOVEMENT TABLE			
MOVEMENT TYPE	MOVEMENT SPEED	MOVEMENT TYPE	MOVEMENT SPEED
Walking	6 inches	Swimming	3 inches
Running	12 inches	Jumping	6 inches
Sprinting	24 inches	Climbing	3 inches
Resting	0 inches	Digging	3 inches
...

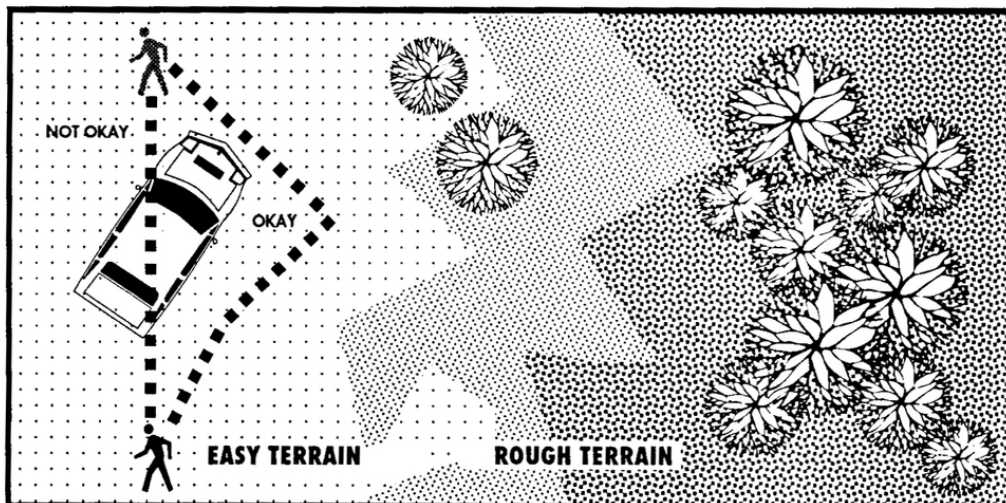
6 TURNING/POSITION CHANGES

- Any turn or change in the direction of travel is called a **direction change**. This includes swerving, turning around or changing position.
- You may only change direction as many times as listed for the speed and scale you're moving. The faster you move, the fewer direction changes you can make.
- The **Movement Table** on the next page lists how many direction changes can be made at each movement speed.

7

WHAT LIMITS MOVEMENT?

- You may not move through any solid object, person or thing.
- Your movement will be slowed by the **terrain** you cross over. The rougher the terrain, the fewer inches of movement you'll get. Terrain can be rated as:
 - Easy:** (a clear path or street, open skies, floors)
 - Rough:** (brush, slippery surfaces, stairs or steep hills, windy skies, blowing dust & smoke, cobblestones)
 - Very Rough:** (mud, snow, thick brush, very slick surfaces, climbing with ladders, steep hills, storms, turbulence).
- The **terrain type** is decided by the **Gamemaster**, and is based on the majority of terrain you will be crossing in your turn. For example, if you ran over 4 inches of Easy terrain and 10 inches of Rough, the Gamemaster would probably rule that you were moving through Rough Terrain that turn.



8

HOW FAST CAN YOU MOVE?

There are three scales used to figure out how far you can move:

- **Close Combat Scale** is what you'll probably use most of the time; it's for combats in which you can get hand to hand with your opponent. Most of the time, you'll ignore this scale for Flyers or Medium Ground vehicles; if these show up, simply place them anywhere they want to be.
- **Battlefield Scale** is for huge conflicts, mostly between vehicles, not men. Within the Park, most Battlefield combat is done using simulator vehicles; humans are rarely a factor.
- **Travel Scale** is used only for travelling large distances. The time is measured in hours, not seconds, and each inch equals ten miles. To figure out how long a trip will take, simply measure the distance in inches, multiply by ten, then divide the result by the speed in miles per hour of the vehicle.

MOVEMENT TABLE

CLOSE COMBAT SCALE (1 INCH=6 FEET)	# DIRECTION CHANGES	EXAMPLES OF MOVEMENT TYPES AND MPH SPEEDS	TERRAIN EFFECT ON MOVEMENT		
			EASY	ROUGH	VERY ROUGH
Walk	Any Number	Walking man, slow horse (@2.5mph)	6"	3"	2"
Run	Three	Running man, average horse (@5mph)	12"	6"	4"
Sprint/Slow Ground	One	Sprinting man, fast horse, ship (@10 mph)	24"	12"	8"
Very Slow Flyer	One	Slow bird, glider (@50mph)	122"	61"	40"
Medium Ground	One	Auto in city traffic, racing bike (@50mph)	122"	61"	40"

BATTLEFIELD SCALE (1 INCH=60 FEET)	# DIRECTION CHANGES	EXAMPLES OF MOVEMENT TYPES AND MPH SPEEDS	TERRAIN EFFECT ON MOVEMENT		
			EASY	ROUGH	VERY ROUGH
Walk	Any Number	Walking man, slow horse (@2.5mph)	1"	half inch	quarter inch
Run	Any Number	Running man, average horse (@5mph)	2"	1"	half inch
Sprint/Slow Ground	Any Number	Sprinting man, fast horse, ship (@10 mph)	5"	2"	1"
Very Slow Flyer	Any Number	Slow bird, glider (@50mph)	12"	6"	3"
Medium Ground	Three	Auto in city traffic, racing bike (@50mph)	12"	6"	3"
Fast Ground	Three	Automobile, motorcycle (@100 mph)	24"	12"	8"
Slow Flyer	Three	Bird, dragon, blimp (@100 mph)	24"	12"	8"
Superfast Ground	Two	Very fast auto, motorbike (@200mph)	48"	24"	16"
Medium Flyer	Two	Prop liner, helicopter (@200mph)	48"	24"	16"
Fast Flyer	One	Prop fighter, jetliner (@500 mph)	122"	60"	40"
Superfast Flyer	One	Jet fighter, starfighter (@1000 mph)	244"	122"	80"

TRAVEL SCALE (1 INCH=10 MILES)	# DIRECTION CHANGES	EXAMPLES OF MOVEMENT TYPES AND MPH SPEEDS	TERRAIN EFFECT ON MOVEMENT		
			EASY	ROUGH	VERY ROUGH
Walk	Any Number	Walking man, slow horse (@2.5mph)	quarter inch	8th inch	16th inch
Run	Any Number	Running man, average horse (@5mph)	half inch	quarter inch	8th inch
Sprint/Slow Ground	Any Number	Sprinting man, fast horse, ship (@10 mph)	1"	half inch	quarter inch
Very Slow Flyer, Med. Ground	Any Number	Slow bird, glider, racing bike (@50mph)	5"	2.5"	1.6"
Fast Ground, Slow Flyer	Any Number	Automobile, blimp, dragon (@100 mph)	10"	5"	3"
Superfast Ground, Med Flyer	Any Number	Very fast auto, helicopter (@200mph)	20"	10"	6"
Fast Flyer	Any Number	Prop fighter, jetliner (@500 mph)	50"	25"	16"
Superfast Flyer	Any Number	Jet fighter, starfighter (@1000 mph)	100"	50"	33"

HOW TO ATTACK SOMETHING

An Attack is the second type of action you can take when your turn comes up. There are five types of attacks: **Hand to Hand**, **Melee**, **Ranged Attacks**, **Area Effect Attacks** and **Spell & Power Attacks**.

Hand to Hand attacks are made with the feet, hands, teeth or other body parts. The Hand to Hand Skill is used for these, unless you are using the Martial Art skill (a specialized attack that causes greater damage than regular Hand to Hand). The Hand to Hand skill can also be used for wrestling holds and throwing opponents to the ground.

Melee Weapon attacks are made with weapons that are swung by your own strength, like swords, clubs, axes and maces. In these attacks, you'll use your Melee Weapons Skill, unless you are using types of weapons that require specific skills (like polearms or martial arts weapons).

Ranged Weapon attacks are made with any kind of "shooting" weapon. In most cases, you will use your Ranged Weapon Skill for these attacks. The exceptions are types of ranged attacks (like bows or heavy weapons) that require special skills.

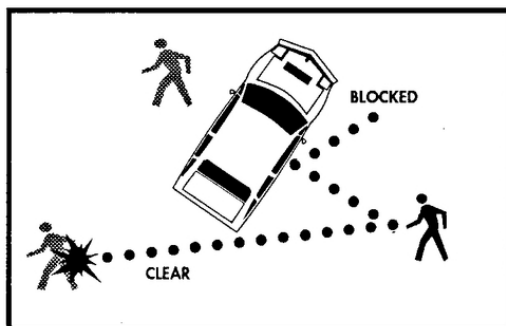
Area Effect attacks are made by using explosives, grenades, or blasting/ beaming weapons like flamethrowers or energy cannon. Because of this, they can be made using either your Ranged Attack skill (shooting) or your Athletics Skill (for throwing), depending on the type of weapon used. Area Effect attacks are unique in that they affect an area, rather than striking a target. These attacks are covered in their own section (pg. 83).

Spell & Power attacks are made with mental, magical or superpowered abilities. Each Spell or Power attack has its own skill; these skills are purchased separately for each type of attack. These attacks are also covered in their own section (pg. 84).

[illegible]

START BY DECIDING WHAT COMBAT SKILL YOU WANT TO USE:

As mentioned before, each character has ten skills. The top three: **Melee Weapons, Ranged Weapons and Hand to Hand**, are used to make attacks. Start by picking a skill/weapon. Next, check to see if anything's between you and the target (Step 2), and that you're in range (Step 3). Finally, make your Attack Roll (Step 4).



ANYTHING IN THE WAY?

2 The next thing to do is to see if anything's between you and your target. Use your ruler or just draw an imaginary line between your Character counter and the Target counter. If anything blocks the line, you can't attack.

- If you're not using counters, you can also roll a die to determine if the way is clear. In a relatively open area, it's blocked on a 6. In a wooded or city area, the way is blocked on a 4, 5, or 6.



Let's take a trip through the combat system by enlisting the aid of Alex Griffin, Master Thief (and part time Head of Dream Park Security). It's the middle of The Phantom Silver Zombies Game and Griffin is facing two Thugs. His Ranged Weapon Skill is 10, his Melee Weapon Skill is 5, his Hand to Hand is 8 and his Dodge is 7. There isn't anything blocking him (it's an open area and the Gamemaster rolled a 4), and the Thugs are 18 inches away. On his belt he's carrying a broadsword and a .22 caliber (Light) pistol.

Although the broadsword will do more damage (Deadly instead of Serious), it's going to make more sense to use the pistol. Griffin's Skill is better and he's got the range.

3 ARE YOU IN RANGE?

Before you can attack, you'll also need to know if you're close enough. There are **four** attack ranges in the Advanced Game.

- **Melee & Hand to Hand attacks** can be made into any area within 1" of you.
 - **Close Range Attacks** can be made up to 12" away.
 - **Medium Range Attacks** can be made up to 24" away.
 - **Long Range Attacks** can be made up to 48" away.
 - **Extreme Range Attacks** can be made up to 72" away.
- The **Weapon Range Table** describes the ranges (in Combat Scale) of all of the weapons or attacks you'll be using in the game.

WEAPON RANGE TABLE

HAND TO HAND & MELEE [1 inch away]

All Swords, Martial Arts Weapons, Daggers, Knives, Axes, Clubs
Kicks, Punches, Bites, Blows, Throws, Holds
All Cybersnakes, Cybercrushes, Cyberfangs, Cyberblades

CLOSE [12 inches]

All Spears
All Blowguns
All Thrown Weapons
All Cyberdarts

MEDIUM [24 inches away]

All Shortbows, Crossbows, Shotguns, Cyberguns,
All Pistols, Needlers, Submachineguns, Autoshotguns
All Blasts, Microwavers
All Muskets, Arquebuses, Flintlocks

LONG [48 inches away]

All Rifles, Machineguns
All Minimissiles, Cannon, Flamethrowers
Longbows, Compound Bows
All Spells, Powers

EXTREME [72 inches away]

All Vehicle & Ship Mounted Weapons

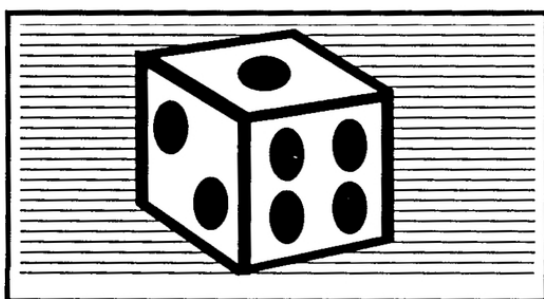
RANGE MODIFIERS

HTH	CLOSE	MED	LONG	EXTR.
0	NO	NO	NO	NO
+1	+0	-1	NO	NO
+2	+1	+0	-1	NO
+2	+2	+1	+0	-1
+2	+2	+2	+2	+0

WEAPON	RATE OF FIRE	HTH
HAND TO HAND & MELEE [1 inch away]		0
All Swords, Martial Arts Weapons, Daggers, Knives, Axes, Clubs	2x per turn	
Kicks, Punches, Bites, Blows, Throws, Holds	3x per turn	
All Cybersnakes, Cybercrushes, Cyberfangs, Cyberblades	1x per turn	
CLOSE [12 inches]		+1

4 DECIDE HOW MANY TIMES YOU CAN ATTACK [RATE OF FIRE].

Each weapon has a maximum number of times it can be used in a single turn. This Rate of Fire is listed in the Weapon Range Table above. For example, a Longbow can be fired twice per turn, while a Musket can only be fired once.



7 FACTORED EVERYTHING IN? MAKE YOUR ATTACK ROLL.

If you're close enough and nothing's in the way, you can attack. When you attack something, pick the right Combat skill, add or subtract any modifiers, and add the number to the right of the Skill to a **single die roll**. Your target will also roll a die and add its **Dodge Skill** (see pg. 77 for more details). If your total is higher than your opponent's, you hit. The process is **reversed** when someone attacks **you**.

SPECIAL CASE —Unopposed Attacks: This is only used when the target absolutely cannot move or is unaware of the attack. In those cases, you must make an attack roll higher than 5, factoring the range mods of the attack (See #5) into this value.

5 TAKE THE RANGE MODIFIERS [HTH, CLOSE, MEDIUM, LONG & EXTREME] OF THE ATTACK INTO CONSIDERATION.

Ranged attacks have the advantage of being able to fire beyond their effective ranges with a penalty to their accuracy. Likewise, they can also be fired at closer ranges for a bonus in accuracy. When using an attack at targets closer or further away than the effective range (table above), add or subtract the modifier for that range (as listed in the HTH, CLOSE, MEDIUM, LONG & EXTREME section of the above table) to your Skill. For example, a Long Range Rifle fired at Close Range would gain a +2 bonus to the attacker's Ranged Weapon Skill, while a Thrown Weapon couldn't be tossed out to Long at all.

6 ADD OR SUBTRACT ANY "CONDITIONAL MODIFIERS" TO YOUR SKILL

Conditional modifiers are external things that can affect your attack: high winds, bad conditions, poor targets, etc. Modifiers include:

Immobile Target	+3
Huge Target	+2
Tiny Target	-2
Attacker blinded by light, smoke	-2
Target silhouetted	+1
Firing while running	-2

These should be added or subtracted from your Skill before the Attack is made. All modifiers are cumulative.

8 DID YOU HIT? GO WORK OUT THE DAMAGE IF YOU DID.

To determine how many Wounds your target has lost, you'll need to look at the Wound Table on pg. 78. You'll need to take **three things** into account in order to work out the damage.

- **Damage Class:** Each type of weapon fits into one of 9 classes of Damage, from **Very Light** to **Cosmic**. All the attacks you encounter in any Dream Park Game will have a Damage Class, listed in the Wound table in one of the black bands describing the attack's strength.
- **Damage Die Roll:** When a target has been hit by a weapon, roll one 6 sided die and compare the result with the weapon's listing on the side of the Wound Table. Compare this to the Damage Class of the weapon. The cross index is how many Wounds are taken by the target.
- **Armor or other protections** worn by the target. These are discussed on the next page. Like Attacks, these also always have a rating/class and affect Wounds Taken.

Damage Class	1	2	3	4	5	6	7	8	9
Very Light									
Light									
Medium									
Heavy									
Very Heavy									
Cosmic									

NOTE: Although they are not considered to be weapons, you can use your hands, feet, head and other parts of the body to cause damage. A normal Dream Park player causes only Very Light damage with these attacks. However, a Strong player can add his Strength bonus (pg. 34) to the Wounds he causes **after** the Damage Die Roll is made. For example, if your Strength bonus was +2 and you rolled 2 Wounds on the Wound Table, you would actually cause **FOUR** Wounds rather than two. Superhumans and other very tough opponents also cause far more damage than Very Light Wounds. Each of these will have their Damage Class listed along with the description of their Powers.

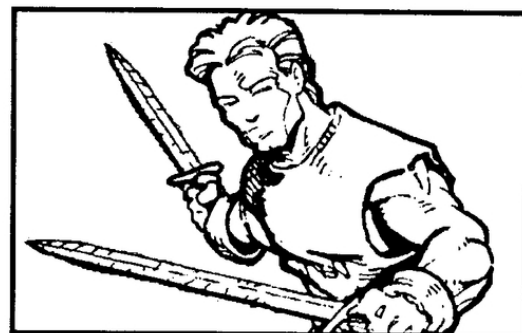
DODGING & AVOIDING DAMAGE

Let's stop and take a moment to see what the defender can do to keep from being hit. This is where **Dodges and Parries** come into play. You can use these at any time in the turn as well as moving and taking an action.

1 OPTION ONE: DODGE

You may dodge any attack at any time during the turn without penalty, as long as there's nothing that prevents you from reacting to the threat. In general, if you're not tied up, unconscious, totally surprised or deaf, dumb or blind, you can dodge an attack. In cases where you are partially limited, the Gamemaster decides whether or not you can dodge, and may impose a Dodge Skill penalty (usually between 1 to 3 points) if he or she thinks it's appropriate to the situation.

Dodging is what is called a **reactive** skill; you use it **only** when attacked. To dodge, you'll use your Dodge skill. Like an attack, you will roll a die and add Dodge skill points to this roll. **If your roll is equal or greater than your attacker's, the attack has been dodged.**



2 OPTION TWO: MAKING A PARRY

A Parry is basically putting something in the way of the attack. Any time you have something in hand, you can attempt to parry an attack with it. A Parry is a little more complex than a mere Dodge, so there are several rules that apply to these cases:

- Only Melee combat skills may be used to parry. Without Melee skills, a parry is a default action (pg. 85)
- You may not parry a ranged attack unless you have the superpower of Missile Deflection.
- You may not use your body to block or parry a weapon attack unless you have Martial Arts. A "cut through" will merely damage you.
- Any time a parry fails, there is a 1 in 6 chance that any light object used to parry will break (Gamemaster's discretion; make the roll and then make a judgement call).
- Each time you use a skill to parry, you must decide how much of the skill you will use (in points) for each parry. If you have used all of that skill in a previous attack that turn, you may not parry. Also, if you use up all of that skill in parrying, you will not be able to use that skill to make an attack that turn or vice versa.

ARMOR

Armor is anything that can stop damage from actually reaching the target. It can include plate mail, big chunks of wood, forcefields; even natural chiton or shells. **Each type of armor fits into one of 9 classes**, each with the ability to stop a certain number of Wounds from reaching the target inside. A full description of Armors is in the Character Creation section.

3 USING ARMOR

To use armor, subtract the number of Wounds the armor stops from the total amount of Wounds the Weapon has done. If the remaining damage is greater than 0, it is applied to the target by crossing out one Wound Box for every point of damage. For example, if 8 Wounds were done to a target wearing Light Armor (stops 3 Wounds), only 5 would be taken off your character's WoundTrack. **Note:** This process is already done for you on the Wound Table (pg. 78). The black bands on the left side of the Wound Table also list the number of Wounds caused by the type of Weapon (if you want to do your own math).

Natural Armor: Some things, particularly inanimate objects, have their own natural Armor, by the virtue of being made of very tough materials. In these cases, you must subtract this natural armor's Wound-stopping ability from the damage taken.

CLASS	STOPS	EXAMPLES
None	0 Wounds	Fur, Cloth, Robes
Very Light	1 Wounds	Leather, Hide
Light	3 Wounds	Chainmail, Spacesuit, Horn, Tough, Subdermal Armor, Smartsuit, Shield, Body Padding
Medium	5 Wounds	Lacquered Plate, Carapace, Very Lt. Vehicle Armor, Back & Breast, Bulletproof Clothing
Heavy	7 Wounds	Personal Forcefield, Heavy Carapace, Resistant Superpowers, Light Body Armor, Light Vehicle Armor, Plate Mail, Kevlar
Very Heavy	9 Wounds	Highly Resistant Powers, Medium Vehicle Armor, Battle Armor
Super Heavy	11 Wounds	Power Armor, Heavy Vehicle Armor, Vehicle Forcefield
Mega Heavy	15 Wounds	Super Resistant Superpowers, Very Heavy Vehicle Armor
Cosmic	20 Wounds	Near Invulnerable, Super Heavy Vehicle Armor, Hvy. Vehicle Forcefield

THE WOUND TABLE

1 All weapons and attacks in Dream Park are rated on a nine-level **Damage Scale**, from **Very Light** (shallow stabs, gashes, bites), all the way up to **Cosmic** (instant vaporization). The **Wound Table** below compares each weapon by Damage class against the type of Armor your target is wearing (see pg. 76). To use the table, simply find the attack (left) and cross-reference it against the Armor type (top). This will give you a Wound Range. Now roll one die, check the result against the Roll column, and read to the right. Add any extra points for Strength or other modifications to the resulting value. This is how many Wounds are actually done to the target.

ATTACK CLASS		CLASS OF ARMOR									
		ROLL	NONE -0	V.LIGHT -1	LIGHT -3	MEDIUM -5	HEAVY -7	V.HEAVY -9	S.HEAVY -11	M.HEAVY -15	COSMIC -20
VERY LIGHT 2W											
Dagger	All Knives	1	0	0	0	0	0	0	0	0	0
Bola	Blowgun	2	1	0	0	0	0	0	0	0	0
Sling	Shiriken	3	1	0	0	0	0	0	0	0	0
Bayonet	Cyberfangs	4	2	1	0	0	0	0	0	0	0
Cyberdart	Needler	5	2	1	0	0	0	0	0	0	0
Club	Punch, Kick, etc.	6	2	1	0	0	0	0	0	0	0
Tiny Bite	Small Claw										
LIGHT 4W											
Short Sword	Throwing Axe	1	1	0	0	0	0	0	0	0	0
Tonfa	Bowie Knife	2	2	1	0	0	0	0	0	0	0
Cybersnake rake	Whip	3	2	1	0	0	0	0	0	0	0
Martial Arts	Microwaver	4	3	2	0	0	0	0	0	0	0
Small Bite	Med. Claw	5	3	2	0	0	0	0	0	0	0
Derringer		6	4	3	1	0	0	0	0	0	0
SERIOUS 6W											
Longsword	All Crossbows	1	1	0	0	0	0	0	0	0	0
Javelin	Quarterstaff	2	2	1	0	0	0	0	0	0	0
Nunchaku	Saber	3	3	2	0	0	0	0	0	0	0
Flintlock Pistol	All Light Pistols	4	4	3	1	0	0	0	0	0	0
Shortbows	Light SMG	5	5	4	2	0	0	0	0	0	0
Cyberarm Gun	Cyberblades	6	6	5	3	1	0	0	0	0	0
Super Blast/Beam	Med. Bite										
Large Claw											
CRITICAL 8W											
Halberd	Naginata	1	3	2	0	0	0	0	0	0	0
Rapier	Flintlock Rifle	2	4	3	1	0	0	0	0	0	0
Arquebus	Musket	3	5	4	2	0	0	0	0	0	0
Katana	All Med. Pistols	4	6	5	3	1	0	0	0	0	0
All Lt. Rifles	Med. SMG	5	7	6	4	1	0	0	0	0	0
Cybercrush	Cyber E.Gun	6	8	7	5	3	1	0	0	0	0
Super Blast/Beam	All Spears										
Large Bite	Very Large Claw										
DEADLY 10W											
All Med.. Rifle	All Hvy. Pistols	1	5	4	2	0	0	0	0	0	0
Hvy SMG	Gyrojet Pistol	2	6	5	3	1	0	0	0	0	0
Energy Pistol	Energy Rifle	3	7	6	4	2	0	0	0	0	0
Cybersnake rip	Gauss Pistol	4	8	7	5	3	1	0	0	0	0
Gauss Rifle	Super Blast/Beam	5	9	8	6	4	2	0	0	0	0
Very Large Bite	Huge Claw	6	10	9	7	5	3	1	0	0	0
Battle Axe	Broadsword										
Compound Bows	Longbows										
Monokatana	Energy Sword										
Shotgun	Autoshotgun										
VERY DEADLY 12W											
Shotgun	All Hvy. Rifles	1	7	6	4	2	0	0	0	0	0
Flamethrower	Autocannon	2	8	7	5	3	1	0	0	0	0
Lt. Energy Cannon	Mini-missile	3	9	8	6	4	2	0	0	0	0
Ballista	Catapult	4	10	9	7	5	3	1	0	0	0
Machinegun	All Lt. Cannons	5	11	10	8	6	4	2	0	0	0
E. Melee Weapon	Gatling Gun	6	12	11	9	7	5	3	1	0	0
Super Blast/Beam	Huge Bite										
Monstrous Claw											

		C L A S S O F A R M O R									
ATTACK CLASS		ROLL	NONE	V.LIGHT	LIGHT	MEDIUM	HEAVY	V.HEAVY	S.HEAVY	M.HEAVY	COSMIC
			-0	-1	-3	-5	-7	-9	-11	-15	-20
EXTR. DEADLY 17W		1	12	11	9	7	5	3	1	0	0
Cannon	Med. Proj. Cannon	2	13	12	10	8	6	4	2	0	0
Med. E. Cannon	Grenades, Mines	3	14	13	11	9	7	5	3	0	0
Super Blast/Beam	Monstrous Bite	4	15	14	12	10	8	6	4	0	0
Gigantic Claw		5	16	15	13	11	9	7	5	1	0
		6	17	16	14	12	10	8	6	2	0
SUPER DEADLY 20W		1	15	14	12	10	8	6	4	0	0
Hvy. Proj. Cannon	Missile	2	16	15	13	11	9	7	5	1	0
Torpedo	Bomb, TNT	3	17	16	14	12	10	8	6	2	0
Hvy. E. Cannon	Energy Torpedo	4	18	17	15	13	11	9	7	3	0
Super Blast/Beam	Titanic Claw	5	19	18	16	14	12	10	8	4	0
Gigantic Bite		6	20	19	17	15	13	11	9	5	0
COSMIC 24W		1	19	18	16	14	12	10	8	4	0
Mega Energy Cannon		2	20	19	17	15	13	11	9	5	0
Nuclear Weapons	Super Blast/Beam	3	21	20	18	16	14	12	10	6	1
Titanic Bite	Immense Claw	4	22	21	19	17	15	13	11	7	2
		5	23	22	20	18	16	14	12	8	3
		6	24	23	21	19	17	15	13	9	4

TAKING DAMAGE

Your luck ran out and you got hit! Or you took the wrong turn and slammed your jetcar/flying dinosaur into a wall. Or you've eaten the cursed food of the Myapoltechs and it's slowly eating a hole in your stomach! Any of these things means you're going to be **taking damage**—real soon. Here's how Damage in Dream Park works:

1 WHEN YOU GET WOUNDED...

Damage in a Dream Park game is called

Wounds. Each Wound represents bits of "life" or "structural integrity" that are removed from the damaged target. When something has lost enough Wounds, it dies or is destroyed. Each time you are wounded, you must mark off that number of wound boxes on your Character sheet.



• **On Movement:** Each time you are wounded, your ability to move also becomes reduced. Add the total wounds taken and apply the results below:

1 Wound:	No effect
1/4th total Wounds:	Reduce movement by 2"
1/2 total Wounds:	Can no longer Run or Fly
2/3rd total Wounds:	Normal Walk reduced to 3", Rough Walk is reduced to 1". Cannot move at all in very Rough Terrain.
6 or > Wounds:	Unable to walk or run (although you will still be able to stand or lean against something).

WOUNDS TAKEN FROM ENVIRONMENTAL DAMAGE				
EFFECT	TURN	HOUR	DAY	SKILL
Poison (mild)	0	2	0	-1
Poison (deadly)	3	0	0	-4
Disease (mild)	0	0	1	-1
Disease (deadly)	0	2	0	-2
Electrocution (mild)	1	0	0	-2
Electrocution (deadly)	6	0	0	-6
Exposure (mild)	0	0	1	-1
Exposure (deadly)	0	2	0	-2
Suffocation/drowning	3	0	0	-2

2 MAKE A STUN CHECK [OPTIONAL].

When you are down to one unfilled wound box, you must roll one die at the start of each turn to see if you will be able to remain conscious with all the damage you've taken. On a 4, 5, or 6, you will automatically pass out and will not recover until you have recovered at least one more wound box. This is called a Stun Check.

3 CHECK WOUND EFFECTS.

• **On Skills:** Each time you are wounded, your skills will also be affected. For every two wounds, all of your skills will be reduced by one point. This means, for example, that with four wounds, your 10 Melee Weapon skill would drop to 8. Another two wounds and it would drop to 7.

4 ENVIRONMENTAL DAMAGE (POISON, COLLISIONS, DISEASE).

In addition to weapons and hand to hand combat, there are several other ways in which players can take damage. Some, like *Illness*, *Poisons* and *Exposure*, are effects of the environment. Others, like *Falling*, *Suffocation*, *Electrocution* and *Collisions* are immediate and quite deadly.

Environmental encounters break down into the severity of the effect (Mild or Deadly), the skill points lost from all skills based on the effect of the encounter, and finally how many Wounds are taken by the victim over a period of days, hours or turns.

5 FALLS & COLLISIONS.

Sooner or later, you'll miss a jump or tumble from a high spot, or something really heavy will either run you down or hit you on the head. That's where *Falls* & *Collisions* come into play.

How bad the fall is is based on the distance (as measured in Close Combat scale) Using the table below, compare the distance (or closest distance approximation) with the Damage Class to determine the damage taken. Roll the result on the Wound Table (pg.78-79).

FALL DAMAGE

<6"	Very Light
6"	Light
12"	Serious
24"	Critical
48"	Deadly
96"	Very Deadly
>96"	S. Deadly

When you're falling, you can attempt to cut the amount of damage you'll take by making an Athletics skill attempt to break your fall; on a successful attempt, whatever damage you took will be reduced by half. It's up to the Gamemaster to determine just how hard it

will be to break your fall; in general, this would be a Hard Athletics task.

Collisions include things that run you down and things that fall on top of you. To determine the wounds done by a falling or colliding object, take the maximum speed of the falling or moving object and crosscheck this with the weight of the object to get the class of Damage caused. Roll the result on the Wound Table (pg.78-79).

A **light** object is usually around a few pounds; a large book, or a computer for example. A **medium** object would be something over a dozen pounds or so: a chair, a bowling ball. A **heavy** object would be something that weighs hundreds of pounds: a big piece of furniture, a motorcycle, a large console. A **very heavy** object weighs a ton or more: cars, trucks, walls, elephants, etc.

WEIGHT OF OBJECT

SPEED	LIGHT	MED	HVY	V.HVY
Walk	NONE	NONE	VL	L
Run	NONE	VL	L	S
Sprint	NONE	VL	L	S
Slow Ground	VL	L	CR	D
Very Slow Flyer	L	S	CR	D
Medium Ground	S	CR	D	VD
Slow Flyer	S	CR	D	VD
Superfast Ground	CR	D	VD	ED
Medium Flyer	CR	D	VD	ED
Fast Flyer	D	VD	ED	SD
Superfast Flyer	VD	ED	SD	CS

VL=Very Light
CR=Critical
ED=Extr. Deadly

L=Light
D=Deadly
SD=Super Deadly

S=Serious
VD=Very Deadly
CS=Cosmic

6**WOUND EFFECTS ON INANIMATE OBJECTS**

Non-living things also have Wounds; these represent the amount of structural integrity the object has. As a rule, any mechanical device with moving parts is considered to be nonoperative when it has taken more than half of its total number of Wounds. When it is at 0, it is physically destroyed. For example, a car with 20 Wounds will stop running when it has taken 10 Wounds; it is reduced to scrap at 0.

7 VERY IMPORTANT —DYING

When you have filled in all of your wound boxes, you are **killed out** of the game. This means that your character has "died" in action, and can no longer participate (unless he is somehow resurrected). If you are playing a regular Dream Park game, you will be benched until the next game (when you will be restored to full health), or may elect to come back into the game to play a character assigned to you by the Gamemaster. Most players like to choose this option; you get back Game points for helping the Gamemaster, and it beats sitting around the table while everyone else gets to play!



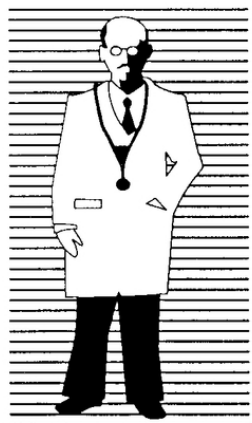
If you are playing a non-standard game (in short, a game that does not occur within the confines of the Park), your persona will be killed "for real." At this point, it is up to the Gamemaster's discretion to provide a way in which you can re-enter the game, either as a new persona, or possibly through some form of resurrection or regeneration.

RECOVERING FROM DAMAGE

Once the damage has been done, there's only one way to make it better: fix it or grow it back—in other words, **healing and repair**.

1**HEALING**

Although Dream Park has a lot of ways for players to get "hurt", the good news is that there are a number of ways to recover from injury. These include normal healing, using physician skills, regeneration, clerical healing, resurrection.



A) Normal Healing: Every Game "day", a wounded player who has been successfully treated with First Aid skills "heals" back one wound box of damage, until the player's full amount of empty Wound boxes is restored. Until First Aid skills are successfully used, however, no wounds can be recovered. To successfully use

First Aid Skills, you must make a roll of 1 die + your skill greater than the total number of Wound boxes the patient lost. For example, if the patient had lost 6 boxes, you would need to roll a total of 7 or greater.

B) Physician Skill: By a successful use of Physician skill in lieu

of First Aid skills, the healing rate can be increased to two wounds per Game day. To successfully use Physician Skills, you must make a roll of 1 die + your skill greater than the total number of Wound boxes the patient has lost.

C) Regeneration: Players with the power of regeneration can automatically get back one point of damage for every two Game turns. A regeneration spell will restore one point per two turns for 1-6 turns (roll 1 die).

D) Clerical Healing: Clerical healing is performed using a clerical spell. A Healing spell restores one die plus 1 points instantly to the player. Clerical healing may only be done once per Game day on any particular player.

E) Resurrection: Resurrection brings a killed player back to life, instantly. However, it doesn't heal him. Instead, the player recovers one Wound box from the resurrection, and must use some other form of healing to recover further.

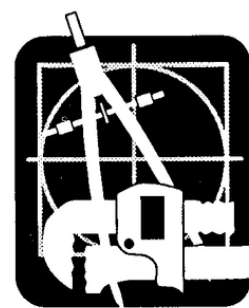
2**REPAIR**

While we're on the subject of recovery, this would be a good time to talk about repairing things that are damaged. Repairs can usually be made using your Tinkering skill; however, the Gamemaster may rule that, if the repair is

being made to a specialized type of device or system, a more specific skill (like Faster Than Light Tech to fix a hyperdrive) must be used. In these cases, the difficulty of the repair can be set by the Gamemaster, or require a roll greater than the total number of Wounds taken.

Obviously, there will always be some types of damage that will be far larger than anyone's skill can immediately repair. In these cases, the best option is to make a partial repair. The Gamemaster and the player negotiate how many Wounds must be repaired to accomplish a certain result, then the player attempts to repair just that many Wounds.

For example, maybe your damaged starship has taken 30 Wounds, rendering it a drifting hulk. You negotiate with your Gamemaster, and you agree that if you can repair 10 Wounds, you will have repaired the ship's engines enough to allow you to move at half speed. Another 10 points of repairs will allow the hyperdrive to be brought on line. Another 5 points will restore the weapons and so on. Eventually, your ship is patched back together and able to fight again.



SPLIT ATTACKS



Here's where the combat system starts to get interesting. Remember Griffin with his Ranged Weapon Skill of 10? Let's say he decides to shoot his pistol at two thugs instead of just one. He can now split that attack into two five point attacks—more than enough to nail these poor guys with measly Dodge Skills of 2.

A Split Attack is made by dividing your points of Skill between several targets and making an attack roll for each one separately as one action. For example, say your Melee Weapon Skill was 10. You could choose to:

- Make two Attack Rolls, using 5 points of Skill for each.
- Make five attack rolls, using 2 points of skill for each.

—or any other combination.



SPLIT ATTACK DO'S & DON'TS

A split attack is best used when you have to face a lot of opponents at once, because it allows you to hit a lot of places at once. Split attacks have only two limits.

• **You must use the same weapon when making a split attack.** You couldn't, for example, make a split attack with a gun in each hand. You'd have to use either your left or right hand gun, but not both.

• **You may not make more split attacks than the weapon's listed Rate of Fire.** To determine how many attacks you can make with a weapon, check the Range Table on page 76.



WHEN TO USE A SPLIT ATTACK

The split attack also allows you to customize your attack for each opponent. For example, say you have ten points of Range Combat Skill, and you knew A's Dodge was only 2 while B's was 4. You could divide your ten points so that A got four points while B got six. Or take a chance by hammering A with 6 points and hope B wouldn't beat the 2 points aimed at him. When you have enough of a Skill advantage over two or more opponents, it's time to use a split attack.

AUTOFIRE ATTACKS

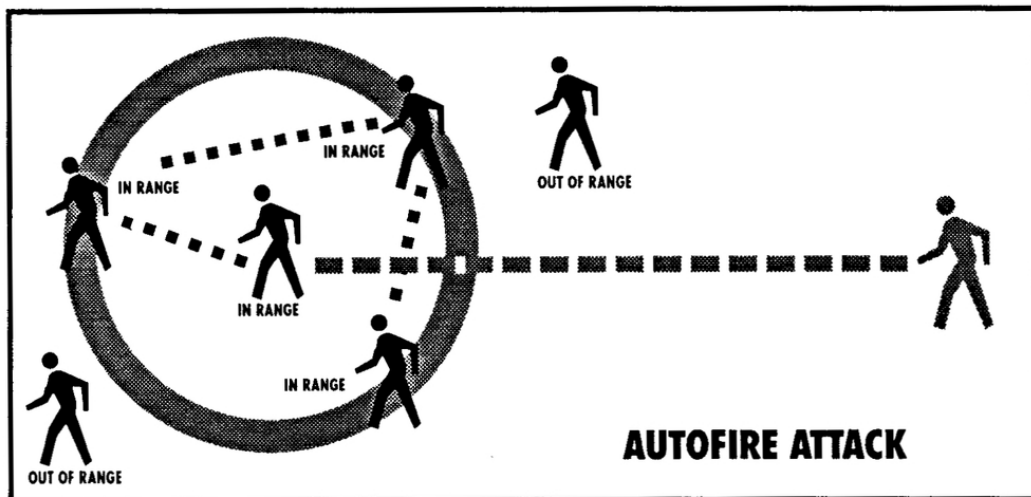
Autofire attacks are a lot like split attacks, in that they allow you to hit a lot of targets at once. However, instead of breaking your combat skills into smaller parts, you actually gain points with autofire attacks, thanks to the hail of fire they pour out. This point gain is called an **autofire advantage**. Machineguns and other rapid fire weapons are all capable of making autofire attacks in addition to their normal rates of fire, gaining this advantage.



MAKING AN AUTOFIRE ATTACK

Autofire Attacks may be made only against groups of targets which are all within one inch of each other. This is called a **direct fire attack**. A single attack roll is made against all the targets, adding the autofire advantage (see #2) to your Skill.

Autofire attacks may also be made against a single area no larger than **2 square inches**; this technique is called **suppressive fire** because it makes that area dangerous to pass through. In these cases, a target point is selected and everything within one inch of this point must make a Dodge roll. A single attack roll is made, adding the autofire advantage value (see #2).



AUTOFIRE ATTACK



LONG OR SHORT BURST?

When making an autofire attack, you must first decide if you are firing a **short burst** or a **long burst**.

• A **short burst** gives you a lower autofire advantage, but allows you to make three autofire attacks before running out of ammunition.

• A **long burst** has a higher advantage, but only allows you to make a single autofire attack before your ammo is exhausted.

Once you've selected the type of burst, add the autofire advantage to your normal Ranged Weapon Skill. A single attack roll is made against all the targets selected; each target must make a Dodge Skill roll against your result; on a higher roll, you have hit the target.

	SHORT	LONG
Number Bursts	Three	One
Autofire Advantage	+1	+3



Remember Griffin with his Ranged Weapon Skill of 10 and his split attack? It's time to factor in a new idea. Assuming the Thugs both have Dodge Skills of 2, Griffin could decide to combine a **SPLIT ATTACK** with a **SPECIAL EFFECT**.

Thug 1 gets four points of Griffin's 10 points of Ranged Weapon Skill. This is probably enough to allow Griffin a good chance of hitting him.

Thug 2 also gets four points. But Griffin decides to spend another two points on a **DISARM SPECIAL EFFECT**. This means that he's got a pretty good chance to hit—and to knock the gun out of Thug 2's hand with that attack. Once disarmed, the Thug will be no threat to Griffin when his chance to act comes up.

A **Special Effect attack** is made by "spending" points of skill to achieve a certain special result. For example, if you wanted to shoot your opponent's weapon out of his hand, you could "spend" a certain amount of your Ranged Weapons skill to do this. However, your Ranged Weapon attack roll would be correspondingly reduced by the same amount. Use a Special Effect attack when you have enough of an advantage over your opponent in either time or Skill points and you really want to do a particular thing (like disarm or stun him).

1 IT'S A GAMBLE, BUT IF YOU'VE GOT THE SKILL POINTS, IT'S WORTH IT

Making a special attack is a gamble—you reduce your chances to hit, but if you do succeed, you'll get a result far greater than if you'd just made a regular attack. You can also combine a special attack with a split attack, to make a devastating strike at a particular opponent. This is particularly effective when you have a very high Attack skill and your opponent's Dodge skills are particularly weak.

For example, say you had a Melee Attack skill of 12, while your three opponents had Dodge skills of 2. You could allot your Melee Skill points like so:

Opponent A: 4 skill points to attack, plus 2 points to Disarm

Opponent B: 3 skill points to Attack

Opponent C: 3 skill points to Attack

If you were successful, the result would be that B and C were wounded, while A would have his weapon torn from his grasp and be a sitting duck in the next turn. If you had a high enough skill, you might even elect to spend all of your Melee skill points on A and go for a killing strike.

2 SPECIAL EFFECT ATTACKS

The list below covers the majority of common Special Attacks and their costs. You can also create your own Special Effect attacks by working with the Gamemaster of your particular adventure. Effects are listed below in order of **NAME**, **COST** and **DESCRIPTION**.

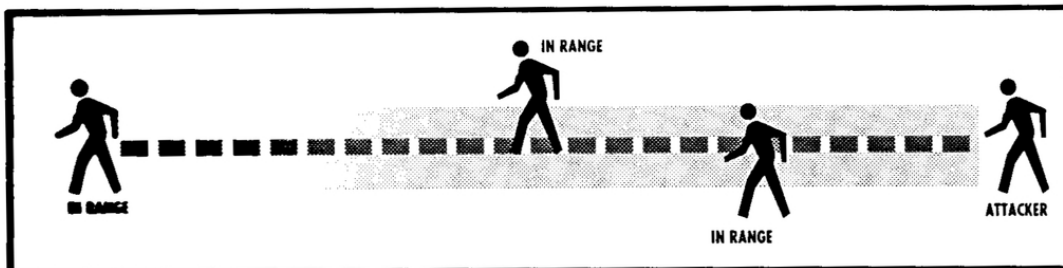
EFFECT NAME	COST	DESCRIPTION
• AIM/CONCENTRATE:	0	The attacker spends extra turns to improve his or her chances of hitting a target. Aiming allows you to "loan" up to 3 extra points (1 per turn) from your Attack skill to the final attack. You may take no other action during these "setup" turns.
• CUT THROUGH :	-3	The attacker sacrifices 3 points to concentrate a sword or melee weapon blow through an opponent's parry or block. If successful, the parrying weapon or object is cut through and destroyed. A cut through used against a Martial Arts block will mean that the attack penetrates the block and does damage.
• DISARM:	-2	The attacker sacrifices 2 skill points to knock a weapon from opponent's hand.
• KILLING ATTACK:	-5	The character sacrifices 5 skill points to cause a lethal attack. A successful hit results in the attack causing damage two levels higher than normal (from Light to Critical, for example)
• STUN STRIKE:	-4	The character sacrifices 4 skill points to cause a stunning attack. The target is instantly stunned for as many turns as a 1 die roll.
• PAIN HOLD:	-1	The target may not move as long as the hold is applied. In addition he takes Very Light damage during the first turn. Costs 1 skill point.
• HAYMAKER:	-2	This is a full out punch, raising a Hand attack's damage by 2 points. Costs 2 points.
• ENTANGLE:	-4	This skill allows the character to use any type of entangling weapon (such as whips, tentacles, nets, snares, etc.) to immobilize another person. The entangled person may not move or act unless a successful Escape Artist (Average) or Athletics (Hard) roll is made. May only be used with an entangling attack.
• PULLED PUNCH:	-1	By sacrificing 1 point, the character can reduce Melee damage to a desired amount.
• FEINT:	-2	The character sacrifices 2 skill points to throw the target off balance. A successful feint gives the Attacker a +2 advantage in the <i>next</i> attack on that target.
• MOVE THRU/BY	-2	A "ramming attack", allowing the user to hurl his body into the target for extra (+2) blow damage. Can be done as a glancing blow, with continuing movement.

AREA EFFECT ATTACKS

Area Effect attacks are attacks that cover more than just one target. Instead, they engulf an entire area in their deadly effects. These attacks come in three types: **Beams**, **Blasts** and **Explosions**. Beam and Blast attacks include dragon's breath, some types of spells, flamethrowers and some type of superpowers. Explosions include grenades, dynamite, bombs and other types of detonations.

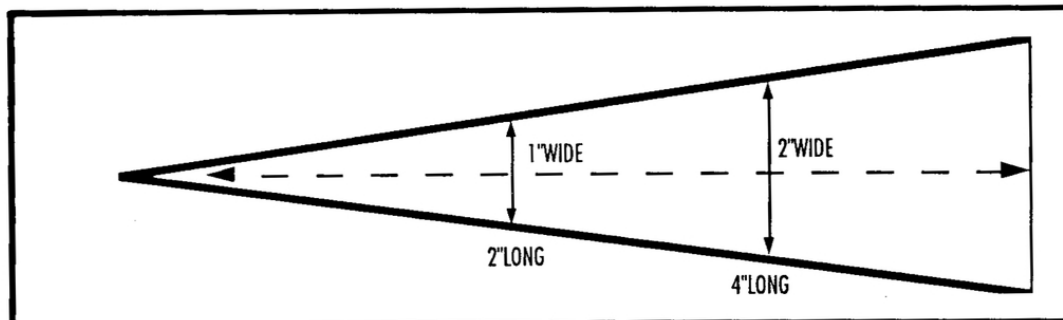
1 BEAM ATTACKS

A Beam attack is made like a normal Ranged Weapon attack. However, it may not be "split" and must always center on one target. The beam not only covers a range of 48 inches between the attacker and his target, but is also one inch wide as well. This means that targets caught within the width of the beam will be affected as well.



2 BLAST ATTACKS

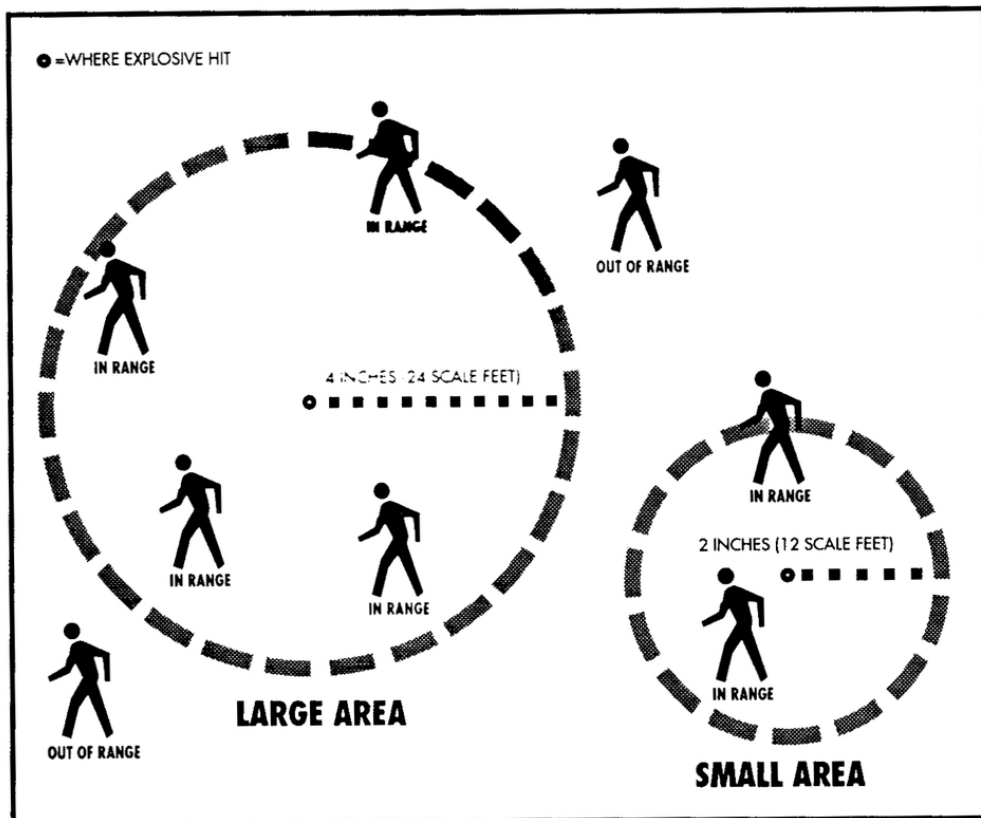
Blasts are cones of fire aimed towards a particular target or location, which engulf anything caught within the expanding area of effect. The cone expands one inch for every two inches of forward travel; for example, at two inches, the cone is one inch wide; at four inches, it's two inches wide, etc. A Blast has a maximum range of 12 inches and a maximum width of 6 inches. A Blast attack is also made like a normal Ranged Weapon attack; it may not be "split".



3 EXPLOSIVE ATTACKS

Explosive Attacks create a spherical blast of destruction radiating out from the center of the detonation. Explosive effects come in two types of areas of effect, **Small Areas** and **Large Areas**.

- A **Small Area** blast extends two inches (12 scale feet) from the center of the effect.
- A **Large Area** blast extends four inches (24 scale feet) from the center of the effect.



4 GETTING THE BLAST THERE

Grenades, bombs and other explosives can either be placed, thrown or launched at a target. When the explosive hits, it creates a blast that damages anything within its area of effect.

- **Grenades** can be launched (using Ranged Weapon Skills and a Grenade launcher), up to Medium Range. When firing missiles or other large explosive weapons, you will use your Heavy Weapons Skill.
- **Grenades** and other light explosives (less than a pound) can be thrown up to Close range using Athletics Skill.
- **Bombs** can be placed in any location. Successful detonation is based on a successful Demolitions Skill roll.

5 MISSED THE SHOT?

If your attack misses the target, that grenade didn't just "go away". Roll 1 die and check table below to determine where it landed. Then calculate the blast effect from this new center point.

Roll	Result
1	Dud. The explosion just didn't go off.
2	Landed Short of target. Place within 1-6 inches (roll one die) to front of target.
3	Landed in back of target. Place within 1-6 inches of back of target.
4	Landed to right of target. Place within 1-6 inches of right of target.
5	Landed to left of target. Place within 1-6 inches of left of target.
6	You dropped it; it fell right in front of you. Place within 1-6 inches of your feet. Ouch.

SPELLS & POWER ATTACKS

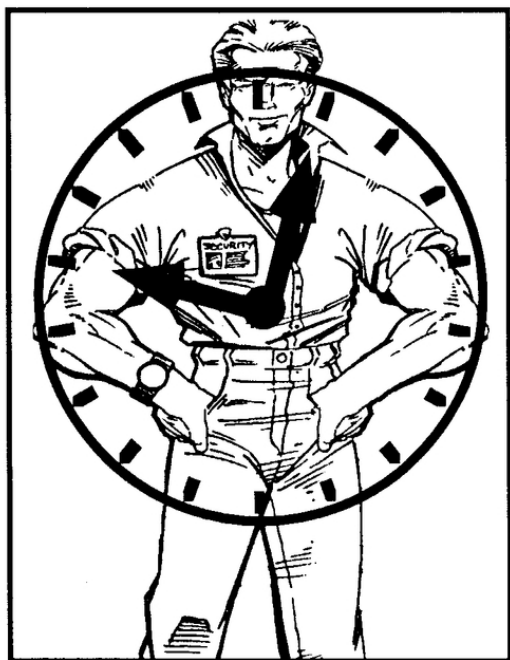
Spells, Psionics and Superpower Attacks are made with supernatural or superhuman abilities. Range-wise, these come in six types: Beams, Blasts, Large Area and Small Area Effects, Touch Attacks and Self Effects. Beams and Blasts are described on pg. 83. Small and Large Area effects are described on the same page. Touch Attacks are made just like Hand to Hand attacks, while Self Effects are active only on the Caster. The ranges, durations and types of each spell are listed in the description of the Spell or Power on pages 49 through 60. **As a rule of thumb, casters/heroes are always immune to the effects of their own Powers or Spells, unless the spell is bounced back at them or involves a Self Effect.**

1 In general, to make Spell or Psionic attacks, you simply have to be in range and make a Spell/Psionic skill roll greater than 6. If the roll is successful, the Spell or Psi power takes effect instantly. The catch is that each time a Spell or Psionic attack is made, the *skill rating* of that Spell or Psionic power is reduced by **one**. This means that if you began with a Sleep Spell of 5, after five uses, you would no longer be able to use that power. This also means that you can't always depend on having the Spell or Power at hand when you need it; you might have four points of Sleep left and roll a 1.

Superpower attacks are made much the same way. However, Superpowers do not need to make a Skill check; their big advantage is that they are "on" all the time. The catch, of course, is that they are horrendously expensive; for the cost of one Superpower, you could probably buy four or five spells!

2 Casting a Spell may not always means a successful attack! You may not dodge Area Effect spells/powers. However, if the Spell/Power requires touch, the caster must *first* make a successful Hand to Hand attack to grasp the target. If the Power or Spell is fired as a Beam or Blast, the target of the attack may attempt to dodge its effects. This requires a Dodge roll greater than the total Skill roll the caster of the spell has just made. (For example, if the caster of a fireball had just rolled a 8, you would need to make a Dodge roll of 9 or better to avoid being hit.)

HOLD OR WAIT



A Hold or Wait action means you either choose to do nothing, or decide to wait till a particular point in the turn to take your action. When you aren't sure what is about to unfold in a situation, or you need something to happen first, Hold/Wait is the best option.



TO USE HOLD OR WAIT

To wait, you should announce when your part of the turn comes up, that you are planning to wait. The important word to include in this announcement is **until**, examples would be:

"I wait **until** the target moves closer to take my action."

or

"I wait **until** Bob takes his turn."

In each case, you must tell the Gamemaster what conditions have to be met before you can take your action. If the conditions haven't been met, you must stand there, waiting. Because you can decide to take your waiting action at any point of your movement, this also means you can hold off moving until your conditions have been met, or move partway and then wait. For example, if you said, "I wait until the ogre has fired," you could move closer, wait until the ogre shoots, then move the rest of the way and attack. Or you could wait until the ogre fired, move your complete move, and then attack.

NON-COMBAT ACTIONS

A Non-Combat action is any task that doesn't involve using weapons or making attacks. These actions could include loading or readying a weapon, repairing something, picking a lock, jumping over something, opening something, getting into a vehicle or mounting a riding animal, tending a wound or preparing a device. Most adventure games tend to treat this as a separate option, but in Dream Park, it fits into your options because you can perform non-combat actions in or out of combat, or even during a Long Turn.

Performing a non-combat action is very much like making an attack. First decide what you want to do. Next, you (or the Gamemaster) determines the skill which best fits the action you want to take. For example, when you want to program a computer to open a spaceship door, Programming skill would be best. If you were trying to land a helicopter, then Pilot Helicopter would be the skill of choice, and so on. Once the action and it's skill are determined, the next step is to determine what you must roll (adding your skill points to one six sided die roll), in order to accomplish the action. There are two ways to do this: against an opponent and against a situation.

1 NON-COMBAT ACTIONS AGAINST A SITUATION

In general, non-combat tasks are rated as easy, average, hard, very hard, and impossible; each with its own numerical value. To succeed against a task, you must roll a total better than that value. As a rule of thumb:

NUMBER TO BEAT	DESCRIPTION
6	• an Easy task can be done by anyone, without experience, under optimum conditions; changing a lightbulb in a table lamp. 1-3 points of skill would be enough.
8	• an Average task is something that takes some knowledge and skill to perform, or an easy task under mildly adverse conditions; fixing a leaky faucet or changing a lightbulb high up in a hard-to-reach place. Skill levels of 4-6 points would be sufficient.
10	• a Hard task is something that takes serious training and experience, or an average task performed under tough conditions; repairing a broken down automobile, or fixing a leaky sink while water sprays all around and you don't have a proper wrench. Skill levels of 7-9 points would be sufficient.
12	• a Very Hard task is something that requires a great deal of specialized knowledge, or a hard task under very bad conditions; fixing a computer, or repairing your car when you're out in the middle of the desert without tools and a sandstorm has just blown up. Skill levels of 10-12 points would be sufficient.
14	• an Extremely Hard task is something that requires the best possible skills, a lot of experience, and a lot of luck; performing a one-in-a-million warp drive core restart as the ship spirals into the sun.

2 NON-COMBAT ACTIONS AGAINST AN OPPONENT

If you are taking a non-combat action against an opponent, it is up to the Gamemaster and/or the opponent to decide what is the most logical skill to use to oppose your attempt. For example, if you're trying to talk your way past a guard, you would use your Persuasion skill points and roll one die, while the guard would use his Willpower skill points and roll a die. If your total was higher, the guard would then be convinced. As a rule, the higher your advantage, the better the results:

1-2	Barely made it
3-4	Good
5+	Exceptional

3 DEFAULT SKILLS

Unlike weapons skills, you may encounter a situation where you have no skill points invested in the right skill. In these cases, the Gamemaster can decide to play it three ways. He can tell you you can't possibly perform the task without any skill (the best option in any attempt involving magic or superpowers). Or he can pick the nearest default skill (a Basic skill similar to the one you really need) and let you use some of its skill points in your attempt.

For example, maybe you don't have a Repair Hyperdrive skill, but Tinkering might work as a default. You would then get to use some of your Tinkering skill points (as determined by the Gamemaster), to attempt to fix the malfunctioning engine. Most skills in Dream Park have some kind of Basic skill they can be defaulted to. **A defaulted skill is generally worth one half its normal value (round down).**

The last way is to trust to dumb luck. In this case, the Gamemaster lets you roll a single die and hope it's enough to perform the task. If you have the Personal Attribute of **Lucky**, you may add the additional Luck bonus to this die roll as well.

4 NON-COMBAT ACTIONS & TIME

In general, it's up to the Gamemaster to determine how long a non-combat action may take; as a rule, the trick is to estimate how long the task would take under the best of conditions, then double, triple or quadruple that time based on its difficulty. If a non-combat action will take more than one turn, the Gamemaster will tell you how many turns will be necessary when you start. At the end of the turn, he'll tell you how far you got, and at the start of the next turn ask you if you want to continue, repeating until the action is completed. At the end of this time period, you'll make your roll—suspense is everything in these situations.

You can also attempt to do a non-combat action in less than the allotted time. As a rule, the cost of this is as follows:

- Action performed in half allotted time—reduce your Skill by half (round down).
- Action performed in quarter of allotted time—reduce your Skill to one quarter normal (round down).

COMBINED ACTIONS



We're back to Griffin, his Ranged Weapon Skill of 10, and the two Thugs. Now we can see the full flexibility of the Combat system. Assuming Griffin had an even higher Ranged Combat Skill (say 15), and an Athletics skill of 6, he could do a **COMBINED ACTION** of **ATTACKING** and a **NON-COMBAT ACTION**, reducing his Ranged Combat Skill to 7 and his Athletics to 3. This would still give him enough to put 3 points of Skill on Thug 1 and 4 points on Thug 2, and with an **AUTOMATIC** attack, be able to hit and maybe even cram in a **SPECIAL EFFECT ATTACK**. He could also leap over the ravine between himself and the Thugs.

Or Griffin could decide to make **TWO ATTACKS**. Each one would reduce his Ranged Weapon to 7, but he could blast away with two submachineguns on **Short Burst** and cause major havoc.

This seems like a lot to do in a mere ten seconds. But it assumes that Griffin's opponents are extremely weak on Dodge Skills; they usually won't be. Also, Griffin's Ranged Combat Skills will take a long time to get up to these levels. But this allows a really powerful character to literally lay waste to a horde of weak opponents, much as Toshiro Mifune mows down the lesser samurai in his movies.

A **Combined action** is actually a combination of an attack and a non-combat action, or a combination of two or more of either. For example, let's say you wanted to jump over a wide chasm and slash at your opponent on the other side. If you can only perform one action each turn, you would have to jump, then wait till the next turn to slash, right?

With combined action, you can do more than one thing—up to four, as a matter of fact—as one action. The catch is that each successive action reduces your chance to perform any of these tasks successfully. Here's how it works:

1 RULES OF COMBINED ACTIONS

Combined actions always follow these rules:

- A combined action is made up of stringing tasks and/or attacks together. Each action is considered to be an individual task if it is joined to another action by a conjunction, such as "and", "also", "but", or a comma or dash. For example, the sentence—

"I want to jump over the gap, roll behind the rock, and fire my laser at the creature."

—would be considered to have three actions; making the jump, rolling behind the rock, and finally shooting the laser.

- Each part of a combined action requires a skill roll be made for its part. For example, jumping over the chasm would be one non-combat action, requiring your Athletics skill. Shooting at your opponent would be another part, requiring an Attack roll be made with your Ranged Weapon skill.

- Combined actions take place in the order they are described. If one action fails, its results take place before any other part of the combined action takes place. For example, if you miss jumping the chasm, you don't get to make your attack. Instead, you fall to your death on the rocks below. If you make it over the chasm, it still doesn't guarantee that you'll hit your opponent; you must make a roll for that too.



2 MAKING A COMBINED ACTION

To make a combined action, you must divide your skill points in each skill used by the number of actions (rounding down). This means that if you used both your Melee Weapon skill of 10 to make the slash, and your Athletics skill of 4 to make the jump, both would be reduced to 5 and 2 respectively. We've made this process simpler by giving you a table that lists the reductions for each additional action. Where an "N" fills the table, you may not use that skill.

	ORIGINAL SKILL RATING																					
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
2 Actions	N	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10	11
3 Actions	N	N	1	1	1	2	2	2	3	3	3	4	4	4	5	5	5	6	6	6	7	7
4 Actions	N	N	N	1	1	1	1	2	2	2	2	3	3	3	3	4	4	4	4	5	5	5

3 REPEATING ACTIONS WITH COMBINATIONS

Combined actions can also be used to repeat an action (such as shoot two weapons, one in each hand). You must first divide your Ranged Weapon skill by two (say from 10 down to 5), then split the remainder to make both attacks. For example, say you had a Ranged Weapon skill of 12. You would use a combined action to fire a gun in each hand, reducing your Ranged Weapon skill to 6. You could then split these points between gun attacks in each hand—say 3 points for each shot on your left, and 3 points for shots on the right hand!

DOGFIGHTS & VEHICLE COMBAT

Vehicle combat involves any type of chase, race, dogfight or vehicle attack. Although many Gamemasters will probably want to use their own maps, rulers and the Movement Table on page 74, the following charts work very well for inpromptu chases, races and dogfights.

- 1 STRAIGHT CHASE OR RACE**
In a **Straight Chase**, both participants are headed in the same direction. The person being chased is not trying to outmaneuver his opponent; he is simply trying to outrun him. In these cases, what counts is the speeds of the participants. The **Race/Chase chart** below can be used by the Gamemaster to determine who wins a chase or race. If the participants are starting at the same place, place them both on 1. If they are starting at separate locations, roll a die and place each accordingly.

START 1	2	3	4	5	6	7	8	9	10	11	12	ESCAPE/WIN
---------	---	---	---	---	---	---	---	---	----	----	----	------------

Each turn, move each participant (by highest to lowest Awareness Skill) as many spaces forward as indicated by its speed below.

Walk	1	Run	2	Slow Ground	3	Very Slow Flyer	4	Medium Ground	4	Slow Flyer	5
Fast Ground	5	Medium Flyer	6	Superfast Ground	6	Fast Flyer	7	Superfast Flyer	8		

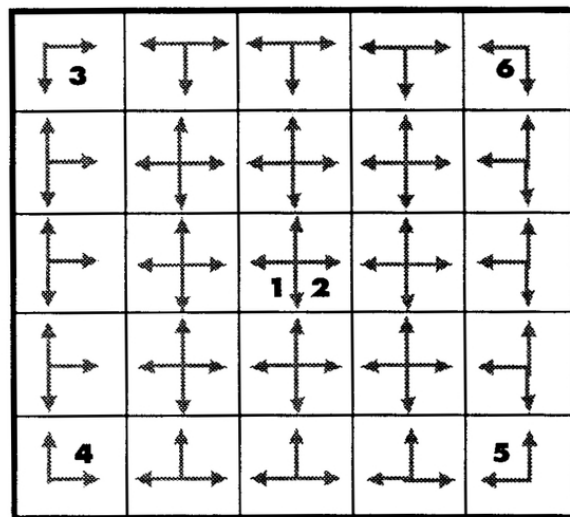
If two participants are moving at the **same speed**, have both roll a die. The higher roll will gain an extra space of movement. The first participant to reach the Escape/Win point will have gotten away or won the contest. If the pursuer lands on the same space or overtakes his target, he has caught up. If both reach the last space in the same turn, begin at 1 again, repeating until either one player is overtaken or has escaped.

- 2 MANEUVERING CHASE**
In Maneuvering Chases, the idea is to lose your pursuer through clever maneuvers. Usually, this type of chase happens in city streets, canyons or other tight areas. The **Maneuvering Chase chart** is to help the Gamemaster create chase environments when he doesn't necessarily have a map handy.

- The Gamemaster should **begin** the chase by determining where each of the participants currently is. If the participants are both starting from the same place, he should pick a space most like the street or terrain arrangement the chase begins on. For example, if the chase begins on a street that is intersected by a crossstreet, then the middle space would be a good start. If the participants are starting at a distance from each other, the Gamemaster should roll a die for each and place them accordingly. If they are placed on the same space, he should re-roll the second player's location.

- Determine the **maximum speed** each participant is capable of moving. This will be used to determine the number of spaces each may move during his or her turn. You do not need to use all of your allotted movement.

Walk	1	Run	2	Sprint	3
Slow Ground	3	Very Slow Flyer	4	Medium Ground	4
Slow Flyer	5	Fast Ground	5	Medium Flyer	6
Superfast Ground	6	Fast Flyer	7	Superfast Flyer	8



COLLISION TABLE

	WEIGHT OF OBJECT			
SPEED	LIGHT	MED	HVY	V.HVY
Walk	NONE	NONE	VL	L
Run	NONE	VL	L	S
Sprint	NONE	VL	L	S
Slow Ground	L	S	CR	D
Very Slow Flyer	L	S	CR	D
Medium Ground	S	CR	D	VD
Slow Flyer	S	CR	D	VD
Fast Ground	S	CR	D	VD
Superfast Ground	CR	D	VD	ED
Medium Flyer	CR	D	VD	ED
Fast Flyer	D	VD	ED	SD
Superfast Flyer	VD	ED	SD	CS

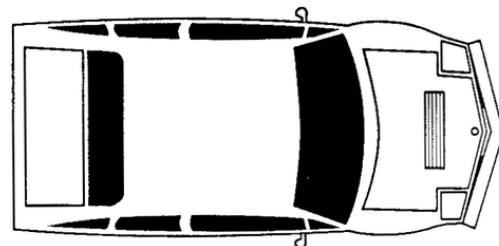
VL=Very Light
CR=Critical
ED=Extr. Deadly

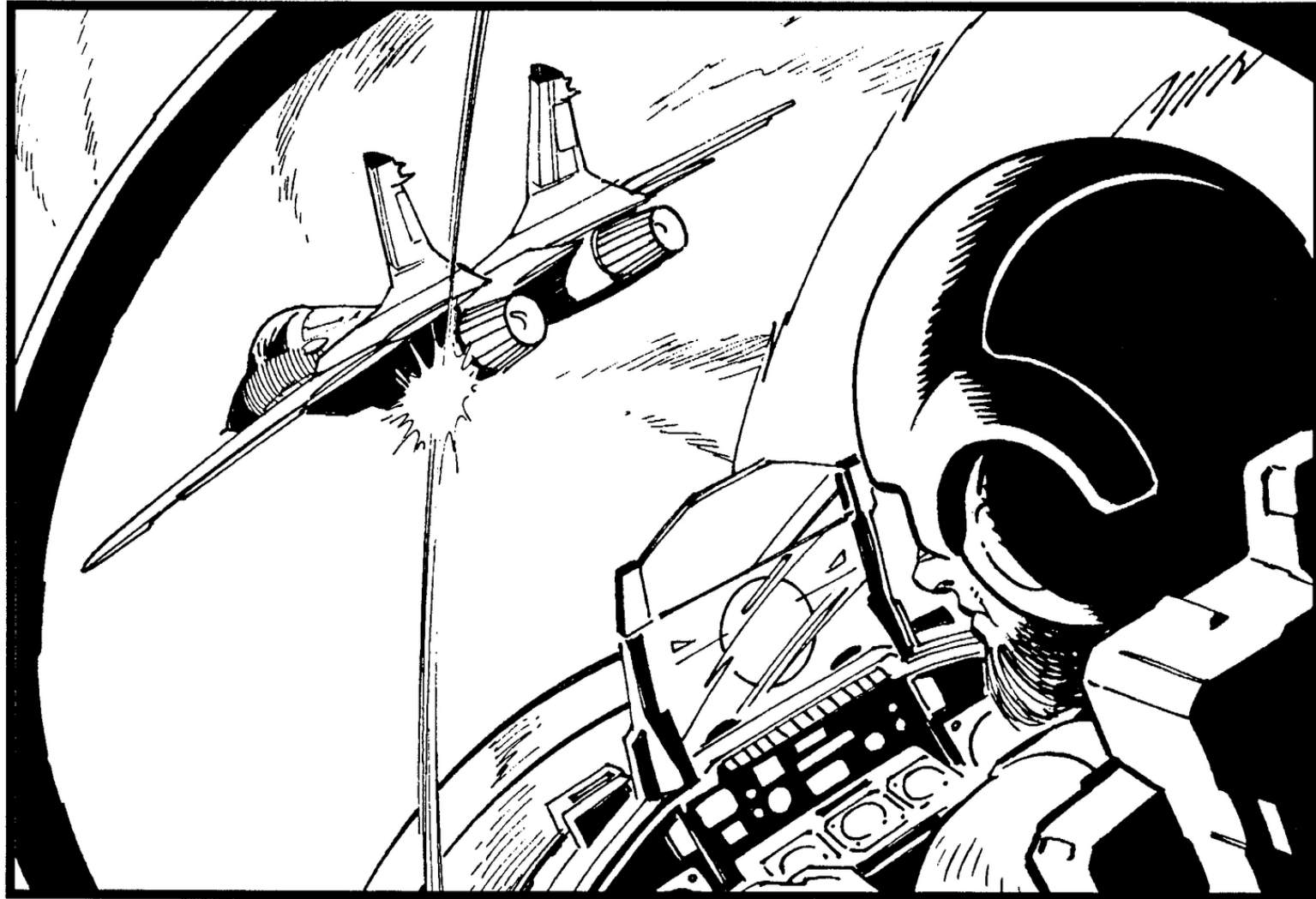
L=Light
D=Deadly
SD=Super Deadly

S=Serious
VD=Very Deadly
CS=Cosmic

- Movement** must always be forward; you may never backtrack. You may not move through the corner of a space, only through the sides. You may move against the direction of an arrow, but only if that movement is forward. You may "turn around and backtrack" only by stopping for one full turn, then moving in the new direction on your next turn.

- Each time a change in direction is made within a turn, a speed check must be made to see if you will lose control and crash into something. The speed check is a die roll equal or higher than total number of spaces you have just travelled. For example, say you have just moved 3 spaces, then you make a change in direction. You would have to roll a value on the die higher than 3. If you moved another 3 spaces and changed direction again in the turn, you would need to roll a 6 to keep control. A failed roll means you have lost control. Make a Driving/Animal Riding or Athletics Skill (if you're a flying superhero) roll to attempt to keep from crashing. On a successful roll, you skid, come to a stop and lose your next turn. On a failed roll, you have crashed. Check the Collision Table to the left and roll for a Very Heavy Object moving at whatever your current speed was. The vehicle (or mount) and you will both take this amount of damage.





NO AIM: Tied Roll



**HEAD ON: Within 1 point
either way**



**SIDE: White beats Black by 2-3
Defender chooses which side**



**TAIL: White beats Black by 4 or
greater**

3

DOGFIGHTING/AERIAL MANEUVERING

Sometimes, the best option is to outfly your opponent; to count on a combination of your innate skills and your vehicle's ability to move better. To find out the result of an aerial dogfight, each participant rolls a combination of his or her Piloting Skill, and one die each turn. The player with the highest total has the advantaged position, based on how many points he/she won the roll by. This result is then compared to the chart on the left. For example, if White rolled an 8 and Black rolled a 4, White would be placed firmly on Black's rear position.

4

COMBAT BETWEEN VEHICLES

In most cases, combat between vehicles is handled as with other types of Ranged combat, with a die roll and attacker's skill. Unless you're using a personal weapon, the Heavy Weapons skill will be used, while Piloting, Riding, Driving or another appropriate skill is used in lieu of Dodge. Weapon ranges will be at 72" (in Combat Scale). Facing of vehicle weapons is determined as follows:

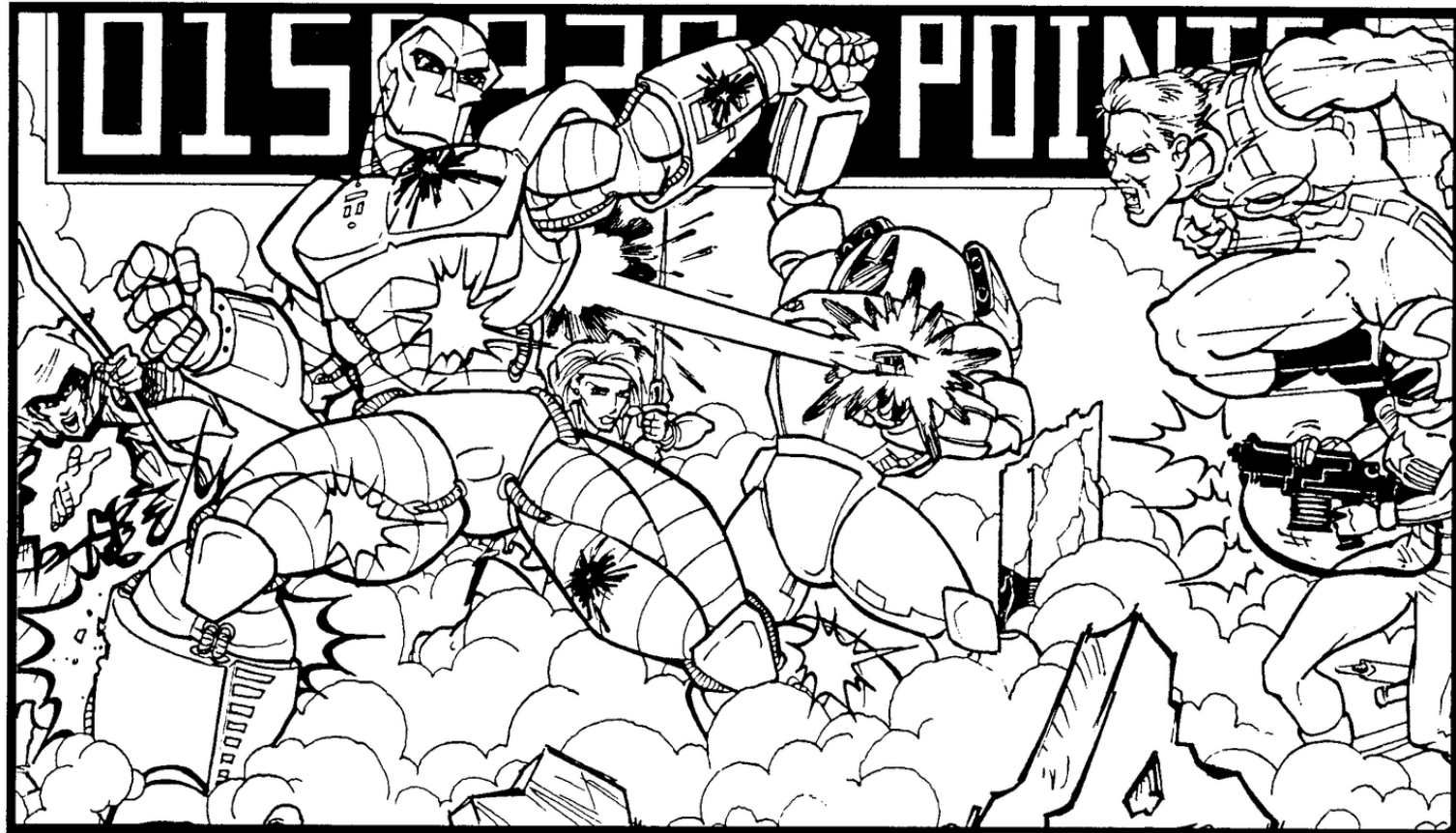
- **Personal Weapons** can be fired in any direction you are currently facing. All Giant Robot-type weapons are treated as really BIG Personal Weapons.
- **Broadside Firing** vehicles include sailing ships and other vehicles with fixed cannon to either side. These vehicles may only fire on targets to the left or right.
- **Turret-mounted** vehicle weapons include tanks, "Monitor" style ironclads and vehicles with fully rotating turrets. These vehicles may fire in any direction.
- **Forward-mounted** vehicle weapons include all turretless aircraft, spacefighters, ground vehicles and other "cars". These vehicles may only fire from their fronts.
- **Heat Seeking** weapons may only be fired from the front of a vehicle at the rear of their targets.

5

MODIFYING MANEUVERABILITY AND/OR SPEED

All Dream Park vehicles and mounts within the same movement class normally have equal maneuverability and speed. However, you may improve upon either (or both) of these factors by spending additional Game Points for each improvement (see pg. 61). Every 5 Game Points spent gives the vehicle or mount an additional +1 bonus which may be used in either chase or maneuvering situations.

- When **Speed** is increased, add the bonus to any Straight or Maneuvering Chase rolls.
- When **Maneuverability** is increased, add the bonus to any Dogfighting or Speed Check made.



GAME POINTS' & EXPERIENCE

WHAT YOU'RE DOING ALL THIS FOR

You're doing this to get Game Points.

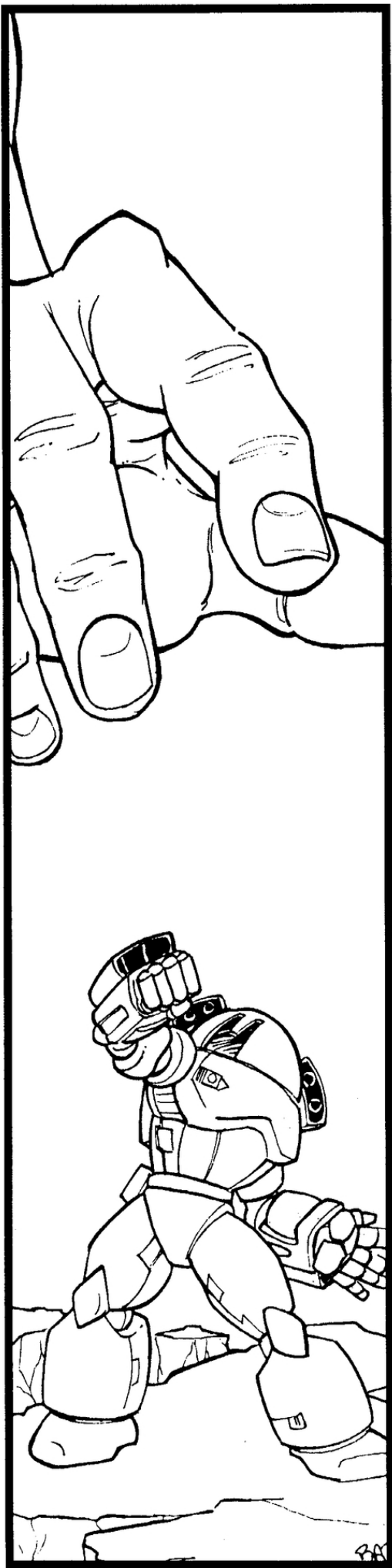
Also called Experience Points (or Improvement Points in other adventure games), Game Points are the trading stamps of Dream Park Games.

They can be gained by playing characters in Games, by playing Actors for a Gamemaster, or through various types of Point Bonuses and awards. They can also be lost by getting Killed Out of Games, losing or destroying Props, and by just generally making an anti-social idiot of yourself during a Game.

Game Points are possibly the most important part of why a Player runs in

"... Stick with me, kid," Acacia boasted. "I've got over sixteen hundred points in my Gamelog. Another four hundred and I'll be a Lore Master myself. Then I can start earning back some of what I've put into these games. Trrrust me!"

—Dream Park



Dream Park games (the fun of roleplaying comes in as a close second, but it's still usually second). Friendships are made and broken over points; extravagant wagers are financed by them; egos are propped up with them. High scoring Players gain reputations equal to heavyweight prizefighters, and are known throughout International Fantasy Gaming circles. Some even endorse products and parley their reps into movie and TV careers.

But that's just the social advantages. Until the Game groupies start pounding down your door (at around 1,500 points), you'll need to know what you can do with your Game Points right now.

WHAT YOU CAN DO WITH THEM

In Dream Park, Game Points can be spent to:

1) Improve Your Basic Skills. A starting character always begins with his or her levels of skill based on their Profession. An **additional 3 points** are also awarded at this time to be distributed throughout these skills to "customize" the character. However, at the end of each Game, you can elect to spend Game Points to improve your Basic Skills (up to 3 points at a time). These three points can be placed all in one skill or divided between any of your Basic Skills at this time.

Points spent on Basic Skill improvements are permanently taken from your current Game Point Total. The advantage is that no matter how many points you lose in a Game (through death or other point penalties), your Basic Skills will never be reduced. **Important Note: You may never improve a Basic Skill higher than 12 points total.**

2) Buy Optional Skills/Spells/Powers for each new Game. These points must be spent before the new Game actually starts. There are no limits to the number of points you can spend at one time on Optional Skills/Spells/Powers. However, unlike Basic Skills, Optional Skills are individually priced based on a difficulty of learning from Easy (1 Game point buys one level of Skill) to Extremely Hard (5 Game Points buys one level of Skill). Points spent to buy these "temporary" skills can be "cashed in" (returned to your Game Point Total) at the end of each Game, or can be left "invested" in the Optional Skill for another Game (if the Skill or Power is allowed by the Gamemaster). **Important Note: You may never improve an Optional Skill higher than 12 points total.**

3) Buy Gadgets & Gear. These are material possessions: **weapons, armor, vehicles, riding and companion animals, devices, gadgets** and so on. There are no limits to the number of Game Points you can elect to spend on a Gadget at any one time. Like Optional Skills, new gear can be bought before the start of each Game, kept through successive Games (if allowed by the Gamemaster), or "cashed in" at the end of the Game. There are no limits to the amount of points you can spend on Gadgets & Gear.

HOW YOU GET GAME POINTS

There are three ways to get Game Points in a Game. **Combat** points are awarded for defeating opposing forces in battle. **Goal** points are awarded for reaching major Goals in the Game. **Bonus** points are awarded for exceptional roleplaying and other skills.

Combat Awards

The first step to determining a combat-related Game Point award is to set an overall amount of points to be evenly divided up between all the party members. Each Battle is rated as Easy, Average, Hard, Very Hard and Extremely Hard by the Gamemaster. Game Points are then awarded at the end of the Battle based on this rating and modified by the number of Players vs Opponents in the battle.

Battle	Points Awarded	Sample Opponents
Average	4	Grunts, Frights*
Hard	6	Thugs, Monsters
Very Hard	10	Henchmen, Horrors
Extremely Hard	12	Villians, Terrors

- **Players Outnumber Opponents:** Start by subtracting the total number of opponents from the total of Players. Now, divide the point award for the opponents by the number of *extra* players involved, rounding down. For example, if the award for killing a Monster was worth 6 points and it took four Players to do it ($4-1=3$), their award would be 2 points (6 divided by $3=2$) for each player involved).
- **Opponents Outnumber Players:** Subtract the total number of Players from the total of opponents. Multiply the Point award by number of *extra* Opponents involved. For example: if there were 4 monsters on a single player, his award would be 18 Points (6×3).

Goal Awards

Each Game has specific Goals that need to be reached before the Players can move on to the next part of the adventure. For example, the players might have to rescue the Princess before they can attack the evil Sorceror. The rescue would be one Goal, while the attack would be another. In these cases, the Gamemaster should decide just how hard the Goal will be to achieve and use this approximation to establish a Game Point award for beating the problem. Goals, like Battles are rated:

Goal	Points
Average	4
Hard	6
Very Hard	10
Extremely Hard	12

The Task and its Game Point award should be noted down on a piece of scrap paper or on the Gamemaster's notes. Goal points can be divided between all the participants, or awarded to a single player who was instrumental in accomplishing the Goal (One reason Players are always trying to hog the limelight—they don't want to share those points!).

Bonus Points

This award is based on roleplaying skills, meritorious actions and heroism in the face of certain doom. It is awarded by secret ballot by all of the members of the party (surviving or not). Players write down the names of all players in

* See pgs. 115-117 for definitions of these Opponent types.

"...Three. An adjusted Wessler -Grahm point system will be used, with compensations for duration of assault, difficulty of logical problems, and abilities needed. Bonus points will be awarded for bravery, and for dying well.

"Four. There will be a penalty of 50% of accumulated points in case of death, reduced to 25% if the 'dead' player re-enters the Game as a zombie.

"Five. Players may withdraw from the Game for any reason at a loss of 25%, until the evening of March ninth. Players may not withdraw after this point without total loss of points, except for medical emergencies...

"...Seven. Additional bonus points will be awarded based on a secret ballot cast by all surviving and non-surviving members of the expedition, each member rating all members of the party."

—Dream Park

"...What if Dream Park doesn't like the Game enough to buy rights to it? No movie money, no book...what happens then?"

...Ollie spoke, willing to take a guess. "The Gamemaster'd be in trouble if he was running on a big deficit. Unless Dream Park took up the slack. But a good Gamemaster has got maybe two—three movies behind him, and maybe half a dozen books, and if he's really good he's got a Game running here four months out of the year, and there are royalties on that."

—Dream Park

the Game (even those killed out) except their own, and award them from 0 to 3 additional points. The Gamemaster does the same. Points for each player are totalled and averaged by the number of voters. Gamemasters can also elect to reward teamwork, skills and fair play by granting exceptional Players extra Bonus Points (1-4 is about average).

GAMEMASTER SPECIALS (OR THE +20 MAGIC SWORD CLAUSE)

Occasionally, a Gamemaster may place a powerful or useful device (pet, vehicle, artifact, special ability) into a given Game as part of the plotline. These Gamemaster specials usually end up in the hands of one or more of the Players. Unless the device is later taken from the player or surrendered at Game's end, the prop remains the Player's possession and may be carried into any and all following Games (however, they may *not* be cashed in for Game Points).

There is one exception to the above. If the Gamemaster has specifically ruled against this class or type of item (*no magic swords*, for example), he can exclude those items from a specific Game. He must, however, exclude all items of this class as well as the target item; if magic swords are banned, *all* magic swords are banned, not just the player's.

Hot Tip: Make a point of making sure your Players have a plot-driven reason to give up those ultrapowerful specials before the Game wraps up. This can be as simple as having the device destroyed as part of its use. Or perhaps the device has a true owner who appears towards the end of the adventure. Remember: if you're the type of Gamemaster who likes to run shopping-spree Games, you may find yourself staring down the muzzle of your own handiwork all too soon.

LOSING POINTS

Unlike other roleplaying games, Dream Park's Game Points can also be lost; through being killed out of a Game, losing or destroying a Prop you have spent Game Points on, and through other Game Penalties. This is one of the things that makes Dream Park unique—you may not lose your character, but after a few kill-outs, you may find him severely reduced in abilities and options.

Being Killed Out: Being killed out of a Game automatically costs the player a penalty of 50% (all values rounded down) of the Players Total accumulated Game Points (not just for this Game, but for all Games he's been in!). For example, if you had accumulated 200 total Game Points, you would lose 100 of these points by being killed out of the Game. Ouch.

Losing an Option: A purchased Option which is lost/destroyed during a Game is credited against the Player, and the points spent to purchase the Option are deducted from his/her Game Point Total. For example, if you use 300 points to buy a gigantic spacebattlewagon that is obliterated during a Game, you have lost that 300 points. However, if you "cashed in" your spacebattlewagon at the end of the Game, you would get those 300 points back.

Game Penalties: These are penalties for bad sportsmanship, starting fights, attacking other Players for no reason, etc. The Gamemaster establishes the penalty for the offense, then puts the decision up to a secret ballot vote by all of the players (including the penalized player). The Gamemaster also gets a vote.

ZOMBIES

Ah, the walking dead (or killed out). When a player is killed out of a Dream Park Game, the Gamemaster has the option of offering that player the role of an Actor normally played by the GM. This has two advantages: it reduces the workload on the Gamemaster, and it also gives the killed-out player something to do. **Playing an Actor** (or "zombie" in Dream Park slang) **has another advantage. If you play the zombie well, the Gamemaster must award you one half of the points you lost by being killed out.** This gives the zombie player an extra incentive to play the character as well (and as ruthlessly) as possible; otherwise, he doesn't get those Game Points back.

FINAL DEATH (OR DEAD-DEAD)

Although players can be "killed out" of successive Games, it is rare that a particular character is ever entirely eliminated. Most of the time, characters just rise again to play in the next Game. There are only three ways to have a character permanently killed. The first two are by cheating or by reducing your accumulated Game Point Total below 10. The last one is to tackle a Challenge Game.

Cheating: Any Player caught cheating, through dice rolls, reading GM materials or through inflating Game Points automatically forfeits the current character in play—permanently. All Game Points accumulated for the character are also forfeit as well. Cheating is a serious charge, and Gamemasters should be prepared to back up the accusation with specific cases and examples before killing a character out permanently.

Going Below 10 Total Game Points: In most cases, this is very, very hard to do after the first two or three successful Games; most players get enough extra points to prevent this. But it can happen; invest a lot of points in Props, get killed out early in several successive Games, and you can quickly drop into the Dead-Dead Zone. Be careful out there, campers!

Challenge Game: A Challenge Game is a high point value Game in which you stake your character's life in exchange for really big point values (Steve Barnes likes to compare Challenges to drag-racing for pink slips). If you're killed out of this Game, **your character** is permanently wiped. On the other hand, Challenge Games offer Game Point awards of up to ten times a normal Game, making them a **real consideration**. (Vis-a-vis dragging for pinks, one particularly nasty version of a Challenge is setting two top-ranked players against each other, **with the provision** that the surviving Player gets all the other player's Game points. **If both players** are killed out, the House (the Gamemaster) wins both characters **to use as actors**. Ouch).

Now you know how to get Game Points and what you can do with them. Grab your Character Sheet and your dice—it's time to get into a Game!



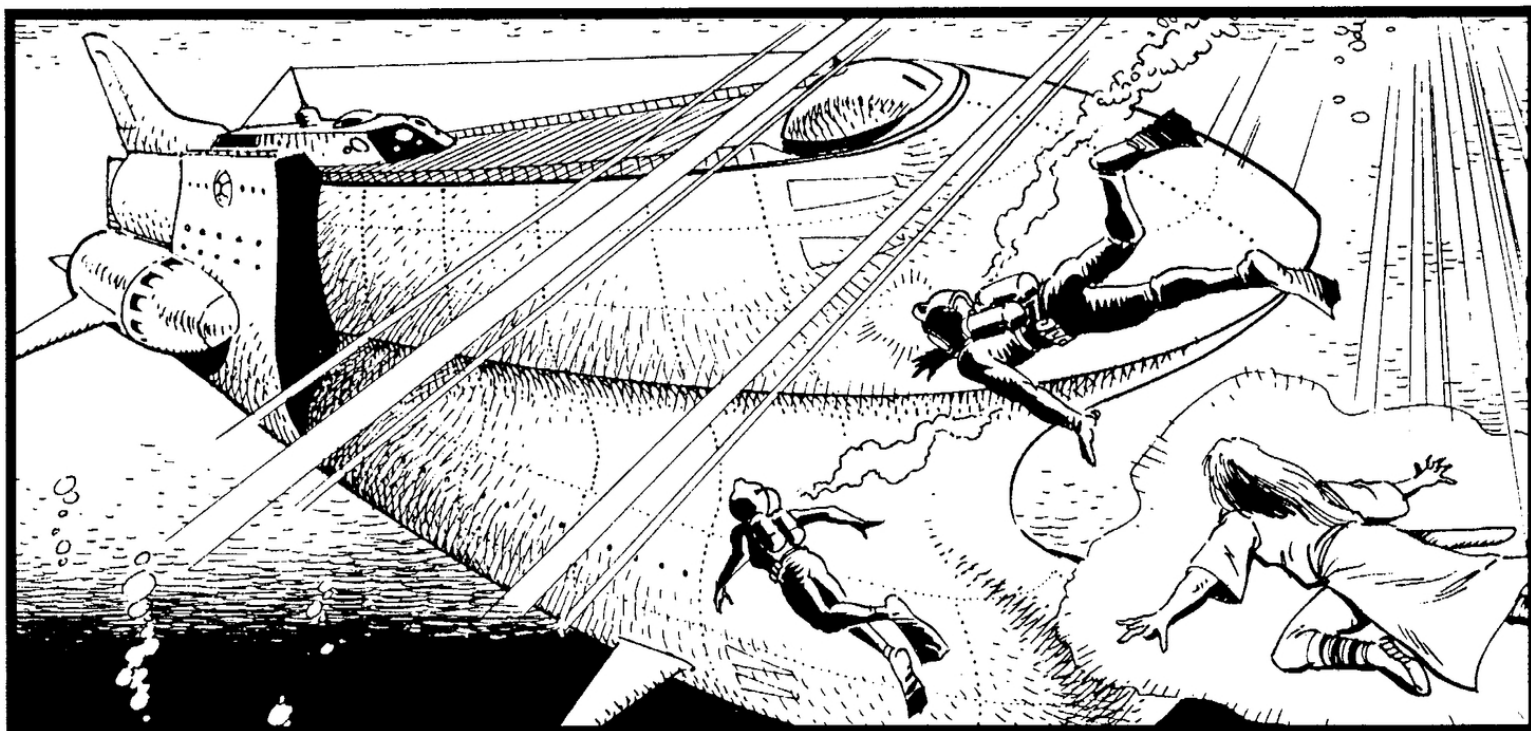
HOW COME THEY DIED IN THE NOVELS. THEN?

WELL, THE TRUTH IS, LARRY AND STEVE AREN'T TOO CONSISTENT ABOUT THIS THEMSELVES.

For example, SJ Waters, the Engineer of the South Seas Treasure Game, is killed in the original Dream Park novel. Yet SJ tells Mary Em in Voodoo Game that he continued to play his Engineer for six more years, until he was killed dead-dead in the Cyberyakuza Game. Oliver Norliss (Frankish Oliver) is also killed out in Dream Park, but surfaces again in the Barsoom Project.

From this, we had to assume that you could get killed out of a Game, but this didn't necessarily mean you were dead-dead (otherwise, why the distinction). This means there must have been some rules for permanently killing out a character. One way (cheating) was obvious. Going outside of the boundaries of the Game (through a NEKRO-sealed barrier is another—this is how Acacia kills Panthesilea). SJ's experience in the Cyberyakuza Game was another example—he did something which permanently erased his "character". However, in an "in-head" RPG game, we can't put up Nekro sealed barriers and hope you walk through them. Therefore, the concept of point attrition.

THE BIG ZOMBIE PIRATE GAME



BASIC SETUP

(SEE PGS. 101-103 FOR MORE ON THIS)

Genre(s): Horror (Zombies) + Pulp (Lost Worlds) + Swashbuckler (Pirates)

Epoch: Future

Limits:

- No Weapons above Modern
- No Necromatic Spells
- No Superpowers

Universe Rules:

- Zombies can only be killed by being hacked apart, blown apart or set on fire.
- Zombies must avoid crystalized salt.
- If the Zombie Lord is killed, the Zombies all fall apart.

Where the Rules get used:

- 1) The Zombie Kitty.
- 2) The fight with the Kronosaurs.
- 3) The Zombie ship/sub crews.

Goal of Game:

Kill (or befriend) the Zombie Lord before he gets you (Defeat the Monster).

WHEN SCIENCE & MAGIC MEET, WHAT HORRORS STALK THE EARTH?

The Game begins with the Players gathered together in the Ready Room outside of Gaming Central. It's been at least an hour since they were called together, and so far, nothing's happened; no notes, no Gamemaster, no IFGS representative...

Suddenly the rear door to the Ready Room opens, and a man walks in. He's about six feet tall, strongly built, with dark skin and short, very curly hair. He wastes no time, but starts talking immediately. "I'm Loren, your Gamemaster," he says in a cheerful, booming voice. "I can't wait till you get out there in the Gaming Area and we start! I'll bet you're looking forwards to it as much as I am!"

Are his eyes glittering as he says this? Or are they just imagining it? "As usual," he continues, "I like to offer my Gamers a chance to ask me a few questions before we get going. Usually three." He grins like a friendly shark. "I promise to honestly answer you 'yes' or 'no' to each question. Anyone want to start off?"

Loren sits through the question-and-answer session patiently, his

humor never flagging. Finally, he says, "Okay, guess that's it, then. I'll be seeing you in the Game." He bounces to his feet and starts towards the door. Then he pauses. A concerned look crosses his face. He says, "Oh, by the way—you can all swim, right?" Then he's out the door.

Uh oh.

1 HOOK (OBSTACLE)

The huge outer door of the Ready Room opens with a hiss. Beyond the 10 by 8 foot opening, the players can only see...water. Yes, water. A few tropical fish seem to float lazily just a few inches beyond the threshold, while bubbles rise from a nearby coral outcrop towards a glittering surface about forty feet overhead.

Forty feet overhead (oops!). By now, the Players are probably feeling a bit concerned. Let them freak for exactly ten seconds. Then the transparent shield over the doorway snaps back, flooding the room with tons of water!

You're not planning to drown them; you just want to scare them to death. In the mad scramble, have at least one person notice a pile of Aqualungs lying on a sandy shelf just beyond the doorway. There are enough breathers for the entire party. Donning one is a Simple Task, for every turn the player is unable to get a 'lung on, he/she takes one point of Wound damage.

Eventually, the now waterlogged party should be able to struggle to the surface. Floating about two hundred feet away is a bizarre sight; a modern racing yacht. Strapped to its cheery blue and white gunnels are some weatherbeaten light anti-tank rifles. Above the sails flaps a tattered but obvious black flag with skull and crossbones. A crabby voice with a slight Irish accent calls out across the water, "So what in blazes took you guys so long?!"

2 DEVELOPMENT (HAZARDOUS QUEST)

The voice belongs to Captain Jack Hawkins, master of the free privateer *Arabella*. He is here seeking a sunken treasure: a wrecked Soviet submarine carrying the vaccine for a rare bioengineered plague. If he recovers it, the Governor-Commissar of the Cuban Republic will award the *Arabella* 10,000 money units and a safe haven in the Port of Havana.

Of course, Captain Hawkins isn't going to tell the Players this. He thinks they already know everything; after all, they're part of his crew. If pressed with obvious questions, he will probably think the Players have gone loco and will direct the remaining 6 members of the crew to lock them up in the hold. The Players will need to come up with some subtle ways of finding out the situation, or they'll spend the adventure down below with the ballast.

What they can find out from looking around:

- An old chart nailed to a wall in the Galley below shows the Carribean. The information on the map is in Russian, and the printing date is 2007. A red crayon circle marks two small islands. An Average Language check will reveal that the islands are named "Skull" and "Bones". One corner of the map is held down by a box containing 4 grenades.
- Strapped to the mainmast are four two-hundred gallon drums of gasoline. The metal drums are marked PROPERTY OF EXXON, FREE STATE OF TEXAS.

- There is a picture of a large, black, two-masted schooner tacked on the opposite wall, over a dartboard. There are at least eight guns jutting from the rail, and a pirate flag at her forepeak. The name on the bow reads SEAWOLF.

- If the Players are able to locate the Captain's Log (an Average Awareness Task—it's buried under some dirty laundry in his cabin), they will find that the last entry reads: "May 19th, 2021. From the info I got from Rodrigues, the *Krasny Seld* should rest in about 100 feet of water between Skull and Bones islands. If I can beat that bastard Larsen, the treasure's mine..."

- Conversations with the other crewmembers will reveal that 1) Everyone's worried about the *Seawolf* showing up and blowing *Arabella* out of the water. 2) Everyone wants to know if the Players found the sunken submarine. 3) Wanna trade your rum ration for a genuine Havana cigar?

Eventually, Hawkins will assemble the Players. "Since you didn't find the sub," he announces, "we'll have to make another dive. Get your stuff together, 'cuz—"

Just then, he's interrupted. By a cannon shot whizzing overhead.

3 CLIFFHANGER (CONFRONTATION)

The *Seawolf* (a rival pirate ship) has arrived. Her skipper, the dread Wolf Larsen, has obviously shaken down Rodrigues (whose body is now swinging from the yardarm) for information. Larsen, a huge, black bearded giant, comes to the bow and yells over the water through a megaphone. "You got no choice, Hawkins! You come out here an face us like a man, or we come on in and blast ya to bits!"

It's obvious that the *Seawolf* outguns *Arabella* by two to one. The Players have a couple choices. They can urge the Captain to make a stand (remembering that the *Seawolf* has 30 Wounds to *Arabella*'s 25, and 16 Extremely Deadly Guns to *Arabella*'s 8 Deadlys). It'll be a scene worthy of Errol Flynn himself, if they pull it off. It will take a Very Hard Persuasion roll to convince Hawkins to risk his ship.

On the other hand, the Captain will note that the *Arabella*'s draft is much less than the *Seawolf*'s—neither ship can't get over the reef until high tide (about six hours away). They can move the *Arabella* down-lagoon out of range of the *Seawolf*'s guns, go for the vaccine, and hope that they can slip away in the night. Probably the best option.

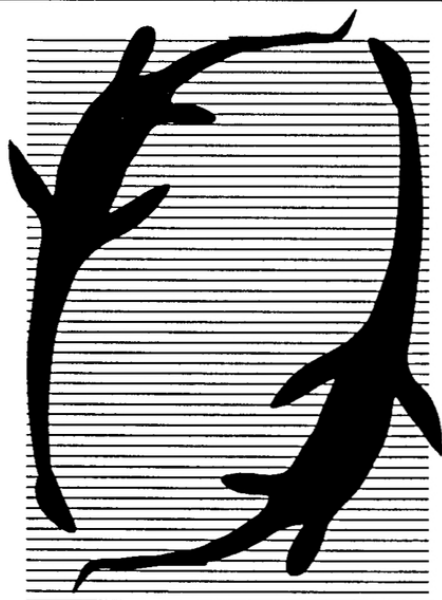
4 DEVELOPMENT (FORESHADOWING)

Assuming the Players don't launch themselves into a suicidal battle with the *Seawolf*, they will soon find themselves slipping down through the cool waters of the islet. Below, they can see a jungle of brightly colored coral. After a few minutes, an Easy Awareness roll will detect a massive black shape lying broken over the bottom. It's a Soviet submarine.

The submarine has been broken on the reef just aft of the Sick Bay. If the players decide to take this route in, they will notice a boiling mass of sharks in the area just between the break. It is unclear what they are feeding on, but it doesn't look like a good place to go. The other option is to try the forward hatch. This will open into the Bridge, and lead back to the Sick Bay, avoiding the sharks.

At this point, have everyone in the party make an Average Awareness roll. Those who succeed notice that far below, a large shape is slipping away into the misty waters...

The Bridge is an open area about 18 feet wide and 24 feet long. The



BEAT CHART

(SEE PG. 105 FOR MORE ON THIS)

1) **Hook** (Obstacle): Players are drowning! They must find Aqualungs to survive!

2) **Development** (Hazardous Quest): The players discover they are after treasure in a postholocaust future.

3) **Cliffhanger** (Confrontation): The Seawolf (a rival ship of pirates) shows up, but can't get over reef to the players. Tide will rise in 8 hours, and then, the opposing force will attack.

4) **Development** (Foreshadowing): Players spot a huge shape lurking around wrecks. They also find the cannister of vaccine.

5) **Cliffhanger** (Ambush): Players attacked by Zombies in submarine, followed by the Zombie Kronosaur attack.

6) **Development** (Foreshadowing): The players find the drifting hulk of Seawolf with the crew all dead.

7) **Cliffhanger** (Battle): Players are attacked by Zombie Elasomosaurs; those on Seawolf are attacked by Kronosaur.

8) **Development** (Clue): The Big Zombie ceremony is visible from beach.

9) **Climax** (Final Battle): Fight the Prehistoric Zombie Lord in his Temple of Paleontology. Win or be eaten.

scene is a macabre parody of *The Hunt For Red October*. Still strapped into their chairs, the dead crew stares vacantly ahead, drifting slightly in the current. Some have been crushed by falling machinery or torn by scraps of metal. The Captain slumps over the periscope mount, his head twisted bizarrely. A large clock on the forward wall is eternally frozen at 11:00 AM • March 3, 2008.

In Sickbay, the players can see a large metal cylinder strapped to the deck, marked with red crosses. This is probably the vaccine. A lone doctor slumps over the body of a long rotted patient, scalpel still in hand.

An Average Awareness roll will note that the skeletons seem to have a lot more...flesh than you'd expect for bodies that have been underwater for years. Tiny fish are still struggling over scraps of skin, while oozing grey brains dribble from crushed skulls...

Suddenly, the Russian Captain looks up and smiles.

5 CLIFFHANGER (AMBUSH)

The Players will find themselves surrounded by Zombie Russians, brandishing makeshift weapons. **There are two more Zombies than there are players present.** Grinning horribly, the tattered creatures close in...

There are two ways out of the sub. One is back up the hatch—there are five more zombies waiting there. The other way is through the gaping hole aft of the Sick Bay. Here, they will encounter the milling cloud of sharks. A ragged zombie is in the center of the feeding frenzy, waving a scrap of a pipe feebly...The sharks will ignore the Players and concentrate on eating the zombie. After all, this only the first act of the drama. It's about to get worse.

The Players are halfway to the surface when they see it. Forty rotting feet long, with a gaping maw of teeth. It surges through the water, its crocodilian head weaving, propelled by a long tail and four sweeping paddles. Although its armored skin (Medium) is peeling away and its eyes are scummed with pus, it still moves with immense power and purpose. Right towards the Players.

Face it—the best way to kill this sucker is to unstrap one of the antitank rifles. However, spears explosives and sharp swords will wound it. The Kronosaur will continue to attack until it has successfully caught and eaten one of the party; it will then leave the rest alone. If one of the players can shove an aqualung into its mouth (Melee Attack vs its Dodge) as it passes, there is a 3 in 6 chance (4,5,6 on a die roll) each subsequent turn that it will chomp down on the tank and blow itself up. There's also that box of grenades...

6 DEVELOPMENT (FORESHADOWING)

The Players finally gasp their way to the surface. Around them, it's early evening they've been down a while; and everything is strangely still. As they reach the Arabella and her worried crew, a thick fog begins to blow in from the sea, shrouding the waters...Then they hear gunfire, terrified screams and strange hissing roars coming from the distant Seawolf.

It will take about ten minutes to sail to where the other pirate ship lies. Any investigation of the Seawolf will find the ship adrift. Bodies are piled in corners, the decks soaked in blood and smeared with a thick yellow ichor. The rigging creaks, but everything else is ominously silent.

Then the ship's cat wanders out. It's soaked in blood, and looks rather torn up. It mews piteously as it comes up to greet the investigators. If they pet it, its head falls off—and keeps on mewing. A zombie cat. It should be pretty evident to the exploring party that they'd best get off the Seawolf before the crew...wakes up...

7 CLIFFHANGER (BATTLE)

A keening rises from the fog-shrouded sea, followed by a rushing noise, as though something was rising quietly out of the ocean. Then the elasmosaurs hit. There are three in all, circling the Arabella. Their long necks scythe down from a height of over twenty feet to snatch their prey; a successful hit means the victim is dragged off the deck, and

chomped on each turn until the player escapes or is killed (and eaten).

By now, the Players may have gotten smart and have unstrapped the antitank guns from their carriages on deck. While bulky (a -1 on Ranged Weapon Skills), they can be fired at the elasmosaurs; their explosive shells will cause Deadly Damage. Another way to kill the zombie creatures will be to pour out the contents of the four drums on deck into the water and light the gasoline off. This will cause the monsters to take Critical damage each turn until they are killed. (Their scaly skins are armored as Very Light.) Make sure to move the ship first, though...

Meanwhile, anyone on the deserted Seawolf has their own problems. If they stand at the rail or lean over the side at any time, have them make an Awareness roll vs the Kronosaur's Stealth roll. A successful roll means they see the creature coming and are able to Dodge back. A failed roll means they are snatched off the deck as the monster erupts out of the sea. Chomp. Once the Kronosaur has fed, it will leave the Players alone for the rest of the night. But they don't know that.

8 DEVELOPMENT (CLUE)

By now, the Players (those who've survived, that is) should be lying exhausted around the decks of the *Arabella*. The elasmosaurs have either killed everyone or have been killed themselves. The blazing gasoline slick lights the sea with a hellish glow.

Then the drumming begins. From the distant island, the Players can hear it: deep drumbeats, punctuated by strange shouts and chanting. It's not loud, just loud enough to be discernible with an Average Awareness roll.

High up in the forest, there's a single flicker of light. A campfire...

9 CLIMAX (FINAL BATTLE)

If the Players stay where they are, things are going to get worse. They still have a few hours till the tide is high enough to escape the reef...but even now, they can hear the sounds of...things...moving just outside of the islet. Every so often, a hopeful Kronosaurus will bump up against the *Arabella*, just in case a meal falls off. If anyone looks over the side...chomp. Before dawn, the Kronos will mount a massive attack on the *Arabella*, slamming their massive bodies against its hull and causing Very Deadly Damage with each blow. The *Arabella* will sink, and the Players become lunch, unless they can find a way to escape or destroy the creatures...

If the players decide to investigate the fires and drums, they will soon find themselves on a deserted island at night. A dark night. Creepy sounds punctuate the utter silence as they work their way through the dense jungle towards the distant drumming.

The huge bonfire illuminates the scene. In the middle of the clearing stands a small white house with red curtains. Lights shine cheerily from inside. From loudspeakers on either side of the house booms recorded drumming music. Welcome to the fortress of the Zombie Lord.

Before the war, the Zombie Lord was a University of Chicago paleontologist working on a dig in the Carribean. Then the war came and obliterated everything he knew. Trapped in Haiti for the next decade, the paleontologist began to dabble in the local religion, Santería (or Voodoo). He became quite adept, eventually rising to become a full fledged Voudon socereror. It was then that he conceived his brilliant plan. He would take the bones of extinct species and

reanimate them, clothing them in undead flesh. Taking his crates of bones and his wizardly tools, he travelled to this remote island to begin his great work.

Unfortunately for him, his spell was so powerful that it began to reanimate other things besides his fossilized creatures. The result was that anything that was dead more than a few hours also began to reanimate itself. The "Zombie Lord" isn't exactly a bad guy; if you can get to him and explain what's going on, he'll do his best to control his creations until you leave with the treasure.

But the tough part is going to be getting to him. Piled like sleeping dogs around the campfire are several shapes. Even the peeling scales and stench of putrefaction can't hide the greyhound lines and razor clawed feet. These are the Zombie Lord's pet watchdogs; a pack of velociraptor dinosaurs he resurrected from his crates of bones. Each one (there are two more than the total number of Players present) is two hundred pounds of lean, mean, eating machine. Their large red eyes glitter in the firelight as they drowsily raise fanged snouts to warily observe the Players. Then, as one animal, they silently bound to their taloned feet, hissing. Dinner time.

Attention Gamemasters! A Zombie Opportunity: Here is a wonderful place to bring in some of your killed out players (and if you don't have any by now, you haven't been running this Game right). Give each killed-out player his or her own velociraptor character. Play any raptors that are left over. Tell them that as a 'raptor, their main goal in life is to get real close to a moving target, rip its belly open with their claws, and eat the entrails. Tell them that this rewarding activity will get them back half of the Game Points they lost by being killed-out. Then stand back.

For the first three turns of combat, the Zombie Lord will be too busy chanting in time to his taped drum music to notice the commotion. By the fourth turn, he will leave his cozy little voodoo lab/temple to see what's going on. His automatic assumption will be that someone is trying to attack him—and his lovely prehistoric children. This will mean somebody's going to get a Deathword or revolver fired at them.

If the players are able to get to the Zombie Lord and explain that they are trapped by his creations, he will call off the—er—dogs and invite them in. He'll offer to re-animate any of the Party's dead (no thanks!) and to control the various aquatic terrors around his island long enough for the *Arabella* to leave on the tide. He will also show them, with a great deal of pride; his latest project: an undead Allosaurus which he should probably have up and around by tomorrow night.

Assuming the latter outcome, the *Arabella* will escape with the rising tide, carrying the vaccine and the friendship of the Zombie Lord. On the other hand, if they all die, at least the Zombie Lord will have plenty of things for them to do around his new dinosaur farm...

GAME POINT AWARDS (DIVIDE BETWEEN PLAYERS)

Surviving the Submarine Zombies	6
Getting the Cannister	5
For each Elasmosaur killed	8
For each Kronosaurus killed	10
For each Velociraptor killed	6
For killing the Zombie Lord	8
For making Peace with the Zombie Lord	12

ACTORS & MAPS

ZOMBIE KRONOSAURUS

With the largest head (and teeth) of any known reptile, this seagoing dragon is 50 feet long and hunts at all hours, snatching prey from the surface or chasing it down in deeper water with its extremely fast (Sprint) swimming speed. There are 3 Kronosaurs in the lagoon.

TAIL BASH*	3	HUGE BITE	4
DODGE	3	ATHLETICS	4
STEALTH	3	AWARENESS	3
WILLPOWER	3		

BASE WOUNDS: 20 + 

* Equal to Huge Claw Attack (Deadly)

ZOMBIE ELASMOSAURUS

40 feet of neck, teeth and flippers, Elasmosaurs only hunt in the evening, when shoals of fish come to the surface. They are extremely quiet, rowing along (Run speed) with their twenty foot necks extended. When something comes within range, the head and neck lash out at incredible speeds. There are 4 elasmosaurs in the lagoon.

FLIPPER BASH*	1	VERY LARGE BITE	2
DODGE	4	ATHLETICS	3
STEALTH	5	AWARENESS	4
WILLPOWER	1		

BASE WOUNDS: 6 + 

* Equal to Very Large Claw Attack (Critical)

ZOMBIE VELOCIRAPTOR

These nasty little beasts hunt in packs, using taloned feet and foreclaws to gut their prey. They can also run as fast as a car (Med. Ground). This particular pack is the personal bodyguard of the Zombie Lord and guards his house.

LARGE CLAW	2	MEDIUM BITE	2
DODGE	3	ATHLETICS	4
STEALTH	3	AWARENESS	3
WILLPOWER	1		

BASE WOUNDS: 6 + 

HELLO ZOMBIE KITTY

Its head was almost bitten off in the Elasmosaur attack on the Seawolf. Now it prowls the deck, mewing piteously until you pat it and its head falls off. Ick.

TINY BITE	2	DODGE	3
ATHLETICS	2	STEALTH	3
AWARENESS	2	WILLPOWER	1

BASE WOUNDS: 2

CAPTAIN JACK HAWKINS

GUIDE

Captain Jack is a harried soul, with dark hair and a perpetual 5 o'clock shadow. He wears a scruffy Army jacket, a battered yachting captain's hat, and a .45 pistol on one hip (Deadly Damage). Besides being a postholocaust freebooter, Captain Jack is also the Player's Guide. However, since he thinks they are his original crew, he's going to think they're pretty strange if they ask him a lot of "Where are we?" type questions. He's not going to volunteer anything (he thinks the Players already know the score), and he's going to react to them about the way you would if a co-worker were to walk up after lunch and say, "Hey, Bob—do you know what century this is?"

Options: The *Arabella* (a converted racing sloop with six antitank rifles mounted in makeshift carriages (Very Deadly Damage). Speed is Sprint. 25 Wounds.

MELEE WEAPON	2	RANGED WEAPON	3
HAND TO HAND	2	KNOWLEDGE	2
TINKERING	3	DODGE	3
ATHLETICS	2	STEALTH	1
AWARENESS	2	WILLPOWER	1

BASE WOUNDS: 6 + 

ZOMBIELORD SCIENTIST

LOGICAL ENEMY

The Zombielord Scientist isn't a bad guy; he's just got his own agenda. He honestly feels that since Mankind has screwed up the Earth so much, it's only right to give it back to the dinosaurs. As an ex-paleontologist, he's got the raw materials; as a practitioner of Santería, he's got the methods. His goal is to restore this fossil-rich islet to its original prehistoric state. Even if that means that innocent bystanders get eaten.

Options: Awaken The Dead +6 • Speak with Dead +3 • Zombie Master +5 • Deathword +2 • Dagger • Heavy Revolver • Zombie Velociraptors that come when called.

RUSSIAN SUB ZOMBIE

GRUNT

These guys died trying to deliver a canister of plague vaccine to Cuba during the last hours of the War. While enroute, their sub was hit by a U.S. frigate. It limped another few miles before breaking apart and sinking in the inlet.

Some of the crew made it ashore and eventually starved or died of the bioengineered plague. The rest died here. Now the Zombielord Scientist's spell has brought them to vengeful life. They carry clubs made from wrecked sub parts (Very Light), except for the ship's surgeon, who carries a scalpel and a hacksaw (Light).

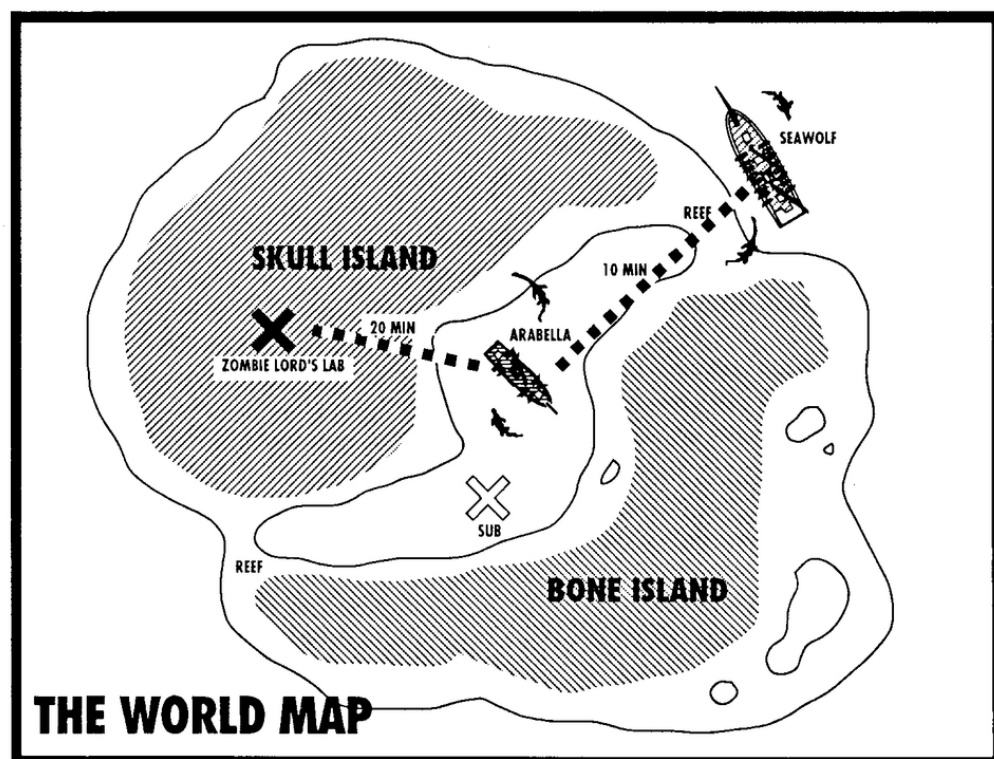
Note: These guys can also be used for the *Seahawk* pirate ship zombies (or the *Seawolf's* crew when alive), or the *Arabella's* crew. There are 15 *Seawolf* crewmen.

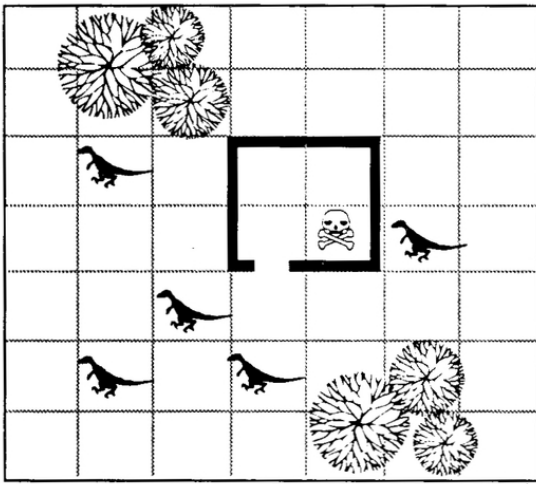
MELEE WEAPON	2	RANGED WEAPON	3
HAND TO HAND	2	KNOWLEDGE	1
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	1

BASE WOUNDS: 6 + 

MELEE WEAPON	2	RANGED WEAPON	3
HAND TO HAND	2	KNOWLEDGE	4
TINKERING	5	DODGE	4
ATHLETICS	2	STEALTH	3
AWARENESS	4	WILLPOWER	4

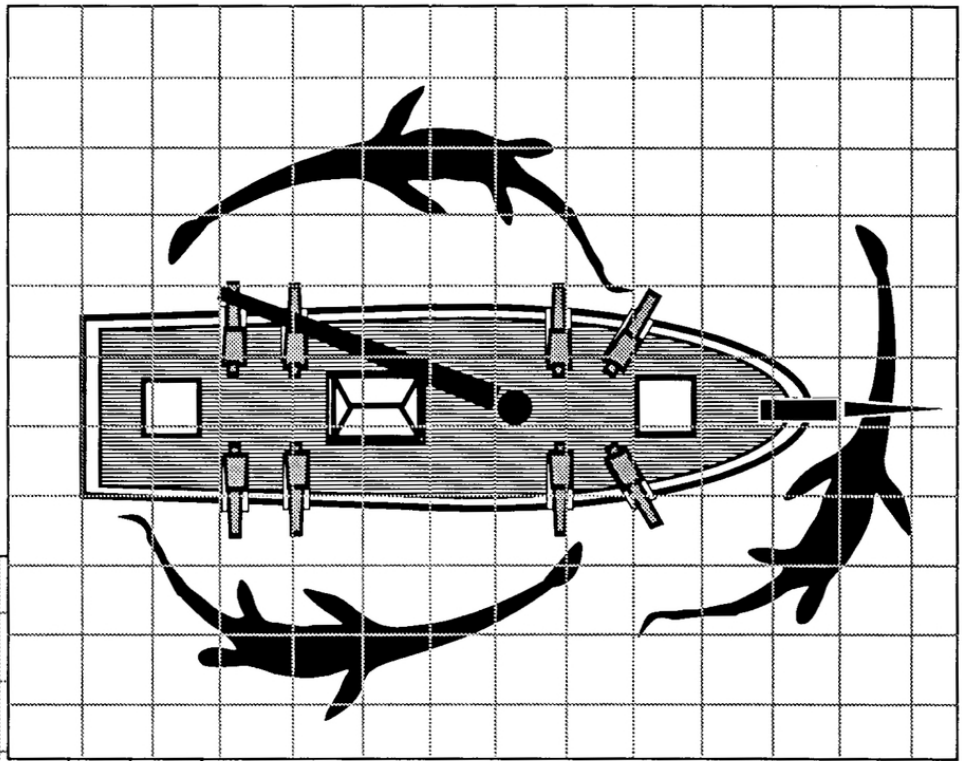
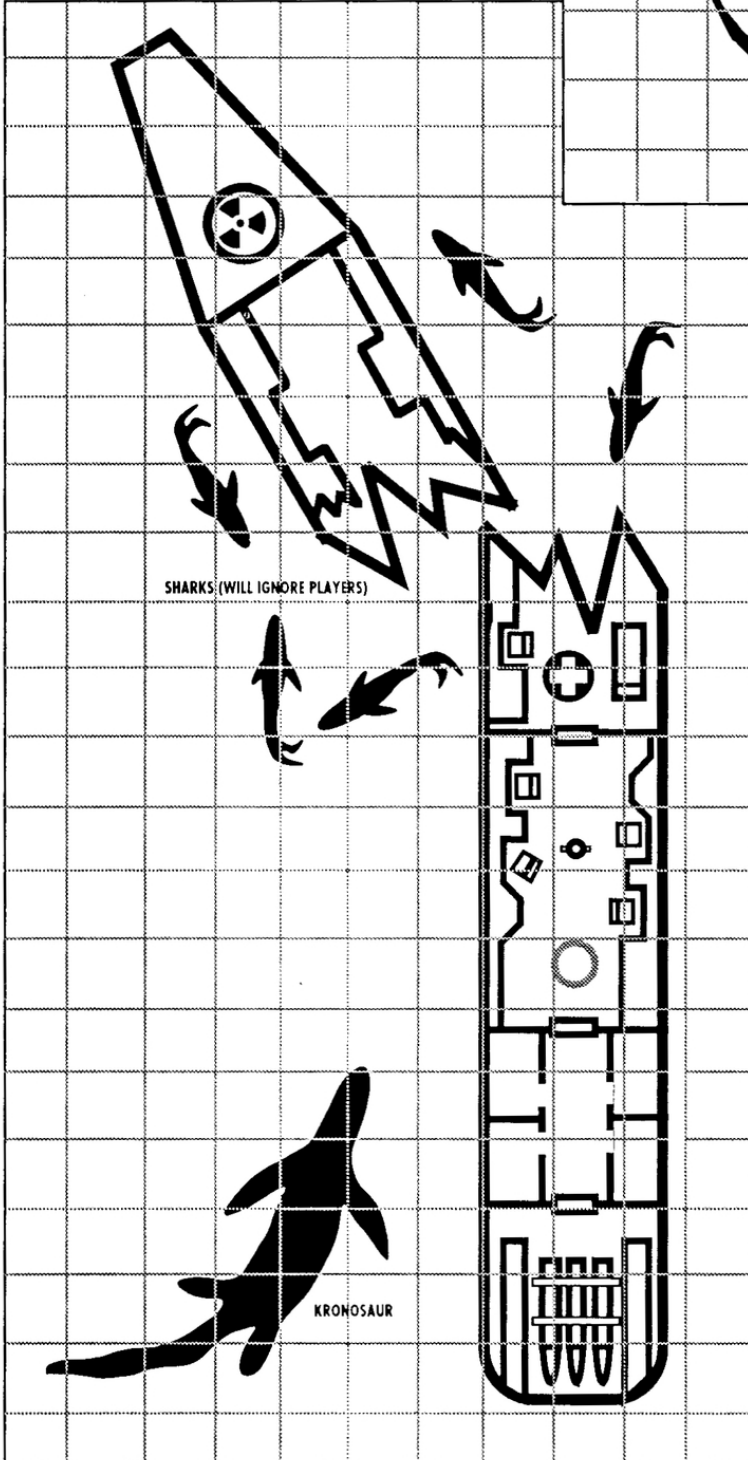
BASE WOUNDS: 6 + 





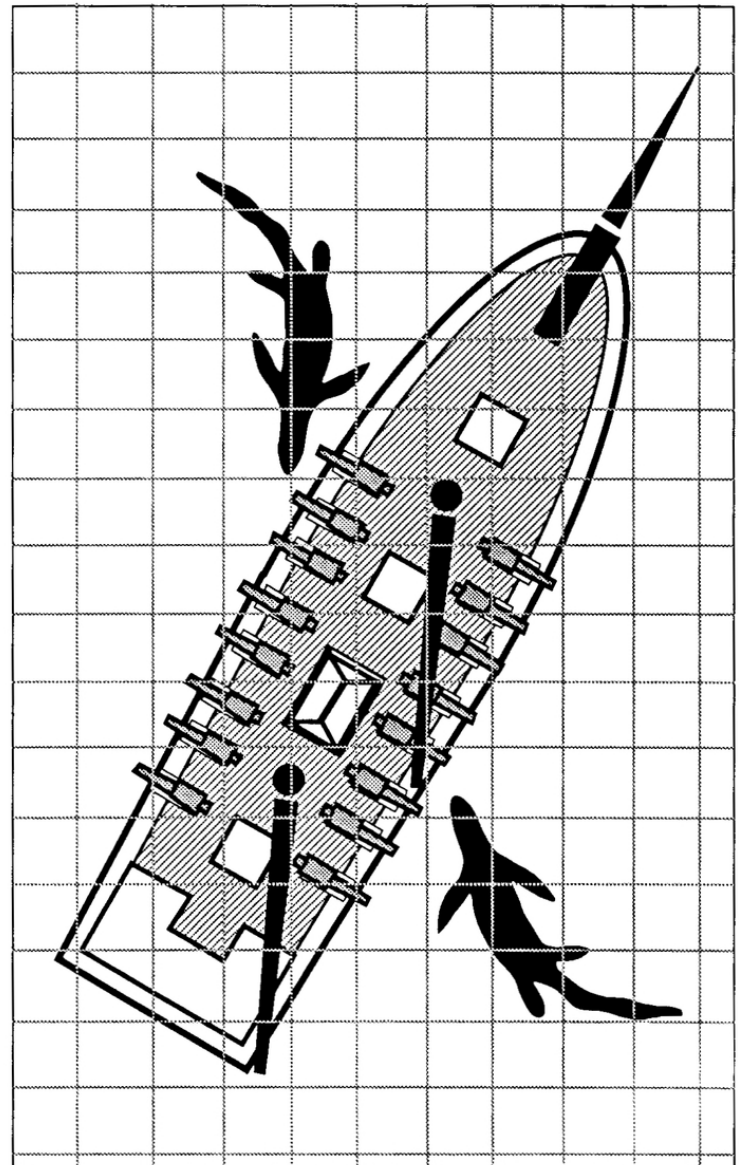
THE VOODOO LAB ↑

THE KRASNY SELD ↓



THE ARABELLA ↑

THE SEAWOLF ↓



WRITING DREAM PARK GAMES

MASTERING THE SKILLS OF THE BIG CHAIR

Here's the truth. You can only play pre-packaged Dream Park Games for so long. Sooner or later, just like every other Gamer before you, you're going to want to get behind the Gamemaster's console in Game Central and write your own Games; Games that will be immortalized in Dream Park history as the toughest, most cunningly devised, sneakiest adventures ever to reduce a party of 2,000 point Loremasters to quivering protoplasmic slime. Go ahead, admit it. You wanna write a Game. You know you do.

SETTING UP A GAME

THE SET UP is the first step in the process of creating a Dream Park Game. Set Up covers the basic information you'll be telling prospective players, and also gives you some structure to start with.

1 NEVER TELL THEM ABOUT THE GAME. JUST TELL THEM THE TITLE.

If Dream Park were your everyday roleplaying game, you'd want to tell your players a lot more about the type of Games they'd be playing in. But Dream Park has its own special twist—since players can re-arrange their characters for each new game, Gamemasters want to hide as much about the nature of a game as possible.

Why do we do it this way? A lot of the fun of a Dream Park game is the psychological challenge between Players and the Gamemaster. Your Players don't know what you'll throw at them. But they can alter their characters to meet any assumed challenge. By obscuring the true nature of the Game, you can outthink them; make them take things they won't need, or design their characters to meet the challenge you want them to think they'll be facing. Bluff and counterbluff. Move and countermove. And that's even before the Game starts!

Lots of ink in the Dream Park novels is devoted to this idea; players have been known to engage in elaborate ploys to psyche out the Gamemaster, and even a little "Game espionage" if the opportunity presents itself. It's all in the spirit of the Game.

Oh, a hot tip. Never leave your Game notes out where your players can find 'em.

2 HOW TO PICK A GOOD TITLE

Dream Park Game titles are very important; they're the first and major clue in a long series of puzzles your players will have to solve in order to play your Game and win. And, snarling Gamemaster threats to the contrary, you want them to win. You just want to make it really hard for them to do. As a rule:

- The Title always begins with "The" and ends in "Game". This is a long standing Dream Park tradition, much like Perry Mason episodes are always called "The Case of the..."

- The Title should always tell, (in a general way), what the Game is about. This is tricky. You want the players to have a pretty good idea of the general setting or subject matter, but not enough to give everything away. For example, in Niven & Barnes' South Seas Treasure Game, the players are set up to expect balmy tropic islands and blue skies. Notice that the setting (the South Seas) is described, but not the actual location (The New Guinea Treasure Game).

The goal is to make the Title fair (it really does tell something about the Game), but obscure. Pick titles that could have two or three meanings, or that involve puns or well-known jokes. Don't hesitate to steal names or characters from other literary or film sources; your players will spend days looking them up just to psych out what you're up to!



META-GENRE, NOT MULTI-GENRE

The next step is to pick a Game Setting (or Genre). Contrary to what you might think, Dream Park is not a multi-genre system at all. A multi-genre system allows you to move from one type of roleplaying genre to another. **Dream Park is a Meta-genre system.** With the Dream Park setting, you can mix **any** combination of genres or mythologies together in a seamless whole (for an example of this, see the *Big Zombie Pirate Game* on pg. 94). This means you can literally create any kind of adventure, or even invent your own incredible combinations!

Trust us. Once you've mastered Dream Park, you'll never be able to go back to a mere multi-genre game again.

1 PICK A GENRE. OR TWO. OR THREE.

The first step is to take a look at a few of the hundreds of possible settings your Game can be placed in. The samples on pgs. 102-103 are only a mere few; there are many many more (which we'll cover in later Gamemaster Supplements), such as Samurai Japan, Martial Arts madness, Egyptian Pyramids, Aztec Temples, Super dimensional Robot Warriors and Time Travellers.



2 MIXING GENRES

The Hallmark of a good Dream Park run is the unusual mixing of the expected and unexpected. This means that there are often genre-busting, mindboggling combinations in a single Game. For example, the *California Voodoo Game* combined Postholocaust Road Warriors with Valley Girl Voodoo cults and Von Danniken-style Alien Gods. After Larry and Steve's contributions to the genre-buster, can you expect any less from your Dream Park campaigns?

There are three major ways to engage in serious Dream Park genre-busting:

- 1) **Combine a genre with one set in another time period.** Space Pirates. Western Gangsters. Victorian Cyberpunks. All of these would be interesting variations.
- 2) **Combine a genre with an unusual "twist".** How about Zombie Swashbucklers? Fantasy Superheroes? Maybe a Postholocaust Western? The twist is in combining two usually incompatible genres into one Game.
- 3) **Multiple combinations of the above** (the most fun way). Swashbuckling Zombie Space Pirates. Postholocaust Gangsters in the New West. Fantasy Cyberpunks with magically-operated cyberwear fighting dragon Superheroes.

Whoa. Scary, isn't it?

3 PICK OUT THE BEST PARTS OF EACH GENRE THAT YOU THINK WILL FIT YOUR PLOT

You don't just want a mishmosh of ideas all in one place. No, what you need is to work out a structure in which to combine your ideas. Sit down and list all the cool ideas that come to mind when you think of the genres you've picked. Are there any good movies you've seen in this style? Books you've read? Games you've been in? How about characters you've enjoyed watching or reading about? Brainstorm a bit; ask yourself how each of these elements could be used. Maybe the hero from that Sabatini novel you just read could be the leader of the Space Pirates? Could you fit in something from that spy movie you saw last week and combine it with some of that alien-rampaging through a spaceship movie that was on cable?

It's about this time that you realize that you could actually build a game where Captain Blood and his horde of Space Pirates are hired by a 23rd century James Bond to discover what happened to a Confederation espionage starship which was overrun by a horde of huge black alien metamorphs, and you start getting really excited. Relax. We call this the Dream Park Rabid Gamemaster Syndrome. You'll get used to the sense of limitless gaming freedom soon enough.

4 SETTING UP THE RULES OF THE UNIVERSE

Once you've worked out your incredible combination of styles, genres and mythologies, it's time to do the research. Your first step is to determine the underlying rules of each genre you've mixed together. These rules are the "cliches" of the particular genre; for example, most superheroes have some type of secret identity and almost all of them wear colorful costumes. Your trick is to try and boil down all of the stuff you know about a genre into a series of rules or cliches about that genre. You'll do this for each genre you've mixed into the Game, then decide exactly which of these rules will hold true for YOUR Game. Some will contradict each other, others will seem too limiting for what you want to do; some will be just plain silly. What you need is basic set of UNIVERSAL RULES for your Game, so that both you and the Players have a common ground to work from.

5 PICK THREE OR FOUR PLACES WHERE THE RULES WILL BE USED

Once you have a clear, concise list of the Rules for your Game universe, you'll want to offer your Players a way to figure out how the Rules work. This means coming up with at least two or three places where the rules will be used or demonstrated (for example, a superhero who shies away from a snooping reporter after his secret identity might illustrate the Rule in section 3). This can be either demonstrated through the actions of an Actor, explained by an Actor in the Game (called a Guide), or shown through a negative example: a hero blows his secret ID and is mobbed by fans.

6 SET A GOAL FOR THE GAME

Now that you've slammed together a lot of really neat genres and ideas to create a setting for the Game, you need something your Players can DO in the adventure. This is the **Goal**. For example, in Tolkien's *Lord of the Rings*, the Goal was to travel to a distant land to destroy the One Ring. In *Raiders of the Lost Ark*, the Goal was to get the Ark of the Covenant before the Nazis did.

The Goal should relate in some way to the setting of the Game. For example, in the *South Seas Treasure Game*, the setting was South Seas Cargo Cults; it made sense that the Goal was to find the greatest Cargo Cult Treasure of all. Here are just a few Goal examples:

- **Rescue:** Save the King's daughter, free the prisoner. Always a favorite.
- **Treasure Hunt:** Find the hidden treasures and fight monsters.
- **Defeat the Monster:** Dragons, Godzilla, any big critter will do.
- **Save the Kingdom:** Evil looms! Can you save the world/land/city?
- **Quest:** Embark on a journey to find a valuable object. Combines well with Save the Kingdom or Defeat the Monster.

LOOKING FOR A FEW GOOD GENRES

1 Fantasy

DESCRIPTION: Dungeons. Castles. Dragons. These are only a few elements of the classic Western European Sword and Sorcery genre. In this setting, players rescue princesses, fight dragons, explore dungeons and fight evil wizards. Winning treasure and glory are an important factor, as is magic and sorcery.

THE RULES: • Good & Evil are always clearly defined • Magic is always Good or Evil • There are always Elves, Dragons, Halflings, Dwarves and Monsters • There are always Powerful Artifacts (swords, rings) that must be quested for • The Villain is always a clearly defined Evil Force •

EXAMPLES: *Lord of the Rings, Dragonslayer, Conan* Novels and Films, *Black Cauldron, Elric of Melniboné, Excalibur, Wagner's Ring Cycle, Beastmaster, Krull.*

2 HORROR

DESCRIPTION: Dark creatures and horrors from out of time. Zombies. Werewolves. This genre is the province of lurking monsters and crazed psycho killers. The players will battle evil, dark forces with supernatural abilities, and encounter ghost ships, haunted houses, abandoned temples, twisted cults and other horror-style encounters.

THE RULES: • Zombies are killed by fire or by hacking them apart • Vampires fear the light, sleep by day and can be killed with a stake through the heart • Werewolves are killed by silver bullets and change during the full moon •

EXAMPLES: HP Lovecraft's *Cthulhu* novels, *Frankenstein, Dracula, Interview With The Vampire, The Mummy, American Werewolf in London, Clive Barker* novels, *Steven King* novels.

3 SWASHBUCKLER

DESCRIPTION: Pirates. Musketeers. Robin Hood swinging through Sherwood Forest. All of these are part of the Swashbuckler Genre; a setting where a clever word and a flickering sword will defeat any adversary. Players will travel to the great Courts of Europe, especially England and France, as well as the French Revolution and the Spanish Main.

THE RULES: • Villains and Heroes always settle things with one-on-one Duels • Swords are always preferred over other weapons • Women should always be treated chivalrously • The common people love the hero • Aristocrats and authority figures love the Villain • Cowardice is the ultimate sin • Honor is sacrosanct •

EXAMPLES: *Robin Hood, Swashbuckler, Three Musketeers, The Man in the Iron Mask, Scaramouche, Captain Blood, Sea Hawks.*

4 WESTERN

DESCRIPTION: Blazing guns under hot, dusty skies. The Western Genre is the home of the lone gunman riding for the brand, or herding cattle through Indian country. The players will clean up lawless cattle towns, fight for gold claims, rescue the schoolmarm from the local bandits, and face down the gunslinger in the end (or until the Cavalry rides up to save the day).

THE RULES: • The Hero and the Villain will always have a Showdown at the end • Ladies must be treated courteously • Things are always settled with guns or fists • Villains have no honor • Cowardice is the greatest sin • Everything happens in the bar • Gamblers can't be trusted •

EXAMPLES: Any of 200 Louis L'Amour novels, *Shane, Silverado, Red River, Fistfull of Dollars, Once Upon a Time in the West, Good, Bad & the Ugly, Wild Bunch, High Noon, Magnificent Seven.*

5 VICTORIAN

DESCRIPTION: Fog-shrouded streets where Jack the Ripper lurks. Hot dusty India and her Majesty's armies. Clever mechanical devices and amazing inventions of the Industrial Revolution. The Victorian genre holds the amazing creations of Jules Verne, the dashing adventures of Sherlock Holmes, and the exploits of Kipling and Burton in India and the Middle East.

THE RULES: • Everyone is an Inventor, Explorer or a Gentleman • The Queen is revered by all • Ladies must be treated courteously • Honor is the most important thing • Gentlemen settle things man to man • Technology will conquer all •

EXAMPLES: *Adventures of Sherlock Holmes, Around the World in 80 Days, Master of the World, 20,000 Leagues Under The Sea, Journey to the Center of the Earth, Kim, Gunga Din.*

6 CYBERPUNK

DESCRIPTION: Filthy streets, teeming with a polyglot of people from all over. Blazing neon, drug hazed streetgangs, and heavy metal shootouts with lots of cybernetics. Gleaming corporate oligarchies rule with deceit and treachery. The communications nets of the world are united in a huge consensual reality. The Cyberpunk Genre is our present just a little bit into the future, where life and technology are equally cheap. The Street belongs to the toughest and most cybered up.

THE RULES: • No one can be trusted • Expect a doublecross • All Corporates are treacherous • Metal is better than Meat • Style is everything • Never show fear or they'll nail you •

EXAMPLES: *Neuromancer, Cyberpunk 2020, Mirrorshades, Blade Runner, Max Headroom, Little Heroes, Hardwired, Total Recall, Aliens.*

7 GANGSTER

DESCRIPTION: Blazing tommyguns and bootleggers. Prohibition clubs and G-Men kicking in the doors of Gangster hangouts. The Gangster genre is the realm of the Untouchables, where crime is rampant and the 20's are roaring. The Players will meet (and sometimes battle) exciting personalities of the time, like Hemingway, J Edgar Hoover and Al Capone.

THE RULES: • If you control Vice, you control the City • You must belong to a Mob or the FBI • G-Men are incorruptible; politicians are not • There are always struggles between rival gangs.

EXAMPLES: *The Godfather, Bugsy, Untouchables, Miller's Crossing, Crays, Crime Story, Miami Vice, Wiseguys, Roaring 20's, White Heat, Key Largo, Mobsters, Dick Tracy.*

8 PULP

DESCRIPTION: The spirit of Pulp is real life, larger than life. Crimefighters use superscience to defeat evil warlords and villains. Everyone wears a cape, a mask or a ripped safari shirt. The Players will travel to the ends of the earth, visiting exotic realms, lost cities of gold, and secret Nazi bases.

THE RULES: • Villains always have secret hideouts • Villains always want power • Civilians must be protected at all costs • Science is as important as crimefighting • There is always a Master Plan you must defeat •

EXAMPLES: *Doc Savage, The Shadow, The Spirit, The Spider, Raiders of the Lost Ark, Rocketeer, Commando Cody, Secret Agent X9, Airboy, King Solomon's Mines*

9 SUPERHERO

DESCRIPTION: Spangled capes and skin-tight jumpsuits stretched over bulging muscles. Long, dramatic speeches and soap opera subplots. The Superhero Genre leaps fully costumed from the pages of comic books, where every adversary is larger than life and has a costume to match. The Players will fight Evil and mete out justice with their fist. Biff! Pow! Whammo!

THE RULES: • Villains always have superpowers • Villains always have secret hideouts • Villains always want power • Civilians must be protected at all costs • Your secret identity must be kept hidden at all cost •

EXAMPLES: *Superman, X-Men, Spiderman, Justice League, Batman, Fantastic Four, any one of a million comic books.*

10 SPACE OPERA

DESCRIPTION: Huge Starships blast through the infinite blackness of space, duelling with rays and energy bolts. Brave men and women risk their lives to explore new worlds and alien civilizations. The Space Opera Genre takes the Players to worlds beyond earth, to battle evil space Empires, act as Humanity's ambassadors to new races, and fly huge spaceships/giant robots/space fighters in galaxy spanning space wars.

THE RULES: • Most Empires are Evil and similar to the Romans in nature • All Advanced Aliens are either all evil or all wise • Psionic Powers replace Magic • Technology can never defeat the Human Spirit • Most Aliens are humanoid • Female (humanoid) aliens always fall in love with human males •

EXAMPLES: *Star Wars*, *Star Trek*, *Lensman*, *Mote in God's Eye*, *Buck Rogers*, *Mekton*, *Mobile Suit Gundam*, *Flash Gordon*, *Skyhawk of Space*.

The examples we've given you are only a sample of the literally hundreds of possible genres you can mix, match or combine. You may want to try a few like these: Space Pirates (Space Opera+Swashbuckler), Steam Punk (Victorian+Cyberpunk), Superfantasy (Fantasy+Superheroes), or even Pulp Western (Pulp+Western). Remember: your only limit is your imagination. So why not really give it a workout?

SETTING LIMITS

Now that you've got a Genre (or two or three), a Goal and some solid Universe Rules, it's time to put some **Limits** on your Game. Limits are things that are used to restrict the Game Points, Skills, Powers and equipment to be used in the Game.

1 LIMIT ONE: LEVEL OF PLAYERS

The term **Player level** is used to describe the total number of Game Points each player Character has. Since Game Points are used to buy optional skills, spells, weapons, armor and so on, it stands to reason that a group of players with wide variations in points will be pretty unmatched.

Gamemasters should make a point of setting a Game Point Range for every Game, especially if you are going to be running a tournament-style Game (Dream Park Games make great convention tournaments, because each tournament section can be wildly different from the last). This range should be within a spread of not more than 50 points (for example, from 100 to 150 points, or 5,000 to 5,050 points).

If you are using the Game Point methods for scaling your Actors (see pg. 117), you will also need to set a Basic Player Level for each Game; otherwise, you may discover that you will have too few or too many points with which to buy Actors.

Before the Game starts, you should always tell the Players involved what their Player Level Limits will be. This will allow them to pick characters within that play range, or to limit their current Players to less than their full number of Game Points.

11 ESPIONAGE

DESCRIPTION: Behind the world we know, vast and powerful spy agencies battle for information or control. Some work for the Government, or the UN; others are evil forces bent on total world domination. The Players will travel through this shadow world of espionage and high tech devices, defeating KGB agents, SMERSH spies and THRUSH satrapys, using their webs of contacts, safe houses and secret spy gadgets to checkmate the opposition and save the world.

THE RULES: There are always two Agencies working against each other • Expediency is more important than Honor • The Agency is more powerful than Governments • Trust no one • Everything is bugged, trapped or otherwise compromised •

EXAMPLES: *Smiley's People* (or any other LeCarré novel), *Hunt for Red October*, *Patriot Games*, *James Bond*, *Man From Uncle*, *I Spy*, *The Equalizer*, *Russia House*, *Memoirs of an Invisible Man*.

12 WAR STORY

DESCRIPTION: From the trenches of Normandy to the wartorn skies over the Middle East, the Players will join the fraternity of fighting men and women in combat. The road is tough and muddy; and the battles unending. But you've got your buddies to get you through the hell of war, whether in the air, under the seas, or deep in the jungles.

THE RULES: • You never leave a buddy behind • If captured, you must escape • Everyone has a story from "back home" • Officers are either idiots or incredibly cool • There's always one guy in the Unit with an "angle" • Sacrifice yourself for your buddies if you have to • Non-coms know more than officers.

EXAMPLES: *Combat!*, *Twelve O' Clock High*, *Memphis Belle*, *MASH*, *PT 109*, *Longest Day*, *Guns of Navarone*, *Top Gun*, *Sgt. Rock*, *Nick Fury & His Howling Commandos*, *Green Berets*, *Apocalypse Now*, *Run Silent Run Deep*.

2 LIMIT TWO: HISTORICAL LIMITS

Historical Limits (also called Epochal Limits), are used to set restrictions on the use of a skill or ability in a Game. All Optional Skills, Vehicles, Weapons, Armor or Gadgets in Dream Park fit into one of four historical epochs: Ancient, Historical, Modern, Future and None.

• **Ancient (A)** is any skill or technology that is Middle Ages or below. If the Romans, Greeks, Babylonians or King Arthur had it or knew about it, it's considered Ancient.

• **Historical (H)** is from the Renaissance up to 1900. If it could be known by or used by anyone within this span of years, it is considered Historical.

• **Modern (M)** is anything from the turn of the 20th Century to the Present day. This period also covered anything within the not too distant future (2000 to 2010), at the discretion of the Gamemaster.

• **Future (F)** is anything that is beyond the limits of current knowledge or technology: spaceships, super lasers, cloning, teleporation, etc. Pretty much anything you could see in a classic "space opera" (such as *Star Wars* or *Lensman*) fits into this category. Again, this is up to the Gamemaster of your particular Game.

You must tell the Players before the Game starts what the Historical Limits (whether Overall or Specific) will be.

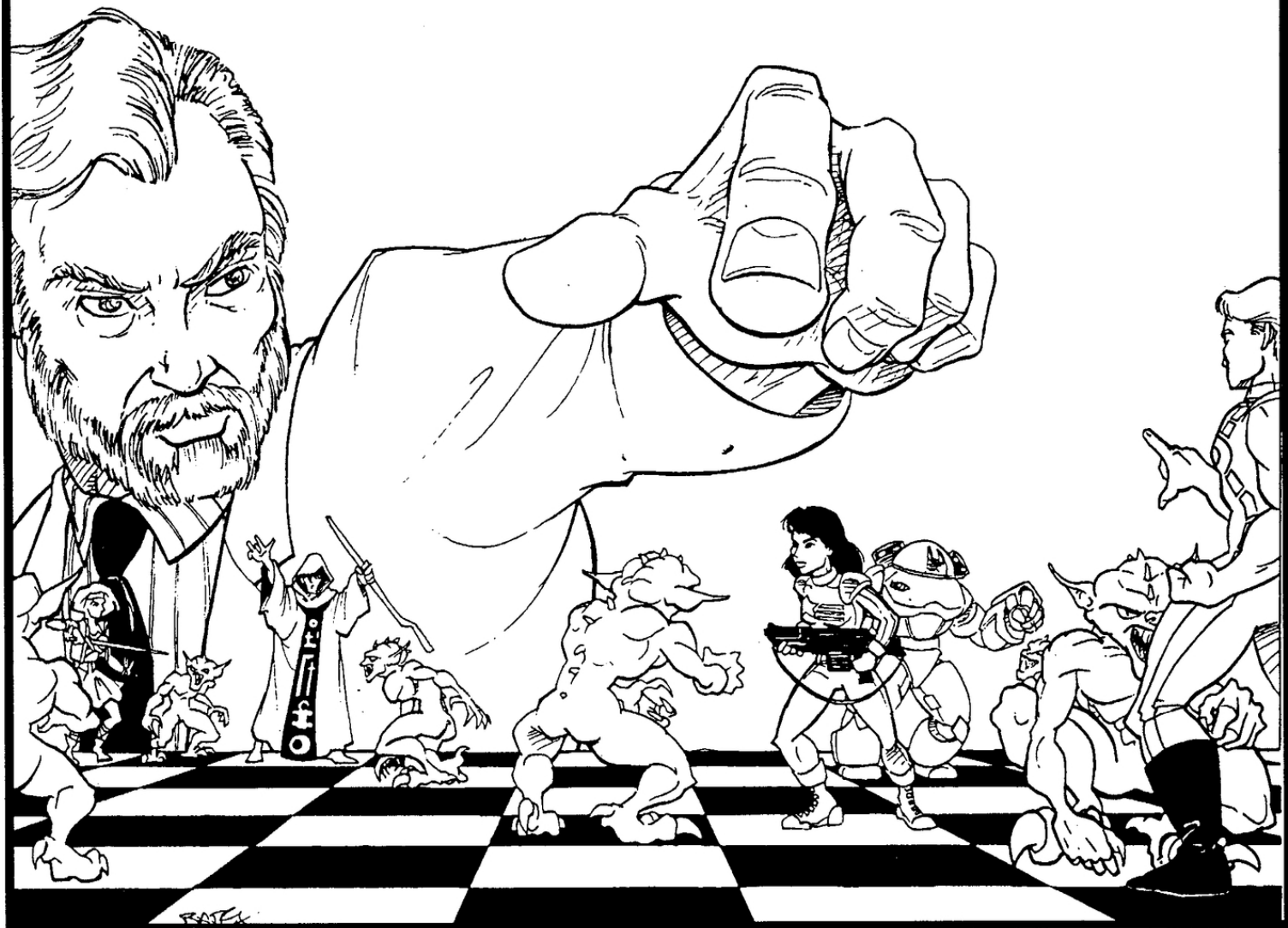
3 LIMIT THREE: POWER LIMITS

Power Limits are used to set the limits of what Powers, Spells and Super Powers can be used in a particular Game. There are two ways to do this; by an overall category, or by specific Powers.

1) In an Overall Category Limit, you tell the Players an entire category that will not be permitted. For example, if you allow Superpowers in *The Robin Hood Game*, there's a good chance that your players will swoop into Nottingham and blast Prince John's castle to the ground (unless you're planning to run the *Super Hood and the Mighty Nottingham Mutants Game*, this is inadvisable). Typical examples of Overall Category Limits would be no Superpowers, Magic, or Psionics.

2) In a Specific Power Limit, you allow the category, but limit things within the categories. For example, you might allow Magic, but ban any Necromantic Spells. Or you might allow Superpowers, but not any Beams or Blasts above Super Deadly Damage category. One common Specific is a limit on Resurrection Spells and Regeneration.

You must tell the Players before the Game starts what the Power Limits (whether Overall or Specific) will be.



SCRIPTING THE GAME

Now you've got a Game Name, Limits, Genre(s), Universe Rules and some nice bits you know you want to put into your Game. Now it's time to write the **Script**.

Whether for a TV show, movie, or Dream Park adventure, you need a script to tell you where the action's going. And pacing is the most important part of that script. You not only have to tell a story, but also have to break it up into manageable chunks for your players. Each "chunk" of story should convey information, be entertaining, and help provide excitement by pushing the plot along in some visible way. We do this in Dream Park Games by using a writing trick called a **Beat Chart**, a framework in which certain actions or scenes take place in a certain order. The order of the scenes helps maintain both dramatic tension and makes the storyline make sense.

Each Beat Chart has five parts, or **Beats**: the **Hook**, the **Development**, the **Cliffhanger**, the **Climax** and the **Resolution**. Some Beats, like the Hook, Climax and Resolution occur only once. Other Beats, like the Development and the Cliffhanger, are used over and over, but in alternating order.

1

THERE ARE THREE RULES FOR SETTING UP A BEAT CHART

1) The story always begins with a **Hook**. The Hook is a short piece of action or suspense that is used to involve the reader, viewer or player in the story.

2) The story always ends on a **Climax**, followed by a **Resolution**. The Climax is the big finale of the story; the battle where Good defeats Evil (maybe), or where the murderer is revealed. The Resolution is the tag line; it's the little part at the end that tells what happens as a result of the Climax. It's the part in the TV show or movie where we see the supposedly dead villain flying away in his escape craft, Rick and Inspector Renault walking into the *Casablanca* night, or the hero and heroine living happily afterwards.

3) **Developments** are basically non-action Beats that move the storyline along; they involve clues, revelations, conversations and character developments. **Cliffhangers** are always action scenes; chases, dogfights, battles and so on. **Developments and Cliffhangers always appear in alternating order**; you will never have two Cliffhangers or two Developments in a row. As a general rule, if your Hook has a lot of action and battle, you'll start the rest of the story with a Development; if the Hook was more cerebral and inactive, you'll want to start with a Cliffhanger to liven things up. You will also want to make sure that you'll end on a Development if your Climax is an active one, and a Cliffhanger if your Climax is more mental.

2

A BEAT CHART EXAMPLE

Let's take a look at a Beat Chart with the Beats in place, in this case, from a typical TV show—the mythical **LUGER, P.I.** (a TV Show Beat Chart)

- **Hook:** Luger, P.I. finds the body of an old friend in his car, clutching a bloody book.
- **Cliffhanger:** Three thugs attack Luger and try to get the book from him.
- **Development:** Luger discovers that the book contains an important document. He gives the book to his girlfriend for safekeeping, while he sets out to find out who the thugs are.
- **Cliffhanger:** The thugs kidnap Luger's girlfriend. He tries to stop them, but is overpowered. In most TV shows, this is the halfway point of the show, and the Cliffhanger is broken in the middle by a commercial. This makes sure that you'll come back to see how the Cliffhanger is resolved. However, in a typical adventure Game, your Players aren't gonna stand for it if you get up at the start of the fight and say, "Man, it's time for a pizza break!"
- **Development:** Luger is approached by an old Military Intelligence buddy who is also seeking the book. The MI buddy agrees to help Luger storm the thugs' stronghold to get back his girl (and the book).
- **Climax:** Our heroes, armed to the teeth and backed by half the U.S. Army, storm the bad guys' stronghold. A million thugs are cinematically blown away, resulting in the girl getting saved and the book being recovered.
- **Resolution:** Luger discovers the book contains a secret Russian military document bound into its spine. The thugs were KGB agents sent to recover the missing information. As usual, our hero's girlfriend decides it's too dangerous to hang around Luger and leaves him for an accountant.

MY BEAT CHART by Bob

- 1) **HOOK**—How about a *Discovery*? The Players find a ring in a tavern.
- 2) **CLIFFHANGER**—An Ambush. Two huge **MONSTERS** with black capes and glowing eyes attack them.
- 3) **DEVELOPMENT**—Warning. An old **WIZARD** joins the battle. At the end, he tells them the ring belongs to the Evil Sorcerer. They must take the Ring to the Black Volcano and destroy it (wait, have I heard this plot before?).
- 4) **CLIFFHANGER**—Pursuit. The Party is chased by lots of **MONSTERS** riding huge **DRAGONS**.
- 5) **DEVELOPMENT**—Advantage. One of the Players finds out that the Ring can be used to make him invisible.
- 6) **CLIFFHANGER**—Confrontation sounds good. The **VILLIAN** catches up to the Players and tells them to give him the Ring or else something terrible will happen.
- 7) **DEVELOPMENT**—Lie Revealed! The Players overhear the **OLD WIZARD** talking through his crystal ball! The **VILLIAN** is actually a Good Guy! The **OLD WIZARD** is actually evil and wants to destroy the Ring.
- 8) **CLIMAX**—Final Battle! The Players fight the **OLD WIZARD** on the slopes of the volcano and (they hope) defeat him. The Ring is saved.
- 9) **RESOLUTION**—Happy Ending. The **VILLIAN** was changed into a Monster by the Wizard. He puts on the Ring and changes back to a handsome prince/princess, who marries one of the Party members.

A SAMPLE BEAT CHART

3

GRAB A SHEET OF PAPER

Grab a scrap of paper, and quickly jot down a rough idea of the Beat Chart for your adventure. You know you'll start with a Hook, and end on a Climax and a Resolution. But how many Developments and Cliffhangers are you going to need? One way to determine this is to decide just how long you want your adventure to be. A rule of thumb is that each Beat in the chart should take about one half-hour of game play. Your Hook, Climax and Resolution automatically account for one and a half hours; subtract this from the total hours of play, then divide this remainder between Developments and Cliffhangers.

For example, say your typical one-night game is about six hours. Subtracting one and a half hours from this gives you four and a half hours remaining; enough for several Developments and/or Cliffhangers. Decide (in a general way, since you haven't started to plot things out yet), whether you want to start on a Development or Cliffhanger, and which type of Beat you want to end on. Number the list in order of appearance and you've got a Beat Chart.

As you can see, the Beat Chart for a TV show is designed to make sure all the scenes happen in an orderly manner, and that things stay interesting throughout. If Luger finished fighting the first group of thugs, then turned around and got attacked by another group, you'd groan and say, "Is that all this guy ever does?" Likewise, if Luger spent the entire first half of the episode staring at the book and muttering about it, you'd probably recommend he see a good therapist. A good Beat Chart keeps a balance of action to introspection and makes everything flow smoothly.

A FEW GOOD BEATS

In this section, we've listed some of the all time best beats; beats found in TV shows, movies, books and plays throughout entertainment history. Start by picking the type of beat (Hook, Cliffhanger, Development, Climax or Resolution) that you'll need for each part of your Beat Chart. Next, read each beat listed under that area for ideas and possible directions to take that beat. With a little imagination, you'll be surprised at how fast you can construct an interesting story line!

1 HOOK

The Hook is how you get your Players involved. It can involve any type of situation which poses an immediate threat or interest to the Players. An ambush could be a hook. So could finding a suitcase full of gold. Both situations get the Players involved and moving. A hook need not be directly connected to the main plotline; it can be a self-contained scene, just as long as it does its job: to wake the Players up. For example; in the movie *Raiders of the Lost Ark*, the opening scene where the hero breaks into the Indian tomb is a hook. It tells the audience that Indy does interesting things, that he has enemies, and that the pace of action will be fast and frenetic. No one ever leaves *Raiders* to get some popcorn in the lobby after this scene.

The Hook is what you'll use to get your Players into the adventure FAST. Its sole reason for existence is to start the action rolling and make things interesting from the beginning of the Game. You don't want to waste time with all the Players fumbling around trying to decide what to do. Instead, you hook them and reel in the line.

KIDNAPPED

In this hook, the Players are either kidnapped by an unknown force, or one of their friends is kidnapped. The unknown force should be mysterious, unknown and far more powerful than the Players (the idea here is to begin the Game with the kidnapping, setting the scene for the next actions).

CORONET BLUE

The name of this Hook is taken from an old 60's TV show in which the hero wakes up to find he cannot remember his identity, yet everyone he meets knows him and assumes he knows the score. In this hook, the Players awake in some type of dangerous or difficult situation. They have no memory of how they got there or who they are expected to be. Meanwhile, friends and enemies alike treat them as though the Players know the whole thing.

PLAY A CLIFFHANGER

A Hook can also begin with a furious action scene (most TV action shows begin like this, as do most James Bond flicks). The best Cliffhanger Beats to play are CONFRONTATION, AMBUSH or FIST FIGHT. A Cliffhanger Beat should serve to propel the Players immediately into the Game's plotline, by introducing them to either their opposition or their allies.

PLAY A DEVELOPMENT

You can also elect to play a Development Beat as a Hook (this is a common tactic in TV mysteries). The best options for this are Secret Meeting, Mistaken Identity, Romance or Treachery. Once again, your choice should immediately propel the Players into the Game's plotline and introduce major allies or opponents. For example, a Player could fall in love with a Princess they'll ally with later, be betrayed by a friendly force, or find themselves in route to a secret meeting with their opponents.

DISCOVERY

This Hook marks an adventure started by an important discovery. The Players might find a new invention, or uncover a mysterious relic. In all cases, the discovery Hook should directly link into some important element of the later Game (the mysterious relic is a rosetta stone needed to translate the Pharaoh's curse, or the Players have discovered the invisibility formula the Villain wants).

CRISIS

The Players are immediately embroiled in an ongoing crisis; a disaster of world threatening proportions. The Evil Hordes are destroying the Good City, the Aliens are landing in Washington D.C., an earthquake is shaking everything to the ground and plague is killing everyone in sight. The Crisis begins the moment the Players walk into the Game, and doesn't let up for a moment until they either escape or set out to stop it. Once again, it's important that the Crisis hook relate directly to the Game; the Aliens are led by their enemies, or the Villain has caused the earthquake with his destructo-ray.

REVELATION

The Revelation Hook represents a previously hidden fact that will dramatically change the Players' lives. A Revelation could include an unexpected inheritance, a secret past, mysterious parentage revealed, or a terrible curse. In this Hook, the revelation will directly be linked to the Game in some way or another. ("You're probably wondering why I called you all here...")

MURDER

This Hook begins with a murder, either of a friend/relative/ally of the Players, or of an obviously innocent victim. The murder can occur either near the Players, or the victim can be discovered by them. In no case may you allow the Players to actually capture the murderer in question; the aim is to link the murder into the subsequent Game.

FALSE ACCUSATION

In this Hook, the Players are falsely accused of a heinous (or not so heinous) crime. Merchants run after them screaming "You didn't pay for that sword!!" A terrified young woman rushes up to one of the Players and points him out to the Guard as her

attacker. A man falls dead in a Player's arms, a knife sticking out of his back. Anything that could get the Players into major trouble is laid (undeservingly) at their doorsteps. The important part is that the accusation be unfounded and that the Player be given only a limited number of options: fight (against impossible odds) or flee (with everyone in the world after them).

LOOMING THREAT

This Hook immediately places the Players into a situation similar to the Crisis Hook. However, in the Looming Threat, the actual danger hasn't broken over their heads yet. There are mysterious portents, and an aura of dread pervades the air. In the looming Threat hook, the Aliens haven't yet landed; they're just overhead. The Evil Warlord is massing armies of orcs in his stronghold and everyone knows it's just a matter of time. The plague hasn't started yet, but dozens of people have all died from a mysterious and horrible disease. Once again, the Threat should be directly related to the Game's plotline.

2 CLIFFHANGER

A Cliffhanger is defined as "a contest whose outcome is in doubt up to the very end." All Cliffhangers involve physical conflict or peril of some sort. A Cliffhanger can take many forms: a car chase, a dogfight, a sword duel, or even a fist fight. Cliffhangers serve two purposes in your script; they speed up the plotline by increasing the pace, and they wake up the audience by interjecting a note of danger. Sure, it may be important that the hero discover the secret mind control weapon in the basement, but the monster guarding the secret mind control weapon is a far more exciting problem. A problem only combat can resolve.

You don't want to pile Cliffhanger on top of Cliffhanger; your audience will get tired of unrelenting battles pretty fast. Also, Cliffhanger after Cliffhanger begins to dull the impact of danger and excitement. The best rule of Cliffhangers is to keep them short, deadly and with the threat of defeat (or death) right up front.

Another ground rule of Cliffhangers is to save the best for last. At the start of a script, the heroes are unknown quantities; a few short battles will tell both them and their opponents their strengths and weaknesses. This is when you send out a reasonable force of bad guys

that the heroes can defeat unless they do something stupid. Once they've got the hang of it, you want to raise the ante enough to make the heroes and the audience a little more worried; can they defeat this stronger foe? By the end of the script, you want to hit them with the toughest thing you've got—but hopefully, they've now defeated the Villain's henchmen and have the Crystal sword they must have in order to defeat (barely) the Big Threat.

CHASE

The party engages in a hot pursuit of the opposition. Obviously, you aren't going to be able to get the Players to follow anyone unless they've got a good reason. This Cliffhanger is best used right after a Kidnapping or Revelation.

PURSUIT

The Players are chased by the opposition, who have superior force on their side. This Cliffhanger works best when you make it really obvious that the enemy has far superior numbers and will do bad things to the Players if they don't run.

RACE

The Players must race the opposition to reach a goal first. The goal can be a person, place or thing. This is best played after some type of Revelation or Discovery development; this often gives the Players the focus for their race.

FIST FIGHT

In this Cliffhanger, the Players (or a single champion of the Players) meets the Opposition in face to face combat. This doesn't have to be a fist fight; it can be any contest where physical, weaponless combat can take place. Wrestling, kung fu, fisticuffs are all acceptable. The rules of the combat are usually ritualized in some way (inside a circle, one hand behind the back, salt thrown at the opponent).

DOGFIGHT

A Dogfight is any Cliffhanger that involves flying combat; this could be flying vehicles, riding animals, or just Magic Users using flight spells. A Dogfight Action gets played when you want to have the opposition attempt to shoot down the Players.

CONFRONTATION

A Confrontation is a non-physical fight—a scene where the heroes face the opposition on a verbal combat level. Threats are exchanged and intimidation resorted to. One side either backs down, or both do. The confrontation Cliffhanger is a tough one to play; the opposition should have an overwhelming advantage over the heroes, yet choose not to exploit it in combat. A good example is the scene where the Villain's thugs come to the heroes and tell them "get outa town by sundown, or else." Unless the Players push it, the baddies aren't going to attack just then. The idea is to simply lean on the Players, and give them a reason to want to beat up the opposition when they finally get the chance.

DUEL

A Duel is a one-on-one combat between two participants. Weapons are usually of equal power and lethality (for example,

a sword vs a dagger would be considered a Battle, not a duel). Duels do not have to be to the death, in most cases, the object is to prove who's the better combatant between the two parties. A Duel can also be used to ritually decide the outcome of a situation; if A wins, B agrees to do something A wants.

BATTLE

This Cliffhanger is played when a full-out, formal combat is staged. A Battle differs from an Ambush in that both sides are fully aware of the battle to come and meet openly. Unlike a Duel, all the participants can join in at any time; it's a combat free for all. When playing this Cliffhanger, you'll want to scale each subsequent Battle (you'll probably have several in the course of a Game), at higher and higher levels. For example, if you have three battles, the first one should be with mere Grunts or Thugs, the next with Henchmen, and the next one with the Villain. To make this easier, we have set up the following examples of battles in order of appearance:

Battle 1: Grunts. Low level bad guys (orcs, zombies, stormtroopers, etc). Thugs are usually of far lesser Skill than the Players, but outnumber them by 3 to 1 (if there are 4 Players, there are 12 Grunts).

Battle 2: Thugs. Again, more low level baddies of skills just slightly less than the Players. The Thugs outnumber the Players 2 to 1 (if there are 4 Players, there are 8 Thugs).

Battle 3: Henchmen. Henchmen will always be of equal or slightly greater Skill than the Players. There will be an equal (or nearly equal) number of Henchmen as Players, and they will usually be accompanied by half as many Thugs as there are Players.

Battle 4: Henchman and Villains. The Villain (one only) now makes his appearance; he is always substantially more powerful, Skillwise, than the Players. He will be backed by as many Henchmen as there are Players, and he may have a couple Thugs around just to liven things up.

MONSTER

Monsters are a special type of Cliffhanger. Monsters are non-intelligent threats to the Players; the creature guarding the castle, or the horde of demons in the basement. Monsters are rated in four levels (just like Thugs, Henchmen and Villains): Frights, Monsters, Horrors, and Terrors. Monsters can be moved around throughout adventures, depending on the mythos, giving you one heck of a Monster Field Guide.

AMBUSH

Generally, this Cliffhanger is much like a Battle; two sides meet and have a fight. But in an Ambush, one side always gets a first free shot before its opposition can respond. There are two ways to play this. If the intent is to have the Players stage an Ambush, the Gamemaster should set the stage so that it is obvious that their opposition is nearby and totally unaware of the Player's presence. Whatever happens after this is up to them. In most cases, however, when this Cliffhanger is played against the Players; their opposition drops out of nowhere, and the Players must make a successful Awareness check against their opponent's Stealth in order to know the Ambush is coming.

OBSTACLES

Obstacles are traps, natural hazards, or other dangers the heroes must physically overcome. Obstacles are ranked by difficulty to overcome, and what happens if you fail. The great part about obstacles is that they are pretty generic; you can move them from adventure to adventure with only a little window dressing.

A trap is any type of deadfall, snare or confinement. A trap need not be physical; it can incorporate a puzzle, or some type of magical/psionic/superpower component. The object of this Scene is to capture the Players or subject them to a situation in which they must either perceive and defeat the trap before it is sprung, or escape the trap after they have walked into it. An example of a Game trap might be a booby trapped cave passage, a pit or cell, a giant rolling ball chasing them down a narrow passage, or a closed loop of time where the Players are doomed to replay a small section of their lives over and over and over...All Traps must have a solution available, and clues to that solution must be obviously present, either in the Scene in which the Trap is played, or in Scenes that have already occurred in the Game.

CONTEST

A contest is some type of ritualized confrontation, in which one side wins and one side loses. A Contest could involve riddles, feats of strength, feats of memory or cleverness, or any other type of one-on-one competition. **Note:** You may not use a Gamemaster fiat to win a contest; if it involves riddles, you must come up with a riddle better than the Players; if it involves memory or brainpower, you have to out think/remember them. If physical actions are involved, then Skill or Strength rolls must be made as well.

SKIRMISH!

The party engages in a small battle with the opposition. If the party is winning, the opposition escapes via trickery (hidden panels, smoke bombs, magic spells, illusions). If the party is losing, the opposition is content to capture them or leave them wounded but alive.

2 DEVELOPMENT

A Development is a scene where the plot moves ahead without a physical conflict. Also known as the "bump", it is the part of the script that sets the direction of action until the next big development. For example, in *Lord of the Rings*, Gandalf the Wizard's visit to Frodo to tell him about the Ring is a development. The direction of action is set: Frodo and his companions must find a way to destroy the Ring or face the destruction of Middle Earth.

A development can also be used to give the heroes a clue, pass on information, warn of danger, or reveal an aspect of the plot previously unknown. For example, in the movie *Casablanca*, the return of Ilse Lund to Rick's Café is a development that forces the cynical Rick to help the Resistance.

Developments are also used to give the heroes clues on how to gain advantages against their

ROMANCE



foes. In the movie *Star Wars*, meeting Obi Wan Kenobi is the development Luke Skywalker must pass through in order to learn the ways of the Force, and thus be able to defeat Darth Vader.

Developments can also lead to new developments; Luke meeting Ben in order to learn about the Force leads in turn to the development of Luke mastering the Force to defeat Vader. In *The Empire Strikes Back*, Luke's mastery of the Force requires him to visit Yoda for greater training, which in turn leads to his discovery that Darth Vader is indeed his father.

WARNING

The Warning Development tells the Players of something to come, or of a threat they may not be aware of. Warnings are mysterious voices in the night, notes slipped under doors, or allies coming to the Players to tell them what is about to happen. The main difference between a Warning and a Foreshadowing is that a Warning is always explicit—it tells the nature of the threat or problem, while a Foreshadowing gives only vague hints.

HIDDEN WEAKNESS

A Revealed Weakness shows the Players some previously unknown weakness of their opposition. The weakness could be physical, mental (a hidden fear or phobia), a special weapon or tool which can be used against the opposition, or a traitor within the enemy's camp. Revealed Weakness is always clearly described; "The Dragon has a hand-sized gap in his otherwise impenetrable scales that allows you to kill him with one arrow shot..."

REVELATION

A Revelation is played when a key piece of information is uncovered. Revelations don't tell the Players the same things as a Hidden Weakness or Clue; instead, in a Revelation, they discover the entire story; all of what's going on in one shot. It's not merely a clue, like "Someone is buying up all the alluvium phosdex in the city", but rather, "The Martians have allied with the Jovian slimeheads to steal all the alluvium phosdex in the universe to build a shaving cream bomb." Revelations should only be used when you really want the Players to know the whole story and this knowledge won't affect the outcome in any critical way.

ADVANTAGE REVEALED

The Players uncover a previously unknown ability, advantage, tool or weapon in their quest. Examples are the undistinguished sword that is really a magical weapon in disguise, a hidden power that manifests under stress, or knowledge of a technique that didn't seem all that important at first (how to weave baskets underwater).

CLUE

An ambiguous Revelation. One part of the puzzle is revealed, but not the whole thing. With a Clue, the Players learn only that "Someone is buying up all the alluvium phosdex in the city",

instead of "The Martians and the Jovians are stealing all the alluvium phosdex in the universe to build a shaving cream bomb."

RETREAT

Usually played after a Cliffhanger. For an unknown reason, the Player's opponents are suddenly forced to break off an Attack, Ambush or other Action, and retreat to their current stronghold. As a Gamemaster, it's up to you to decide the reasons for this sudden reversal. Perhaps there has been a setback or betrayal in the enemy camp, or the opposition has realized that the fight will not serve its original purpose. When a retreat is played, the enemy will always cover its tracks with some delaying tactic that makes it impossible for the Players to immediately follow; a landslide blocks the way, overwhelming forces are released upon the Players, or the pursuit is interrupted in some way by a third party (a schoolbus full of children skids into the road between the two parties).

HESITATION

The Hesitation Development is much like the Retreat; the opposition breaks off its attack without warning. However, they do not quit the field. Instead, they may pause to negotiate a temporary truce. A typical version of this is the old, "Hmmm. You guys are a lot better than I suspected. I'm impressed. Perhaps you would be willing to work with me." Note that in most cases, should the Players go along with him, the Villain will betray or backstab them at the earliest opportunity.

MISTAKEN IDENTITY

One (or more) of the Players is mistaken for someone else. The identity will always be that of an important person; however it may be a good or bad guy. "Aren't you the King/the Hero/my old Lover?" With the mistaken identity can come problems, advantages or information, which can be played as Developments after this is played. For example, if everyone thinks a Player is the Long-Lost, Missing Hero, this may provoke the real Hero's traditional nemesis to attack as soon as possible. Later, the Hero's romantic interest may show up with both love and information for the same Player. Use this Development carefully; it's dynamite.

VILLAIN'S MONOLOGUE

The leader of the opposition is in a talkative mood. Like Villains everywhere (especially in James Bond movies), he or she has the need to brag about the Master Plan; what the Goal is, how it will be accomplished, etc. This Development is only played when the Players are totally in the Villain's control, after a Kidnapping, Trap or Confrontation. The bad guys feel like it won't matter; the Players are going to die anyway, so why not make them sweat?

SECRET MEETING

A secret meeting is called, in which the Players can gain new allies or information. Secret Meetings are usually played before a Clue, Revelation or Alliance Development. An Action can be played between the two Developments (the Meeting is broken up by an Ambush or some other type of conflict). Most of the action in this Development comes from setting up, reaching and meeting people at the Meeting.

PERSONAL STAKE

This Development raises the ante of the Game by interjecting a personal stake into the action. Examples would be: one of the Players is poisoned and now the Players have to beat the opposition to get the antidote; a Player's friend or lover is kidnapped by the opposition; the Players learn that the bad guys set them up in some way and the only way to clear their names is to get the real culprits, etc.

SECOND CHANCE

This represents another crack at the problem. The Players have suffered a major setback in some way (they were unprepared or just missed the clues). This Development can be played to "save" a disintegrating Game; new Allies appear with new information, new clues can be revealed, or comrades previously thought dead may be brought back by an act of God (or scriptwriting; i.e., "When Harry's spacefighter crashed, he ejected at the last moment, but was knocked out and lost his memory, but then he recovered and has rejoined the party..."). This is a very powerful Development to play, and should be used with extreme care.

GAIN MASTERY

This Development represents a period of learning or improvement; a long session with a teacher or master, special training from a skilled source, study or long practice. The Players spend weeks in the swamp with the Jedi Master, or travel to the mountaintop to learn swordsmanship from Musashi. At the end of the Mastery period, they will possess the skills needed to win the Game; if they use them wisely. It is best to compress time in this Development; don't cover each moment of every day; just the high spots.

ALLIANCE

This Development represents the gaining of help from outside sources; an ancient hero takes up your cause, a population is swayed into giving you aid, etc. The Alliance Development will always give the Players a new "manpower" resource in the Game. The Allies will be powerful, but not enough to tip the battle's outcome themselves.

BETRAYAL

The Party's been betrayed! It could be a trusted Ally, a Lover, or just another Actor. A Betrayer can be any Actor involved with the Party, except a Guide (Guides must always remain trustworthy). What form will the Betrayal take? Maybe the Party's plans are revealed to the opposition. Maybe the betrayer helps the bad guys set up an ambush (or drugs the Players so that they can be captured). Maybe he/she kidnaps another important Actor and turns them over to the Villains as a hostage. Or even steals the magic weapon needed to defeat the enemy. A Betrayal should always allow the Players a chance to stop the Betrayer in the act, or catch him/her soon afterwards.

SABOTAGE!

An important artifact, device or vehicle of the Party's is disabled by sabotage. Like the Betrayal Development, the party should have a chance to detect the sabotage and avert/repair it.

FORESHADOWING

Like Warnings, the Foreshadowing Development gives warning

of events to come. However, the warnings are always ambiguous and hazy; instead of saying "Watch out for the flying saucers", Foreshadowing says "Watch the skies!". This Development can be played at almost any time, but shouldn't be played immediately before the event (as you're going to want some time for the suspense to build). Foreshadowing can be used in a number of ways; the Villains may meet the heroes in a non-threatening situation, or someone may warn the Players about the Villain. Foreshadowing is unique in that it can encompass messages from dreams and obscure hints. The nature of the threat is not obviously explained.

NOT WHAT IT SEEMS

An action in a previous Beat is not as it was originally perceived. Friends may turn out to be enemies, something harmful is actually good, etc. A classic example is the ally who changes sides in one Beat, then is discovered to be infiltrating the opposition as a double agent. This is a tough Development to play, as it requires that the Gamemaster knows what the true meaning of the original action was, and makes it obvious that the change was intended all along.

STRANGE BEDFELLOWS

A common threat suddenly forces the party to ally with the opposition. This works best when the enemy suddenly shows up and says, "We have a common problem and need to work together." The common threat must be both compelling and convincing for this Beat to work.

TURNABOUT!

One member of the opposition decides (for his or her own reasons), to aid the party. Classic examples of this would be the henchman who betrays the Villain in order to get his job, or the bad guy who joins the Players because he falls in love with one of them. A good way to balance the odds when the party has been reduced in strength and needs some support.

ROMANCE

Ah, love! (We couldn't resist.) In this Development, Romance comes to one or more of the Players; an attractive person takes a strong liking to them. This doesn't have to all be hearts and flowers, though; a new lover can come complete with secret alliances to the Player's enemy, jealous suitors, angry parents, vile curses placed on them by wicked witches, doomed by telepathic powers or brain cancer, etc, etc...

LIE REVEALED

Something previously thought to be true turns out to be a lie! This could be a clue, a piece of information, the identity of an Actor or Guide, or any other vital fact. The Revealed Lie does not automatically reveal the truth; it just becomes clear to the Players that what they were originally told is untrue.

HAZARDOUS QUEST

The Players are forced to embark on a journey of hazardous proportions, to destroy, find or recover something. The way will be long and arduous, with traps and pitfalls everywhere. There may be terrible storms or other deadly environmental conditions. In the Hazardous Quest beat, any combat or attacks will be of a minor nature unrelated to their Opposition; wild animals, stinging insects, random monsters. A hazardous journey can,

however, start, be interrupted or end with a Battle, Ambush, Trap or other combat-related beat.

PUZZLE

A riddle is posed to the Players; something that must be solved before they can move on. It can be any type of riddle or puzzle. Unlike a Contest, a Puzzle does not involve two sides, it is merely placed before the Players, who must then solve it before they can escape, get into the stronghold, learn the secret, etc. Like a Trap, a puzzle must always have a solution, and clues to that solution must either be present in the same Scene or in a Scene that has already occurred.

FRAMED!

The party (or a member of the party) is set up for a crime he or she didn't commit. The frame should be obvious to everyone except the authorities (who will have convincing evidence to the contrary).

OBSESSION

A member of the party is the target of another's obsession. This obsession may be for love, hate or curiosity. The obsessed Actor will do his or her best to follow the object of obsession around, trying to stay close to them. They will not attack the Player, and will avoid confrontation whenever possible.

BACK FROM THE DEAD

An old opponent returns from a supposed death. Like the Second Chance, this is a tough Beat to play; you must devise a reasonable excuse for how the old enemy escaped his doom (the fighter crashed in the water, the wound only looked like a deathstroke, etc.). Only use this once—it's best used when the Players have overwhelmingly defeated the bad guys early in the Game and you want the Final Battle to be a challenge.

RESCUERS!

The Players must save someone from capture, death or confinement. The important part of this Beat is to provide a compelling reason for the rescue to take place. Maybe the victim is a friend, or has information the party will need to succeed.

VENGEANCE!

One member of the party becomes the target of the opposition's vengeance. Maybe it's something the Player did. Maybe the bad guy just doesn't like the Player's face. In any conflict, this enemy will make a point of attacking or challenging this Player, no matter what the risk.

CLIMAX

Climaxes are Scenes that happen at the near end (or end) of the Game. Thus, they are played last—the only other Scene that can follow a Climax is a Resolution.

FINAL REVELATION

In the Final Revelation, the Players (and other Actors) are gathered together in one place, and, like the participants in an Agatha Christie novel, must decide what is going on and expose the true facts. What has been going on must finally be revealed in its entirety; the Players learn about the Martian's alluvium

BATTLE!

phosdex plot, the murderer is revealed, and the secret identity exposed. The outcome of this Revelation is already decided—once the killer is revealed, the police will arrest him, or once the Baron's illicit business affairs are uncovered, he will slink away in disgrace. The goal of the Final Revelation is to merely uncover the underlying mystery.

FINAL BATTLE

This is the big magilla, the last showdown between the Players and the Bad Guys. In this one, you can feel free to bring in the Villain, his Henchmen, assorted Thugs, and whatever Monsters or other Opposition forces you can muster. A Final Battle should be a dramatic slugfest, with destruction meted out on the grand scale (for example, in The South Seas Treasure Game, Richard Lopez sent nearly 200 zombies after the Players). Like the Final Revelation, the Final Battle wraps up the Game for the most part; the Bad Guys are beaten, the princess rescued, and the kingdom saved.

6 RESOLUTION

Resolutions are like the "tag line" of a TV show; they are a tiny afterscene in which plot ends are neatly tied up (or the possibilities of a sequel revealed). They may only be played as the final beat in your script, and are the result of all the other beats. But how can that be, you ask? Didn't the Final Battle beat resolve things? Not necessarily. The Resolution beat can overturn all other results of the Final Battle.

HAPPY ENDING

The Players win the day, and resolve the situation! The girl gets the guy, the city is saved, and everyone rides into the sunset (not to mention the elevators back to Gaming Central). Hopefully, the most common resolution.

VILLAIN IS KILLED

Take that, evil Horde Leader! Zap! Snicker-snak! The Villain is dead and the Gamemaster gets to hand out Game Points. The second most common Resolution, especially if your Players are as bloodthirsty as most Gamers are.

VILLAIN SURRENDERS

Usually the third most common Resolution. The Players win, and the Bad Guys give up. End of story, cut to the happy ending, and hand out the Points.

VILLAIN ESCAPES

The Bad Guy is beaten, but not in custody. He's got a secret

bolt hole, or it really wasn't him at all—it was a clone. If this Scene is played, the Villain gets clean away; the heroes have no way of tracing him and no way of recapturing him. He's just out there, waiting for the next Game...A great way to re-use a Bad Guy, assuming that you don't do it all the time.

HEROES CAPTURED

This Scene is best played when the Players have really messed up, but you don't want to kill them out of hand. Instead, they are captured, and the Game ends with them in durance vile, locked in a foul dungeon or a block of carbonite. At this point, you have the option of starting a new Game, picking up where the old one left off. A hot Gamemaster tip; don't immediately start the next Game. Instead, put the Player's character's in limbo, make them create all new ones, and run a totally different Game first. Not only will this make your Players suffer as much as if they were really in that dungeon, but it'll give you some time to design a whole new Game that can move beyond a Daring Escape and create a new set of problems.

HEROES ESCAPE

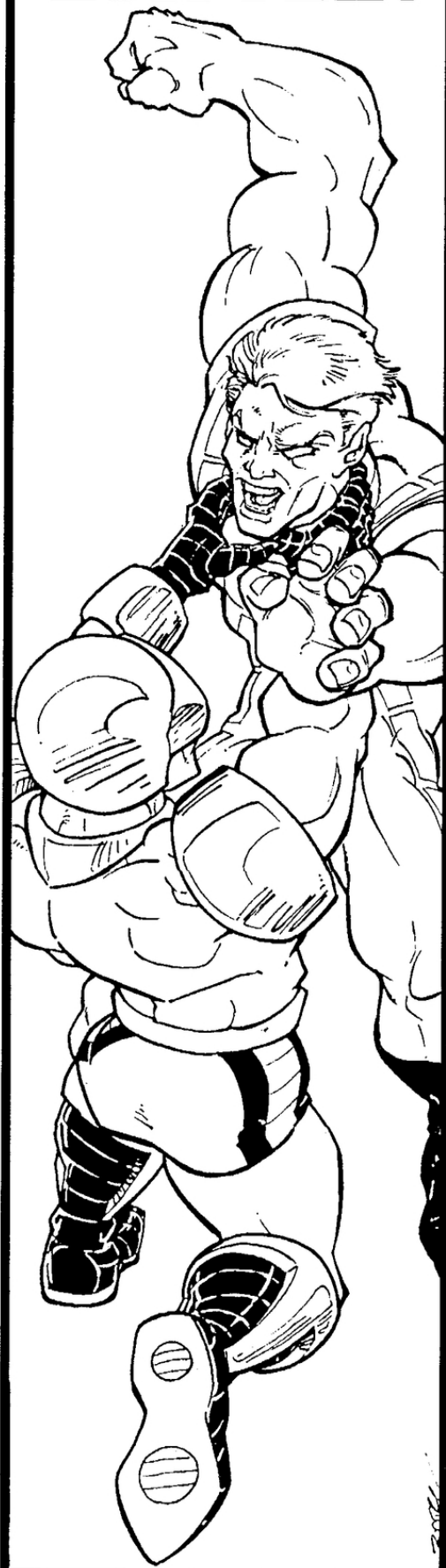
This Scene is best used when your Players are on the ropes and you don't feel like killing them. Heck, they've already lost enough points and you've proven to the International Fantasy Gaming Society what a stud Gamemaster you are; you can afford to give 'em a break. Instead, you allow them to escape—an earthquake interrupts their losing battle, another force attacks and distracts the opposition, or a gateway magically opens up on the battlefield and a figure in glowing robes beckons them in. The object is to save the Players for another round, because they really did do a good job. Like the Heroes Captured Resolution, you should make the Players sweat out another Game first. Not a commonly used option, and one to apply with great care. A benevolent Gamemaster is a pushover Gamemaster.

ENDING CLIFFHANGER

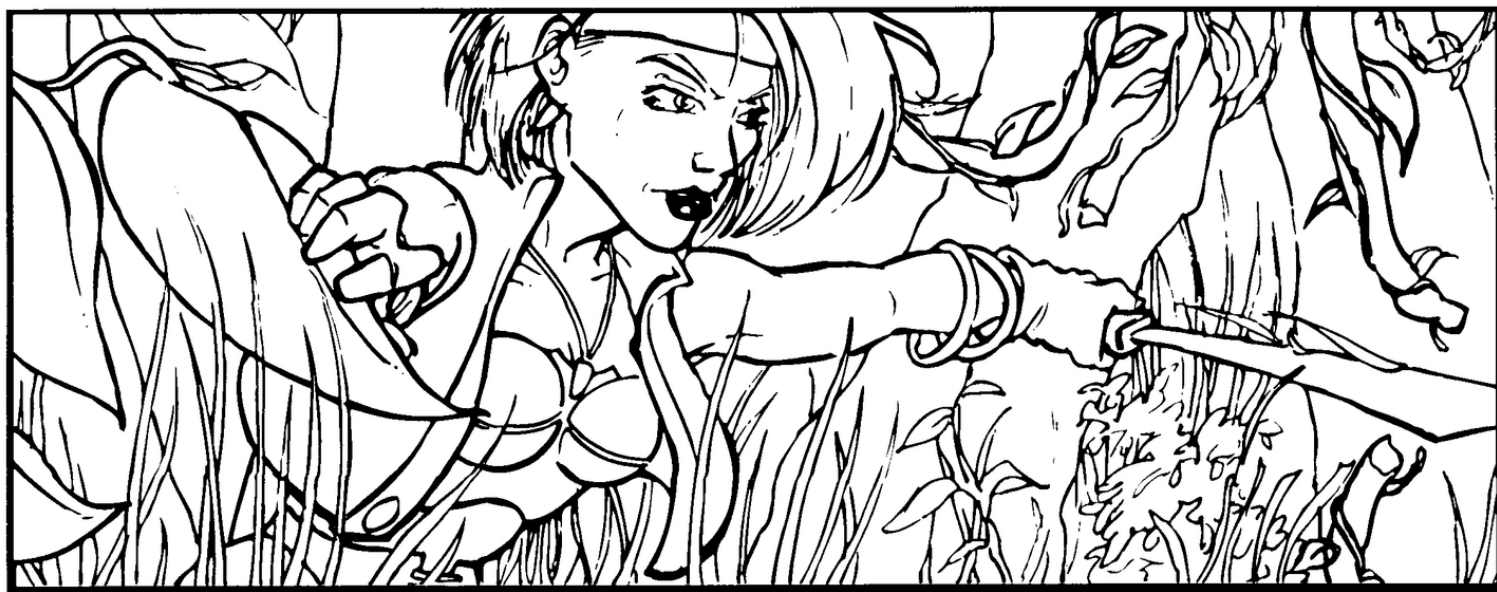
So they beat the Evil Hordes of Zorgon, eh? Just as the Players are about to break out the wine and song, a huge gateway opens up and disgorges the Zorgon Overlords! The Ending Cliffhanger is another way to set up for a sequel, but keeping the tension on all the way. As with the Captured Resolution, you should space the sequel with another, different Game first.

GREATER THREAT

So you thought getting rid of the Villain ended the problem, eh? No, behind him stands a far greater threat! You've killed all the aliens only to find they were only the advance invasion fleet. The Mastermind was only a flunky for the World Crime League. In this Scene, you discover that this is only the beginning, and another Game lurks in the offing.



MAPPING THE TERRITORY!



MAPS are the next to last step in creating your Dream Park Adventure. Maps tell you where everything is and how long it takes to get there. You don't have to be a Leonardo DaVinci to draw a good map. All a map really needs to do is show the general positions of things in your adventure; circles with lines between them is often enough.

1 CREATE SOME WORLDS

A world is basically a large area in which a number of parts of the adventure's action occur. Most Dream Park Games encompass one or two Worlds; corresponding to the two Game Areas (A&B) of the Park. The World concept is sometimes a little hard to grab onto at first. Here's a hint—think of each world as a separate "island" universe in your storyline. Within this "island" universe are all the places that your Players could visit within a reasonable distance of each other. For example, if all of the action takes place within a single city, you'll probably need only one world. If the action takes place in several cities, planets or large locations, you'll probably have one World for each major change in area.

Many people like to make nifty maps of their worlds; you may want to do the same. Think of any treasure map from any pirate movie you've seen and use it as an example. It doesn't have to be perfect. It just has to work for you!

3 PLACE BEATS IN EACH LOCATION

Now you've got a Map to work from. Now get out your Beat chart. Number each beat in order of appearance, and start placing your Hooks, Developments, Cliffhangers, etc. into your map Locations. Each Location should get at least one beat of your script; some may even get used over and over again. By the end of the process, you should have something much like the example on this page: a series of Map locations corresponding to various Beats. Once you've got this down, all you're going to need are some Actors and a little Staging, and you'll be ready to take your new Dream Park Game out on the road for a test drive.

2 ESTABLISH LOCATIONS IN EACH WORLD

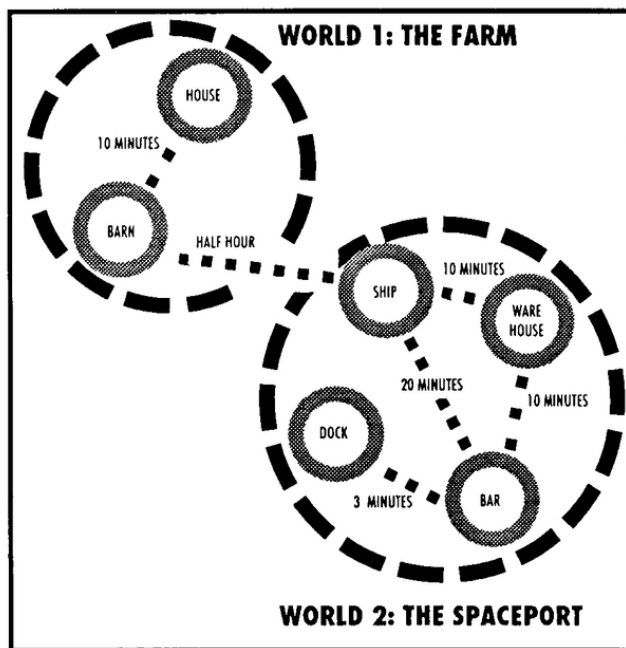
If we continue with our "island" analogy, you might think of Locations as the cities or towns of that world. In reality, a Location could encompass a city, a building, or even a single room.

All Locations within a world are related in some way or another; they all take place on the same island/planet, or share a similar type of terrain. For example, a space adventure like *Star Wars* takes place in three different worlds; the desert world of Tatooine, the huge Death Star battlestation, and the jungle moon of Yavin. Each world contains a number of Locations. Tatooine's locations include Luke Skywalker's farm, the Cantina bar, the Millenium Falcon's docking bay and the Jungland Wastes.

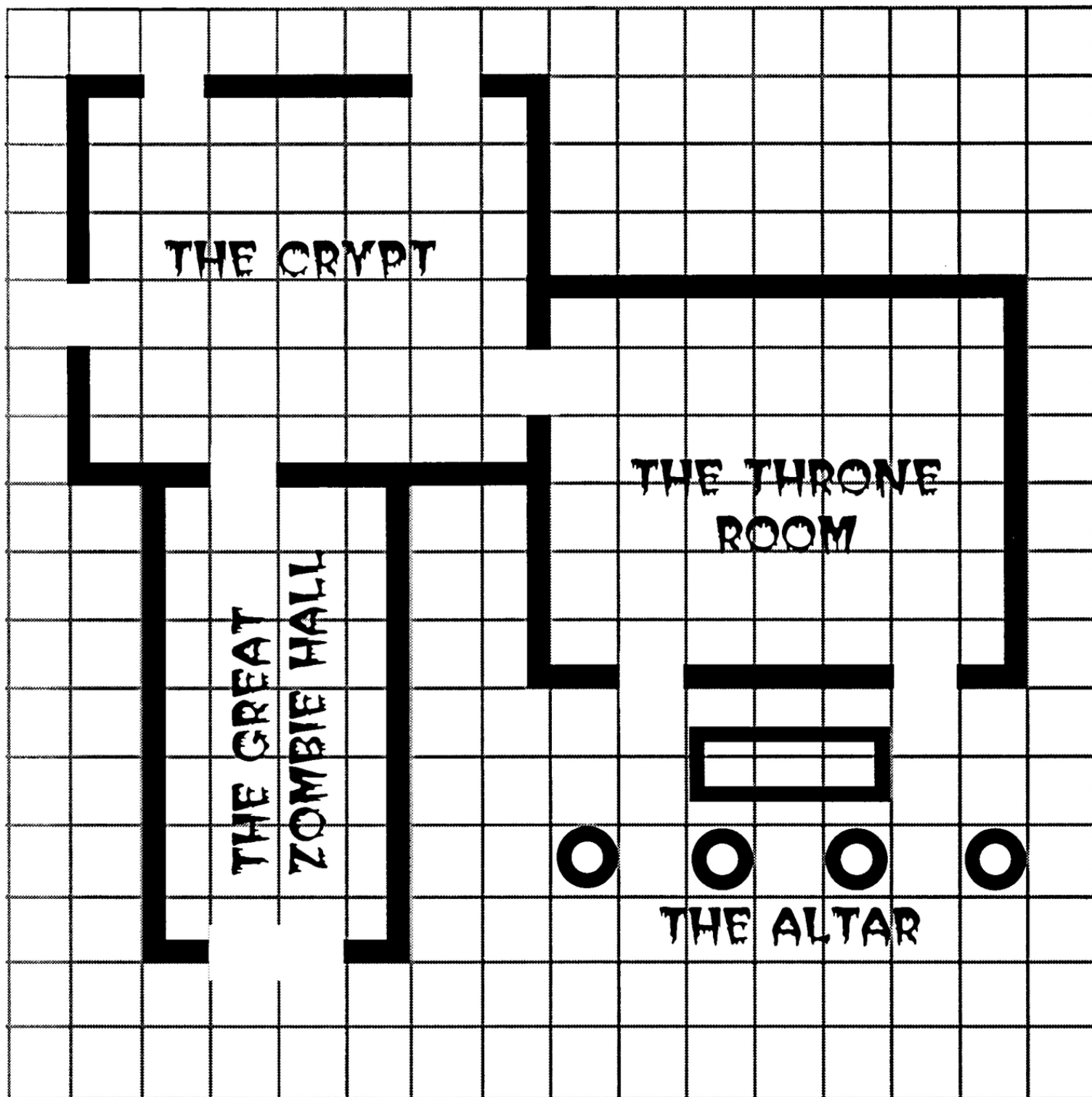
Within each world circle, draw a smaller circle for each Location within that world. Our official Dream Park Maps are a little more professional looking than this, with terrain and tiny buildings instead of small circles. But the same idea works with these as with your own homebuilt versions. Check out the example on this page; the grey circles represent locations on this map.

Finally, draw arrows or dotted lines between each location. Think about how far each location is from the other, and about how long it would take to move (by the most probable means of transport), between any two locations. Write this time next to the arrow between each pair of locations.

Take some time now to look over your sample Map. Compare it to our example above. Everything look pretty together? If not, try a few more runs at the process until you're sure you understand the fundamentals of designing a Game map.



SET EXAMPLE: TEMPLE OF THE ZOMBIE LORD



ONE INCH SQUARE= 6 SCARY FEET



SET MAPS

Sometimes, you'll need to have a more specific idea of what a location looks like. That's when you'll need a SET map. A set is a specific place (like where a combat will take place), where the actual shape, size and arrangement of furnishings in a room is important.

When you need a set map, you'll need to be a little more specific about distances. One way to do this is to use graph paper, with each square representing one game inch (6 feet in scale). Pads of graph paper are available at almost every stationery store or supermarket.

Once again, you don't need to be a Michelangelo to do this; a few thick lines can represent a wall, and open space a door, and a few squares or oblongs the furniture. Or, if you're artistically inclined, go ahead and do a real masterpiece. It's up to you.

LIGHTS, CAMERA, ACTORS!



ACTORS are the guys played by the Gamemaster; whether as holograms, models, virtual projections or physical actors mouthing the lines. Actors are the Allies, Guides, Villains and other characters who will appear in each Beat of the Game.

As a Gamemaster, it's up to you to make these guys interesting and fun to interact with. After all, the first law of entertainment is: *If they don't like the characters, they won't care how many car chases you throw in**. This is a basic tenet often forgotten by many screenwriters. But you're not going to make that mistake, are you?

1 PLAYING ACTORS

As a Gamemaster, it's going to fall to you to portray all the Actors who will appear in your Game (or at least until we get home hologram technology). This will require a bit of acting talent on your part; but there are a few basic ground rules to help:

- Always try to give an Actor two or three outstanding habits, characteristics or quirks. Maybe the Actor is afraid of snakes, or has an annoying laugh. Maybe the Actor flirts constantly with attractive party members. Pick at least two outstanding things that you can hang a personality on.
- Give the Actor a few real motivations. If the Actor is bent on vengeance, make sure that this comes up regularly ("I will destroy the Evil One for what he did to my village!"). If the Actor is fascinated by magic items, play it up by having him/her constantly tampering with them.
- Use funny voices and distinctive gestures. Act out the character as much as possible. Use props if possible. Take time out to have conversations with Players unrelated to Game action.

All of these tricks will help the Actor-character stand out as a real person, not just another Gamemaster-controlled puppet. Playing an Actor can be a fascinating experience, as well as a real stretch for your acting skills. But it's worth it, because a well-played Actor makes a Game more fun.

2 SPECIAL: PLAYING BAD GUYS

One of the most challenging (and satisfying) roleplaying experiences for a Gamemaster is playing a Bad Guy. You know, the Villain, the Evil Wizard, the Opposition. The Other Side the Players must defeat.

A faceless Bad Guy is no fun for either you or your Players. Both of you want an adversary who is not just a faceless bunch of Skills, but who is also an emotional challenge. You want more than just an occasional sneer—you want fully rounded baddies the audience loves to hate (or hates to love).

Like your other Actors, you should try to give your bad guys outstanding habits, motivations and distinctions. Remember that bad guys don't always have to be unrelentingly evil. Try out a misunderstood tyrant who really thinks he's doing the right thing. Or a charming snake who half-seduces all the ladies in the party. Why settle for another snarling guy in black armor when you can create a beautiful villainess who does her evil deeds only to forget the pain of a broken heart?

There's a lot of fine material to be mined in your basic bad guy, as well as a lot of plot complications as Players fall in love with Actors on the Other side, make new enemies, are forced to ally with ancient foes, or just get caught in the crossfire. Make sure your bad guys are the stuff of Dream Park legends.

3 SPECIAL: ABOUT GUIDES

A Guide is an Actor controlled by the Gamemaster who exists to tell the players the rules of the World. A Guide is a walking encyclopedia on the game world, but he may not volunteer information. Instead, he remains passive until a player actually asks him a relevant question. He or she travels as a member of the party, and can even help out in combat, but may not offer advice.

Guides may not volunteer facts, but neither may they give false information. Like a good encyclopedia, a Guide should be honest, truthful—and useless unless a Player picks it up and uses it.

A Game doesn't have to have a Guide; the Guide is an option best used when the Game has a lot of rules twists and the Players are having a hard time figuring things out. By placing a Guide at their disposal, the Gamemaster can offer the players instant feedback for their ideas can help steer a Game that seems to be wandering into the Twilight Zone.

When playing Guides, remember that while they are helpful allies, they must always remain neutral. They may not volunteer information or prompt the players. However, this doesn't mean they can't become involved on a personal level with a party; Guides make perfect love interests, heroes, sages and ambivalent allies—as well as being walking reference texts.

*TM Lisa Pondsmith, 1992



SPECIAL: ABOUT ZOMBIES

In Dream Park, a ZOMBIE is not only a shambling mess of disintegrating protoplasm. Unlike other roleplaying games, when a Player is killed out of the action, he doesn't have to sit around and watch his friends have a good time. Nope, in Dream Park, the Gamemaster has the option of letting the Player come back into the Game on the other side, playing one of the Gamemaster's Actors. This is called playing a Zombie.

There are a couple of advantages to playing Zombies. First of all, the Player gets to stay in the action, instead of sitting around. Second, he has a real motivation to play the Zombie well; a Zombie player automatically recovers half of his lost Game Points. When you've just lost 1,000 points by being killed out, getting back 500 can be a real incentive. The best thing about zombieism is that it's surprisingly FUN. Players really get into it. They get to be villainous to their friends, swash their black capes, and really act out. After a while, players almost look forward to it. Here's the catch—as a Gamemaster, you'll need to set aside at least one or two Actor roles which can be played as zombies. The roles should be simple, easy to pick up, and never central characters like Henchmen and Villains. Don't set aside more than two zombies in any one Game; otherwise, you may find your entire Party has swapped sides halfway through. Set aside a couple choice parts, let your Players know that there are only two slots, and bring people back selectively (by either die rolls, drawing straws, or "first killed, first zombied").



CHARACTER TEMPLATES

How do you get interesting Actors? One trick is to pick an interesting hook on which to build the characterization. For this, we offer you a handy crib; a file of interesting Character Templates; Actors who, by their very nature, ought to be interesting. Each template below describes the character, his or her ten Basic Skills, Base Wounds and his or her motivations and traits. They can be used as stock characters or customized as desired to create highly individualized characters.

THE NEUTRAL

The Neutral plays both sides of the fence, looking out for his own interests. He won't go out of his way to help, but he won't go out of his way to harm either. Make sure you know what he really wants, or else. Motivations: Looking out for Number One. Getting the best deal. Traits: Non-committal. Never tells you what he thinks.

MELEE WEAPON	2	RANGED WEAPON	2
HAND TO HAND	2	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	3	WILLPOWER	2
BASE WOUNDS: 6 +			

ALLY

The Ally believes in the Players' cause, and will help the party whenever possible. The Ally often represents more than a single person, and may be the leader of a force of soldiers, a kingdom, or a rebel band. Motivations: To help the party. Traits: Loyal, friendly, willing to help out.

MELEE WEAPON	2	RANGED WEAPON	2
HAND TO HAND	2	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	2	WILLPOWER	2
BASE WOUNDS: 6 +			

GUIDE

The Guide is a walking encyclopedia of information about the world the Players have just entered. Usually friendly, often outgoing, he or she will never volunteer or prompt, but will always answer truthfully. Motivations: Give the party information when they ask. Traits: Usually in background, helping out, but not volunteering.

MELEE WEAPON	2	RANGED WEAPON	2
HAND TO HAND	2	KNOWLEDGE	4
TINKERING	1	DODGE	3
ATHLETICS	2	STEALTH	2
AWARENESS	3	WILLPOWER	3
BASE WOUNDS: 6 +			

AMBIVALENT

ALLY

The Ambivalent Ally is on your side, sort of. Watch for when the wind changes; he may betray you then. Motivations: Money, having a good time, or just boredom. Traits: Moody, reckless, tends to withhold information.

MELEE WEAPON	3	RANGED WEAPON	3
HAND TO HAND	3	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	2
AWARENESS	2	WILLPOWER	1
BASE WOUNDS: 6 +			

ZEALOT

The Zealot believes in his cause and will sacrifice anything or anyone to achieve his goal. This means you; especially if you've allied with him for mutual assistance. Motivations: Upholding his cause over all. Loyalty. Power. Traits: Secretive, arrogant, moody; will betray anyone, even his friends, for the Cause.

MELEE WEAPON	2	RANGED WEAPON	2
HAND TO HAND	2	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	5
BASE WOUNDS: 6 +			

HERO

The Hero is strong, skilled, heroic—and he always fights for Good. However, he's also stubborn, refuses to do anything even faintly illegal, and upholds a rigid moral code beyond that of other mere mortals. Motivations: Honor, fair play. Traits: Stubborn, proud, but friendly.

MELEE WEAPON	5	RANGED WEAPON	4
HAND TO HAND	4	KNOWLEDGE	2
TINKERING	1	DODGE	3
ATHLETICS	3	STEALTH	1
AWARENESS	2	WILLPOWER	2
BASE WOUNDS: 6 +			


DANGEROUS LOVER

The Dangerous Lover loves you but follows his or her own path. Get in the way and you may get steamrolled. Motivations: Wild, moody, with a penchant for trouble, but incredible in the clinch. Traits: Romantic, dashing, slightly psychotic in a charming and scary way.

MELEE WEAPON	3	RANGED WEAPON	3
HAND TO HAND	3	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	1
BASE WOUNDS: 6 + 			


KID

The Kid wants to be just like you! He'll mimic you, follow you, and get into trouble for you. Motivations: Hero worship. Loves you. Traits: Clumsy. Tags along. Charmingly childlike.

MELEE WEAPON	1	RANGED WEAPON	2
HAND TO HAND	1	KNOWLEDGE	1
TINKERING	1	DODGE	3
ATHLETICS	2	STEALTH	4
AWARENESS	3	WILLPOWER	1
BASE WOUNDS: 4 + 			

DANGEROUS ALLY

You almost wish he wasn't on your side. Violent; prone to flying off the handle and doing stupid, rash things, he's as dangerous as your enemies! Motivations: Dislikes following orders. Rebellious, antisocial. Traits: Bad temper. Short attention span.

MELEE WEAPON	4	RANGED WEAPON	3
HAND TO HAND	3	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	1
BASE WOUNDS: 6 + 			

SIDEKICK


The Sidekick travels with you through thick and thin, helping you in any way he can. More often an obstacle than a help, he is willing to lay down his life to save you. Most of the time, you end up rescuing him. Motivations: Wants to be helpful. Traits: Underfoot a lot. Says "golly" all the time.

MELEE WEAPON	2	RANGED WEAPON	2
HAND TO HAND	2	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	1
BASE WOUNDS: 5 + 			

SAGE

SUBPROFESSIONS: MEDIC, PRIEST

The Sage lives in obscurity. Secretive, he has great knowledge and often superhuman powers. You must penetrate his barriers, physical or emotional, before he will impart his wisdom to you. Motivations: Knowledge, inner peace. Traits: Talks in parables. Refuses to explain anything. Crotchety.

MELEE WEAPON	1	RANGED WEAPON	1
HAND TO HAND	1	KNOWLEDGE	5
TINKERING	2	DODGE	3
ATHLETICS	2	STEALTH	2
AWARENESS	4	WILLPOWER	4
BASE WOUNDS: 4 + 			

PSYCHOTIC ENEMY

The Psychotic Enemy wants you dead. He's crazy and driven by madness. He'll do anything to harm you. Motivations: Random violence for the heck of it. Traits: Antisocial, vindictive, nasty habits. Tortures small animals for fun.

MELEE WEAPON	5	RANGED WEAPON	4
HAND TO HAND	4	KNOWLEDGE	3
TINKERING	2	DODGE	4
ATHLETICS	4	STEALTH	2
AWARENESS	3	WILLPOWER	3
BASE WOUNDS: 6 + 			


HELPLESS LOVER

The Helpless Lover loves you, but is constantly being kidnapped, threatened or tormented. You're always rescuing him/her. Motivations: Loves you. Wants to protect you, but can't. Traits: Simple, direct, doesn't think about the risks.

MELEE WEAPON	1	RANGED WEAPON	1
HAND TO HAND	1	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	1	STEALTH	1
AWARENESS	1	WILLPOWER	1
BASE WOUNDS: 4 + 			


BYSTANDER

The Innocent Bystander was just standing there when everything happened. Useless in combat, a dangerous obstacle always in the way, he just wants to get back to the way life was before you showed up. Motivations: Wants things back to "normal". Traits: Complains a lot.

MELEE WEAPON	1	RANGED WEAPON	1
HAND TO HAND	1	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	1	STEALTH	1
AWARENESS	1	WILLPOWER	1
BASE WOUNDS: 4 + 			

EVIL ENEMY

Evil Without Redemption; the primal horror. Sadistic, violent, cold blooded. He cannot be saved. Motivations: Enjoys hurting things. Has little or no emotions. Fond of strange costumes and/or affectations. Traits: Dark, Arrogant, Intellectual.

MELEE WEAPON	5	RANGED WEAPON	4
HAND TO HAND	4	KNOWLEDGE	3
TINKERING	2	DODGE	4
ATHLETICS	4	STEALTH	2
AWARENESS	3	WILLPOWER	3
BASE WOUNDS: 6 + 			

LIKEABLE ENEMY

If the Likeable Enemy wasn't your opponent, you'd call him friend. Attractive, pleasant to be with, he opposes you only because he feels he's right. Motivations: His word; personal goals. Traits: Great dresser, knowledgeable, likes the good life.

MELEE WEAPON	5	RANGED WEAPON	4
HAND TO HAND	4	KNOWLEDGE	3
TINKERING	2	DODGE	4
ATHLETICS	4	STEALTH	2
AWARENESS	3	WILLPOWER	3
BASE WOUNDS: 6 + 			


THUG

The Thug is a mindless grunt with muscles and weapons galore. Goes where he's sent, attacks whomever he's told to. Too dumb to fear anything. Motivations: Money. Not getting hit by the Villian. Hurting things smaller than he is. Traits: Nasty, brutish and tall.

MELEE WEAPON	2	RANGED WEAPON	2
HAND TO HAND	2	KNOWLEDGE	1
TINKERING	1	DODGE	3
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	1
BASE WOUNDS: 6 + 			

MONSTER


The Monster lurks wherever unwary Gamers tread. His job is to rip their faces off whenever they show up. Motivations: Hunger, a geas that forces him to guard something, even boredom. Traits: Bad tempered, violent, foul habits.

LARGE CLAW	3	SPECIAL ATTACK*	3
MEDIUM BITE	3	DODGE	3
ATHLETICS	3	STEALTH	3
AWARENESS	2	WILLPOWER	2
BASE WOUNDS: 12 + 			

*Breath Weapon, Poison, Buffet, Stings, etc. If any.


LOGICAL ENEMY

The Logical Enemy isn't doing this to you because he's evil or because he doesn't like you, you're just in the way. If you could just understand him, he's sure you'd join his cause. Motivations: Logic. Traits: Logical, emotionless, ominously pleasant.

MELEE WEAPON	5	RANGED WEAPON	4
HAND TO HAND	4	KNOWLEDGE	3
TINKERING	2	DODGE	4
ATHLETICS	4	STEALTH	2
AWARENESS	3	WILLPOWER	3
BASE WOUNDS: 6 + 			


GRUNT

The Grunt is the lowest form of the Villain's soldiers; he's not smart (a rock is smarter), not powerful, and can't do a lot. But he makes up for this through sheer numbers; Grunts attack in waves of dozens. Motivations: Guard things. Eat, sleep, pillage. Traits: Nasty, brutish and short.

MELEE WEAPON	1	RANGED WEAPON	1
HAND TO HAND	1	KNOWLEDGE	1
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	1
BASE WOUNDS: 5 + 			

HORROR


The Horror is a smart Monster; one with skill, cleverness and formidable weapons at its disposal. A Horror usually travels the land, killing and maiming at a whim. Motivations: Cause fear, eat helpless things. Traits: Often can talk. Uses tools, spells, powers. Evil, in a simple, direct, brutal way.

MONST. CLAW	4	SPECIAL ATTACK*	4
HUGE BITE	4	KNOWLEDGE	3
DODGE	3	ATHLETICS	4
STEALTH	2	AWARENESS	3
WILLPOWER	3		
BASE WOUNDS: 20 + 			

*Breath Weapon, Poison, Buffet, Stings, etc. If any.


HENCHMAN

The Henchman works for the Villian, for either money, a mutual goal, or romantic interest (sometimes all three). A deadly yes-person. Motivations: Vengeance, Power, Money. Traits: Secretive, always planning, devious, violent.

MELEE WEAPON	4	RANGED WEAPON	3
HAND TO HAND	3	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	1
BASE WOUNDS: 6 + 			

FRIGHT


The Fright is a small Monster; one without a lot of natural weapons or armor, like a vampire bat, small creeper or goblin. The Fright usually travels in packs, attacking from ambush. Motivations: Hungry. Not smart enough to be evil. Traits: Sneaky, cowardly, likes to gang up in packs of a half dozen or more at a time.

LARGE CLAW	2	SPECIAL ATTACK*	2
MEDIUM BITE	2	DODGE	2
ATHLETICS	3	STEALTH	3
AWARENESS	2	WILLPOWER	1
BASE WOUNDS: 6 + 			

*Breath Weapon, Poison, Buffet, Stings, etc. If any.

TERROR

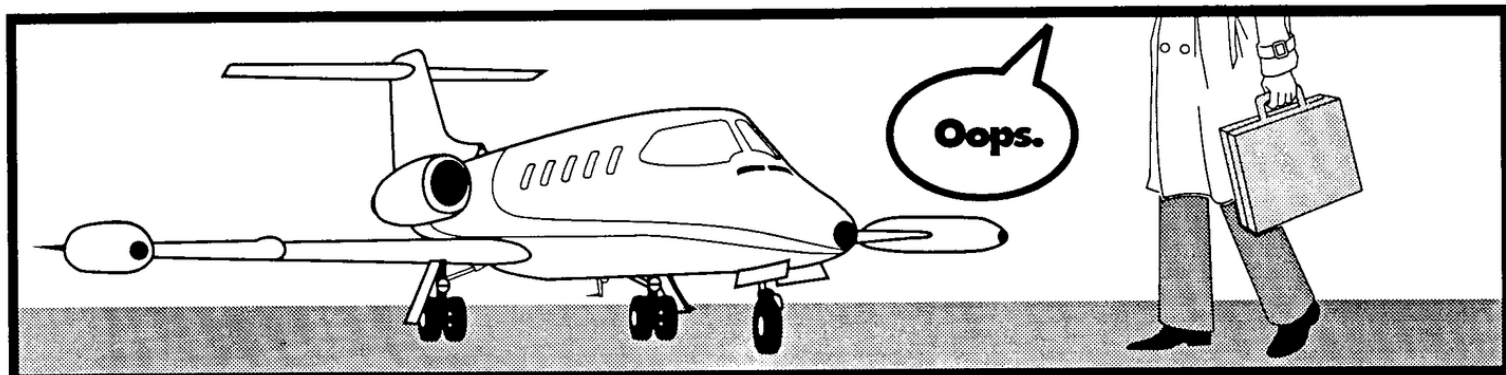
The Terror is a very smart Monster; probably more clever than most humans. Dragons, Demons; these are examples of true terrors. Motivations: domination, rulership, causing fear, promoting Evil. Traits: Clever, stealthy. Can always talk. Uses spells, tools and powers at will.

GIGANTIC CLAW	5	SPECIAL ATTACK*	5
MONST. BITE	5	KNOWLEDGE	4
DODGE	2	ATHLETICS	3
STEALTH	2	AWARENESS	4
WILLPOWER	4		
BASE WOUNDS: 30 + 			

*Breath Weapon, Poison, Buffet, Stings, etc. If any.

SCALING YOUR ACTORS

The last problem with placing Actors into your Game is scaling them in relation to your players. Too weak, and the Game's a pushover. Too powerful, and the Game's a deathtrap. The trick is to rate your Actors' skills in such a way as to always provide a challenge to your players, without making the Game a no-win situation. Luckily, there are two ways to do this.



1 SLIDING SCALE

One way to build Actors for a Game is by using a **Sliding Scale**, which is applied to each Actor's Skills. In this way, we ensure that as the Players get tougher, so does the Opposition. The sliding scale value is then added to an average of the Player's Skill in each category to determine the Actor's level. Sliding Scale modifiers fall into the range of points below:

Grunts, Frights	1 to 2 points below average of Player characters
Thugs, Monsters	Equal to average of Player characters
Henchmen, Horrors	1 to 3 points above average of Player characters
Villains, Terrors	3 to 5 points above average of Player characters

In most cases, the four skills you'll need to know in a combat situation will be the Actors Ranged Combat, Melee Combat, Hand to Hand and Dodge Skills. To balance the skills of your Actors, start by averaging the four combat skills of all the Players in the party. Round any decimal values down. For example:

	Player 1	Player 2	Player 3	Player 4	Player 5	Average
Ranged	5	7	4	3	2	4
Melee	6	6	2	6	5	5
Hand	2	3	8	7	5	5
Dodge	2	3	6	7	7	5

Now add a Sliding Scale modifier for each Actor to this average. For example:

	Average	Gruft (-2)	Thug (0)	Henchman (+2)	Villain (+3)
Ranged	4	2	4	6	8
Melee	5	3	5	7	9
Hand	5	3	5	7	9
Dodge	5	3	5	7	9

The result will give you Actors who will be tough to beat, but not impossible. For example, Players 3 and 4 have a fairly good chance of even hitting the Villain. However, Players 1 and 2 had better make sure they stick to fighting the Grunts!

Specific and special skills, such as spells, superpowers or special abilities should be determined on a case by case basis. The trick here is to give your Actors abilities that are roughly equal or slightly better (1-3 points) than the Players. Use common sense in this; you don't want to kill everyone off in the first five minutes of the Game, or they'll never play with you again.

Wounds: On average, human-sized Actors will have Wounds equivalent to the Players; the best solution is to roll 1 die and add 6 to the result. Applying this value to all the Actors within a particular class (such as all Thugs in a specific battle), will simplify combat greatly. If you really want to make a Thug tougher, we suggest that you set a ceiling of about 14 Wounds.

Monsters are another story. Many of these, by rights, should be a lot harder to kill than mere Players. Here's a good rule of thumb. First, decide whether your monster is Wimpy, Average, Tough or Really Tough. Add up all of the Wounds of all Players involved in the combat with the Monster. Then apply the modifier value below to determine the Monster's final Wound level:

Wimpy Monster	Divide Players' total by four
Average Monster	Divide Players' total by three
Tough Monster	Divide Players' total by two
Really Tough Monster	Equal to Players' total

For example, say your Players have Wounds of 12, 8, 10, 9 and 7 respectively. Their total would be 46 Wounds. Rounding decimals down, the result would be:

Wimpy Monster	11 Wounds
Average Monster	15 Wounds
Tough Monster	23 Wounds
Really Tough Monster	46 Wounds

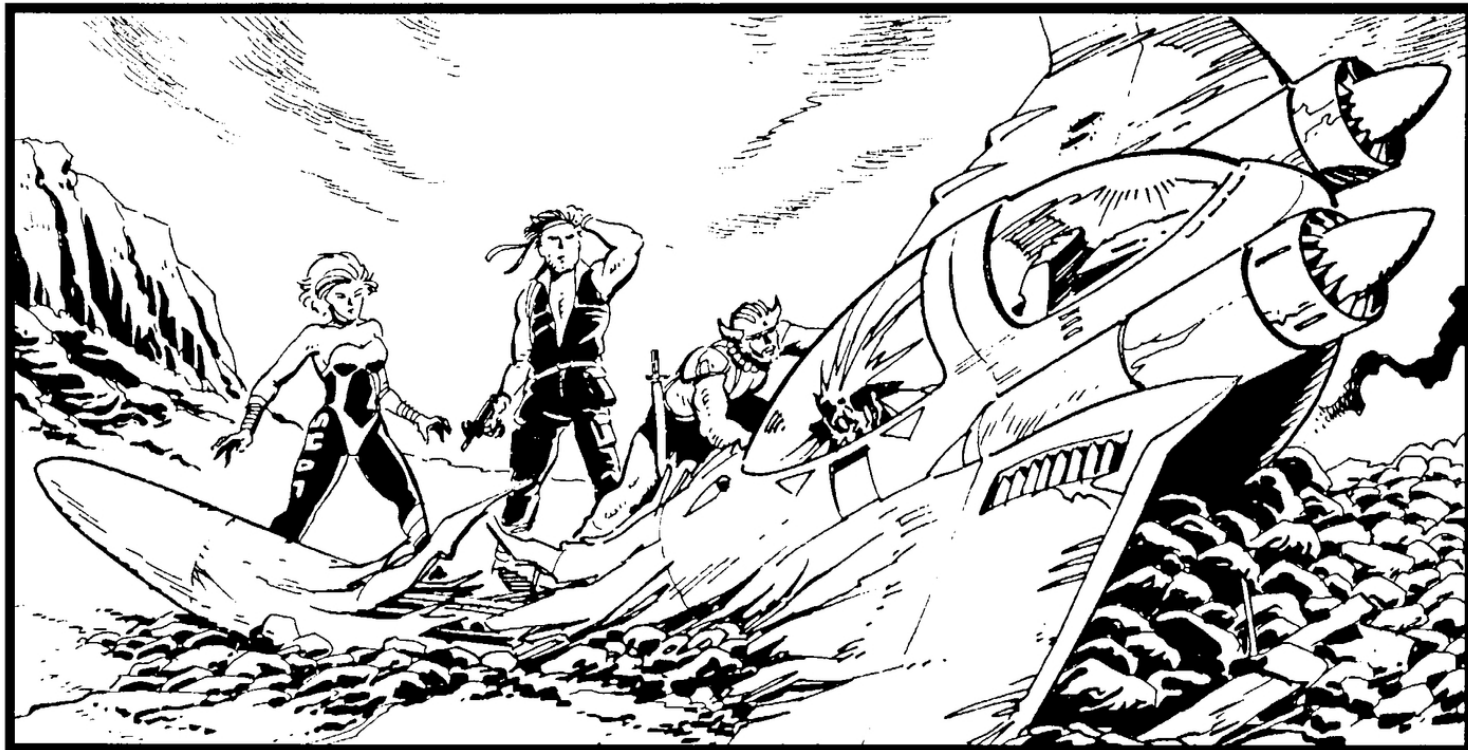
The lethality of the monster can be balanced with a combination of Armor and natural weapons. Your final goal is to create enough of a threat to scare your Players to death, but not wipe them out instantly. After a few Games, you'll develop a sense for what works and what doesn't, until then, it's best to err on the side of caution. You'll soon get the hang of it, and then—watch out Players!

2 BUILD BY POINTS

The other option is to build an Actor by using Game Points, just as you would an Advanced Character. Start by picking the Actor Templates that most resemble the Characters, Guides, Villains or Monsters you want to put into the Game. Now add up the total number of Game points of all the Players you will have participating in the Game. Working from this pool of Game Points, buy Skills, improve Basic Skills (at a cost of 1 point per level of advancement), Weapons, Gear, Spells and Powers for your *entire* cast of Actors. Buy things for each Actor in your scenario until you run out of Game Points.

This method is going to be a little more time-consuming, but allows you to better tailor an Actor to exactly match the level of your Players. It also means, however, that it will be easier to build megacharacters; one or two Actors with so many Game Points that they can afford any Power, any level of Skill, and any type of Weapon or Armor. We suggest using extreme caution when using the point building system—if your Players had problems with the Sliding Scale System and Actors who were always just a little bit better than they are, they're going to HATE superpowerful characters who can kick their tails without breaking a sweat.

PROPS: GOODIES, GADGETS & STUFF



PROPS are the last things you'll need to finish designing your Game. Props are any tools, weapons, spells, geegaws or important items that show up in the adventure or are important to the plot. Most only exist in the world for the Players' use, such as riding animals, food, ships to travel on, etc.. Others, like spells and magical weapons, must be discovered or won by Players (as part of a Development or Cliffhanger scene). Once you've decided on what Props you need for each scene of your Script, write the name of the Prop on your Beat Chart or Game notes.

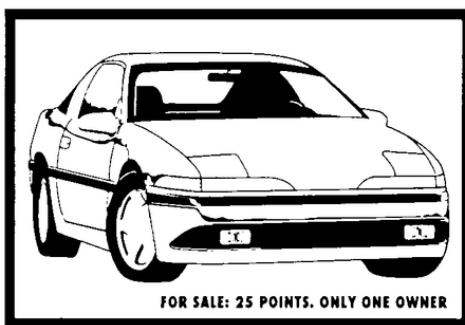
In general, you can find most of the Props you'll ever need in the Gear section of these rules (pg. 62). However, since Props can be such an important provision of a Game, it's best if you design the important ones for each adventure. Important Props include **Magical or Advanced Weapons, Special Pets or Vehicles, Special Spells and Powers**.

1 MAGICAL OR ADVANCED WEAPONS, TOOLS, ETC.

These are the most important types of Props you'll need to design in your Game. To modify a weapon or tool, use the Modification Rules on pg. 61. To give a weapon or artifact magical or other powers, simply use the spells, superpowers or other abilities on pages 46 through 60. Use care when creating these devices; Players usually get to keep these from Game to Game, and unless you've got a way of neutralizing *Blasto, the Sword of Ultimate Destruction*, you'd better make sure you want to deal with it over and over.

2 SPECIAL PETS AND VEHICLES

can also be constructed just like Weapons, using the Modification Rules on pg. 61. A pet can be given skills, spells or other abilities if desired. The best way to do this is to construct the animal using the basic 20 Game Points of a starting character. Once again, caution is advised; giving a player a dragon is usually not a good idea.



3 SPECIAL POWERS AND SPELLS

should be designed using existing Spells and Powers as a guide. Dream Park Spells are designed to cover a wide variety of genres and mythologies; often the spell you need can be adapted from something already in the rulebook. If you have to create a new spell or power, make sure you've established definite Ranges of Effect, Durations, Effects and Damage before you let it get loose. A good rule of thumb is to "repeal" all special spells or powers at the end of the Game for which they were created.

4 ONE-SHOT PROPS

These are devices, spells or powers that are expressly designed for a particular Game and that you do not want to exist beyond that particular venue. For example, if you created the *Nautilus* for a *20,000 Leagues under the Sea* Game, you certainly wouldn't want your Players walking off with it at the end of the session! There are a couple of tricks to remember with one-shots:

- Make sure the one-shot is owned by a powerful Actor, and that if the Actor dies, the one shot goes to another Actor.
- If the one-shot prop must be used by a Player, design it with a built in return clause; it is borrowed from the temple of Zorn to be used by a hero only to save the Land, or the original owner is ill and has loaned it to you. Never give a powerful prop away unless you are prepared to live with it for a number of Game sessions!
- Never let a Player cash in a one-shot for Game Points!

THE SOUTH SEAS TREASURE GAME

Now that we've covered all the steps to creating a Dream Park Adventure, let's take a look at how they all go together; in this case, by looking at the original Dream Park adventure—**The South Seas Treasure Game**.

THE BACKGROUND

GENRE: PULP+HORROR (ZOMBIES, LOST TREASURES, TROPICAL REALMS, 1940-50'S SETTING) Based heavily on the Melanesian Cargo Cult mythos, in which South Seas natives believe that the right ceremonies will "open the road to the cargo" i.e., make the wealth of their European conquerors available to them. There is also a little pulp-fiction genre mixed into the story, with an atomic bomb and an alternate world where Japan may (or may not) have won the war because a mysterious secret weapon was lost to the Cargo Cultists.

UNIVERSE RULES: All things are influenced by a series of Melanesian gods, mixed with Christian symbolism • European artifacts grant power to their owners • Canned food and soft drinks have the greatest power • Sympathetic magic works; airplanes and ships can be diverted from their courses by using models • Murdered people come back as zombies • Ghosts grant the possessors of their bones great power.

PLACES UNIVERSE RULES USED: Daribi villagers demonstrate magic use • Riddle duel with Yali demonstrates rules of Cargo Cult Heaven • Foré magic "lab" demonstrates use of sympathetic magic • Table ceremony demonstrates how to use Daribi Magic.

LIMITS: Up to Modern weapons and equipment. No superpowers, psionics or resurrection spells.

GOAL: Discover what the South Seas treasure is and get it back to civilization.

THE BEAT CHART

BEAT	TYPE	ACTION IN NOVEL
1) Hook	Crisis	Plane crash in New Guinea
2) Cliffhanger	Monster	Party fights the giant water snake
3) Development	Alliance	Join Maibang & the Daribi tribe
4) Cliffhanger	Ambush	Fight the giant hornbills
5) Development	Rescuers	Save Lady Janet from the Foré sacrifice
6) Cliffhanger	Battle	Fight Foré, save Janet, run from Nibek
7) Development	Personal Stake	Chester is poisoned, party must save him
8) Cliffhanger	Contest	Riddle duel with Yali, the Cargo God
9) Development	Revelation	Reach Sea of Lost Cargo, Foré base
10) Cliffhanger	Pursuit	The Haiavaha chases party
11) Development	Hidden Weakness	Party steals black fire from cave
12) Cliffhanger	Ambush	Attacked by Foré outside cave
13) Development	Not What It Seems	Atomic Bomb is a trap, lose Engineer
14) Cliffhanger	Battle	Attack of the Kuru zombies
15) Development	Revelation	Find the Spruce Goose
16) Climax	Final Battle	Battle Kuru zombies to reach Goose
17) Resolution	Happy Ending	Escape into sunset with the Goose

THE ACTORS

NAME	TYPE	ROLE IN NOVEL
Maibang the Guide	Ally	Educated Daribi native, player's Guide
Lady Janet	Ally	Damsel in distress & occasional Guide
Yali	Cargo Cult God	Riddles the players for Chester's life
Haiavaha	Monster	Guardian of the Black Fire
Foré Priest	Evil Enemy	Lots of them, opposing the players
Kuru Zombies	Thugs	Laughing zombies who attack players
Biditaurabo-haza	Monster	Deadly "man-making-ripe" snake
Pigbidi	Sage	Daribi chieftain and sorcerer
Hornbills	Monster	Flying attackers in Daribi village
Nibek	Monster	Tough Foré guardian monster

HAVEN'T READ THE BOOKS YET?



Shame on you! Go out and buy a copy of Dream Park right now! It's from Ace Science Fiction, is available at any local bookstore, and will cost you a mere \$3.50.

In the meantime, while you're reading the books, we'll recap the Game plotline for those of you who lost your copies. We'll skip the murder-mystery subplot, because we know you don't want us to give the ending away.

THE SOUTH SEAS TREASURE GAME

Lead by legendary Loremaster Chester Henderson, the Gamers begin the adventure travelling on a modern 21st century helicopter. The chopper mysteriously transforms in midflight to a 1940's DC-3, which makes a forced water landing in a New Guinea lake. After fighting their way ashore past a giant snake, the party is met by a native guide (Maibang), who leads them to the village of his people, the Daribi (a tribe of notorious cannibals).

While attending a magical Daribi ceremony, the party is attacked by a pack of giant birds. Driving off the attack, they leave the village and travel through the jungle towards an abandoned church, now in the hands of the Daribi's mortal enemies, the evil Foré tribe. Along the way, they are warned by the ghosts of two U.S. servicemen about a powerful weapon the Foré have stolen.

Reaching the desecrated mission, the adventurers must rescue a captured British noblewoman (Lady Janet) from a Foré sacrifice. The natives are easily defeated, but the Foré priests summon the Nibek, a horrific monster which nearly kills all of the party.

While investigating a buried Cargo treasure site, Chester is bitten by the deadly Biditaurabo-haza ("man-making-ripe-snake"), which kills its victims by rotting them from the inside out. To save his life, the party must journey to Cargo Cult Heaven and challenge the Cargo Cult god, Yali, in a deadly riddle contest. Yali wins the contest, but another player sacrifices his life in exchange for the Loremaster's.

Returning from Heaven, the Adventurers find themselves at the edge of a vast bay, filled with hundreds of wrecked ships and planes. This is the Sea of Lost Cargo; a Foré stronghold where, through sympathetic magic, European vessels are lured to be destroyed.

Continued on page

From previous page.

the Cargo Cults. The party discovers (and destroys) an important Cargo Cult "magic workshop", but are driven away from the area by the arrival of the Haiavaha, a gigantic gorilla-like monster from Melanesian mythology.

From Maibang, the adventurers learn that the Haiavaha is the guardian of the magical black fire, which they will need if they are to complete their quest. The party's Thieves manage to steal the fire, but the rest are attacked by the Foré as they wait outside the cave.

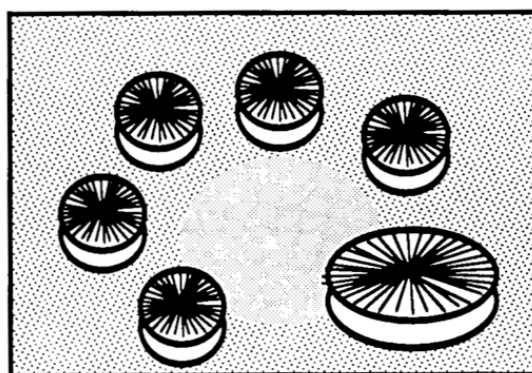
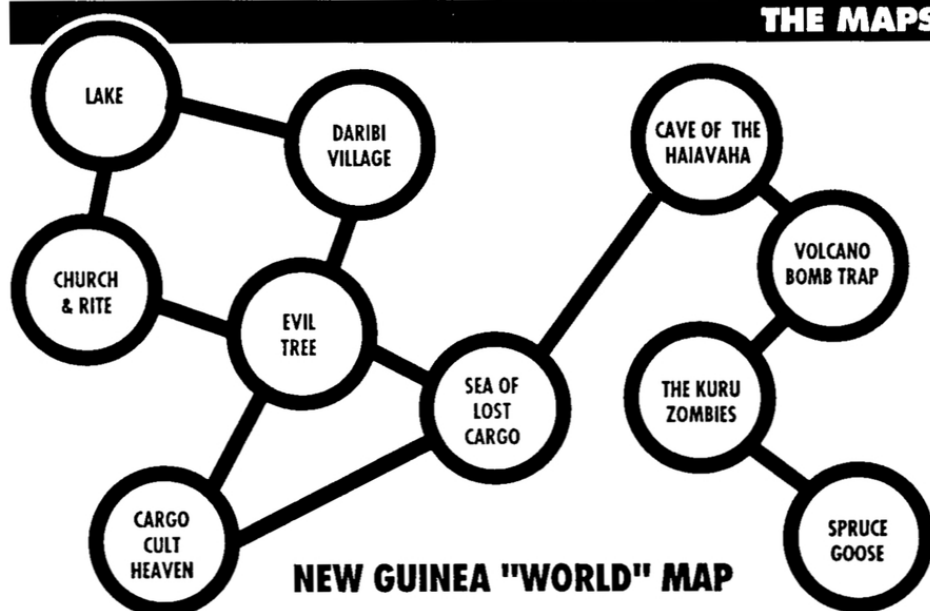
The quest continues deeper and deeper into the mountains, eventually coming to the mouth of a huge volcano. Inside, the party discovers an ornate Foré altar with—ta da!—what appears to be an atomic bomb resting in the center! Is this the Cargo they've been desperately seeking? While the party is trying to move it to safety, the "airplane's egg" suddenly activates. The party is saved from certain destruction only through the use of the black fire and the heroic sacrifice of their Engineer.

The "atom bomb" turns out to be a red herring, cunningly placed by Gamemaster Richard Lopez. A longtime rival of Chester's, he has designed this Game to show up his adversary for once and for all. Lopez now assaults the adventurers with hordes of rotting zombies, infected with a dread Kuru "laughing sickness".

The party only barely manages to struggle over the mountains to the coast, where they stumble into a secret Foré harbor. There, in the center of the harbor, lies the Cargo they have been seeking—the world's largest airplane, the legendary Spruce Goose! During a climactic battle with the Foré priests and their giggling zombie legions, the secret of the Goose is at last uncovered, and the adventurers roar off into the sunset without a minute to spare.

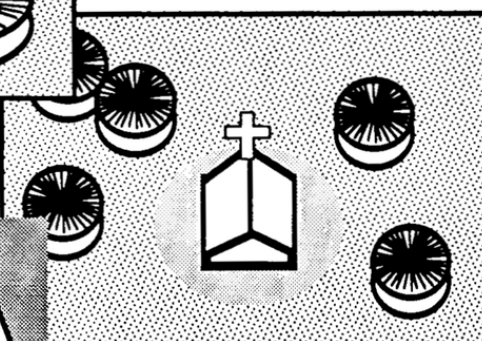
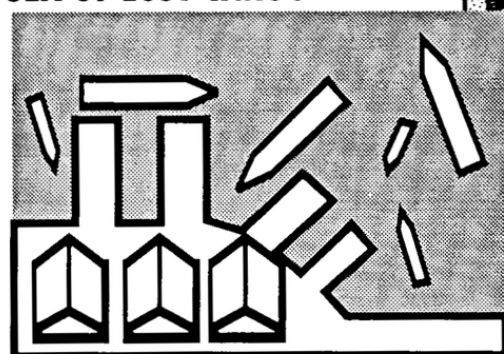
This, of course, is only the roughest summary of what is one of the most exciting adventure novels to come along in a long while. Part techno-murder mystery, part Indiana Jones and H. Rider Haggard, the original Dream Park novel will give you a feeling for live roleplaying like nothing we can describe in any mere game. Read it. You'll love it. We did.

THE MAPS



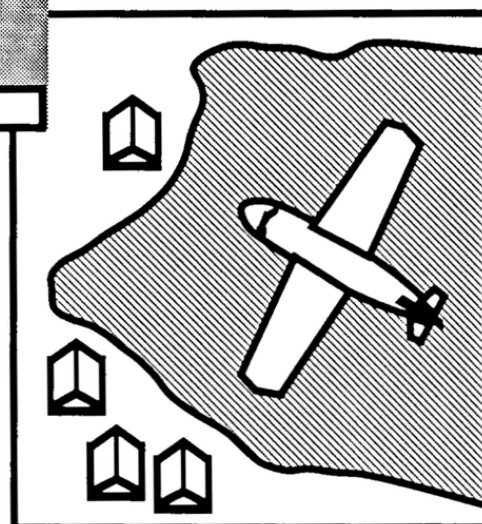
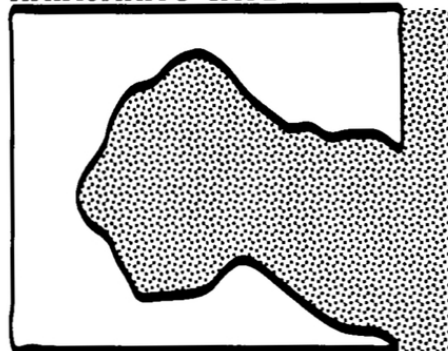
DARIBI VILLAGE

SEA OF LOST CARGO



ABANDONED MISSION

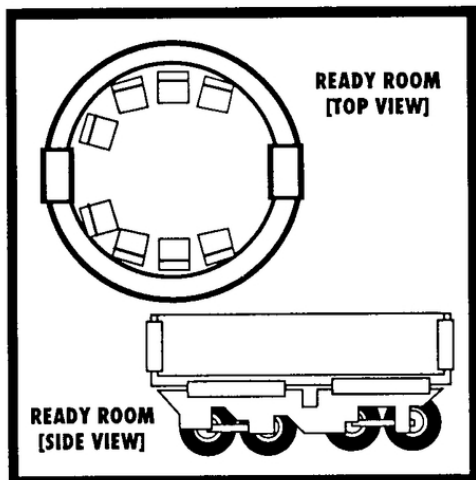
HAI VAHA'S CAVE



THE GOOSE

SETTING THE STAGE

Before you start your Dream Park Game, let's talk about **Staging**. By setting up the Game from the start as an exciting, competitive event, you'll make sure it's fun all the way through! Here are a few hints to work with:



1 START YOUR GAME IN THE READY ROOM

The Ready Room is a staging area that is adjacent to the main Gaming Areas. It's abilities are somewhat deceptive; in reality, this rather large space is actually a sophisticated elevator/transportor device which can be moved to various areas of the Park. The floor is stabilized and shock damped; the elevator and horizontal transport mechanisms are adjusted so that Players don't even know they've been moved.

The Ready Room is designed to allow the Game to start off with a BANG; from the moment the big blast doors (designed to look dramatic) open with an ominous whining rumble, your players are primed to explode into the scene.

5 THE THREE QUESTIONS SCENE

Although this isn't exactly in the Dream Park novels, we've found that the Three Questions Scene is very effective in a role playing setting. The Gamemaster saunters (or holograms) into the room and tells the Players they don't have a chance (see Step 2). But then he decides to take pity on them. He'll let them ask him THREE LAST QUESTIONS. In turn, he will agree to answer each question truthfully with a yes or no answer. No more. No less.

Instantly, the players leap into action. One player almost always asserts him/herself as the Party Leader; the one who asks the questions. Ideas and theories about the Game are furiously exchanged. Questions about the nature of the Game are thrown out at high speed.

In a mere few seconds, a random group of players becomes a team. They have to; the Three Questions Scene forces them to cooperate on a tough problem almost immediately. And as the Gamemaster, you aren't really giving much away; even the most complex question doesn't reveal much when the answer is a yes or no without elaboration. After a couple Games, if you skip this step, the Players'll start hounding you about it. Trust us.

2 DON'T FORGET THE SNEERING GAMEMASTER SCENE

The Gamemaster is also one of the most important characters in your Dream Park game. By bringing him or her into the Game play at certain points, the Players can occasionally be reminded of the Park setting, and that they are basically contestants in a highly competitive setting.

At the start of each Game, the Gamemaster should make a point of confronting the Players. He can do this via the large holoscreen set in the Ready Room wall, or he may even want to saunter through the Ready Room for a more personal touch. Although all Gamemasters aren't the same, they should have the same general attitudes:

- 1) I'm way better at this than you are, and I plan to prove it.
- 2) This Game is really tough and you're gonna die horribly in the first two minutes.
- 3) Gee, I really pity you poor victims.

This can be expressed in a variety of ways. Some Gamemasters are sympathetic (see #3). Others are hostile and arrogant (#1). Others are just in it for the challenge of a good Game (#2). Try to develop a few types of Gamemasters over the course of your Games; they will help your players get a sense of the "real enemy" they will be dealing with, and help maintain the Dream Park feeling you're after.

3 HINT #1: MAKE THE GAMEMASTER AN ACTIVE PARTICIPANT

The Gamemaster can be a great tool for keeping Players AWARE OF THE GAME. See, in a regular roleplaying Game, you want players to forget that they're playing a game. But in Dream Park, you want to occasionally remind them of the Game they're playing; not the one where you're all sitting around the table, but the Game inside the game; the one where they're sneaking through a huge Game Dome filled with deadly robots, holograms and virtual victimizers.

Every so often, have your Gamemaster say something into the virtual helmet speakers of a random player; words of encouragement, the occasional sneer, or just a comment ("Smooth move, ace."). The comment can be by note if you want it to be secret. Encourage your players to comment back. We want them to be aware of your fictional Gamemaster staring over their shoulders—all the time.

6 START WITH A BANG

Don't let your players wander aimlessly from the Ready Room into the Game. Hit them hard—from the moment the doors open.

We've made the Ready Room doors open into airlocks, submarine hatches, sandstorms, cargo bays, zoos (with the players as the caged exhibits), minefields, dungeons, or the edges of cliffs. Once we opened the door onto a coral reef 40 feet underwater! The room flooded instantly, causing a desperate scramble for the aqualungs we'd placed just outside the door. It was fun. (See the *Pirate Game* on pg. 94.)

One last thing. If your players are all wearing typically weird or inappropriate costumes, don't ignore it. Use it. Have Actors comment on the strange attire, and force the players to improvise explanations. One group we played with explained the whole thing off by saying they were part of a science fiction convention. Make your players get creative. They'll enjoy it as much as you will.

4 HINT #2: CHANGE GM'S OFTEN

Create a staff of random Gamemasters to run your Games. Give them different personalities, looks, styles and mannerisms. All of this contributes to the Dream Park feeling. Some Gamemasters are tougher than others, some are downright nasty. Some like to run straight Games while others specialize in real genre-busters. There are even a few cute ones out there that your players might even want to go out with (if you plan to extend your Game to extra-Game activities).

In time, the party will probably come to like certain Gamemasters and hate others. If this happens, you will have accomplished a rather neat little trick; managed to shift them from thinking of their opposition as *you*, the person behind this rulebook, and transferred their focus to a character within your Game... And that's what roleplaying is all about.



RUNNING THE GAME

You've put together Genres, Scripts, Actors, Props and Set Maps to create an amazing and challenging test of your Player's skills. Now you're ready to run the Game! But first, just a few things you need to know to make sure it will be a success.

1 BE (CRUEL BUT) FAIR

This is the most important thing a Gamemaster needs to know. In your position as main adversary of the Players, you need to make sure that you are always fair to them. This means not inventing super-powerful Actors that the players can't beat, bending reality to let your Actors off the hook, or any of the millions of ways you could bend the rules to mess up your Players unfairly.

As a Gamemaster, **you** want to be one of those hallowed few who are known as being **cruel but fair**. These Gamemasters are always honest, don't cheat, and never create no-win Games. Yet rarely does mercy stay their hands. When the Players make a dumb move, these Gamemasters are right on them, hammering them with impartial and well-balanced judgements. No wail of "Aw...I really wouldn't have stepped in that pit trap!" deters them from releasing the expected monster or poison arrow. And because these Gamemasters are always fair, their Players accept that when they get hammered, they must have really done something wrong, instead of feeling that the Gamemaster was unfairly picking on them.

2 TAKE NOTES. LOTS OF NOTES

No matter how well you script your Game, your Players are going to always manage to get a few surprises in on you. This, in turn, is going to play holy heck with the structure of even the most well-balanced Game. Roll with it. Take lots and lots of notes, so you don't get caught out. Keep track of what you tell them, and where they deviated from the plot. If things get too far astray, your notes will help you get the Game back on course without violating the Rules of the genre.

Keep your notes around *after* the Game, too. Players start trying to psyche their Gamemasters out in the first Game. By keeping notes, you'll be able to see your own revealing habits. You'll also start to see your Players' habits (and learn new ways to use them in subsequent Games).

3 ADMIT WHEN YOU SCREW UP

Nothing's worse than when you come up with a plan or idea and then a Player shoots it full of holes by protesting, "But hey, you can't do that with a computer (radio/gun/laser/mind control ray)." Nothing except a Gamemaster who then insists (against all logic) that he's actually right when the truth is, he isn't.

You're going to screw up. Face it. In an infinite universe of people and facts, there are going to be people who know more about certain things than you do, and things you just got wrong. Roll with it. Say, "Hmmm...I didn't know that. Give me a minute to think about how my screw up changes things, ok?" Then work out a reasonable answer. Your Players will respect you a lot more for being honest, because when you do hammer them for screwing up, they'll know it was fair.

3 ONE WAY OF KEEPING YOURSELF HONEST (OR THE IFGS IN REAL LIFE)

Actually, the International Fantasy Gaming Society really does exist, and is based in Boulder, Colorado. Each year, the IFGS runs and/or sponsors hundreds of real live-action Games world wide. The IFGS serves a very important function; it makes sure that real-life Dream Park Games are fun, fair and safe for everyone. Their address is:

IFGS
P.O. BOX 3555
Boulder, CO. 80307-3555

However, the real IFGS is going to be a little too busy to read over every Game you want to run with your local play group. This means you'll need to create your own personal IFGS. Here's two options. The first is find a good friend who isn't in your Dream Park group and who isn't afraid to express their opinions (there's one in every game store). Let him or her read over your Game notes and Script and point out problems before you spring it on your hapless players. You'll be glad you did, honest.

The other (and more brutal) way to create your own IFGS is to let your players have the option of reading your Game notes and Script *after* they've been in the Game. They then have the option of penalizing you points (and awarding them to themselves) for sections they think are obscure, biased or otherwise unfair. Warning: this requires a playgroup that is mature, fair and even-handed. You Have Been Warned.

4 PACING IS EVERYTHING

Don't let things drag along. If your players take forever to figure out that the secret door is in the ceiling (one of our favorite tricks—they never think of that), don't let them just sit around. Hit them with a wandering monster for a few turns. Have a few interesting Actors wander through the scene if things seem slow. Set up a few romantic subplots or special events that revolve around the players.

5 DON'T ALWAYS DO THE SAME TYPE OF ADVENTURE

Notice your Games are falling into a rut? Always have alien invasions, just set in different historical periods? Too many zombies showing up each Game?

Take a look at your Game notes every so often. Make sure you don't let your Games fall into a habitual mold; do a radical changeup ever so often. Predicable Games are easy to win. And what's worse is, they're **boring**.

6 FLOW WITH THE STORY, MAKE IT FUN

Your Players are going to deviate from the Script at least three times each Game. It's an unwritten rule of Gamemastering.

What do you do? Flow with it. See where they're taking the story and start looking for places where you can insert things back into the Script again. For example, if they were supposed to find a secret door and they tried to blast through the wall instead, move your door so that the blast uncovers it.

Flow with the Story. Don't try to force the Players back into the Script. Instead, make the script a fluid, malleable thing, where you can insert important events into places where they wouldn't ordinarily occur. Think about making it fun, not forced.

7 WHEN (AND WHEN NOT) TO CHEAT

This is a very simple rule. When you cheat, cheat on the side of the Players. That's it.

Let's elaborate. Say your players have just left the Ready Room into a flooded cavern. There are enough Aqualungs on the cave floor for everyone. You make everyone roll Awareness to spot the 'lungs, and one Player fails.

Do you let him drown? No. It's not his fault that the dice failed him. No, you move the lung closer to him and say, "Hmmm...you're gasping for air when you trip over the Aqualung buried in the mud." Why? Because you should never kill a player on something inconsequential. You want to make sure they get killed out for something they clearly screwed up, or in a fight where they lost fair and square.

Another case. In the first six minutes, the Players kill off an important Guide they'll need to solve the Game. Do you let them? Sure, but cheat. Have another Guide show up a little later. Why? They didn't know enough about the Game yet to know who was important. If they killed the Guide off midway, they deserve everything they get. Likewise, in a combat where an important friendly Actor is participating, don't kill them off unless it's absolutely necessary to the Script.

Are you getting the idea? In each case, you're going to fudge a die roll or an outcome to help the story keep moving; to make sure that when the hammer falls on the players, it isn't because of bad luck, but bad Gaming.

When do you not cheat? When the players have just killed off your Villain and you really wanted a higher Kill Out ratio, you do not cackle "Aha! But then, from the shadows, emerges an even larger and nastier Villain!". Remember; if you have to cheat, remember whose side it should be on. You don't need the advantage. **You** have all the power in the world.

TAKING THE PARK OUT OF THE PARK



DREAM PARK AS A MULTIGENRE SYSTEM.

Congrats. You have just purchased a Complete Multigenre system. You've also purchased a great Core System that allows you to create long running games in any type of setting, a handy dandy system for creating campaigns that span the Realms of the Multiverse (whether technically or magically based), and a convenient "genre processor" that slices, dices...

In this last section, we'll take a look at how to run a Dream Park Game outside of the Park setting; how the system works as a stand alone game system or as a "capstone system" with other roleplaying games. We'll also look at new ways to set your Dream Park Games into your existing campaigns as well.

"...But the Game-master was God. If he could justify it by the rules and logical structure of the Game, he could kill a Player at any time...So the Game-master chose time, degree of fantasy, weapons, mythology, lore, size of party, nature of terrain and so forth..."

—Dream Park

THE DREAM PARK CAMPAIGN SETTING

Let's take a look at a few new angles that come free with your Dream Park Rulebook. In this section, you'll discover how to build a Dream Park in any roleplaying campaign you may already have going, or how to design a long-running Dream Park Campaign in the original setting. Lastly, we'll look at some possible variations on the theme including magically-based Dream Parks, Dream Parks on alien worlds, "total matter/holography-based simulation room"-type Dream Parks and even Real Dream Parks (where you're really dreaming!).

ALTERNATE DREAM PARKS

1 PUT DREAM PARK IN YOUR CURRENT CAMPAIGN

Is your modern or futuristic roleplaying campaign flagging? Why not let your players take their characters on a vacation—to Dream Park! You can set the Dream Park reality into any existing roleplaying system, assuming the setting has a technology sufficient to allow such things as holograms, robots and virtual reality systems. This usually allows Dream Park to be set in any future, near future or advanced modern roleplaying universe with little or no rearranging necessary.

One reason you can get away with this is that the Dream Park setting automatically assumes that no matter how bad your Cyberpunk character was on the Street, here, the only thing the computers care about is how many Game Points he has. This can have a wonderfully leveling effect on an old campaign, as characters adapt to new circumstances far removed from their normal settings. And they can always go back home when the Game's done!

2 MAGICAL DREAM PARK

But why let a lack of technology stop your players from having some Dream Park fun? Imagine if a powerful consortium of mages were to create an amusement park, filled with wondrous adventures and cunning illusions. Perhaps they have even hired a skilled warrior (named Sir Alex of the Griffin) to guard their ensorcelled wonderland against unauthorized wizards and covetous dragons. Dream Park isn't just for technonerdz any more!

3 ALIEN WORLD DREAM PARKS

Take a step further out and imagine Dream Park as a sophisticated simulation of reality, designed by a super-advanced alien race studying human behavior. Herd your players through any convenient multi-dimensional gate (or kidnap them off their gigantic starship) and make them struggle through Game after Game for the entertainment of curious (or sadistic) bulgy-brained bald guys! Also a perfect twist for a superhero campaign that's running out of power-armored megalomaniacs.

4 "HOLOGRAPHY ROOM" DREAM PARK

Come to think of it, why do you need a whole Park at all? Set your Dream Park reality into a sophisticated "hologram-generation deck" located on your favorite spacestation or galactic cruiser. Each Game is another program; even the rides can be generated by the advanced technology of the Galactic Confederation's matter/holographic systems. If your space-game or super-science game is running a little slow, why not take a Dream Park vacation before your next Kargan attack?

5 PARK OF DREAMS

Presented for your Gaming amusement. A shifting reality in which your dreams are REAL. An island in time and space, where anything can happen, as lucid dreamers shape reality and entrap others in their cunning webs of illusion. Game rules can be looser, and reality becomes abstract, as you enter (if you dare)—**THE PARK OF DREAMS!**

The Park of Dreams can be played for horror, fantasy, or any combination between. Players move in the shifting zone of nightmare and reality, with each new Game becoming a new Dream. The

Park of Dreams can be set in a supernatural reality (the Twilight Dream Zone), or even in an advanced technology situation where direct brain stimulation and advanced psi-tech have replaced mere virtual realities.

DREAM PARK CAMPAIGNS

1 THE MULTILEVEL DREAM PARK CAMPAIGN

The original Dream Park novels were written on two levels; the first was the Game itself. The second, more complex level involved a future America where half of California had fallen into the sea, the U.S. government was in slow collapse, and the Mideast, Europe and Japan sparred with the Orbital colonies for world domination.

The tools of this "outer" Game were corporate sabotage, high-tech espionage and murder—the first Dream Park novel, in fact, revolved around the mysterious death of a security guard and a possible case of industrial theft. Later novels involved rival megacorps, Moslem terrorists, orbital colonies and international intrigue. Each of these plots ran parallel to the ongoing Game, with killers, security officers and spies weaving in and out of the thieves, elves and magic users.

You can add this layer to your Dream Park Campaign as well. Start by giving your characters outside jobs in and around the Park. Create a few nasty assassins, industrial spies, world terrorists and corporate heavy hitters. Set some of these Villains to work trying to capture the secrets of the Park for their own nefarious purposes. (If you think that's funny, read the last few pages of *California Voodoo Game* for an example of Dream Tech used for "evil".) Set up your plot just as you would a regular Game, with beats and Actors. Alternate between Game reality and the "real" world with each session.

2 GAME GLADIATORS (THE TV SHOW)

Dream Park Games are more than just fun; they're also big money. Millions are made on CD interactive programs of the most popular Games, movies based on Game adventures, and even TV shows based around the most famous Gamers and Game Personas (such as Acacia Garcia's Panethesia character). One way to set your Games within a larger context is to make your Players part of a competing team that weekly tackles the toughest Games for cash and prizes. (Silly? You haven't seen American Gladiators yet.) The Games are watched by millions on cable and network TV; bets are made on the outcomes and the players with the highest Game Point scores have fan clubs, toy contracts, posters, endorsements, groupies...

3 THE MAD GAMEMASTER

One other way to have your players return week after week for more Gaming is to set up what we call the **Mad Gamemaster** scenario. Each night, the Park's gates are closed and locked by a mysterious madman, who has the players imprisoned in a dungeon far beneath the Park surface. Each night, after the Park has shut down, he releases the Players into the Gaming Area (and his next fiendish Game). In order to escape, the Players must survive the Game while looking for a way out. Those who are killed-out awake the next morning in their cells with a sleeping gas headache. Those who win the Game rush towards the exits only to be overwhelmed by clouds of sleep gas, electrical shocks, huge white balloons...

A word of caution; the Mad Gamemaster scenario only works if you offer your players an underlying mystery to balance the inherent sadism. Like *The Prisoner* (on which it is based), there must be some internal logic or organization to this repeating nightmare...

DREAM PARK AS A CORE GAME SYSTEM

Surprise! Dream Park makes a dandy system for designing a standard roleplaying campaign in any genre. And we mean any genre! Whether it's Jules Verne Superheroes battling the Aztec-Egyptian Axis, or just a hardboiled Detective game set in a world of Zombies, you can design a campaign to do just about anything your twisted little mind can devise. As one playtester commented, "Hey—forget the Park; I'm gonna use this to run my giant-robot piloting Space Wrestler's game!" (Imagine Hulk Hogan coming off the top rope in a 50 meter mecha suit. Scary, isn't it?)

You're going to have to make a **few** alterations, of course; in a realistic game, your players will really be killed, not "killed out", lightswords will probably cut broadswords in half, and you'll probably have to restrict your Players from changing Options at every new Game session. But with a judicious amount of common sense (and by sticking to your universe rules), you can easily adapt the Dream Park system to "power" any standard RPG. You may even want to switch your current roleplaying campaign over, once you discover how easy this system is.

1 SET UP A WORLD STRUCTURE

This is an awful lot like designing a Game, except you're going to be going into a lot more depth. Take a fast look at the Writing Dream Park Games section, starting with pg. 100. Instead of a Game title, come up with a Campaign Setting Title. Next, pick the Genres and Genre rules for your new world.

Instead of writing a Script, you're going to want to write a **long term plot**. Each Beat will now encompass a full Game of the story line; for example, a Development where the Players discover their enemy might take up two or more Game sessions, and involve dozens of beats within each story. Think big; this will have to last you for at least a couple Games.

2 DECIDE ON SOME LOCATIONS

This will almost seem backwards to most experienced roleplayers, but we've discovered that it really makes more sense to decide on the important places in your Campaign first. This helps gives the game you're planning some focus and makes sure you don't get overwhelmed in details.

Think of it this way; most of the time, your players will know less about the world than you will, and will usually be a step behind you in exploring. Just like a space travel game needs to have a definite layout for the heroes' starship before they beam down to the planet's surface, your players will need an idea of the bars, private rooms and hangouts they will be visiting most often before you hit them with the Dread Dungeons of Morgoland.

3 MAP YOUR WORLD

Now you'll want to really map your world; since you'll be covering a lot of details, you'll want a real map of the planet or city where things happen, and some more detailed Set Maps for critical locations (like the King's Palace or the Villain's Stronghold). Most of the time, your world maps will look something like the typical Pirate's treasure map; a big island or continent in the middle of an ocean, surrounded by monsters. If your campaign involves space travel, you may want to draw an overhead view of a few local solar systems as well as a map of the world where the primary action takes place.

4 SET THE GROUND RULES

Does Magic work in your new world? How about Superpowers? What are the traditions? Superstitions? What's the highest level of advancement in the world? Think it over—unlike an in-Park Game, you'll be living with your choices for a long time.

One important thing you should decide **RIGHT NOW** is the tech level of weapons, armor and gear in your world. One way is to work from the Epochal limits on pages 41. If you think you can explain the diversity, you can even blend weapons of any historical epochs; you may have a few rayguns from a lost civilization mixed among the broadswords and the flintlocks.

Once you have ballpark range, you can start tailoring specific weapons and gear to the world. If

you've decided everyone uses rayguns, you can now decide if the Good Guys have better rayguns than the Bad Guys, and if so, how they're better. Use the Modification Rules on pg. 61 for these variants. You may also want to decide what kind of transportation is common at this time, and how it is armed, customizing this as in the rules (also on pg. 61).

Lastly, come up with some interesting flora and fauna for your new world. What are the common pets? Home defense or guard animals? Houseplants and/or crops? These are things that make your new world "home" to your players, instead of just a big Game arena.

5 POPULATE YOUR WORLD

This is where you really get to use your imagination! Flip back to the action on Actors, (pg. 113) and start thinking. What kind of interesting and exciting characters can you create to occupy your game world? Stalwart heroes? Ambiguous Villains? Mysterious Dragons lurking on mountaintops? Use the Actor Templates for guides and create at least ten interesting Actors your players will be able to interact with from the very start of your campaign. You should have at least one Hero, one or two Villains, a few Love interests, a couple Sidekicks, and a number of Neutrals and Allies.

6 GET A FEW MCGUFFINS

A "McGuffin" is a term coined by Alfred Hitchcock to describe a powerful or useful item around which the plot of a story revolves. The McGuffin doesn't have to be important, but everyone in the story **THINKS** it is, and so reacts accordingly. There are a lot of classic McGuffins throughout literature and film, from the Ring in Lord of the Rings, to the Ark of the Covenant in Raiders. Even a person can be a McGuffin (as in the baby girl in the movie Little Miss Marker).

What you want are some powerful or important items that are floating around your campaign, which exist only to set the game off onto new tangents. What are the Excalibers and magic lamps of your campaign going to be? Think about it.

7 CREATE A BANGUP OPENING

Your last step is to start off your adventure with a bang. First, look over all of your Player's Character Sheets and start thinking. What are their Motivations? Attributes and Weaknesses. Attitudes and Traits?

Now, for each character, pick one Goal to dangle temptingly in their near future; something you know they'll have to go for. Next, give each player a potential nemesis or problem they will confront in the beginning of the adventure. One way to do this is to take a look at the various Hooks in the Writing Dream Park Adventures Section (pg. 107) and pick a Hook for each player. **Take your hooks and choose the one that will get the most people in trouble all at once.** Then spring it on them in the first session. Don't give them time to think, breathe, or even meet up in the bar. Just hit them. By the time they get themselves sorted out, the game will be moving at lightspeed and they won't even notice that it's just a game!



DREAM PARK GOES MULTI-DIMENSIONAL

In this variation, you can use Dream Park as the basis for an exciting campaign that spans the infinite possibilities of the **Multiverse**. The scenario works like this; the Players are part of a team that has been assembled from hundreds of different universes in a vast conflict called the **Reality War**. On one side, an evil and shadowy Organization whose ultimate goal is to dominate all of the congruent universes that make up the Multiverse. On the other side, our heroes, working for a powerful Good organization that is trying to defend other realities helpless before this onslaught. Each new Game is merely another battleground in this ongoing struggle, with the fate of all Reality at stake.

There are two ways in which to run the Reality War scenario. In one, called the **Technowarriors** setting, the battle is between two highly advanced civilizations. In the other, called the **Magister Conflict**, the players work for a council of powerful sorcerors who are opposing a deadly Evil Force. Both scenarios can be played with the Dream Park rules, but require a few alterations to explain aspects of the rules such as Options and being "killed out".

The Magister Conflict

TECHNOWARRIORS



THE MAGISTER COUNCIL

The seven wise mages who make up the Council are all powerful wizards and sorceresses in their own universes. With familiars and agents operating throughout the Multiverse, they constantly look for signs of the encroachment of Evil. When information comes in, it's usually vague and clouded with portents, signs and images transmitted from terrified spies escaping the clutches of the Enemy. Thus, what the Magister Council can tell their Multiverse



THE TECHNOLOARDS

Where do your Technowarriors get their new missions? From the Technolords, of course. This council of seven powerful psychic warriors constantly monitors the Multiverse, looking for any sign of the incursions from their ancient enemies. Because they must use psychic powers, they are unable to ever get more than trace impressions of the other sides plans and their locations. This information is, oddly enough, equivalent to a Game Title and Limits,

Knights (the players) is...hmm...about equal to a Game title and Limits, expressed in terms like, "We have seen signs...The Dark Ones are encroaching in a place where your magic will not work, and your lightswords will be useless...It is unknown what they plan, but from the signs, it seems to involve a treasure in the South Seas of this world..." And so on.

Between worlds movement is possible by use of the Amulet of Power, a magical device which can be directed by the thought waves of the Magister Council to the source of a reality disturbance. The Amulets are individually created for each Knight, and may not be used by anyone else.

2 THE AMULETS OF POWER

This is how your Players keep changing their Optional skills and Powers. The Amulets are one of the most powerful sorceries devised by the Magister Council. Each amulet is a dull metal bracelet about two inches wide, imbedded with seven brilliant, rainbow colored stones. Each stone carries the sum total of all knowledge and spell powers known throughout the Multiverse. In the transition before entering a new universe, the Knights must join amulets and use their powers to reshape their skills to what they believe they will face. Once they have entered the new universe, they will not have enough power to change their abilities until the transition to the next Universe (of course).

3 LORD HAWKING'S MYSTIC BAG

This is a large canvas sack with a great sorcery placed upon it. The Bag opens into various places within the multiverse. During the Transition, Knights merely reach into the bag and concentrate—based on their level of Power (equivalent to Game Points), and pull out what they think they will need. The more Power you have, the more you can pull out. The catch is, it takes some of your power to maintain the object in the current reality; if you lose Power (by being killed and then resurrected), the object vanishes. You may, however, place an object back in the bag during the next transition...

4 THE RESURRECTION SPELL

Besides allowing the Multiverse Knight to travel between worlds and change his abilities, the Amulet of power also contains a powerful resurrection spell, which contains the Knight's soul within it's matrix at the moment of death. During the next transition, the Knight will automatically be resurrected as the Amulet enters the Between Worlds. The dead body does not have to make the transition, only the Amulet of Power is required. The psychic shock of this resurrection costs the knight half of his Personal Power. The restored Knight will be once again physically whole and have full memory of his adventures up to his death.

expressed in vague terms like "We sense a disturbance in the South Seas...in a land where no superpowers can be used and the powers of technology are limited...to about 1952..." And so on.

Travel between the worlds is facilitated by the **Matter Shaper**; an advanced teleportation device which can be psionically set by the Technolords to home in on the source of a reality disturbance. The Matter Shaper also has the ability to manipulate a form of alternate matter to create weapons, tools, even new bodies for dead Technowarriors. Individually keyed to the psychic emanations of its owner, the Matter Shaper may only be used by that one person.

2 DATALINK

This is how your Players keep changing their Optional skills and Powers in the Technowarrior setting. Each player wears a specialized neural Datalink which can be programmed with selected information from a storage of chips containing the sum knowledge of over ten thousand worlds. Each time the Technowarriors enter a new world, they program their Datalinks with the skills they expect to need and download this new information, gaining new skills and powers. The Datalink is (of course) only possible during the instantaneous transition between worlds, when the Technowarriors' bodies are in the immaterial state of Transfer.

3 UNSTABLE MOLECULAR MATTER

Each Technowarrior wears a device called a Matter Shaper—a thick metal belt around his or her waist. This belt is designed to manipulate what the Technolords call unstable molecular matter; energy which can take material form on command. During the transition between worlds, this metal belt is activated and used to shape the unstable matter in the Betweenworld. The Technowarrior must use his mind to command the Matter Shaper; the greater his personal Power (equivalent to Game Points), the more he can shape. The catch is, being killed (and subsequently resurrected) reduces your Power...

4 THE RESURRECTION MATRIX

Each time a Technowarrior undergoes the transition between worlds, his Matter Shaper saves an electronic "construct" of his body prior to the transition. The electronic construct automatically resurrects a dead Technowarrior during the process of the next transition (when unstable matter to build a new body will be present in abundant amounts). The dead body does not have to make the transition, only the Matter Shaper is required. The reconstructed Technowarrior will be in the exact state he was during the last transition, but will not have any memory of the adventure in which he was killed. Furthermore, his Power will be reduced by half from the psychic shock of reconstruction.

Obviously, the scenarios suggested above are only the sketchiest outlines, but they do show some of the possibilities of what you can do in a multi-dimensional setting. (Send us enough letters, and we may even do a complete Magister/Technowarriors sourcebook!) The trick is to maximize your possible options and to allow yourself to push your game to the edge. Because that's the whole point—in Dream Park, there's only one limit.

Imagination.

And you've got plenty of that.



CHARACTER SHEET

PLAYER NAME		CHARACTER	
GAME POINTS		PROFESSION	
SEX <input type="checkbox"/> M <input type="checkbox"/> F	AGE <input type="checkbox"/> TEENAGER <input type="checkbox"/> YOUNG ADULT <input type="checkbox"/> MATURE ADULT <input type="checkbox"/> OLDER ADULT	SIZE <input type="checkbox"/> SMALL <input type="checkbox"/> AVERAGE <input type="checkbox"/> LARGE	<input type="checkbox"/> HUGE
BODY TYPE <input type="checkbox"/> THIN <input type="checkbox"/> AVERAGE <input type="checkbox"/> HEAVY <input type="checkbox"/> OVERWEIGHT	<input type="checkbox"/> SPEEDS/RACE		
OUT OF PARK PROFESSION: <input type="checkbox"/> DESK JOB <input type="checkbox"/> ENTERTAINER <input type="checkbox"/> OUTDOORSMAN <input type="checkbox"/> SCHOLAR <input type="checkbox"/> PHYSICIAN <input type="checkbox"/> PROFESSIONAL <input type="checkbox"/> SALES <input type="checkbox"/> LAW ENFORCEMENT <input type="checkbox"/> MILITARY <input type="checkbox"/> ARTIST/CREATIVE <input type="checkbox"/> TECHNICIAN <input type="checkbox"/> PILOT/DRIVER <input type="checkbox"/> OTHER _____			
MOTIVATION: <input type="checkbox"/> GREED <input type="checkbox"/> HONOR <input type="checkbox"/> YOUR WORD <input type="checkbox"/> HONESTY <input type="checkbox"/> KNOWLEDGE <input type="checkbox"/> LOVE <input type="checkbox"/> POWER <input type="checkbox"/> BEING BEST <input type="checkbox"/> HAVING A GOOD TIME <input type="checkbox"/> FRIENDSHIP <input type="checkbox"/> RESOLVING TRAUMA <input type="checkbox"/> LOYALTY <input type="checkbox"/> OTHER _____			
ATTITUDE & TRAITS <input type="checkbox"/> SHY & SECRETIVE <input type="checkbox"/> REBELLIOUS & ANTI-SOCIAL <input type="checkbox"/> ARROGANT & PROUD <input type="checkbox"/> MOODY, RASH & HEADSTRONG <input type="checkbox"/> FRIENDLY & OUTGOING <input type="checkbox"/> PICKY, FUSSY & NERVOUS <input type="checkbox"/> STABLE & SERIOUS <input type="checkbox"/> SILLY & FLUFFHEADED <input type="checkbox"/> SNEAKY & DECEPTIVE <input type="checkbox"/> INTELLECTUAL & DETACHED <input type="checkbox"/> BITTER & CYNICAL <input type="checkbox"/> SARCASTIC & W/SCRAMBLING <input type="checkbox"/> JEALOUS & VINDICTIVE <input type="checkbox"/> OTHER _____			
PERSONAL ATTRIBUTES: <input type="checkbox"/> SMART <input type="checkbox"/> STRONG <input type="checkbox"/> GOOD LOOKING/CHARISMATIC <input type="checkbox"/> DEXTEROUS <input type="checkbox"/> LUCKY <input type="checkbox"/> CLEVER <input type="checkbox"/> ENHANCED AWARENESS <input type="checkbox"/> NATURAL ATHLETE <input type="checkbox"/> DIRECTION SENSE <input type="checkbox"/> AMBIDEXTEROUS <input type="checkbox"/> PHOTO MEMORY <input type="checkbox"/> SPEED READER <input type="checkbox"/> ENHANCED STAMINA <input type="checkbox"/> ENHANCED BALANCE <input type="checkbox"/> OTHER _____			
PERSONAL PROBLEMS: <input type="checkbox"/> PHOBIA <input type="checkbox"/> ADDICTION <input type="checkbox"/> SPLIT PERSONALITY <input type="checkbox"/> WEAK WILL <input type="checkbox"/> DYSLEXIA <input type="checkbox"/> UGLY <input type="checkbox"/> ABSENT MINDED <input type="checkbox"/> ILLITERATE <input type="checkbox"/> CLUMSY <input type="checkbox"/> SPACE CADET <input type="checkbox"/> POWERFUL ENEMY <input type="checkbox"/> COMMON WEAKNESS <input type="checkbox"/> DEADLY WEAKNESS <input type="checkbox"/> TAG-ALONG <input type="checkbox"/> OTHER _____			
GOALS: SOCIAL	PROFESSIONAL	HOBBY	

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WARRIOR



THIEF



MERCENARY



MAGIC USER



SUPERHEROINE



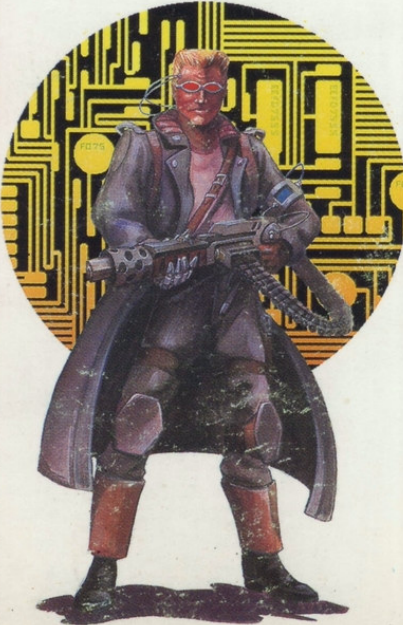
STAR KNIGHT



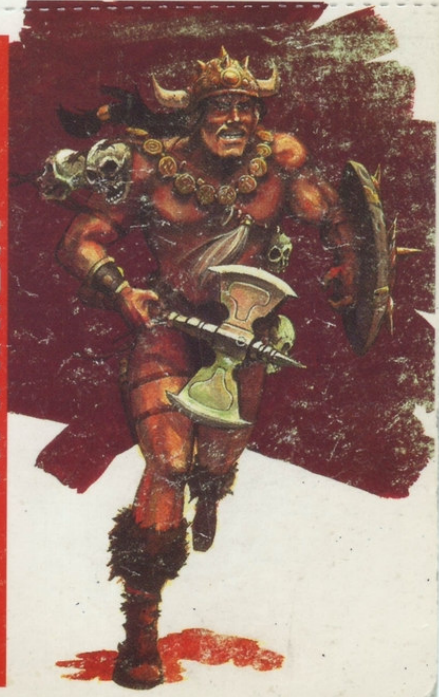
LOREMISTRESS



CYBERPUNK



WARRIOR



MERCENARY

MOVE: 12 [Run]
ARMOR: Kevlar [Heavy]



Background: The Mercenary has fought in battles all over the world, for every kind of cause. Jungle, desert, arctic assault; it's all the same to him. He'll do whatever it takes to get the job done. A tough but honest fighter, he's loyal to his unit mates and commands the respect of fighting men everywhere.

Spells/Skill/Special Abilities:
Heavy Weapon +3, Vehicle Weapons +2

KNIFE	2	HVY. AUTORIFLE	4
HAND TO HAND	3	KNOWLEDGE	1
TINKERING	1	DODGE	2
ATHLETICS	3	STEALTH	1
AWARENESS	1	WILLPOWER	2

1	2	3	4	5	6	7	8	9	10	11	12
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STAR KNIGHT

MOVE: 6 [Walk]
ARMOR: Battle Armor [Very Heavy]



Background: Defender of the Bendar Galaxy, the Star Knight stands ready to fight against all invaders, human or alien. His advanced battle armor and powerful weapons always stand ready to aid him, while his speedy starfighter can carry him to combat whatever evil threatens peaceful citizens through-out the stars.

Spells/Skill/Special Abilities:
Heavy Weapons +2, Demolitions +2, Pilot Spacecraft +2

ENERGY SWORD	3	LT. EN. CANNON	4
HAND TO HAND	3	KNOWLEDGE	2
TINKERING	2	DODGE	1
ATHLETICS	1	STEALTH	1
AWARENESS	1	WILLPOWER	2

1	2	3	4	5	6	7	8	9	10	11	12
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WARRIOR

MOVE: 12 [Run]
ARMOR: Shield [Medium]



Background: Since that dark day when Throgg raiders destroyed his village, the Warrior has been on his own, living by his wits, immense strength, and massive battle axe. From the temples of Krax to the fabled Towers of Tingali, his name and fighting skills are justly famed—and feared, by all who would oppose him.

Spells/Skill/Special Abilities:
Animal Riding +4, Archery +2, Polearms +4, Acrobatics +2

WAR AXE	4	CROSSBOW	2
HAND TO HAND	3	KNOWLEDGE	1
TINKERING	1	DODGE	3
ATHLETICS	2	STEALTH	2
AWARENESS	1	WILLPOWER	1

1	2	3	4	5	6	7	8	9	10	11	12
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THIEF

MOVE: 12 [Run]
ARMOR: Leather [Very Light]



Background: The Thief is the master of the rooftops; of shadows and cat-footed silence. She can pick a pocket or open a safe with equal ease, and when cornered, can lash out with twin daggers for deadly effect. No cell can hold her and no door can bar her way—she's the best and knows it.

Spells/Skill/Special Abilities:
Forgery +2, Pick Lock +3, Pick Pocket +2, Escape Artist +2

MELEE WEAPON	1	RANGED WEAPON	1
HAND TO HAND	1	KNOWLEDGE	2
TINKERING	3	DODGE	4
ATHLETICS	2	STEALTH	3
AWARENESS	2	WILLPOWER	1

1	2	3	4	5	6	7	8	9	10	11	12
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SUPERHEROINE

MOVE: 12 [Run]
122 [V.Slow Flyer]
ARMOR: Spacesuit [Light]



Background: Given strange new powers by an alien super-race, the Superheroine uses her abilities to protect others. Her gold and black costume strikes fear in the hearts of evildoers. No criminal is safe from her stinging power blasts, and no villain can outrun her flying attacks.

Spells/Skill/Special Abilities:
The Superheroine can fly at Very Slow Flying Speed. She also has *Missile Deflection*

MELEE WEAPON	1	V.Deadly Blast	4
HAND TO HAND	3	KNOWLEDGE	1
TINKERING	1	DODGE	2
ATHLETICS	3	STEALTH	2
AWARENESS	2	WILLPOWER	1

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CYBERPUNK

MOVE: 12 [Run]
ARMOR: Kevlar [Heavy]



Background: Hardbitten and deadly, the Cyberpunk rules the mean streets with fast guns and faster reflexes. A cybered-up, full metal combat machine, he's ready for any challenge, from the local boostergang to the hired cyber-killers of the corporate elite. No job is too tough, no place is too dangerous for him!

Spells/Skill/Special Abilities:
Vehicle Weapons +4, Streetwise +4, First Aid +2, Driving +4, Pilot Plane +3

MONOKATANA	3	LT. AUTORIFLE	4
CYBERBLADES	3	KNOWLEDGE	1
TINKERING	2	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	1

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WARRIOR

MOVE: 12 [Run]
ARMOR: Leather [Very Light]



Background: Descended from a clan of Amazon Warriors in a distant land, the Warrior is skilled at all types of weapons, including her trusty shortbow. But her true forté is the longsword, which she wields with deadly skill and speed. No blade can pierce her humming web of steel, and no armor can resist her attack.

Spells/Skill/Special Abilities:
Acrobatics +3, Animal Riding +4, Polearms +2, Archery +3

LONGSWORD	4	SHORTBOW	3
MARTIAL ARTS	2	KNOWLEDGE	1
TINKERING	1	DODGE	3
ATHLETICS	2	STEALTH	2
AWARENESS	1	WILLPOWER	1

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MAGIC USER

MOVE: 12 [Run]
ARMOR: Robes [None]



Background: Master of mystic powers and spells, the Magic User lives in his forbidding tower atop a windy crag. He is ancient and wise in the sorcerous arts, having tamed both the elements and himself in his quest for knowledge. His ways are odd and difficult to understand, but those he takes as apprentices will one day learn to master the powers of wizardry.

Spells/Skill/Special Abilities:
Fireball Spell, Invisibility Spell, Sleep Spell, Identify Magic Item +1

DAGGER	2	CROSSBOW	1
HAND TO HAND	1	KNOWLEDGE	4
TINKERING	1	DODGE	2
ATHLETICS	1	STEALTH	2
AWARENESS	3	WILLPOWER	3

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LOREMISTRESS

MOVE: 12 [Run]
ARMOR: Robes [None]



Background: Wise in the ways of nature, yet equally skilled in the arcane arts, the Loremistress dwells in her hidden forest sanctuary, surrounded by a vast library of scrolls and artifacts. Many travellers come to her for guidance and information, for anything that is hidden will soon be revealed through her skills of perception.

Spells/Skill/Special Abilities:
Research +4, Arcane Lore +2, Hunch +2, Deduction +1, Speak to Animals +1, Identify Magical Object +2

STAFF	2	SHIRIKEN	2
HAND TO HAND	1	KNOWLEDGE	3
TINKERING	1	DODGE	2
ATHLETICS	1	STEALTH	1
AWARENESS	4	WILLPOWER	3

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SCIENTIST



SUPERHERO



SPACER



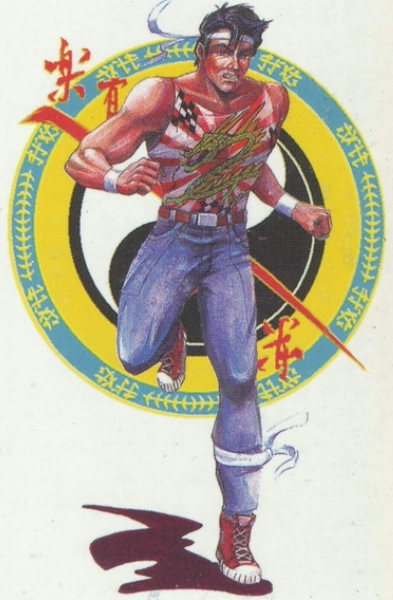
CLERIC



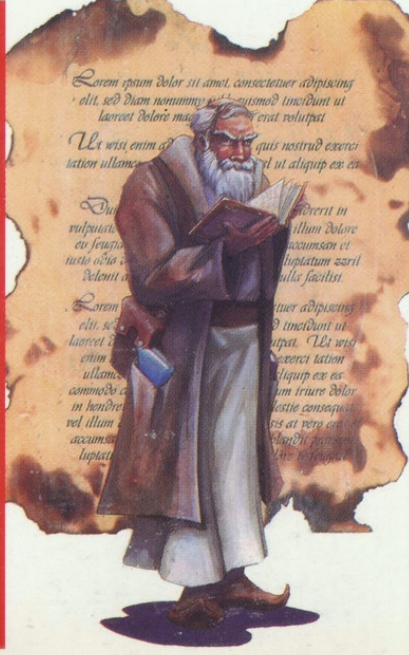
CYBERPUNK



MARTIAL ARTIST



LOREMASTER



SPACER



ADVENTURER



SPACER

MOVE: 12 [Run]
ARMOR: Spacesuit [Light]



Background: Born in orbit and the mistress of her own space fighter before she was eighteen, the Spacer is a highly paid, skilled professional, travelling the Galaxy on missions for hire. Whether you need someone to protect your ship from pirates or just get a cargo through, you can count on the Spacer to do the job.

Spells/Skill/Special Abilities:
Pilot Spacecraft +4, Vehicle Weapons +3, Understand Tech +2, Navigation +2, FTL Tech +1, Gravitic Tech +1,

KNIFE	2	LT. ENERGY RIFLE	4
HAND TO HAND	1	KNOWLEDGE	1
TINKERING	2	DODGE	3
ATHLETICS	3	STEALTH	1
AWARENESS	2	WILLPOWER	1

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SUPERHERO

MOVE: 6 [Walk]
ARMOR: Highly Resistant [Very Heavy]



Background: A mysterious accident has given the Superhero great powers beyond those of other humans. He has chosen to use his new abilities to defend the weak and defeat Evil wherever it rises. His heroic stance and bright costume mark him to all as a champion of those in need.

Spells/Skill/Special Abilities:
Highly Resistant, Super Leap (20 inches), Life Support, *X-Ray Vision*

MELEE WEAPON	1	RANGED WEAPON	1
EXTR. STRENGTH	4	KNOWLEDGE	1
TINKERING	1	DODGE	3
ATHLETICS	3	STEALTH	2
AWARENESS	3	WILLPOWER	2

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SCIENTIST

MOVE: 12 [Run]
ARMOR: Cloth [None]



Background: The Scientist has spent many years studying the disciplines of Science and unlocking the secrets of the universe. Trained in many types of knowledge, she is equally adept in both biological and physical experimentation, using her skills to create new wonders for all humanity.

Spells/Skill/Special Abilities:
Research +2, Chemistry +3, Physics +4, Botany +3, Biology +2, Programming +2

MELEE WEAPON	1	LT. AUTOPISTOL	1
HAND TO HAND	1	KNOWLEDGE	4
TINKERING	3	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	3	WILLPOWER	2

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MARTIAL ARTIST

MOVE: 24 [Sprint]
ARMOR: Cloth [None]



Background: Raised alone in the mountains by his ancient *sensei*, the Martial Artist has mastered all the skills of hand to hand combat. He now travels the world defending the weak and training himself to overcome other fighting disciplines. Honorable and controlled, he is as much a master of the mind as he is of the body.

Spells/Skill/Special Abilities:
Martial Arts Weapons +4, Archery +3, Acrobatics +3, Polearms +2,

NUNCHAKU	1	SHIRIKIN	1
MARTIAL ARTS	4	KNOWLEDGE	1
TINKERING	1	DODGE	3
ATHLETICS	3	STEALTH	2
AWARENESS	2	WILLPOWER	2

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CYBERPUNK

MOVE: 12 [Run]
ARMOR: Kevlar [Heavy]



Background: She's a street-smart survivor of the dark future, armed with cunning, beauty and the best cyberenhancements credchips can buy. Whether it's against the evil megacorps that rule her world, or the gangs that rule the Street, she's ready with cyberblades, gun and guile.

Spells/Skill/Special Abilities:
Cybertech +4, Electronics +3, Drive +3, Vehicle Weapons +2, Machine Interface +3, Programming +1

KNIFE	1	HVY. AUTOPISTOL	2
CYBERBLADES	4	KNOWLEDGE	1
TINKERING	3	DODGE	3
ATHLETICS	1	STEALTH	2
AWARENESS	2	WILLPOWER	1

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CLERIC

MOVE: 12 [Run]
ARMOR: Robes [None]



Background: The Cleric has spent long years in his lonely solitude, fasting, praying to his gods and tending to the poor and oppressed. His devotion has moved his deities to grant him some of their immense power, to be used to promote Good and defeat Evil. His holy mission sustains him against all adversities.

Spells/Skill/Special Abilities:
Diagnose Illness +3, Physician +3, *Healing Spell*, *Turn Undead Spell*, *Regeneration*

STAFF	4	THROWING KNIFE	1
HAND TO HAND	1	KNOWLEDGE	3
TINKERING	1	DODGE	2
ATHLETICS	1	STEALTH	2
AWARENESS	2	WILLPOWER	3

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ADVENTURER

MOVE: 12 [Run]
ARMOR: Leather [Very Light]



Background: The Adventurer travels the world, seeking out lost treasures and solving ancient mysteries. He's equally handy with his trusty pistol or a moldy old scroll, but he's also got his bullwhip for backup, just in case. He's smart, fast, and just a little bit cynical.

Spells/Skill/Special Abilities:
Research +1, Gamble +2, Languages +2, Tracking +2, Animal Riding +1, Driving +2, Archeology +3

BULLWHIP	3	HVY. REVOLVER	4
HAND TO HAND	2	KNOWLEDGE	2
TINKERING	1	DODGE	2
ATHLETICS	3	STEALTH	1
AWARENESS	1	WILLPOWER	1

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SPACER

MOVE: 12 [Run]
ARMOR: Spacesuit [Light]



Background: The Spacer is a tough customer; an intergalactic smuggler and soldier of fortune. With his modified space freighter and piloting skills, he's more than a match for any customs frigate or pirate ship. And if that isn't enough, he's always got his trusty Light Energy Cannon by his side to even the odds!

Spells/Skill/Special Abilities:
FTL Tech +3, Electronics +2, Gravitic Tech +2, Pilot Spacecraft +4, Vehicle Weapons +2

ENERGY SWORD	1	LT. ENERGY CANNON	4
HAND TO HAND	2	KNOWLEDGE	1
TINKERING	3	DODGE	2
ATHLETICS	3	STEALTH	1
AWARENESS	2	WILLPOWER	1

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LOREMASTER

MOVE: 12 [Run]
ARMOR: Robes [None]



Background: The Loremaster travels to the far corners of many lands, seeking knowledge in the ancient scrolls and books he discovers. He is skilled in deciphering the Great Runes, but equally skilled in reading the great Texts of Technology which have been handed down from the Time of Science. These secrets he uses to aid those in need, as he chooses.

Spells/Skill/Special Abilities:
Research +2, Arcane Lore +3, Identify Magical Object +3, Speak to Animals +3, Understand Tech +1

DAGGER	1	CROSSBOW	3
HAND TO HAND	1	KNOWLEDGE	4
TINKERING	1	DODGE	2
ATHLETICS	1	STEALTH	2
AWARENESS	3	WILLPOWER	2

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ENGINEER



THIEF



ENGINEER



VILLAIN



MAGIC USER



PSIONIC



GRUNT



HENCHWOMAN



HENCHMAN



ENGINEER

MOVE: 12 [Run]
ARMOR: Leather [Very Light]



Background: The Engineer is unmatched at working with any kind of machine or tool. He can fix anything, and what he can't fix, he can invent a substitute for. Jury rigging's his game and inventing his hobby.

Spells/Skill/Special Abilities: Craftsmanship +4, Adv. Materials Tech +3, Cybertech +3, Electronics +4, Mechanics +3, Set/Disarm Trap +4

WRENCH (CLUB)	1	HVY. REVOLVER	1
HAND TO HAND	2	KNOWLEDGE	3
TINKERING	4	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	3	WILLPOWER	1

1	2	3	4	5	6	7	8	9	10	11	12
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THIEF

MOVE: 12 [Run]
ARMOR: Leather [Very Light]



Background: Whether you're trying to crack a safe or steal a dragon's treasure, the Thief's the man for you. With his clever fingers and knack for stealth, he can get into almost anything; and get away clean in the bargain. And if that's not enough, he throws a mean dagger too!

Spells/Skill/Special Abilities: Forgery +2, Pick Lock +4, Pick Pocket +2, Set/Disarm Trap +1

DAGGER	2	THROWN DAGGER	2
HAND TO HAND	1	KNOWLEDGE	1
TINKERING	1	DODGE	3
ATHLETICS	3	STEALTH	4
AWARENESS	2	WILLPOWER	1

1	2	3	4	5	6	7	8	9	10	11	12
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ENGINEER

MOVE: 12 [Run]
ARMOR: Leather [Very Light]



Background: The Engineer was born a natural fixer; she took apart all of her toys at the age of two and nothing's stopped her yet. She can't bear to leave something untinkered with and everything she touches gets "improved" in some way.

Spells/Skill/Special Abilities: FTL Tech +4, Gravitic Tech +3, Hyper Energy Tech +3, Electronics +3, Mechanics +4, Set/Disarm Trap +4

WRENCH (CLUB)	1	MEDIUM SMG	2
HAND TO HAND	1	KNOWLEDGE	2
TINKERING	4	DODGE	3
ATHLETICS	3	STEALTH	2
AWARENESS	1	WILLPOWER	1

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PSIONIC

MOVE: 12 [Run]
ARMOR: Cloth [None]



Background: The inheritor of strange mutant powers, the Psionic is a master of the paranormal. Her uncanny "sixth senses" allow her to manipulate the physical world by mental concentration, and to probe the thoughts of others. Yet the Psionic's life is hard, for her psychic skills also make her an object of fear and suspicion to the "normals" around her.

Spells/Skill/Special Abilities: PsiScreen +3, PsiBolt +2, Wall of Force +3, Regeneration +3, Read Mind +4

KNIFE	1	LIGHT PISTOL	1
HAND TO HAND	1	KNOWLEDGE	2
TINKERING	1	DODGE	3
ATHLETICS	2	STEALTH	2
AWARENESS	4	WILLPOWER	3

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MAGIC USER

MOVE: 12 [Run]
ARMOR: Leather [Very Light]



Background: While some wizards live hermit-like in lofty towers, the modern Magic User is at home right in the heart of the City. Her powers are drawn from a fusion of Technology and Nature, allowing her to combat the forces of Evil in the present as well as the past.

Spells/Skill/Special Abilities: Fireball Spell, Invisibility Spell, Sleep Spell, Arcane Lore +3

DAGGER	1	CROSSBOW	2
HAND TO HAND	1	KNOWLEDGE	3
TINKERING	1	DODGE	3
ATHLETICS	2	STEALTH	1
AWARENESS	2	WILLPOWER	4

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VILLAIN

MOVE: 12 [Run]
ARMOR: Heavy Body Armor [V. Heavy]



Background: Maybe he's crazy. Maybe he's Evil personified. Maybe you're just in the way. In any case, the Villain represents the nastiest opposition you can face, even when he's likable and charming. He's also cunning, devious, and has the skills to match. Fear him.

Spells/Skill/Special Abilities: The Villain can pick any three Magic Spells, Clerical Spells, Psionic Powers or Superpowers, in any combination.

ENERGY SWORD	4	LONGBOW	3
MARTIAL ARTS	3	KNOWLEDGE	2
TINKERING	2	DODGE	4
ATHLETICS	3	STEALTH	2
AWARENESS	3	WILLPOWER	3

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HENCHMAN

MOVE: 12 [Run]
ARMOR: Body Armor [Heavy]



Background: The Henchman is the right hand man of Darkness, doing the Villain's dirty work for a share in the loot, the power, or the glory. He's confident, dangerous, and has the skills of a pro. Right now, he's content to work for the Villain. But who knows what the future holds...?

Spells/Skill/Special Abilities: Drive +3, Animal Riding +3, Pilot Plane +3. The Henchman can use any 1 Magic Spell, Superpower or Psionic Power.

BROADSWORD	3	ENERGY PISTOL	4
HAND TO HAND	3	KNOWLEDGE	2
TINKERING	1	DODGE	3
ATHLETICS	4	STEALTH	2
AWARENESS	2	WILLPOWER	2

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HENCHWOMAN

MOVE: 12 [Run]
ARMOR: Light Plate [Medium]



Background: Like the Henchman, the Henchwoman follows the Villain for her own agenda: power, money, sometimes even love (of the Villain). Her methods are as ruthless as her partner's, and her skills equally as deadly.

Spells/Skill/Special Abilities: Drive +3, Animal Riding +2, Pilot Plane +2, Tracking +2, Seduction +4. The Henchwoman may use any 1 Magic Spell, Superpower or Psionic Power.

CYBER. BLADES	2	HVY. AUTORIFLE	4
MARTIAL ARTS	3	KNOWLEDGE	1
TINKERING	1	DODGE	2
ATHLETICS	3	STEALTH	1
AWARENESS	1	WILLPOWER	2

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GRUNT

MOVE: 12 [Run]
ARMOR: Chain [Light]



Background: The Grunt is the faceless minion of the Villain. He's the guy guarding the prison where the party is held, or patrolling the stronghold they must break into. Loyal, greedy, and not too bright, his greatest asset is his numbers, which are legion.

Spells/Skill/Special Abilities: None.

SHORT SWORD	2	CROSSBOW	2
HAND TO HAND	2	KNOWLEDGE	1
TINKERING	1	DODGE	2
ATHLETICS	2	STEALTH	1
AWARENESS	1	WILLPOWER	1

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MONSTER



TERROR



THUG



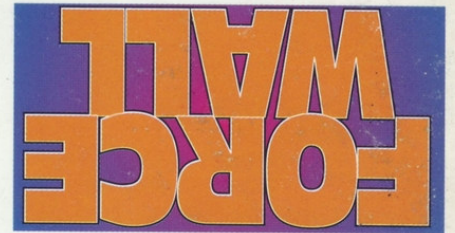
TURN UNDEAD



SLEEP SPELL



PSI SCREEN



HEALING SPELL

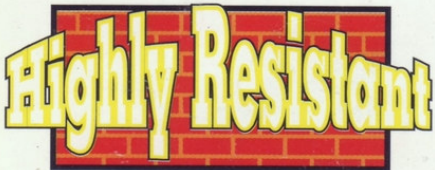
FIREBALL

WALL OF FORCE

HIGHLY RESISTANT

INVISIBILITY SPELL

REGENERATION



MISSILE DEFLECTION

X-RAY VISION

PSIBOLT

THUG

MOVE: 12 [Run]
ARMOR: Light Plate [Medium]



Background: If the Grunt is the footsoldier of the Villain, the Thug is his sergeant; a brighter than average bad guy with ambitions. He's not quite a Henchman, but he's almost there, if he can just do enough evil deeds to catch the Villain's eye (and not his wrath!).

Spells/Skill/Special Abilities: None.

BATTLEAXE	2	HVY. AUTORIFLE	4
HAND TO HAND	3	KNOWLEDGE	1
TINKERING	1	DODGE	2
ATHLETICS	3	STEALTH	1
AWARENESS	1	WILLPOWER	2

1	2	3	4	5	6	7	8	9	10	11	12
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TERROR

MOVE: 12 [Run]/48 [Slow Flyer]
ARMOR: Full Plate [Very Heavy]



Background: Dragons, starbeasts, lost titans from beyond time; each of these is merely one incarnation of the Terror. A monster without equal, it possesses both great physical power and intelligence, ravaging cities and kingdoms with ease.

Spells/Skill/Special Abilities: The Terror may use any three Magic Spells, Psi Powers or Superpowers for any Game., in any combination.

HUGE CLAWS	2	BREATH WEAPON	3
HUGE TEETH	3	DODGE	2
ATHLETICS	4	STEALTH	2
AWARENESS	3	WILLPOWER	2

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	22	23	24	25

MONSTER

MOVE: 12 [Run]
ARMOR: Light Plate [Medium]

Background: Equally at home in dark, dank caverns and deserted spaceweeks, the Monster lurks at the edge of the shadows. With talons that catch and rip, and slavering fangs that thirst for blood, this creature is truly a living nightmare.

Spells/Skill/Special Abilities: The Monster's Poison Spit causes Serious Damage (equivalent to Small Teeth), and can be spat at targets within a Small Area (2") of the Monster.

LARGE CLAWS	2	POISON SPIT	3
LARGE TEETH	3	DODGE	2
ATHLETICS	4	STEALTH	2
AWARENESS	3	WILLPOWER	2

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	22	23	24	25

PSI SCREEN

Description: The Psionic is able to stop the effects of any Psibolt, Mental Domination, Telepathic Stun, Mind Wipe, Mental Link, Read Mind, Locate, Sense Emanations, Mental Enfeeblement, Emotion, or Mental Illusion Attack for 5 turns.

Area of Effect: Self

SLEEP SPELL

Description: The Caster causes any target within a Large Area of himself to fall into a deep, unbreakable sleep. The sleep lasts until it is either Magically Dispelled or for 1-6 turns (roll 1 die).

Area of Effect: Large Area (4") around Caster.

TURN UNDEAD

Description: The Cleric creates a sphere of holy power around himself, through which undead creatures cannot pass. Lasts 10 turns, and moves with the caster.

Area of Effect: Small Area (2") around the Caster.

Description: The Caster instantly fills the area around himself with a 12 foot high (2") and 12 foot long wall of force. The wall can take up to 40 Wounds of physical damage before it is destroyed. The wall can be straight or staggered, but not a globe or dome.

Area of Effect: Small Area (2 inches around caster).

Description: The caster releases a blast of seething flame, which engulfs everything within reach. All targets take Very Deadly Blast Damage.

Area of Effect: A Blast extends from the caster's hand to a distance of 12", widening one inch for every two inches extended (maximum width is 6"). One shot per use.

Description: Restores one die + 1 Wounds to the target instantly. Clerical Healing may only be performed once per day on a particular player; system shock makes repeated use fatal.

Area of Effect: Touch

WALL OF FORCE

FIREBALL

HEALING SPELL

REGENERATION

Description: The Psionic or Cleric (both can use this ability) can heal back one Wound per Game hour until fully healed. He may not, however, regenerate from being killed out.

Area of Effect: Self

INVISIBILITY SPELL

Description: The Caster (or a selected target) is rendered Hard to spot (roll > than 10) with any Awareness roll. He may attack in this form, but this will reduce spotting him to an Average task (roll > than 7). Lasts 4 turns.

Area of Effect: Self, or one other target by Touch.

HIGHLY RESISTANT

Description: The Superhero with this Power has physical resistance equal to standard Body Armor [Heavy].

Area of Effect: Self

Description: The Psionic can hurl a deadly mental attack at any target within range (Small Area) of himself. The Psibolt causes Deadly Blast Damage.

Area of Effect: Small Area (2") around the Psionic.

Description: The Hero with this Power can see clearly through all solid objects, except for lead and radioactive materials.

Area of Effect: Large Area (4") around the hero.

Description: The Superhero with this Power can deflect all types of material attacks (rocks, arrows, bullets, missiles, etc.), harmlessly away from himself. He may not bounce the attacks towards another target.

Area of Effect: Self

PSIBOLT

X-RAY VISION

MISSILE DEFLECTION

IMAGINATION IS THE ONLY LIMIT!

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