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VIRTUALITIES

Journal of Virtual Realities, Interactive Dramas, and Literary Constructs

**A Multi-Discipline Peer-Reviewed Journal of
Virtual Reality, Roleplaying, Fiction,
Scenario-Based Theatre-Style Interactive Drama
Freeform Live Action Roleplaying Games**

**Volume Nine, Issue Two
June 2016**

Society of Interactive Dram

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Scott Beattie, PhD
Staff and Curriculum Development, Victoria University, Melbourne, Australia

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Editorial Policy

The Virtualities Journal of Virtual Realities, Interactive Dramas, and Literary Constructs is an international journal dedicated to the publication of critical discussion and scenarios related to Virtual Reality, Interactive Drama, Interactive Fiction, Scenario-Based Theatre-Style Interactive Drama Freeform Live Action Roleplaying Games and welcomes contributions in all areas of the study, design, and creation of stand-alone scenario-based LARPS as well as Scenario-Based Learning related to interactive dramas of this type. Review articles of books related to interactive drama and informal book announcements are also welcome. Critical pieces on scenarios or convention events are welcome. Stand-alone scenarios are encouraged for submission with designer notes and running commentary. Submissions are peer-reviewed. Contributions may be submitted from all countries and are accepted all year round. The language of publication is English. There are no restrictions on regular submission; however, manuscripts simultaneously submitted to other publications cannot be accepted without express notice and permissions for simultaneous publication. Submissions by regular mail and electronic mail are both accepted.

Submission Evaluation

Submissions to the Virtualities Journal of Virtual Realities, Interactive Dramas, and Literary Constructs are put through a process of blind peer review evaluated within a system of Accept or Un-Accept model. There are no conditional acceptances for pieces submitted to this journal. Submissions are evaluated by respected academics with specialties in fields related to the nature of the submission.

Distribution and Community

The Journal of Virtual Realities, Interactive Dramas, and Literary Constructs is published online at <http://www.interactivedramas.info/journal.htm> and in press format using pdf distribution media. The journal is normally published regularly as an ongoing concern with submissions considered as they are received. You may find the current issue and past issues archived at <http://www.interactivedramas.info/journal.htm> on the world wide web. The journal is associated with the scenario archive at <http://www.interactivedramas.info>. The online discussion forum associated with the journal and the scenario archive/workshop is at <http://groups.yahoo.com/group/InteractiveDramatist>. This forum includes online workshop for interactive dramatists to post draft versions of scenarios for community comments as well as for them to share their material with other directors to run in different venues.

MOVING PARTICIPANTS TO ASSIST THE ELDERLY MEASURING THE EMPATHY GENERATED BY PERFORMANCE

Mary Giffin

INTRODUCTION

Scholars of applied theatre have expressed the need for evaluation of the impact of applied theater on participants. Taylor (2003) stresses that ‘theatre workers need constantly to appraise whether they are achieving the aims and objectives they have outlined’ (104), not only for the purposes of convincing grant makers to support our work, but also to assess and improve the effectiveness of our practice. For these reasons, we need to measure not only the immediate responses to a performance but also the long-term effects on those who take part in the experience, especially changes in their behavior over time. Osterland (2013) declares, ‘If we want to prove what we believe – that drama affects participants in a deep and lasting manner – we need far more qualified and carefully designed evaluations and evaluative research (104).’ Etherton and Prenki (2006) have called for

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‘assessing the impact upon an individual, group, or community in terms of permanent changes in behavior and attitude’ (144). In the hope of adding to the growing body of impact research in applied theatre, the project presented here measured both the immediate empathic response of participants and the changes in their behavior over time as a result of taking part in the theatre event.

PURPOSE OF THE PROJECT

This project measured the impact of a performance and the follow-up discussion, both of which were intended to promote empathy in the participants.

Empathy is defined here as involvement with the emotions of a character that leads to a willingness or desire to seek out and help someone in need. Hartley (2012) distinguishes empathy from sympathy, which ‘enables a connection, an affiliation, without becoming lost in the issue, acknowledging feelings that are similar, rather than searching for the sameness’ (8). Empathy, by contrast, requires stepping into another’s situation and identifying with their feelings. When a performance reveals the inner life of its character, listeners are encouraged to take the same emotional journey, exploring and sharing the feelings of the speaker. In the monologue in this project, the character is an elderly woman who is about to give up hope because she has been excluded and ignored by those around her. The ultimate goal of the project was to see whether empathy developed at the time of the performance could lead participants to take social action in the long term to support frail elderly people.

Etherton and Prentki call empathy ‘the cornerstone of theatrical communication’. They point out that in forum theatre, for example, empathy is ‘the force that drives Boal’s spect-actor to intervene to alter the outcome of a scene through the emotional investment in the situation of the character’ (146). The present study examines and

Moving Participants to Assist the Elderly

measures both parts of this dynamic: the degree of emotional investment made in response to a performance and the amount of social action taken by each participant. Unlike participants in forum theatre, however, the individuals in this study did not take part in the play's action. They watched and responded to a short monologue, then took an active part in the discussion that followed it. They shared the emotions they experienced, as well as the solutions they imagined for the character's situation. For this reason, the participant groups were kept small (5-35 people) so that each person could take full advantage of the opportunity for discussion that followed the performance.

The results indicate that participants need not be actor/co-creators or spect-actors to experience both empathy and the transformation that leads to social action. Enactment of solutions need not occur in the theatre to be carried out and have ensuing benefit in the world, as the three-month follow-up survey in this study shows.

Not all theorists of theatre for social change agree that empathy is desirable. Most notably, Brecht (1949) and Boal (1979), caution against allowing audiences to become involved with the characters' emotions, fearing that catharsis will drain spectators of the desire to take action on a social issue. On the other hand, as Snyder-Young (2013) has pointed out, postcolonial feminists have asserted the power of emotion in bringing about social change. Balancing the discussion, Winston (1996) and Snyder-Young, citing Haddock (2008), both stress the interdependence of reason and emotion in our response to drama.

This study validates this view, since the participants were led to take action through engagement in both emotional identification with the play's character and through a period of analysis and problem-solving in the discussion that followed the performance. They became engaged in 'an approach to theatre-making that relies on time, involvement and affective engagement' (Nicholson 2014), a process that impelled them to create inclusion for frail, elderly people.

DESCRIPTION OF THE MONOLOGUE

The first part of each session was a 10-minute monologue in which a frail, homebound elderly woman seeks purpose for the last years of her life. She speaks directly to her listeners from a wheelchair, telling the story of her vigorous past and contrasting it to her present disability and the social exclusion she has experienced. She expresses her loneliness and her longing for purposeful activity, as well as her deep desire to belong to a community of people. Not only is this a character who 'voices the views of the silent and marginal' (Taylor 2003, xxvi) but one who disrupts stereotypes. Listeners often assume that elderly people, when they decline in strength, are content to be isolated, that their sense of purpose declines and they have little or no desire for agency in or connection to the wider world around them. All of these concepts the monologue heartily refutes, contradicting the prevailing stereotypes of aging.

The monologue ends, not with resolution, but with escalation of the woman's desperation and a series of pointed questions to her hearers, as she challenges them to find ways to include her and help her achieve a sense of belonging. Thus, the piece as a whole 'seeks incompleteness' and 'poses dilemmas' for the participants to solve, as Taylor (11, 12) directs. Throughout the monologue, the character treats her listeners as confidants, establishing direct eye contact and rapport wherever possible. She seeks answers from her listeners, which they must begin to formulate, as the discussion, led by the performer, begins. The performer steps out of role to engage the group in an exploration of their feelings about aging and disability and to develop ideas for supporting and including elderly people in community life. The interactivity between performer and audience, both during and after the performance, illustrates what Cohen-Cruz (2010) terms the 'call and response' (1) dynamic of engaged performance. The play also exemplifies the genre of ethnotheatre described by Saldana (2011), since it draws heavily upon the author's experiences with one

care-receiver, incorporating the words, as well as the stories, of that individual.

PERFORMANCES AND PARTICIPANTS

Eight performances were given over a period of six months in venues around Northeast Ohio. The 105 participants came from groups: (1) care providers, including volunteer nursing home ombudsmen, nurses, social workers and administrators of care agencies; (2) church members, including some family caregivers and pastors; (3) college students in a theology course and in a gerontology club.

MEASUREMENT OF EMPATHY – THE SHORT TERM EFFECT

At the end of the monologue, but before the discussion took place, a short questionnaire containing four Likert items was administered. Respondents were asked to check the statement that best represented their response to each statement.

1. I currently provide care for one or more elderly and/or disabled people.

I provide this care daily. _____
I provide this care often. _____
I sometimes provide this care. _____
I rarely provide this care. _____
I never provide this care. _____

2. Seeing this performance I became involved in the feelings of the character.

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I became involved completely. _____
I became involved to a great extent. _____
I became somewhat involved. _____
I became a little involved. _____
I did not become at all involved. _____

3. As a result of seeing this performance, I would be willing to give support to an elderly and/or disabled person.

I agree completely. _____
I agree somewhat. _____
I neither agree nor disagree. _____
I disagree somewhat. _____
I disagree completely. _____

4. As a result of seeing this performance I plan to seek out and give support to an elderly and/or disabled person.

I agree completely. _____
I agree somewhat. _____
I neither agree nor disagree. _____
I disagree somewhat. _____
I disagree completely. _____

RESULTS: EMPATHY MEASURED BY THE QUESTIONNAIRE

Ninety percent of respondents said they became involved completely or to a great extent with the feelings of the character. The remaining ten percent said they became somewhat involved. Eighty-five percent planned to seek out and give support to an elderly or disabled person as a result of seeing the performance.

RESULTS : EMPATHY IN DISCUSSION THEMES

Themes that emerged from the subsequent discussion with participants were as follows:

- The character's isolation recalled the situation of family members or others known to the participants.
- Participants had not heard elderly people express their feelings about exclusion.
- The need for a sense of purpose is something we all share.
- A common expression they had heard from elderly people was "not wanting to be a burden" or "to be a bother" to anyone with needs and feelings.
- Independence is a deeply held desire for all of us.
- Many do not admit to themselves that they are losing independence, even as the need to depend on others increases.
- Elderly and disabled people are often treated as "invisibility," especially when they use walkers and wheelchairs; they are often ignored.
- Walkers and wheelchairs remind the able bodied their ability is temporary, and that aging and mortality are inevitable; there is discomfort in seeing this.
- Older people think and react more slowly than younger people do; they need people to slow down and take time to listen.
- Time pressures in the work place and in the family prevent caregivers from slowing down to the pace of older people.
- Listening attentively to elderly people is as important as any other task in caregiving.
- The telling of life stories has enormous value for tellers and listeners.
- Elders have a role as teachers, sources of wisdom for younger people.

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- Children and young people need to have more contact with the elderly.
- Intergenerational living and intergenerational communities promote inclusion.
- Alternatives to assisted living facilities, including ways to help the elderly live longer in their homes, need to be explored.
- There is more need around us than we realize, but there is also much more we can do to reach out.
- Realization that elders need to feel useful to others, and that frequent contact with others can help satisfy this need

These themes recurred throughout the discussion sessions, showing that the monologue generated empathy and that, as a result, the participants were able to reflect on many issues facing marginalized elderly people.

MEASUREMENT OF BEHAVIOR CHANGE -THE LONG TERM EFFECT

Those respondents who gave their email addresses or phone numbers were contacted again after three months with a single follow-up question:

As a result of seeing the play “Should I Give Up?”, I have given support to an elderly and/or disabled person

More than five times _____

Four or five times _____

Two or three times _____

Once _____

Not at all _____

RESULTS OF FOLLOW UP – THE LONG TERM EFFECT

Forty-three of the 105 participants responded to the follow up contact.

Thirty six people, i.e. 34% of the total number of people who participated in the program, said that they had given support to an elderly and/or disabled person as a result of seeing ‘Should I Give Up?’. Of the university students, 57% said they had given help, while only 33% of the professional and volunteer caregivers had helped, and 21% of the church members had done so.

Respondents to the follow up question also qualified their answers with comments. Some wanted to emphasize that the people they helped as a result of seeing the play were not the same ones they regularly worked with or supported. The comments show that they had reached out to new people after taking part in the program.

- ‘I reach out more. I make more effort. I have a different perspective. I didn’t know elderly can be angry or frustrated when they are left behind.’

- ‘I smile at them more often. I get more smiles, too.’

- ‘I have reached out to check on an older person in our church when we missed her and invited an older couple out to lunch to who have been going through health issues.’

- ‘I have reached out more frequently throughout the cold season to my next door neighbor who is unable to leave her home now. I not only get her mail, newspapers, and take out/in her refuse can, but support her more often by telephone.’

Others commented that, because they were already working with elderly people, they had not assisted anyone new. However, the

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quality of care they now gave to their care receivers had improved since the program.

- ‘I give more attention to how they are thinking. I’m more mindful of their needs. I have been listening to the nursing home residents more.’
- ‘I try to be more on their schedule and less on my tasks. I see them as people more than I used to.’
- ‘It has helped make me more sensitive.’
- ‘What you have given me from your presentation is to look deeper, stop and ask more questions about the individual’s past life, not just medical needs, not just what help they need with their ADL’s, but what did they do I their past, and what would they like to continue to be part of. I passed this mindset on to our staff.’
- ‘Though I cannot pinpoint any extensive ‘support’ I have given to an elderly or disabled person (because of my attendance at your program), I have become more sensitive to the needs of folks in that category, including my dear husband, who shows some signs of slight disability.’
- ‘I don’t know if I can say what I do is a result of the play. I think instead of the play influencing me to help more, I think it made me look at how I help them, being more conscious to make sure I am treating them with dignity, focusing on what they are able to do, not what they are not able to do.’
- ‘I have become aware that my attitude has shifted somewhat when I listen to seniors. The information they convey feels more significant to me.’

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- ‘I visit two shut-ins from church regularly. I listen to them better now and with more love. I know they feel this. I can see it in their eyes.’
- ‘Your presentation inspired me to be more aware of the emotions and feelings of the residents I meet. If I notice that they are sad or depressed, I try to give them more time and comfort during my visits.’

VARIABLES AFFECTING THE RESULTS

1. A predisposition among most of the respondents to care about elderly people affected the results. Most of the participants in the project already had experience providing care to frail elderly people or had some special interest in doing so. The church members who attended the program wanted to gain insight to help homebound church members or were already providing care to family members. The students in the theology course had been encouraged to consider their work in the course as preparation for Christian service. The students in the gerontology club were preparing for careers in healthcare. The professional and volunteer caregivers group included many nurses and social workers as well as managers. Thus, most of the participants were predisposed to empathize with the character in the play.
2. Good will on the part of participants could also have affected the results. A desire to assist the performer/author/teacher with her sabbatical project may have increased positive results, especially among the university participants, although only five of the students were from my own university, and none were my own students.

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3. Conscience may have been an important factor affecting results, especially on the initial questionnaire. Respondents may have felt a sense of moral obligation to express willingness or to plan to help elderly people.
4. The title of the program itself may have influenced the way people saw the character, or may have kept some from wanting to attend. At least one church refused to have the program because they thought it might be about suicide, though this topic is never touched on or suggested in the monologue.

Comment [R1]:

CONCLUSION

This study shows that applied theatre can strengthen the understanding and resolve of people who are already to some degree committed to making change to benefit a marginalized group. Discussing traditional theatre, McCammon (2007, 948) remarks that 'promoting real change could not be realized with so-called one-off performances.' To the contrary, this study shows that single performances of applied theatre can create change, both in attitudes and in behavior, when the audience is engaged emotionally with the performance, creating empathy, and when the participants take part in discussion of the issues raised.

In the discussion segment of the program in this study, participants were given time to remember moments when they had encountered elderly people with needs for purpose and inclusion, elders who did not want to burden others yet wanted to take part. Such people do not always make their needs known, but theatre, as shown in this study, can reveal truth and discussion can allow participants time to consider the action to take in response. In this study, participants were encouraged to envision specific strategies and interventions that would engage elderly people, break down isolation and promote purposeful involvement of the elderly with others.

This process was especially powerful with the students who took part in the program. As Konrath (2011) and others have shown, millennial and generation Z students struggle to develop empathy, in part because of preoccupation with social media and the devices that mediate communication. It is of paramount importance, therefore, that they develop the interpersonal skills that will be needed for careers in many fields, including, but not limited to, nursing, social work, business, education and ministry. This study shows that applied theatre experiences may assist them in befriending and becoming advocates for an aging population.

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MARY GIFFIN

Mary Giffin is an Associate Professor of English at Walsh University in North Canton, Ohio, where she teaches dramatic literature, composition and English as a Second Language. She has a special interests in applied theatre and in using interactive drama in the second language classroom. Her interactive drama on finding purpose in the last years of life, "Should I Give Up?", was produced at the Social Justice Theater Festival at Stony Point, New York in 2013. This work and the interactive drama on caregiving "How Much Longer Can I Do This?" have been produced throughout Northeast Ohio, where groups of care providers, church members and college students have been challenged to support elderly, disabled people and their caregivers. Mary Giffin seeks to help make communities more sensitive to the needs of frail, elderly members and more inclusive of them. For many years, she served as caregiver for elderly family members.

SPACE AS A METAPHOR FOR CIRCUMSCRIPTION A READING OF FUGARD'S *VALLEY SONG*

Busuyi Mekusi

Space as a concept has been deployed in varying ways to interrogate location, race, gender, identity and other economic and socio-political manifestations. These different forms of spatialization explicitly construct the idea of the 'self' that is always situated against the 'other'. In an exposition on the conditioning of space within the prescriptions of political discourse and narrative, James McCorkle (2001: 107) avows that "...space, spatial relations may be expressed as forms of confinement, imprisonment, marginalisation, erasure, or silencing". Identifying historicity as well as spatiality as central to "the formulation of social theory" and the understanding of "social phenomenon", Paul Tiyambe Zeleza and Ezekiel Kalipeni (1999: 1-2) talk about "a hierarchy of spaces",* and later conclude that "all these spaces are socially produced and they produce the social...in as much

* They are given as: "mathematical spaces, physical spaces, socioeconomic spaces, behavioral spaces and experiential spaces", claiming earlier that spaces could be "real", "architectural", "imaginary" and "symbolic".

as space is socially constructed the social is spatially constructed...”. Choosing to use land in place of space in the interrogation inequities in resources in Southern Africa, Tiyanjana Maluwa (1999: 302) sees land as underpinning “the economic, social and political lives of the great majority of people in the world” most especially “those societies which have particular dependency on agriculture and natural resources for their social reproduction and survival”. The implication of this, therefore, is the evolution of tropes akin to Foucault’s concept of heterotopology. This idea, according to Foucault, cited in Lekan Oyegoke (2001: 278) is made up of the constituent parts of ‘heterotopias’ and ‘utopias’. It is further affirmed that “the heterotopias are described as a variety of spaces that are ideationally and concretely opposed to other types of spaces known as utopias”. Efforts are made in this paper to examine how space as an inhabited spatial location maps the social and economic existence of a people in a metaphorical manner. Hein Viljoen et al (2004:7) exemplify the imperative of space when it is made clear that “we live in space, grow emotionally attached to space and places, associate them with particular events of our personal history and connect joyful or sad emotions to specific localities”. Central to the exploration of space in this text is not only the attempt made at locating it as ‘dwellingscapes’, but according to Tim Edensor (2002:54), “as representation or as evidence of power (of capital), the most common spatial experience is that in everyday life, where familiar space forms an unquestioned backdrop to daily tasks, pleasures and routine movement”.

The exploration of space in the apartheid state of old South Africa contributed immensely to the promotion of racial purity that informed the idea of separate development. The removal of natives from the cities and restriction to the townships, suburbs and locations became an instrument to construct socio-political compartments that define the life of the people in a panoply manner. Interestingly, when viewed as the means of attaining legitimacy and control by the oppressors as well as a platform for resistance by the oppressed, space then becomes, in the words of Belinda Bozzoli (2004:7), “the physical terrain and symbolic expanse over which contestations of power take place”. This

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is corroborated by Kate Darian-Smith et al (1996:2-3) when it is established that “space has been linked to concepts of power” even as place becomes “space to which meaning has been ascribed”. Part of the meanings ascribed to and inscribed in space is the construction of social boundaries which, in the words of Charles Tilly (2005: 133) “interrupt, divide, circumscribe, or segregate distribution of population”. The spatial control of the apartheid regime allowed a small racial group to dominate the majority in a paradoxical manner using the political power and instrument of the state. In a study of how spatial resources are manipulated and exploited in apartheid South Africa, Belinda Bozzoli(2004: 20-21) argues that “one of the defining features of black experience of apartheid was indeed that of leaving within the legally, politically and socially restricted boundaries- the ‘bounded space’-...”. Comparing space under the apartheid regime and what is obtainable in the new democratic government, Mark Fleishman (2001:98) offers that “in a country where so much space has been off limits to so many in the past, in which travel and migration have been either restricted or enforced, there is something essentially libratory about the idea of free travel, of exploration, of a willingness to move on from fixed positions”. This biased negotiation of space was subjected to the scrutiny of art, giving playwrights like Fugard and others an opportunity to interrogate the workings of the apartheid state. Fugard in his apartheid plays makes a dramatic exposure of the vices of the apartheid regime and how such impacted negatively on the lives of the people, most especially the unfortunate blacks and coloureds. In the final analysis, Fugard’s accusing fingers were always pointed at apartheid and its perpetrators. Little wonder, then, the open condemnations that greeted the implementation of this obnoxious policy in the full glare of a world that preaches and seems to protect the rights of people no matter the colour of their skin and the language they speak.

Expectedly, the torrent of oppositions mounted against the apartheid policy paid off, leading to its demise and the evolution of a new democratic South Africa where equality, rule of law, respect for human personality and non-racial treatment, are venerated. However,

with the seemingly transition and transformation that has taken place, little or no changes appear to have been recorded in the general wellbeing of the people, most especially the underprivileged ones. Hence, in what appears a continuation of his political preoccupation in the theatre Fugard, in his commitments to using drama to interrogate the social world of the people, has reflected some other aspects of the life of the people in the new South Africa, interrogating space as a means of social control. This reflection gets eclectic as it encapsulates the hopes, fears and dreams of the people who hallucinate and fantasize than witness the newness of life the new South Africa should offer. The binary opposite that characterises the life of the people is captured metaphorically in the idea of the beautiful song in the valley. Song, used in this case as an expression of joy, hope and wonderful expectations, gets entrapped in the valley of hopelessness, shame and deprivation. Also, an open disclosure is made of the varying views of an adult who is self-conscious about his environment and experienced in his own way, and that of a little girl who is naïve, ignorant and hopeful. As a result, it becomes obvious that the perception the duo have of the world in which they live is defined by the opinions formed in the trajectory of their interactions with things and people around them. This is captured appropriately by Bozzoli (ibid: 33) when it is enthused that “spaces and knowledge, memories and expectations that people carried with them and attached to those spaces were part of the cultural and social capital of township residents”. These cultural and social resources are explored by the forsaken people in the valley in the contestation for material possession and the consternation shown for failed responsibility of service delivery by the government.

Although the valley is a low area enclosed by hills or mountains, the presence of streams and drainage areas poses the opportunity for fruitfulness and productivity. This is made bare in Fugard’s *Valley Song* by the Author who introduces to us Abraam Jonkers, known in the village as ‘ou Buks’, the seventy-six year old retired Coloured corporal who, following the mapping of the space in the valley and the deployment of temporal orientation, studies the season to determine the ideal time to plant his pumpkin seeds with a great expectation of

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bountiful harvest. Annette L. Combrink (2004:63, 2) describes Buks/Oupa and Veronica as “stereotyped colored characters embodying the dispossessed of the earth,...”, who like other characters created by Fugard to interact with hostile landscapes “show an intense connection with the land”. This development exemplifies the position shared by Kristin Ross (1988: xiii) to the effect that “the human body produces value only insofar as it inhabits a space, an environment whose stuff it shares”. Apart from this space occupied by Buks in the valley, he, being a coloured “is caught in the middle space between black and white, fighting to find an identity in a new reality...” (Mark Fleishman *ibid*: 101). Buks is introduced to us as a derelict of a war where he fought without killing anyone. Rather, he relishes in the faint memory of the friendship and affinity he had with the Italian prisoners of war who taught him a song that forms one of the mainstays of his present existence. The life of Buks is punctuated by a sense of loneliness and loss following the bereavement he suffers on the death of his only daughter, Caroline and his hardworking wife, Betty. However, Buks derives great joy and takes solace in his granddaughter, Veronica and the cultivation of his ‘akkers’ (land) where nature causes increase and bountifulness to abound. Unfortunately enough Buks only source of joy; the ‘akkers’ (land) and her granddaughter are to be taken away from him. The granddaughter, responding to egocentric spatial thinking, is enticed by the city while the ‘akkers’ is bought off by a white man. Buks’ life is conclusively enveloped in hopelessness, sorrow and abandonment. In a tone similar to that found amidst existential living, Buks forlornly desires to know what he has done wrong in a world that is fast losing its sweetness to deserve so terrible a fate.

Fugard is noted for his economy of characters on the stage, apparently as a response to the apartheid constraints of both human and material resources. Although the creation of such characters as Buks is not strange in the writing of Fugard, with a penchant for and attachment to the land, this particular attempt is meant to reflect the newness of the suffering of the unfortunate mass of people in the post apartheid South Africa, where the high hope of the people to have their

lives improved on is dashed with reckless abandon. Space is used in *Valley Song* to achieve a bifurcation between the village in the valley as distinct from the city of Johannesburg which have their respective unique characteristics. The village is seen as a place where nothing is happening as against the city that is full of opportunities. However, as the city is seen as violent and dangerous, the village promises serenity and high agrarian productivity. The village is close to nature where the conjugation between rain and the mother earth would produce a smell of life and the sprouting of vegetables and agricultural products which are taken to the city for consumption. Rain in this case becomes a metaphor for the desired succour that the people need and desire following the heavy degradation suffered under the apartheid regime. Unlike the deafening noise of automobile in the city, the shrieking noise of children and the chirruping of birds produce a euphonic sound of relief and respite from the haunting realities in the environment. Evidently, the existence of the people in the valley in its entirety is circumscribed by the metaphorical mountains and hills of politico-social and economic constructions.

Apart from the exploration of space as an element of spatiality, it is used as a product of temporality in the definition of time and its consequences, mostly those that are negative. The space of time between the present and the past life of Buks reveals the mutable power of time. Time appears to be in conspiracy with the restriction occasioned by the state to bereft Buks of the good memory of the past, most especially the song taught to him by one of the Italian prisoners of war. Memory is seen as the retention of events of the past, a record of the actual thing that happened. However, the actuality mentioned in this instance is a mere constitution or vestige of the past since the past cannot be remembered in its entirety. This must have informed the view of Alan Baddeley (1989:33) who writes that "... memory is important ... complex" and rich in capacity and that "despite its undoubted strengths it is eminently fallible". John Campbell (1995:223) describes memory as "a way of spanning temporal perspectives, a description of the world formulated at one time used when describing it at another". However, the process of recollecting what happened in

the past gets impaired by time. A recollection of this past involves imagination and as a result such recollections get stultified and could no longer pass for a realistic reflection or capturing of the past. John Campbell sees this to be in conformity with the Second Law of Thermodynamics which states that “there is a less information about the past available at one time than was available at an earlier time” (225). The half memory of Buks about his glorious past is a form of *amnesia* that has been variously recommended for the new South Africa where efforts are made to forget and forgive acts of wickedness in the past to forge a new interaction and relationship in the post apartheid democratic South African nation. Based on conscious deliberate effort at forgetting and the interference occasioned by circumstances, it could be said; therefore, that time indeed has the ability to heal people of the wounds of the atrocious past. However, this healing could only take place after a fair hearing is given to truth in its absolute telling by both the victimizers and the victimised. Talking on reparation and reconciliation Wole Soyinka (1999:23) argues that “both depend on a process of baring the truth of one’s history in order to exorcise the past and secure a collective peace of mind, the healing of a bruised racial psyche”. Alan Baddeley (1990: 7) submits that “the process of forgetting is one whereby the important features are filtered out and preserved, while irrelevant or predictable detail is either destroyed, or stored in such a way that is not readily accessible in its original form”. This is a good omen to the idea and ideal of building a new non-racial nation where equity is guaranteed to all races, sexes, religions, beliefs and groups.

However, memory could be rekindled by the mnemonic performance of one act or the other. This is revealed in the singing of Veronica whose railway song inadvertently haunts her grandfather rather than achieve the soothing that most good songs are meant to achieve in the listeners. This reawakening achieved in this instance is captured by William Howland Kenney as the ability of song to impact on the listener(s) who could “simultaneously experienced grief over the deaths of loved ones and the sense of their psychic resurrection”. Song in Africa is used to reflect virtually everything about the life of

the people. Song particularly became a subtle means of protest and political mobilization used by blacks in the face of the apartheid censorship and repression. Helen Kivnick (1990: xiv) captures this by writing that “the black family has resorted to songs to escape from the clutches of oppression. When an avenue of escape is sought, it is to music that the black family resorts”. Music then becomes a good source of relief and stability in the face of loneliness and boredom. This is attested to in the old Boerevrou who Veronica confirms “likes music” (*VS*, 19). However, the uses of music as an affective form of treatment (Gregory Barz 2006:5) fails in her case. Unfortunately, the lonely old woman dies a drunk, being another victim of the abandoned valley. Veronica musically captures their frustrations and her future hope in the city even as she constructs for herself an anticipated glorious tomorrow. Songs are media for the venting of people’s emotion. It can be hilarious or sorrowful. For instance dirges help to mourn the death of the departed even as the process of storytelling that accompanies it allows the singer to purge himself of sorrow and anguish. It should be noted that some dirgers are hired as professionals who sing for pay. In this case in question Veronica is determined to use her song to affect Buks positively unknown to her that the song will refresh the episodic memory and reopen the scar of the wound caused by the death of Caroline, Buks’ daughter and mother of Veronica. This, when applied to the handling of the past in South Africa becomes instructive. It is a pointer to the fact that the performance of certain actions in the present is capable of invoking the unpalatable memory of the past. Therefore, it can be deduced from the above possibilities offered by memory that the situation of absolute amnesia about the past in the victims of the evil of apartheid in South Africa might be a difficult thing to achieve. What becomes imperative then will be the readiness not to do those things that are capable of reviving the past.

Another reading of memory achieved in *Valley Song* bothers on knowing as against ignorance. It is often said as a platitude that knowledge is power. Power in this instance is not physical but mental. Buks lacks the mental ability to deconstruct the ownership of the derelict house and land to be sold, turning him to a dependant rather

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than be a stakeholder. The reason adduced to this in the play is the low level of education Buks like his parents has. Education formed one of the instruments used by the apartheid government to hold the natives in total subservience, even as opportunities were hoarded to the detriment of the black populace. In such a case, it was either of two things; no education or a deployment of substandard one in the name of 'separate development'. The discrepancy created by this and other elements of instability forms the basis of the preferential treatment given to blacks in the new South Africa in the name of Black Economic Empowerment and Affirmative Action. As robust as this programmes might appear, the empowerment of blacks appear so cosmetic in scope given the concentration on the correction of the past anomalies without a corresponding emphasis on the acquisition of relevant skills. For instance, the rejection of research oriented trainings at the instance of highly lucrative job in the corporate world is worrisome considering the central role intellectualism plays in the formulation and implementation of policies. A shoddy deployment of these democratic sceptres in favour of blacks has the potentials of ridding the black community of necessary expertise that would allow them contribute meaningfully to the building of a new South Africa. This is worsened in view of the emergence of black middle class whose focus is to explore the opportunities the nation offer and the ethnic- ridden politics practiced by the black intelligential.

Metaphysical interactions are uniquely resonated in *Valley Song*. For instance, a close link is established between seeing, confessing, dreaming, and the realistic construction of same in the physical. In a form reminiscent of the exercise of faith in some religious worships Veronica sees the act of 'dreaming properly' as a prerequisite to possessing certain things. This concept is well exposed in the case of her friend, Alfred Witbooi, who will rather dream realistically to have 'Baasie Koopman's old second-hand bicycle' than fantastically long to have a brand new one. Author, an adult, sees the position of Alfred Witbooi as a product of sensibility while Veronica condemns it as lack of effective performance of the act of believing, seeing, dreaming and having. Apparently, the fervency of Veronica to this belief is

understandable considering the fact that she has not experienced failures like Buks and Author who could pride themselves more on spent spatiotemporal properties than the teenager. We are also made to believe that Veronica has the uncommon ability to influence celestial elements like rain through her prayer. Veronica is perceived by her grandfather as an unusual being starting from the unique form of her whimpering as a little child that is later interpreted to be a song. The song rendered by Veronica from infancy is an indication of hope in the new generation that the adult like Buks could not see. Buks' pessimism about the world propels him to warn the infant Veronica to stop singing because something is wrong with the world. The world here being his own world in the valley becomes a microcosm for the global order which to him has lost its sweetness. However, it should be noted that Buks' assessment of the world is occasioned by the space he occupies in it and the limited opportunities that he is left to explore. As such his position becomes an eponymy of the impoverishment of people at the periphery whose exploitation is done at the instance of people at the centre in post-colonial discuss.

The above, be as it may, exposes the failure of the government to meet its social responsibility to the citizens. God, according to Veronica, knows where the village is even though it is not captured in the map. It is commonplace that most villages of this time become obscured to the government when the imperative of amenities provision dawns on it but get celebrated for economical exploration for tax payment and political manipulation of garnering votes. This reveals how rights and privileges are moderated by the government in the discourse of citizenship. Most South Africans, especially blacks, had thought that the new democratic government would through the use of a magic wand transform their lives in all facets. It should be stated, however, that the perceived lack of drastic improvement in the lives of the people is not absolutely blameable on the inaction of government but the magnitude of the past abandonment and paucity of resources. This is more explicated in the research conducted by John Daniel, Roger Southall and Sarah Dippenaar on the idea of democracy and governance in the new South Africa. The attempt revealed that

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some people are yet to have their lifestyles improved on encouraging that this set of people should be optimistic for a better future, because according to them “change in general, and the assault on poverty in particular, takes time” John Daniel, Roger Southall & Sarah Dippenaar (2006:27). But for once, religion presents the people a romantic escape from the hopelessness around them by way of an anticipated better tomorrow. No doubt, Fugard’s creation of Veronica is based on the Judaeo-Christian belief in God. She becomes an epitome of the contemporary Pentecostal movements that promises hope to people in most misruled nations of the world. God is described by Buks as the creator of the heaven and the earth, the land and the fullness thereof. Buks also identifies the devil as the brain behind bad influences. He particularly accuses the devil for misleading Caroline, his daughter. However, the link Buks establishes between the money given by White people and Devil’s money is hazy in nature. The most probable thing Buks is trying to do is to trace the money given by the White people to the act of prostitution.

Another metaphysical interaction that is close to this in the text is the way the dead is treated. No doubt, the departure of those that are dead is a source of pains and anguish. This is made bear in the devastation suffered by Buks on the death of Betty, his wife and her only daughter Caroline. These unfortunate incidents get him paranoid and deranged so much that he oscillates between the worlds of psychological illusion and physical impairment. The physical resemblance that Veronica shares with her dead mother, Caroline, provides a solid truth-value link in Buks’ memory of Caroline. Veronica then becomes a source of hope and joy as well as the ghost of a haunting memory of Caroline to Buks. Buks engages Betty in a conversation possibly based on the belief shared amongst the people of the transcending power of the dead. It is not uncommon for some African societies to treat the dead as living, thereby soliciting their intervention in the affairs of the living, mostly in the face of a great challenge that calls for a seemingly supernatural manipulation. This, apart from the acquit loneliness he suffers from may be used to explain why Buks chooses to report the present situation he has found himself

as it affects his relationship with Veronica and the imminent loss of the house and the land which has been his mainstay. Betty, having assumed the position of an ancestor following her death, is expected to move on Buks' behalf in order to; avert the unpalatable consequences of the buying of the house and the land by the white man, and the fledgling 'notorious' propensities of Veronica as well as help precipitate rain for a bountiful harvest. However, this might be taken to be a show of passivity and inaction on the part of the citizens who get paranoid and pathologically complacent rather than rise to challenge the irresponsibility of the government.

The transcendentalism recorded in *Valley Song* is reflective of the fusion between traditional belief and Judeo-Christian practice. This might be taken to be the result of a negotiation that do characterise interactions between cultures of different bases following cross-border movements, and the shrinking of the globe via the element of cyberspace. The simultaneous deployment of these two practices is captured in the readiness of Veronica to swear on the Bible and Ouma's grave (mother's grave) to drive home her desire and doggedness not to allow the premonition of Author about her future come to pass. Author, the epitome of the white capitalist land owner has warned Veronica that her dream would lead her nowhere other than the fact that she will grow to adulthood and end up like any other woman in the village, "walking barefoot in the veld everyday with a baby on your back to collect firewood" (*VS*, 35). This confrontation between Author and Veronica smacks of the negotiation of space between the bourgeoisie and the proletariat who are engulfed in upturning and retaining the instrument of oppression offered by the status quo respectively. This is illustrative of the view that spaces of oppression could become spaces of liberation (Bozzoli *ibid.*, 143).

Fugard negotiates a place for women in this play by illustrating feminine productivity with the bountifulness of the increase of the land. In spite of his old age, an unrepentant attachment to the land by Buks allows him to bring out his productive initiatives that is neither recognised nor supported by the government. As against being seen

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purely as a subaltern, Buks assumes the place of a dominator over the land based on the Greek anthropocentric avowal which religiously ascribes domination over nature to man (Charles Anyinam 1999: 136). However, for this increased output to be achieved the land just like women should be well taken care of. Apart from the opportunity provided for Buks to contribute to the agrarian development in the valley and the city by extension, the vegetable, pumpkins, potatoes, beetroot and walnuts he harvests allow him negotiate space with the Author. The imagery of the growth of the vegetable also becomes the model and pattern of nurture Veronica desires to give to her dream and singing. The 'Mother Africa' metaphor was used at the dawn of colonialism and on the verge of decolonisation to valorise the rich, human, cultural and material resources in Africa. The dispossession of same led to cultural vitiation, socio-political erosion, and moral stultification. It becomes understandable, therefore, when one compares the drooping walk into the unknown Buks embarks on at the loss of his wife, land and granddaughter with the withering of young plants during the droughts. A deluge of hope at the same time will reinvigorate the debilitated old Buks.

Valley Song also comments on some of the post-apartheid policy in the new South Africa. It starts with the disappointment experienced by the people who had thought that the emergence of a democratic regime would precipitate a dramatic change in their existence. As mentioned earlier in this paper, the swift reversal of the past degradation and abandonment is as difficult as getting the song in the valley to be heard and celebrated in the city. For instance, the units of houses built under the Reconstruction and Redevelopment Plan have been dwarfed by the hues and cries of people who still live in shacks and derelict houses. A new face has been introduced to this by the preparation being made for the hosting of the World Cup vista. Eviction orders are sought by provincial government to facilitate the rebuilding of dilapidated houses which are an eye-sore to the beauty of the city. Interestingly, one expects that this gesture will be extended to the locations where shanties reign like havens.

Close to this is the policy of land expropriation or redistribution. Part of the efforts made to normalise the inequality of the past is the redistribution of land. This unique privilege enjoyed only by a group is captured by G. H. L. Le May (1995: 238) thus: “since electoral victory of 1948 the government had deliberately used state power to benefit the economic condition of the Afrikaner”. The native inhabitants of the Southern region were hunters and pastoral farmers. This occasioned the contests for spatial domination between them and the Afrikaners who later trekked to the North side of the Cape for agricultural exploit. The eventual domination of the area left the minority group taking the larger part of the land with the majority forced into a small region. Lord Hailey cited in Anthony H. Richmond (1955:86), in a survey declares that “although Africans constituted at that time 68.8 per cent of the total population, they could only occupy 13 per cent of the land”. A sense of violation was introduced to the possession and dispossession of land between the natives and the Afrikaners when May (ibid.: 29) submits that “it could be argued that the Boers practised the worst form of agriculture, very different from that of the settled farmers of the western Cape who regarded their land as something to be developed rather than merely exploited”. The new black democratic government is committed to buying farms owned by white farmers to be redistributed to blacks. This process is said to be frustrated by white farmers who either charge high premium on their land or destroy proceeds on a farm when about to be taken over by government. These shortcomings notwithstanding, it is pleasing to note that the situation is unlike that recorded in Zimbabwe where the Mugabe dictatorial government uses brute force to achieve the same end. It is desired and hoped that the black farmers will be up to the task of sustaining the land yielding so that there won't be hunger in the land.

Apart from the effort made at redistributing land, plans have also been put in place to empower previously disadvantaged people, mostly blacks, vis black empowerment or affirmative action. It has been established that the past apartheid government gave preferential treatment to the minority white over other racial groups, especially

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blacks. Therefore, the policy of affirmation is to give this set of previously disadvantaged people the economic opportunities at business or work place which were hitherto denied them under the past apartheid state. However, this policy has been vehemently criticised for its racial colouration. It is believed that the emphasis placed on the empowerment of a particular race is analogous to that practiced in the apartheid years. This is rather unfortunate and baseless when viewed against the backdrop of the fact that what the policy is simply doing is to deconstruct the old order in an attempt to put things straight. A departure from that which is negative but familiar should not be taken to mean a step towards unreasonableness. Be that as it may, we should be reminded that the consolidation of the African base and the marginalisation of non-African should be done with a caution. This call becomes imperative in view of the allegations made at different quarters, represented in that shared by Rhoda Kadalie (2000: 110-111) to the effect that “competence, delivery, performance, and merit are no longer the key determining factors in appointments. Ethnicity is; followed by other criteria”. In a bid to preserve this heritage of opportunities, the beneficiaries have become xenophobic towards other Africans who are seen as aliens, outsiders and foreigners bent on rubbing them of the opportunities in the new South Africa. This is a negation of the principles and ideals of the unity and bond that an institution like the African Union (AU) tries to build.

Valley Song also brings on stage the confluence of the past and the new South Africa in the altercations between Mrs Oliphant, the post office worker and old Brigadier Pelser. Mrs Oliphant becomes a metonym of the change that has been recorded in the nation. The category of whose voice could not be heard in the apartheid days, but who is now guided and guarded by the provisions of rights guaranteed by the constitution. Brigadier Pelser’s conceit and paternalism reflect the special treatment people in his class enjoyed under the apartheid system as instruments of the enforcement of apartheid prescriptions. The atrocious activities of these apartheid agents are better imagined from the confession of act of bombing, maiming, torture, and killing accomplished by them under the pretence of safeguarding the state.

This phase in the apartheid South Africa is captured succinctly by Njabulo Ndebele (1998: 23) who enthuses that "...the enforcement of apartheid degenerated into a science of torture and death...". One good thing the memory of the past allows us access to in the confessions before the Truth and Reconciliation Commission (TRC) is the fact that most of the perpetrators of the brutality against innocent people claimed to have been responding to orders handed down to them by their superiors. It is expected that the democratisation of the dynamics of power and the state should have imbibed in the functionaries of government new wholesome way of doing things. This transition from the era of brute and annihilation is best understood in the transformation of the police force whose personnel were equally involved in the several pogroms that took place in the apartheid regime. That the old change-resisting soldier is brought back into civility by the change-compliant police is an indication of the triumph of rule of law over brute, and a new South Africa of hope as against that of hopelessness and repression. Change then becomes a celebrated idea.

The concept of change is further interrogated by Author and Veronica in the text. Author aptly describes change as the process of "letting go of things" which he sees to be harder than he thought it to be. As a privileged person in the valley, Author gets jealous at hearing that Veronica intends moving to the city which according to her promises more opportunities and a chance of breaking –even from the impoverished and subservient present. Change, most especially in the socio-political and economic fronts has led to varying levels of frictions between the one dominating and the person dominated. It can be from a dictatorial government to the oppressed citizens, from a nation to another, even at the level of individual interactions. The negotiated change that produced the democratic South Africa was seen by some as a decision too difficult to take. A one time ruler will now jealously watch to see himself being ruled by another person. This need for change is presently tearing the black community apart along ethnic lines and has the potentials of generating distrust from some ethnic groups whose ingroup identities will vitiate the emergence of a national identity needed for consolidating the fledging democratic

process. The hard reality of change is possibly responsible for the tenacious sustenance of neo-colonialism and imperialism by the North on the South of the divides, which makes the latter to groan under economic depletion and political instability. However difficult change is to accommodate, it is an imperative phenomenon that can not be eliminated. Therefore, *Valley Song* can be treated as a microcosm of a nation in transition for change like South Africa when the testament of Author becomes representative of the reactions of some to the emerging change experienced by people analogous to Veronica in all spheres.

As mentioned earlier *Valley Song*, like most other plays by Fugard, requires a mini cast and economy of stage production. The naming and creation of the character of Author and the idea of his narration of the life of Buks reminds us of the reality to the effect that what we are reading is a fictionalised product of imitation that defines the creation of drama. The frequent transformation from the role of Author to that of Buks is based on a fluidity that can introduce some complexity along the line. This might be explained using the strife and the cutting edge Author finds himself when he declares that “I had ended up sick and tired of the madness and desperate scramble of my life in the make-believe world of Theatre” (pp.30-31). In a manner that establishes a link between the character of Author and Fugard, *Valley Song* is portrayed to us as purely an art piece. The stage is used to reconstruct personalities, events and phenomena through the instrument of imitation required to elicit belief on the part of the audience. An open identification has been made between Fugard and his characters where he tries to turn “his personal stories into public accounts” (Hein Viljoen, Lewis & Merwe: 2004: 2). But this is not done in a matter of fact tradition. The autobiographical portrayal identified in his work assumes an air of subjectivity to achieve artistic recreation. Annette L. Combrink (2004:66) confirms this in an excerpt culled from an anonymous citation on Fugard’s writing that is reiterated to the effect that “actions have a more cohesive form and clearer meaning than the actual events of Fugard’s life, because they have been ordered to a work of art rather than a precise historical

recapitulation". Often time, this theatrical reconstruction engenders pathos from members of the audience through emotional identification. The metacomment of Author reminds the readers of the play that what they are interacting with is merely a work of art. However, it should be noted that although the literary creation is a product of fiction and the imagination of the writer, it makes some revelations about the location that produces the material for the writing and the artist involved in the creation.

It is true that South Africa has emerged a new nation after the atrocious and sorrowful apartheid past, realities that taint the new order in form of hopes and dreams are threatened by varying fears in all sides. Thus far, we have seen how space as geographical location and metaphorical constructions are explored to negotiate the retention of the status quo or the dissolution of same to allow for a change that could turn out to be inevitable. The binaries of the valley as against the city, the old and young, the north situated in response to the south, the colonial and the post-colonial, the localising and globalising etc., become a metaphor of how space is mapped to achieve social, economic and political constructions. It becomes expedient, however, that the ongoing reallocation of space for economic reasons, the movements across the borders of the village to the city, as well as the negotiation for a political space in the new South Africa should be done with a great caution so that such space will neither be depleted of its God-given resources or abandoned in a state of disuse in order not to make the building of a political, economic and socially stable nation a chimera.

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TEACHING ACTING

Francesco Di Vincenzo

“Not ‘To do as if I were Ophelia’ but ‘If I were in Ophelia condition, what I’d do?’” (Stanislavski)

This are the guiding words for the XX century actor. But they are the terminal too of a route through the changes of theatre and acting.

The paradigmatic contents of the Greek tragedy meet with the theory of Bertold Brecht: “ A truth useful to society: this is important. What does the audience do with a beautiful but useless truth? “

Brecht, social theatre supporter, prefers the pedagogic to the emotional value of theatre. He asks to the actor to study the character putting aside Stanislavski method. The actor has to be the mouthpiece of important social message. For this reason no emotional participation is admitted; acting is a technical instrument for social education only.

In ancient Greek language the verb that translates the English *to act* is made up of the prefix and the verb *to tell*.

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The Greek tragedy is a manifesto of moral, religious, political principles.

The first exercise for a student actor will be the approach to a role through a first logical reading, that clarify drama words and is far from emotional participation.

These should be concrete hazards: the tediousness and the vacuity of the uttered words.

Now we enter in the concern field of the drama school: acting technique and simplicity.

Exemplary pronunciation, correct voice emission, rests and getting breath back are basic teaching.

Very difficult is to teach the simplicity. The way to it is the way to truth.

“ Doesn't matter if you play well or not. You've to be true: this is important.” (Brecht)

The actor don't have to search for the truth inside himself; he has to recognize the truth in his intellect.

The truth has to come from the brain, after crossing it.

The brightness of an high-minded thought will captivate audience attention.

Until now we didn't write about the participation of the actor's body during the character's study.

In ancient Greece, we have seen, the actor learned. He recited a part without his body's use. Different is the actor work in Latin theatre.

With mime and pantomime, after comedy and tragedy decline, there is the discovery of body limbs language.

“Wonderful arts, where every limb is a language and every limb has an eloquence.” (Anthology)

The second step of the study in our drama school is the knowledge of mime and pantomime, the discovery of body limbs language.

For a correct philological didactic route, the student actor will examine the Ovid’s “Metamorphosis”.

“Et mea sunt populo saltata poemata saepe.” (Ovid)

After a first reading of the text, the actor will define the salient points and then he will perform the story without using any oral expression.

We get to the last stage of the didactic route.

We move from the 24 steps that Stanislavski codified at the beginning of the XX century. They are the foundation of the acting work.

The student actor will deal with them after having study in depth the storic route of the dramatic art. During his study he phased out with spontaneity the tinsels, the useless stores, the superfluous things of the acting ancient style. He will find his natural way to tha approach and to the interpretation of his character.

Now our student actor will be able to understand the meaning of Amleto’s words: “Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it

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offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumbshews and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it. Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special o'erstep not the modesty of nature: for any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably. O, reform it altogether. And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the meantime, some necessary question of the play be then to be considered: that's villanous, and shows a most pitiful ambition in the fool that uses it. Go, make you ready." (Shakespeare)

FRANCESCO DI VINCENZO

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**SETTING A TABLE ROUND
STONE, WOOD, CARDBOARD, AND
SPACE-AGE PLASTICS
TRANSFORMATIONS IN THE PRESENTATION
OF THE ESTABLISHMENT OF THE ROUND
TABLE IN ARTHURIAN ROMANCES**

Brian David Phillips

When one hears the name "King Arthur," one invariably will think of Camelot. This magical realm of errant knights in shining armor, magical mysteries, and chivalry's glory has long held a place of fascination in Western literature. Along with the extraordinary sword Excalibur, the Holy Grail, one of the most mystique-held artifacts of this golden realm is the Table Round. In fact, most people don't just think of "King Arthur" or "King Arthur and his knights," but rather of "King Arthur and his knights of the Round Table."

In the following paper, we will examine some of the developments of transformation that have occurred in the presentation of the creation of the Round Table from its earliest occurrence in the romances to its more modern representations.

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When one examines the evolution of the Round Table's presentation in the literature of the Arthurian romances, one does well to keep in mind that the specific literary piece may reflect both an individual author's appropriation of the "matter of Britain" and that author's relationship to his historical/cultural context.

It is well worth keeping this in mind through the illustration of the evolution of fantasy literature (of which much of the Arthurian matter is closely related to). In discussing the changes in fantastic literature and its flowering in the nineteenth century, Rosemary Jackson adapts the system of Tzvetan Todorov:

It is hardly surprising that the fantastic comes into its own in the nineteenth century...Todorov's diagrammatic representation of the changing forms of the fantastic makes this clear: they move from the marvellous (which predominates in a climate of belief in supernaturalism and magic) through the purely fantastic (in which no explanation can be found) to the uncanny (which explains all strangeness as generated by unconscious forces). Thus:

MARVELLOUS ----->FANTASY -----> UNCANNY
Supernatural Unnatural Natural

The fantastic opens on to a region which has no name and no rational explanation for its existence. (Jackson, 24-25)

A side note to Jackson's exploration that is of interest to our study is that not only did literature of the fantastic come into its own in the nineteenth century, but there was a re- flowering of

the Arthurian literature at this time. The study of the Arthurian matter may follow some of the same classification patterns that Jackson employs.

In the following analysis, we will find that the manifestations of the different styles of the literature of the fantastic as Arthurian romances are not as clear cut and chronological in development as Jackson's premise would seem to indicate. We will also note that many of the Arthurian romances are in fact mixed combinations of two or more of Jackson's basic classifications. However, she does provide us with a useful vocabulary for discussion.

While the early chronicles dealt almost exclusively with Arthur as a successful king and/or warlord, this changed as the material began to spread to a wider audience. The focus changed from Arthur to a that of those who surrounded him:

As Arthurian literary tradition passed from Britain to the continent, Arthur himself was no longer the hero of its texts. For Marie de France, Chretien de Troyes and other composers of lays and episodic romances, Arthurian time was infinitely extensible by its fragmentation into a potentially endless series of individual adventures of Round Table Knights. (Guerin, 21)

This is particularly apparent in some of the modern versions of the Arthurian matter. One might note that even in such a light-hearted approach as the film Monty Python and the Holy Grail the knights do not venture into Camelot ("It's such a silly place," as Arthur says), but go off on their own separate adventures and the Table Round is never seen. While few serious critics have placed this film in the Arthurian canon proper, it is important to note that it does have its precedents,

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for "Monty Python and the Holy Grail...like George du Maurier's Legend of Camelot...parodies not only Arthurian story, but also some popular contemporary representations of it" (Taylor, 315).

Another important development in the Arthurian matter is the progression of this shift in focus from Arthur to the Knights of the Round Table to the realm of Camelot itself. Camelot becomes a place of the imagination:

In later works the focus of the golden age is a place, Camelot. There is no contradiction or innovation here, only a shift of emphasis. Camelot is in early romances, primarily as a castle where the Round Table is housed, King Arthur's favorite residence....A point seldom noticed is that Camelot, as portrayed by the romancers who invented it, is not a national capital. It is purely Arthur's home, the heart of his world. No one else reigns there before or after him. Its character is unique. The mystique of Camelot, unlike the mystique of Jerusalem or Rome, is a projection of one mythified person, the golden-age hero. [Sir Thomas] Malory, who sometimes equates it with the old capital Winchester, is therefore misguided. Camelot is a place of the imagination. While it seems to be vaguely in the west, it cannot be located. (Ashe, 15)

This phenomenon is particularly evident in films like Camelot, Merlin and the Sword, and Last Defender of Camelot.

This magical realm of Camelot becomes, in the popular as well as the literary imagination, the birthplace of myth-making. We see the man Arthur transformed into the legend and then the

myth. Each of the literary craftsmen who takes up the matter of Arthur re-create this myth-making process. John D. Rosenberg notes this as a phenomenon as especially evident in Tennyson's Idylls of the King, a nineteenth-century taking-up of the Arthurian material:

Self-reflexive in virtually every line, the Idylls not only recounts Arthur's story but also recreates the process by which myths are made. We see the process at work in scenes that recall the former splendor of the Round Table even as it goes up in flames. (Rosenberg, 226)

Part of this myth-making character of the Arthurian material is a means of manifesting the values of the writer's culture within the context of the literary work, while employing the objects and characters of the Arthurian mythos. An example of this is the various guises of the nature of the Round Table. For instance:

In the old French Roman de Merlin (Helie's), Arthur's Round Table is said to be that at which the Last Supper of Christ and his Apostles was eaten; it had room for fifty; those who sat at it had any pleasant food they desired, and any one who dared to sit in the forbidden chair, the Siege Perilous, in which Christ had sat, sank and disappeared as lead melts in fire. (Littledale, 31)

Using Jackson's terminology, we could classify the Roman de Merlin's Round Table as an example of Marvellous literature.

We may compare this particular manifestation of the Round Table and its connection to the Last Supper with some of the other of its manifestations in other works.

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One particularly strong connection involving the Round Table is that with the Holy Grail. This is manifest through several versions of the matter. The themes of this relationship are also expressed in other literatures:

Comparative mythology seems to show that the Grail and the Table, in their common property of providing all kinds of delicious food, are both forms of the same "vessel of plenty," which may be traced back to the lotus of Egypt and the Yoni of India. (Littledale, 31)

While the Round Table is not introduced until Wace, the chivalric order of knights surrounding Arthur is evident from the first chronicles which mention Arthur. From the very beginning, the elements that will later be fully explored, have their germinating factors within the matter:

Arthur's order of chivalry is already present in Geoffrey of Monmouth, where the King's enrolment of knights from foreign nations opens the way for the pre-eminence of the foreigner Lancelot, though Lancelot does not appear till Chretien introduces him. The conception is medieval. Geoffrey is adapting the Welsh tradition that makes Arthur the head of a martial company. He has no actual Round Table. (Ashe, 14)

It is well worth mentioning that the Arthurian matter, not only held sway over the literary imagination of the peoples of the medieval world, it had a profound influence on the political and social realities as well:

Edward I claimed sovereignty over Scotland on the grounds that Arthur was sovereign over

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Scotland. Edward III contemplated refounding the Arthurian knighthood. Monarchs and lords, not only in England, held entertainments called Round Tables at which the guests played Arthurian roles. (Ashe, 15)

This pervasiveness of the Arthurian material's capturing of the imagination of the aristocracy is obvious when one realizes that "Round Tables seem to have been common in feudal times, in the sense either of orders of chivalry or of knightly gatherings and tournaments" (Littledale, 31).

The golden age of chivalric order symbolized in the Round Table held a special place in the ideals of aristocracy and commoner alike. Tennyson follows through with this idealization in the vows the knights swear (MacCallum, 348):

"I made them lay their hands in mine and swear
To reverence the King, as if he were
Their Conscience, and their conscience as their
King,
To break the heathen and uphold the Christ,
To ride abroad redressing human wrongs,
To speak no slander, no, nor listen to it,
To honour his own word as if his God's,
To lead sweet lives in purest chastity,
To love one maiden only, cleave to her,
And worship her by years of noble deeds,
Until they won her."
(Tennyson, "Guinevere" - - 464)

Within this poem, we also see that the nineteenth century English poets longed for the realization of the courtly love which the later romances epitomized in the Arthurian material.

The first mentioning we find of the Table Round, or Round

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Table, in the Arthurian matter is within the work of Wace. While this is the first occurrence of the Round Table as a chivalric order associated with Arthur, it very likely has other precedence:

His [Wace's] most original contribution to Arthur's story is the mention of the Round Table, which, in so far as it was a fellowship, may have been suggested by the peerage of Charlemagne, but, in so far as it was a table, had probably a more primitive and mythic origin. (MacCallum, 30)

This first occurrence of the Round Table is quite succinctly and simply presented:

Arthur created the Round Table, about which the Britons tell many a tale. There sat his vassals, all in royalty and equality; yes, they sat at his table in equal rank and were served equally; neither one nor another could brag that he sat higher than a peer. They were all gathered closely around the king; nobody was relegated to a corner. (Wace, 16)

While Wace first introduces the Round Table, it is Layamon who first presents a full explanation of the table's creation as well as a reason. MacCallum explains:

[In Layamon] a much fuller account is given of the origin of the Round Table. A quarrel for precedence had arisen, when a strange smith comes to the king with the offer: "I will make thee a board exceeding fair that there at may sit sixteen hundred and more, all by turn, so that none be left out; and when thou wilt ride, thou

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mayst carry it with thee and set where thou wilt after thy pleasure, and never fear to the world's end." {line 22910} When it is ready and the trial is made, the equality is indeed perfect: "One measure for all; high and low had the same; none might boast other kind of drink than his comrades." {line 22946} In the advice to carry it about, though (unless it had other strange qualities than those mentioned) it must have been a rather unwieldy piece of furniture, and in the abundance and equality of the diet for so large a company, may there not be an echo from folklore of some myth...of magic apparatus for the feeding of multitudes? Layamon's comment, enlarged from that of Wace, implies his knowledge of many fabulous tales, not necessarily about the knights of the Round Table, but about the table itself and the King who owned it. (MacCallum, 32)

Therefore, we see that although "It was in Wace's work that the first literary mention of the Round Table appeared, and in Layamon's that its shape was explained as designed to avoid such disputes for precedence as were common at Celtic feasts (Campbell-a, 525). In this description, we find Layamon's Table still predominately rooted in the natural world of the Uncanny.

This theme for the creation of the Round Table is followed by Roger Lancelyn Green in his King Arthur and His Knights of the Round Table. Although Green, for the most part, follows Sir Thomas Malory in his presentation, he adopts Layamon's story for the creation of the Round Table. It is interesting to note that he omits the strange smith and has the impetus for the table's creation come from Merlin (as most other versions have done):

Meanwhile at Camelot King Arthur held a feast at Easter: but before the knights of his court would be seated at the long table in the hall, a great strife broke out between them as to where they should sit - - for they counted it a great honour to be near the head of the table than near the foot.

"We shall amend this at Pentecost," said Merlin when he heard of the quarrel. "On that day i will set a table here in the hall which shall be the centre of the glory of Logres, a table whose fame shall live while the world endures." (Green, 51)

In the method of unveiling the table, Green seems to return to Malory as a source for the wedding of Arthur and Guinevere:

[After Arthur and Guinevere were married,] they came at last to the banqueting hall, and there Merlin awaited them, standing before a great round table of stone and wood which filled it almost from side to side.

"Hail, King and Queen of Logres!" cried Merlin. "Your places wait you at the table, and seats also for one hundred and fifty knights - - Knights of the Round Table. Upon every siege - - for so the seats at this table are called - - you shall find in letters of gold the name of the knight whose place it is. (Green, 52)

Unlike Malory, Green retains four rather than twenty-eight empty seats at the table. These four sieges are reserved for King Pellinore, Sir Launcelot, Sir Percivale, and Sir Galahad.

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While the Round Table of Layamon, with its 1,600-plus seats, would be quite unwieldy to move (unless aided by Merlin's magic), that of the later versions sometimes did move (although other were never moved). We may illustrate this "moving table" with the servant's search for Arthur in Beroul's "The Romance of Tristan":

Perinis ran up the stairs, jumped on his horse,
and rode directly to Caerlon. All his efforts to
carry out his duty were not well rewarded, for at
Caerlon he was told that the king was at Stirling.
So the servant of fair Isolde set out for that city.
Meeting a shepherd who was playing pipes, he
asked: "Where is the king?"

"Sir," the shepherd answered, "he is sitting on his
throne. There you will see the Round Table,
which rotates like the earth. And his men are
seated around it." (Beroul, 185)

Here we see the Round Table not only as a mundane object at which the knights sit, but also as a symbol for something beyond the earthly sphere. The manifestation of the Round Table as a symbol for the world or other astronomical myth-symbols comes originally from the early associations placed with Arthur's name. Harold Littledale explains: "Thus the name Arthur originally denoted the Bear, Arcturus...and that constellation is still called in Welsh the Chariot of Arthur...while the Round Table denotes the circle that it describes round the polar star" (Littledale, 28-29). Tennyson explores this in his poem "Holy Grail" when he writes, "The seven clear stars of Arthur's Table Round...because they roll through such a round in heaven" (Tennyson, "Holy Grail" - - 601).

Arthur's metaphor of the Round Table as an image of the

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entire world has now become canonical, a part of his own story, transmitted, like verbal relics, from character to character, from place to place, from author to author (Rosenberg, 227).

This analogy of the Round Table to the earth and to the heavens is not only evident in the name of Arthur or the metaphors of the various authors, it is evident in the very form of the table itself. John Darrah's The Real Camelot: Paganism and the Arthurian Romances has some very interesting exploration into this matter:

Yet another lead in this direction is provided by the explanation of the roundness of the Round Table in the "matter of Britain." It is not the familiar medieval explanation that it was round so that no one sitting at the table had precedence over any other. This was not true of the original Round Table because that did have a high seat, the siege perilous....No, the true reason was astronomical...which sounds like a recollection of the recently noticed astronomical-observatory aspect of Stonehenge. (Darrah, 135-136)

Darrah finds many more pagan associations within the Arthurian material, despite the strong Christianization of the stories by the later writers of the romances. The creation of the table has strong pagan elements in it for Darrah. He writes, "Having first been erected at this unidentified pagan site in Wales associated with the goddess Don, the table was moved to England, again by Merlin, and found its ultimate resting place at Camelot, the principal pagan site in the country and the place where the pagan king was crowned" (Darrah, 126).

One of the best and most detailed descriptions of the creation of the Round Table (to which Darrah seems to be referring above) is provided by the anonymous author of "The

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Prose Merlin" and the "Suite du Merlin." Here Merlin creates the Round Table for Arthur's father, Uther Pendragon, and explains its symbolic importance ("The Prose Merlin...", 233-236). Geoffrey Ashe explains the significance of the Round Table as a Christian symbol beyond its pagan roots:

We are told further that, besides its cosmic symbolism, [the Round Table]...was the successor to two previous tables. First came the table of Christ's Last Supper; then, in commemoration of that, a table on which the Grail was kept; then, in commemoration of that, the Round Table of Arthur - - so that there was a tangible link between his order of knighthood and the disciples of Christ, between chivalry and religion. (Ashe, 14)

While there is some variance in the story, most romancers (particularly those following Malory) give the Round Table the same pedigree: Merlin made it for Uther, its roundness symbolizing the round earth and heavens; Uther gave it to Leodegan, a local ruler (or Leodegan receives it after Uther's death); and Arthur receives it as part of Guinevere's dowry, along with one hundred knights. Malory gives one hundred and fifty knights as its complement, besides the Perilous Siege (Ashe, 14; Littledale, 31).

In his version, Malory places the capital of Arthur's realm at Winchester. This is partly due to Winchester's long-standing (even in Malory's day) association with the Arthurian material. At Winchester, there is a Round Table which hangs from the Great Hall. This was once mistaken to be the actual table itself. In his introduction to an abridged version of Malory's text, Michael Senior writes:

Is it coincidence that it was at Winchester,

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Malory's Camelot that the only so-far discovered manuscript copy of his work was found? Certainly it is not by chance that the Round Table has had a physical as well as traditional connection with the place since long before Malory's time. The board which still hangs in the Great Hall of Winchester castle reminds us that by the fourteenth century, when it was made, Winchester was firmly established as a centre of Arthurian tradition. (Malory-b, 13)

Graham Ashton provides us with a much fuller description of the Winchester Round Table as well as its significance to the Arthurian matter and to Britain's political association with that matter:

The Round Table in the hall of Winchester Castle, Hampshire, is an oaken table eighteen feet in diameter. It is first mentioned by the chronicler Hardyng (about 1450) who believed it to have been Arthur's. The table may have been made as early as the thirteenth century - - most probably for one of the mediaeval festivities known as a Round Table which were held in imitation of the feasts of Arthur and his knights, or possibly as a "wheel of fortune" for Henry III. It would seem that it was first decorated in Henry VII's reign and it is possible that it was the presence of this table that led Henry to ordain his son be born at Winchester and christened Arthur in 1486. The Tudor rose in the centre and the twenty-four alternating spokes in white and green - - the Tudor colours - - demonstrate the Tudor claim to descent from Arthur. (Ashton, 29-30)

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The Winchester Round Table is a table-top only, because the legs are lost. The design in gives places for the King and twenty- four knights (in contrast to the 150 or 1,600 of the romances), and was painted in 1522 by order of Henry VIII (hence the Tudor rose) and repainted without change in 1789 (Ashe, 15).

Compare the description of the Winchester Round Table and those of Arthur's Round Table that we have discussed thus far with that of Mark Twain's from his A Connecticut Yankee in King Arthur's Court:

In the middle of this groined and vaulted public square was an oaken table which they called the Table Round. It was as large as a circus ring; and around it sat a great company of men dressed in such various splendid colors that it hurt one's eyes to look at them. They wore their plumed hats, right along, except that whenever one addressed himself directly to the king, he lifted his hat a trifle just as he was beginning his remark. (Clemens, 18)

Twain's use of language and his descriptive technique is quite different from the source he claimed inspiration from. Rather than present a new version of Malory's account, Twain opts for a story which has a Fantasy premise but is rooted in the natural world of the Uncanny.

Malory explains the origin of the Round Table as part of his description of the marriage of Arthur to Guinevere. Arthur comes to Merlin and says:

"My barownes woll let me have no reste but nedis I muste take a wyff, and I woulde none take but by thy counceile and advice."

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"Hit ys well done," seyde Merlyon, "that ye take a wyff....Now is there ony...that ye love more than another?"

"Ye," seyde Arthure, "I love Gwenyvere, the kynges doughtir of Lodegrean, of the londe of Camelerde, the whyche holdyth in his house the Table Rounde that ye tolde me he had hit of my fadir Uther." (Malory-a, 59 [20-27])

The Uther ownership is a variant which Green did not employ in his version which we have already examined above.

When Lodegreans learns of Arthur's intentions toward his daughter, he is quite pleased. Malory writes:

"That is to me," seyde kyng Lodegreans, "the beste tydynges that ever I herde, that so worthy a kyng of prouesse and noblesse wol wedde my doug[h]ter. And as for my londis, I wolde geff hist hym yf I wyste hit myght please hym, but he hath londis inow, he nedith none. But I shall sende hym a gyffte that shall please hym muche more, for I shall gyff hym the Table Rounde whych Uther, hys fadir, gaff me. And whan hit ys fulle complete there ys an hondred knyghtes and fyfty. And as for an hondred good knyghtes, I have myself, but I wante fyfty, for so many hathe be slayne in my dayes." (Malory-a, 60 [6-14])

John Steinbeck remains faithful to the Malory in his version of the Arthur stories, unlike Green who incorporates some other sources or Twain who uses it as inspiration only. Compare his telling of the counseling with Merlin scene with that of Malory's

original, above:

"Yes," said Arthur. "I love Guinevere, the daughter of King Lodegrance of Camylarde. She is the fairest and noblest damsel I have seen. And did you not tell me that my father, King Uther, once gave a great round table to King Lodegrance?" (Steinbeck, 77)

In Steinbeck's The Acts of King Arthur and His Noble Knights, Lodegrance reacts identically to the news of Arthur's intentions as in Malory:

Then Lodegrance brought Guinevere to Merlin and also the Table Round, and a hundred knights richly armed and dressed, and the whole royal company took their way to London. (Steinbeck, 78)

Compare these rather romantic expressions by Arthur upon his decision to wed Guinevere by Malory and Steinbeck to those given in Marion Zimmer Bradley's The Mists of Avalon. Arthur discusses his need for marriage with his mother, Igraine:

Arthur sighed. He said, "King Leodegranz has offered me his daughter -- I forget her name -- and has offered, too, that her dowry shall be a hundred of his best men, all armed and -- hear this, Mother -- each with the good horses he breeds.... (Bradley, 304)

This Leodegranz makes the first offer and there's no Round Table thrown into the deal. Bradley's Gwenhwyfar becomes a part of a political match (although later in the novel she does gain much more of her own say in things).

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No matter which version of the creation of the Round Table one reads, one will certainly find that there was a great feast at that time (MacCallum, 370).

Tennyson also shows this in his "Guinevere" poem when he writes that every knight:

Had whatsoever meat he long'd for served
By hands unseen.
(Tennyson, "Guinevere" - - 643 [263])

Of course, the founding of the Round Table isn't the only time when Arthur played host to a feast. As Burton Raffel writes in his translation of Sir Gawain and the Green Knight:

At Christmas the king held court at Camelot,
Surrounded by gracious lords, worthy
Knights of the Round Table, brothers in arms,
Reveling in that rich pleasure.
(Raffel, 50 [37-40])

And J.R.R. Tolkien's version puts it very similarly, when he renders the same lines as follows:

The king lay at Camelot at Christmas-tide
with many a lovely lord, lieges most noble,
indeed of the Table Round all those tried
brethren,
amid merriment unmatched and mirth without
care.
(Tolkien, 26 [3])

These two translations of the same poem illustrate one of the difficulties in looking at the Arthurian material: that of appropriation and transformation. For instance, compare Raffel's rendering of "Yet Arthur, boisterous and merry as a

boy..." (Raffel, 51 [85]) with Tolkien's rendering of the same line:

But Arthur would not eat until all were served;
his youth made him so merry with the moods of
a boy....

(Tolkien, 27 [5])

In the Raffel, we are not given an indication of Arthur's age at the time of this Christmas feast, while the Tolkien is specific in regards to Arthur's youth. This rather minor point becomes even more significant when one considers that Sword of the Valiant, a mediocre film version of this story portrays Arthur as a senile old doddering fool.

Under the surface, hidden within the materials of the Arthurian romances, Joseph Campbell saw the ancient pagan roots of the Celtic peoples, particularly of Ireland. He saw the Arthurian matter as a myth-making based upon earlier myth-making. Campbell writes:

We turn now to Ireland, where the magic of the goddess of the land of youth survives in fairy lore to this day. In the Middle Ages the mystic spell of her people of the fairy hills poured over Europe in the legends of the Table Round of King Arthur, where Gawain, Tristan, and Merlin brought the old Celtic Fianna and Knights of the Red Branch to life again in the armour of the Crusades. And a bit further back in time, in a period little studied, c. 375-950 A.D., the epic narratives themselves from which those heroes came were fashioned from mythic tales already told. (Campbell-b, 31)

Campbell's point is further reinforced in regards to the Round

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Table when one examines what is beneath the surface of a painting like Galahad Comes to the Round Table, from a medieval manuscript which celebrates the material through a Marvellous account replete with supernatural elements. Galahad was introduced to Arthur's Court in flaming red armor, on the Feast of Pentecost, which is the feast of the descent of the Holy Ghost upon the apostles in the form of fire. (Campbell-c, 200). This is putting Christian clothes on what is a pagan source matter.

This study of the pagan roots of the Arthurian matter has led to some modern versions of the stories to attempt to explore what's beneath the Christian surface and to try to present the "real" Arthur. Rosemary Sutcliff's Sword at Sunset presents Arthur (whom she names Artos) as a pagan and not a Christian, removing what are to her many of the "added elements" of the Christian romancers, which includes her omission of a Round Table altogether. Sutcliff attempts to ground her story in historical accuracy, eliminating the Marvellous, producing a tale which reflects the natural world of the Uncanny. She explains:

But of late years historians and anthropologists have come more and more to the belief that the Matter of Britain is indeed "matter and not moonshine". That behind all the numinous mist of pagan, early Christian and mediaval splendours that have gathered about it, there stands the solitary figure of one great man. No knight in shining armour, no Round Table, no many-towered Camelot; but a Romano-British war-leader, to whom, when the Barbarian darkness came flooding in, the last guttering lights of civilisation seemed worth fighting for. (Sutcliff, vii)

Compare Sutcliff's very pagan and earthy "marriage scene" with

those of Green, Malory, and Steinbeck as previously presented. Artos narrates:

I turned once more full to the still figure on the throne. "The dowry is good, for horses and armed men are of greater worth than much gold to me, and gladly I accept it with the maiden." I made my voice ring against the standing stones, so that all the shadows lost in the furthest dark might hear it. "The Lammas torches are lit, and now that it is no longer taboo, I ask that I may take the Maiden Guenhumara from her father's hearth to mine. So shall the bond of kinship be made complete between Maglaunus, Clan Chieftain of the Damnonii and Artos, the Count of Britain." (Sutcliff, 226)

It should be pointed out that Sutcliff's Arthur, Artos, is also named the "Bear." This pagan association comes into a deeper flowering in her work than in most previous versions of the story.

Although Sutcliff does not have a Round Table as is most commonly associated with the Arthurian matter, it should be noted that her pagan version is not completely devoid of this association. As Darrah has already pointed out, the form of the Round Table has significance. There is a definite correspondence between the shape of the Round Table and that of the pagan temples. Darrah explains:

[B]oth the [pagan Celtic] stone temple and the table are "round" and both are in tabular form....It has even been argued that there is a general connection between the name "round table" and circular Bronze Age monuments, there being one such stone circle actually called King

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Arthur's Round Table. (Darrah, 135)

Keeping this correspondence between the Round Table and the pagan temple tables, we should note that while Sutcliff avoids the use of a Round Table by her Arthur, he does have a very significant and spiritually moving experience at the site of a "Lord's Table." However his "Lord's Table" is not that of the Last Supper of Jesus Christ (as is most typical of Arthurian Romances), but of the Horned God of ancient Celtic religious beliefs (the same Horned God who is most often associated with the Green Knight). Our pagan Artos describes an important religious ritual and song of Guenhumara's people:

It was not quite as we sang it among my own hills, but though word and cadence may vary a little, the core of the mystery remains the same. The ritual slaying of the God, the dark gleam of the sacrificial knife, and the wailing of the women, and the rebirth coming after...And I remembered the bracken-thatched church in the cool light of that morning and Guenhumara kneeling at the Lord's Table; and I saw the oneness of all things. (Sutcliff, 224)

We should compare Sutcliff's downplaying of the "fantastic" and emphasis of realism within a pagan context with the emphasis of realism within a Christian context of the film Knights of the Round Table. In this film, the Round Table is only seen twice, and both times briefly. Merlin is merely an old warrior, not the sage of the early chronicles or the wizard of the romances. The only "magical" or "supernatural" occurrence is that of Percival's vision of the Holy Grail. Thus, Knights of the Round Table can be classified as a film which is predominately of the Uncanny with minute elements of the Marvellous retained within the matter.

While we have seen several versions of the creation of the original Round Table, one other aspect has yet to be explored: the re-creation of the Round Table. According to James J. Wilhelm, the messianic element in the Arthur story has been extant from almost the beginning:

Wace is the first author to mention the Round Table. He also refers directly to Breton storytellers, who served as the link between Celtic Britain and Celtic Brittany...Wace also mentions the so-called "Breton Hope" that became attached to Arthur's ending. According to this messianic wish, Arthur never fully died, and he will return to free the Celts from their Saxon dominators. (Wace, 6)

This "Breton Hope" has been appropriated into a kind of English messianic myth surrounding Arthur. This very theme is explored in Mike W. Barr and Brian Bolland's Camelot 3000, an Uncanny science-fiction extension of the Arthurian story with a high degree of Fantasy elements in evidence.

In Camelot 3000, which takes place in the year 3000 A.D., the Earth is being invaded by aliens (aided by Morgan le Fay, no less). The lost tomb of Arthur is discovered by a boy who accidentally frees the long-sleeping and now fully recovered King. With the aid of Merlin, Arthur tracks down the reincarnated spirits of six of his knights and Guinevere.

The scene of the re-establishment of the Round Table occurs on the Moon colony, New Camelot, where the reincarnated Lancelot reveals a floating space-age plastic table with nine seats (Barr, IV:4-5). If we look at it carefully enough, the nine seats still another manifestation of the Arthur, the polar star, being surrounded by his seven knight-stars. In Camelot 3000, Arthur is reunited with Merlin (who he frees from

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captivity at Stonehenge), Guinevere (reincarnated as America's top Air Force battle commander), Lancelot (now a French multi-billionaire who owns his own space colony), Gawain (a black South African), Kay (an American con-man), Galahad (a Japanese new-Samurai), Perceval (a mutated Neo-Man political prisoner), and Tristan (an American woman). While the new Round Table holds nine chairs in Camelot 3000, it still constitutes Arthur and his seven stars configuration. Merlin has always been both "inside" and "outside" of the Round Table fellowship. In this version, we must accept Guinevere as a Knight of the Round Table as well as queen of the New Camelot, an interesting twist added to the matter of Arthur.

Coincidentally, another recent comic book appropriation of the Arthurian themes is the Marvel Comics publication of Excalibur created by Chris Claremont and Alen Davis. This Uncanny superhero group consists also of seven members (once more following the long-established pattern) within its own would-be chivalric order. Each issue opens as follows:

The powerful Captain Britain, the shape-changing Megan, the intangible Shadowcat, the swashbuckling Nightcrawler, the mysterious Phoenix, the ever- unpredictable Widget, and Lockheed the Dragon forged in the fires of their tragic pasts. They have banded together to fight a modern day crusade against the forces of evil! Stan Lee presents . . .
EXCALIBUR. (Claremont, 1)

One of the most recent renderings of the Arthurian legends is that of Donald Barthelme's The King (published in 1990). This post-modern (and primarily Uncanny) version combines the Arthur story with the events of World War II and does not have a scene in which the Round Table is created. In fact the Round Table is mentioned once, and that is at the end of the

novel. The scene involves Launcelot. Barthelme writes:

"Sir Launcelot lieth under an apple tree, sleeping!"

"Why is he not riding, ceaselessly riding, from one adventure to the next?"

"Perhaps he is fatigued!"

"Every time he lieth under an apple tree, sleeping, some enchantress draws near and casts a spell upon him and tries to get him into her bed by tricherie!" (Barthelme, 157)

The observers later speculate upon the content of Launcelot's dreams:

"But Launcelot sleeps on, undisturbed! I wonder what he's dreaming."

"He is dreaming that there is no war, no Table Round, no Arthur, no Launcelot!" (Barthelme, 158)

Of course, if there really were no Table Round, no Arthur, and no Launcelot (whether their exploits have been written in Marvellous, Fantasy, or Uncanny fashion), the world would certainly miss them so

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SPY GAME TWO A HOUSE DIVIDED

Christopher Barkley

Welcome to the Family

Background for *A House Divided*

This is an introduction to the world in which *A House Divided* will be played. It represents not the **truth** but the generally known history and make-up of the world. If your bio contains information which contradicts parts of this document, then you should believe your bio. Your character is privy to knowledge not shared by the masses.

You should take time to read this once or twice. You'll have a better time in the game if you understand who's running around and what they probably want.

The world of *A House Divided* is a slightly darker version of our own. The great organized crime families of the 1920's still stalk the streets of America. In most cases, the actual families have been replaced by

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newcomers, but the crime lords of today are the spiritual descendents of Al Capone and John Dillinger. Building their empires on prostitution, gambling, and smuggling, the top crime lords live the good life. Despite being almost openly known, they are careful to never allow their own hands to become dirty. Hampered by the courts or not, the Law is always waiting for a slip that can bring one of the masters down.

Unlike the East Coast which has been long dominated by the same groups, the American Midwest has been in a state of flux. The strongest presence in Texas is the Romano family. Its founders, the brothers Lorenzo and Emilio, immigrated from Italy in the wake of WWII, and after drifting westward for several years, they finally settled in Dallas in the 1950's. Although the source of their backing was never discovered, the Romanos exploded into prominence with unheard of speed. Speculation abounded as to who was bankrolling their rise, but the Romanos have never shown any special relationship with the established families back East.

During their rise, the Romanos naturally came into conflict with the other regional syndicates. An alliance with the Hispanic family operating out of San Antonio was cemented when Lorenzo married Maria Abarra in 1965. Over the next fifteen years, the Romanos would absorb most of the Abarra family's operations. The other major power was the Hornton family in Houston. In 1974, Maria Romano was found dead in a hotel room with Abraham Hornton. The press offered stories ranging from Lorenzo murdering an adulterous spouse to the Horntons having kidnapped and executed her. After the frenzy, though, no solid evidence was ever found, and no charges were brought against Lorenzo. Whatever the truth, over the course of three bloody months, the Hornton family virtually ceased to exist. Again, no blame was ever solidly laid at Lorenzo's feet.

Now free of major competitors, Lorenzo went on to expand the Romanos' prominence. Whatever behind-the-scenes business the family engaged in, their legitimate investments - especially in the

high-tech industries - bore fruit. With prosperity came respectability, and the Romanos became well known as part of upper-crust Dallas society. They sponsored the arts, funded a scholarship foundation, and lobbied for civic improvements. In time, the Romanos came to be thought of as having more in common with the Robber Barons like Rockefeller than the crime lords of Prohibition days. In the eighties, Lorenzo became a well-known confidant of city councilman - then mayor - Henry Cox.

Despite their obvious rehabilitation, rumors that the Romanos were far from retired continue to make the rounds. Allegations have been made by everyone from the local police to the FBI, DEA, and Interpol. Charges are rarely filed, however, and never seem to stick. Lorenzo tends to shrug off questions with a smile and a wink.

Lorenzo is starting to get a bit long in the tooth, and many wonder what will become of his family and his fortune once the inevitable happens. Before Maria's death, Lorenzo and she had three children: Lorenzo Jr., Vittoria, and Daniel. All three have remained close to the family business, and any of them might stand to inherit part or all of Lorenzo's empire. Danny alone has ever seen the inside of a jail cell where he spent 1994-1997 on charges of dealing in stolen goods. If Lorenzo has registered a will, its contents have never been made public.

Over the past few years, rumors have abounded that Lorenzo is finally losing control. It is an open secret that his longtime rivals, the Las Vegas based mob led by Antonin Cormyr, have made inroads into markets traditionally controlled by the Romanos. Several upstarts have even founded rival organizations within Dallas. The Gustavo twins' underground casino ended in a police raid in early 1997, but survivors went on to found an almost openly violent gang under the leadership of twice-jailbird Carlos Estanza. The Family's only public reaction has been to urge an increased police presence and to deplore the shoddy morals of the modern age.

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Many suspect the Romanos of a more hands-on approach to the growing crop of rivals. Recent street buzz alleges that a European crime lord known only as the Ghost has been making quiet inroads into Dallas. Aside from the obvious nonsense of supernatural powers and government backing, the Ghost is described as totally ruthless and openly bloodthirsty in his methods. Many believe his entire existence is a fabrication to cover up Romano enforcement squads wiping out the competition.

The government has had little comment on these affairs. Quite aside from the Mayor's long-time friendship with Lorenzo, the city has been plagued by cost overruns and budget shortfalls. Since further hikes to the local taxes were deemed intolerable, a new strategy is being considered. Under the charismatic leadership of state senator Thomas Rye, a bill legalizing casino gambling has just passed the state legislature. Despite protests by "concerned citizens" that such casinos will lead to increased crime rates and moral turpitude, the city leaders have openly embraced the idea.

Welcome to a city dominated by back-room politics and bloody turf battles. Welcome to a landscape strewn with shadowy assassins and their victims. Welcome to *A House Divided*.

The Rules for

Spy

A House Divided

dedicated to Maia and Patrick who have,
on the whole, been quite reasonable about
our psychotic game-planning behavior

This is an attempt to codify the rules and spirit of the Spy games in general and *A House Divided* in particular. It is, and always shall be, a work in progress. These rules are based on the rules from the November 1996 game which were, in turn, based on Banzai's rules from the original games. Any suggestions on how to improve either the rules or this document are welcome.

penned this 9th day of April, 1998
Christopher "Mage" Barkley

There Will Be a Quiz!

By the day of the game, we expect all the players to have read and understood both these rules and their character bios. We've had problems in the past with players showing up unprepared and getting dreadfully confused. **Please** take time to read both documents and make sure you fully understand them. If you have *any* questions, don't hesitate to contact either Spymaster. We'll be more than happy to explain anything that's got you puzzled.

A Brief Introduction

History

The Spy games were begun in the mid-80's by Victor "Banzai" Carsrud while he was still in high school. What began as excuses for water wars evolved into a richer, more role-playing oriented activity. He carried the games with him to college, and this is where we come in. After playing in and assisting with several games, we decided to try our hand at writing our own. Our first attempt was Beyond Bond in November of 1996. Now, we're back.

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A Spy game is an invitational one-day live-action role-playing event. Role-playing (for those who've been hiding in a cave since *D&D* came out in the 70's) is a form of improvisational acting. As in a play, each actor has a role to perform. However, the script is made up as you go along. You learn what your character is like and how he or she reacts to different situations, and then you go out and play your character during the game. In a traditional role-playing game, you sit around a table together and describe what you're doing. In a live-action game, you actually go and *do* whatever it is. The script is partially written and controlled by game masters who arrange for a story and obstacles that you get to interact with. In this case, those game masters are us, and we've written a plot which you have to figure out and overcome.

Traditionally, the Spy games have had an espionage theme similar to a James Bond movie. You and a few others would be assigned to a team representing some national intelligence agency. For example, we might tell you "You're a team of CIA covert agents. We want you to take this suitcase full of money and meet with some Chinese dissidents. They're offering to sell us the location of the secret ICBM launchers. Go down to the mall and look for a man in a blue raincoat." Other people would be playing the Chinese dissidents, the Russian GRU agents, the Columbian drug cartel, and the Japanese tourists. Popular themes were saving (or destroying) the world, toppling governments, and other such respectable behavior. We're tired of all that.

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For this game, we've decided to try a theme more based on *The Godfather* and *The Usual Suspects* than on the Bond flicks. So, you can expect to be playing crime lords and cops rather than terrorists and spies. We're going to call it a Spy game anyway.

We're trying a number of new things in this game, and we're really looking forward to it. Some of the changes are our own foolish ideas, and the rest are based on suggestions made by players of previous games. As with anything new, there are bound to be some rough edges. We hope you'll bear with us. Most of the changes will be obvious to

the old players simply be reading the rest of this document, so we'll spare you a summary here.

In terms of theme, one of the things to remember is that you're not a bunch of mysterious out-of-towners with a government waiting to protect and hide you. Many of you are publicly known figures who live in town. If you make a public spectacle out of yourself, you can expect consequences. Perhaps the police will come looking for you. Perhaps you'll be hunted down by the survivors of those you betrayed. Also, since you're in the area for more than a single day, some activities are longer term than can be resolved all at once. You may start something that won't finish for weeks, or you may have to finish up something that (according to your bio) you started weeks ago. You may have normal day-to-day tasks (well, normal for criminals, cops, etc.) that you have to accomplish along with the big events of the day. Try to immerse yourself in the situation and characters. After six months with them, heaven knows *we're* pretty immersed. Failure to appreciate the absurd level of backplot and nuance we've designed will result in homicidal Spymasters looking for you. **grin**

Just as an additional warning, my partner didn't see any reason to put that **grin** there.

Glossary

Here is a list of some of the terms we're going to be using in this document and during the day of the game:

Player

This is you, a person playing the game. In terms of a play, this would be the actor rather than the role.

Character

This is your role in the game. Your character will be assigned to you based on your answers to the survey. You'll receive a bio a few days before the game. This will tell you your name,

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history, goals, personality, etc. We hope you'll be comfortable with the character we choose. If you absolutely *detest* your character to the extent that you feel you would be unable to play it, then give us a call. We'll see what we can do, but we may be fairly constrained in what we can offer you as an alternative. Before you decide you just can't work with your character, consider giving it a try. You might have fun trying something different.

Team

Almost all of you will be assigned to a group of some sort. As in real life, some groups are more tightly bound than others. Some of you will find your goals fit into the group's goals quite well, but others will need to pursue an agenda separate from that of their teammates. Your bio will tell you what your exact situation is. It is up to you (and your bio) to decide how loyal you are to your team. In many cases, the same factors that brought the team together in the first place will serve to keep it together. Each team we create exists because those characters have some reason to think they are better off working together rather than separately. Think about those reasons before deciding you're better off alone.

If you do decide to leave or betray your team, you need to consider the consequences. Do you have somewhere to go? Is there another team who wants to take you in, or are you striking out on your own? By leaving, what happens to your relationship with other groups? (For example, being a cop opens many doors. Being an ex-cop isn't worth nearly so much.) In general, you should expect to remain loyal to your team unless something comes up to radically change your situation.

Staffer

These are special players who actually work for the game masters. They will be in the field pretending to be characters just like you, but they may have special orders controlling them. Staffers are really part of the plot (experienced gamers will

know them by the name "NPC") rather than a real player. They will not have total freedom of action. Instead, they are told what to do and when to do it. You may realize (or suspect) that another player is a staffer. Don't let it concern you; you can treat them the same as anyone else.

For the most part, staffers have characters they play all day - just like the normal players. However, some minor roles are not worth wasting a person on. In these cases, the staffer playing a role may also be playing several other minor parts. It can be very confusing when someone changes roles in the middle of the game. ("Dammit Bob, we told you to meet us in the park at two!" "You must have mistaken me for someone else. I heard Bob got killed at lunch.") The staffers who change roles will wear little "Hello, my name is" name tags. In place of a name, they will put a number. When you see such a person again, check the number. If it's the same number, then it's the same character. If the number has changed, then this is a different person you've never seen before.

God

These are the game masters (or at least our direct agents). They do **not** have character roles. In general, a god should be ignored for the purposes of the game. They exist to settle rules disputes, correct problems, and generally facilitate things. A god will clearly identify himself or herself to you, and it is *absolutely forbidden* for anyone to impersonate a god. If a god gives you an order, you should obey it. If a god makes a ruling on a dispute, then that ruling is final. If a god gives you information, it's to try and correct a drifting plot; the gods will never lie to you because they have no game personae. (Note: a god might say "You get a phone call from your boss. He says that Bob stole the secret plans." This doesn't mean that Bob actually stole the plans; it just means your boss said he did. If it turns out that Bob's innocent, don't say the god lied to you.)

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Some (but not all) staffers are authorized to become gods when necessary. (Note to staffers: This has less to do with trust than it does with having to brief you on every detail of the game so you can make an informed decision.) If a staffer decides to become a god, he or she will call a time-out. Once the staffer become a god, you must treat him or her as any other god until they go back into character.

Holy Writ

On rare occasion, it will be necessary to change the rules of the game when a god is not present. In this case, a piece of holy writ will be issued. This is a well-marked piece of paper documenting what's going on. It should be accepted as the word of the gods; as before, it is *forbidden* to fake a piece of holy writ. An example of its use: In the March 1996 game, the plot called for two vials of blue fluid to be sold to a team at a night club. The game master realized at the last minute that this might look enough like a drug deal to get the players in trouble with the cops. He sent a signed document to the club in place of the vials. Nobody got busted. If a piece of holy writ confuses you, call the gods.

Meet

Previous Spy games were organized so that each team had a schedule (whether they knew it or not). Check out the schedule from the last game for an example. Whether the strings showed or not, the plot really dictated who you talked to and what you could do. This has worked out fine, but people who saw the strings have complained that they'd like more freedom to make their own choices. So be it.

We will have only a few traditional meets in this game. Most of these will be already known to you from your briefing packet. (For example, "Attend power breakfast with the Mayor at 0800; swap guns for hostage at 1100; sit in on the press conference at 1530.") For the most part, the rest of your day is yours to figure out. Think about what other characters you

know and who might be able to help you. Phone them up or go to where you think they might be. This does not mean you have to make the plot up as you go along. What we mean is that you have to be aggressive and proactive in accomplishing your tasks. If you need to talk to the CIA, then you can't just wait around for us to arrange a meeting for you. You need to track them down and convince them to meet with you.

If you find yourself with nothing to do, look for some way to take advantage of the lull. Check your messages. Contact other teams you're interested in working with. Go hang out at the club. Maybe even call your boss. As a last resort, call the gods.

Boss

This is the person or agency you/your team work for. Almost all players/teams will have a superior like this. Your boss will probably expect regular status reports from you. You are *not* required to obey your boss' instructions if you disagree with them. However, if your character doesn't trust/fear/need the boss, why were you working for that boss in the first place?

Think three times before cutting away from your superiors. First off, you would isolate yourself from a source of plot direction. In addition, those superiors might look upon open rebellion as a Bad Thing - say, the sort of Bad Thing that requires sending assassins to correct your attitude.

Game

Remember, this is a *game*. It's fun to have arguments and get really involved, but don't take it personally. (Those of you who remember the March 1996 game may feel this is the pot calling the kettle a cooking implement, but I do *occasionally* learn from my mistakes.) Don't take things too seriously. If you find yourself losing your temper, back off, call a time out, and get yourself back together.

The Rules

At long last, we finally come to the actual rules. Some of these are for safety reasons, but most of them are just mechanics for making the game work. In general, you want to follow the spirit rather than the letter. The point is to have a good time, not to rules lawyer yourself through a loophole to a "victory" that leaves everybody feeling abused.

Please don't cheat. Most of this game runs on the honor system, and nobody's going to have any fun if people are screwing around. If you *do* think someone else is cheating, call the gods to deal with the problem.

Rule #1: Nobody gets hurt. This is the most important thing in the game. Don't do something foolish or dangerous. No real weapons, no real fighting, no high speed car chases, no climbing up buildings. We do *not* want to visit our players in the hospital or the morgue. If something seems unsafe, don't do it. If you do get hurt, don't take chances. Drop out of the game, call the gods, and we'll get you to a doctor. As part of this, you should treat all women as though they are pregnant.

Rule #2: Nobody goes to jail. Don't do things that are going to overly excite the cops (or even civilian bystanders). No weapons that look like real weapons, no chasing each other around in public screaming death threats, no scuffling in stores or other public places, no damaging a merchant's stock by spraying water guns around. If a merchant or security asks you to leave a location, do so graciously. Try to continue your meeting outside. If that proves impossible, call the gods to sort out the muddle. If a cop tells you to do something, DO it. If, the true gods forbid, you get picked up, call home base. We'll see what we can do.

Matters of Life and Death

Life

The key to the game is to follow your character. You're allowed to have your own interpretation, but you should talk to the game masters (BEFORE the game) about any changes you want to make. We've balanced the plot with the expectation that certain characters will behave in certain ways. A sneaky, behind-the-scenes type would think twice before hiring a team of mercenaries to assault the enemy base. On the other hand, Rambo isn't going to spend the day trying seduce other players into changing sides; he's gonna shoot them. If you have questions or ideas regarding your character, we are not only willing but *eager* to talk to you about it.

As much as possible, try to stay in character. Even your teammates may have secret agendas, so you should be trying to analyze their behavior and figure them out. Plus it's just more fun. If you must step out of character, be very clear about what you're doing. We've had problems in the past with people getting confused. A player was lost and asked another player, out of character, where he was supposed to be. The second player, thinking they were still in character, lied to him. Always say something like "out of character" or "time out" when operating as a player rather than a character.

Death

Unless otherwise notified, everyone in the game has two lives. That is, if you're killed, you get to come back to life once before you're out of the game. We expect everyone to be mature enough to be honest about getting killed. Thus, don't start screaming for the gods just because you think someone might be on their third life. Odds are, they're operating under special instructions. Sometimes a god may instruct you (or a staffer) that you gain or lose a life. Accept this.

When you're killed, please be dead. You can skip the elaborate death scenes; they tend to upset the locals. Sit or lie down and remain quiet. The dead do not, as a general rule, offer commentary or suggestions to the living. The one exception is if your corpse is searched (see the [searching](#) rules below). If you have any lives remaining, you can come back to life after ten minutes or at the end of the activity -

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whichever is longer. (In general, it should be pretty obvious when the current activity is over. If people are still talking or fighting, it's not over. If one team hung around to eat their lunch, you can just slip away quietly.) When you return to life, you are the same person and you retain your memories. So, if Bob stabbed you in the back, you're not required to pretend you don't know and thus let him do it again.

Hospital

Good news! The local hospital (located at home base) has recently installed a new Lazarus Ray. If you have lost a life (but not all your lives), you can go to the hospital. After your treatment, you will regain the lost life. The Ray has no effect on healthy people, so you can't buy up an extra life ahead of time. The first treatment is guaranteed to work. A few people have had successful second treatments, but it takes longer and can have... unpredictable... side effects. No one has ever survived a third exposure to the Ray. In the event that you die completely (no lives left), your comrades may bring you to the hospital. The doctors will do what they can, but the odds against you are *very* bad.

Once at the hospital, you will be checked into ICU where you will remain incommunicado for 30-90 minutes. We'll stick you in a room with a TV and some (really old) magazines. You are forbidden to talk to your team, other hospital visitors, or anyone else. (Well, you can talk, but you can't talk about the game.) You may leave the hospital at any time, but if you leave before your treatment is finished, you gain no benefit. The doctors will tell you when your treatment is done.

The Driving Dead

If the driver of your team's vehicle gets killed, it's a bit awkward. Even if the victim is out of lives, he or she may still drive the team around. Ideally, you should drive to another team member's car and carry on with a new driver. (The dead driver can then report to the hospital with a clean conscience.) If there is no other acceptable vehicle, call the gods. If we can't think of anything else, we'll permit the driver to continue on as a zombie. This poor soul can not take part in meets or

be a part of the game, but he or she can be a voiceless taxi driver. Don't let this happen to you. Always plan a second car, because friends don't let friends drive dead.

Combat

Guns, etc.

Water is the primary weapon in this game. The most popular delivery system is the squirt gun. These have varied from pocket-sized pee-wees to truck-mounted, nuclear-powered Super Soaker 10 billions. Guess which one is easier to hide under your jacket. Remember that most merchants are nervous when people start carrying stuff like that into their establishments. Don't do anything to get yourself in trouble.

Another popular weapon has been the grenade (that is to say, the water balloon). When it bursts, anyone who got splattered (more than a drop or two) is dead. A particularly ugly form of this is the RPG - a water balloon tossed with a lacrosse stick.

Now that we've got you drooling at the thought of heavy weapons, it's time for the bad news. Because of the theme, we're imposing weapons limitations on you. Given the types of people the characters are, you can expect almost everyone to have a pistol or two, but very few people will be armed for bear. If your squirt gun feels more like a rifle than a pistol, then you need to leave it behind. Some of these characters would have *access* to Uzis and grenades, but they couldn't very well carry them around in public without causing a lot of excitement. If somebody spots a pistol on you, they're going to look away. If they see you hiking down the street with an AK-47, they're going to call the cops. If you don't think you could hide something in a shoulder holster, it's probably too big. If, after reading your bio, you think your character would say the hell with it and at least keep a big gun in the trunk of the car, ask us. We might let you get away with it.

We know we mentioned it back under Rule #2, but we're going to say it again. Please don't bring any weapons that look like real weapons.

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We don't need some trigger happy cop vaporizing one of our players because their squirt gun looked a little too authentic.

Melee Combat

Blade weapons are another popular choice among previous players. Designate a ballpoint pen or something as a "knife" and poke someone gently with it. Oops! They're dead. Try to be sporting about things. If you drop your "knife", don't whip out your comb or something and say "This is *another* knife!". If you want a longer blade like a sword, get something like a cardboard tube or a foam-padded PVC pipe. Bear in mind, though, that large swords probably cause a lot of public interest.

You may designate a something as a tazer if you choose. Poking someone with the tazer renders them unconscious for ten minutes. Be sure to explain whether the item you poked them with was a tazer, a knife, or something else.

Hand-to-hand combat is strictly forbidden. Yes, we know some of you have martial arts training and can "fight" without hurting someone. A lot of players do not, though, and it's going to really excite the locals. Just use a "knife" or something else that's not so flashy.

Let's try to keep the physical combat somewhat restrained. It's not that we're saying you can't do it. Nothing of the sort! Just remember that a touch is as good as a pounding. Think flag football - not the NFL. Remember, we've had pregnant women play before without problems; let's keep it that way.

Drugs and Poisons

If you want to get more subtle, you can fall back on poisons and drugs. Get some pieces of tape (traditionally green). Mark them as "L" (lethal) or "K" (knock-out). If you place the tape on someone, it takes effect at once. If you place it on a plate or glass, the drug is assumed to be in the food (which must be at least tasted). Lethal drugs cost the victim a life. Knock-out drops render the victim unconscious for ten minutes. You may safely handle your own drugs without fear (provided no one

takes them away from you). Much as it will frustrate the devious players, avoid stunts like poisoning car door handles and the like. It's not that it's unfair, it's just that no one ever *notices*. "You should be dead! I put a poisoned razor blade under your door handle!" "Oh... I didn't see it."

There is a special drug called truth serum, but we'll talk about it later.

Other Stuff

If you want some kind of exotic weapon, you'll have to ask. We'll try to be open-minded about what sort of toys you can bring. If we grant you permission to bring in an exotic, we'll give you a piece of holy writ explaining what it does. Show it to anyone who asks so they know that it's legal (and how they should react to it).

Armor is, in general, forbidden. Our excuse is that such things are too bulky and hot to wear around all day, but we really just want to avoid letting things break down into "Got you!" "Did not!" arguments. If, due to some rare circumstance, someone is permitted to have armor, they will have a holy writ explaining it.

Suicide

If, for some reason, you decide you'd rather be killed than captured, you can always do yourself in. As long as you're free and armed, all you need do is squirt yourself or poke yourself with a "knife". The more dramatic may pop a breath mint and die in writhing agony. We're banning the old hollow-tooth routine, though. It's just not sporting since there's no good way to stop it. If you are bound or a prisoner, it is assumed you can find some way to do yourself in given five unattended minutes.

Prisoners, Searching, & Interrogation

Basically, someone must surrender to you or be rendered unconscious before they become a prisoner. We don't want anyone out there tackling people and wrestling them to the ground. We suggest a calm,

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reasonable explanation of the situation: "As you can see, I have a gun pointed at your head. Would you like to become my prisoner, or shall I shoot you?" Once they surrender, as long as you keep a hand on them at all times, they may not struggle or escape. If you lead them somewhere, they have to go. If you let go of them, they're free to head for the hills.

A prisoner may be bound by putting a scarf or rope loosely around his or her wrists (it is *not* necessary to actually tie it). If you are bound, you may not escape, even if no one is holding you. You must still go wherever you are escorted by your captors. However, if you are left unattended, you may "work your way free" in five minutes. No "working your way free" when a guard is present. If you are interrupted during the five minutes, the clock stops, but you retain any benefit you gained. (Thus, if left unattended for three minutes, you need only be left alone for two more minutes to complete your escape.) If a guard says he is checking your bonds, this resets the clock to five minutes again.

If you want to carry prisoners away from a site, that's your business. Bear in mind that you now have to keep an eye on them and shuttle them around in your cars until they die, escape, or are set free. Try not to kidnap people gratuitously; it's a bit cruel since they get separated from their team and have to figure out how to rejoin them later.

Some staffers can not be removed from the site. (This is because they may have be somewhere else in twenty minutes while playing a different role.) If this comes up, the staffer will apologize and explain that they have other duties. Try to complete your business with them at that site, and then release/kill them. While you aren't allowed to use this staffer escape clause, you're welcome to make any other threats you'd like. "You can't kidnap me, my father will kill you all!" is perfectly fair. "You can't kidnap me, I'm a staffer," should only be said when it's true.

Arrest & Jail

A special form of kidnapping is arrest. In general, this is only applicable to police or other law-enforcement types. Take the suspects to jail (see Special Sites) and drop them off. While in jail, you can not escape or be rescued (we don't want to waste a dozen staffers guarding the place). However, you can receive visitors and (depending on the whims of the guards) make phone calls. To get out of jail, you have several options. Call your boss to post bail for you. Have your teammates pressure the cops into dropping the charges. Bribe the guards to release you. Get an immunity deal and squeal on everyone else in the game. As a last resort, if you have lives left, you can suicide. When you come back to life, you're out of jail.

Searching

A dead, unconscious, or bound person may be searched. When searching, you don't get to grope the victim; just say you're searching them. You never get to take a victim's personal possessions (car keys, wallet, etc.). You may only confiscate game items. See the game items section for a more detailed description.

Interrogation

If you have someone bound, you can interrogate them. This is a very awkward subject because we don't want to introduce complicated rules for torture and the like. It's also very hard to roleplay. Are you a wimp who folds at the sight of a knife, or are you a tough customer who'll take days to break? Ultimately, interrogation consists of "Tell me what I want or I shoot you." They decide what to tell you, and you decide whether or not to shoot them. With only two lives, death might be frightening enough to get some response. Everyone should read their bio and decide how much of a martyr their character is.

Truth Serum

There are rumors of a special drug called truth serum. If you are injected with truth serum, you have five minutes to escape or die before it takes effect. After it takes effect, you must answer any question truthfully for three minutes. These must be simple questions like "Where did you last see Bob?", not complicated ones like "Tell me everything you did today." The drug-fogged brain can't handle complex questions. You must be honest, and you must speak clearly

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enough that your questioner can understand you. After the three minutes are up, you fall unconscious for ten minutes.

You must tell someone when you are injecting them with truth serum. You may claim to have serum when you don't, but you may not inject someone with a fake and claim that it's the real thing.

There's a last little problem in this section. You don't *have* any truth serum. Nobody does. If there is any around, it will be accompanied by a piece of holy writ.

Cars

Cars have always been a touchy subject. Car chases are a staple part of the genre in movies and TV shows, but in real life it's a good way to get a ticket or worse. In general, car chases are forbidden. You can try to follow someone, but don't do anything stupid trying to keep up. Likewise, you can try to ditch a tail at a stoplight, but don't do anything reckless. The game designers won't write a plot that requires you to follow another vehicle around.

While you're in a car, you are not part of the normal game flow. There is to be no shooting at or from moving vehicles. Do not throw grenades at cars because you're just asking to break someone's windows. Do not abuse these rules by cruising, stopping to shoot, and cruising on. Park the car, get out, and THEN go kill everyone. If someone is in a car, they are to be considered out of the game. Please don't abuse this by hiding out in your vehicle. We considered solutions that would allow some interaction with cars, but we finally decided against it for safety reasons.

If you find an enemy car unattended, you may disable it by placing a sticker (we suggest post-it notes) on a prominent spot. Write "5 Minutes" on the note. When the enemy team returns to their car, they must wait five minutes before removing the note and driving off. (They may enter the car during that period; they just can't move it.) In

the past, this has been explained as a car bomb, but that leads to all sorts of issues regarding possible kills, etc. So, the new rule is that you have slashed the tires or performed some other act of quick and minor vandalism. It takes the victim five minutes to repair the damage. This should be enough time for you to escape the area or spring an ambush. It is not possible to booby-trap a car so as to kill its occupants or to disable a car for additional time with more than one note.

There is to be **no** monkeying around with people's cars for real. You may not break into, hotwire, move, or otherwise mess with another player's vehicle. That box you see in the backseat is their lunch, not the missing bomb components. In addition to *really* upsetting people, what if you broke into the *wrong car?!?*

Game Items

Game items are special pieces of equipment that are part of the plot. Nothing you bring personally to the game is a game item. Your weapons and equipment are considered personal property. You are never required to surrender your personals to another player. (In the spirit of role playing, you should probably let a captor disarm you.)

Some of these rules will probably seem a bit odd to you. These are our best attempt to balance keeping items in play with fairness. If you find anything confusing, please don't hesitate to ask.

All game items are issued by the game masters. Each will be marked with a special label identifying it as a game item. The label will have a number which is unique to the item in question. When you have a game item, it must in the possession of one of your team at all times. This serves to keep the item in play. You may hand the item around as much as you like, but it must always be under one person's control. You may not abandon or store an item once it comes under your control. If you find an item unattended, you do not have to pick it up. You may walk away and leave it where you found it. However, if you

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know where it is to be found, odds are good someone else knows as well. It might not be there when you come back.

In most cases, it is possible for you destroy a game item. If you do destroy one, call the gods. They will inform you if any special circumstances prevent the destruction. Be sure you want to destroy an item, though. You can't get it back again, and you might have found some use for it later.

Proxies and Code Words

Some items may be bulky or heavy enough that you don't want to carry them around all day. This is why each item comes with a proxy. The proxy is marked with the item's number and a code word. For example, you might have a box marked #17. When you got the box, you would also get a proxy marked with a 17 and the code word "phalanx". If you don't want to lug the box around all day, you can leave it in your car. You must carry the proxy with you, however, to simulate the box you're supposedly carrying. The person with the proxy *must* have access to the real item. Thus, if you leave the box in the car, you must have the key to open the car. If there is only one key, then the driver is probably the only person from the car allowed to carry a proxy instead of the real item. When you give an item to another player, you must also give that player the proxy which goes with the item. If all you have is the proxy, you must go fetch the real item and deliver both; you may not give just the proxy.

When you are searched, the searcher must ask if you have an item *using its code name*. This is because a random searcher would probably not realize the importance of a random game item. In general, you will be told the code name for items you would recognize. If someone tells you about an item, be sure to find out its code name from them. A conversation may well go like this:

- **Enemy #1:** Squirt! You're dead!
- **You:** Damn!
- **Enemy #1:** I search your body.

- **You:** Watch those hands....
- **Enemy #1:** Do you have the item "trumpet"?
- **You:** Nope.
- **Enemy #1:** How about "Maxwell"?
- **You:** Afraid not.
- **Enemy #1:** What's that box you're carrying?
- **You:** This? This is just some random old box.
- **Enemy #2:** *running up* Just got a call from the boss! Do you have the item "phalanx"?
- **You:** Sure. Here it is. *Hand over the box and its proxy.*

Forgery

If you want to create a forged game item, then you may do so. Call the gods and tell them what item you're forging and what technique you are using to forge it. If they agree that your forgery will be believable, then they will authorize you to put the real item's code name on your fake proxy. (You *did* remember to forge a proxy too, didn't you?) Once done, the forgery becomes a real game item like any other.

The above rules assume you are creating a duplicate of a real game item. If, for some reason, you want to create a completely fake game item, then you're welcome to do so. You should call the gods, and they will assign an unused number and code word to the item for you. Now, of course, you just have to find some use for an item no one else in the game has ever heard of.

Communication

Getting in touch with people during the game can be tricky. We've come up with a couple of methods to help with this. The most important of these is the club which is discussed below. That's a good place to meet and mingle with the other characters.

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Each team will be assigned a voice mailbox somewhere (see your bio). Be sure to check it regularly to see if anyone has left you a message. Your bio will contain the numbers of several people you start the game knowing. During the day, feel free to share your number with other people you meet so they can get in touch with you. Please note that these mailboxes are often home or work boxes being loaned out by players in the game. Don't do anything that could cause them trouble.

If you have a cell phone or pager, you may share that number with other players as well. Please be sure to give the number to the game masters so they can contact you if necessary.

As a last resort, you can leave messages with the gods at home base. They will try to relay that message to its intended recipient. Please try not to do this, though. The game staff will be busy enough without functioning as an answering service.

You may call "directory assistance" at home base. Many public figures will have published phone numbers. Ask the directory assistance person who you are looking for. If there is a publicly listed number for that person (that is, if we wrote the bio such that a number was "public"), we will give it to you.

Special Sites

There are several important sites you need to know about. We'll try to put up a crude map with directions over the next couple of days, but here are the sites and the special rules which govern them:

The Game Zone

The game will be contained within a square of roads. The southern boundary is I-635 (a.k.a. LBJ Freeway). The northern boundary is Park Blvd. The western boundary is Marsh Lane. The Eastern boundary is Coit Road. This is a bloody huge area, and we don't intend to make

you run back and forth across it. Most of the game will probably stay within a relatively small segment of that map. We wanted to leave enough room for some flexibility, though (largely because we haven't picked the geographical sites for any of the meets yet). The plot may refer to places outside this zone, but you will never be expected to leave it. If someone tells you that the secret meeting is happening down in Arlington, then they are *lying*. If you're lost or confused, call the gods.

Home Base, Hospital, Jail

This is Pat and Kate Magruder's apartment. It is simultaneously serving as game command, the hospital, and the jail.

The entire complex inside the fence is a safe zone. You may not attack, kidnap, or otherwise get up to anything inside the fence. You may talk with other teams you encounter there, but you should not hang around. Loitering around inside the complex is not in the spirit of things. In general, you should only be there if you're visiting the jail or the hospital. However, you may be instructed by the gods to come in for some reason, and you can always drop in if you have some problem you need to speak with the gods about. It's also a last resort public bathroom.

Be warned that home base is infested by a cat. If you have allergy problems, let us know when you arrive at base. We're perfectly willing to conduct business outside the apartment. If you're in the hospital or jail, we'll set you up outside the apartment on your honor not to talk to anyone.

In general, prisoners may communicate with each other, but hospital patients may not. Bear in mind that this is also game control, so please don't be upset that you're kept out of certain areas of the apartment. We need room to spread out our notes and hold emergency conferences.

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The Club

As so often happens in these sort of stories, the local underground has a favored hang-out spot. In our case, this is a seedy joint known as Double Dave's. It is located in a strip mall at the NW corner of the Tollway and Trinity Mills. If you're heading north on the Tollway, exit for Trinity Mills onto the access road. Once on the access road, turn left at Trinity Mills (go under the Tollway). Then turn right into the strip mall.

The proprietor tolerates the seedy characters in his establishment because they spend so much money, but he won't permit anything that will get him in trouble with the cops. So, any actual exchange of illegal goods should probably be done elsewhere. Violence is not *forbidden*, but it is discouraged. You can pull a "gun", but you should lead your victim outside if at all possible.

Because this is such a popular hang-out spot for criminals, it's a good place to go when you have nothing else to do. Don't spend too much time hanging around, though. Odds are there are exciting things going on elsewhere that you're missing out on. Also, be careful what you discuss there. The cops tolerate the existence of this place because they know a replacement would just appear if they shut it down. Besides, they can plant informers in the club. Anything you say there should be considered as going straight to the cops. This means you should probably schedule your important meets somewhere else.

A variety of interesting sorts may be met at the club. Some are local thugs. Some are out of town visitors. A few are strange characters of no clear origin. A few are civilians who should be allowed to eat in peace without ever knowing what's going on around them.

To be blunt, the owner has given us permission to be there so long as we behave. Don't pull a water gun and start shooting the place up. He runs an all day buffet which he'd be happy to sell to you. The pizza is mediocre, but the pepperoni rolls are to die for. The food is *not* paid for, though, so it's up to you if you want to eat there.

The Post-Game Party

After the game, there will be a party at the Olive Garden on Beltline. It's at the SE corner of Beltline and Midway. It's also a major pain to get into. Assuming you're heading west on Beltline, turn left at the light onto Midway. There's a left turn island once you're on Midway, but you can't get into the parking lot using it. Go down to the next light and turn left (no U-Turn). Once you're on the little street running between the restaurants, get turned around and go back to the light. Hang a right onto Midway. Your next right will be into the Olive Garden's parking lot.

We'll be in the banquet room, so just tell the people up front to lead you back there. We *strongly* urge you to attend the party since it's a great chance to recap, compare notes, and generally figure out what was going on. We talked the restaurant into leaving the menu open, so you can order as much or as little as you feel like. This way, you don't have to spend more money than you want to. I'm sure they'd like to see a profit from the evening, though, so why not plan to have your dinner at the party?

If you want to bring a spouse or other guest who wasn't in the game, then that's quite all right. Please let us know, though, so we can tell the restaurant how many people to expect.

Hints & Tips

Just because you have a set of initial goals, don't assume they won't change during the day. Perhaps new information will come to light. Maybe your old objectives will become impossible or undesirable. If the plot seems too simple, then you might be missing something. (Or we may just be messing with you.)

Not every team is after the same thing. Just because a team is in the game does not mean they are particularly interested in your mission or

Christopher Barkley

that you should be interested in theirs. Getting sidetracked from your goals may result in your helping someone else to win while your objectives fail. On the other hand, if you ignore the pieces that don't fit, you may miss the vital clue you needed to win.

Find and nurture your allies. A friendly team may share information or even back you up in a firefight. Even if you don't see eye to eye with someone, you may have some grounds for a temporary cease fire. After all, you can always shoot people later if things don't work out.

This is a spy game; spy on people. Feel free to poke your nose into other people's business. If you can brazen your way into someone else's meeting, then you should go for it. If you can't just walk up, listen in. You might get lucky and overhear something.

Talk first, shoot later. You can always shoot people, and dead bodies won't tell you where the next clue is.

Whenever there's gunplay, even if no one got killed, give the gods a call. One aspect of this game is that you have to fit into society. A group of nuts with guns running around shooting people might excite a response... Besides, those of us stuck at home base want to know what's going on out there.

It's completely proper to lie to other teams and hide your true intentions. Don't get carried away at it, however. If everybody refuses to share information, then the game stops moving. You'll just have to use your best judgment on how open to be.

Do not taunt Happy Fun Ball.

Be careful how you handle truces and the like. In one game, two teams called a time-out to eat. A third team arrived and started mugging people in the rest room. The first team thought the truce was over and attacked the second. LOTS of hurt feelings. If you must call a time out, be very explicit about it. Naturally, this only applies to out of game

truces. If you want to call a truce in character, it's up to your character whether or not to honor it. Just be clear when it's an out of character situation.

There's usually a Big Picture out there, even if you can't see it. Try to figure out what's going on; it could give you an edge.

What You Should Bring

Here's a checklist you can use to plan what to bring. None of these things are mandatory; think of this as a suggested inventory.

- Guns (remember, pistols only unless you get special permission)
- Something to use as a knife (a pen or comb will do)
- Some green tape for poison
- Some post-it notes for disabling cars
- Some paper to take notes on (like game item codes and lists of other players you've met)
- A scarf or other such with which to bind prisoners
- A change of clothes in case you get wet or dirty
- A mobile phone or pager if you have one (tell us the #)
- A car. Not every player needs a vehicle, but every team needs one (possibly two). Once you get your bios, contact your teammates to make sure someone's willing to drive.
- Any costuming or props you think would add fun to your character
- A map of far north Dallas in case you get lost
- The phone numbers for contacting the gods (will be in your bio)
- Lunch or some money with which to get some
- A snack to put in the car
- Money
 - \$10 game fee

Christopher Barkley

- \$15-7 for a t-shirt (if you ordered one)
- Enough to cover whatever you plan to order at the Olive Garden during the after-game party
- Change for using pay phones (35 cents per call)
- A few bucks in case you get hungry during the game

Here's a list of things *not* to bring:

- Anything that looks like a real gun
 - A real knife or other sharp weapon
 - Your bio (if someone accidentally looked at it, they could discover your character's secrets)
 - Extra players. If you have friends who want to play, have them contact the game masters ASAP. Do ***not*** invite them to "drop in" unannounced during the game. All players should be known and approved of by the game masters.
-

Cast List (Original Run)

Junior

Lorenzo Romano, Jr. Andy Sheppard
Gunther Patmos (Junior's LT) Matt Ninjak
Page Ratliff (Henchman) Heather Darden
Kori Vargas (Henchman) Jennifer Sayne

Vittoria

Vittoria Romano Julie Roach
Mario Testino (Vickie's LT) Scott McCaskill
Eve Fairbain (Henchman) Donna Ray
Bruce Nemeth (Henchman) Merrill Dane

Danny

Danny Romano Steve Strange
Phil Harding (Danny's LT) Drew Giles
Larry Albtiz (Henchman) Randall Pitchford
Natasha Stroyev (Henchman) Deborah Howell
Vincent Vero (Danny's Friend) Hugh Lewis

Rivals

Carlos Estanza (Leader) Rob Sayne
Gina Umbar (The Ghost) Tad Nystel
Felicia Blank Linda Crist
Christina Forsythe Amanda Cartwright

Cops

Frank Savage (Lieutenant) Mark Vaughn
Kathy Nelson (FBI Plant) Cindy Brundige
Susan Arnold (Dirty Cop) Brenda Vieths
Anna Griegson (Rookie) Laura Young

Vegas

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<u>Helen Spencer</u> (Leader)	Kristy Pitchford
<u>Mary Griffith</u> (FBI Plant)	Sage Hare
<u>Templeton Lector</u>	Quoc Tran
<u>Tiberius Rone</u>	Jason Ellerbusch

RICO (Ghost)

<u>Sam Stone</u> (Leader)	Adam Roach
<u>Tara Carver</u> (DEA)	Sheree Thomas
<u>Ilsa Lindstrom</u> (MiB Plant)	Karen Strange
<u>David Walcott</u> (ATF)	David Ringrose

New Orleans

<u>Mario Vincelli</u> (Leader)	Pat O'Connor
<u>Louis LeBlanc</u>	Bill Woodell
<u>Piotr Malkevich</u>	Pete Mack
<u>Jason Reed</u>	Chris Sherrod

Thugs

<u>Sid Peron</u>	Mark Donaho
<u>Mathias Woerst</u>	Chris Glenn
<u>Martin Danforth</u>	Kurt Bruce
<u>Joshua Danforth</u>	Joe Fossee

Interpol (Swiss Mob)

<u>Jean Paul Marveau</u>	Danny Barry
<u>Tomas Gamba</u>	Rich Fleider
<u>Monika Mueller</u>	Carolyn Thomas

Staffers

Lorenzo Romano, Sr. (Dad)	Christopher Barkley
Winston Maru	Banzai Carsrud
Angie Aquino (Club Groupy)	Maia Barkley
Ghost Traitor	Patrick Magruder
Tony Podrist (Vickie's boyfriend)	Stephen Palmer

Spy Games Two

FBI Officer	Patrick Magruder
Ghost Traitor's Courier	Jennifer Vela
Vegas Renegade	Christopher Barkley
Whistleblower	Diana McKinney
Whistleblower's Brother	Stephen Palmer
Louisiana Renegade	?
Aroma's Witness	Banzai Carsrud
Denver Courier	Jennifer Vela
Denver Negotiator	Stephen Palmer
Retired Assassin	Jennifer Vela
Mexico Negotiator	Diana McKinney
Police Captain	Patrick Magruder
Other Misc. Chars	The Staff

Christopher Barkley

Spy Bio

Lorenzo "Junior" Romano, Jr.

Summary

You are the oldest child of the Dallas godfather Lorenzo Romano. You know it's your right to inherit the Family when the old man finally shoves off, but your siblings keep getting in the way. Luckily, you've got everything under control, and they're all going to get theirs soon.

Goals

- Convince your father you're the right one to take over the Family.
- Deal with your scheming siblings so they don't take your rightful position (remember, Dad frowns on outright violence)
- Cope with your debts without going begging to Dad

History

As the crown prince of a crime kingpin, you've led the sweet life. Lots of money, lots of respect, and lots of flunkies. If you want a date, you do an "inspection" of one of the Family's brothels. If you want a vacation in Monte Carlo, you just hit up petty cash. It's always been understood that your father would hand over the reigns to you someday.

Things have started looking sour, though. The old man must be getting senile, because he keeps whining about your "bad habits". He throws a fit every time you go gambling. It's not like the Family can't afford it. He really threw a fit the last time you popped some weasel who needed to learn some respect for the Family. The Family owns all those cops and judges for a reason, doesn't it? Now it's a ton of complaints about your not spending enough time paying attention to "the details". Things are going to change around the Family once you're in charge!

Assuming you ever get to be in charge, that is. Dad doesn't mention it so often anymore. In fact, he hasn't brought it up at all in the last year or so. Your blasted younger siblings have probably been whispering in his ears again. You need to take care of them before they poison things for you. It's too bad you can't just shoot them, but the Family probably wouldn't tolerate that - even from you.

You thought you'd taken care of Danny four years ago. You wheeled and dealt until Dad assigned you a plum of an assignment. You had to arrange a shipment of stolen goods up to the Denver mob. You got it mostly set-up and then "screwed up". Sure, you looked like a dolt for a while, but you made sure Danny got to take it over. The little sap jumped at the chance, and you simply ratted out the handoff to the cops. Danny went to prison, and who looked like a dolt then? You even made a tidy profit on the side - you persuaded the driver of the shipment to take off with half of it before the cops arrived. There was more than enough stuff to convict Danny, and you and the driver fenced the truckload for a bundle. He waved goodbye to Denver and headed for California, and you went home less one annoying sibling. Who would have thought they'd parole the little worm in just three and a half years, though?

Vickie's a sour old bookworm who handles the Family's accounts. If she'd stick to that, she'd be fine. She keeps getting above herself, though, and she actually thinks SHE could do a better job of running the Family than you! You've got to find some way of showing her up for the weakling she is, but it hasn't come to you yet. You thought she was finished when Dad caught her balling her bodyguard two months ago, but after a screaming fit it all blew over. The bodyguard got tossed out, and she's still sulking. Women. To make things worse, she's been digging up dirt on YOU. Apparently she didn't know you had the root password for the Family computers, though. Let's see how far she gets with no files.

Still, losers though your siblings are, they can still cause trouble. It makes sense to take out some insurance, so you've been cozying up to

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this new "mob" led by Carlos Estanza. Estanza's a joke; he actually think his trumped up street gang could replace the Family. He's got his uses, though. He's not afraid to get his hands dirty, and as long as you play to his ego, it's easy to get him to do things. You haven't quite decided what to do with him just yet. Right now, you tend to tip him off to Danny and Vickie's operations. He busts them up for a profit, and your sibs look like idiots. After you take over, if he turns out to be trouble, you'll wipe him out.

Right now, he owes you a big one. He called you up yesterday (NOTE: "yesterday" means "the day before the Game") and asked you for access to one of the Family's office buildings. Seems he'd accepted a contract to knock off your uncle Emilio! With great reluctance, you gave him an access card to the building (with Danny's code on it). You get rid of a troublesome relative, and Estanza thinks YOU did HIM a favor. Life is sweet.

Well, mostly sweet. There is the matter of your debts. You got a little carried away in Vegas about six months ago, and you wound up owing the house about half a million bucks. Must have been the booze that made you sign all those markers. Or maybe the girl; it's hard to remember. Anyway, it turns out the house belongs to Antonin Cormyr, and the old man will have a stroke on the spot if he finds out. You'd better figure out how to cover the debt without the Family's funds, or you may be so far down Dad's list he'll actually consider letting one of your sibs take the Family.

Role-Playing Tips

Junior is the nastiest of the Romano children. He's arrogant; he's rude; and he's sneaky. When he's nice and polite, he's usually up to something. Of course, he's ALWAYS up to something. He won't step so far over the line that the Family will come down on him, but if he can set somebody up to take a fall, he won't hesitate. He's a little short-sighted, but his ruthlessness carries him through a lot of those little problems.

Always keep an eye out for #1, and don't let anybody else get one up on you. Deal if you have to, but don't let it hold you back if you can do better by double-crossing them.

People You Know

Lorenzo Romano, your father

Dad did some good work setting up the family. You get shivers when you hear about the Houston take-over. Now, though, he's old and tired. He should step down before he makes any more mistakes. Deep down, you're a little nervous that he's finally getting disillusioned with you. Look for ways to make yourself look good - or your opponents look bad.

Vittoria Romano, your younger sister

A bookish prude, Vickie runs the Family's accounts and records. To be honest, she's really quite good at it. You'd be happy to have her on your staff after you run the Family. The trouble is, she refuses to accept her role as support staff and insists that SHE should take over when Dad is gone. She's bitterly jealous of your obvious superiority, and until she learns her place, you've got nothing to talk about.

Danny Romano, your younger brother

Since even Dad knows better than to trust a woman in charge of the Family, Danny is your main rival for the crown. Which means you should be a shoe in. He walked right into your little trap four years ago, and he's dumb enough to do it again. As long as you keep a step or two ahead of him (not hard), he hasn't got a chance.

Emilio Romano, your uncle

Almost as old as your father, he tries to play the kindly uncle. Dad let you in on the truth, though. Seems your kindly old uncle is the Family spymaster and sometime assassin. Of course, he's getting pretty old now, but he's been training his son Luigi to take over for him. The trouble is, uncle has been keeping way too close an eye on your hobbies, and he's probably the one telling Dad you're not good enough to run the

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Family. When Estanza came to you for help offing him, you couldn't jump fast enough.

Luigi Romano, your cousin

Your uncle Emilio's only child, Luigi is in training to be the next spymaster. You can work with him once you're the boss - as long as he remember who's in charge.

Tony Podrist, Vickie's ex-boyfriend

Tony used to be one of the Family's henchmen, and he was Vickie's bodyguard for several years. After Dad caught them screwing around, Tony got tossed out, and Vickie got bawled out. You kind of liked Tony, so you don't really get what he saw in your sister.

Antonin Cormyr, your father's rival

Cormyr operates out of Las Vegas and has long been your father's chief rival. Whoever inherits the family can expect to continue the long (mostly cold) war against him. Assuming, of course, you can come up with the money you owe him. If not, he might decide to have you shot. Or worse yet, tell your father.

Gunther Patmos, your lieutenant

Most of the Family henchmen aren't that reliable. Half of them run straight to Dad just because you get a little "creative". Not Gunther, though. He's one of the few men you can actually trust to back you up.

Mario Testino, Vickie's lieutenant

Your sister's chief sidekick. You wonder if she's sleeping with him, too.

Phil Harding, Danny's lieutenant

He used to be Danny's main sidekick, but Danny's got a new friend now. Maybe you could have a "chat" with ol' Phil...

Vincent Vero, Danny's new "friend"

Some guy Danny met in prison. Now that they're both out, Danny hired him in as an assistant. You wonder just how "close" they really are. THAT would sure get Dad to throw Danny out of the running for kingpin....

Other Henchmen

Your Family has a pool of minions. Sometimes it's hard to tell them apart. In general, their loyalty is more to the Family (and themselves) than it is to any one member.

Carlos Estanza, a ganglord

Estanza runs a jumped up street gang that lives off the Family's leavings. He's got delusions of being one of the big boys, though, and it makes him manipulable. If he ever causes trouble, you can just sell him out for taking care of Uncle. If he behaves himself, though, you'll find a place for him in the new order.

Your First Meet

Dad has called one of his quasi-regular Family breakfast meetings. This time it's at the IHOP on Beltline near Marsh. Be there at 0930. South side of Beltline.

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Spy Bio
Gunther Patmos

Summary

You're the chief sidekick of the eldest child of Dallas godfather Lorenzo Romano. You know he's your ticket to the top, so you'll stick with him through anything. You start with a vial of truth serum.

Goal

- Protect and assist Junior

History

After a tragically misspent youth, you wound up working as an enforcer for the Romano crime family. When you proved to lack both fear and ethics, you wound up getting recruited by the boss' older son, Lorenzo, Jr. Junior's a sharp guy, and he appreciates having an assistant who won't ask stupid questions like "Do we really NEED to break his kneecaps, boss?". In return, he makes sure you appreciate the finer things in life like free hookers and junkets to Las Vegas.

You know Junior's having some hard times with his Family right now, but that's not really your department. Whenever he needs you - and whatever he needs you to do - you'll be here.

You've got one great asset to offer him, but you haven't had a chance to tell him yet. Three days ago, a guy you used to run with in a gang turned up at your door. He'd been shot, and he was pretty out of it. He insisted that you couldn't call a doctor, and he eventually expired. (Luckily, you've had a bit of experience dealing with inconvenient bodies.) Before he died, though, he babbled about a special drug. You didn't understand a lot of it, but you did pick up that it was some kind of truth serum. You found a vial of a strange liquid on his body. Looks like there's just enough for a single dose.

Role-Playing Tips

Junior is the nastiest of the Romano children. He's arrogant; he's rude; and he's sneaky. When he's nice and polite, he's usually up to something. Of course, he's ALWAYS up to something. Patmos admires that about him. It wouldn't make sense to hitch his star to a loser, would it? The other kids just don't have the guts to be #1.

Patmos isn't dumb, but he doesn't mind if people think he is. He's learned how to make suggestions so that Junior will listen without thinking his ego is on the line. All in all, Patmos is solidly loyal to Junior. He figures as long as he sticks close to the man on the rise, he'll ride his coattails to the top.

People You Know

Lorenzo Romano, the Godfather

He and his brother founded the Family back in the 50's. Some of the stories from back then are scary stuff. Truth be told, he intimidates you a little. Still, he's just an old guy now. He probably ought to retire and let Junior take things over. Time for new blood, you know?

Lorenzo Romano, Jr., your boss

The oldest of the Godfather's three kids, he's the man as far as you're concerned. When he says "jump", you say "how high?" When he says "kill 'em", you say "Just them, or their families, too?" You might say the two of you have an understanding.

Vittoria Romano, Junior's sister

She's not bad looking, but she's way too prudish for your tastes. She spends all her time locked up in her office with the Family ledgers. Junior says she's soft, and who are you to argue?

Danny Romano, Junior's brother

The youngest Romano kid, Danny's nice enough. He just doesn't have what it takes to be the next Godfather. Once, Junior got drunk and admitted he'd set Danny up for his recent "vacation". Anybody who falls for a dump trap like that just isn't leadership material.

Christopher Barkley

Emilio Romano, Lorenzo's brother

You've heard that he helped the big boss found the Family way back when. You wouldn't think it to look at the old guy now.

Still, sometimes you get the feeling Junior's nervous about him.

Tony Podrist, Vickie's ex-boyfriend

Tony used to be one of the Family's henchmen, and he was Vickie's bodyguard for several years. He managed to seduce the ice maiden, and he wasn't too impressed by the results. Still, Tony figured he could sleep his way to the top. Lorenzo Senior caught them, though, and nobody's seen Tony around since then.

Mario Testino, Vickie's lieutenant

Vittoria's chief sidekick - at least since Tony disappeared.

Phil Harding, Danny's lieutenant

He's got Danny's version of your job. He's a candy-ass, though.

Other Henchmen

Your Family has a pool of minions. Sometimes it's hard to tell them apart. In general, their loyalty is more to the Family (and themselves) than it is to any one member.

Your First Meet

Dad has called one of his quasi-regular Family breakfast meetings, and Junior's got to attend. So, you need to report to the IHOP on Beltline near Marsh at 0930.

Spy Bio

Page Ratliff

Summary

You are a henchman for the Dallas-based Romano crime family. You are currently assigned to the Godfather's oldest child, Junior, but your loyalty is to the Family rather than any one person.

Goals

- Determine what is best for the Family and do it
- Protect and assist Junior so long as you feel that serves the Family's interests

History

A person of moderate talents and few ethics, you drifted for several years before hooking on with the Romano crime family in Dallas. While your rank in the Family is low, they take good care of their people, so you feel a certain measure of loyalty and security. You want what is best for the Family, and you have no strong loyalty to any one member of it. You are currently assigned to the detail protecting Junior, the oldest of the Godfather's three children.

Role-Playing Tips

As a henchman, you're a follower rather than a leader. That doesn't mean you should blindly obey orders, though. If you have a better suggestion, most of the Romanos are mature enough to accept advice - provided they don't think you're trying to boss them around.

Your loyalty ultimately belongs to the Family, so if you conclude that your team leader is acting against the Family's interests, then you need to decide what to do in response. However, it's almost unthinkable that they would act against the Family's interests, so it probably won't come up. So long as they're not over the line, you should support, protect, and obey your Family member.

People You Know

Lorenzo Romano, the Godfather

The powerful (if aging) leader of the Romano family. He's a frightening figure, but you rarely need to interact with him directly. When you have had to speak with him, he's been kindly and open-minded.

Lorenzo Romano, Jr., a Romano contender

The oldest of the Godfather's three kids, he's arrogant and aggressive. He's also the most go-getter of the children. If he leads the Family, you can expect aggressive expansion and no-nonsense policies.

Vittoria Romano, a Romano contender

Lorenzo's second child, she's a cold fish who runs the Family books. She's the only one of the three with good detail management skills. With her as leader, the Family would be perfectly organized, but you're not sure it would actually DO anything.

Danny Romano, a Romano contender

The youngest of the three children, he's probably the nicest of the three. He spent several years in jail, but he's back in the saddle now. The Family would probably be the most congenial under his leadership, but you wonder if he's got the maturity and ruthlessness needed to run things.

Emilio Romano, Lorenzo's brother

Word has it, the kindly old geezer is actually the Family's master spy.

Mario Testino, Vickie's lieutenant

Vittoria's chief sidekick.

Gunther Patmos, Junior's lieutenant

Junior's chief sidekick.

Your First Meet

Dad has called one of his quasi-regular Family breakfast meetings, and the kids all have to attend. So, you need to report to the IHOP on Beltline near Marsh at 0930.

Spy Bio

Kori Vargas

Summary

You are a henchman for the Dallas-based Romano crime family. You are currently assigned to the Godfather's oldest child, Junior, but your loyalty is to the Family rather than any one person.

Goals

- Determine what is best for the Family and do it
- Protect and assist Junior so long as you feel that serves the Family's interests

History

A person of moderate talents and few ethics, you drifted for several years before hooking on with the Romano crime family in Dallas. While your rank in the Family is low, they take good care of their people, so you feel a certain measure of loyalty and security. You want what is best for the Family, and you have no strong loyalty to any one member of it. You are currently assigned to the detail protecting Junior, the oldest of the Godfather's three children.

Role-Playing Tips

As a henchman, you're a follower rather than a leader. That doesn't mean you should blindly obey orders, though. If you have a better suggestion, most of the Romanos are mature enough to accept advice - provided they don't think you're trying to boss them around.

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Emilio Romano, Lorenzo's brother

Word has it, the kindly old geezer is actually the Family's master spy.

Mario Testino, Vickie's lieutenant

Vittoria's chief sidekick.

Gunther Patmos, Junior's lieutenant

Junior's chief sidekick.

Your First Meet

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Spy Bio

Vittoria "Vickie" Romano

Summary

You are Vittoria Romano, middle child and only daughter of the Dallas godfather, Lorenzo Romano. You run the Family's books and personnel. Your goal of running the entire Family is often thwarted by your sex, but this time you'll finally prove your worth.

Goals

- Prove to your Father that you're the best suited to take over the Family
- Recover the files to use against Junior

History

The reigning princess of the crime family founded by your father, Lorenzo Romano, you occupy a position of wealth and privilege. By dint of sheer competence, you've come to control most of the family's books (the official ones and the real ones), and you administer most of the personnel aspects of the business. Despite this, your father's old world mentality has made your sex a severe handicap. Everything you've accomplished in the Family has been an uphill battle against his gentle sexism.

Your older brother, Lorenzo, Jr., was long thought to be the Family's crown prince and inevitable heir. Recently, though, his repeated examples of rashness and poor judgment have left the throne looking much more available. As your father continues to drop hints of his impending retirement, you know now is the time to prove your worthiness to succeed him.

Like your siblings, you've never married. About a year ago, you became involved with Tony Podrist, one of your bodyguards. When your father found out, he was livid. Tony was thrown out of the Family, and you were forbidden to see him. Unwilling to let your

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father deny your love, you've continued the affair. Recently, though, you're starting to wonder if it has more to do with rebelling against your father than any true emotional attachment.

Nonetheless, you gave him the backup copy of your secret files for safekeeping. Chief among these files is your collection of evidence implicating your brothers (mostly Junior) in various scandals. Two days ago, the originals on your computer mysteriously vanished, so the copy you gave to Tony may be the only evidence left.

Role-Playing Tips

Vickie is the most organized and competent of the Romano children. Her handicaps are being a woman in a man's world and having more skill with books than people. Her lack of charisma does not hamper her as a manager, though, and she is a good judge of character when she can avoid the warm and fuzzy stuff. Her one area of emotional need is focussed on her forbidden boyfriend Tony. Let the others denigrate him how they will, she's sure it's love.

She deeply resents her older brother for his arrogance and privileges. She is convinced that he has repeatedly endangered Family interests to pursue his own short-sighted goals. If she could prove this to Dad, it would scuttle Junior's chances of inheriting the Family, but an unsupportable accusation might easily backfire. Tony hasn't been answering his phone, though, so she can't get even her partial evidence.

People You Know

Lorenzo Romano, your father

An aged but still sharp Patriarch, you may be the only one of the kids who realizes how much control he still holds over the Family. You have a real love-hate thing going since he obviously dotes on you but refuses to recognize your talents.

Bide your time, and wait for your brothers to screw up.

Lorenzo Romano, Jr., your older brother

Because your father demands familial harmony, you keep up a polite fiction. In reality, you detest this overbearing, arrogant, fool. He spends more time sampling the girls in the brothels than working, and he's far too prone to short-sighted violence. In his hands, the Family would surely self-destruct within five years. You know he's been dealing with other criminal groups behind your father's back, and if you can prove it, you might finally be rid of him.

Danny Romano, your younger brother

He's the nicest of the three of you, and you can't help liking him. However, he's inexperienced and prone to carelessness. Because he's a male, though, your father tends to listen to him ahead of you. As a result, you can't help wanting to beat him out once and for all. He's honest, but he's such a goof that you can't risk trusting him with secrets. He's been a little better since he was released from prison, but he needs to learn he should stick to supporting the decisions of those wiser than himself - you for instance.

Emilio Romano, your uncle

Almost as old as your father, he generally just plays the kindly uncle. You've learned, though, that underneath the act is the truly ruthless one of the Family's founders. Not much of a leader, he's content to be the family's spymaster and - quite possibly - assassin. As long as your loyalty is to the Family, though, he's a good man to have at your back.

Luigi Romano, your cousin

Your uncle Emilio's only child, Luigi is his obvious protege. As Emilio has aged, Luigi has started doing more and more of his legwork. You may control the family's books, but Luigi is the only one of the new generation who knows its secrets.

Tony Podrist, your lover

Tony used to be one of the Family's henchmen, and he functioned as your bodyguard for several years. You became romantically involved, and your father had a fit. Tony was thrown out of the family, and you were forbidden to see him. Needless to say, you've ignored such petty restrictions. Many in

Christopher Barkley

the family claim Tony's just chasing your wealth and influence, but you know better. Someday, you'll be free to show the world how much you love one another. Until then, though, you have to keep it a secret. For right now, your most pressing need is to get your files back from him.

Antonin Cormyr, your father's rival

Cormyr operates out of Las Vegas and has long been your father's chief rival. Whoever inherits the family can expect to continue the long (mostly cold) war against him.

Gunther Patmos, Junior's lieutenant

Your brother Junior's chief sidekick.

Phil Harding, Danny's lieutenant

Before Danny's stint behind bars, this was his main sidekick.

Since he got out, though, they seem a bit distant.

Mario Testino, your lieutenant

One of the Family's henchmen, Mario's been your aide for years. He's not the most aggressive in a firefight, but then that's not what you mostly do. You're confident that you can count on him come what may.

Other Henchmen

Your Family has a pool of minions. Sometimes it's hard to tell them apart. In general, their loyalty is more to the Family (and themselves) than it is to any one member.

Carlos Estanza, a ganglord

Though you don't know much about him, Estanza has been setting up a crime syndicate inside Dallas itself. So far, Dad has refrained from turning the might of the Family loose against the upstart. Sometimes, you suspect Junior might be dealing with Estanza behind Dad's back.

Frank Savage, a cop

Savage is the head of the Special Crimes Task Force. He's a tough guy, but you've got him covered.

Kathy Nelson, a dirty cop

One of the TWO cops on Savage's squad that you've been able to turn. You send her checks, and she sends you reports. She's a little too eager, though, and you figure she's getting off on the

Bad Girl thing. Odds are she's going to screw up and get caught, so you don't trust her with anything too important.

Susan Arnold, a dirty cop

The other cop on Savage's squad that you've turned. She's sleazy and prone to covering her own ass before moving, but she at least tends to stay bought. For security's sake, you don't tell her about the fact Nelson is also dirty.

Your First Meet

Dad has called one of his quasi-regular Family breakfast meetings. This time it's at the IHOP on Beltline near Marsh. Be there at 0930. South side of Beltline.

Christopher Barkley

Spy Bio
Mario Testino

Summary

You are Mario Testino, chief sidekick to Vittoria Romano. You stick by her through all the craziness as she tries to take control of her father's crime Family.

Goal

- Support and protect Vittoria

History

Vittoria, that is to say Vickie, is the middle child and only daughter of Dallas Godfather Lorenzo Romano. You met her at college and briefly dated. Nothing came of it, but you wound up being close friends. After you both graduated, she recruited you into the Family business as her assistant. At first you had trouble getting used to working for the mob, but you've come to terms with it.

Vittoria runs the Family's books, and you help out. Keeping two (and sometimes three) sets of books make accounting a LOT more interesting. Vittoria thinks she ought to be the next Godfather on the grounds that her older brother is a putz and her younger brother is an idiot. As far as you can tell, she's right. Besides, she's your friend, and you stick by your friends no matter what.

The only problem right now is her infatuation with Tony Podrist. He used to be one of the Family henchmen assigned to her, and he managed to convince her she was madly in love with him. Nobody, including you, seems to be able to convince her the guy is a slimeball looking for a good meal ticket. All you can do is hope she doesn't get too badly hurt when she finally figures it out.

Role-Playing Tips

Testino is a decent guy to almost everybody. He's honest (except in his accounting), and he likes to play things straight. He's completely devoted to Vittoria who he may or may not be in love with. Whatever she needs, he'll be there for her.

People You Know

Lorenzo Romano, the Dallas Godfather

One of the founders of the Family empire, he's aged pretty well. Still, he's got some weird old-world hang-ups about stuff like daughters taking over the Family business.

Lorenzo Romano, Jr., Vickie's older brother

Junior is slime. He's cruel, he's arrogant, and he's out to get everyone he sees as competition. Luckily, Vickie has no illusions about him, and you've been helping her collect the evidence she needs to convince her father that the crown prince is a loser.

Danny Romano, Vickie's younger brother

He's a nice guy, and you genuinely like him. He's just too much of a flake to be in charge of the Family. It needs someone clear-headed at the helm. Say, someone like Vickie.

Emilio Romano, Vickie's uncle

He was the other Family founder, but now he's just a kindly old man. It's nice to see someone enjoying retirement.

Tony Podrist, Vickie's lover

Tony used to be one of the Family's henchmen, but he got assigned to Vickie's detail. He managed to seduce her and get to fall head over heels for him. You know, along with everyone but Vickie, that he's just using her for her money. She won't hear a harsh word about him, though, so all you can do is wait and hope the affair blows over without too much fallout.

Gunther Patmos, Junior's lieutenant

A brutish thug, he's little more than muscle for Junior's violent schemes.

Phil Harding, Danny's lieutenant

Christopher Barkley

Danny's sidekick. He's been acting pretty strange recently, but you never did know him well.

Other Henchmen

Your Family has a pool of minions. Sometimes it's hard to tell them apart. In general, their loyalty is more to the Family (and themselves) than it is to any one member.

Your First Meet

Dad has called one of his quasi-regular Family breakfast meetings. This time it's at the IHOP on Beltline near Marsh. Be there at 0930. South side of Beltline.

Spy Bio
Eve Fairbain

Summary

You are a henchman for the Dallas-based Romano crime family. You are currently assigned to the Godfather's daughter, Vittoria, but your loyalty is to the Family rather than any one person.

Goals

- Determine what is best for the Family and do it
- Protect and assist Vittoria so long as you feel that serves the Family's interests

History

A person of moderate talents and few ethics, you drifted for several years before hooking on with the Romano crime family in Dallas. While your rank in the Family is low, they take good care of their people, so you feel a certain measure of loyalty and security. You want what is best for the Family, and you have no strong loyalty to any one member of it. You are currently assigned to the detail protecting Vittoria, the Godfather's only daughter.

Role-Playing Tips

As a henchman, you're a follower rather than a leader. That doesn't mean you should blindly obey orders, though. If you have a better suggestion, most of the Romanos are mature enough to accept advice - provided they don't think you're trying to boss them around.

Your loyalty ultimately belongs to the Family, so if you conclude that your team leader is acting against the Family's interests, then you need to decide what to do in response. However, it's almost unthinkable that they would act against the Family's interests, so it probably won't come up. So long as they're not over the line, you should support, protect, and obey your Family member.

People You Know

Lorenzo Romano, the Godfather

The powerful (if aging) leader of the Romano family. He's a frightening figure, but you rarely need to interact with him directly. When you have had to speak with him, he's been kindly and open-minded.

Lorenzo Romano, Jr., a Romano contender

The oldest of the Godfather's three kids, he's arrogant and aggressive. He's also the most go-getter of the children. If he leads the Family, you can expect aggressive expansion and no-nonsense policies.

Vittoria Romano, a Romano contender

Lorenzo's second child, she's a cold fish who runs the Family books. She's the only one of the three with good detail management skills. With her as leader, the Family would be perfectly organized, but you're not sure it would actually DO anything.

Danny Romano, a Romano contender

The youngest of the three children, he's probably the nicest of the three. He spent several years in jail, but he's back in the saddle now. The Family would probably be the most congenial under his leadership, but you wonder if he's got the maturity and ruthlessness needed to run things.

Emilio Romano, Lorenzo's brother

Word has it, the kindly old geezer is actually the Family's master spy.

Mario Testino, Vickie's lieutenant

Vittoria's chief sidekick.

Gunther Patmos, Junior's lieutenant

Junior's chief sidekick.

Your First Meet

Dad has called one of his quasi-regular Family breakfast meetings, and the kids all have to attend. So, you need to report to the IHOP on Beltline near Marsh at 0930.

Spy Bio
Bruce Nemeth

Summary

You are a henchman for the Dallas-based Romano crime family. You are currently assigned to the Godfather's daughter, Vittoria, but your loyalty is to the Family rather than any one person.

Goals

- Determine what is best for the Family and do it
- Protect and assist Vittoria so long as you feel that serves the Family's interests

History

A person of moderate talents and few ethics, you drifted for several years before hooking on with the Romano crime family in Dallas. While your rank in the Family is low, they take good care of their people, so you feel a certain measure of loyalty and security. You want what is best for the Family, and you have no strong loyalty to any one member of it. You are currently assigned to the detail protecting Vittoria, the Godfather's only daughter.

Role-Playing Tips

As a henchman, you're a follower rather than a leader. That doesn't mean you should blindly obey orders, though. If you have a better suggestion, most of the Romanos are mature enough to accept advice - provided they don't think you're trying to boss them around.

Your loyalty ultimately belongs to the Family, so if you conclude that your team leader is acting against the Family's interests, then you need to decide what to do in response. However, it's almost unthinkable that they would act against the Family's interests, so it probably won't come up. So long as they're not over the line, you should support, protect, and obey your Family member.

People You Know

Lorenzo Romano, the Godfather

The powerful (if aging) leader of the Romano family. He's a frightening figure, but you rarely need to interact with him directly. When you have had to speak with him, he's been kindly and open-minded.

Lorenzo Romano, Jr., a Romano contender

The oldest of the Godfather's three kids, he's arrogant and aggressive. He's also the most go-getter of the children. If he leads the Family, you can expect aggressive expansion and no-nonsense policies.

Vittoria Romano, a Romano contender

Lorenzo's second child, she's a cold fish who runs the Family books. She's the only one of the three with good detail management skills. With her as leader, the Family would be perfectly organized, but you're not sure it would actually DO anything.

Danny Romano, a Romano contender

The youngest of the three children, he's probably the nicest of the three. He spent several years in jail, but he's back in the saddle now. The Family would probably be the most congenial under his leadership, but you wonder if he's got the maturity and ruthlessness needed to run things.

Emilio Romano, Lorenzo's brother

Word has it, the kindly old geezer is actually the Family's master spy.

Mario Testino, Vickie's lieutenant

Vittoria's chief sidekick.

Gunther Patmos, Junior's lieutenant

Junior's chief sidekick.

Your First Meet

Dad has called one of his quasi-regular Family breakfast meetings, and the kids all have to attend. So, you need to report to the IHOP on Beltline near Marsh at 0930.

Spy Bio

Daniel "Danny" Romano

Summary

You are Danny Romano, youngest child of the Dallas godfather Lorenzo Romano. You've had a hard time proving yourself (especially after your time in prison), but you're finally ready to show the whole Family that you're the best qualified to follow in your father's footsteps.

Goals

- Convince your father that you're the best suited to take over the Family
- Figure out what to do about your friend

History

As the youngest child of a crime kingpin, life has been a bit difficult. Your mother's death came shortly after you were born, so you've been raised by your Father and an assortment of cousins. You've always had a hard time getting your Father's attention; his main focus was his first-born son, Lorenzo, Jr. Even your older sister gets more credit because she's so good at tedious jobs like balancing the Family's books. In your youth, you got pretty wild trying to capture your father's notice.

All that changed in 1994. When Junior screwed up a large scale shipment of stolen goods to the Denver crime syndicate, you took over the project. Everything seemed to be going great, and then suddenly the cops busted everything. Eager to finally take down one of the Romanos, you were practically teleported through trial and into prison. Based on his gloating, you can't help but wonder if your brother had something to do with your downfall. The time behind bars has sobered you up some, and now you know the key to winning your father's approval is to outshine your siblings rather than just outshout them.

Christopher Barkley

Since getting out, you've worked hard to prove you've got it together now, and with luck, maybe this time your father will notice.

While in prison, you became friends with one of the other victims of that fouled up shipment - a mid-level henchman from Denver. The two of you covered each other's backs until you were eventually paroled in 1997. After his parole two months ago, you brought him into the Dallas syndicate as your assistant. He's a good guy, and you know you can trust him. Your father tends to be a little paranoid about spies, though, and he probably wouldn't like a former member of the Denver group so close in to the center of your Family. So, you decided the best thing would be spare him any worries by just not telling him.

Dad isn't your biggest problem, though. Denver is of the opinion that your friend has an obligation to them. He says that they've threatened to make life difficult for his family if he doesn't return "home". You took the liberty of calling the Denver mob up to try and arrange a deal. They were happy to make one, but it's going to cost you dearly. One of the Family's main industries is producing high-quality paper goods. Some examples would be counterfeit currency paper, fake passports, and high quality fake id's of every sort. You've been negotiating a large shipment of such goods to the Mexico City crime lords. The Family's main competition in this deal is the Denver mob, and Denver says they'll be happy to cut your friend loose - if you throw the negotiations. Otherwise, he's going home with them.

Role-Playing Tips

Danny is probably the most honest and upstanding of the Romano children. He's hampered by his perceived immaturity and a track record of foolish mistakes. He's fighting to prove that he CAN be relied on to get the job done, so he really throws himself into his work. Sometimes he gets a little too eager and enthusiastic, though.

He hates to let people down, and genuinely would like everyone to like him. If at all possible, he won't break a deal (unless the other side

cheats first). He won't let down people who depend on him, so he's torn by his conflict between loyalty to the Family and loyalty to his friend.

Within the family, he tries to get along with everybody. The one glaring exception is his brother Junior. Deep down, Danny's convinced Junior set him up to go to prison, and if he ever gets proof, it won't be pretty.

People You Know

Lorenzo Romano, your father

An aged but still strong Patriarch, you have trouble resolving your feelings for him. As a vast, omnipotent force in your life, you bask in his rare praise and approval. On the other hand, you've had to work so hard for what little recognition you get, you can't help but resent his blindness toward your talents.

Lorenzo Romano, Jr., your older brother

Because your father demands familial harmony, you keep a civil tongue in your head around Junior. Most of the time, anyway. He's arrogant, he's boorish, and he's milked his position as firstborn for far more tolerance than YOU ever got. Plus, you can't shake the conviction that he set you up that night when the cops raided the warehouse. Which would mean he owes you for three years in jail along with everything else.

Vittoria Romano, your older sister

A bookish prude, Vickie runs the Family's accounts and records. To be honest, she's really quite good at it. You'd be happy to have her on your staff after you run the Family. The trouble is, she refuses to accept her role as support staff and insists that SHE should take over when Dad is gone. The trouble is, she's a great administrator, but she lacks the spark it takes to be a leader. Until she recognizes that, your discussions will keep turning into shouting matches.

Emilio Romano, your uncle

Almost as old as your father, he generally just plays the kindly uncle. He's never shown any signs of wanting to take a more active role in the Family, and you wonder why Dad always consults him on everything.

Luigi Romano, your cousin

Your uncle Emilio's only child, Luigi is an odd bird. In the old days, he was your usual partner in chaos, but he's gotten very strange in your years away. He spends lots of time with his father learning (as far as you can tell) nothing much. He's also gotten quit close-mouthed about everything. Some people just forget how to have fun.

Tony Podrist, Vickie's ex-boyfriend

Tony used to be one of the Family's henchmen, and he was Vickie's bodyguard for several years. Apparently, though, he was doing more with her body than guarding it, and Dad threw him out. Vickie's been furious about it for the past two months. Frankly, you don't get what the attraction was.

Antonin Cormyr, your father's rival

Cormyr operates out of Las Vegas and has long been your father's chief rival. Whoever inherits the family can expect to continue the long (mostly cold) war against him.

Gunther Patmos, Junior's lieutenant

Your brother Junior's chief sidekick.

Mario Testino, Vickie's lieutenant

Your sister's chief sidekick.

Phil Harding, your lieutenant

One of the Family's henchmen, Phil was your aide for years. After you went to prison, though, he went back into the general pool of henchmen. Now that you're out, he's back on your staff, but the two of you have grown apart. You're seriously considering replacing him with your new friend.

Vincent Vero, your friend

He used to work for the Denver mob, but he was never more than a mid-level flunky. He got caught in the same bust that landed you in prison, and the two of you became close friends. You covered each other's backs more than once in the joint, and

when he got paroled, you invited him to come to Dallas and work for you. He accepted eagerly, but then his old bosses started making threats. You need to decide pretty quickly what to do about the situation before you either lose your friend or piss off your father.

Other Henchmen

Your Family has a pool of minions. Sometimes it's hard to tell them apart. In general, their loyalty is more to the Family (and themselves) than it is to any one member.

Carlos Estanza, a ganglord

Though you don't know much about him, Estanza has been setting up a crime syndicate inside Dallas itself. So far, Dad has refrained from turning the might of the Family loose against the upstart.

Frank Savage, a cop

Savage was the head of the police detail who busted you four years ago. Even though he was just doing his job, you can't help resenting him a bit.

Your First Meet

Dad has called one of his quasi-regular Family breakfast meetings. This time it's at the IHOP on Beltline near Marsh. Be there at 0930. South side of Beltline.

Spy Bio
Phil Harding

Summary

You used to be the chief sidekick of the Dallas Godfather's youngest child. Now, though, he seems to be replacing you with his new friend. You're still loyal to the guy, but you can't help resenting it.

Goals

- Protect and assist Danny, at least until you resolve how you feel about Vince.

History

You were a childhood friend of Danny Romano, youngest child of Dallas Godfather Lorenzo Romano. You wound up going to work for the Family, and you became Danny's main assistant. For several years, the two of you were inseparable. You didn't mind playing second fiddle to his lead, and he needed someone he could trust to watch his back.

In 1994, disaster struck. Danny was overseeing a shipment of stolen goods, and the cops raided the place. He wound up getting convicted and spent the next three and a half years behind bars. During that time, you kept working for the Family. The battle lines between the Romano children were already well drawn, so as a member of Danny's faction, you had it rough in his absence. You stuck it out, though, because you knew he'd be coming back. Sure enough, last fall, he got paroled.

However, he brought with him a friend he'd made in prison. Now, Vince is a good guy, and he seems to be loyal to Danny. He seems to be Danny's new best friend, though, and you're on the outside. After you kept the faith through the hard years, that's a little insulting.

Role-Playing Tips

Phil used to think Danny was the greatest thing since sliced bread. Now that Danny spends all his time with Vince, though, he's wondering why he sticks around. Sure, Danny's still a nice guy. But if he's not wanted, what's the point? It's hard to throw away all those years of loyalty, but if the boss can do it, maybe he should, too.

People You Know

Lorenzo Romano, the Godfather

He and his brother founded the Family back in the 50's. Some of the stories from back then are scary stuff. Truth be told, he intimidates you a little. Of course, you hardly ever see him.

Lorenzo Romano, Jr., Danny's brother

The oldest of the Godfather's three kids, he's arrogant and aggressive. Danny claims Junior set him up for the jail sentence, but he was never able to make it sound convincing.

Vittoria Romano, Danny's sister

She's a cold fish who spends all her time with the Family's books. You can't help wondering just what she's up to in there.

Danny Romano, your boss

Once your best friend, he treats you more like one of the staff now. You can't bring yourself to hate him, but you do feel left out now that he's back from prison.

Emilio Romano, Lorenzo's brother

Rumor has it he's actually the Family's spymaster, but he seems like a harmless old guy.

Mario Testino, Vickie's lieutenant

Vittoria's chief sidekick

Gunther Patmos, Junior's lieutenant

A brute of a guy who serves as Junior's main muscle man. You've never liked him.

Vincent Vero, Danny's new pal

Some guy Danny met in prison. You can't fault his loyalty, but you resent his cutting into your friendship with Danny. Also,

Christopher Barkley

you can't put your finger on it, but there's something weird about him. He seems nervous a lot of the time.

Other Henchmen

The Family has a pool of minions. Sometimes it's hard to tell them apart. In general, their loyalty is more to the Family (and themselves) than it is to any one member.

Your First Meet

Dad has called one of his quasi-regular Family breakfast meetings, and Danny's got to attend. So, you need to report to the IHOP on Beltline near Marsh at 0930.

Spy Bio

Larry Albitz

Summary

You are a henchman for the Dallas-based Romano crime family. You are currently assigned to the youngest of the Godfather's children, Danny, but your loyalty is to the Family rather than any one person.

Goals

- Determine what is best for the Family and do it
- Protect and assist Danny so long as you feel that serves the Family's interests

History

A person of moderate talents and few ethics, you drifted for several years before hooking on with the Romano crime family in Dallas. While your rank in the Family is low, they take good care of their people, so you feel a certain measure of loyalty and security. You want what is best for the Family, and you have no strong loyalty to any one member of it. You are currently assigned to the detail protecting Danny, the youngest of the Godfather's three children.

Role-Playing Tips

As a henchman, you're a follower rather than a leader. That doesn't mean you should blindly obey orders, though. If you have a better suggestion, most of the Romanos are mature enough to accept advice - provided they don't think you're trying to boss them around.

Your loyalty ultimately belongs to the Family, so if you conclude that your team leader is acting against the Family's interests, then you need to decide what to do in response. However, it's almost unthinkable that they would act against the Family's interests, so it probably won't come up. So long as they're not over the line, you should support, protect, and obey your Family member.

People You Know

Lorenzo Romano, the Godfather

The powerful (if aging) leader of the Romano family. He's a frightening figure, but you rarely need to interact with him directly. When you have had to speak with him, he's been kindly and open-minded.

Lorenzo Romano, Jr., a Romano contender

The oldest of the Godfather's three kids, he's arrogant and aggressive. He's also the most go-getter of the children. If he leads the Family, you can expect aggressive expansion and no-nonsense policies.

Vittoria Romano, a Romano contender

Lorenzo's second child, she's a cold fish who runs the Family books. She's the only one of the three with good detail management skills. With her as leader, the Family would be perfectly organized, but you're not sure it would actually DO anything.

Danny Romano, a Romano contender

The youngest of the three children, he's probably the nicest of the three. He spent several years in jail, but he's back in the saddle now. The Family would probably be the most congenial under his leadership, but you wonder if he's got the maturity and ruthlessness needed to run things.

Emilio Romano, Lorenzo's brother

Word has it, the kindly old geezer is actually the Family's master spy.

Mario Testino, Vickie's lieutenant

Vittoria's chief sidekick.

Gunther Patmos, Junior's lieutenant

Junior's chief sidekick.

Vincent Vero, Danny's new pal

Some guy Danny met in prison. He's officially just another henchman, but there's something odd about him.

Your First Meet

Dad has called one of his quasi-regular Family breakfast meetings, and the kids all have to attend. So, you need to report to the IHOP on Beltline near Marsh at 0930.

Christopher Barkley

Spy Bio

Natasha Ivanova Stroyev

Summary

You are a henchman for the Dallas-based Romano crime family. You are currently assigned to the youngest of the Godfather's children, Danny, but your loyalty is to the Family rather than any one person.

Goals

- Determine what is best for the Family and do it
- Protect and assist Danny so long as you feel that serves the Family's interests

History

A second generation immigrant from the Soviet Union, you drifted for several years before hooking on with the Romano family in Dallas. While your rank in the Family is low, they take good care of their people, so you feel a certain measure of loyalty and security. You want what is best for the Family, and you have no strong loyalty to any one member of it. You are currently assigned to the detail protecting Danny, the youngest of the Godfather's three children.

Role-Playing Tips

As a henchman, you're a follower rather than a leader. That doesn't mean you should blindly obey orders, though. If you have a better suggestion, most of the Romanos are mature enough to accept advice - provided they don't think you're trying to boss them around.

Your loyalty ultimately belongs to the Family, so if you conclude that your team leader is acting against the Family's interests, then you need to decide what to do in response. However, it's almost unthinkable that they would act against the Family's interests, so it probably won't come up. So long as they're not over the line, you should support, protect, and obey your Family member.

People You Know

Lorenzo Romano, the Godfather

The powerful (if aging) leader of the Romano family. He's a frightening figure, but you rarely need to interact with him directly. When you have had to speak with him, he's been kindly and open-minded.

Lorenzo Romano, Jr., a Romano contender

The oldest of the Godfather's three kids, he's arrogant and aggressive. He's also the most go-getter of the children. If he leads the Family, you can expect aggressive expansion and no-nonsense policies.

Vittoria Romano, a Romano contender

Lorenzo's second child, she's a cold fish who runs the Family books. She's the only one of the three with good detail management skills. With her as leader, the Family would be perfectly organized, but you're not sure it would actually DO anything.

Danny Romano, a Romano contender

The youngest of the three children, he's probably the nicest of the three. He spent several years in jail, but he's back in the saddle now. The Family would probably be the most congenial under his leadership, but you wonder if he's got the maturity and ruthlessness needed to run things.

Emilio Romano, Lorenzo's brother

Word has it, the kindly old geezer is actually the Family's master spy.

Mario Testino, Vickie's lieutenant

Vittoria's chief sidekick.

Gunther Patmos, Junior's lieutenant

Junior's chief sidekick.

Vincent Vero, Danny's new pal

Some guy Danny met in prison. He's officially just another henchman, but there's something odd about him.

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Your First Meet

Dad has called one of his quasi-regular Family breakfast meetings, and the kids all have to attend. So, you need to report to the IHOP on Beltline near Marsh at 0930.

Spy Bio

Vincent Vero

Summary

You used to work for the Denver mob. While in jail, you met and befriended Danny Romano from the Dallas mob. You'd like to work for him, but Denver won't let you go.

Goals

- Protect your family against the Denver mob
- Protect and assist Danny (provided your family is safe)

History

You grew up in Denver and wound up working for the mob there. You'd become a mid-level flunky, but you didn't see a lot of upward mobility. Before you could decide what to do about it, you got sent down to Dallas to pick up a shipment of stolen goods from the Romano Family there. The cops raided the place, and you wound up doing three years in the can. The same bust picked up Danny Romano, youngest son of the Dallas Godfather, and you got to know one another in the joint. You became friends and guarded each other's backs until you got paroled. He offered you a job with the Dallas mob.

Danny is your friend, and you'd leap at the chance. Denver, however, claims that you've got an obligation to go back and work for them. When you refused, they started hinting about ill effects befalling your relative back home. As much as you like Danny, you can't leave your family in the lurch. He says not to worry about things, though; he's got it under control. You trust him, but you worry about what he might do to try to make things right with Denver.

In the meantime, you're a little on the outside with the Romano Family. Danny has urged you not to reveal your former Denver affiliations. His father is a little paranoid, and you don't need the hassle. You're just a jail buddy of Danny's. This has led to a bit of friction with the locals.

Role-Playing Tips

Vincent is a stand-up kind of guy. He's loyal to Danny, but he's honest about the fact that his family comes first. If Denver puts the screws in, he's going to have to go back to them. Until then, he's just keeping his head down and hoping Danny can sort it out.

He's awkward with having his troubles be a secret, and this makes him a little stand-offish with the rest of the Romanos. He doesn't really feel like he's a part of that Family, so if Danny were to go, he'd probably drift away.

People You Know

Lorenzo Romano, the Dallas Godfather

Danny's father. He reportedly founded the Romano mob, and you've heard rumors that he's got his fingers in a LOT of pies, but you've never even spoken to the man face to face. Mostly, you try to stay out of his way.

Lorenzo Romano, Jr., Danny's brother

The oldest of the Godfather's three kids, he's arrogant and aggressive. Danny claims Junior set him up for the jail sentence, but he was never able to make it sound convincing.

Vittoria Romano, Danny's sister

She's a cold fish who spends all her time with the Family's books. You can't help wondering just what she's up to in there.

Danny Romano, your boss

He's probably the best friend you've ever had, and you'll do just about anything for him - except give up your family.

Gunther Patmos, Junior's lieutenant

A brute of a guy who serves as Junior's main muscle man.

Phil Harding, Danny's friend

An old friend of Danny's from before his jail days. You've tried to make friends with him for Danny's sake, but the guy seems really strange. He's got some kind of big chip on his shoulder, and you can't help wondering if he's really that loyal to Danny.

Other Henchmen

Spy Games Two

The Family has a pool of minions. Sometimes it's hard to tell them apart. In general, their loyalty is more to the Family (and themselves) than it is to any one member.

Your First Meet

Dad has called one of his quasi-regular Family breakfast meetings, and Danny's got to attend. So, you need to report to the IHOP on Beltline near Marsh at 0930.

Spy Bio

Carlos Estanza

Summary

You're the leader of an up-and-coming crime syndicate in Dallas. You plan to replace the Romanos as the local mob. Right now, you mostly do mercenary work for whoever will pay you.

Goals

- Amass as much money as possible
- Forge strategic alliances that will bring in future business
- Try not to get absorbed by any larger organizations

History

You've always been the trouble-maker. You went from running in gangs to running them. You've gone to jail twice (once for possession; once for assault), but you played nice and got paroled quickly. Now, you're tired of the small time; you're ready for the big leagues. The Dallas crime scene has been controlled by the Romano family since the 1950's. It's time for some new blood. The Romano Godfather, Lorenzo, is getting old. His control is slipping, and new factions are starting to emerge. The Gustavo twins were doing pretty well with their underground casinos, but they got shut down by the cops. You picked up the pieces of their organization and founded your own syndicate.

In the end, you plan to replace the Romanos, but you need to get established. You've built a certain economic base on drug smuggling - an area the Romanos have generally turned their noses up at. Now, you're ready to start branching out. You're looking for partners to deal with, but it's been hard going. You've been lucky enough to get a lot of work from Winston Maru, a local businessman. He pays you to handle shipments of illegal goods, a bit of protection, and the occasional hit. He's been a real godsend as far as the bottom line goes, but you're worried he might start thinking you're an employee rather than an

independent contractor. It probably wouldn't hurt to tell him "no" a couple of times.

Another great source of income has been Lorenzo, Jr. of all people. It seems he's on the outs with his Family, and he needs some outside support. Mostly, he tips you off about deals his siblings are orchestrating, you bust in and rip everything off, and you split the profits. Just last week, he tipped you to a shipment of high-quality paper destined to become counterfeit money. You raided his brother's warehouse and took it all. Now, if you could just find somebody to buy it, you'd be in good shape.

Things have been busy recently. Maru had hired you to play enforcer at some meeting he's taking this weekend. Basically, he just wants you to stand around and look tough - easy money. [Note: "Today" is Saturday, so "yesterday" means Friday.] Yesterday, though, he got all excited and started taking out contracts left and right. He paid top dollar for you to nail no less than four people on short notice. Even better, two of them were Romanos!

The first one was just some cousin of the Family's. You sent Umbar and Forsythe to take care of him. Umbar called in later and said they jumped the guy outside a local club. They made it look like a mugging and stuffed him in a dumpster.

The big one, though, was no less than Emilio Romano, one of the two founders of the Family. Those guys almost never leave the Family compound, so you weren't sure how to nail him. Finally, after gritting your teeth, you took a chance on asking Junior for help. Junior hates most of his relatives, so you were finally able to talk him into giving you the access card to one of the back entrances. You strolled right in and popped the guy, just like that! The contract said to do Emilio in and destroy any documents he had on him. The trouble was, his office was FULL of junk. Finally, you smashed the computer and set fire to the place. That was a mistake because the fire alarms went off and the

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whole place went nuts. You and Felicia barely made it out of the building.

The other two contracts have been a little more trouble. You've got to find some guy in the park this morning. You're supposed to nail him and whoever he happens to be meeting with. What a mess. Maru really had a bug up his ass, though, because you held him up for a fortune!

Role-Playing Tips

Estanza is ruthless, easily excitable, and prone to nastiness. He's out to carve himself an empire, and nobody had better get in his way. When he's feeling up and in control, he's suave, cool, and very full of himself. When he gets frustrated, people get hurt.

You're willing to play nice to get what you want, but don't let anybody give you any crap. Most especially, watch out for people who want to take you over and make you work for them. You'll work WITH, but never FOR. Keep an eye out for any established powers you can make a deal with. If you can play middleman to a lot of big syndicates, you'll get big just ferrying stuff back and forth.

In general, you quite like the members of your gang. Some people make rude jokes about your collecting a harem, but you tend to shoot these people. Only you get to make jokes about your harem. As long as they remember that you're the boss, you even let them think for themselves. What more could a good subordinate ask for?

People You Know

Lorenzo Romano, the head of the Romano family

Everyone says he used to be a major bad-ass, but now he's just an old man. Rumor has it he's planning to retire soon. So long, Grandpa!

Lorenzo Romano, Jr., the eldest Romano kid

Junior's the oldest of old Lorenzo's kids, but he's managed to piss off most of his elders in the Family. Go figure; he's way

too arrogant and disorganized. He thinks he's using you to get at his Family, and that's just fine so long as you're making a profit. If he's planning to double-cross you, though, he's going to learn that's a mistake.

Vittoria Romano, Junior's sister

She apparently runs the Romanos' books for them. Accounting, paperwork, and crap like that. No wonder the Family's going down. You can't get all hidebound like that.

Danny Romano, Junior's brother

The only one of the kids to ever do time, the word on the street is that Danny's a loser.

Emilio Romano, a corpse

About a million years ago, he apparently helped Lorenzo found the Family. He didn't seem so tough when you shot him last night.

Luigi Romano, a corpse

Some relation of the Romanos. Whatever the reason, Maru paid you to have him disposed of. Tough breaks, kid.

Gunther Patmos, Junior's lieutenant

Some bruno Junior takes with him everywhere. He thinks he's a tough guy. As long as he keeps his trap shut, though, you don't care what he thinks.

Gina Umbar, your lieutenant

Gina is your right-hand man (so to speak). She's good with a plan, she's not afraid to get her hands dirty, and best of all, she knows who's in charge. When you need an idea, she's usually there to chime in, but once you make up your mind, she knows to clam up and do what she's told.

Christina Forsythe, one of your minions

Christina came to you after the Gustavo twins got busted. She's not too quick with ideas, but she's good at taking orders. Sometimes, that's just what you need.

Felicia Blank, another minion

She was a friend of Forsythe's from the Gustavo casino, and Forsythe introduced her a few weeks after she joined up. She's

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not very proactive, but with a firm boot in her ass, she can work pretty well.

Winston Maru, a businessman

Maru runs some big shipping company, and he's thrown a lot of work your way over the past year. The only problem is that he seems to be getting ideas about being in charge. He may need reminding that you take jobs... not orders.

Your First Meet

You'll be looking for the targets of that contract. However, your team needs to get assembled first. You should meet one of the gods at 0900 at the Aroma's coffee shop. It is located in a strip mall at the NE corner of Beltline and Prestonwood (just east of the Prestonwood mall).

Spy Bio
Regina "Gina" Umbar

Summary

You are the master of a multinational crime syndicate. Your character is based on Keyser Söze from "The Usual Suspects". You are posing as a member of Estanza's gang to set up a Dallas branch office.

Goals

- Protect your identity at any cost
- Make sure Estanza is successful AND dependent on Maru
- Get the decoded NoC Reports
- Cause as much trouble for the Romanos as you can

History

Your origins are shrouded in mystery; let's leave them that way. You've built an impressive international crime syndicate without ever revealing your identity. Many people suspect your existence, but no one even knows where to start looking. When they talk about you, they refer to the Ghost, a ruthless, possibly supernatural, and certainly MALE figure. Most respectable people naturally dismiss such stories as superstition. The essence of your organization is anonymity. Most of your people don't even know they work for you. The nearest such group is the New Orleans mob. The rank and file all believe their group is independent. Their very top echelon knows that they work for the Ghost, but even they don't know who you are. You directly communicate with only a handful of trusted lieutenants. You have one of those in Dallas: Winston Maru. (Note: Maru is to you as Kobayashi was to Söze in the movie.) Maru is careful never to let it slip that he works for you. Most people assume he heads a criminal group in his own right.

Dallas has long been controlled by Lorenzo Romano, and you were never able to loosen his grasp enough to take over. With the DFW metroplex becoming an increasingly important shipping hub, you need

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to be able to move large amounts of material through here without being questioned or tracked. So, with Romano nearing retirement, you plan to set up another organization like New Orleans. You selected a pawn, Carlos Estanza, and set about promoting him. Posing as a common hood, you joined his jumped up street gang. You never try to take over; you just make reasonable suggestions. You arranged for Maru to start feeding him business. The plan is that once Estanza's group is large enough to stand by itself, you'll slip away. He'll keep doing business with Maru, and he'll never know he just joined the Ghost.

A few of your agents managed to infiltrate the FBI offices and steal a collection of reports by deep undercover RICO agents. These reports would both reveal any FBI plants in your own organizations and possibly spill dirt on all your rivals. The reports are encoded, but the code books are regularly stolen and put up for sale. You arranged for New Orleans to take delivery of the reports and buy the books. Disaster struck, however, and the books were sold to Antonin Cormyr's Las Vegas operation. Much as it galled you, you ordered New Orleans to contact Cormyr and offer to share. He might have refused to deal with the Ghost, but he WAS willing to talk to New Orleans. New Orleans, after being prompted, suggested a neutral mediator on neutral ground: the well known criminal businessman Winston Maru in Dallas. Cormyr agreed, and each group sent a representative to make the exchange. Acting on your orders, Maru hired Estanza to back up his position as mediator. This will let you keep an eye on the exchange to make sure nothing goes wrong.

Right now, though, you have MUCH bigger problems than those trivial reports. You had recently promoted one of Maru's subordinates to a directorial position in New Orleans. There's no telling what set him off, but a few weeks after he got access to the secret files, he flipped. As best you can tell, he contacted both the Romano and the Cormyr families and offered to sell out the Ghost. It's entirely possible he HAS discovered your real identity, and even if he hasn't, he could certainly expose a lot of your operations. Your people managed to

intercept a transmission inside the Cormyr computer net, and you found out where Cormyr's spymaster was planning to meet up with the traitor and the Romanos. After some urgent phone calls to Maru, Estanza found himself hired to terminate the Romano spymaster and his protege, the Cormyr spymaster, and the traitor himself.

Acting on Estanza's orders, you took care of the protege last night. He didn't have anything on him that could have endangered you, so he probably had not been in contact with the traitor. You wanted to get a chance to go through the spymaster's files, but Estanza insisted on keeping "such a plum job" for himself. He says it was a sweeping success, but you know the man is a braggart who never admits his own mistakes. If you're lucky, you'll be able to nail the traitor AND Cormyr's spymaster at the exchange this morning.

Role-Playing Tips

In reality, you are absolutely ruthless. You'll use or kill anyone if it accomplishes your goals. As Gina Umbar, though, you're much nicer. She's never pushy or bossy; she just makes the right suggestions at the right time. You lead Estanza by suggestion rather than force.

The trouble with your position is that you've cut yourself off from most of your network. Unless you're willing to abandon months of work with Estanza, the only person who knows your identity is Maru. You have to funnel all your orders through him. For example, if you wanted to cancel the NoC Report exchange, you would have to tell Maru to call New Orleans and cancel it. Then it would have to work its way down through channel in New Orleans before the team in Dallas ever heard a thing. It's frustrating, but getting a controllable organization built in Dallas is worth it.

If your identity is threatened, you will stop at nothing to suppress the information. Anyone, including your own teammates, is expendable.

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As long as you feel your identity (and life) are secure, though, you can stick to Umbar's personality. She's still a bit stand-offish, but she's willing to be your pal. After all, that way you'll trust her.

People You Know

Lorenzo Romano, Dallas kingpin

Lorenzo is far more active - and far more clever - than most people give him credit for. Still, he's losing a battle at last, and age always wins in the end. As his grip on the reigns loosens, you want to seize control. Hail and farewell to a respected enemy - and hello opportunity.

Antonin Cormyr, Las Vegas kingpin

Lorenzo's counterpart (and longtime rival) in Las Vegas. He's a bit younger, so he's a bit more secure on his throne. You have no plans to move into Las Vegas. Well, not this year anyway.

Lorenzo Romano, Jr., Lorenzo's oldest son

Junior is probably too rash to make a good Godfather, so he gets your vote. You're not quite sure what he and Estanza are up to together.

Vittoria Romano, Lorenzo's middle child

Vickie runs the Family's accounts and records. She has only rarely crested into your notice.

Danny Romano, Lorenzo's youngest child

The word on the street is that he's too soft to make a good leader. Somehow you suspect he's been underestimated.

Emilio Romano, a corpse

He used to be the Family's spymaster, but that was before you had a contract taken out on him. You just couldn't risk what the traitor might have already told him.

Luigi Romano, a corpse

He was being groomed by Emilio to be the next spymaster. He already carried a lot of the messages for the old man. He had to go as well.

Carlos Estanza, a ganglord

You chose him for your pawn because he's smart enough to be useful without being so smart he'll see that he's being gently reeled in by all the easy money from Maru. In the end, whether he knows it or not, he'll work for you. For now, though, you play along with his boorish ways. By playing to his ego, you can get him to do just about anything. Just make sure he always feels like he's in charge.

Felicia Blank, your teammate

Just part of Estanza's gang. As long as she does her job and don't complain, you ignore her.

Christina Forsythe, your teammate

Ditto.

Winston Maru, your regional director

Maru is a perfectly trustworthy agent of your empire. He always obeys orders, and he never so much as mentions the Ghost. The trouble is, it can be hard to pass orders along to him without blowing your cover with Estanza.

Your First Meet

You'll be looking for the traitor and trying to finish off the contract your ordered Maru to issue. Your team needs to get assembled first. You should meet one of the gods at 0900 at the Aroma's coffee shop. It is located in a strip mall at the NE corner of Beltline and Prestonwood (just east of the Prestonwood mall).

Spy Bio
Felicia Blank

Summary

You're a member of Estanza's up-and-coming crime syndicate in Dallas. He seems to be going places, so you stick with him.

Goals

- Help Estanza make your little syndicate into a much bigger one

History

You used to work for the mob out in Las Vegas, but one of the high-ranker's sons found you a bit too attractive. You got a nice check and a one-way ticket out of town. You wound up in Dallas working for a couple of twins in their illegal casino. They got busted, though, and the place fell apart. You figured it was time to move on again, but a friend from the casino called and said she'd found a new home. You wound up joining her in working for Carlos Estanza. He's a two-bit as mobsters go, but he's got big dreams. If he makes it to the top, you could find yourself sitting VERY pretty.

Most of the work Estanza's getting right now is either smuggling or mercenary stuff. The first kind is safer and less bloody, but the heavy stuff pays so nicely. Estanza handles all the business arrangements. Truth be told, he acts a lot like he thinks he's your father or something. He's bossy, and he only takes suggestions if you kiss his ass a little.

Things got really exciting yesterday (Note: "yesterday" means "the day before the game"). Estanza got a rush job on a series of hits. First, Forsythe and Umbar had to go nail a junior member of the Romano family. While they were doing that, you and Estanza had to actually go into the Romano compound and wipe out one of their biggest fish: the Godfather's brother, Emilio. Estanza got an access card for the security system from somewhere, and you strolled right in. You popped Emilio easily enough, but you were also supposed to destroy his files. Estanza

thought he'd get clever and simply set the office of fire. Of course, the fire alarms all went off, and you barely got out of the place in one piece.

Now, you've got to go do two MORE people (that must have been one hell of a contract). You've got to intercept a meeting at a coffee shop and shoot both the people involved. You're also supposed to bring back any documents you find on the bodies.

Role-Playing Tips

You're loyal to Estanza, but his attitude annoys you sometimes. As long as you act like you're not pushing too hard, he generally accepts ideas. If he pats you on the ass and calls you "Doll" once more, though, you may have to scream. Still, sexist or not, his coattails are definitely looking like the place to be.

People You Know

Carlos Estanza, the boss

He's a visionary and a real go-getter. It's exciting being part of a team that's moving up in the world so quickly. He's a bit of a sexist boor, but he's good at finding work. And, while HE can be a jerk sometimes, he'll kill anybody who so much as lays a finger on any of his people.

Lorenzo Romano, the head of the Romano family

Everyone says he used to be a major bad-ass, but now he's just an old man. Rumor has it he's planning to retire soon. So long, Grandpa!

Lorenzo Romano, Jr., the eldest Romano kid

Junior's the oldest of old Lorenzo's kids, but he's managed to piss off most of his elders in the Family. Estanza's had you guys do jobs for him several times.

Vittoria Romano, Junior's sister

She apparently runs the Romanos' books for them. Accounting, paperwork, and crap like that.

Danny Romano, Junior's brother

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The only one of the kids to ever do time, the word on the street is that Danny's a loser.

Emilio Romano, a corpse

About a million years ago, he apparently helped Lorenzo found the Family. Last night, you and Estanza put three bullets in him. He didn't seem so tough.

Luigi Romano, a corpse

Some relation of the Romanos. Umbar and Blank took care of him while you were busy with bigger fish.

Gina Umbar, Estanza's lieutenant

Gina's a very cool customer. She's mellow, but she's always in control of the situation. When the time comes for action, she never hesitates. You're glad she's on the team.

Christina Forsythe, your teammate

She used to be a dealer for the Gustavos, but now she's another enforcer for Estanza. She got you in the door on this one, so you definitely owe her one.

Winston Maru, a businessman

Maru runs some big shipping company, and he's thrown a lot of work Estanza's way.

Your First Meet

You'll be looking for the targets of that contract. However, your team needs to get assembled first. You should meet one of the gods at 0900 at the Aroma's coffee shop. It is located in a strip mall at the NE corner of Beltline and Prestonwood (just east of the Prestonwood mall).

Spy Bio
Christina Forsythe

Summary

You're a member of Estanza's up-and-coming crime syndicate in Dallas. He seems to be going places, so you stick with him.

Goals

- Help Estanza make your little syndicate into a much bigger one

History

Even before you dropped out of school, you get into a lot of trouble. You LIKE running with a bad crowd. You got your first shady career spot working as a dealer in the Gustavo twins' illegal casino. When they got busted, you managed to get clear. You drifted for a bit, and now you've hooked on with Carlos Estanza. He has big dreams about founding a crime syndicate to take on the Romano family - the longtime rulers of Dallas crime. You brought in a friend of yours, Felicia Blank, and now you're part of the core team.

Most of the work Estanza's getting right now is either smuggling or mercenary stuff. The first kind is safer and less bloody, but the heavy stuff pays so nicely. Estanza handles all the business arrangements. Truth be told, he acts a lot like he thinks he's your father or something. He's bossy, and he only takes suggestions if you kiss his ass a little.

Things got really exciting yesterday (Note: "yesterday" means "the day before the game"). Estanza got a rush job on a series of hits. First, you and Umbar had to go nail a junior member of the Romano family. That was no big deal; Umbar just popped the guy as he came out of a club. You made it look like a mugging by taking his cash and tossing the body in a dumpster. While you were doing that, Estanza and Blank were off nailing Emilio Romano - one of the original founders. Estanza says it was a piece of cake, but Blank told you on the sly that they nearly got their asses nailed.

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Now, you've got to go do two MORE people. You've got to intercept a meeting at a coffee shop and shoot both the people involved. You're also supposed to bring back any documents you find on the bodies. Looks like things are definitely taking off!

Role-Playing Tips

You're loyal to Estanza, but his attitude annoys you sometimes. As long as you act like you're not pushing too hard, he generally accepts ideas. If he pats you on the ass and calls you "Sugar" once more, though, you may have to scream. Still, sexist or not, his coattails are definitely looking like the place to be.

People You Know

Carlos Estanza, the boss

He's a visionary and a real go-getter. It's exciting being part of a team that's moving up in the world so quickly. He's a bit of a sexist boor, but he's good at finding work. And, while HE can be a jerk sometimes, he'll kill anybody who so much as lays a finger on any of his people.

Lorenzo Romano, the head of the Romano family

Everyone says he used to be a major bad-ass, but now he's just an old man. Rumor has it he's planning to retire soon. So long, Grandpa!

Lorenzo Romano, Jr., the eldest Romano kid

Junior's the oldest of old Lorenzo's kids, but he's managed to piss off most of his elders in the Family. Estanza's had you guys do jobs for him several times.

Vittoria Romano, Junior's sister

She apparently runs the Romanos' books for them. Accounting, paperwork, and crap like that. No wonder the Family's going down. You can't get all hidebound like that.

Danny Romano, Junior's brother

The only one of the kids to ever do time, the word on the street is that Danny's a loser.

Emilio Romano, a corpse

About a million years ago, he apparently helped Lorenzo found the Family. Last night, Estanza and Blank helped him into retirement.

Luigi Romano, a corpse

Some relation of the Romanos. Estanza got a contract on him, and last night you and Umbar (well, mostly Umbar) disposed of him. Bad night for the Romanos, you guess.

Gina Umbar, Estanza's lieutenant

Gina's a very cool customer. She's mellow, but she's always in control of the situation. When the time comes for action, she never hesitates. You're glad she's on the team.

Felicia Blank, another teammate

You met Blank back when she was waiting tables at the Gustavos' place. You hit it off pretty well, so when you found this deal with Estanza, you brought her in.

Winston Maru, a businessman

Maru runs some big shipping company, and he's thrown a lot of work Estanza's way.

Your First Meet

You'll be looking for the targets of that contract. However, your team needs to get assembled first. You should meet one of the gods at 0900 at the Aroma's coffee shop. It is located in a strip mall at the NE corner of Beltline and Prestonwood (just east of the Prestonwood mall).

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Spy Bio
Frank Savage

Summary

You are Frank Savage, the senior cop on Dallas' Special Crimes Unit. You're one of the good guys, but you realize that sometimes you have to bend the rules a little to do what's right.

Goal

- Identify and arrest perpetrators for criminal activities - organized or otherwise

History

You're a fifteen-year veteran of the Dallas PD. You've been through the whole routine from traffic to homicide. You've gotten a bit cynical, but you're still (somewhere way deep down) out to save the world. It's just now you only want to save the parts of it that aren't already corrupt or terminally stupid.

After a series of bizarre, high-profile crimes in 1996, the city created the Special Crimes Unit. It drew its membership from the most experienced and decorated officers from divisions such as robbery and homicide. According to its charter, the SCU exists "to focus overwhelming talent on situations requiring rapid results and/or specialized handling." In reality, of course, it was a propaganda tool designed to satisfy hysterical media and political critics. However, by gathering together the best members of the department, it rapidly became a force to be reckoned with. The SCU gets sent to handle crimes with either delicate political overtones or excessive public visibility.

Role-Playing Tips

Savage is a cop. That isn't "peace officer" or "law enforcement agent". Just a cop. He's not too good at politics or political correctness, but

he's hell on wheels when someone has been victimized. His attitude lands him in trouble with his superiors, but they find it hard to argue with his incredible success record.

Savage seems to be a good ol' boy, but the image is as much camouflage as reality. He just wants to get the job done. That's the real job, of course; he has little tolerance for either politics or personalities that get in the way of justice. He's been known to bend the rules to get things done, but he's never crossed the line.

Through random chance, all the member of your current squad are women. If one more person makes a crack about "Savage's Harem", you're liable to punch them.

People You Know

Lorenzo Romano, the Dallas Godfather

The aged but still sharp Patriarch of the Dallas mob. He may wear a tux and eat dinner with the Mayor, but he's still a criminal just the same. You dream of having enough evidence to put him where he belongs.

Lorenzo Romano, Jr., a local mobster

Junior is the crown prince of the Romano Family and the biggest slimeball of all time. You KNOW this guy is dirty, but he always comes up smelling like a rose. He loves to taunt the cops with his arrogant assumption of invulnerability. Someday, you'll prove him wrong.

Danny Romano, a local mobster

The youngest of the Romano clan, he's the only one you ever managed to nail. Acting on an anonymous tip four years ago, you caught him in a warehouse full of stolen goods. He did four years and got paroled last fall. He seems to be back in the bosom of the Family, though, and you know he can't keep his nose clean forever.

Vittoria Romano, Romano princess

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Old Lorenzo's middle child, Vickie has always been quiet - and cold. No one seems to be sure what she does for the Family, and she's never even been brought in for questioning.

Carlos Estanza, crime lord wannabe

Estanza's already been to jail twice, but despite the paroles, he somehow doesn't seem fully rehabilitated. Go figure. He's founded a small crime "syndicate". For the most part, they seem to be doing heavy-handed mercenary work for whoever will hire them, but the word on the street is that Estanza has big plans... like maybe replacing the Romanos. You've pulled him in a couple of times, but for a thug he seems to have some damn good lawyers.

Kathy Nelson, your partner

Kathy is a good cop. Except, of course, she isn't a cop and she isn't good. She's a deep cover operative from the FBI's RICO division. She's pretending to be on the take in the hopes of gathering enough dirt on the Romanos to take them down. You have to cover for her "indiscretions" to avoid blowing her cover with either the other cops OR the crooks. You hated the very idea when the Captain suggested it, but he rammed it down your throat, and she's impressed you enough to put up with it. So far, you haven't had to cross the line into aiding and abetting, but if she wasn't PRETENDING to be dirty, you'd have her cold on obstructing justice, corruption, and half a dozen other charges. To protect her secret (and skin), only you, the Captain, and the Commissioner know the truth.

Susan Arnold, a cop

She's a hell of a cop. Too bad she's got a hell of an attitude to go with it. She's got a massive chip on her shoulder, she'd be defensive about everything, and her drinking is only making everything worse. If she doesn't shape up soon, you may be forced to take official notice.

Anna Griegson

Griegson has no business in the SCU. She's a wet-behind-the-ears rookie fresh out of the Academy. She ought to be sitting in a radio car getting some seasoning, but

apparently things like that don't happen to the Commissioner's niece. You didn't want her, but there's nothing you or the Captain could do about it. She's got the potential to be a good cop, but she needs to take her knocks just like everybody else. Time will tell if she's willing or if she'll running screaming to Uncle the first time someone crosses her.

Omar Zevon, Dallas Police Captain

Rule #1 is NEVER tease him about his name. Other than that, he's a solid guy. He plays politics more than you'd like, but maybe that's what it takes to be at his level. You haven't noticed anyone rushing to promote you any farther. In the end, you can usually count on him to stand behind his people.

John Bowen, Police Commissioner

The civilian interface to the police force, you suppose it's necessary that he exist. Does he have to be such an ass-kisser, though? He loves seeing his name in print, and you're pretty sure he has a habit of leaking stuff to the press. Frankly, you don't want to be in the same room as the guy.

Christopher Barkley

Spy Bio
Kathy Nelson

Summary

You are Kathy Nelson, Special Agent operating in the RICO division of the FBI. Currently, you are on covert assignment to the Dallas PD in an attempt to take down the Romano family. You are masquerading as a dirty cop. Your lieutenant, Frank Savage, knows of your associations, and covers you as necessary.

Goal

- Locate incriminating evidence on members of the Romano family

History

You've been with the FBI for quite a few years before, and have cracked a few cases before. This is not your first time undercover, nor do you think it will be your last. This is your biggest and longest assignment, though.

Of all of the people in Dallas, only Savage, your Captain and the police Commissioner know the truth about your identity and true purpose.

After a series of bizarre, high-profile crimes in 1996, the city created the Special Crimes Unit. It drew its membership from the most experienced and decorated officers from divisions such as robbery and homicide. According to its charter, the SCU exists "to focus overwhelming talent on situations requiring rapid results and/or specialized handling." In reality, of course, it was a propaganda tool designed to satisfy hysterical media and political critics. However, by gathering together the best members of the department, it rapidly became a force to be reckoned with. The SCU gets sent to handle

crimes with either delicate political overtones or excessive public visibility.

You were assigned to the SCU six months ago.

Role-Playing Tips

Nelson is, deep down inside, a good person. The problem is, she's been playing the undercover role so much, she starts to believe in the dirty stuff. Fortunately, Savage is a pretty upright guy, and he keeps you in line when you occasionally drift too far.

People You Know

Lorenzo Romano, the Dallas Godfather

The aged but still sharp Patriarch of the Dallas mob. He may wear a tux and eat dinner with the Mayor, but he's still a criminal just the same. You dream of having enough evidence to put him where he belongs.

Lorenzo Romano, Jr., a local mobster

Junior is the crown prince of the Romano Family and the biggest slimeball of all time. You KNOW this guy is dirty, but he always comes up smelling like a rose. He loves to taunt the cops with his arrogant assumption of invulnerability. Someday, you'll prove him wrong.

Danny Romano, a local mobster

The youngest of the Romano clan, he's the only one who's seen jail time. He did four years and got paroled last fall. He seems to be back in the bosom of the Family, though, and you know he can't keep his nose clean forever.

Vittoria Romano, Romano princess

Old Lorenzo's middle child, Vickie has always been quiet - and cold. No one seems to be sure what she does for the Family, and she's never even been brought in for questioning. She's the member of the Family you're pretending to have been bought

Christopher Barkley

out by. When she gives you orders, you generally try to obey to preserve your cover. Her day is coming, though...

Carlos Estanza, crime lord wannabe

Estanza's already been to jail twice, but despite the paroles, he somehow doesn't seem fully rehabilitated. Go figure. He's founded a small crime "syndicate". For the most part, they seem to be doing heavy-handed mercenary work for whoever will hire them, but the word on the street is that Estanza has big plans... like maybe replacing the Romanos. You've pulled him in a couple of times, but for a thug he seems to have some damn good lawyers.

Frank Savage, your lieutenant

Frank is a good cop. Savage seems to be a good ol' boy, but the image is as much camouflage as reality. He just wants to get the job done. That's the real job, of course; he has little tolerance for either politics or personalities that get in the way of justice. He's been known to bend the rules to get things done, but he's never crossed the line. Right now he's your partner. He's not happy about this undercover business, but he's tolerating it for now.

Susan Arnold, a cop

She's a hell of a cop. Too bad she's got a hell of an attitude to go with it. She's got a massive chip on her shoulder, she'd defensive about everything, and her drinking is only making everything worse. If she doesn't shape up soon, you may have to talk to Savage about it. She's attracting attention to your team, which you really don't want.

Anna Griegson

Griegson has no business in the SCU. She's a wet-behind-the-ears rookie fresh out of the Academy. She ought to be sitting in a radio car getting some seasoning, but apparently things like that don't happen to the Commissioner's niece. Savage didn't want her, but there's nothing Savage or the Captain could do about it. She's got the potential to be a good cop, but she needs to take her knocks just like everybody else.

Time will tell if she's willing or if she'll running screaming to Uncle the first time someone crosses her.

Omar Zevon, Dallas Police Captain

Rule #1 is NEVER tease him about his name. Other than that, he's a solid guy. He plays politics more than you'd like, but maybe that's what it takes to be at his level. You haven't noticed anyone rushing to promote you any farther. In the end, you can usually count on him to stand behind his people.

John Bowen, Police Commissioner

The civilian interface to the police force, you suppose it's necessary that he exist. Does he have to be such an ass-kisser, though? He loves seeing his name in print, and you're pretty sure he has a habit of leaking stuff to the press. Frankly, you don't want to be in the same room as the guy.

Your First Meet

Your first meet is a staff briefing at police HQ (home base). Be there at 0900.

Spy Bio
Susan Arnold

Summary

You are Susan Arnold, a Dallas cop. After ten years on the force with no promotions, you've got a massive chip on your shoulder. Couple that with the personal problems you've been having lately, as well as getting assigned under a younger guy (you're just sure that it's because you're a woman) .. your life has been in the crapper lately. You were contacted by some woman who asked you to do a few jobs on the side .. nothing too illegal, really.

Goals

- Purportedly, identify and arrest perpetrators for criminal activities - organized or otherwise.
- More importantly, you've got a small "business" running on the side, and you wouldn't want to endanger that.

History

You've been on the Dallas PD for over 10 years now .. and the only sign of any gratitude for your service was assigning you to the SCU unit (see below). Sure, it's a plum assignment, but you really wanted a promotion (and a raise).

Over the past six months, you've been contacted occasionally by someone who has asked you to do some jobs for them. Nothing really bad, just "misplacing" some evidence, that kind of stuff. Naturally, you were well compensated. Your conscience has been bothering you, but you've found that suitable applications of Scotch and Vodka solve that.

After a series of bizarre, high-profile crimes in 1996, the city created the Special Crimes Unit. It drew its membership from the most experienced and decorated officers from divisions such as robbery and

homicide. According to its charter, the SCU exists "to focus overwhelming talent on situations requiring rapid results and/or specialized handling." In reality, of course, it was a propaganda tool designed to satisfy hysterical media and political critics. However, by gathering together the best members of the department, it rapidly became a force to be reckoned with. The SCU gets sent to handle crimes with either delicate political overtones or excessive public visibility.

Role-Playing Tips

Arnold is a burned-out cop. She used to be good, and she's still very talented. Her bitterness at being passed over for everything, though, has rendered her incapable of gratitude for what she has. That, combined with the facts that she's gone dirty and started drinking too much, have pushed her over the edge. She realizes she's cruising full speed at a wall, but really doesn't know what to do about it.

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People You Know

Lorenzo Romano, the Dallas Godfather

The aged but still sharp Patriarch of the Dallas mob. He may wear a tux and eat dinner with the Mayor, but he's still a criminal just the same. Nailing him would certainly get your career back on track!

Lorenzo Romano, Jr., a local mobster

Junior is the crown prince of the Romano Family and the biggest slimeball of all time. He's obviously a hood, but he always comes up smelling like a rose. He loves to taunt the cops with his arrogant assumption of invulnerability.

Danny Romano, a local mobster

The youngest of the Romano clan, he's the only one who ever slipped and got caught. Acting on an anonymous tip four years ago, Savage caught him in a warehouse full of stolen goods. He

Christopher Barkley

did four years and got paroled last fall. He seems to be back in the bosom of the Family, though, and you know he can't keep his nose clean forever.

Vittoria Romano, Romano princess

Old Lorenzo's middle child, Vickie has always been quiet - and cold. No one seems to be sure what she does for the Family, and she's never even been brought in for questioning. Deep down, you wonder if she's your new employer.

Carlos Estanza, crime lord wannabe

Estanza's already been to jail twice, but despite the paroles, he somehow doesn't seem fully rehabilitated. Go figure. He's founded a small crime "syndicate". For the most part, they seem to be doing heavy-handed mercenary work for whoever will hire them, but the word on the street is that Estanza has big plans... like maybe replacing the Romanos.

Frank Savage, your boss

You used to think Frank was a good guy. He seems to be a good ol' boy. You used to think it was just an image he puts up, but lately you've been convinced he looks down on you like the rest of them.

Kathy Nelson, another cop

Kathy is a good cop. You're pretty sure she's also on the take, but you never catch her. The one time you mentioned suspicions to Savage, he blew you off. Typical. At least you know you'll be able to get away with stuff, since Savage obviously doesn't care.

Anna Griegson, your partner

Griegson has no business in the SCU. She's a wet-behind-the-ears rookie fresh out of the Academy. She ought to be sitting in a radio car getting some seasoning, but apparently things like that don't happen to the Commissioner's niece. She's got the potential to be a good cop, but she needs to take her knocks just like everybody else. Time will tell if she's willing or if she'll running screaming to Uncle the first time someone crosses her. In the meantime, she's too new at this to catch on when you have to deviate from the rules a bit.

Omar Zevon, Dallas Police Captain

Rule #1 is NEVER tease him about his name. Other than that, he's a solid guy. He plays politics more than you'd like, but maybe that's what it takes to be at his level.

John Bowen, Police Commissioner

The civilian interface to the police force, you suppose it's necessary that he exist. Does he have to be such an ass-kisser, though? He loves seeing his name in print, and you're pretty sure he has a habit of leaking stuff to the press. Frankly, you don't want to be in the same room as the guy.

Christopher Barkley

Spy Bio

Anna Griegson

Summary

You are Anna Griegson, a Dallas cop. You're the Commissioner's niece, and he arranged for you to get this plum assignment to the Special Crimes Unit in the DPD. You know you're a bit green, but you'll show them!

Goals

- Identify and arrest perpetrators for criminal activities - organized or otherwise.
- Make a name for yourself.

History

You've been on the Dallas PD for over 10 weeks now. So far, you've managed to find out that it just isn't like the movies. You were really surprised at the opportunities a cop would have to go bad if you wanted to. You're still trying to work out where your loyalties are. You know your uncle managed this assignment for you, but you're sure you can prove yourself worthy given a chance.

Role-Playing Tips

You're a green, wet-behind-the-ears rookie, fresh out of the Academy. You really should be sitting in a radio car getting some seasoning, but your uncle would have none of that. You've got potential, though, and you want to show it off.

People You Know

Lorenzo Romano, the Dallas Godfather

The aged but still sharp Patriarch of the Dallas mob.

Frank Savage, your boss

Everybody says Frank is a good cop. He seems to be a bit of a good ol' boy, but he does seem nice (if tough).

Kathy Nelson, another cop

Kathy is a good enough cop, you suppose. She's pretty strange, though. Maybe it's just your getting the SCU post, but she doesn't seem to like you that much.

Susan Arnold, your partner

She's a hell of a cop. Too bad she's got such a huge chip on her shoulder. The one time you asked her about it, she mumbled something about getting passed over because of "who she was". She seems to resent your privileged status, but you'll win her over.

Omar Zevon, Dallas Police Captain

According to your uncle, he's a softie underneath, but he plays it tough to impress his troops. He's trying to be polite to you, but you can tell he's steamed about your uncle making him take you into the SCU.

John Bowen, Police Commissioner (and your uncle)

The civilian interface to the police force, he's also your mother's older brother. He was so proud when you graduated from the Academy! You know he pulled some strings to get you onto the SCU, but you know it'll be ok.

Spy Bio

Helen Spencer

Summary

You are the leader of a group of Las Vegas mobsters. You've fought a long, hard battle to get where you are, and will not let anyone take what you have away from you. Your primary objective is to meet with the New Orleans representatives and get the encoded NoC Reports. You have the codebooks required to decode the reports.

Goals

- Swap copies of the code book to the New Orleans mob for the NoC reports
- Decode the NoC reports to uncover plants in the Vegas mob
- The validity of the reports **MUST** be verified before you allow the New Orleans mob to copy the code book.
- Get Lorenzo, Jr. to pay up the money he owes

History

After many years of faithful service to the Las Vegas syndicate, you were recently put in charge of the group you now lead. You are extremely proud of the position you have attained, especially in the Boy's Club that is organized crime, and will defend your position to anyone who would slight you.

Recently, other members of your organization purchased a set of codebooks used to help decrypt secret FBI messages. These codebooks usually don't have much value, as the messages decrypted are usually out of date before you get to them; however, the particular codebooks you possess have taken on a much greater significance with the latest news. Antonin called you personally and told you of a New Orleans Mob request to exchange a stolen set of NoC reports for the codebooks. Imagine! You'd have the identities and whereabouts of many, if not all, of the undercover FBI agents in the world! Cormyr wanted you to make a deal with them, so you made the arrangements.

Since you have little reason to trust the New Orleans agents, you have arranged to use Winston Maru, a prominent local businessman in Dallas, as a neutral third party to negotiate the exchange. Mr. Maru has implied that he might bring some extra muscle along to make sure that nothing untoward happens. Your organization has worked with Mr. Maru in the past, and he has always kept his word and dealt honorably.

Cormyr has also requested that you take advantage of the opportunity and meet with Lorenzo Romano, Jr. "Junior" and settle some long-standing gambling debts he has with your organization. Apparently this would be a source of major embarrassment if it were found out .. so you are to threaten him with revealing the debt to his father if he doesn't pay by the end of the day. He owes your organization \$500,000. You expect a good-faith payment of 10% of that (\$50,0000).

Role-Playing Tips

Helen is a very focussed, directed individual. She is very defensive about her gender, and will tirade about sexism given the chance. Fortunately, she carries about with her a "aura of respect" which everyone seems to respond to. You just know what you're doing, and what it takes to get done what you need to get done. You're also willing to do what it takes. You understand the significance of the NoC reports and will do almost anything to acquire them for your organization.

People You Know

Antonin Cormyr, your boss

The head of the Las Vegas crime syndicate, he is a very formidable man. You've always been loyal, and he has rewarded you with increased responsibility. You're grateful for your position, and you'll stick by the boss who gave it to you.

Winston Maru, a corrupt Dallas businessman

You've never met him, but you've talked to people who have. He's a businessman who works on both sides of the law. A little

Christopher Barkley

casual scrutiny into his affairs has shown you an impeccable organization with no evidence of criminal activity. He also has a reputation for being neutral and keeping his deals.

Lorenzo Romano, Dallas godfather

The aged but still sharp Patriarch of the Dallas mob. He has shown a tremendous amount of competence in managing his organization. He comes from the "old school" though, so you're a little worried about getting dismissed for your gender if you meet him.

Lorenzo Romano, Jr., a Dallas mobster

This guy represents just about everything you could hate in a man. He's arrogant, boorish, sexist, and a drunk. Fortunately, he owes your mob money, so YOU get to dictate terms.

Mario Vincelli, the New Orleans envoy

He's the leader of the New Orleans team. From people who have dealt with him before, he sounds like an OK guy. Just don't trust him too far.

Tiberius Rone, one of your people

Tiberius, for all that he has such an imperial name, is a down-to-earth guy .. with a mean streak a mile long. You know you can trust him to guard your back, deal with negotiations, and slit a guy's throat. A good man to have along - as long as he remembers that you're in charge.

Templeton Lector, one of your people

The words "solid backup" describe Templeton very well. He doesn't contribute much to conversation .. but he'll always be there when you need him to cover your ass in a fire.

Mary Griffith, one of your people

She's fairly new to your squad. You like her... she reminds you a lot of yourself when you were younger. She's got a fire in her eyes, and seems to want to know about everything. Unlike all of the other upper-ups in your organization who frown on that kind of thing, you encourage it in her... after all, how is she going to learn to make it without a little encouragement?

Spy Bio
Mary Griffith

Summary

You are an FBI deep-cover agent inside the Las Vegas mob. In general, you are to protect your cover and collect evidence for later indictments. However, your current assignment seems to urgently supersede that since it could expose not only you but many of your fellow agents.

Goals

- Collect evidence against the Las Vegas mob and report it to your superiors
- Try not to get your cover blown
- Don't let anyone decode the NoC reports - even at the cost of your own life
- Do whatever your mob bosses tell you to as long as it doesn't violate the above priorities

History

You work for the FBI's RICO division. They arranged to place you inside the Vegas mob six months ago. Since then, you've been laying low and collecting as much dirt as you can. You report it to your superiors and wait for them to decide you've got enough. Then you'll just get on a plane and disappear. It's hard being undercover all the time, but you get used to it. The trick is not to get so used to it that you forget to come up for air someday. You also have to decide - every day it seems like - how far over the line is just protecting your cover and how far is too far.

Your current assignment, though, is a disaster. It seems the New Orleans mob has somehow managed to steal a list of reports from FBI deep cover agents! In addition to endangering you, this list could get many of your fellow agents killed. Your squad has been sent to exchange the code books needed to decode the list for the list itself.

Christopher Barkley

This will let both Vegas and New Orleans get a decoded list. You MUST not let this happen.

Role-Playing Tips

As long as you're maintaining your cover, you have to remain an enthusiastic member of the Vegas mob. You don't want to go too far over the line and start shooting innocents, but if you look too squeamish, you'll get caught. Try to find a balance where it looks like you're just being reasonable.

Protecting the lives of your fellow agents is of paramount importance. If you can't recover the NoC list, destroy it. Even if you get killed in the process, at least you can save the others. Getting the code book back from the Vegas mob would be nice, but that's not so important. The key thing is to get that list. Your superiors don't want you risking yourself for a mistake, though, so you've been told how to recognize the real list if you see it.

People You Know

Antonin Cormyr, your boss

The head of the Las Vegas crime syndicate, he is a very formidable man. With luck, you'll put him behind bars for a long, long time.

Helen Spencer, your boss

It's too bad she's turned to a life of crime, because you actually like her. She's good at what she does, she's organized, and she keeps her cool. It's too bad you're going to wind up destroying her, but she should have followed the law.

Tiberius Rone, one of your teammates

Tiberius is a brutal thug. Based on your testimony, he'll probably get the chair. And it couldn't happen to a nicer guy.

Templeton Lector, one of your teammates

The words "solid backup" describe Templeton very well. He doesn't contribute much to conversation, and his personality is

Spy Games Two

a cipher. He's loyal, though, and you suspect quiet doesn't mean stupid.

Spy Bio
Templeton Lector

Summary

You are a member of a group of Las Vegas mobsters. Your primary objective is to meet with the New Orleans representatives and get the encoded NoC Reports. You have the codebooks required to decode the reports.

Goals

- Swap copies of the code book to the New Orleans mob for the NoC reports
- Decode the NoC reports to uncover plants in the Vegas mob
- The validity of the reports **MUST** be verified before you allow the New Orleans mob to copy the code book.
- Get Lorenzo, Jr. to pay up the money he owes

History

You're basically a henchman in the Las Vegas crime syndicate. You're content to be a follower rather than getting into the bloody battles for dominance. Every leader, no matter how great, is always going to need reliable leg men. That's you.

Your current assignment is to assist Ms. Spencer in exchanging some code books with the New Orleans mob. The deal is already arranged, so you just need to go along and make sure nothing goes wrong.

While you're in town, you're supposed to meet with Lorenzo Romano, Jr. "Junior" and settle some long-standing gambling debts he has with your organization. The word is that having his father catch him owing money (again) is far worse than getting beaten up, so you've got all the leverage you need.

Role-Playing Tips

You're solid and dependable. You obey orders and get the job done right the first time. Some people like to be in charge, but you're happy to be reliably competent. Don't hesitate to speak up when you have an idea, but don't babble for the heck of it.

People You Know

Antonin Cormyr, the Vegas godfather

The head of the Las Vegas crime syndicate, he is a very formidable man. You've only rarely crossed paths, but you've been impressed by his power and control.

Lorenzo Romano, Dallas godfather

You've heard that he used to be a scary guy. He's getting old, though, and his time may be about used up.

Lorenzo Romano, Jr., a Dallas mobster

The son of the Dallas godfather, he shows a lot of promise. Then again, would a smart guy owe your mob a half a million bucks?

Helen Spencer, your boss

She's done a good job since she was put in charge of your group. Despite the bosses' usual distaste for women in charge, her solid dependability seems to keep her star on the rise. You respect that.

Tiberius Rone, one of your teammates

He's the tough guy on your squad. A bone breaker and a life taker. You suppose someone like him is necessary, but he enjoys his work too much to be comfortable around him

Mary Griffith, one of your teammates

She's fairly new to your squad. She's a bit weird, but she pulls her weight. Mostly, you just ignore her.

Spy Bio
Tiberius Rone

Summary

You are a member of a group of Las Vegas mobsters. Your primary objective is to meet with the New Orleans representatives and get the encoded NoC Reports. You have the codebooks required to decode the reports.

Goals

- Swap copies of the code book to the New Orleans mob for the NoC reports
- Decode the NoC reports to uncover plants in the Vegas mob
- The validity of the reports **MUST** be verified before you allow the New Orleans mob to copy the code book.
- Get Lorenzo, Jr. to pay up the money he owes

History

You're basically a high-ranking thug for the Las Vegas crime syndicate. You enjoy a career path where you occasionally get to break people's knee caps, so it's been a rewarding lot in life for you. You and several others have been sent to Dallas to swap some code books with the New Orleans mob. They're offering up a list of encoded reports by undercover FBI agents. You'd just LOVE to find one of them in your organization. Bet they'd let you do more than break his knee caps....

While you're in town, you're supposed to meet with Lorenzo Romano, Jr. "Junior" and settle some long-standing gambling debts he has with your organization. Since he's the son of the Dallas godfather, you're not allowed to just thump him. However, it sounds like ratting him out to his dad is even worse, so that's ok.

Role-Playing Tips

You're mean and a touch sadistic, but you're smart and organized, too. You get your job done, and you don't let yourself get distracted by little stuff. You despise weakness, but you respect a good show of strength.

People You Know

Antonin Cormyr, the Vegas godfather

The head of the Las Vegas crime syndicate, he is a very formidable man. You've only rarely crossed paths, but you've been impressed by his power and control.

Lorenzo Romano, Dallas godfather

You've heard that he used to be a serious player, but now he's just an old man. Ignore him.

Lorenzo Romano, Jr., a Dallas mobster

The son of the Dallas godfather, he shows a lot of promise. Then again, would a smart guy owe your mob a half a million bucks?

Helen Spencer, your boss

At first, you weren't too happy about having to take orders from some dame. She's been hard-nosed and organized, though, and you have to admit she's getting the job done. Maybe all dames aren't so bad...

Templeton Lector, one of your teammates

The words "solid backup" describe Templeton very well. He doesn't contribute much to conversation .. but he'll always be there when you need him to cover your ass in a fire.

Mary Griffith, one of your teammates

She's fairly new to your squad. She's just too damn chipper to get along with, but she hasn't fucked up yet. You always give people a chance to get it right before you condemn them, so you guess you'll just have to tolerate her.

Spy Bio
Sam Stone

Summary

You are a member of the FBI's RICO division and are heading up a multi-organizational task force. Your primary objective is the recovery of a stolen FBI document, but you would also welcome the opportunity to pull down the local crime lords.

Goals

- Recover the NoC Reports at any cost
- Recover the code book (if possible)
- Nail as many of the local organized crime groups as possible

History

The mere existence of your task force is evidence of governmental stupidity. Due to continuous infighting between various Department of Justice organizations over jurisdiction, it was concluded that a solution had to be achieved. The resulting decision to create a group representing each organization was an amazingly foolish move. Nominally under FBI control, it is led by a RICO agent (that's you). Another FBI agent, this one from the Behavioral Sciences division, is supporting you. You are joined by representatives from the Drug Enforcement Agency and the Bureau of Alcohol, Tobacco, and Firearms. Since all these groups are concerned about different types and levels of crimes, it is almost impossible for you to work together. The "trial period" runs for another four months though, so you're all stuck with one another.

You have been shipped to Dallas on an urgent mission. Parties unknown infiltrated the FBI offices and managed to steal a collection of reports from RICO undercover agents. These reports would not only jeopardize ongoing investigations all across the U.S., they could unmask Bureau deep cover agents within a dozen criminal syndicates. The recovery (or, if necessary, destruction) of this list is to be

considered an ultimate priority. It is still possible to contain the information because the reports are encoded. The code books have also been stolen, but this is almost a regular occurrence given they are used for many purposes besides the NoC reports. Until the reports and the code books are put together, the undercover agents are still safe.

While the recovery of the reports is your primary objective, you are still expected to perform your normal task of bringing down organized crime groups. The best method of doing this, you have found, is to pose as criminals yourselves. You then persuade other criminals to commit crimes and bust them. Some people would call this entrapment, but at least it gets the scum off the streets. That's the important thing, isn't it?

Your usual cover is to pose as agents of the Ghost. The Ghost is a nearly legendary multinational crime kingpin. If he exists at all, though, his organization is so nebulous and anonymous that it makes it impossible for anyone to check up on you. Just be threatening and allude to the horrible vengeance he wreaks on those who wrong him or his agents. It's usually enough to get your feet in the door at least.

Role-Playing Tips

You're at least nominally one of the white hats. Years of watching the crooks get away with murder has soured you a bit. At this point, you don't sweat doing whatever it takes to put them away. Need to use FBI evidence to blackmail a criminal into committing another crime so you can arrest him for it? No problem. One less scumbag. If possible, avoid those annoying "he made me do it" court scenes by setting everything up and then tipping off the local cops to make the bust.

As for your "team", it's like trying to ride three horses at once. The DEA is after drugs smugglers and would spend all its time busting penny ante pushers. The ATF is after all the other smugglers, and they'd spend their time hauling in truck drivers. Keep them focussed on the big picture. It's better to nail one kingpin than a dozen small fry.

People You Know

Lorenzo Romano, the Godfather

The head of the Dallas mob. You'll have to get filled in on the rest by someone who's up on the local situation.

Ilsa Lindstrom, the Behavioral Sciences expert

She's your fellow FBI agent, but she's from the head case side of the house. A MAJOR cold fish, you get the feeling she'd like to see each of you pinned down in a specimen tray so she can study you. She gets the job done - no complaints there. She's not a bit squeamish, either. You just wish she didn't make your skin crawl.

Tara Carver, the DEA agent

It's hard keeping her focussed on the importance of your missions because she keeps wanting to bust all the little crooks you meet. As long as you keep on top of her, though, she generally does good work.

David Walcott, the ATF agent

This one also has trouble letting the little fish go so you can catch the big ones. With him, though, you wonder if he wants to bust them or just shoot them. After all, Waco wasn't that long ago - or that far from here.

Your First Meet

You are meeting a member of the Dallas FBI office at a McDonald's at 0930. The store is on the east side of Preston Rd. just south of Beltline. He will clue you in regarding the local situation and (hopefully) give you some lead on the NoC reports.

Spy Bio

Tara Carver

Summary

You are an agent of the Drug Enforcement Agency and are part of a multi-organizational task force. Your primary objective is the recovery of a stolen FBI document, but you would also welcome the opportunity to pull down the local criminals.

Goals

- Recover the NoC Reports
- Nail as many crooks as possible; especially drug smugglers

History

The mere existence of this task force is evidence of governmental stupidity. Due to continuous infighting between various Department of Justice organizations over jurisdiction, it was concluded that a solution had to be achieved. The resulting decision to create a group representing each organization was an amazingly foolish move. Nominally under FBI control, it is led by a RICO agent. Another FBI agent, this one from the Behavioral Sciences division, is along to make sure it's clear this is an FBI operation. The fourth member of the team is from the Bureau of Alcohol, Tobacco, and Firearms. Since all these groups are concerned about different types and levels of crimes, it is almost impossible for you to work together. The "trial period" runs for another four months though, so you're all stuck with one another.

You have been shipped to Dallas on an urgent mission. Parties unknown infiltrated the FBI offices and managed to steal a collection of reports from RICO undercover agents. These reports would not only jeopardize ongoing investigations all across the U.S., they could unmask Bureau deep cover agents within a dozen criminal syndicates. As much fun as it is to watch the FBI have to eat crow, you have to rate protecting cops - even FBI cops - as being pretty damn important.

Christopher Barkley

Recovery of these reports before they can be used should be considered a high priority.

While the recovery of the reports is your main objective, you are still expected to perform your normal task of bringing down organized crime groups. The best method of doing this, you have found, is to pose as criminals yourselves. You then persuade other criminals to commit crimes and bust them. Some people would call this entrapment, but at least it gets the scum off the streets. That's the important thing, isn't it? At least that's what your team leader says, and so far you've been going along.

Your usual cover is to pose as agents of the Ghost. The Ghost is a nearly legendary multinational crime kingpin. If he exists at all, though, his organization is so nebulous and anonymous that it makes it impossible for anyone to check up on you. Just be threatening and allude to the horrible vengeance he wreaks on those who wrong him or his agents. It's usually enough to get your feet in the door at least.

Role-Playing Tips

You're at least nominally one of the white hats. Years of watching the crooks get away with murder has soured you a bit. When the FBI started using over-the-line methods to nail the crooks, you felt bad about it, but you have to admit it's nailing obvious criminals you weren't catching any other way.

The biggest problem right now is that the FBI want to bring down big, high profile crime lords. That's great, but they're letting a lot of sharks slip through their fingers in their urgent quest to nail the big boys. If you bust enough of the middlemen, the whole shebang will fall apart anyway. Your gung ho team leader doesn't seem to get that, though, and insists on staying undercover even when you could nail some scumbags cold.

People You Know

Sam Stone, team leader

Stone is an experienced veteran from the FBI's RICO division. He's way over the line, but he does get results. Thus far, you haven't been willing to buck his authority too hard.

Ilsa Lindstrom, the Behavioral Sciences expert

She's also with the FBI, but she's from the head case side of the house. A MAJOR cold fish, you get the feeling she'd like to see each of you pinned down in a specimen tray so she can study you. She gets the job done - no complaints there. She's not a bit squeamish, either. You just wish she didn't make your skin crawl.

David Walcott, the ATF agent

Walcott understands that it's important to get the little guys, too. You wonder, though, if he cares whether he busts them or just shoots them. Way too eager with his gun, you're not sure you'd trust him at your back in a fight. He might just get carried away.

Your First Meet

You are meeting a member of the Dallas FBI office at a McDonald's at 0930. The store is on the east side of Preston Rd. just south of Beltline. He will clue you in regarding the local situation and (hopefully) give you some lead on the NoC reports.

Christopher Barkley

Spy Bio

Ilsa Lindstrom

Summary

You are a member of the FBI's Behavioral Sciences Division and are possessed of a steel will and driving intellect. Along with your teammates, you are in Dallas on the trail of stolen FBI documents. You also have a personal agenda - acquiring a secret mind control drug.

Goals

- Recover the NoC Reports at any cost
- Recover the code books (if possible)
- Arrest as many of the local organized crime groups as possible
- Get possession of the drug sample

History

You honestly are an FBI agent. That doesn't mean you don't work for higher-ups, as well. You're part of a secret conspiracy group within the government. Most of the time, that doesn't interfere with your normal work, though.

You're currently a member of a special task force. After much squabbling between factions of the Department of Justice, your team was constructed from different organizations. Nominally under FBI control, it's led by a RICO agent. You are joined by representatives from the Drug Enforcement Agency and the Bureau of Alcohol, Tobacco, and Firearms. Since all these groups are concerned about different types and levels of crimes, you're having trouble pulling it together. The "trial period" runs for another four months.

Your team is in Dallas to track down a collection of reports by deep cover FBI agents. The reports and the code book necessary to decrypt them were recently stolen from the FBI. Reportedly, the items aren't together yet, so the reports are still safe. The recovery of both the

reports and the book would be optimal; their destruction might be necessary if it's the only way to deny them to an enemy.

The lives of dozens of undercover FBI agents and numerous ongoing investigations are at stake if the reports are decoded by outsiders. It would be a great waste and a terrible tragedy if you were to fail: all those sources of information, dead. Besides, it's your job to keep them safe, and you never do a job halfway. Colleagues have described you as "meticulous", "driven", "unbelievably focused", and "just so damn intense it's creepy".

You consider yourself a scientist first, ever searching for insights into the human psyche. Toward this end, you've immersed yourself in your studies. To say the least. You've studied psychiatry at Johns Hopkins Medical School, combat mentality as a field medic during the Gulf War, abnormal psychology in the Texas State Schools, religion as a novice with the Sisters of the Divine Inspiration, psychotropic drugs & mob mentality at dozens of raves from Boston to Seattle...and it hasn't been nearly enough. Man's thought processes are a wonderfully complex tangle you need more time to explore. You've never understood why behavioral sciences were considered "soft and fuzzy" by some of your medical colleagues. In a purely mathematical sense, the human mind is a fascinating area of study.

If you could, you'd dissect it with a scalpel.

As part of its ongoing plans, your "true" organization has been experimenting with mind-control drugs. Regrettably, you haven't been able to take part in this research due to your position in the FBI. All you can do is follow the work from afar. The frustration has been terrible. The latest batch of the drug came closest to success. That is to say, it didn't reduce the subjects to blithering idiots or send anyone into a coma upon testing.

Unfortunately, it doesn't completely work. It does make a great truth serum, though. Within ten minutes of injection, subjects are rendered

Christopher Barkley

incapable of lying for the duration of the effect. They also become susceptible to mental impressions; you can "suggest" false memories to cover up their recent experiences. Needless to say, the interrogation department was ecstatic. A truth serum that not only works but permits you to erase the subject's memories of the interview? What more could one wish?

Last week, according to your sources, the lab where the drug was being studied was raided. You don't know all the details, but you know at least one sample was last known to be in Dallas. You have early warning of the orders currently working their way through normal channels. Your team will be told of a stolen "experimental CIA drug" they should attempt to recover. If you were able to lay hands on the drug and study its effects, just think how much you could learn! Your superiors would have to understand if you were to be forced to "destroy" the drug to avoid its capture. And then it would be all yours...

Role-Playing Tips

Emotion is something you study, not something you do. Sometimes you'll permit a bit of feeling in order to research a social situation. You try not to do it often, though, because it can be so bothersome putting your emotions aside once more in order to concentrate on your analysis of the results. You come across to others as cold and detached. People think you have to remind yourself to blink.

As mentioned, you are dedicated to your tasks and will work tirelessly to find the NoC reports and the code books. Your personal interest, of course, is in that drug sample. Since you know your team will shortly be assigned to look for it, things are working out well. There's no need to tell your team why you want it so badly; they'll think it's just dedication to your work. Which, in a certain way, is true.

People You Know

Sam Stone, team leader

Another FBI agent, he's from the RICO division. He's also a fascinating subject for study. He honestly believes he serves the goals of justice and decency, yet he regularly breaks the law and lures people into criminal behavior so he can arrest them. Such a magnitude of self-delusion is impressive. Of course, you agree with him that the "victims" are criminals who deserve punishment. You just don't delude yourself that your actions are morally justified.

Tara Carver, DEA agent

Her motives are correct in that she wants to punish wrongdoers. However, it's difficult to instill a proper sense of perspective on her goals. She insists on trying to arrest each and every crook as soon as she encounters them. She needs to realize that it's better to ignore such low-ranking targets in order to get close to move important targets. If supervised, though, she generally performs acceptably.

David Walcott, ATF agent

This one also has trouble letting the little fish go so you can catch the big ones. With him, though, you wonder if he wants to arrest them or just shoot them. After all, Waco wasn't that long ago - or that far from here. Your current theory is that, in his service to his vision of the Law, he has abandoned all pretense of actually following it.

Your First Meet

You are meeting a member of the Dallas FBI office at a McDonald's at 0930. The store is on the east side of Preston Rd. just south of Beltline. He will clue you in regarding the local underground situation and the NoC reports.

Christopher Barkley

Spy Bio

David Walcott

Summary

You are an agent with the Bureau of Alcohol, Tobacco, and Firearms. You are currently part of a multi-organizational task force. Your primary objective is the recovery of a stolen FBI document, but you would also welcome the opportunity to pull down the local criminals.

Goals

- Recover the NoC Reports
- Nail as many crooks as possible; especially gun smugglers

History

The mere existence of this task force is evidence of governmental stupidity. Due to continuous infighting between various Department of Justice organizations over jurisdiction, it was concluded that a solution had to be achieved. The resulting decision to create a group representing each organization was an amazingly foolish move. Nominally under FBI control, it is led by a RICO agent. Another FBI agent, this one from the Behavioral Sciences division, is along to make sure it's clear this is an FBI operation. The fourth member of the team is from the Drug Enforcement Agency. Since all these groups are concerned about different types and levels of crimes, it is almost impossible for you to work together. The "trial period" runs for another four months though, so you're all stuck with one another.

You have been shipped to Dallas on an urgent mission. Parties unknown infiltrated the FBI offices and managed to steal a collection of reports from RICO undercover agents. These reports would not only jeopardize ongoing investigations all across the U.S., they could unmask Bureau deep cover agents within a dozen criminal syndicates. As much fun as it is to watch the FBI have to eat crow, you have to rate protecting cops - even FBI cops - as being pretty damn important.

Recovery of these reports before they can be used should be considered a high priority.

While the recovery of the reports is your main objective, you are still expected to perform your normal task of bringing down organized crime groups. The best method of doing this, you have found, is to pose as criminals yourselves. You then persuade other criminals to commit crimes and bust them. Some people would call this entrapment, but at least it gets the scum off the streets. That's the important thing, isn't it? At least that's what your team leader says, and so far you've been going along.

Your usual cover is to pose as agents of the Ghost. The Ghost is a nearly legendary multinational crime kingpin. If he exists at all, though, his organization is so nebulous and anonymous that it makes it impossible for anyone to check up on you. Just be threatening and allude to the horrible vengeance he wreaks on those who wrong him or his agents. It's usually enough to get your feet in the door at least.

Role-Playing Tips

You're at least nominally one of the white hats. Years of watching the crooks get away with murder has soured you a bit. When the FBI started using over-the-line methods to nail the crooks, couldn't sign up fast enough. In fact, why stop there? Trapping everyone in a building and setting fire to it worked in Waco, why not try it again? Think gung ho and a little over the edge into borderline nuttiness.

The biggest problem right now is that the FBI want to bring down big, high profile crime lords. That's great, but they're letting a lot of sharks slip through their fingers in their urgent quest to nail the big boys. If you bust enough of the middlemen, the whole shebang will fall apart anyway. Your leader doesn't seem to get that, though, and insists on staying undercover even when you could nail some scumbags cold. Heck, if you shot them afterward, it wouldn't really count as breaking cover!

People You Know

Sam Stone, team leader

Stone is an experienced veteran from the FBI's RICO division. He's way over the line, but probably not as far as you. Besides, he gets results.

Ilsa Lindstrom, the Behavioral Sciences expert

She's also with the FBI, but she's from the head case side of the house. A MAJOR cold fish, you get the feeling she'd like to see each of you pinned down in a specimen tray so she can study you. She gets the job done - no complaints there. She's not a bit squeamish, either. You just wish she didn't make your skin crawl. Odds are she just needs a man to thaw her out.

Tara Carver, the DEA agent

Technically, she's one of the good guys. But she's a little too squeamish for field work. Until she loosens up and understands that nailing the bad guys is all that counts, she's going to be a liability.

Winston Maru, a local businessman

Maru works for a local shipping conglomerate. ATF sources have traced several shipments of illegal weapons to his company, and it's a safe bet he's on the take from somebody.

Your First Meet

You are meeting a member of the Dallas FBI office at a McDonald's at 0930. The store is on the east side of Preston Rd. just south of Beltline. He will clue you in regarding the local situation and (hopefully) give you some lead on the NoC reports.

Spy Bio
Mario Vincelli

Summary

You are the leader of a group of New Orleans mobsters. You don't take guff from anyone. You do respect the fact that there is another family in Dallas, though, and will treat them with the proper courtesy if you meet up with them. Your primary objective is to meet with the Las Vegas representatives and get the codebooks which will let you decode NoC reports, which were recently stolen from the FBI's computers and you acquired.

Goals

- Exchange a copy of the NoC reports with the Las Vegas mob in exchange for the code book
- Decode the NoC reports to uncover any FBI plants in your organization
- Be sure the code book is legitimate before you let Vegas have the reports

History

After many years of faithful service to the New Orleans mob, you were put in charge of the group you now lead. You're still relatively new with each other, but you all have long ties to the New Orleans organization.

Recently, other members of your organization arranged for the theft of the ultra-secret NoC (Name of Covert) reports from the FBI computers. With this information, you would be able to uncover many, if not all, of the undercover FBI agents in multiple crime syndicates around the world. The value of that information would be incalculable. Unfortunately, your bosses' plans met with a hitch when, due to a clerical error, the Las Vegas syndicate managed to purchase the codebooks required to decode the encrypted reports. Gritting your

Christopher Barkley

teeth, you contacted the Las Vegas kingpin (Antonin Cormyr) and arranged an exchange with representatives from his organization.

Since you have little reason to trust Cormyr's agents, you have arranged to use Winston Maru, a prominent local businessman in Dallas, as a neutral third party to negotiate the exchange. Mr. Maru has implied that he might bring some extra muscle along to make sure that nothing untoward happens. Your organization has worked with Mr. Maru in the past, and he has always kept his word and dealt honorably.

Role-Playing Tips

Mario is fairly new to being in charge, but he's an old hat at Mafia business. You're not afraid or unwilling to bash a few heads if it's needed, but as time has gone on you've seen that more sophisticated methods are often more effective at getting what you want done. You understand the significance of the NoC reports, though, and will do almost anything to acquire them for your organization.

People You Know

Winston Maru, a corrupt Dallas businessman

You have never met him, but you have met people who have. He is a businessman, doing business on both sides of the fence. A little scrutiny into his affairs has shown you an impeccable organization with no evidence of criminal activity.

Helen Spencer, the Las Vegas representative

She's the leader of the group Las Vegas is sending to the exchange. You're a bit surprised to find a woman in charge of such a group, but hey, it's the 90's. You know nothing about her personally.

Lorenzo Romano, the Dallas godfather

The aged but still sharp Patriarch of the Dallas mob. He has shown a tremendous amount of competence in managing his organization. You can't help but respect him.

Louis LeBlanc, one of your people

One of your teammates. He's particularly sensitive about the pronunciation of his name .. it's "Loo-ey", not "Loo-is". He's been known to send people to the hospital for less cause than mangling his name, so you make sure to get it right. He's you're "second".

Piotr Malkevich, one of your people

Another one of your teammates. He's very quiet .. but he never misses a thing. Or a shot.

Jason Reed, one of your people

The newcomer to your squad, you don't really know him. He has risen through the ranks, though, just like you did. Hey, at least they're letting him out of the city, so he must have impressed someone.

Spy Bio

Louis LeBlanc

Summary

You're a member of a group of New Orleans mobsters led by Mario Vincelli. He seems to be a competent leader, so you let him stay in charge. Your group's main objective is to decode a stolen collection of FBI undercover reports. You'll do anything necessary to get your hands on it, and you'll keep an eye on your fellows. After all, one of their names might be on the list!

Goals

- Exchange a copy of the NoC reports with the Las Vegas mob in exchange for the code book
- Decode the NoC reports to uncover any FBI plants in your organization
- Be sure the code book is legitimate before you let Vegas have the reports

History

You've always been a loyal member of the New Orleans mob. You've been assigned to work under Mario. He seems competent enough, but you wonder what an Italian is doing in Louisiana. Sometimes you wonder if you're the only real Cajun left in the New Orleans mob.

Recently, other members of your organization arranged for the theft of the ultra-secret NoC (Name of Covert) reports from the FBI computers. With this information, you would be able to uncover many, if not all, of the undercover FBI agents in multiple crime syndicates around the world. The value of that information would be incalculable.

Unfortunately, your bosses' plans met with a hitch when, due to a clerical error, the Las Vegas syndicate managed to purchase the codebooks required to decode the encrypted reports. Gritting your teeth, you contacted the Las Vegas kingpin (Antonin Cormyr) and arranged an exchange with representatives from his organization.

Since you have little reason to trust Corymr's agents, you have arranged to use Winston Maru, a prominent local businessman in Dallas, as a neutral third party to negotiate the exchange. Mr. Maru has implied that he might bring some extra muscle along to make sure that nothing untoward happens. Your organization has worked with Mr. Maru in the past, and he has always kept his word and dealt honorably.

Role-Playing Tips

You are extremely loyal to the New Orleans mob. You're proud of your Cajun heritage and distrustful of outsiders, but you accept that the world is changing. As long as Mario keeps making the right moves, you'll stay loyal to him. You won't hesitate to let him know if he's screwing up, though. Luckily (for him), he listens to suggestions.

You just hate it when people mispronounce your name as "Lewis".

People You Know

Winston Maru, a corrupt Dallas businessman

You have never met him, but you have met people who have. He is a businessman, doing business on both sides of the fence. A little scrutiny into his affairs has shown you an impeccable organization with no evidence of criminal activity.

Helen Spencer, the Las Vegas representative

She's the leader of the group Las Vegas is sending to the exchange. You're a bit surprised to find a woman in charge of such a group, but hey, it's the 90's. You know nothing about her personally.

Lorenzo Romano, the Dallas godfather

The aged but still sharp Patriarch of the Dallas mob. He has shown a tremendous amount of competence in managing his organization. You can't help but respect him.

Mario Vincelli, your boss

He's the boss - at least for now. He's done a good job so far, though, so you're sticking with him.

Piotr Malkevich, one of your teammates

Christopher Barkley

Another one of your teammates. He's very quiet .. but he never misses a thing. Or a shot.

Jason Reed, one of your teammates

The newcomer to your squad, you don't really know him. He has risen through the ranks, though, just like you did. He checked out with your friends when you made a couple of quiet inquiries.

Spy Bio
Piotr Malkevich

Summary

You're a member of a group of New Orleans mobsters led by Mario Vincelli. He seems to be a competent leader, so you let him stay in charge. Your group's main objective is to decode a stolen collection of FBI undercover reports. You'll do anything necessary to get your hands on it, and you'll keep an eye on your fellows. After all, one of their names might be on the list!

Goals

- Exchange a copy of the NoC reports with the Las Vegas mob in exchange for the code book
- Decode the NoC reports to uncover any FBI plants in your organization
- Be sure the code book is legitimate before you let Vegas have the reports

History

The son of Russian immigrants, your family was very poor. A few attempts at legal jobs to pay the bills later, you came in contact with some shadier dealings and found your calling. After years of faithful service to the New Orleans mob, you've been assigned to work with Mario. He seems competent enough, but you wonder just what an Italian is doing in New Orleans.

Recently, other members of your organization arranged for the theft of the ultra-secret NoC (Name of Covert) reports from the FBI computers. With this information, you would be able to uncover many, if not all, of the undercover FBI agents in multiple crime syndicates around the world. The value of that information would be incalculable. Unfortunately, your bosses' plans met with a hitch when, due to a clerical error, the Las Vegas syndicate managed to purchase the codebooks required to decode the encrypted reports. Gritting your

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Since you have little reason to trust Cormyr's agents, you have arranged to use Winston Maru, a prominent local businessman in Dallas, as a neutral third party to negotiate the exchange. Mr. Maru has implied that he might bring some extra muscle along to make sure that nothing untoward happens. Your organization has worked with Mr. Maru in the past, and he has always kept his word and dealt honorably.

Role-Playing Tips

You are extremely loyal to the New Orleans mob who gave you a home and a purpose. Mario has impressed you as being competent and motivated, so you're happy to follow his lead. You're not the leader type yourself; you prefer to stay in the background. Don't get caught up in all the BS flying around... wait until you're sure before you express your opinion. It's not that you're a door mat; you just don't like to be wrong.

People You Know

Winston Maru, a corrupt Dallas businessman

You have never met him, but you have met people who have. He is a businessman, doing business on both sides of the fence. A little scrutiny into his affairs has shown you an impeccable organization with no evidence of criminal activity.

Helen Spencer, the Las Vegas representative

She's the leader of the group Las Vegas is sending to the exchange. You're a bit surprised to find a woman in charge of such a group, but hey, it's the 90's. You know nothing about her personally.

Lorenzo Romano, the Dallas godfather

The aged but still sharp Patriarch of the Dallas mob. He has shown a tremendous amount of competence in managing his organization. You can't help but respect him.

Mario Vincelli, your boss

He's the boss - at least for now. He's done a good job so far, though, so you're sticking with him.

Louis LeBlanc, one of your teammates

His sheer competence has made him the de facto #2 in your squad, but he's got a huge ethnic chip on his shoulder. He resents all the non-Cajuns who have joined the mob over the past decade. He's too good at his job for you to risk pissing him off, though.

Jason Reed, one of your teammates

The newcomer to your squad, you don't really know him. He has risen through the ranks, though, just like you did. He checked out with your friends when you made a couple of quiet inquiries.

Spy Bio
Jason Reed

Summary

You're a green recruit to the New Orleans mob. You're eager to prove yourself and make a name in the organization. Your team's mission is to exchange stolen FBI documents with the Vegas mob.

Goals

- Exchange a copy of the NoC reports with the Las Vegas mob in exchange for the code book
- Decode the NoC reports to uncover any FBI plants in your organization
- Be sure the code book is legitimate before you let Vegas have the reports

History

You consider yourself lucky to have gotten this assignment. From what everyone says, this is a very important mission. You know this will be your big chance to prove your skills to the higher ups.

Recently, other members of your organization arranged for the theft of the ultra-secret NoC (Name of Covert) reports from the FBI computers. With this information, you would be able to uncover many, if not all, of the undercover FBI agents in multiple crime syndicates around the world. The value of that information would be incalculable.

Unfortunately, your bosses' plans met with a hitch when, due to a clerical error, the Las Vegas syndicate managed to purchase the codebooks required to decode the encrypted reports. Gritting your teeth, you contacted the Las Vegas kingpin (Antonin Cormyr) and arranged an exchange with representatives from his organization.

Since you have little reason to trust Cormyr's agents, you have arranged to use Winston Maru, a prominent local businessman in Dallas, as a neutral third party to negotiate the exchange. Mr. Maru has

implied that he might bring some extra muscle along to make sure that nothing untoward happens. Your organization has worked with Mr. Maru in the past, and he has always kept his word and dealt honorably.

Role-Playing Tips

You're loyal but a little green behind the ears. This leads to excessive enthusiasm, but that's not necessarily so bad. You've very impressed by all the "made men" in your squad. You sure hope they like you!

People You Know

Winston Maru, a corrupt Dallas businessman

You have never met him, but you have met people who have.

He is a businessman, doing business on both sides of the fence.

Helen Spencer, the Las Vegas representative

She's the leader of the group Las Vegas is sending to the exchange.

Lorenzo Romano, the Dallas godfather

The aged but still sharp Patriarch of the Dallas mob. He has shown a tremendous amount of competence in managing his organization. You can't help but respect him, even if he is a rival.

Mario Vincelli, your boss

He's a great guy - talented and organized. You're proud to have earned a place on his team.

Piotr Malkevich, one of your teammates

You've heard he's really sharp, but he's just so quiet. Sometimes he gives you the creeps.

Louis LeBlanc, one of your teammates

He's Mario's #2 guy, but you don't like him very much. Heck, he flat out slugged you just because you mispronounced his name! What a loser.... you don't want a fight, but you'd jump at the chance to show him up for the opinionated incompetent he is.

Spy Bio
Sid Peron

Summary

You are Sid Peron, the head man in a Dallas street gang. You really don't have a name for yourselves. You know who you are, you know what you do, and you do it well. People who hide behind names are wimps.

Goals

- Amass wealth
- Gain influence with local power-blocs
- Don't get arrested

History

After dropping out of high school (what a waste of time that was) you quickly became involved in the street warfare over drugs that embroils your home town. Seeing opportunities before your rivals did, you have set yourself up as a relatively successful leader of a respected (at least on the street) gang. Of course, a lot of that has to do with the mysterious benefactor you found (well, he found you) a couple of years back. He just showed up, and life hasn't really been the same. Most of the time, he lets you run loose, and provides you with a healthy retainer. Every so often, he'll send you to buy, sell, pick-up, or deliver various goods. You never really know what's going on, but it pays well enough.

Lately, he's been stepping up the amount of work he's been having you do. You're cool with this; after all, he doesn't seem to care what you do on the side, and you're getting paid well.

Just the other day, he mentioned something about a "succession war" and that you might have to get involved. You really don't know much about what he was talking about, but hey, you'll go along for the ride.

Role-Playing Tips

You're a thug. A smart, clever, and resourceful thug, but a thug nonetheless. Your motto is "it isn't illegal if you don't get caught." Of course, whacking people in broad daylight is a good way to get caught, so you try to steer clear of the really violent-looking situations. You want to get bigger, but you really don't know how. Your benefactor does seem to know his stuff though, so you're content to work for him.

People You Know

Benefactor, your boss

You don't really know much about this guy. You've never met him in person (he generally does everything by phone), but he sounds old. Still, he pays the bills and his work is usually interesting. He's told you a thing or two about the Dallas scene, and you're sure you'll be moving up in the world any day now.

Matthias Woerst, part of your gang

Of all your people, he's stayed with you the longest. A bit odd, but good in a fight.

Martin Danforth

After the cops busted everyone but you and Matthias two months ago, you recruited Martin and his brother to the gang. They're pretty reliable in general. Martin seems to have some weirdly romantic impressions about crime and the mob, but you figure that'll get knocked out of him soon.

Joshua Danforth

Martin's younger brother. He seems to be the level-headed one in the family.

Lorenzo Romano

The much-feared Godfather of Dallas. In truth, he's just a snooty old bastard with too much money. Frankly, you'd do much better than he does if you only got a chance.

Lorenzo Romano, Jr.

The Godfather's oldest kid, he gives you the creeps. You've brushed up against him a couple of times on minor stuff, and he didn't screw you over too badly. Still, he's arrogant and nasty.

Christopher Barkley

It's probably a good idea to suck up to him, though, since he'll probably inherit his Family's power and wealth in the end.

Vicki Romano, Junior's sister

The word on the street is that she's quiet and cold. Nobody's quite sure what she does.

Danny Romano, another Romano kid

You only know this one by reputation. He's supposedly too soft to really cut it as a crime lord.

Carlos Estanza, a rival ganglord

Now this is a guy you could really learn to dislike. You've got everything he's got, but he always seem to come out ahead of you. Even worse, you're not entirely sure he knows you're competing with him.

Frank Savage, a cop

This is one guy you don't need on your case. He's hell on wheels once he gets going, and he's already busted two of your gang. Luckily, he only tends to show up for the big stuff, so you're usually beneath his notice. (Actually, that's a little insulting, now that you think about it.)

Your First Meet

You need to report to home base at (and not before) 0945.

Spy Bio
Matthias Woerst

Summary

You are Matthias Woerst, a member of a Dallas street gang. You really don't have a name for yourselves. You know who you are, you know what you do, and you do it well. People who hide behind names are wimps.

Goals

- Amass wealth
- Gain influence with local power-blocs
- Don't get arrested

History

As with most everyone else working the street, you dropped out of school once you realized there was better money to be made with a bit of shady dealing. After bouncing around between gangs for a while, you found a guy who appeared to be going somewhere. Sid has a knack for finding the good jobs and keeping the money flowing. You know he's got a backer who sends him the plum assignments. You wonder who your guardian angel is, but since his work is always lucrative, you don't worry about it.

After the busts two months ago, you're now the senior guy in Sid's gang. He's been talking big about something called a "succession war" and how you all need to be prepared. You're not sure you like the sound of that. War means bullets, and bullets mean cops. You don't like cops.

Role-Playing Tips

You're a thug. A smart, clever, and resourceful thug, but a thug nonetheless. Your motto is "it isn't illegal if you don't get caught." Of course, whacking people in broad daylight is a good way to get caught,

Christopher Barkley

so you try to steer clear of the really violent-looking situations. You want to get bigger, but you really don't know how.

You follow Sid's orders, but you're not afraid to speak your own mind. After all, as the senior guy, you figure you're the #2 man in the organization.

People You Know

Sid Peron, head of your gang

You hooked up with Sid a couple of years ago. He's been good to you, and you've hung around. Lately, he's been getting more interesting stuff to do.

Martin Danforth

After the cops busted everyone but you and Sid two months ago, he recruited Martin and his brother to the gang. They're pretty reliable in general. Martin seems to have some weirdly romantic impressions about crime and the mob, but you figure that'll get knocked out of him soon.

Joshua Danforth

Martin's younger brother. He seems to be the level-headed one in the family.

Lorenzo Romano

The much-feared Godfather of Dallas. In truth, he's just a snooty old bastard with too much money. Frankly, you'd do much better than he does if you only got a chance.

Lorenzo Romano, Jr.

The Godfather's oldest kid, he gives you the creeps. You've brushed up against him a couple of times on minor stuff, and he didn't screw you over too badly. Still, he's arrogant and nasty. It's probably a good idea to suck up to him, though, since he'll probably inherit his Family's power and wealth in the end.

Vicki Romano, Junior's sister

The word on the street is that she's quiet and cold. Nobody's quite sure what she does.

Danny Romano, another Romano kid

You only know this one by reputation. He's supposedly too soft to really cut it as a crime lord.

Carlos Estanza, a rival ganglord

Now this is a guy you could really learn to dislike. You've got everything he's got, but he always seem to come out ahead of you. Even worse, you're not entirely sure he knows you're competing with him.

Frank Savage, a cop

This is one guy you don't need on your case. He's hell on wheels once he gets going, and he's already busted two of your gang. Luckily, he only tends to show up for the big stuff, so you're usually beneath his notice. (Actually, that's a little insulting, now that you think about it.)

Your First Meet

You need to report to home base at (and not before) 0945.

Christopher Barkley

Spy Bio
Martin Danforth

Summary

You are Martin Danforth, a member of a Dallas street gang. You really don't have a name for yourselves. You know who you are, you know what you do, and you do it well. People who hide behind names are wimps.

Goals

- Amass wealth
- Gain influence with local power-blocs
- Don't get arrested

History

You and your younger brother, Joshua, had a good thing going with another gang. The cops raided the joint when you were away. Cast adrift, you recently joined up with Sid's gang. He seems to have it going right. It's a little creepy working for some "mysterious benefactor" but the pay is good and so are the jobs. Mostly easy stuff, and it makes you feel more like a gangster and less like a street hood.

Role-Playing Tips

You really want to be more than just a hood, but so far, every time you've tried, you've either blown it, or your younger brother has blown it for you. Either way, you're pretty content where you are. Sid's got something going with this "benefactor" guy. Lately, he's been talking about some "succession war". This sounds like a perfect opportunity to finally show your stuff.

People You Know

Sid Peron, head of your gang

You hooked up with Sid a little while ago. He's been good to the two of you, and he keeps getting interesting (and profitable) things to do.

Matthias Woerst, the #2 guy

Matthias acts for all intents and purposes like Sid's lieutenant, even though he really isn't. You know better; Matthias just doesn't get it when it comes to crime. He never seem to think beneath the surface of a job.

Joshua Danforth

Your younger brother. You try to keep an eye on him since he's a little too soft for this rough life.

Lorenzo Romano

The much-feared Godfather of Dallas. He and his brother founded the powerful Romano crime family. In a way, he's your idol

Lorenzo Romano, Jr.

Now here's a guy you can respect! He doesn't take any guff from anyone - not even his dad! Plus, he runs the whole town while he's at it.

Vicki Romano, Junior's sister

The word on the street is that she's quiet and cold. Nobody's quite sure what she does.

Danny Romano, another Romano kid

From what you've heard, he's a lot like YOUR little brother. He just never seems to quite get it all together.

Frank Savage, a cop

This is one guy you don't need on your case. He's hell on wheels once he gets going, and he's already busted two of your gang. Luckily, he only tends to show up for the big stuff, so you're usually beneath his notice. (Actually, that's a little insulting, now that you think about it.)

Your First Meet

You need to report to home base at (and not before) 0945.

Spy Bio
Joshua Danforth

Summary

You are Joshua Danforth, a member of a Dallas street gang. You really don't have a name for yourselves. You know who you are, you know what you do, and you do it well. People who hide behind names are wimps.

Goals

- Amass wealth
- Gain influence with local power-blocs
- Don't get arrested

History

You and your older brother, Martin, had a good thing going with another gang. The cops raided the joint when you were away. Cast adrift, you recently joined up with Sid's gang. He seems to have it going right. It's a little creepy working for some "mysterious benefactor" but the pay is good and so are the jobs.

Unlike your brother, you have no aspirations to be a gangster. You're happy with a life of petty crime. Heck, if you weren't so used to following your brother around (you wouldn't know what to do without him), you might go legit. Lately though, thanks to Sid, you've had no second thoughts.

Role-Playing Tips

You try to avoid the heavy stuff - after all, that's what got your friends nailed. You're out for yourself, but you keep an eye on your brother. He gets these notions that he's a bigger fish than he really is, and you're afraid someone is going to show him who's boss in a bad way.

People You Know

Sid Peron, head of your gang

You hooked up with Sid a little while ago. He's been good to the two of you, and he keeps getting interesting (and profitable) things to do.

Matthias Woerst, the #2 guy

Matthias acts for all intents and purposes like Sid's lieutenant, even though he really isn't. You know better; Matthias just doesn't get it when it comes to crime. He never seem to think beneath the surface of a job.

Martin Danforth

Your older brother. You try to keep an eye on him since he's got a habit of getting in over his head.

Lorenzo Romano

The much-feared Godfather of Dallas.

Lorenzo Romano, Jr.

The Godfather's oldest kid. He trouble from the word go, and you stay as far away from him as possible.

Vicki Romano, Junior's sister

The word on the street is that she's quiet and cold. Nobody's quite sure what she does.

Danny Romano, another Romano kid

From what you've heard, he's a lot like you. You can't help but sympathize with his problems.

Frank Savage, a cop

This is one guy you don't need on your case. He's hell on wheels once he gets going, and he's already busted two of your gang. Luckily, he only tends to show up for the big stuff, so you're usually beneath his notice. (Actually, that's a little insulting, now that you think about it.)

Your First Meet

You need to report to home base at (and not before) 0945.

Christopher Barkley

Spy Bio

Jean Paul Marveau

Summary

You are Jean Paul Marveau, an investigator in Interpol's Criminal Organizations division. You are leading a squad of Interpol agents who are trying to track down the notorious international crime lord known only as "The Ghost".

Goal

- Locate, unmask, and arrest The Ghost.

History

You are the head of a squad that tracks (and occasionally breaks) worldwide criminal syndicates. Rumors of The Ghost have been around for years; most law enforcement regarded it as just another urban legend until a few years ago when what was thought to be a major bust of a large Asian white slavery ring proved to be only the tip of the iceberg. A few too many coincidences piqued the interest of a brace of investigators who thought they saw a pattern to the flow of cash and goods in the Hsung Ti slave ring that matched an equally vague pattern in a handful of other, unidentified crimes. While Interpol command was not convinced there was anything there, subsequent intelligence pointed to the likely existence of a criminal master puppeteer.

Your direct commander, Lt. Perelli, sent you to Dallas based on a tip from his wartime friend, Emilio Romano. Emilio, it seems, is well-placed in the Dallas Mafia and has been looking into The Ghost on behalf of his organization. Apparently, he was interested enough in this "legend" to pull some strings at Interpol, and as a result here you are. Before you left Headquarters in Geneva, Perelli took you aside and explained about his source. You strongly suspect that your teammates are unaware of the source of the tip.

Your group is in Dallas with the permission of the U.S. government. You are to be operating undercover as members of a European, ahem, "syndicate group" who are searching for a strategic alliance with the Ghost. You need to find and "feel out" any group that might be working for the Ghost. Towards this end, your agents have arranged a meeting between your "syndicate" and Winston Maru, a Dallas businessman who is suspected of having done deals for the Ghost in the past. The meeting time is still being confirmed, and you expect to be contacted early in the day with the details.

Although you are undercover, the Dallas Police have been informed of your mission. They have offered the support and assistance of the Special Crimes unit. You are to meet with them at 9 am at the Police Station [Home Base] for briefing. Because of your undercover operation, you should only call on them for direct support in an extreme situation. They are being kept informed so they can provide supporting intelligence and to avoid any incidents should you come into contact with the police during your operation.

Role-Playing Tips

Remember, you are posing as a criminal organization. If you blow your cover too soon, your target will go to ground and not resurface for years (if at all). Be polite (you want information) and vaguely menacing (you want information). Be aware that you may need to adjust your cover slightly to suit your audience--for example, if you meet someone you are sure is not an agent for the Ghost, you might want to say that you are looking for a strategic alliance and then inquire about that group's opinion of the Ghost as a possible threat/rival/etc.

People You Know

Tomas Gamba, one of your agents

Gamba is one of the two agents assigned to you for this operation. He seems likeable enough, but you're not sure if he's tough enough to handle it when things start heating up. You'll

Christopher Barkley

need to keep an eye on him until he proves himself one way or the other.

Monika Mueller, your other agent

Mueller is tough as nails and totally ruthless. As long as she doesn't start getting trigger happy, though, she may be just what you need to impersonate a group of criminals.

Winston Maru, a businessman

A prominent Dallas businessman with a shipping conglomerate, Maru is rumored to have many connections - both licit and not so. Intelligence reports suggest that he has worked for or with the Ghost, but the money trail is so nebulous as to be useless as evidence. He is assuredly not trustworthy, but he may well be able to connect you with someone in the Ghost's organization.

Emilio Romano, a criminal

Romano is, according to your boss, a member of a Dallas-based crime syndicate. Apparently, he and Lt. Perelli served together during WWII. While you were not ordered to ignore the Romano syndicate, you were given to understand that your boss was not interested in any interference with their operations. You're not sure how you feel about this, but the Ghost has to take priority for now.

John Bowen, Dallas Police Commissioner

This is the civilian in charge of interfacing with the police department. Your superiors have already contacted him and explained the situation. Since he is merely a civilian, you expect him to introduce you to the real cops and then vanish.

Your First Meet

Using your real identities, you will attend a briefing of the Special Crimes Unit. This will be held at police headquarters (home base) at 0900.

Spy Bio
Tomas Gamba

Summary

You are Tomas Gamba, an investigator in Interpol's Criminal Organizations division. You are part of a squad of Interpol agents who are trying to track down the notorious international crime lord known only as "The Ghost".

Goal

- Locate, unmask, and arrest The Ghost.

History

You are a member of a squad that tracks (and occasionally breaks) worldwide criminal syndicates. Rumors of The Ghost have been around for years; most law enforcement regarded it as just another urban legend until a few years ago when what was thought to be a major bust of a large Asian white slavery ring proved to be only the tip of the iceberg. A few too many coincidences piqued the interest of a brace of investigators who thought they saw a pattern to the flow of cash and goods in the Hsung Ti slave ring that matched an equally vague pattern in a handful of other, unidentified crimes. While Interpol command was not convinced there was anything there, subsequent intelligence pointed to the likely existence of a criminal master puppeteer.

Your division commander commander, Lt. Perelli, sent you to Dallas based on a tip from his wartime friend, Emilio Romano. Emilio, it seems, is well-placed in the Dallas Mafia and has been looking into The Ghost on behalf of his organization. Apparently, he was interested enough in this "legend" to pull some strings at Interpol, and as a result here you are. Before you left Headquarters in Geneva, Perelli took you aside and explained about his source. You strongly suspect that your teammates are unaware of the source of the tip.

Christopher Barkley

Your group is in Dallas with the permission of the U.S. government. You are to be operating undercover as members of a European, ahem, "syndicate group" who are searching for a strategic alliance with the Ghost. You need to find and "feel out" any group that might be working for the Ghost. Towards this end, your agents have arranged a meeting between your "syndicate" and Winston Maru, a Dallas businessman who is suspected of having done deals for the Ghost in the past. Your team leader has the details of the meeting.

Although you are undercover, the Dallas Police have been informed of your mission. They have offered the support and assistance of the Special Crimes unit. You are to meet with them at 9 am at the Police Station [Home Base] for briefing. Because of your undercover operation, you should only call on them for direct support in an extreme situation. They are being kept informed so they can provide supporting intelligence and to avoid any incidents should you come into contact with the police during your operation.

Role-Playing Tips

Remember, you are posing as a criminal organization. If you blow your cover too soon, your target will go to ground and not resurface for years (if at all). Be polite (you want information) and vaguely menacing (you want information). Be aware that you may need to adjust your cover slightly to suit your audience--for example, if you meet someone you are sure is not an agent for the Ghost, you might want to say that you are looking for a strategic alliance and then inquire about that group's opinion of the Ghost as a possible threat/rival/etc.

People You Know

Jean Paul Marveau, your captain

Marveau is the head of your squad for the duration of this operation. He's very cagey, but he's impressed you with his competence and determination.

Monika Mueller, your squad mate

Mueller is the third member of your squad. She's definitely a tough cookie; very hard, very determined. She seems fair, but you wouldn't want to get on her bad side.

Winston Maru, a businessman

A prominent Dallas businessman with a shipping conglomerate, Maru is rumored to have many connections - both licit and not so. Intelligence reports suggest that he has worked for or with the Ghost, but the money trail is so nebulous as to be useless as evidence. He is assuredly not trustworthy, but he may well be able to connect you with someone in the Ghost's organization.

Emilio Romano, a criminal

Romano is, according to your boss, a member of a Dallas-based crime syndicate. Apparently, he and Lt. Perelli served together during WWII. While you were not ordered to ignore the Romano syndicate, you were given to understand that your boss was not interested in any interference with their operations. You're not sure how you feel about this, but the Ghost has to take priority for now.

John Bowen, Dallas Police Commissioner

This is the civilian in charge of interfacing with the police department. Your superiors have already contacted him and explained the situation. Since he is merely a civilian, you expect him to introduce you to the real cops and then vanish.

Your First Meet

Using your real identities, you will attend a briefing of the Special Crimes Unit. This will be held at police headquarters (home base) at 0900.

Christopher Barkley

Spy Bio
Monika Mueller

Summary

You are Monika Mueller, an investigator in Interpol's Criminal Organizations division. You are part of a squad of Interpol agents who are trying to track down the notorious international crime lord known only as "The Ghost".

Goal

- Locate, unmask, and arrest The Ghost.

History

You are a member of a squad that tracks (and occasionally breaks) worldwide criminal syndicates. Rumors of The Ghost have been around for years; most law enforcement regarded it as just another urban legend until a few years ago when what was thought to be a major bust of a large Asian white slavery ring proved to be only the tip of the iceberg. A few too many coincidences piqued the interest of a brace of investigators who thought they saw a pattern to the flow of cash and goods in the Hsung Ti slave ring that matched an equally vague pattern in a handful of other, unidentified crimes. While Interpol command was not convinced there was anything there, subsequent intelligence pointed to the likely existence of a criminal master puppeteer.

Your division commander commander, Lt. Perelli, sent you to Dallas based on a tip from his wartime friend, Emilio Romano. Emilio, it seems, is well-placed in the Dallas Mafia and has been looking into The Ghost on behalf of his organization. Apparently, he was interested enough in this "legend" to pull some strings at Interpol, and as a result here you are. Before you left Headquarters in Geneva, Perelli took you aside and explained about his source. You strongly suspect that your teammates are unaware of the source of the tip.

Your group is in Dallas with the permission of the U.S. government. You are to be operating undercover as members of a European, ahem, "syndicate group" who are searching for a strategic alliance with the Ghost. You need to find and "feel out" any group that might be working for the Ghost. Towards this end, your agents have arranged a meeting between your "syndicate" and Winston Maru, a Dallas businessman who is suspected of having done deals for the Ghost in the past. Your team leader is handling the meeting details.

Although you are undercover, the Dallas Police have been informed of your mission. They have offered the support and assistance of the Special Crimes unit. You are to meet with them at 9 am at the Police Station [Home Base] for briefing. Because of your undercover operation, you should only call on them for direct support in an extreme situation. They are being kept informed so they can provide supporting intelligence and to avoid any incidents should you come into contact with the police during your operation.

Role-Playing Tips

Remember, you are posing as a criminal organization. If you blow your cover too soon, your target will go to ground and not resurface for years (if at all). Be polite (you want information) and vaguely menacing (you want information). Be aware that you may need to adjust your cover slightly to suit your audience--for example, if you meet someone you are sure is not an agent for the Ghost, you might want to say that you are looking for a strategic alliance and then inquire about that group's opinion of the Ghost as a possible threat/rival/etc.

People You Know

Jean Paul Marveau, your captain

Marveau is the head of your squad for the duration of this operation. He's very cagey, but he's impressed you with his competence and determination.

Tomas Gamba, your squad mate

Christopher Barkley

Gamba is the third member of your squad. An easy-going fellow, you're not sure how he'll hold up in a firefight. Still, everyone deserves a fair chance to prove himself.

Winston Maru, a businessman

A prominent Dallas businessman with a shipping conglomerate, Maru is rumored to have many connections - both licit and not so. Intelligence reports suggest that he has worked for or with the Ghost, but the money trail is so nebulous as to be useless as evidence. He is assuredly not trustworthy, but he may well be able to connect you with someone in the Ghost's organization.

Emilio Romano, a criminal

Romano is, according to your boss, a member of a Dallas-based crime syndicate. Apparently, he and Lt. Perelli served together during WWII. While you were not ordered to ignore the Romano syndicate, you were given to understand that your boss was not interested in any interference with their operations. You're not sure how you feel about this, but the Ghost has to take priority for now.

John Bowen, Dallas Police Commissioner

This is the civilian in charge of interfacing with the police department. Your superiors have already contacted him and explained the situation. Since he is merely a civilian, you expect him to introduce you to the real cops and then vanish.

Your First Meet

Using your real identities, you will attend a briefing of the Special Crimes Unit. This will be held at police headquarters (home base) at 0900.

NPC Bios

Staff characters don't get full bios because most of them are not fully developed individuals. Still, a few of them rate a bit of explanation, so here is a quick paragraph on them.

Lorenzo Romano, Senior

The co-founder of the Dallas-based Romano crime syndicate and its undisputed leader. He has always been known for his genial charisma, his Machiavellian scheming, and his ruthless drive to make the Family great. Now, though, he's getting old. He's arranged for a collection of trials to test his three children to decide who among them best deserves to succeed him.

Emilio Romano

Lorenzo's older brother, he helped his sibling found the Family. Not a leader himself, he was content to support and advise his brother. He masterminded the Family's efforts to build an intelligence network throughout the underworld. In his youth, he was also the Family's executioner, but now he leaves most of the field work to his son, Luigi. His role has never been well known, even inside the Family, and he likes that just fine. The great frustration of his waning years has been an inability to unmask the Family's mysterious rival, the Ghost.

Luigi Romano

Emilio's only child, he has been groomed to take over his father's role as spymaster and assassin. He's never been sure if he was as satisfied with an unknown behind the scenes role as his father was.

Tony Podrist

Tony is a small time hood who used to work for the Romano family. Always looking for a quick scheme, he decided that prudish Vittoria Romano would make a good meal ticket.

Christopher Barkley

Mustering his oily charms, he seduced her and vowed his undying love. Few others in the Romano family were fooled, though, and he was summarily exiled after her father discovered the affair. He's still seeing her on the sly, though, and he figures they'll get back together once her dad kicks off.

Antonin Cormyr

The leader of the Las Vegas Casino Owner's Association (aka the Vegas Mob), he's a shrewd and powerful man. He and Lorenzo have long had a (mostly) cold war over who would control the underworld throughout the American southwest. He honestly regrets Lorenzo's impending retirement since he loses the opportunity to defeat him once and for all. At least this will give him time to focus on the damned upstart, the Ghost.

Winston Maru

He plays Kobayashi to the Ghost's Söze (for those who've seen *The Usual Suspects*). To most people, he's a corrupt businessman who handles a shipping business of mixed legality. Actually, he's one of the Ghost's most trusted regional directors and one of the few who is privy to his master's identity.

Angie Aquino

A journalism student from a local university, she's from a sheltered and repressed background. She grew fascinated with the "bad boy" lifestyle of the local hoods and took to hanging around with a poor crowd. Once she found out the Club was a popular hang-out for all levels of mobsters, she practically moved in. She tells herself she's working on a thesis project, but she really just loves basking in the dangerously romantic lifestyle of the mob.

Ghost Traitor

He used to be a third-tier employee in the Ghost's organization reporting to one of Maru's assistants. He did a good job, though, and he was promoted to be an assistant to Maru's counterpart in Louisiana. From here, he helped direct the operations of the New Orleans mob. His new position gave him much broader access to the Ghost's secret files, though, and he saw something that drove him nuts. He decided to destroy the Ghost - and jail

wasn't good enough. He decided to rat his master out to his worst rivals, the heads of the Romano and Cormyr families. He was terrified that anyone he contacted might be in the Ghost's employ, though, so he insisted on delivering the files in a face to face meeting with high ranking members of the Families.

Vegas Renegade

A mid-level member of the Vegas mob, he always nursed a secret hatred of the assassin who killed his brother. That assassin worked for the now defunct San Antonio mob and is now retired. Most of the time, she is hidden where the renegade has never found her, but she always visits Dallas on the same date each year. Her protection has always been too good for him to get her. He was bought by Emilio Romano in exchange for a promise of the assassin's death. He stole the FBI code books from Vegas and left useless fakes behind in their place. Once Emilio died, though, he and his counterpart in New Orleans decided to complete their deals on their own.

New Orleans Renegade

His grandfather stole a load of Nazi gold and art. It was hidden in a bank vault until it would "cool off" enough to be marketable. Before he could redeem it, though, the grandfather died. The son sold much of his grandfather's collection of sculpture - not realizing the key to open the vault was hidden inside one of the pieces. After finding his father's journal, he attempted to regain the statue - a grotesque piece depicting a demonic pig - but he never succeeded. The renegade carries on his father's project of trying to regain the family's fortune. He traced the statue to the Romano family, and his price for betraying New Orleans was that Emilio had to give him the statue. He explained it was an old family piece he wanted for sentimental reasons. He stole the NoC reports to give to Emilio, but got stuck when the old man was murdered.

Whistleblower

An aide worked for a Texas state senator, she stumbled onto her boss' dealings with the New Orleans mob. He had taken large bribes to arrange for legalized gambling in Dallas - under

Christopher Barkley

New Orleans' control Outraged, she threatened to expose him in the press, and he had a hit placed on her. She realized the people she could most count on being against the deal were the Dallas mob, so she called her brother and asked him to arrange a deal. If they would broker her protection from New Orleans, she'd give them the evidence.

Denver Negotiator

A representative of the Denver mob, he is in Dallas to bid against the Romanos to sell a load of forged documents to the Mexicans. He's also been sleeping with the Mexican negotiator's teenage daughter.

Dear Spy:

It is time, once again, to dust off your super soaker and break out your fake mustache. It is time for another **Spy** game. This game will be held in Dallas, and your Spymasters will be Christopher Barkley and Kate Magruder. Those of you who think you know what the **Spy** games are can skip the next paragraph. If you're wondering "what the hell is he babbling about?", then you should read it.

The **Spy** games are, in essence, a live-action role-playing event. Traditionally, players are organized into teams with vaguely James Bond-ish affiliations. For example, you might be assigned to a team of CIA agents. Your mission might be to meet with representatives from a Chinese pro-democracy group and exchange a mysterious briefcase for the location of the Chinese nuclear launch silos. Other groups involved might be a cabal of renegade ex-KGB officers, a Columbian drug cartel, and a group of tourists from Duluth. Since this is a live-action event, you would actually meet with these groups at various locations around town. Much of the game is spent trying to figure out the real identities and purposes of the other groups so you can figure out who to trust. A game generally starts on a Saturday morning and is wrapped up by late evening that same day. Combat, when it occurs, generally involves squirt guns, water balloons (grenades), and blunt "knives".

READ THIS PARAGRAPH, even (especially!) if you've played in previous **Spy** games. Kate and I have gone completely mad after ingesting questionable Italian food. We're making some **BIG** changes in the usual format of the games this time around. We don't know if it's going to work out or not, but we're optimistic. We'd like you to come help us try things out. Below is a list of some major changes you should be aware of when deciding if you want to play or not:

- **New genre** Most of the games have drawn their inspiration from James Bond. For the game we ran in November of 1996, we took a side trip to visit the *X-Files*. This time, we're going to aim for *The Godfather*. Cops, crooks, politics, and

corruption will dominate the plot. Few to no national intelligence organizations will be running around.

- **Characters** Unlike most (all?) previous games, we're going to have highly detailed characters with personalities, histories, and styles. We're not going to turn this into a D&D game with a lot of stats and modifiers. However, all players will be given a character bio. This will tell you your name, personality, relationships with other players, and objectives. We'll try to do a good job matching player interests up with characters, but this does impose some outside requirements on your activities. You could look at this as stifling your creative side, but we'd like to present a different interpretation. In essence, Kate and I have written the first half of a novella. It has several dozen characters (of varying complexity and importance) who are in the midst of a great many activities. Right around chapter six, we're going to hand them over to you. You should read what you did during chapters 1-5, get your head around the character, and then try to write the ending in your favor. You have to stay within the bounds of the character, but you're allowed to interpret it and make your own choices once the game begins. We'll give out the bios a week or two before the game so you can think about your handle on the character and talk to us about what we were thinking when we wrote it.
- **No teams** Well, we don't mean that literally. Most of you won't be out there on your own for the whole game. (Well, one or two of you will...) What we mean is that you will be playing an individual character with individual goals. You may find that your goals are tightly compatible with those of your teammates, or you may find that you and they want very different things. For example, if you were assigned to a committee, you wouldn't necessarily become soulmates with the other members. You might come to despise them and want to change the direction of the discussion to your interests at the expense of theirs. Your loyalty to your team should be based entirely on your evaluation of your character's personality and how much the team is advancing your goals. Feel free to change to

another team if you think you'd be better off there. Try to decide how much you can rely on your teammates in a crunch. Or just shoot them.

- **Pre-existing relationships** Most of the characters in the game have lived in town for at least a few months. Many of them are known to one another before the game begins. For example, you might be Lenny the Snitch. You're a small-time crook who hangs out with a gang of smugglers. You regularly get paid by the cops to inform on the local underground. You and the smugglers already know each other, have an opinion of each other, and know where to find each other. The same is true of you and the cops. What happens if the smugglers find out about the cops is your problem. Part of your briefing packet will be mini-bios of those characters you know and what your relationship to them is.
- **Low violence** Now, we're not saying it's not going to happen. However, unlike the case of a CIA team out to save the world who are leaving town the next morning, you have to deal with the people around you. If you shoot somebody, you'd better be prepared to get busted for it six months later. To reflect this fact, violence will be highly discouraged. In general, most of the characters are either "legit" people who don't go around shooting their enemies or "businessmen" who know that corpses don't make you any money. Heavy weapons will be banned (sorry Brian!). Light weapons are permissible when appropriate. A few characters will even be - **gasp** - unarmed! This game is more about role-playing than combat.
- **One life to live** That's right. Just one. If you get dead, then you're dead. This should discourage random gunplay. On the other hand, if someone finds out your darkest secret, dead men really **don't** tell tales in this game.
- **No meets** Again, we don't mean this literally. There are some scheduled events during the day, and you may get ordered somewhere by your boss/contact/whatever. However, you'll have a totally unprecedented level of freedom to choose your own course. Want to go meet with the cops? Phone them up,

Christopher Barkley

name a place and time, and go. Prefer to lay low? Go for it. Want to divide up your team and tail four different people? Knock yourselves out (but do you really trust your teammates to report back?). To facilitate this, there will be a central messaging service run out of home base. Details will follow later.

Ok, that's that. Aside from changing everything, we've left all the rest alone. We hope we haven't scared you off. We have hundreds of kilobytes of flat text documenting character bios and plot threads. We figure this is either going to be a massive triumph or a total disaster. Either way, it should make for good storytelling later. Want to give us a chance?

Great! Glad you're interested. Now, there is one more negative thing we need to bring up: **If you say yes, please mean it!!**. In the 11/96 game, we had **30%** of our "committed" players drop out in the seven days before the game. This was a disaster which required massive player reassignments, the dropping of a complete team (with resulting damage to the game balance), and a week of hysterical recruiting efforts. If you say you want to play, then *please* mean "I'll be there unless a disaster comes up" and not just "I suppose I'll come unless I think of something more interesting to do." If you can't make at least a semi-firm commitment, warn us so we don't assign you to a critical role. Given the delicate balance of characters in this game, it will NOT be possible to tear some of them out at the last minute.

Enough gloom and doom. We have not yet picked a final date for the game. As usual (we didn't change **everything**), the game will begin on a Saturday morning and run until sometime in the evening. A post-game wrap-up party will allow everyone to compare notes. Please rate each of the following weekends as:

- 4 - GREAT! I'm can make it
- 3 - I'm probably still going to make it, but it's not my 1st choice
- 2 - Not so good... might make it, might not

- 1 - No good at all. Count me out.

March 7

March 14

March 21

March 28

April 4

April 11 - note! Easter weekend

April 18

April 25

We're still recruiting, so if you have friends you think would do well in the game, get in touch with us. I'll handle the communications (just to avoid crossed wires), but don't hesitate to ask Kate anything at all about the game.

If you can't make it at all, that's too bad. Please let us know and, we won't pester you anymore. I realize most or all of the out of state people will have to pass, but we wanted to make sure you knew you were welcome. If you are coming in from out of town, we may be able to help arrange lodging.

Best wishes, Christopher and Kate

Christopher Barkley

A House Divided Casting Quiz

Greetings, Spy.

This survey is designed to help us cast you into a role you'll enjoy during the Spy game. This is only being sent to people who have committed to playing the game on 4/25/98. If you haven't gotten a copy of this test, then **you're not in the game!** This means that if you have a roommate, spouse, or friend who wanted to play, make sure they got this survey. If not, they slipped through the cracks and need to get in touch with us.

Just answer each of the questions on the test and then mail it to [<barkley@cirr.com>](mailto:barkley@cirr.com). Make sure your answers are distinct from the original questions.

Most of the questions relate to what kind of character you would like to play. We'll look over the answers and select a character that seems to fit your desires. Once we've cast you, we'll send you a bio of the character and go from there. You can take a couple of days to think this over, but please answer as soon as you get the chance. We can't really progress any further until we get everyone put into their pigeonholes.

- **DECENCY:** Do you want to be a good guy or a bad guy?
More specifically, please rate the following according to:
3-great, 2-ok, 1-not interested.
 - Purely good, innocent, possibly naive
 - Good in a hardboiled, seen the evil and rejected it way
 - Genteel evil, polite, dignified, merely unethical in methods
 - Openly evil, vulgar, villainous, violent
- **TREACHERY:** Are you willing to play a character who might betray those who trust him/her? This might mean being a "double agent" on another team or just stabbing your allies in the back.
 1. That's just not me

2. Hey, if the situation calls for it....
 3. Yeah! Bring on the suckers!
- **SOCIAL:** Some people will be part of teams who will travel and act as a group. Others will be on their own except when meeting with other players. Please rate according to: 3-great, 2-ok, 1-not interested
 - A real team player - let's all be lost together
 - Couple - give me one good partner and we'll rule the world
 - Lone wolf - who needs those other losers?
 - **SIGNIFICANCE:** Like any movie or play, some roles are bigger than others. A big role means that you'll be more critical to the plot. This will likely involve more complex characters, more detailed histories, and more people who want to talk to, ally with, or shoot at you. If this sounds like more work than you're interested in (or if you're new to these games in general), you might want to stick to a supporting role where you can play without having everybody staring at you all the time.
 0. I'm one of life's extras; let me keep my head down
 1. Every hero needs a good sidekick; every villain needs henchmen
 2. Baby, a star is born!
 - **STAFF:** The game requires some people to be what we call "staff players" (also sometimes known as NPCs). These are people who have a character but are part of the background plot. As a staffer, you would be given a character bio, but you would not have total freedom to act on it. The game designers would dictate some of your opinions and choices to you. A staffer should not be concerned with "winning" and may actually be doomed to failure or death by the plot. On one hand, this is easier than being a player because you don't have to worry about figuring out what's going on and trying to win. On the other hand, it can be harder since you have to convincingly role play a character while still doing what the staff told you to do. New players should probably avoid staff roles. So, do you want to be staff?

0. Heck no! I want to PLAY in the game.
 1. I'll guess I'll do it if you need more staffers
 2. Don't make me go out there! I'm a born NPC...
- **LEADERSHIP:** Some characters are written to be masters, and others are sheep. A leader might be a titular boss like a superior officer or an employer. However, even groups without a boss will wind up with some people making the decisions and some people following them. Which kind of character would you rather play? As a leader, you'll have people who expect you to provide motivation and direction to the day. If this sounds tiring or frightening, you might prefer to put in your two cents and then let the noisy people duke out which way to go.
 0. Baaa! Baaa!
 1. I don't want to be the boss, but I've got my own mind, y'know!
 2. I will rule them all! BOW before me, you maggots!
 - **VIOLENCE:** All in all, this will be a low conflict game. Still, you've got enemies, you've got squirt guns... it could happen. Some characters are more likely to be in violent situations than others. Which isn't to say the less-likely can't defend themselves if necessary.
 0. Moderate violence is ok by me.
 1. Light violence, please. I'd rather role-play.
 2. No violence expected. Some of these will be UNARMED.

Please note that there is no "massive violence, kill 'em all" category. This is to be more in favor of roleplaying than water balloon tossing.

- **ACHIEVABILITY:** This game should be thought of more in terms of "a day in the lives of these characters" than "one day to make or break everything". As a result, some people will be pursuing long term goals that may not be achieved in a single day's playing. They must content themselves with making

incremental advances while avoiding pitfalls. Others have more direct needs that can be easily stated and potentially achieved during the game.

0. Sounds wishy-washy... I wanna be able to WIN!
1. Well, as long as I have something to work towards...
2. Just give me a rich, detailed character, and I'm good to go.

Now, here's the second part of the casting questions. There's not a character who meets every one of the above combinations. We'd need more than 6,000 characters even if they were all different. What we want you to do now is rate how important each of the above is to you. That is, if it's vitally important that not have to betray someone, but you don't particularly care about the violence level, you'd rate TREACHERY as more important than VIOLENCE. Please rank the following:

- DECENCY
- TREACHERY
- SOCIAL
- SIGNIFICANCE
- STAFF
- LEADERSHIP
- VIOLENCE
- ACHIEVABILITY

This ends the casting quiz. We do have a couple of special questions, though.

Spouse alert! We think it's amusing to kill the ones you love, so we try to separate spouses and other well-known couples. If this is going to cause a problem for you (i.e. "If I can't be on the same team as my boyfriend, I won't play"), just let us know. We'll try to accommodate you.

Christopher Barkley

The past several games have had a commemorative t-shirt made. Do you think you'd be interested in having a shirt from this game? This is NOT a commitment to buy... we're just trying to get a feel for the interest level.

Would you be willing to pay an activity fee for this game? This is NOT a promise to pay... we're trying to get a feel for how much we can blow on props.

None I'm just along to have fun

\$5 Gosh, what *nice* Kinko's lamination

\$20 You rented me a beeper? How seet!

\$500 Meet your contact at the base of the Eiffel Tower...

Do you have a mobile phone (that you'd be wiling to use in the game)? This is in no way a requirement to be a player. We just try to make sure most groups have at least one phone with them so we can get ahold of people.

If you're coming in from out of town, do you have a place you can stay? If you're local, would you be willing to have an out of town player crashed on your couch? Please make your own arrangements as much as possible, but we'll try to help out in a pinch.

That's it. Don't show your answers to anyone else... it could give away your future character's secrets. Just double check that anyone you think is in the game has actually taken the survey.

Best wishes,
Christopher and Catherine

Journal of Virtual Realities, Interactive Dramas, and Literary Constructs

**A Multi-Discipline Peer-Reviewed Journal of
Scenario-Based Theatre-Style Interactive Drama Freeform
Live Action Roleplaying Games**

Call for Papers

The *Journal of Virtual Realities, Interactive Dramas, and Literary Constructs* is an online peer-reviewed journal on scenario-based interactive drama freeform live action roleplaying games which provides a forum for serious discussion of live roleplaying game theory, design, and practice. The journal is published regularly. The journal provides a forum for the discussion of any of the various scenario-based theatre-style live action roleplaying games, freeforms, and interactive dramas and invites contributions in all areas of literature, theory, design, and practice for educational, entertainment, and recreational roleplay. Formal and informal essays, articles, papers, and critical reviews are also welcome.

This is a peer-reviewed journal that may include formal papers and informal essays for and by the roleplaying community from a wide variety of disciplines. The focus is general enough so that authors should feel comfortable submitting material of either a formal or informal nature, albeit all submissions are peer-reviewed and should be appropriate to a serious and thoughtful discussion of that type -- we encourage articles, essays, and formal papers on all manner of live roleplaying, freeform, and interactive drama-related topics. Discussions of related ludology,

Virtualities

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techniques, and good solid critical book and roleplay scenario or event reviews are quite welcome as well. As this is a multi-disciplinary journal, material related to a wide range of scenario-based learning, social psychology, critical theory, performance studies, popular culture, design, and more as they intersect with the interactive drama are also welcome. Pure design pieces related to scenario construction and review are also encouraged. Each issue will showcase one to three longform or four to six shortform interactive drama freeform live action roleplaying scenarios; creative scenario submissions of this type are very sought after. Scenarios for submission should include a section of self-reflective critical thought and formal designer's notes that discuss issues related to the creation of the piece as well as a formal section which reviews the author's performance experiences with the scenario.

As an international journal, the language of publication is English. Submissions are accepted throughout the year.

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**A Multi-Discipline Peer-Reviewed Journal of
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Roleplaying Games**

Notes for Contributors

The *Journal of Virtual Realities, Interactive Dramas, and Literary Constructs* is a peer-reviewed journal which publishes one volume per year in an ongoing rollout schedule based upon acceptable submissions. Both *Microsoft Word* (6.0 or above) and txt files are acceptable. Once received, manuscripts will be sent to reviewers immediately.

1. Manuscripts submitted to *Journal of Virtual Realities, Interactive Dramas, and Literary Constructs* should follow the style sheet of the current *MLA Handbook* as appropriate. Scenario submissions may use informal formatting conventions as long as they stay within the guidelines here.
2. If your submission has notes, please use footnotes, not endnotes.
3. The font used is *Times New Roman* (11pt) – creative pieces, such as scenarios, may use other font sizes but should stay within the same font type. If you use a special font that is non-system, you

*Call for Papers
Guidelines for Submission*

must include a copy of the font file with your submission. Please do not use columns in your piece.

4. Use a separate sheet to include your name, title, affiliated institution, and contact information (email) as well as a brief author's biography of 150-250 words to be included in the contributor's notes.
5. Include a brief summary or abstract of the submission.
6. If you use illustrations or photographs, you must include all pertinent information as well as statements of permissions and copyrights to demonstrate you have the rights to include the images and that they may be published within the Journal of Virtual Realities, Interactive Dramas, and Literary Constructs under the same online and print rights as the accompanying paper. In the event of rights disputes, the author is responsible and liable for any material included in that author's submission.

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The journal is published online at <http://www.interactivedramas.info/journal.htm> in special press format using pdf file media.

Submissions may be sent by regular mail to:

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Please include hardcopy and disk for regular mail submissions. You may also send submissions in electronic format to Brian David Phillips, Associate Editor, ***Journal of Virtual Realities, Interactive Dramas, and Literary Constructs*** at phillips@nccu.edu.tw via email.

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