

# STAR WARS®

## Style Guide

### **Version 2.0, August 1994**

The *Star Wars* Stylebook is your bible to writing for West End Games' *Star Wars: The Roleplaying Game* and all its supplements, including the *Star Wars Adventure Journal*. Read it. Use it. Live and write by it.

This stylebook contains several sections covering many aspects of writing for *Star Wars* and West End. As always, the *Star Wars* editors here at West End Games are willing to work with you as long as you are well-prepared to work with us, knowledgeable about *Star Wars*, willing to consider suggestions and criticism, and work to our specifications.



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# Chapter One

## What We're Looking For

West End Games is always looking for exciting new products for *Star Wars: The Roleplaying Game*, including articles for the *Star Wars Adventure Journal*. West End invites previously published writers to submit brief proposals for products they want to design. We are always looking for new products to fit all our formats.

West End Games' *Star Wars* products come in a variety of forms. If you are new we would like you to try your hand working at a smaller, less complicated project for the *Star Wars Adventure Journal*. The *Adventure Journal* is a journal-style, digest-sized book, allowing for short articles, adventures and essays under 10,000 words. This format is recommended for beginning authors.

Most game products are large format books beginning at 96 pages long (about 45,000-60,000 words). Some products are suitable for several authors to contribute to (such as the Cracken's-style books).

Notes, tips and general rules for writing to each of these formats are given later on in this stylebook.

### Star Wars Eras in the Game

*Star Wars* products are set between the movies (what we call the "Classic" *Star Wars* era), or between the end of *Return of the Jedi* and the end of Timothy Zahn's novels (what we call the "New Republic" era).

At this time we are not considering proposals set before the movies. We may consider proposals set after the events of Timothy Zahn's novels, but we have a strong preference for products set from the end of *Star Wars: A New Hope* through *The Last Command*.

### The Star Wars Adventure Journal

The *Star Wars Adventure Journal* features short articles, typically in the 3,000-10,000 word range. If you intend to work on a *Journal* article, please send in a proposal and sample.

The *Adventure Journal* includes a wide variety of articles, including, but not limited to:

- Short adventures
- Wanted By Cracken (in the form shown in the sourcebook *Wanted by Cracken*)
- Cracken's Rebel Field Guide (in the form of the supplement of the same name)
- Cracken's Rebel Operatives (in the form shown in the *Cracken's Rebel Operatives* supplement)
- Scout's Dispatch (information and adventures pertaining to scouts)
- Smuggler's Log (source material for smugglers)
- *Star Wars Miniatures Battles* scenarios, rules variants and articles
- Source material articles detailing new settings, characters or situations
- Game-related fiction — short stories, which *must* include game-style write-ups of the characters, planets, locations, ships, and equipment. There must be as much game material as fiction. Please note that this area is *extremely* competitive — new authors are advised to start with other projects.

### Adventures

Most adventures appear in the *Star Wars Adventure Journal*, although some adventures are included in other sourcebooks.

Usually, when people think of writing for a game line, they think first about writing adventures. Our adventures have certain things in common. Adventures should be action packed. Characters should be allowed to meet colorful villains and allies, and have a rousing good time! Interesting and dramatic conflicts are essential. Combat is important to *Star Wars*, but adventures need a lot more — give the players reason to use their *Knowledge*, *Technical* and *Perception* abilities. Less linear adventures are good too — give the players a neat place to explore while the plot unfolds.

## Supplements and Sourcebooks

More and more gamers are craving source material for game worlds over new adventures. Gamers want new ships, settings and characters to integrate into their own campaigns. Most of West End's products for *Star Wars* are sourcebooks and supplements.

Supplements include equipment guides, galaxy guides, world books, and other similar books (all the *Galaxy Guides*, *Wanted by Cracken*, *Cracken's Rebel Field Guide*, and all the *Planets of the Galaxy* books are supplements).

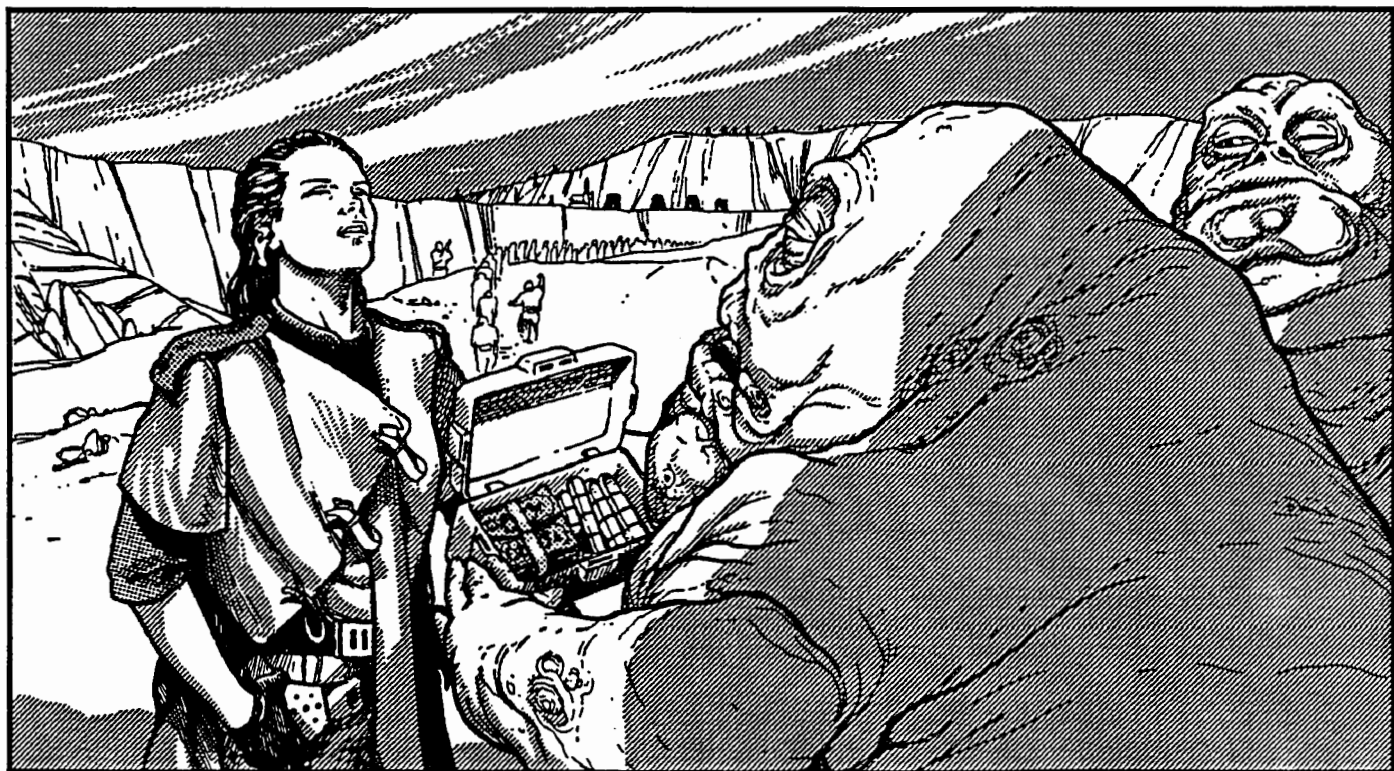
Sourcebooks are the major benchmark products for *Star Wars*, and are much larger and more complex undertakings. Sourcebooks are normally

128, 144, 160 or 176 pages.

Here's an idea how many words are involved in each size product we publish:

- 96-page supplement = about 50,000 words
- 128-page sourcebook = about 60,000 words
- 144-page sourcebook = about 70,000 words

If you are a first time author or if you have had little or no contact with West End before, stay away from writing a proposal for a sourcebook — start with something for the *Journal*. Not only is a sourcebook a giant product, but it is something we have to be very careful publishing. An adventure for the *Journal* with a few "game interpretations" is different than a sourcebook with *mistakes*.



# Chapter Two

## Doing Business With Us

As an author, you will be required to write to West End's specifications. While West End allows its authors as much creative freedom as possible, West End reminds you that this is also a business. Authors must produce high quality materials that are consistent with previously published materials in a limited amount of time. West End works with authors who approach writing in a serious, professional, and dedicated manner.

### Let's Work Together

**Please Be Cooperative.** The writer and editor are collaborators on each project — for a project to succeed, they must work as a team. This should be a positive relationship with the end result being a product that is of higher quality than if either had worked alone.

However, when push comes to shove, the editor is held accountable by West End management and Lucasfilm for anything that comes through the editor's office. Therefore, the editor has the final say in any disputes regarding editorial matters — remember, it's the editor's job on the line.

**Be Professional.** Please be sure everything that passes across West End's editorial desks is the best it can be — from cover letters to final manuscripts. Proofread and spell-check everything. Also, always include a cover letter with anything you send us, telling what exactly we should expect to find in the envelope. And don't forget to include your address and phone number. Please note: computer printouts that aren't separated are not professional.

If you want a response to your submission or correspondence, include a self-addressed, stamped envelope. Please do not call too frequently with questions. Save them up and discuss them in a phone call once every week or two.

**Be Honest.** While sometimes the editor and writer relationship is a little adversarial, the editor's job is to help you. And more importantly,

when things go wrong, the editor is your liaison with the game company.

Your editor is supposed to answer questions and otherwise provide reasonable assistance when you work on a project. An editor can do a lot to help the writer out when things go awry, but only if the writer keeps the editor informed of what's going on.

Things go wrong — it happens to the best of us. There's nothing wrong with that. However, you *must* inform the editor when you are having problems as soon as you are aware of the problem. It's not easy to admit that you will be late — but it's a lot better than not turning in a project at all, not getting paid for it, and probably not getting any more work from West End.

Together, we can continue the high standards set for the *Star Wars* game line.

### Previously Published Writers

West End Games does not accept unsolicited proposals, outlines, manuscripts or other creative material; if we receive such material, we return it to its author unread. West End Games only solicits material from previously published writers.

If you have received this *Star Wars* Stylebook with master copies of the Submission Release and Assignment of Copyright, you have also received an invitation to write for West End Games and *Star Wars*. Therefore, your ideas for *Star Wars* game projects have been solicited.

Published writers includes any whose writing experience includes articles for high school, college and professional newspapers and magazines, work for fanzines, novels or contributions to books.

West End must keep some record of what a writer has published in the past, so we ask that you send a bibliography of your published work, as well as samples of any previously published articles. You should also update this bibliography and any samples periodically (about once a year is fine if your work is published often).

## The Submission Procedure

The submission procedure follows several steps:

- **Step One: The Proposal** — Here you describe your idea in a few pages, include a sample of your writing for this project, and sign several important documents: the Submission Release and the Assignment of Copyright.
- **Step Two: Reviewing the Proposal** — At this stage we evaluate your proposal and discuss with you what could be improved. If accepted, you are issued a Writer's Agreement which you must sign.
- **Step Three: First Draft** — Here you actually write the project and send it in with your Writers Agreement and another Assignment of Copyright. Along with your first draft you include illustration suggestions and sketched diagrams. All materials you write (including the draft and illustration suggestions) will be in both hardcopy printout and on disk in either Microsoft Word for Macintosh or IBM ASCII.
- **Step Four: Final Draft** — The editor critiques your first draft and tells you what needs to be changed, edited and improved. Then you submit your final draft in hardcopy and computer disk.

### Step One: The Proposal

**Summary:** With each proposal, send in:

- Cover Letter.
- 2 Submission Releases
- 3 Assignments of Copyright
- 1 copy of the Proposal
- 1 sample of your writing, 500 to 1,000 words long
- Bibliography (if you have never worked with us before)

Proposals are three-to-five-page, typed, double-spaced descriptions of your idea. Include a cover letter that tells us a little about your writing experience.

In your proposal, include a working title, the overall purpose of the product or article, manuscript length, what you want to include in the product or article, and, in the case of adventures, a believable plotline we can follow. Detail (briefly) major characters, devices (both real and plot), motivations, and other elements of your idea. Don't leave out any important bits of information. If you write us saying, "And then the Rebels come across the big surprise ending!" and don't tell us what the ending is ... well, we'll assume you don't know. We need to know what you plan to write before we can give you a contract.

Tell your story simply and cleanly, avoiding

embellishment and "selling points." If you want to "sell" your proposal (which is not a bad idea), do so in your cover letter. Also, tell your story in a neutral voice — not "to West End," "to Lucasfilm," or "to the editor." When writing the proposal, remember that it is read by several different people who all have a working knowledge of the game line you are writing for.

Also send us two or three pages of sample manuscript from your proposal idea (about 500 to 1,000 words). This gives us a good idea of what you really mean. It shows us that you have a good idea of what you are going to do. Finally, it lets you impress us with your writing style and clean grasp of our product presentation.

Don't send us your only copy of a proposal! The mail may mangle or lose it, the editor who is supposed to look at it may take it home or lose it, or it may get lost in the mountainous piles of paperwork littering editors' desks (from the stories we've heard, maybe all three). Besides, if you get a call from us later, you'll want to have a copy in front of you to remember what you promised us in the first place.

Include a self-addressed, stamped envelope (SASE) with your proposal. While we are not desperate for stamps, this reminds the people looking over your proposal that they need to send back an answer soon and it insures that your address and the postage are correct. Without a SASE, you may not get a response for a while ... if at all.

If you wish confirmation that materials have arrived, please send a self-addressed, stamped postcard with your submission or send your material by registered mail.

Some proposals — especially those for large sourcebook projects — take a while to get past the editor. We don't always have a lot of time to look at proposals, and when we do, we have to keep our production schedule in mind when figuring what products we can produce when, and what we want those products to be. Many times an editor seeks out an author to write a particular project.

Proposals for the *Star Wars Adventure Journal* have a much faster turn-around time, as the *Journal* depends on a steady stream of article proposals.

### Submission Release Form

Before you do anything else, go out and photocopy the Submission Release and Assignment of Copyright forms!

West End Games does not accept proposals, outlines, manuscripts or other creative material without 2 copies of the Submission Release and 3 copies of the Assignment of Copyright. If we receive such material without the proper docu-

ments signed and fully completed, we return it to its author unread. These are Lucasfilm's rules, and you must follow them if you want to write for *Star Wars*. If you send us something, there is always the danger that someone else will send us something very similar (we have received dozens of proposals for a Corporate Sector sourcebook, or a Tatooine galaxy guide; we can only use one person as author). West End doesn't steal ideas from authors. We need every good author we can get. If someone has a great idea, we are going to use them to write the book if at all possible.

This form makes sure that you understand this. Basically, it means that we have your permission to review your work and respond to it. And, if we have something already in the works that is similar to what you are proposing, you understand that and won't take us to court. This is more to show that *you* understand your rights than to protect us, but it does work both ways.

**"Where Do I Sign?"** On the Submission Release, you must fill out the Title of Materials (the working title of your proposal) and the Form of Materials on page 1 ("Proposal for *Star Wars* Project/Article" should do). On page 3 you must sign on the line marked "Signed" and fill in your complete name and address with the date of signature. One copy of this document will be returned to you.

### Assignment of Copyright

Along with one copy of your proposal and 2 signed copies of the Submission Release, you must sign and complete 3 copies of the Assignment of Copyright. This document acknowledges that you sign all rights to the material in your proposal to West End Games, who in turn assigns the rights to Lucasfilm. We nor Lucasfilm cannot review any proposals until we receive the Assignment of Copyright.

Please note: even if a proposal is rejected, West End Games and Lucasfilm still own it. Read your Assignment of Copyright carefully.

Another set of Assignments of Copyrights is required when you submit your Writer's Agreement or your first draft (whichever happens first). In this second Assignment you sign West End (and then Lucasfilm) your rights to the manuscript form of your project. Once again, West End Games and Lucasfilm cannot review manuscripts until we receive these second Assignments of Copyright.

**"Where Do I Sign?"** On the Assignment of Copyright, you must fill out the first few lines of page 1, including the date, your name and address. You must sign the Assignment of Copyright on the line marked "Artist" on page 4. On page 5 of the Assignment of Copyright, marked

Schedule A, you should fill in the working title of your proposal and write in under Description of Work: "Proposal for *Star Wars* Project/Article" or "Manuscript for *Star Wars* Project/Article," depending on whether you are submitting the Assignment of Copyright with your Submission Release or your Writer's Agreement respectively. One copy of this document will be returned to you.

## Step Two: Reviewing Your Proposal

### Summary:

- We may accept or reject the proposal or require you to revise your proposal.
- If your proposal is accepted, you will be issued a Writer's Agreement, which will outline deadlines and payment terms.
- If you have any questions, call the editor in charge of the project.
- While you are writing your first draft, it's not a bad idea to call in once a week (at most).
- If you are writing a full-length book (96 or more pages), you must send in a preliminary draft consisting of 20 to 25% of your manuscript at least six weeks before the first draft is due. It gives West End a chance to request changes well before revisions become a problem.

Once we receive approval for a proposal, we let you know and write out a Writer's Agreement for you. (Of course, we also tell you if the proposal was rejected.) The Writer's Agreement determines your pay and your deadlines.

### Writer's Agreement

The Writer's Agreement is your contract with West End Games for production of a manuscript for a supplement or *Journal* article. The agreement details first and final draft deadlines, pay rate, pay schedule, and what exactly is expected of you. Read the Schedule A sheet very carefully, as it reminds you that your submission must be on disk and hard copy, must include illustration suggestions, must follow your proposal, must be a certain number of words, and must be consistent with *Star Wars* and other *Star Wars* materials from West End Games.

You will be sent Writer's Agreements when West End commissions you to undertake a project — usually soon after the proposal is approved. Read the contract carefully.

**"Where Do I Sign?"** Sign in the space indicated on page 4, including the date and your Social Security number. Send both copies back to West End — one copy will be returned to you.

## Step Three: First Draft

**Summary:** When you submit your first draft, you must send in:

- Your 2 Signed Writer's Agreements
- 3 Assignments of Copyright
- First draft on hardcopy printout and on disk (in Microsoft Word for Macintosh or IBM ASCII text files)
- Illustration suggestions on disk and hardcopy printout
- Diagram suggestions and sketches

Your editor reviews the first draft, forwarding the illustration suggestions and diagrams to the art department.

The editor reads your draft and lets you know what you need to do to improve it. This comes in the form of a letter and/or phone call. You must implement all changes asked by your editor, or work out a compromise with your editor if there's something you disagree with. If you have any questions or concerns about an editor's changes, call the editor to discuss it. However, remember that the editor has the final say.

### Illustration Suggestions

*Star Wars* products are filled with diagrams, maps, and illustrations which enhance the project and make it visually appealing. As part of an author's first draft submission, they are required to include diagrams and a list of illustration suggestions.

You know those pictures in the book? Well, writers describe them before they're ever sent to an artist to illustrate. The more concise your description, the more likely it will look like what you, and the editor, want. Be vague, and the artist will *never* do what you want. Don't think "oh, whatever the artist comes up with is fine" — because it isn't, and never will be. Describe what you want and you'll get it. You won't get a second chance, and once the editor sends illustration suggestions to an artist, the author has little control over how a project is illustrated.

Usually, an illo suggestion should be about 50 words (more or less, depending on the detail). Include character descriptions, background, scenery, and any other details that should be in there. If you don't, it won't be there. And if you don't say what you *don't* want, it will be there.

Here are some tips and concerns you should keep in mind when writing illustration suggestions:

**Ideas.** Leaf through your manuscript. Come up with ideas from what you say there. Then write it out. Do *not* say, "just like the scene described on page 4." The artist will not read

your manuscript, and the whole reason you are doing the illo suggestions is to get *your* interpretation — not the editor's. If a scene is described very precisely in the text, duplicate that text in your illo suggestion.

As a general rule, make one illo suggestion for every 1,500 words in your manuscript.

**Character profiles.** Character Profiles *have* to be specific. Describe the species and demeanor of the character, as well as his or her gender, clothing, equipment, and anything else notable. Make *certain* the illo suggestion matches the character.

**Don't worry about final illustration sizes.** However, you should be conscious of the fact that there can be only so many full-, half-, and quarter-page illos in a book. Don't describe every illo as if it were a full-pager. The artist may have to try to cram everything into a smaller panel, and then it won't look right. Some illos should have less going on in them than others. If you want to make size recommendations, go ahead.

### Diagrams

Two rules: get diagrams to us as soon as possible (upon first draft turn-in — no later), and make sure the editor can understand them.

This means not only sketching the diagram and labelling it, but also writing up a description of the diagram to be included with it. We realize that you aren't graphic artists (most of you), but for that reason you'll have to use words to make up for the diagram's simplicity. Draw the diagram and label it as closely as you can to what you want it to look like, but then take a page of paper and type out a description of what the diagram is and what it should look like. Include "background notes." If you call the diagram "Joe's Bar," but don't tell us anything more, the artist doesn't know whether it is a seedy, run-down joint or an upper-class establishment. Not even if you draw little bits of trash around the area.

Keep copies of your diagrams. They get mangled and lost sometimes.

## Step Four: Final Draft

**Summary:**

- Send in final draft on paper and on disk

You have 30 days from acceptance of the first draft to revise and submit your final draft. If you run into scheduling problems, let your editor know! Once you've submitted the final draft, the editor corrects grammar, revises some areas, corrects new problems or problems you didn't correct, fine tunes the manuscript, and formats the manuscript. From here on out there isn't much to worry about, although the editor might

contact you for some clarification, or to ask you to revise certain sections.

## Payment

West End only pays flat fees — West End doesn't pay royalties. Also, once a manuscript has been submitted for Star Wars, Lucasfilm owns all rights to the characters, places and things in the material (read your Assignment of Copyright for details ...).

West End has several types of contracts. Beginning authors and those writing for the *Star Wars Adventure Journal* are given "on-spec" contracts. With an "on-spec" contract, the author is paid upon publication of the manuscript. As authors gain experience with us, contracts typically pay upon approval of first draft and final draft. As you might expect, the larger the book, the more money the author is be paid.

If you do not work to West End's specifications, your editor's specifications, and the English language's specifications, the editor has the right to reduce the amount you are paid. This won't happen without warning — but if we tell you to make substantial revisions and you don't, then the editor has to fix whatever you do not fix. We don't have time to do this, so we sometimes have to assess penalties. Editors are put in the difficult position of judging quality and writers must accept that judgement. The bottom line is, **work with your editor**. Pay attention to what your editor says, ask questions, and don't try to "get away" with anything.

When we last checked, we found we paid money equal to or exceeding most other companies in the industry. For the record, West End pays its authors and it pays them on time. While it shouldn't have to be said, we wanted you to know.

## Keep in Touch

Many potential problems with a project (that you, as the author, may not even know about) might be avoided if you just take the time to "check in" once in a while. Just call up and tell the editor how the project is going, ask questions about the future development of the project, and ask if there is anything the editor wants to be certain you do with the project. Sometimes, after the contracts have been signed and circulated, the author and the editor begin to move in two different directions on the project — their perceptions of what the project is supposed to be are be different, even though they have both read the same contracts. Periodic "check ins" are invaluable.

Here is a timetable that can help you re-

member when an editor should be hearing from you:

**When you have a problem with a deadline:** The worst time *not* to call is when things aren't going well. No one likes to call and say "I have a problem — I can't make the deadline," but you have to. Call as soon as you think you may have a problem getting a project in on schedule. Believe it or not, the editor would much rather hear "I can't make it" than "I couldn't make it." If you know you are going to be late, the editor can try to work something to help you out.

**Upon receiving the contracts and reading them:** As soon as you get the contracts in the mail, read them over. Then call the editor. You may have questions about the contract, or you may not. It doesn't matter. Let the editor know that you have the contracts in hand and will be returning them soon.

**At the "mid-point" of the first draft:** About halfway through the first draft, give the editor a call. You should be nearly halfway done with the project, but even if you aren't, you should update the editor with your progress. This lets the editor know that you have not moved to Bora Bora and that you are working on the project, and it gives you a chance to get some-preliminary feedback on what you are doing.

**A few days after you send the first draft in:** Let the editor know you sent the manuscript in the mail, and check to see if the editor received it. Try calling when you expect the manuscript to arrive. This can help prevent lost manuscripts and deadline problems from misunderstandings.

**About three weeks after you send the first draft in:** This should be about "midway" through the editor's "reading period." The editor has 30 days to read your manuscript, make comments, and send it back to you for revisions and/or corrections. This is your chance to check up on the editor. You deserve to get that manuscript back as promptly as possible, so you have a right and a responsibility to check on its progress.

**Upon receiving the first draft comments (and reading them):** Read over the first draft comments, criticisms and corrections. Make notes on any questions or ambiguities. If the notes are particularly harsh, cool down a little. Then give the editor a call, mention that you received the package, and ask any questions you feel are appropriate or necessary. Remember, you are responsible for making any and all changes you are asked to make, unless you discuss the situation with the editor and get him or her to change the revision. You may be right in a dispute, you

may be wrong — but unless you discuss it, you will be held to all revisions noted.

**Soon after you complete the revisions and mail the manuscript in:** Again, call when you think the manuscript should have arrived. The editor can look out for it and can remember to call you if it doesn't arrive when it should have.

**Whenever you have a question or comment, or you just want to chat with the editor:** This is the best time to call. Editors like to hear how their reliable freelancers are doing now and then — and, if you call at the right time, you may end up with a project that has been dumped on the editor's desk.

## Computers Only

If you're going to write, you need a computer or a word processor that can write to PC-compatible ASCII formats. West End only accepts materials on IBM PC-compatible or Macintosh computer disk. All manuscript submissions must include a disk copy and a hard copy printout of the manuscript.

Since most of you use IBM-type personal computers, simply ignore format specifications such as **bold** or *italic* in the style guidelines. If in your text you wish something to be bold or italic, indicate it with `<bold>` or `<italic>` at either end of the word or phrase to be formatted as such.

However, on stats, pay attention to:

- Order of categories
- Specific types of words or categories
- Upper/lowercase
- Anything else that can be represented through ASCII files.

All material from PC users must be submitted in text-only ASCII files. No formatting, no MS-Word programs for Macs, just plain and simple text-only ASCII files.

Mac Users should submit their manuscripts on Mac ASCII or Microsoft Word for the Macintosh.

Please remember to include a hardcopy print-out when you send your manuscript on disk.



# Chapter Three

# Writing in the Star Wars Universe

*Star Wars* writers must write with the same tone, spirit and atmosphere as the *Star Wars* movies. They must be consistent with what has been done in the universe in the past, including game products, novels and comics. Here are some hints and rules to make sure you're writing best fits the *Star Wars* feel.

All these areas are general guidelines. Talk to us. We do offer some flexibility for exceptional ideas. But these are clichés and poorly executed concepts we see repeatedly.

## No Juvenile Writing

A lot of authors write for an audience composed exclusively of 12-year-olds. We expect writing that is serious, exciting, original, and interesting. Don't be redundant, condescending or simplistic. Your audience is a group of highly intelligent high school, college and older age individuals.

If you're looking for suggestions on appropriate tone and style, look at the writing styles used in *Star Wars: The Roleplaying Game, Second Edition* and *The Star Wars Sourcebook*.

## PG & PG-13

The *Star Wars* universe is a PG and PG-13 universe. Profanity should be limited to hell and damn (or *Star Wars* slang equivalents such as stang). And we should see very little blood (and only in *very* dramatic situations) and no extreme violence. We should see no nudity. Sexuality is a topic best left undiscussed — romance in a traditional, non-graphic nature is acceptable.

Potentially disturbing situations, such as torture, should be "faded out" — just as when Darth Vader interrogates Princess Leia in *Star Wars*. We know what's going to happen and the camera doesn't have to show us to get across the dramatic impact.

Like the movies, do not glamorize negative traits, such as people who look down on aliens or members of the opposite sex: these characters

can have these traits, but they should be presented as *negative* traits. These traits should also be limited exclusively to the characters — these traits shouldn't be part of the narrator's point of view. Likewise, players and their characters shouldn't be encouraged to use abusive slang or dehumanize characters. Remember, what comes around goes around.

Likewise, do not glamorize the abuse of alcohol. Drugs are off limits — we often use the term "spice" as a substitute. You may also name something, "ryll" for example, but don't describe its drug-like qualities.

If you have any questions, ask yourself, "Does this fit in the *Star Wars* movies?" If you even hesitate to say yes, then your material is questionable and you should send this material in advance to West End for commentary.

## Don't Be Redundant

Too many authors pad out their word counts by saying the same thing three times, or using "As we said before ...". We trim mercilessly, and more importantly, this means that you'll have to come up with completely new sections to fulfill your word count obligations outlined in your contracts.

## Don't Make Fun of Star Wars

Material may not make fun of the *Star Wars* universe. You may certainly present humor from the point of view of a character, or humor inherent in a certain situation, but you may not make fun of or be degrading to the *Star Wars* universe. Have fun with *Star Wars* instead.

## Use the Star Wars Setting

The *Star Wars* universe is a lot more than the Rebels versus the Empire. There are independent companies, hostile bounty hunters, intelligent aliens, and so forth. When creating plots, villains and settings, use this setting to the utmost. Remember, it's a big galaxy out there, and you can help fill it — if what you create fits

existing material and has that *Star Wars* feel to it.

Be exciting! *Star Wars* should be chaotic, fast-moving action adventure. The worlds and characters should be interesting. If you want guidelines on pacing for adventures and how to make believable worlds, see the adventure *The Abduction of Crying Dawn Singer*.

However, the largeness of scale must have context. You may not create something that's *too* big, powerful, destructive, or valuable, or else the Empire would have taken control of it. Before the death of the Emperor, if it was really important to the Empire, it would crack down and assert control. On the other hand, if it would be cheaper and easier to intimidate others into doing their bidding, the Empire would use that tactic.

For example, most large businesses stayed independent by swearing allegiance to the Empire and keeping any illegal activities very quiet.

## Writing in the New Republic

The era of the New Republic is an era of decay. The Empire has steadily lost ground and it has fragmented into many, many factions. However, the Republic isn't all that much better off. Constant infighting prevents the Republic from making any real gains, and the economy has stagnated. Credits, weapons and ships are scarce. By the events of *Heir to the Empire*, the New Republic is barely maintaining power. A year later, in *Dark Empire*, the Empire has reunified just long enough to take power again, but after the Alliance was defeated and forced to flee Coruscant, the Empire factionalized again, triggering a major civil war. Lots of new, experimental weapons are being developed, but beyond that, the economy is still in a shambles.

## Minimize Real World References

Since we are trying to maintain the *Star Wars* universe as an independent fictional universe, don't use real world references unless absolutely necessary.

Limit references to objects that could conceivably exist in the universe — as in the Tim Zahn novels: cigarra, hot chocolate and tea. When you want to refer to a specific type of technology, you can refer to it with a synonym — for instance, walkie talkies are comlinks, video phones are vidcomms, cars are ground transports.

Never use references to real world locations, events, or people — don't draw comparisons to fictional characters, celebrities and so forth.

Never use the names of other people's trademarks — for example, no characters named Bilbo or Gandalf or Judge Dredd.

## Create Real and Logical Characters

*Star Wars* is a *real* universe. *Star Wars* is more than good guys versus bad guys. People in the *Star Wars* universe are *real* people, with real motivations, goals, faults and weaknesses. Create three dimensional, interesting, complex characters with depth. People have real motivations, just like people in our world: to get a good job, to get rich, to find a date. They don't do things without reason. People are good and evil, and many have high and lofty ideals, but many also have realistic motives.

Granted the Empire is evil, but let's see some realistic evil: the Empire is trying to control people and maintain power. They're not going to execute people unless they think it will get them something — obedience from those who are around, for instance. The citizens of the Empire are, more often than not, just folks who don't realize how evil the Empire can be because it never affects them personally.

The Empire has a great deal of control of information, so most of the time people don't hear about atrocities on backwater worlds. In the Empire proper no one is going to think about revolting against what they perceive as a "not perfect but could be worse" government. Besides, if someone does hear about an atrocity, they figure the victims were criminals and rabble-rousers who deserved what they got. It's not that people don't care, but they, like lots of Americans, choose not to get involved.

## Be Logical, Be Consistent, and Do Your Research

Be internally consistent. Authors often contradict themselves in their own writing. If a character is a "really good bounty hunter," then he should act like one, and not make juvenile mistakes (this comes back to researching your subject).

Think the universe through: if you are putting a military base on a world, ask yourself, why was it put here in the first place? What was the objective?

Likewise, it's not very believable to have a "hidden" pirate base in the heart of a highly populated system. Now, on the other hand, you could have a crime lord's enclave in the depths of Nar Shaddaa, but that's because it is a lawless world where the police don't really care. Think things through logically!

Do your homework! If you are inventing a new world that's really unusual, call up an astrophysics professor at a local university to see if it's plausible. If you're inventing a gang, do research on Earth gangs to see how they operate, and then

modify that information to fit the *Star Wars* universe. Remember, any costs incurred while doing research are tax deductible if you keep your receipts.

People make the most mistakes when covering military tactics and procedures. Research the deployment of warships, or troop movement, or army organization, or whatever else is relevant. The bottom line is people who really *know* how these things are done in the real world will be reading your material, so make sure you know what you're talking about.

Think new planets through: we've had too many worlds that are too much like Earth or "there is one settlement and the rest is wilderness." This is fine once in a while, but it seems that every planet in the galaxy is like that. Develop worlds with unique cultures, industries, attitudes, and so forth.

If a planet has been settled for thousands of years, it could have some amazing architecture, huge monuments and other things that make anything on Earth look downright piddly.

When building a planet, figure out its economy. What do residents do for a living? What is the economy based on — manufacturing goods or exporting natural resources? Is it just getting by?

What are the various climates like? Don't do one planet/one climate worlds — Tatooine and Hoth were extreme examples. Make this a believable universe. Why do people come here? Why do they leave? What happens here?

### Think Big

Don't underestimate the size and scope of the galaxy. There's a galaxy of billions of stars, with a hyperspace-linked culture that has been around for over 20,000 years. There is room for an astounding amount of diversity. Likewise, not everything or everyone should be from Tatooine or Bespin (just like not everything interesting happens in Boise, Idaho).

It is a universe of neat gadgets, cool aliens, mystery and a hint of magic. Espionage, military scenarios, *Indiana Jones* in space, westerns, old *Star Trek*, simple combat, lost cultures, lightweight cyberpunk, smuggling, "pirates in the Caribbean" and even horror themes all fit into the *Star Wars* universe if done properly.

### Trouble Spots

Feel free to introduce new elements to the universe, like aliens, ships and planets, but be careful to maintain the balance of the universe. Don't advance the technology, change the power structure of the galaxy, or anything like that. We aren't interested in teleportation gadgets, superduper hyperdrives, or "aliens invade the galaxy"

plots. Likewise, we are not interested in time travel, alternate dimension or alternate universe stories.

We are not interested in tired clichés ... no planets obviously stolen from other science fiction stories, no cat, lizard or bug aliens. When creating something new, make it original. For example, Wookiees have canine and simian aspects, but are a wholly unique invention.

### Do Not Talk About the Past

You may not discuss anything of galactic significance which occurs prior to *Star Wars: A New Hope*. This includes subjects such as the Clone Wars, specifics about the Old Republic, how the Emperor rose to power, how the Rebellion stole the X-wing prototype, the fall of the Republic, the extermination of the Jedi Knights, the history of Emperor Palpatine or Darth Vader, the Mandalorians or anything about the history of the Jedi Knights.

### No Superlatives or Absolutes

Don't make stuff the "biggest" or "best" or "worst" or "most" anything. You can make something big and impressive and nasty by sheer description. You may not use these absolute descriptives because somehow, somewhere, somebody will come up with something bigger and badder (and they probably were inspired by your idea in the first place).

Similarly, don't make sweeping statements about the nature of the *Star Wars* galaxy. Instead of saying, "All customs inspectors in the galaxy will do this," limit your perspective to something more local — "Customs inspectors on this planet ..." People will do things differently in different parts of the galaxy, so you will have worlds that are wildly different.

### Stormtroopers Are Loyal!

Real stormtroopers are fanatically loyal to the Emperor. After the death of the Emperor, some Imperials might dress up normal soldiers in stormtrooper uniforms, but "real" stormtroopers still loyal to the remnants of the Empire are unswayable.

### Use the Major Players Sparingly

Don't submit plots in which the major movie characters play a significant part. Maybe they guest star or have a short cameo for a scene or two. Think of Sean Connery's role in *Robin Hood: Prince of Thieves*. Don't use Darth Vader, the Emperor, or other heavy adversaries.

## Be Fluent in Star Wars

Know your *Star Wars* history and the universe. You are expected to know the history in the *Star Wars* universe chapter in *Star Wars: The Roleplaying Game, Second Edition*. There is also a lot of information out there in our various products that you probably don't know, as well as information from the novels and comics you should be familiar with.

As a bare minimum, you are expected to have and be familiar with *Star Wars: The Roleplaying Game, Second Edition*, *The Star Wars Sourcebook*, *The Imperial Sourcebook*, and *The Rebel Alliance Sourcebook*.

A handy reference for anyone writing *Star Wars* is Bill Slavicsek's *A Guide to the Star Wars Universe* published by Del Rey. It's a fairly comprehensive encyclopedia of much of the material which has appeared in the films, the radio plays, the comics, the novels, and even the roleplaying game.

If your product is set after the Battle of Endor, you must also be familiar with the sourcebooks for Timothy Zahn's trilogy of novels. If you are using locations or places from the movies, you

must have *The Star Wars Movie Trilogy Sourcebook*. You are likely to find other supplements, like *The Death Star Technical Companion*, *Galaxy Guide 6: Tramp Freighters*, and *Galaxy Guide 7: Mos Eisley* handy as well.

*Do not hesitate to call the Star Wars editors at West End Games with history or continuity questions.*

Other points about the *Star Wars* galaxy you might find useful include:

- Hyperspace has been around for thousands of years.
- The Republic lasted for 1,000 generations, or 25,000 years. It is so old that a lot of the past isn't too well known.
- There are millions of worlds in the Known Galaxy (the Empire, New Republic, settled space); there are lots of worlds beyond the Known Galaxy that are unexplored or rumored to exist. These outer worlds may have ancient technology, such as really old hyperdrives.
- There are billions of suns in a galaxy.
- The Empire had at least 25,000 Star Destroyers.

### Star Wars Timeline

- **25,000+ years before *Star Wars* \***  
Hyperspace has been around for thousands of years.
- **25,000-20,000 years before *Star Wars* \***  
The Old Republic founded. This was so long ago that a lot of the past isn't that well known.
- **4,000 years before *Star Wars* \***  
*Tales of the Jedi* and *Dark Lords of the Sith* from Dark Horse Comics. At this time, West End hasn't produced any material for this time period.
- **Before *Star Wars* \***  
The Clone Wars
- **5-10 years before *Star Wars* \***  
*Droids* comics series from Dark Horse Comics
- **Before *Star Wars* \***  
Lando Calrissian books by L. Neil Smith
- **Just before *Star Wars* \***  
Han Solo books by Brian Daley
- **Star Wars**
- **Between *Star Wars* and *Empire***  
*Classic Star Wars*, the Al Williamson/Archie Goodwin comic strips
- **Between *Star Wars* and *Empire***  
All West End materials bearing the simple *Star Wars* logo.
- **3 years after *Star Wars***  
*The Empire Strikes Back* (we believe the movie takes place over about six months).
- **4 years after *Star Wars***  
*Return of the Jedi*
- **Immediately after *Return of the Jedi***  
*The Truce at Bakura* by Kathy Tyers

**\* Note: You may not discuss this era since it occurs before the films.**

- **After Return of the Jedi**

New Republic established. All West End material bearing the *The New Republic* banner is set after the Battle of Endor. At this time the Republic is plowing across the galaxy. At the two year mark, we think they've got about 50% of the galaxy. The Empire has fragmented into many factions, all paying allegiance to the "Empire" in name, but none supporting each other.

- **3-4 years after Return of the Jedi**

*The Courtship of Princess Leia* by Dave Wolverton. Han and Leia married.

- **5 years after Return of the Jedi**

*Heir to the Empire*. By now, the Republic has 3/4ths of the galaxy and the Empire has been forced back to the galactic backwaters. The New Republic has moved its seat of government to Coruscant, the former Imperial capital. The time encompassed by *Heir to the Empire*, *Dark Force Rising* and *The Last Command* is six months. At the end, Thrawn is defeated, but has retaken about half the galaxy in the name of the Empire. Leia gives birth to Jacen and Jaina, her twins.

- **6 years after Return of the Jedi**

*Dark Empire*. Occurs soon after the conclusion of Zahn's novels. The Empire, inspired by Thrawn, has reunited, retaking 3/4ths of the galaxy and forcing the New Republic on the defensive. The Empire retook Coruscant, but once again fragmented, triggering an all-out civil war. Coruscant is leveled in the fighting. The New Republic establishes a new base on the Pinnacle Moon. The Emperor returns with his World Devastators, destroying most of Calamari. Luke embraces the dark side in an attempt to defeat the Emperor.

- **6 years after Return of the Jedi**

*Dark Empire II*.

- **7 years after Return of the Jedi**

Kevin Anderson trilogy of novels — *Jedi Search*, *Dark Apprentice*, *Champions of the Force*. Focuses on Luke's efforts to reestablish the Jedi Knights.

- **11 years after Return of the Jedi**

Vonda McIntyre's novel, *The Crystal Star*.



# Chapter Four

# Writing Adventures

Writing adventures for *Star Wars* is a good way to break into writing larger projects. Most of the adventures we use appear in the *Star Wars Adventure Journal*. These adventures are between 5,000 and 10,000 words. To get a good feel for what these short adventures contain, how to present them and what kind of a plot you can develop in this short space, look at issues of the *Journal*, or *Twin Stars of Kira*, *The Politics of Contraband* or *Supernova*, all short adventure collections.

Adventures are driven by compelling plots, interesting and realistic gamemaster characters, and an exciting setting. A good adventure is fun to read as well as being fun to play. Write chronologically, revealing only a basic outline of what happens near the beginning of the adventure, and allowing readers to discover the interesting twists and turns of the plot and characters as they read along. Adventures often follow a linear plot, but you may design an adventure in which the characters wander around on their own to complete their objective.

## Beginning Your Adventure

There are several ways to begin an adventure. In general, avoid adventure scripts (they have become cliché)—instead, include a short fiction introduction or a “read aloud” section to set the scene and situation.

Try a brief summary of the characters’ mission objective without giving away any surprises. You might even be able to present gamemaster information in an interesting sidebar or in a datapad format which could be photocopied and handed to players at a certain point during the adventure when they discover such information.

Fiction introductions are good ways to grab readers right away and tell them what the adventure’s about instead of slugging through boring introductions about character missions, briefings and equipment lists. This introduction can be a few paragraphs setting up the adventure, telling what happened just before the ad-

venture started, or leading directly into the adventure itself.

“Read Aloud” sections also work as good adventure introductions, and they share many of the functions and qualities of the short fiction introduction.

Look at some adventures in the *Journal* and you’ll see they can start in a variety of ways. Be creative and original when opening adventures. Remember, the first few paragraphs of an adventure entice the reader to go on.

## Episodes

*Star Wars* adventures are usually broken up into “episodes.” This helps separate the parts of the adventure and puts it into a cinematic context. For instance, you might have “Episode One: Cantina Dealings,” “Episode Two: Enter the Empire” and “Episode Three: TIE Fighters Everywhere.” Episodes may be further divided into scenes, but you may simply wish to divide an episode into interesting categories. For instance, “Episode One: Cantina Dealings” could include several sections subtitled “Finding the Rebel Contact,” “Cantina Altercations” and “Sealing the Deal.”

Each episode should further the adventure’s action and plot. Remember, interesting settings, gamemaster characters and situations drive an adventure as strongly as good players do.

## Avoid the Future Tense

“If you are going to write adventures, you will avoid using the future tense.” This sentence isn’t as strong and clear as it can be because it’s in the future tense. It would read much better written as, “When writing adventures, avoid using the future tense.”

Unfortunately, many authors use the future tense in writing their “if/then” statements for adventures. Here are a few examples, followed by their corrections:

- “The troopers are there to capture the Rebels, and so will try to block off the exits ...” could be, “...and try to block off the exits ...”
- “She will offer to guide them into the forest ...” could be rewritten as, “She offers to guide them into the forest.”
- “If [the skill roll is] made, the characters will hear something above them ...” could easily and more clearly be written as “If made, the characters hear something above them ...”

Your adventure reads much better written in the present tense — it gives the text more life and makes it more direct.

### Don't Do Readers' Thinking for Them

Don't always tell the reader or gamemaster what to do — show them. For instance, instead of saying, “As the characters' ship enters the Doobo system, take a moment to describe what they can see of Dinnon as this point,” then go on to describe it — simply stick with the descriptions of what the characters see. Use the “Read aloud” paragraph to take care of feeding descriptions to the players.

Try not to spend too much time doing the players' thinking for them, either. Here's an example of what not to do: after hearing the creature scampering through the air ducts, “The players, after careful thought, should realize that it is heading into the main docking bay. In other words, toward their ship.” Instead, it could be written a bit more clearly as, “The creature is heading toward the main docking bay and the characters' ship.” This is shorter, easier to read, and tells gamemasters what they need to know without saying in the text the characters will figure it out. Don't force them to go anywhere by saying they do so — let the players figure it out on their own.

### No New Rules

Do not invent new game rules. All rules must work within the existing *Star Wars Roleplaying Game* rules system. Players either roll their attribute or skill dice and try and beat a difficulty number. That's it. Sometimes they're aided by

special equipment or starship systems which gives them a bonus to their roll (+1, +2, or plus so many dice), lowers the difficulty number, replaces their skill or attribute, or allows them to perceive or do something they could not normally do.

You may include short tables showing sample difficulties for certain tasks, or modifiers for some actions. You may not rewrite the rules, and must make sure any rules interpretations you make fit with existing *Star Wars Second Edition* rules.

### Players, Characters and Gamemasters

Know the difference between players and characters. Players are the people playing the game, sitting around the table and controlling their alter egos, the characters. The characters are the *Star Wars* personas running around blasting stormtroopers and destroying TIE fighters. Most of the time, an adventure refers to the characters doing things.

Use players, characters or player characters. We do not use the abbreviation PC.

Gamemaster is one word. We do not use gamemaster, nor the abbreviations GM or DM. We do not use the abbreviation NPC, nor do we call gamemaster characters “non-player characters.”

### Provide Stats, Adventure Ideas, and More

Always provide stats in the proper form (see the stat forms later on). Do not refer readers to another product to reference stats — it's sometimes more hassle to look up stats in the middle of an adventure. Rather have the stats right there summarized in paragraph (stat) form. However, if you wish to reference other products “For More Information,” go right ahead, just be sure you provide an accurate page number.

Fill your adventure with interesting and useful tidbits like adventure ideas and sidebars explaining material you introduce or allude to. These days, gamers tend to be interested in more source material than adventures. The more source material you can provide about your aliens, ships, characters and settings the more the average reader gets from your adventure.

# Chapter Five

# Writing Source

# Material

The trend these days among gamers is they want source material. Adventures are good for one run, but good source material can be the foundation of an excellent and rich campaign, and it can help spice up an existing campaign.

## What Is Source Material?

Many of our sourcebooks and supplements fit the description of source material — anything that helps fill in the gaps and details the *Star Wars* galaxy. Unlike adventures, source material doesn't require a plot, although exciting characters and settings are much more important. Source material can be picked up by gamemasters and players and used in their own campaigns.

Some examples of *Star Wars* sourcebooks include *The Heir to the Empire Sourcebook*, *Rebel Alliance Sourcebook*, the numerous *Galaxy Guides*, and the General Cracken books. Articles featuring source material on new planets, ships, or campaign ideas can also be used in the *Star Wars Adventure Journal*.

## Be Organized

Since source material isn't usually held together with a plot like a story or adventure, organization is very important. Begin with a brief overview of what you're writing about — avoid phrases that state "this supplement/article will talk about the Ison Corridor and the many interesting worlds found there." Be direct. Tell readers something useful right away — "The Ison

Corridor is a little-known trading route in the Outer Rim Territories, home to numerous smugglers and the infamous gangster Greasy Boab."

## Be Logical

Source material must all fit together in a logical way. Remember, although the *Star Wars* universe is a fictional universe, it does operate along many laws of reality. Characters must have reasonable motivations, planets must have believable climates and terrain, governments, cities and starports must all fit together logically. And in many cases when writers are describing new systems or characters, everything is inter-related.

## Be Original

Original themes are cool. Stay away from *Star Wars* clichés (ice and desert planets, Hutt crimelords, smugglers with Wookiee copilots ...), and don't do something that's an obvious swipe from someone else's stories (ringworlds, federations, space stations near wormholes ...). Your readers want new, exciting and original source material to work into their games. Give them plenty of ways to use your source material — adventure ideas, new gamemaster characters with stats, new planets to explore, new ships to play with, small sidebars detailing other aspects of your subject. Look at what's been done in West End's *Star Wars* products and you'll see the wide range of subjects and presentations that source material covers.

# Chapter Six

## Writing Game-Related Fiction

The *Star Wars Adventure Journal* accepts game-related fiction — short stories about people in the *Star Wars* universe (no main characters from the movies!) with adventure ideas, informational sidebars, and character, alien, ship, and planet stats for those that appears in the story.

Although this game-related fiction is similar to other fictional sidebars and introductions in both source material and adventures, it is much more difficult to write. Short game-related fiction for the *Journal* must be excellent. Not okay, not passable, not mediocre. The *Journal* only accepts the best of the fiction available. It is a privilege for the *Journal* to publish game-related fiction, so writing game-related fiction for *Star Wars* is a privilege.

### Warning!

Short story writing is not like writing source material or adventures. There is much more emphasis on a tight and logical plot, deep and developing characters, and a strong sense of setting, tone, and atmosphere. In adventures and source material, the actual ideas are most important, and the writing is secondary. They can usually be fixed by an editor. But a short story is carried by the ideas, the writing and the style.

If you have never written fiction or short stories before, do not attempt to write game-related fiction for *Star Wars*. If you wish to pursue writing fiction, go to your local bookstore and pick up a

book on writing. We recommend a book by science fiction author Damon Knight called *Creating Short Fiction* (published by Writer's Digest Books). It has some good tips on writing and developing your writing style, and contains some fun exercises on creating setting, tone and characters.

Some people get degrees in creative writing. Others learn to write creatively on their own. The key is to always keep writing and to be willing to use your mistakes and other people's criticisms to improve your work.

### Relating Stories to the Game

All fiction in the *Star Wars Adventure Journal* must be "game-related." This means you must provide complete game stats for all characters, ships, creatures, planets, aliens, new equipment, or anything else included in your story. You must also provide adventure ideas so gamemasters can try to integrate the action, characters, settings and situations in the story into their own game campaigns.

The same rules that apply to writing adventures and source material also apply to stories. Be logical and original. If your story doesn't make us sit back and say "Wow!" when we finish reading it, we probably won't buy it.

Look at some of the work that appears in the *Star Wars Adventure Journal* to get a better sense of what we expect and what's been done.

# Chapter Seven

# Style and Grammar

# Guidelines

Here are some basic formatting and grammar rules we use at West End Games. Please note that with all the grammar guidelines you'll find in this style book, this is how West End does things. Your manuscript must conform to these rules if it is to be accepted for publication. Also use the Style Guide Spelling List and Style Definitions below.

- Proper names of ships are capitalized: the *Millennium Falcon*, the *Avenger*.
- All species are capitalized: Wookiees, Ewoks, Humans, etc. Humans is always capitalized. Never refer to a species as a "race": a "race" is a differentiation in a species, so make sure you mean what you say. We do have "near-Human" races, such as low-G humans, etc.
- One space after a period, not two.
- Do not use a single hyphen ("-") when you mean an em dash ("—"). Instead, use two hyphens with a space on each end (" - - ") if you can't get an "em-dash" (—) in ASCII on your computer.
- Do not type out three periods when you want an "...". If you can't get an ellipsis, just type out three periods with a space at both ends.
- When writing, do not put a carriage return at

the end of each line. Write a paragraph as one continuous paragraph.

- Do not "tab" at the beginning of a paragraph. You must put an extra return between paragraphs to help you (and us) find out where a paragraph begins and ends.
- Never use all capital letters for headlines, character names, or any other words in your manuscript.
- Unless specified otherwise below, use the AP Style Manual for your writing.
- Attributes in the text of the book are *italic* and capitalized. Example: Roark's *Dexterity* is 4D.
- Skills in the text of the book are *italic* and lowercase. Example: Roark's *blaster* skill is 4D.
- Skill difficulties are always referred to by difficulties and they are capped: Very Easy, Easy, Moderate, Difficult, Very Difficult and Heroic. You always refer to tasks to be done in the game as having a certain difficulty, not a difficulty number.  
You may also list modifiers to skill difficulties, such as "Moderate with an extra +10 to difficulty if they are doing the task at night."

# Chapter Eight

## Style Guide Spelling List

This list is meant to serve as a guide to the proper spelling and capitalization of names and words common in the *Star Wars* universe. Be sure to check this list if you aren't certain how something (especially a name) is spelled, or if you're unsure whether something should be capitalized or hyphenated.

If you aren't familiar with these names and terms, we suggest you pick up a copy of *A Guide to the Star Wars Universe* by Bill Slavicsek, published by Del Rey. It's a fairly comprehensive encyclopedia of much of the material which has appeared in the films, the radio plays, the comics, the novels, and even the roleplaying game.

### A

A-wing, A-wing fighter  
acceleration compensator  
Admiral Ackbar  
Admiral Piett  
airspeeder  
Alderaan  
the Alliance  
alluvial damper  
Anakin Skywalker  
Anchorhead  
android  
Anoat system  
Captain Antilles  
Artoo-Detoo, R2-D2  
astromech droid  
AT-AT (All Terrain Armored Transport), AT-AT walker, snow walker  
the *Avenger*  
AT-ST (All Terrain Scout Transport), AT-ST walker, walker, scout walker,

### B

B-wing fighter  
bacta  
Bail Organa  
bantha  
Barabel

Beggar's Canyon  
Bel Iblis, Garm  
Ben (Obi-Wan) Kenobi  
Aunt Beru Lars  
Bespin, the Bespin system  
Bestine  
Bib Fortuna  
Biggs Darklighter  
biker scouts, speeder biker scouts  
Bilbringi  
Bimm  
Bimmisaari  
Bith  
blaster  
Boba Fett  
Bocce  
Borsk Fey'lya  
Bossk  
Bothan, Bothan spies  
breath mask

### C

C-3PO, See-Threepio  
Carkoon, Great Pit of  
C'baoth, Joruu (clone), Jorus (original Jedi)  
Chandрила  
Chewbacca, Chewie  
chrono  
Clone Wars  
cloud car, twin-pod cloud car  
Cloud City  
comlink  
com-scan  
concussion missiles  
condenser unit  
Corellia, Corellian  
Corellian corvette  
Corellian gunship  
Corporate Sector, the Corporate Sector Authority  
Coruscant  
Councilor

**D**

Dagobah, the Dagobah system  
 Dantooine  
 the Dark Lord  
 the dark side  
 Darth Vader, Lord Vader  
 datapad  
 the Death Star  
 Defel  
 Dengar  
 Major Derlin  
 Devaronian  
 dewback  
 dianoga  
 Docking Bay 94  
 General Dodonna  
 dreadnaught  
 droid  
 the Dune Sea

**E**

Echo Base  
 the Emperor  
 Emperor's Advisors, Imperial Advisors  
 Emperor's Royal Guard  
 the Empire  
 Endor, the Sanctuary Moon, Moon of Endor  
 Ewok  
 the *Executor*

**F**

the Force  
 force pike

**G**

gaderffii stick, gaderffii, gaffi stick, gaffi  
 Gamorrean guards, Gamorreans  
 Garm Bel Iblis  
 General Madine  
 General Veers  
 gimer stick  
 glow rod  
 Great Pit of Carkoon  
 Greedo  
 gundark

**H**

Han Solo  
 HoloNet  
 Hoth, Hoth system  
 Hutts, Huttese  
 hydrospanner  
 hyperdrive  
 hyperdrive motivator  
 hyperspace

**I**

IG-88  
 Imperial Advisors  
 Imperial Customs officer, Imperial Customs  
 vessel  
 the Imperial Fleet  
 Imperial probe droid  
 Imperial scouts, biker scouts, speeder biker  
 scouts  
 Imperial shuttle  
 Imperial stormtrooper  
 Inner Rim Territories  
 ion cannon  
 ion engine  
 Ithorian (Hammerhead)

**J**

Jabba the Hutt  
 Jawas  
 Jedi Knight  
 Jedi Master  
 Moff Jerjerrod  
 Jorus (clone), Jorus C'baoth (original Jedi)  
 the Jundland Wastes

**K**

Karrde, Talon  
 Kashyyyk  
 Kessel  
 the Kessel Run  
 krayt dragon

**L**

*Lambda*-class shuttle  
 Lando Calrissian  
 landspeeder  
 Leia Organa, Princess Leia Organa  
 lifepod  
 lightsaber  
 lightspeed  
 Lobot  
 Lord of the Sith  
 Luke Skywalker

**M**

macrobinoculars  
 Mara Jade  
 Massassi, Massassi Outpost  
 medpac  
 Mid-Rim  
*Millennium Falcon*  
 Mos Eisley  
 motivator  
 Moff Jerjerrod  
 Mon Calamari  
 Mon Mothma  
 Moon of Endor

Admiral Motti  
mynock  
Myrkr

**N**

Nal Hutta  
Nar Shaddaa  
nashtah  
nav computer  
Captain Needa  
nerf  
Nien Nunb  
Noghri

**O**

Obi-Wan Kenobi, Ben Kenobi  
the Old Republic  
Ord Mantell  
Outer Rim Territories  
Uncle Owen Lars  
Admiral Ozzel

**P**

Palpatine  
patrol dewback  
Admiral Piett  
Captain Piett  
probe droid, Imperial probe droid  
probot  
proton torpedo

**R**

R5-D4, Arfive-Defour  
R2-D2, Artoo-Detoo  
R2 unit  
Ralltiir  
rancor  
Rand Ecliptic  
Rebel Alliance  
the Rebels  
the Rebellion  
repulsorlift  
restraining bolt  
General Rieekan  
Rodian  
rycrit  
ryll  
Ryloth

**S**

sabacc  
sail barge  
sandcrawler  
Sand People, Tusken Raiders  
the Sarlacc  
scout walker  
See-Threepio, C-3PO

the Senate, Imperial Senate  
skiff, cargo skiff  
Skipray blastboat  
skyhopper  
Slave I  
Sluissi, Sluis Van  
snowspeeder, Rebel armored snowspeeder  
space slug  
speeder (airspeeder, landspeeder, snowspeeder)  
speeder bikes  
star cruiser, Rebel star cruiser  
Star Destroyer, Imperial Star Destroyer  
starship  
stock light freighter  
stormtrooper  
Sullust, Sullustan  
Super Star Destroyer  
swoop

**T**

General Tagge  
Taanab, Battle of  
Talon Karrde  
Grand Moff Tarkin, Governor Tarkin  
Tatooine  
tauntaun  
thermal detonator  
Thrawn, Grand Admiral  
Threepio unit  
Tibanna gas, tibanna gas mine  
TIE bomber  
TIE fighter, TIE/ln  
TIE interceptor  
tractor beam  
Toshe Station  
tractor beam  
turbolaser  
Tusken Raider, Sand People  
Twi'lek

**U**

Ubese  
Ugnaught  
Unknown Regions

**V**

vaporator, moisture vaporator  
General Veers  
vibro-axe  
vibroblade  
vibro-shiv

**W**

walker  
wampa Ice creature, wampa  
Wedge, Wedge Antilles

womp rat  
Wookiee

**X**

X-wing, X-wing fighter

**Y**

Y-wing, Y-wing fighter  
Yavin  
Yoda  
Yoda, the Jedi Master  
ysalamiri

**Z**

Zuckuss  
Zygerian slavers



# Chapter Nine

## Style Definitions

This section contains dictionary-style entries on all the little nuances of writing for *Star Wars*, as well as information on the proper usage of grammar and punctuation (including some examples). If you have a doubt about anything, look it up here. These are our general policies on our style.

Some of the entries below are lower-case. These entries are words used in *Star Wars* writing which are not usually capitalized unless at the beginning of a sentence.

**Abbreviations:** In general, avoid abbreviations. If you must use them, provide a reference to what they stand for first, then the abbreviation in parentheses. For example: Bureau of Ships Services (BoSS). You may use the abbreviation at any point once you've established what it stands for, but we prefer you remind the reader every now and then by referring to the full name.

**Accommodate:** Often misspelled — note that it has two M's, two O's and two C's.

**Advice/Advise:** Know the difference between these two words. "Advice" is something you give your best friend: "I gave Han some advice about starship piloting." "Advise" is the act of giving advice: "I will advise the captain to order a retreat."

**Advisor:** We spell it that way, not adviser. It is capitalized when part of the term Imperial Advisor.

**Affect and Effect:** Take care to use the words "affect" and "effect" correctly, as in "The effect of an event may affect a person."

"Effect" can be a noun or a verb. As a noun, it means something brought about by a cause or agent (as in special effects), the influence (the effect of spice), or the basic meaning (something to that effect). As a verb, it means to produce a result, to bring about, or to execute (as in "effect a means of escape").

"Affect" is always a verb, except in the jargon of psychoanalysis. It means to bring about change, to touch the emotions, to simulate, or imitate to

impress (The radiation affected him. He affected a domineering attitude).

The two words are not interchangeable.

**Ahold** is not a word, as in "he got ahold of me." It's "a hold."

**Alderaan:** Please note the correct spelling of Alderaan; it is not "Alderan."

**Alot** is not a word, as in "he had alot of fun." It's "a lot."

**Alright** is not a word, as in "he felt alright." It's "all right."

**Apostrophes:** Apostrophes are used to show possession: "Han's blaster, the blaster's sight."

When the possessive word is a plural, the apostrophe usually goes after the S: the nashtahs' owner, the spacedock workers' transports. However, in some cases, an 'S after an S is called for by the sound of the words: the Jones's moisture farm. You could get away with Jones', but Jones's sounds better. Play it by ear.

Don't write "a friend of Han's showed up." "Of" means the same as the possessive; it's "a friend of Han ..." or better, "Han's friend."

**Basic:** The universal language of the *Star Wars* universe is Basic, not Standard, Common or English.

**Between:** Use "between" as a preposition referring to two things — "between you and me." Use among for more than two — "among Han, you and me."

**blaster sights:** A blaster rifle has a "sight," not a "site."

**Bullets (•)** are used to help set off a series of facts or ideas, but should not be overused or misused. Here are some guidelines:

- Use an asterisk (\*) if your computer can't generate a bullet in ASCII.
- A bulleted item should be short — usually only one sentence, two at the most.
- Bullets may be used for a series of clauses that

are not complete sentences, in which case they should begin with lower-cased words and end with semicolons.

**Capitalizations:** Capitalize proper nouns, such as titles and formal names of things. Never use all capitals in text.

**Directions:** Don't capitalize directions: write "Han went west." However, do capitalize "the West" when referring to that geographical region of the country or world: "Han went to the West Dune Sea."

**Military:** Capitalize Army and Navy only when referring to a specific group — the Imperial Army, the Imperial Navy. However, "army tactics" and "navy maneuvers" would be lower case. Lower case trooper, stormtrooper and commando.

**Planets and Systems** are always capitalized.

**Races and Species:** Always capitalize the names of races — Corellian — as well as alien species — Jawas, Sullustans.

**Titles:** Officers' titles are not capitalized if they are not part of a name. Admiral Ozzel is correct, but "The admiral told me to blow them out of the sky" is also correct.

The rare exceptions to this are Moff, Grand Moff and Grand Admiral. Even when used without a name, these are capitalized.

Other titles are capitalized if they are part of someone's name ("Governor Tarkin") or if someone is referring to that specific person by rank ("Yes, Governor"). However, if listing ranks ("Many Imperial governors and admirals were at the party."), these should not be capitalized unless referring to specific individuals.

If a rank such as lieutenant is tacked onto a name, you can abbreviate it with "Lt." However, if you are simply referring to a specific person by their rank, as in "That will be all for now, Lieutenant," you should spell it out and capitalize it. It should be lower case if "lieutenant" cannot be substituted with a name, like "He will be promoted to lieutenant."

Be aware of other Star Wars words that are frequently capitalized, including Imperial governor, Imperial Customs inspector, and *Imperial-class* Star Destroyer.

**Clichés:** Avoid clichés typical of the *Star Wars* universe. Not everyone comes from Tatooine, Cloud City and Alderaan. Not everyone worked with Han Solo or met Luke Skywalker. And not every Imperial officer has a pet project super-weapon sitting around waiting to blow up the Rebels. These are just some of the clichés to avoid. Be innovative and original when coming up with plots, aliens (not every alien society is clan based, and not every alien is cat-like, bug-like or lizard-like), planets, governments, character histories (not everybody's parents/lovers/

favorite pets were brutally killed by the Empire). A note on planetary governments: not every planet is ruled by a dictator or democracy.

**Clone Wars:** Don't ever talk about the Clone Wars or anything occurring before *Star Wars: A New Hope*.

**Commas:** Commas should make the sentence easier to read, not more difficult. Avoid excessive use of commas, or complex sentences that require them. Any sentence that needs more than three is probably too long.

Commas are not needed before "and" in a simple list of three or fewer items: "The gundark was brown, black and white." However, "the speeder was painted red, white, blue, and green."

Also, commas would be needed before "and" to clarify a more complicated list, such as "orange juice, toast, and ham and eggs" (not that we eat that in the *Star Wars* universe, but it's good to know).

**dark side and light side:** The two sides of the Force are not capitalized unless "dark" or "light" begin the sentence.

**datafile:** Use "datafile" instead of "datafax." Datafiles are usually read on **datapads**.

**datapad:** A datapad is used for storing and writing data in a galaxy that doesn't have paper. It is spelled as one word.

**deity:** There are no universal gods in the *Star Wars* universe (at least none referred to). People cannot "Thank God" they just got away from that Star Destroyer, nor can they "Thank Deity." The only *Star Wars* "deity" we hear of in the movies is "The Maker" for droids.

**Double Dash:** Two hyphens (--) with spaces on both ends can represent an **em dash** (—) if your computer can't generate one in an ASCII file.

**droid:** "Droid" is not normally capitalized unless it begins a sentence. Also, we do not use "'droid" with the apostrophe, nor do we use "android."

**Effect:** See **Affect**.

**Either** means one or the other, and does not mean both. Don't say, "there were tables on either side of the room." Say, "there were tables on both sides of the room."

**Em Dash:** (—) This mark (or the **double dash**) is used to set off phrases or clauses, and should always have a space before and after it.

**Emergency Situation:** An emergency is a situation, and this common phrase is redundant. See also **redundancies**.

**Empire:** Capitalize "Imperial" and "Empire" when referring to the galactic government in *Star Wars*.

**Farther, Further:** While the difference has been debated, use farther to show distance: "He lives farther up the road." Use further to show degree: "This hyperdrive needs further work."

**Following:** The word "following" is often used either incorrectly or unnecessarily:

- "Following the battle, the Imperials surrendered" should be "After the battle ..."
- "They include the following: [list]" should be "They include:". (The same goes for "They are as follows:".)

**Force:** The "Force" is always capitalized.

**galaxy:** "Galaxy" is not normally capitalized unless it begins a sentence.

**gamemaster:** We spell gamemaster as one word. We never abbreviate it as GM.

**Gray:** In America, the color is spelled that way; in England, it's grey.

**hold-out blaster:** Our use of this word is hyphenated.

**hyperspace:** In *Star Wars* space travel, people "jump to hyperspace." They do not "hyperjump" or "jump to warp speed." Use "hyperspace jump" and its variations.

**Hyphens:** Take care with the use of a hyphen. If the use is questionable, look up the word or words in a dictionary or a *Star Wars* reference to see if they're listed.

Hyphens are generally joiners. Use them to avoid ambiguity or to form a single idea from two or more words: "He recovered his health," but "He re-covered the leaky starport roof."

Hyphens can be used to link modifiers, except adverbs ending in "ly." Thus, "a newly married couple" or "elegantly furnished cabin" do not take hyphens. A "bluish-green dress" is correct, but a hyphen is not necessary in "The dress, a bluish green ..."

The hyphen usually separates prefixes, such as "pre-Endor," and is almost always used with "ex" as in "ex-soldier" or "ex-pilot."

- Other common uses for the hyphen are:
- to join two-thought compounds such as "serio-comic" or "socio-economic."
  - to separate duplicated vowels or consonants as in "anti-intellectual," "shell-like" or "re-elected."

**Imperial Customs officer/vessel:** Customs is capitalized when combined with the institution name, in this case, "Imperial." However, customs is lower-case when it appears alone, as in "The customs vessel shot back."

**In Addition To:** Why use three words when you can say "besides" or "also"?

**Its/It's:** Two of the most commonly messed up words in the English language are its and it's.

Even people who know the difference goof while writing in a hurry, and editors too often miss the mistake.

"Its" is a possessive pronoun. It has no apostrophe.

"It's" is a contraction of "it is" and requires an apostrophe.

Writers who find themselves making this mistake should do a search through their manuscript (easy on a computer) for "its" and "it's" and examine each occurrence to see if it's correct.

Editors can also run this search when checking the writing of someone who tends to confuse these two words.

**Known Galaxy:** This is the proper title for the space occupied by the Empire. There is a lot of unclaimed territory beyond the boundaries of the Empire.

**Judgment:** Notice there's no E between the G and the M.

**May:** Be sure to use "may" and "can" properly. "Can" means that is possible, but "may" means you have permission: "The characters may jump out the airlock," not "can jump." Anyone with legs can jump out the airlock.

**Metric:** All measurements in *Star Wars* are metric.

**Names:** Be original with names. Stay away from Earth names! This includes people, places, cities and other people's fictional names! No characters named Bilbo, Gandalf, or Judge Dredd. Do not use names taken from other popular movies, books and other media: "Tyrell" sounds cool, but it came from the name of one of the characters in *Blade Runner*.

Many writers need to work on becoming more original with names. Try altering names to make them different. For instance, a character called Luther could become Luuthre, Luter or Luher. Switch letters, remove or add letters and see what you come up with. You might get a name that's different but has the same kind of sound of the original name.

**nav computer:** A nav computer helps a starship crew calculate the astrogation coordinates for a hyperspace jump. It is not an "astro-naviputer," although "naviputer" and "nav'puter" have been used in the past.

**NPC:** In *Star Wars: The Roleplaying Game* we have gamemaster characters, not NPCs or non-player characters.

**Numbers:** When writing text, spell out the numbers one through nine, and use numerals from 10 and up. *This does not apply to game rules, stats or tables and charts*—always use numerals, even for

1 and 2. If a sentence begins with a number 10 or above, spell out the number. Most numbers and figures over three digits need a comma, such as "There were 11,000 crates of hydrosappers in the hold."

**Okay:** We spell okay this way, not OK, despite its true origins. OK first originated with Hessians fighting for the British in the Revolutionary War. After checking kegs of gunpowder, they'd write the initials AK for "alles klar" ("all clear" in German) in charcoal on the barrel. In their script, it looked like OK.

**Only:** One of the most frequently misplaced words is "only." Make sure the word is next to what it is actually modifying.

For example, "He only received word of the Rebel's victory at Endor two days ago," should read, "He received word of the Rebel's victory at Endor only two days ago."

The same is true of other modifiers. "He almost thought the repairs were done" should be "He thought the repairs were almost done."

**PC/Player Character:** "Player character" is a phrase which can become cumbersome. Sometimes it's enough to say "character," and, depending on the circumstances, you might use "player."

Know the difference between players and characters. Players are the people playing the game, sitting around the table and controlling their alter egos, the characters. The characters are the *Star Wars* personas running around blasting stormtroopers and destroying TIE fighters. Most of the time, an adventure refers to the characters doing things.

Use players, characters or player characters. We do not use the abbreviation PC.

**Question Mark/Exclamation Point:** "Why didn't you tell me about the hyperdrive!?" is not correct. Sentences should have only one mark of end punctuation. Please use either a question mark or the exclamation point when people are expressing themselves. Use one or the other, but not both marks. Choose the one which you feel best fits the situation.

**Redundancies:** Avoid redundancy such as "completely destroyed," "new improvements," "sink down," "twirled around," "future plans," or "personal friend." Destroyed implies completely; "improvements" are never old; everything that sinks goes down, etc., and the other words are unnecessary.

**roleplaying:** One word, not two, not hyphenated.

**Sexist Language:** Be careful to avoid sexist use of male words: "The average Bestine resident was

upset when the Empire blockaded his planet." There are plenty of Bestine residents who are women.

Rather than adopt awkward phrases such as "his or her planet" or "his/her planet," it is better to rework the sentence to avoid the sexist phrasing. The easiest way is usually to make it plural: "Bestine residents were upset when the Empire blockaded their planet."

**stock light freighter:** Remember, "There's no such thing as a 'stock' light freighter, boy." Freighters are "stock" freighters only when they're not modified. You can refer to ships as "modified light freighters" if they've been modified. Often it's easier just to call a ship a "light freighter."

**stormtrooper:** Stormtrooper is spelled lower case unless it begins a sentence. You may *not* invent new types of stormtroopers!

**Their:** Be careful about the use of "their" and "its" when referring to groups. "The Rebel Alliance won their first victory" is incorrect, as is "The council voted to move their fleet to Sullust." In both cases, the subject is singular and "its" should be used. But "The Rebels won their first victory" is correct.

**Their/There/They're:** Know the difference among the three. "Their" is possessive plural: "The bounty hunters lost their blasters." "There" refers to place: "The blasters were over there." "They're" is a contraction for "they are." "They're going to grab the blaster."

**Thru:** Never write through that way.

**turbolasers:** These large weapons are mounted on capital ships or fortifications in single turrets and batteries. They are not found on fighters or freighters (which have blaster or laser cannons). They are not hyphenated. There are also no such things as "turbo-batteries." We have turbolaser batteries.

**walker:** Generic name given to Imperial armored transports, including the All-Terrain Armored Transport (AT-AT) and the All-Terrain Scout Transport (AT-ST). You may *not* invent new types of walkers!

**Wookiee** is spelled with two E's at the end.

**Wordiness:** Don't make your writing style too wordy. Don't interrupt sentences with modifying clauses which can confuse the reader. Use of complex sentence structure slows the reader and puts a great distance between author and reader. It sometimes reads as if the narrator is speaking down at the reader in a condescending tone.

Here are two examples:

- "His mind momentarily distracted by the quickly

delivered insult at his expense, the snobbish Imperial Customs officer turned and walked directly into the crates stacked high at the back of the cargo bay." It could easily be trimmed down and simplified to, "The insult distracted the officer, who turned and walked into a stack of crates."

• Here's a colossal sentence. Try reading this out loud at a normal pace, without taking any extra breaths: "As she waited for the slow droid to bring her drink, the object of Bolabo's sarcastic remark, Krunch, starship weapons expert and

Wookiee, peered out over the gray smoggy skies of Byblos, examining as he did every day the other towers in the distant smog, the bustling starship traffic, and the Byblos sun, setting over the distant, obscured horizon." This could be much simply said using more than one sentence and cutting off some of the excessive literary frills.

You don't need to write all your sentences so simple that they're just noun/verb, but don't write all your sentences so complex that you lose your reader.



# Chapter Ten

## Skill List

This list of skills for Star Wars: The Roleplaying Game is helpful when creating gamemaster characters. Each skill is listed by attribute with several sample specializations. These are the vast majority of skills characters will ever need. Do not create new skills without prior consent from West End. The list of specializations show examples and are not complete.

Note that skills are listed in italics when mentioned within manuscript text and in the short paragraph or "stat" style form of game stats; however, they are not italicized when part of the "capsule" style game stats.

### Dexterity Skills:

(sample specializations)

- **archaic guns**  
(black powder pistol, matchlock, musket, wheelock)
- **blaster**  
(blaster pistol, heavy blaster pistol, blaster rifle, hold-out blaster, repeating blaster)
- **blaster artillery**  
(anti-infantry, anti-vehicle, surface-to-air defense, surface to space, surface-to-surface)
- **bowcaster**
- **bows**  
(crossbows, long bow, short bow)
- **brawling parry**  
(versus boxing, martial arts)
- **dodge**  
(versus energy weapons, slugthrowers, missile weapons)
- **firearms**  
(pistols, rifles, machineguns)
- **grenade**
- **lightsaber**

- **melee combat**  
(Swords, knives, axes, vibroblades, vibroaxes — powered versus non-powered are different)
- **melee parry**  
(versus lightsabers, knives, clubs)
- **missile weapons**  
(concussion missile, grenade launcher, power harpoons)
- **pick pocket**
- **running**  
(long distance, short sprint)
- **thrown weapons**  
(knife, spear, sling)
- **vehicle blasters**  
(heavy blaster cannon, heavy laser cannon, light blaster cannon, light laser cannon, medium blaster cannon, medium laser cannon)

### Knowledge Skills:

(sample specializations)

- **alien species**  
(Wookiees, Gamorreans, Ewoks)
- **bureaucracy**  
(specific planetary or administrative government — Tatooine, Celanon, Bureau of Commerce)
- **business**  
(specific field or company — starships, weapons, Droids, Sienar Fleet Systems)
- **cultures**  
(specific species or culture — Corellians, Alderaan royal family)
- **intimidation**  
(interrogation, bullying)
- **languages**  
(Wookiee, Huttese, Bocce)

- **law enforcement**  
(Alderaan, Tatooine, the Empire, Rebel Alliance)
- **planetary systems**  
(Tatooine, Endor, Hoth, Kessel)
- **streetwise**  
(specific planet or criminal organization — Celanon, Corellia, Jabba the Hutt's organization, Talon Karrde's organization)
- **survival**  
(volcano, jungle, desert, poisonous atmosphere)
- **tactics**  
(ground assault, squads, capital ships, starfighters, fleets)
- **value**  
(specific planet's markets or type of good — Kessel, Coruscant, starships, droids)
- **willpower**  
(versus persuasion, intimidation)

### Mechanical Skills:

(sample specializations)

- **archaic starship piloting**  
(specific ship type)
- **astrogation**  
(Kessel Run, Tatooine to Coruscant)
- **beast riding**  
(banthas, Cracian thumpers, dewbacks, tauntauns)
- **capital ship gunnery**  
(concession missiles, gravity well projectors, ion cannons, laser cannon, proton torpedoes, *tractor beams*, *turbolaser*)
- **capital ship piloting**  
(Imperial Star Destroyer, Victory Star Destroyer, Nebulon-B Frigate)  
*capital ship shields*  
*communications*
- **ground vehicle operation**  
(specific vehicle type)
- **hover vehicle operation**  
(specific vehicle type)
- **jet pack operations**
- **powersuit operation**  
(spacetrooper armor)
- **repulsorlift operation**  
(XP-38 landspeeder, Rebel Alliance combat snowspeeder)
- **rocket pack operation**

- **sensors**
- **space transports**  
(YT-1300 transport, Gallofree medium transports, Corellian Action VI transports)
- **starfighter piloting**  
(X-wing, TIEln, TIE Interceptor, Z-95 Headhunter)
- **starship gunnery**  
(concession missiles, ion cannons, laser cannon, proton torpedoes, *turbolaser*)
- **starship shields**
- **swoop operation**
- **walker operation**  
(AT-AT, AT-ST, AT-PT)

### Perception Skills:

(sample specializations)

- **bargain**  
(spice, weapons, droids, datapads)
- **command**  
(Rogue Squadron, Imperial stormtroopers)
- **con**  
(specific type of con)
- **forgery**  
(specific type of document)
- **gambling**  
(sabacc, jubilee wheel)
- **hide**
- **investigation**  
(Mos Eisley, Imperial City)
- **persuasion**  
(specific subject)
- **search**  
(tracking)
- **sneak**  
(specific type of terrain)

### Strength Skills:

(sample specializations)

- **brawling**  
(boxing, martial arts)
- **climbing/jumping**  
(climbing, jumping)
- **lifting**
- **stamina**
- **swimming**

**Technical Skills:**

(sample specializations)

- **armor repair**  
(stormtrooper armor)
- **blaster repair**  
(blaster pistols, surface-to-surface blaster artillery, heavy blaster cannon)
- **bowcaster repair**
- **capital starship repair**  
(Imperial Star Destroyer, Corellian Corvette)
- **capital starship weapon repair**  
(concussion missiles, ion cannons, laser cannon, proton torpedoes, tractor beams, turbolaser)
- **computer programming/repair**  
(computer type)
- **demolition**  
(bridges, walls, vehicles)
- **droid programming**  
(astromech droid, protocol droids, probe droids)
- **droid repair**  
(astromech droid, protocol droids, probe droids)
- **first aid**  
(Humans, Ewoks, Wookiees)
- **ground vehicle repair**  
(specific type of vehicle)
- **hover vehicle repair**  
(specific type of vehicle)
- **lightsaber repair**
- **(A) medicine (requires first aid of 5D)**  
(medicines, cyborging, surgery)
- **repulsorlift repair**  
(specific vehicle)
- **security**  
(type of lock or device)
- **space transports repair**  
(YT-1300 transport, Ghtroc freighter)
- **starfighter repair**  
(X-wing, Y-wing)
- **starship weapon repair**  
(concussion missiles, ion cannons, laser cannon, proton torpedoes, turbolaser)
- **walker repair**  
(AT-AT, AT-ST, AT-PT)

**Skill Changes From First Edition**

Those of you who are familiar with Star Wars: The Roleplaying Game's first edition must be aware of the following skill name changes. They are summarized below for your reference:

**Dexterity Skills:**

*Heavy weapons* has been split into *blaster artillery* and *vehicle blasters*.

*Melee* is now *melee combat*.

**Knowledge Skills:**

*Alien races* is now *alien species*.

*Technology* is now *value*.

**Mechanical Skills:**

*Repulsorlift op.* is always completely written out as *repulsorlift operation*.

*Starship gunnery* now only covers starfighter-scale weapons—capital-scale weapons are under *capital ship gunnery*.

*Starship piloting* is now three skills: *capital ship piloting* is for capital-scale *combat* starships, like Star Destroyers; *space transports* covers all non-combat starships, regardless of scale, from freighters like the *Millennium Falcon* to huge cargo barges; *starfighter piloting* covers piloting all starfighter-scale *combat* vessels, like X-wings and TIE fighters.

*Starship shields* now only covers starfighter-scale ship shield generators; capital ship shields require the *capital ship shields* skill.

**Perception Skills:**

*Hide/sneak* has been split into two skills: *hide*, which is one's ability to hide objects, and *sneak*, which is a person's ability to move around quietly and stealthily without being caught.

**Technical Skills:**

*Droid programming/repair* is now split into two skills: *droid programming* and *droid repair*.

*Medicine* is now called *first aid*. There is a new advanced skill called *medicine*, which is the equivalent of doctor levels of skills.

*Starship repair* is now three skills: *capital starship repair*, *space transports repair* and *starfighter repair*.

# Chapter Eleven

## Stat Formats

Characters, ships, aliens, droids, equipment and other things found (and encountered) in the Star Wars universe are presented in three formats: Capsule Format, Full Format or Stat Format:

**Capsule Format** includes all stats for an entry, as well as a short capsule description which has background and all of that other source information. This is the most common form for describing in game terms the various creatures and characters which may be encountered in adventures and source material, as well as ships, equipment, weapons, and vehicles. Most gamemaster characters who interact with the player characters receive this type of treatment, and it is the preferred format.

A capsule summary is normally about 1/4 or 1/2 page (it can be up to a full page if necessary, although it should be smaller — about 200-400 words — if for the *Star Wars Adventure Journal*) including all stats, the capsule summary and a small illo.

Most of the examples below are Capsule Format entries, although they can be modified into Full Format entries (see below).

**Full Format** is “Sourcebook Style” explanations of a particular subject. There is normally an essay (anywhere from half a page to over a page long) completely detailing the subject. This is reserved for *very important* things, such as major villains or heroes; while minor characters received this treatment in *Galaxy Guides 1, 3 and 5*, this is an exception because they are “movie” characters. *Very few original characters in new products will receive this treatment.*

Characters’ stats are separate from the text: the stats list skills, equipment, special abilities and often have an illustration. For reference, see the character entries in *The Last Command Sourcebook* or *The Star Wars Movie Trilogy Sourcebook*.

**Stat or Paragraph Format** is just the subject’s stats. This is the briefest format and is for “can-

non fodder,” “background” and “minor encounters” characters, and most of the “cannon fodder” ships, vehicles and monsters serving as adversaries. Descriptions should be kept to the minimum necessary to run the game. Characters in this format shouldn’t be Force-sensitive, have Force Points or be really unusual, since Stat Format subjects are supposed to be pretty ordinary and unremarkable.

Below you’ll find explanations of the stats for characters, ships, aliens, vehicles, weapons, equipment, creatures, planets, and droids. Each lists categories that appear in the Capsule format, as well as a brief summary of the Stat Format. Examples are provided for the Capsule and Stat Formats, and a template is provided for each Capsule Format.

### How to Use Stat Templates

Each stat in this chapter has an example, as well as a template showing all possible categories. Those categories listed in parentheses are not written out as headings on the final stats. For instance, (Name) would not appear as a header on a character stat, but it would probably be replaced — in the case of the example, it would be Gruivan.

Copy these stat templates into your word processing files — when you go to write stats for a particular character, ship, alien, or anything else, simply copy the stat template where you want it and fill in each category as you do the stats for your subject. Remember, if a category has no value listed after the header, do not list the category.

# Alien Species

## Capsule Format

Alien species listings are representative of an entire species, so they tend to be fairly detailed. It is a listing for a generic type of a species, listing attribute minimums and maximums, as well as any other game notes for roleplaying an alien.

Alien species descriptions can be either Full Format or Capsule Format. Stat Format is used only on very rare occasions since players want to know everything about what aliens are like.

### Alien Species Name

The name of the species. If of an unusual race, like a near-Human race, use a colon and the race name.

*Example:*

■ **Wookiees**

■ **Humans: Theelins**

### Attribute Dice:

This is the number of attribute dice for an "average" member of the species. Humans average 12D. Player characters get to add +6D to this number, so Human player characters have 18D in attribute dice.

*Example:*

Attribute Dice: 12D  
Attribute Dice: 13D+1

### Attribute Minimum/Maximums:

List each attribute in order in all caps:

DEXTERITY  
KNOWLEDGE  
MECHANICAL  
PERCEPTION

STRENGTH  
TECHNICAL

Each attribute gets its own line, with a die code, a slash and a second higher die code.

The first die code is the minimum attribute for a member of that species (barring an unusual disability), and the second number is the maximum attribute (of course, you can improve higher than that attribute, but that die code is a realistic maximum).

## Alien Species Stat Template

(Name)

Attribute Dice: D  
DEXTERITY D/ D  
KNOWLEDGE D/ D  
MECHANICAL D/ D  
PERCEPTION D/ D  
STRENGTH D/ D  
TECHNICAL D/ D  
Special Abilities:

Story Factors:

Move:  
Size:  
Capsule:

Add up minimums to make sure they are equal to or *below* the attribute dice. Then add up the maximums to make sure they are *at least* 6D *above* the attribute dice (you can go much higher, and it's desirable to have more than 6D to give player characters some latitude in setting up their attributes). Attributes can be as low as 0D, +1 or +2, although 1D is a more reasonable minimum.

Bear in mind that aliens generally should not be much better than Humans, whose minimums and maximum attributes are 2D/4D.

*Example:*

DEXTERITY 1D+2/3D  
KNOWLEDGE 1D+1/3D  
MECHANICAL 2D/5D+2  
PERCEPTION 1D/4D  
STRENGTH 1D/3D+2  
TECHNICAL 1D/4D+2

### Special Skills:

This is a listing of any unusual or unique skills that the aliens customarily have or have easy access to. This also includes unique specializations.

List each attribute that an alien has a special skill for.

Then list each skill. The "Time to use: (time)." Then define how the skill works in the game.

*Example:*

**Special Skills:**

*Dexterity skills:*

*Blind Fighting.* Time to use: One round. Defel can apply dice to this skill, which allows them to fight using melee weapons or hand-to-hand combat when deprived of their special sight visors or when otherwise rendered blind. A Defel may ignore all blindness penalties when using this skill, since this skill trains the Defel to use their sense of smell and hearing to aid them in combat.

### Special Abilities:

List and completely describe any abilities which apply to the species, including abilities which are available at all times, or at the time the character is generated. Abilities must be precisely defined so the gamemaster and players know how, when and why they can use their abilities. For example, there may be ranges, or how often the character can use ability without being exhausted.

There are several kinds of abilities:

- Abilities which add a bonus to a certain skill at all times. For example:

*Stealth:* Noghri have such natural stealth that they receive +2D when using *hide* and *sneak* skills.

## Sample Alien Species

### Gruivan

**Attribute Dice:** 12D

**DEXTERITY** 1D/4D

**KNOWLEDGE** 1D/3D+2

**MECHANICAL** 2D/4D

**PERCEPTION** 1D/4D+1

**STRENGTH** 1D/4D

**TECHNICAL** 2D/4D

#### Special Abilities:

**Stealth:** Gruivan are naturally very stealthy. They are considered to automatically have 5D in *stealth*. A member may improve their *stealth* skill normally, but from the *Perception* base, not 5D.

#### Story Factors:

**Enslavement:** Gruivan have been deemed "non-sapient" by the Empire, and therefore are legal to enslave. As a result, there are very few free Gruivan, and most of them have a constant companion who poses as a master to prevent bounty hunters and slavers from pursuing them.

**Move:** 6/9

**Size:** 1.0-1.4 meters tall

**Capsule:** Gruivan are a diminutive, canine-appearing species native to the Outer Rim Territories. They make excellent techs, but because their species was declared non-sapient by the Empire, most have been enslaved. It is believed that their native culture was destroyed by the Empire when it invaded their homeworld and established mining colonies.

- Abilities which provide a bonus at the time a character is created. For example:

**Technical Aptitude:** Sluissi receive an extra 4D for beginning skill dice which must be applied to *Technical* skills. They may also place up to 4D in a beginning *Technical* skill instead of the normal 2D limit.

- Abilities which affect how a creature does things — affects under what circumstances they can use skills, or gives them abilities that *cannot* be learned through normal training. For example:

**Technical Aptitude:** (Continued) Whenever a Sluissi uses a *Technical* skill, the action always takes twice as long as for other species.

**Organic Telecommunications:** Because Verpine can send and receive radio waves through their antenna, they have the ability to communicate with other members of their species and with specially-tuned comlinks. The range is very limited when they are acting individually (1 km), but greatly increases when in the hive (covers the entire Roche asteroid belt).

#### Example:

**Body Armor:** The Verpine's natural chitinous plate armor gives them +1D against physical attacks.

### Story Factors:

Story factors are things which affect most, if not all members of a species. They are brief

summaries of how the aliens generally behave, history or personality traits that affect aliens, and how other species perceive the aliens. They include things like a Wookiee's reputation for ferocity, the fact that all Noghri are sworn to serve the Empire, and that Rodians are often bounty hunters and because of this are generally feared by other species.

#### Example:

**Enslavement:** Noghri are indebted to Lord Darth Vader and the Empire; all Noghri are obligated to serve the Empire as assassins. Any Noghri who refuse to share in their role are executed.

**Strict Culture:** The Noghri have a very strict tribal culture. Noghri who don't heed the commands of their *dynasts* (tribal leaders) are severely punished or executed.

### Move:

The minimum starting Move for a player character, followed by a slash, and then the maximum starting Move. Gamemaster characters can have lower minimums, but they are normally very close to the minimum. Characters cannot exceed their maximum.

If there are two or more prime modes of movement, list each with parentheses as to which method of moving.

#### Example:

**Move:** 10/12 (walking), 15/23 (flying)

### Size:

Minimum to maximum "average" size for an adult member of the species, listed as a range and "tall" (1-1.5 meters tall). If the species runs four-legged or is snake-like, you may want to list "length" as well (2-3 meters long). To clarify, you may list "1.5 meters at the shoulder" or whatever if necessary. If the species is avian, you may also list wingspan.

If the species goes through distinct lifecycles, like larva to butterfly, you may list each cycle separately.

#### Example:

**Size:** 1.0-1.6 meters tall, 2.0-2.5 meters long

**Size:** 1.0-1.3 meters tall, 3-4 meters long, 5-6 meter wingspan.

### Capsule:

Serves same function as a capsule for other groups — here you describe the alien, it's physiology, sometimes including notes on behavior and culture.

# Characters

## Capsule Format

### Name:

Do not use "Name:" as a tag; just list the character's name. If the character is in the military, rank may be listed with name. If the character has a nickname by which he is more famous, this may be listed here.

*Example:*

### ■ Vereath, The Void Pirate

### Type:

A basic description of the character, such as "Smuggler," "Faithful Wookiee Co-Pilot," or "Cynical Bureaucrat." Each word is capitalized.

- If the character is not a Human, this should list what his or her species is.

- This description can list species, occupation, personality, or behavior: in two or three words, what "type" of character this is.

*Example:*

**Type:** Pirate Henchman

### Attributes and Skills

There are six attributes (*Dexterity, Knowledge, Mechanical, Perception, Strength and Technical*).

There are many, many skills (see the Skill List).

List all attributes in bold, ALL CAPS. List the die code immediately after, also in bold, with no punctuation. A character automatically has all skills under the attribute equal to the attribute.

List all skills under the attribute they are related to. They must be listed in alphabetical order, one after the other, with a comma after each skill's die code. Skills may not be lower than the attribute (except for advanced skills). Only list skills that the character has improved (the skill code is higher than the attribute).

### Character Stat Template

(Name)

Type:

**DEXTERITY**

**KNOWLEDGE**

**MECHANICAL**

**PERCEPTION**

**STRENGTH**

**TECHNICAL**

Special Abilities:

(Force Sensitive)

Force Points:

Dark Side Points:

Character Points:

Move:

Equipment:

Capsule:

Specializations are presented with "name of skill: name of specialization" and the die code (for example: blaster: heavy blaster pistol 6D+2). Specializations are normally, but not always, higher than the skill they are based on. This is because the specialization stops advancing with the base skill once you take the specialization, but it is much cheaper to advance.

Advanced skills — listed with an (A) on the skill list — may be lower than the attribute. They are very advanced areas like *medicine* and *droid engineering*. All advanced skills have prerequisite skill levels and you must make sure that the character has the minimum in the prerequisites as well. For example, *medicine* has a prerequisite of *first aid* 5D, so all characters with *medicine* must have *first aid* at 5D or higher.

**Check the skill and specialization list in chapter 10 to be sure you are using the right skill names under the right attribute.**

*Die codes.* Remember that die codes are limited to "D", "D+1" and "D+2." Die code progression would be 2D, 2D+1, 2D+2; the next step up is 3D.

Make sure that attributes fall within the attribute ranges for the species, as listed in *Star Wars: The Roleplaying Game, Second Edition*, pages 133-137, the *Star Wars Sourcebook, Second Edition*, pages 71-85, and *Galaxy Guide 4: Alien Races, Second Edition*. If you have no listing for the attribute ranges, just make them close to at-

### Skill Levels and Expertise

When assigning attributes and skills, use the guidelines listed below (from *Star Wars, Second Edition* for determining a character's expertise (or lack thereof) in a particular skill or attribute:

- 1D Below Human average for an attribute
- 2D Human average for an attribute and many skills
- 3D Average level of training for a Human
- 4D Professional level of training for a Human**
- 5D Above average expertise
- 6D Best in a city; 1 in 100,000
- 7D Best on a continent; 1 in 10 million
- 8D Best on a planet; 1 in 100 million
- 9D Best in several systems; 1 in one billion
- 10D Best in a sector
- 12D Best in a region
- 14D+ Best in the galaxy

tributes for standard characters of a species. Attributes may be above the listed maximum (see "Aliens"), but this is rare. They may be below the minimum, but only if the character is young, disabled or has some other reason for such a low score.

*Example:*

**DEXTERITY 2D+1**

Blaster: heavy blaster pistol 4D+1, dodge 3D+2, melee combat 4D, melee parry 4D+2, pick pocket 3D+2

**KNOWLEDGE 4D**

Cultures 4D+1, languages: Huttese 5D, planetary systems 4D+1, streetwise 4D+2, streetwise: Nar Shaddaa 6D

**MECHANICAL 2D**

Astrogation 3D+1, repulsorlift operation: speeder bike 4D, sensors 3D+2, space transports 4D, starfighter piloting 3D

## Sample Character

### Munn Savb

Type: Cynical Sullustan Pilot

**DEXTERITY 2D+1**

Blaster 3D+1, dodge 3D+2, melee combat 4D, melee parry 4D+2, pick pocket 3D+2

**KNOWLEDGE 2D**

Cultures 4D+1, languages 5D, planetary systems 4D+1, streetwise 4D+2, streetwise: Nar Shaddaa 6D

**MECHANICAL 3D**

Astrogation 3D+1, repulsorlift operation 4D, sensors 3D+2, space transports 4D, starfighter piloting 5D

**PERCEPTION 2D+1**

Bargain 5D, command 3D, con 4D, gambling 4D+2, gambling: tregald 3D+2, sneak 4D

**STRENGTH 2D**

**TECHNICAL 3D**

Armor repair 3D+2, blaster repair 4D, computer programming/repair 5D+1

**Special Abilities:**

*Enhanced Senses:* Sullustans get +2D to *search* and related-*Perception* checks in low-light conditions due to their vision and hearing.

*Location Sense:* Sullustans cannot get lost in a place they have visited before. They get +1D when making an *astrogation* roll for a planet they have visited before.

**Force Points:** 1

**Character Points:** 4

**Move:** 11

**Equipment:** Blaster pistol (4D), reinforced blast helmet (+1D to head), comlink, beckon call (summons ship)

**Capsule:** Munn Savb has been around a long time, and he's learned not to trust much of anything. As a youth he had no tolerance for the corporate lifestyle his fellow Sullustans seemed to thrive on; he wanted his independence.

In his 68 years of travelling the space ways he's worked for large shipping companies, been part of a pirate crew and was even conscripted into a planetary militia. He's been double-crossed and betrayed more times than he can count, and therefore won't help *anyone* unless there's a credit in it for him. Currently, he's the owner and pilot of the *Dark Nova*, an ill-working and ill-tempered (just ask any droid who's had to work on the *Nova's* computer) cargo freighter than never seems to work right. He tries to take strictly legal cargos, and also provides transport to the desperate.

**PERCEPTION 2D+1**

Bargain 5D, command 3D, con 4D, gambling 4D+2, gambling: tregald 3D+2, sneak 4D

**STRENGTH 2D**

**TECHNICAL 3D**

Armor repair 3D+2, blaster repair 4D, computer programming/repair 5D+1

### Special Abilities:

Any character's special abilities, such as Force skills and powers, or special species abilities, are listed here. If a character has no special abilities, there is no listing here.

Only list abilities here which have demonstrable game value, such as Wookiees getting +2D to *Strength* when in *berserkerrage*. A Wookiee's reputation for ferocity doesn't affect die codes, but can be listed in **Capsule** (see below) since it affects how characters interact with them. If necessary, refer the reader to the specific alien species entry that gives detailed information on how the power works.

If a character has Force skills, the skills are italicized, all listed on the same line. For Force powers, list each Force skill combination (*control; sense; alter; control and sense; control and alter; etc.*), with each power the character knows listed in alphabetical order. Note that only first Force power is capped just like the beginning of a sentence.

List **Special Abilities**, followed by a carriage return. Each ability name is listed in italics and each word is capped, followed by a colon. The skills are quickly summarized.

*Example:*

**Special Abilities:**

*Enhanced Senses:* Sullustans get +2D to *search* and related-*Perception* checks in low-light conditions due to their vision and hearing.

*Location Sense:* Sullustans cannot get lost in a place they have visited before. They get +1D when making an *astrogation* roll for a planet they have visited before.

*Energy Sensitivity:* +3D to *search* when hunting in wide open areas; +1D in crowded areas; -1D in intense radiation.\*

*Force Skills:* *Control 2D, sense 2D, alter 1D*

*Control:* Absorb/dissipate energy, control pain, resist stun

\* See page 90 of *Dark Force Rising Sourcebook* for complete description.

### Force Sensitive

If the character is Force-sensitive, list in bold **This character is Force-sensitive**. If not, do not list anything.

Few characters will be Force-sensitive, perhaps one in a million. Of course, since exceptional characters have a tendency to get involved in exceptional events, like adventuring, this percentage may be much higher in game materials.

*Example:*

**This character is Force-sensitive.**

**Force Points:**

How many Force Points the character has. If the character has no Force Points, just skip this category. Non-Force-sensitive characters can have no more than five Force Points; Force-sensitive characters have no limit to the number of Force Points they may have.

Cannon-fodder and minor characters do not have any Force Points. Beginning player characters and continuing characters may have 1-3 Force Points.

Major characters normally have at least three Force Points, but *exceptional* characters have more. In *Dark Force Rising*, Luke Skywalker has 30 Force Points and Joruss C'baoth has 22.

*Example:*

Force Points: 1

**Dark Side Points:**

How many Dark Side Points the character has. If the character has no Dark Side Points, simply omit this category. Characters with six or more Dark Side Points have clearly turned to the dark side of the Force, while characters with less may have.

Minor villains aren't likely to have Dark Side Points, since non-Force-sensitive characters only get Dark Side Points when using Force Points to commit evil.

*Example:*

Dark Side Points: 2

**Character Points:**

How many Character Points the character has. If a character has no Character Points, omit this category. Character Points act as skill points and can be used to buy extra dice for specific actions.

Cannon fodder characters have no Character Points. Minor Characters have 1-3 Character Points, continuing characters have 4-10, major characters have at least 11. Some exceptional characters have many more: in *Dark Force Rising*, Luke Skywalker has 65 and Grand Admiral Thrawn has 45.

*Example:*

Character Points: 4

**Move:**

How many meters the character moves; most Humans have a Move of 10. For aliens, check the species' write up to make sure the Move falls into the appropriate range. All characters have a specific move: species write-ups provide a range. To see how fast a given person's move is, see the *Star Wars Gamemaster Screen* chart "Speed Code to Move Conversion Chart."

*Example:*

Move: 10

**Equipment:**

A listing of the character's equipment. List only relevant equipment in the briefest manner possible. For example, if a blaster pistol has unusual ranges, list them; if not, the gamemaster can assume it has standard ranges (the sample weapons used in Second Edition and the original roleplaying game). You can also list a "unique" piece of equipment, and then do a separate entry on it completely describing it as necessary.

In the example below, the Rebel survival kit could be written up separately. See "Equipment" listed later.

*Example:*

**Equipment:** Blaster pistol (4D), vibro-shiv (STR+1D+2), blast helmet (+1 head energy, +1D physical), comlink, medpac, Rebel survival kit (see entry).

**Capsule:**

The capsule is a short description of the character, including appearance, background and personality. The capsule should be a "highlights" of the character which tells you immediately if the character is worth using in your adventure or interesting enough for you to keep on reading.

A capsule is used in Capsule Format, and is used for most major characters in an adventure and most interesting supporting characters. Normally about 300 words maximum; can be much shorter or longer if the character is important and information needs to be given out, but isn't worth a full sourcebook style essay.

The essay is used for Full Format characters and may run 1/2 a page to several pages. For an example of an essay, see *The Movie Trilogy Sourcebook*. You use an essay or a capsule, not both.

Areas that can be covered in these sections include:

- **Background:** personal history, homeworld, age (general, such as child or adult, or specific age), relevant information on parents.
- **Description:** what the character looks like, her personal mannerisms (such as stutters, nervously runs his hand through his hair). Include height, species, and sex.
- **Personality and impressions** other people get from her: how the character acts — intimidating, happy, withdrawn, opinionated, airhead, arrogant, smug.
- **Objectives:** what the characters wants (now, short-term, long-term), how she intends to get that, to whom she owes his loyalties (the Republic, the Empire, herself, Jabba the Hutt, an ideal such as freedom).
- **Reputation:** is the character well known or not known. If she'e a Wookiee, most people will probably be afraid of her, and act accordingly. Most people know that Han Solo is a scoundrel, Luke Skywalker is a heroic sort and such.

- **Quotes:** Things the character is known to say often, or a line or two that really sums up what the character is all about: "I have a bad feeling about this.", "Master Luke, Artoo excels at getting me into trouble."

*Example:*

**Capsule:** Han Solo is a wise-cracking Corellian smuggler who at first seems to be a pure mercenary. He is known as one of the best smugglers around, and regularly works for Jabba the Hutt. Han is owner of the Millennium Falcon, and his Wookiee co-pilot Chewbacca is always by his side. Han is cynical, sarcastic, pessimistic ("I've got a bad feeling about this."), has no respect for authority figures ("Yes, your highness, whatever you say.") and is a smooth talker ("I don't have the money with me!").

### Characters: Stat Format

For characters who have short appearances, "cameo" roles or are simply for minor encounters, use the stat or paragraph format. Many of these encounters have a couple of paragraphs introducing them. If there is any description necessary for the encounter, it will be included in the body of the text.

The information in a Stat Format is in one continuous paragraph, and lists the name (in bold). Next, list "average" stats in the sentence "All stats are #D except:" (usually "#D" = 2D). Then list exceptions for attributes and skills — they are given in order as they would appear as in a stat listing — for example, *Dexterity* skills are listed before *Knowledge* skills. Attributes are capitalized, skills are not except if a skill starts a sentence.

List "Move: xx." Then list relevant special abili-

ties, Character Points, and Equipment.

You may refer people to other products for complete information on a subject, such as to show all of the special abilities of stormtrooper armor.

*Example:*

**10 Imperial Stormtroopers.** All stats are 2D except: *Dexterity* 3D, *blaster* 4D, *grenade* 4D+2. Move: 10. Blaster rifle (5D), stormtrooper armor\* (+1D energy, +2D physical, -1D *Dexterity* and related skills).

\* For complete information on stormtrooper armor, see page 157 of *Star Wars: The Roleplaying Game, Second Edition*.

*Example:*

A typical spacer cantina stretches before you, with scores of aliens wandering back and forth. Suddenly a small, rotund alien bounces toward you. It looks like a small green beach ball with two arms and legs and a long neck that has a small head attached to it. The alien's neck is twice as long as its body, and it only totals about one and a half meters tall. It stares at you and then drunkenly mutters, "Greck?!"

**Drunken alien.** All stats are 1D except: *pick pocket* 2D+2, *Perception* 1D+2, *bargain* 2D, *con* 3D+1. Move: 5 (while drunk). Character Points: 1.

The alien is itching for a fight and is too drunk to realize that it could easily get squashed by any Human, much less an angry Wookiee. If one of the characters punches it, it falls to the floor and cries. If the characters try to talk to it, it gets bored, turns around, and bounces away, tripping over something's tail about halfway across the bar.

# Creatures

## Capsule Format

### Name

The name of the creature.

*Example:*

### ■ Drorax-Dog

### Type:

A quick summary of the creature, as per "types" for characters.

*Example:*

Type: Frenzied forest predator

### Attributes and Skills

Creatures, being non-intelligent, have only *Dexterity*, *Perception* and *Strength*. If you do have such an *unusual exception* add the attributes as necessary, although you are advised to add these things as *Special Abilities* or *Special Skills* if at all possible.

#### DEXTERITY #D

List any relevant skills as per characters

#### PERCEPTION #D

List relevant skills

#### STRENGTH #D

List relevant skills

*Example:*

#### DEXTERITY 2D

Brawling parry 6D

#### PERCEPTION 3D

Search 4D, sneak 5D

#### STRENGTH 2D

Brawling 5D, swimming 3D+2

### Special Abilities:

Here's where you list any special abilities, from teeth attacks that do extra damage, to camouflage abilities, to anything else you think of.

All attack forms must be listed under this category.

*Example:*

#### Special Abilities:

*Paws:* Do STR damage.

*Teeth:* Do STR+1D damage.

*Camouflage:* Dorax-dogs, because of their natural coloration, get +1D to *sneak* when moving or hiding in tree limbs.

### Creature Stat Template

(Name)

Type:  
DEXTERITY

PERCEPTION

STRENGTH

Special Abilities:

Move:

Size:

Orneriness:

Capsule:

### Move:

Average move for the creature as an adult. This is in meters per move. If the creature has two or more prime modes of movement, list each with parentheses as to which method of moving.

*Example:*

Move: 11 (walking), 15 (flying)

Move: 13

### Size:

Minimum to maximum "average" size for an adult member of the creature, also indicating "tall" or "long." You may list height, length, wingspan and whatever else you want. To clarify, you may list "1.5 meters at the shoulder" or whatever if necessary. If the species is avian, you may also list wingspan. If the species goes through distinct lifecycles, like larva to butterfly, you may list each cycle separately.

*Example:*

Size: 1.0-1.6 meters tall, 2.0-2.5 meters long

Size: 1.0-1.3 meters tall, 3-4 meters long, 5-6 meter wingspan.

### Scale:

Normally all creatures are "creature" scale, which is the same as "character" scale. Only list this if the creature is some other scale: Walker, Speeder, Starfighter, or Capital.

*Example:*

Scale: Speeder

### Orneriness:

If the creature can be ridden, the creature must have an Orneriness code. This is rolled against the rider's *beast riding* skill to see how well the rider controls the creature. If the creature cannot be ridden, do not list this category.

*Example:*

Orneriness: 3D

### Capsule:

The Capsule summarizes the creature's appearance, behavior, combat tactics, lairs and other pertinent data. In this you must list how the creature attacks (by charging, hiding), how many are normally found together in attacks or non-attack scenes (for example, "they roam in packs as small as 10 up to hundreds of creatures, although the average pack size is about 20 creatures.>").

If the creature can be ridden, you must also list how much they can carry. You may also want to

## Sample Creature

### Cracian Thumper

**Type:** Domesticated riding animal

**DEXTERITY** 3D

**PERCEPTION** 3D+2

**Sneak** 4D+2

**STRENGTH** 3D

**Special Abilities:**

**Silent Movement:** Thumpers can move very silently, adding +1D+2 to their *sneak* attempts if they make only two moves or less per round.

**Claws:** Foot and paw claws do STR+1 damage.

**Tail:** A tailswipe does STR+1D+2 damage.

**Move:** 12

**Size:** 1-1.8 meters tall at the shoulder, up to 3 meters long

**Orneriness:** 3D

**Capsule:** Cracian Thumpers are common beasts of burden on primitive worlds. They can carry up to 100 kilograms of cargo, or one rider and 50 kilograms. They are large but swift animals, evolved for running long distances on flat, clear surfaces. They have sharp claws, but they are naturally timid, and untrained or wild Thumpers are more likely to run from strangers than fight. As herbivores, they have flat teeth no specifically designed for combat, but against a man-sized target they can still inflict considerable pain. Thumpers have been trained for combat and have proven to be suitable mounts.

describe lifespan, different abilities to reflect childhood and elderly, and so forth. Provide all the information gamemasters need to run this creature in the game and as much as readers would reasonably want to know.

*Example:*

**Capsule:** Dorax-dogs are fierce forest predators native to the planet Gornax, although they have been transplanted to other worlds (presumably they were intended as guard animals but escaped from their trainers and have thrived on many worlds). They are pack animals, found in groups of five to 15: when hunting, all adults hunt in small groups of three. However, by being able to sneak through tree tops almost silently, they are able to attack and kill most prey easily. Dorax-dogs are colored varying shades of rich greens and dark browns, which aids them in blending into their natural surroundings. The packs of dogs are very territorial — any being that blindly blunders into their land will soon be attacked.

## Creatures: Stat Format

**Creature's Name.** Attributes and skills. Special abilities: summary. Move #, scale: scale-type (only if not "creature"), orneriness #D.

*Example:*

**Divto.** *Dexterity* 3D+2, *Perception* 3D+2, *sneak* 5D+2, *sneak: forest* 6D+2, *Strength* 4D, *brawling* 5D, *stamina* 5D. Special abilities: Can make three attacks per round at no penalties; teeth do STR+1D damage; can use poisonous bite (6D+2 stun damage) up to three consecutive rounds. Move 7.

# Droids

## Capsule Format

Droids can be listed as individuals (like characters) or as a model/unit (kind of like the difference between R2-D2 and a "stock" Industrial Automaton R2 Astromech Droid).

### Name

This should specify if this listing is for an "individual" droid, like R2-D2, and a "stock" type of droid, such as an Arakyd Viper Probe Droid.

*Example:*

- R2-D2 (Artoo-Detoo)
- Geentech 2-1B (Too-Onebee) Medical Droid

### Type:

The manufacturer, make and type of droid.

*Example:*

Type: Industrial Automaton R2 Astromech Droid

### Attributes and Skills

These are done in the same way as characters. For individual droids, these skills are the skills this specific droid has.

#### Droid Stat Template

(Name)

Type:  
DEXTERITY

KNOWLEDGE

MECHANICAL

PERCEPTION

STRENGTH

TECHNICAL

Equipped With:

Special Skills:

Special Abilities:

Story Factors:

Move:

Size:

Cost:

Equipment:

Capsule:

For stock droids, these are the "minimum skills" for all droids of this type.

Some companies release varying models of the same droid, some as a "bare bones" model and others as a "deluxe" model similar to how cars are sold today. These varying droid "trim levels" have different designations, such as "D3-e" and "D3-dl" models.

Droids should normally have at least 1D in each attribute. In general, they should have no more than 12D in attributes since players can play droids. They can have fewer dice since some droids are just "dumber" or "less gifted by the

Maker" (of course, they will be correspondingly cheaper to purchase).

"Stock" droids should have no more than a total of 25D between skills and attributes; beginning player characters have only 18D in attribute dice and 7D in skill dice. It is suggested that many droids have less than 18D to reflect reality and to give players latitude to assign their skill dice.

If you want to design a really powerful droid, just make it an individual or a group of specially modified droids (kind of like a bunch of protocol droids specially modified by an eccentric owner). You may limit it by placing in the Special Skills section that "If a player wants to play this droid he must remove a total of #D from his skills." (Whatever number of skill dice he has to lose to match 25D.)

You may also "balance" a powerful droid by making it illegal (if it's an assassin droid), extremely rare or extremely expensive. These "balances" must make sense in the context of the fictional *Star Wars* universe, so think these things through. Plus, the droids must make sense compared to the rest of the universe: if you design a droid that is really good, then why doesn't everyone use it (why didn't we see it in the movies, books, novels and 40 or so prior game books)? Perhaps it has a fatal design flaw (like "needs to have its batteries changed every day and they're expensive," or "goes catatonic when exposed to too much external stimuli, such as a battle"). These things can be expressed under Special Skills, Story Factors or Special Abilities.

*Examples:*

DEXTERITY 1D

Dodge 4D

KNOWLEDGE 2D

Allen species 5D, languages 3D

MECHANICAL 1D

PERCEPTION 1D

STRENGTH 1D

TECHNICAL 1D

### Equipped With:

This includes all the attachments and special equipment that the droid has. Individual droids may have attachments that stock droids don't have, or have lost attachments that the stock droid comes with.

List each unique and noteworthy piece of equipment as a separate entry. Some will add bonuses to skills under certain circumstances, such as (+2D to *search* in low-light conditions).

## Sample "Individual" Droid

### W-24-X

Type: W Messenger/Servant Droid

DEXTERITY 1D

Dodge 3D

KNOWLEDGE 1D+2

Cultures 2D

MECHANICAL 1D

PERCEPTION 2D

Bargain 2D

STRENGTH 1D

TECHNICAL 1D

Equipped With:

- Humanoid body (two arms, two legs)
- Two visual and auditory sensor recorders — Human range
- Vocabulator speech/sound system
- AA-1 Verbobrain
- TranLang III Communication module with over seven million languages

Special Abilities:

*Perfect Memory:* W-24-X keeps a permanent record of all visual and auditory experiences. It can relay all conversations verbatim, as well as reproduce any sound it hears. If hooked into a computer, it can replay its visual record over the computer's display screen.

*Honesty:* W-24-X is prevented by its programming from lying, exaggerating or omitting pertinent facts. It may not deceive in any way, and if asked a question, must answer in as complete and detailed a manner as possible.

Move: 7

Size: 1.5 meters tall

Cost: Not for sale

**Capsule:** W-24-X is a loyal messenger droid entrusted to the Royal House of Barrivus. It is a simple droid whose only desire is to serve its masters well. It has a polished red finish with purple and silver trim. The droid walks with a slight limp after an unfortunate speeder accident — the house technicians could never get the replacement servos for the new leg to work quite right. The droid is fussy and very butlerish, making sure that everyone keeps to their schedule, finishes their work on time and is honest and moral in all conduct (the only person in the house it will not admonish is King Vardrial himself).

*Example:*

Equipped With:

- Electro-photoreceptor
- Auditory sensor
- Holocam
- Repulsorlift unit (hovers ground level - 1 meters)
- Magni-sensor (adds +2D to *search* at 50-500 meter range)

### Special Skills:

Here is where to define special skills a "stock" droid has — this category includes such things as "vaporator repair." See "Alien Species" for how to do this.

### Special Abilities:

For stock droids, these are special abilities that all droids of this type have. See "Alien Spe-

## Sample "Stock" Droid

### DeepSpace 9G Explorer Droid

Type: DeepSpace 9G Explorer Droid

DEXTERITY 1D

KNOWLEDGE 1D

MECHANICAL 1D

PERCEPTION 1D

Search 4D

STRENGTH 1D

TECHNICAL 1D

Equipped With:

- Repulsor unit with three meter flight ceiling.
- Holographic/audio recorder
- Long-range sensor (+2D to *search* for objects between 25 and 50 meters away)
- Movement sensor (+2D to *search* for moving objects)
- Atmosphere sensor — can determine atmosphere class (Type I, Type II, Type III or Type IV) within one half-hour

Special Abilities:

*Technical skills:*

*Atmosphere Scan.* Time to use: five minutes or 30 minutes; then, once per 5 minutes. This skill allows the droid to examine the data its atmosphere sensor has collected and determine the type. In all cases, the droid takes a full half-hour to gather data and make a determination. The gamemaster should determine a difficulty: if the atmosphere has trace elements that can be dangerous and might be skipped, the difficulty might be as high as Very Difficult. If the droid misses the skill roll by 1-10 points, it knows that it hasn't been able to exactly determine the atmosphere type and will scan again, and the next skill roll is at one difficulty lower. If the droid misses the roll by more than 10 points, it has inaccurately classified the atmosphere, but is unaware that it has made a mistake.

Move: 10

Size: 1.3 meters tall

Cost: 8,500

**Capsule:** DeepSpace droids are simple exploring droids who's mission is to investigate new planets after being dispatched from a main scout ship that has entered a new system. They record as much data as possible and then broadcast it to the main ship. In most cases the droids are recovered, but sometimes this is impossible. The droids are small, squat and normally decorated with its owner's corporate colors or logos.

cies" for how to do this. If a droid gets bonus skills, like Sluissi get bonuses for *Technical* skills, define these as special abilities, pointing out that this applies when the droid is created.

For individual droids, summarize how any special abilities apply directly to gameplay.

### Story Factors:

Here is a great way to "control" especially powerful droids. If you make the droids illegal, or give them a tendency to "freak-out" and so forth, this makes them less desirable to play.

### Move:

If for an "individual" droid, list Move as you would for characters: one number.

If for a "stock" droid, list Move as you would with alien species, with the first number representing the basic move, a slash, and the second number representing the maximum move.

*Example:*

(For individual)  
Move: 9  
(For "stock" type of droid)  
Move: 8/10

**Size:**

Normally height, but could be length.

*Example:*

Size: 1.3 meters tall

**Cost:**

The cost of the droid.

For individual droids, this should be a set number. If this is a highly modified or especially prized individual droid, the cost may be very high or "Not for sale." Badly damaged individual droids may be much lower in cost than a comparable "stock" droid.

For stock droids, you may have "new" and "used", especially if the droids are expensive to begin with.

*Example:*

Cost: Not for sale  
Cost: 6,750  
Cost: 8,000 (new), 3,000 (used)

**Equipment:**

Some droids carry equipment, just as some characters do. If there is any equipment, list it as for characters.

**Capsule:**

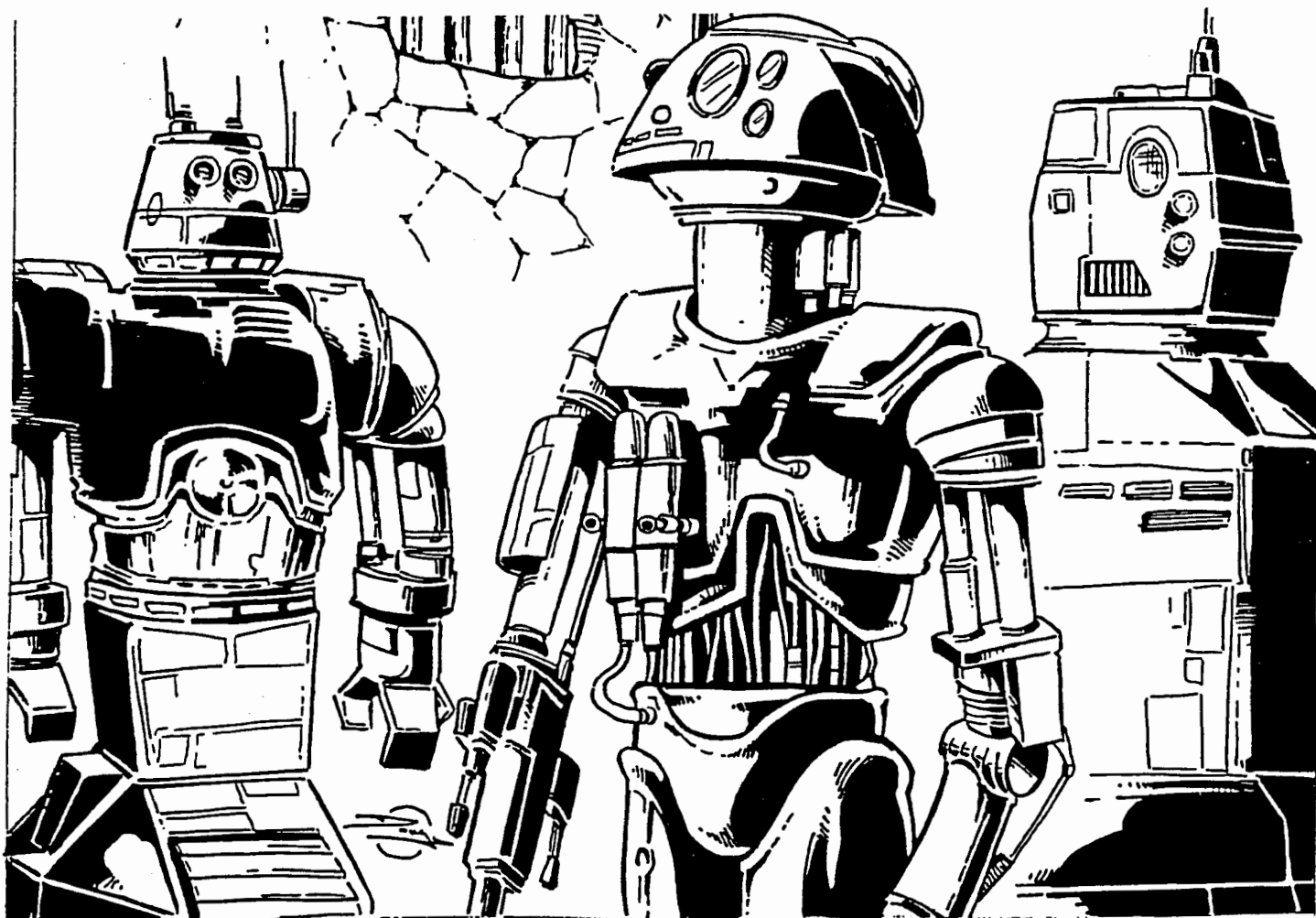
Used like capsules and summaries for everything else.

**Stat Format**

Everything is listed in one paragraph in the following order: **Name or type of droid**. List attributes and skills as per stat formats for characters. Additional attachments that are significant to use in scene. Move: x. Carried equipment.

*Example:*

**3 J5-1S Astromech Droids.** All stats are 1D except *Mechanical 2D, astrogation 3D+1, search 2D*. Can store 5 hyperspace jumps, sensor scanner (+1D to sensors skill). Move: 7.



# Equipment

## Capsule Format

### Name

The name of the piece of equipment.

*Example:*

### ■ BodyHeal Medpac

### Model:

Manufacturer, model number and type of device.

*Example:*

**Model:** BioGenetikx BodyHeal A Medpac

### Type:

The type of device.

*Example:*

**Type:** Enhanced personal medpac

### Scale:

List scale only if it's appropriate. Normally equipment won't need a scale since it won't cause damage. If it doesn't require a scale, don't list this category.

*Example:*

**Scale:** Character

### Skill:

List the skill necessary to use the piece of equipment. Normally, if used properly, the object will add bonus skill dice to the character's roll, replace the character's skill dice, or provide a new special ability that the character doesn't have. If no skill is necessary to use the item, do not list this category.

*Example:*

**Skill:** First aid

### Crew:

Crew for a piece of equipment would be rare, but if equipment does need a crew, list it here.

### Equipment Stat Template

(Name)

**Model:**

**Type:**

**Scale:**

**Skill:**

**Crew:**

**Cost:**

**Availability:**

**Game Notes:**

**Capsule:**

*Example:*

**Crew:** 5

### Cost:

The cost of the item. Some speciality items are not available for sale so list "Not available for sale."

*Example:*

**Cost:** 50

**Cost:** Not available for sale

### Availability:

Use codes from page 161

of *Star Wars: The Roleplaying Game, Second Edition*. Use the same guidelines as for weapons.

*Example:*

**Availability:** 2

**Availability:** Only sold on Calamari

### Game Notes:

List any game notes and rules pertaining to the use of the device, such as "+3D to search" or "+1D to sneak."

*Example:*

**Game Notes:** The motion sensor detects moving objects within a range of 100 meters. Consider the sensor to have a *search* skill of 8D. Whenever something over 1 meter tall or long moves within range, roll the creature's *stealth* skill versus the *search* skill. If the motion sensor rolls higher, it detects the creature and a warning alarm goes off.

### Capsule:

Provides a short description of the equipment.

*Example:*

**Capsule:** The motion sensor is a small box 10 centimeters by five centimeters. It uses a very small energy cell (5 credits) which lasts for one week of continuous use. It broadcasts its sensor beam in a 90-degree arc, and can detect many things moving within its 100 meter range.

## Equipment: Stat Format

Equipment stat formats are short, and include the following information in this order: **Type of Equipment**, **Scale** (if necessary), **skill**, **ranges** (if necessary), **damage** (if necessary), **game effect** (if necessary), and **description** if necessary. As with other short stat formats, other information can be done in separate paragraphs if necessary.

*Example:*

**IR Goggles.** +3D to *search*. Black snap-on goggles that can be worn with or without most blast helmets.

### Sample Equipment

#### Medpatch

**Model:** SyntheCure Medpatch

**Type:** Quick first aid medpatch

**Skill:** First aid

**Cost:** 25

**Availability:** 1

**Game Notes:** Using the medpatch requires a Very Easy *first aid* roll. If successful, it adds +1D to the character's next healing roll.

**Capsule:** The medpatch is a small, red cloth patch soaked in antibiotics, medicines and coagulants. While it isn't as useful as a medpac, it is cheaper and more portable, and quite popular. The medpatch may not be used in conjunction with medpacs and other advanced medicines.

# Planets

Planets have only Capsule Format. Planets must be detailed if the characters are going to visit the world in question, so the short stat format doesn't work. There is also a longer format for planets, often seen in the *Planets of the Galaxy* books — this format is rarely used other than in those supplements.

Remember, planets must be detailed enough for characters to visit. This is one area in which we face continual problems. Please make sure to create worlds which are plausible, believable and scientifically "explainable." If a world has unusual characteristics, you must make great pains to make the world believable.

The planets in *The Abduction of Crying Dawn Singer* are a good example of believable worlds that are well explained. Also, please don't pull the "all planets in the *Star Wars* universe are all one terrain and are just fantasy" argument! If you've read the material we've produced on Tatooine, Hoth and Endor, we've gone to great lengths to explain these worlds and make them believable. We expect the same or else you will spend a lot of time rewriting.

## Capsule Format

The Capsule Format for planets includes a listing of important information followed by a short capsule describing the planet. Most planets use this Capsule Format. The Full Format discussed later is rarely used unless in a *Planets of the Galaxy* style project.

You must use many of the terms described below, especially for the categories of "type," "atmosphere," "hydrosphere" and "gravity." Do not come up with new terms if they are simply synonyms for existing terms.

### Planet Stat Template

(Name)

Type:

Temperature:

Atmosphere:

Hydrosphere:

Gravity:

Terrain:

Length of Day:

Length of Year:

Sapient Species:

Starport:

Population:

Planet Function:

Government:

Tech Level:

Major Exports:

Major Imports:

Capsule:

### Name:

The planet's name.

*Example:*

**Hoth**

### Type:

The type of world. Capitalize the first word.

The basic types of worlds in the planet gen-

eration system are: Terrestrial, Satellite (for moons), Asteroid belt, and Artificial (space stations and the like). You can be more elaborate in your descriptions in order to give a quick feel for the world.

*Example:*

Type: Terrestrial

Type: Hostile volcanic nightmare

Type: Decrepit space station

### Temperature:

Searing, Hot, Temperate, Cool, or Frigid. Most searing or frigid worlds are too harsh to inhabit.

This represents the "average" temperature for the world, so worlds can still have wildly variable climates. Also worlds that are in tide lock or have elliptical orbits can have wild variations. If there are extreme changes because of something like this, you may indicate the conditions and temperature.

If you are going to do an unusual situation like tide lock or an elliptical orbit, this *must* be explained and you must show how it affects the world in your capsule.

*Example:*

Temperature: Temperate

Temperature: Elliptical orbit: searing on close and frigid on far orbit

### Atmosphere:

There are five basic types: Type I (breathable), Type II (breath mask suggested), Type III (breath mask required), Type IV (environmental suit required) or None.

Most habitable worlds are Type I (breathable); most gas giants are Type IV (environmental suit required). Also, the types are not exclusive: some worlds may have trace elements that are harmful or fatal, and if they aren't known, a ship's sensors may read an atmosphere as Type I (breathable) when it should be Type III (breath mask required).

You may discuss things like trace elements in the capsule.

*Example:*

Atmosphere: Type I (breathable)

Atmosphere: Type II (breath mask suggested)

### Hydrosphere:

Arid, Dry, Moderate, Moist, Saturated (usually depending on the percentage of the planet's surface covered in water). Do note that hydrosphere doesn't have to be water: lava lakes, ammonia seas and other exotic goodies are possible.

**Example:**

**Hydrosphere:** Arid  
**Hydrosphere:** Moderate

**Gravity:**

Zero, Light, Standard, Heavy. Special penalties for light and heavy gravity should be summarized in the capsule.

**Example:**

**Gravity:** Light

**Terrain:**

This is the dominant terrain characters are likely to encounter on the world — we all know that most planets are covered with ocean. Don't bother to list it unless the characters are going to be spending most of their time there.

You can modify known terrain types or come up with new ones to best explain the world.

The terrain types in the planet generation system are:

- Barren
- Cave
- Crater field
- Desert
- Forest
- Glacier

- Jungle
- Mountain
- Ocean
- Plain
- Plateau
- Urban
- Wetlands
- Volcanic

**Example:**

**Terrain:** Island

**Terrain:** Plains, forest, calcified stalagmite fields

**Length of Day:**

The number of standard hours a local day lasts.

**Example:**

**Length of Day:** 23 standard hours

**Length of Day:** 16 standard hours

**Length of Year:**

Expressed in number of local days. This is important: this is in local days, since a world's length of year won't necessarily match a Standard Imperial Year.

**Example:**

**Length of Year:** 350 local days

**Length of Year:** 404.5 local days

**Sapient Species:**

List intelligent species that make up a *significant* portion of the planet's populations. List them in alphabetical order. All species are capitalized. Species native to the planet have an (N) by them.

**Example:**

**Sapient Species:** Humans, Ithorians, Lomins (N)

**Starport:**

Most systems only have a few starports (small population systems may only have one). List the most advanced starport in the system, or if there are multiple starports, you may list the number and classifications. You may also want to indicate if certain starports are restricted.

There are several types of starports:

- Landing field — very primitive; little more than someplace flat to land. Maybe a paved strip.

- Limited services — A simple landing field, probably paved or surfaced, and probably with a control tower. May have maintenance sheds and fuel and other vital supplies may be available. Exotic starship parts are not going to be found here.

- Standard class — A fully staffed starport, with restocking services, and at least a small shipyard for repairs.

- Stellar class — The equivalent of a major airport. Can dock and service almost any type of

**Sample Planet****Kibnon**

**Type:** Forested terrestrial

**Temperature:** Temperate

**Atmosphere:** Type I (breathable)

**Hydrosphere:** Moderate

**Gravity:** Standard

**Terrain:** Forests, mountains

**Length of Day:** 23 standard hours

**Length of Year:** 379 local days

**Sapient Species:** Humans, Ugnaughts

**Starports:** 2 standard class

**Population:** 400,000

**Planet Function:** Millennium fruit cultivation, agriculture

**Government:** Owned by GalFood Conglomerate, administered by governor

**Tech Level:** Space

**Major Exports:** Millennium fruits, foodstuffs

**Major Imports:** High technology, harvesting droids

**Capsule:** Kibnon was discovered by scouts nearly a century ago and was promptly purchased by GalFood Conglomerate. Setting up artificial millennium fruit orchards, the world quickly became an important produce world for its sector. It has a low population, mostly low-wage Ugnaught laborers, and they have to compete with increasingly efficient harvesting droids. The planet's governor runs a tight ship, and beyond certain designated "spacer neighborhoods," the world is very orderly. Still, the low population and predominance of fruit orchards and wilderness only a few kilometers from settlements gives the world a true "frontier" feel.

ship, probably has several shipyards in area that can do repairs and major modifications.

- Imperial class — Modern and luxurious, with complete storage and maintenance facilities, and a large number of landing fields and docks. Most anything you'd want is available here.

*Example:*

**Starport:** Standard class

**Starport:** 1 Imperial class (restricted to Imperial vessels),  
5 standard class (public)

### Population:

The sapient population to two significant figures: 1.5 million, 50 million, 25,000. If the population is heavily weighted in favor of one or two species, you may list them separately.

*Example:*

**Population:** 150,000

**Population:** 5.4 billion

**Population:** 100,000 Humans, 5.3 million Seikoshans

### Planet Function:

The main business and economic factors of the planet. In essence, this is what the planet "does." You may create new classifications, use the ones below or more precisely define one of the categories below (which are from *Planets of the Galaxy, Volume One*), such as "tourism" or "starship manufacturing."

- Abandoned colony
- Academic
- Administrative/government
- Agriculture
- Colony
- Disaster
- Entertainment
- Exploration
- Hidden base
- Homeworld
- Luxury goods
- Manufacturing/processing
- Military
- Mining
- Natural resources
- Research
- Service
- Subsistence
- Trade

*Example:*

**Planet Function:** Trade, manufacturing

**Planet Function:** Wilsa-bark harvesting, manufacturing  
wilsa-bark furniture

### Government:

Pick a government type from the list below (from *Planets*) or invent your own, or use a more specific type, such as Kuat Drive Yards Governor, Alderaan Royal Family.

- Alliance
- Anarchy

- Competing states
- Corporate owned
- Dictatorship
- Family
- Feudalism
- Guild/professional organization
- Imperial governor
- Military
- Monarchy
- Organized crime
- Participatory democracy
- Rebel Alliance
- Representative democracy
- Ruler by selection/rite
- Theocracy
- Tribal

*Example:*

**Government:** Theocracy

**Government:** Church of Belthos Council

### Tech Level:

There are several "standard" tech levels in the *Star Wars* universe. Many planets have odd mixtures of tech, and you may indicate this in the entry, such as "Space (only around starport), feudal."

- Stone — Loosely-knit cultures, primitive stone tools and stuff.

- Feudal — Worlds that are producing primitive manufactured goods, have learned mining and ore-processing. Covers everything from classic Greece to the beginning of the Industrial Revolution.

- Industrial — Beginning to use mass production, more complex social and political structures. Windmills, waterwheels, wood and coal normally used for energy. Motorized transport, projectile weapons and mass communication are starting.

- Atomic — Large-scale production of goods and probably eager for new technologies. Advanced alloys and plastics available, space travel starting. Transportation, communication, medicine and businesses make dramatic advances.

- Information — Sophisticated communications, industry very efficient, mechanization common, precursors of droids appear, energy weapons appear, inter-system space flight common, repulsorlift may be discovered, colony ships are possible.

- Space — What you saw in the movies: droids, blasters, starships, hyperspace, etc. Most planets at this level are integrated into the galactic economy, and thus are dependent upon and service other worlds.

*Example:*

**Tech Level:** Space

**Tech Level:** Space (around starport), feudal

**Major Exports:**

List the most important. There are several standard trade categories, which may be used. You may also more precisely define one of the categories, such as "spacecraft" instead of "high technology."

- Low technology
- Mid technology
- High technology
- Metals
- Minerals
- Luxury goods
- Foodstuffs
- Medicinal goods

*Example:*

**Major Exports:** Mid technology, low technology, foodstuffs

**Major Exports:** Spice, borninium ore

**Major Imports:**

What the planet imports, using the same basic categories from exports or a more defined subcategory.

*Example:*

**Major Imports:** Foodstuffs

**Major Imports:** High technology, wines and alcohol

**Capsule:**

A brief description of the planet, including any elaboration on the stats and any histories, descriptions or other interesting details characters and gamemasters should know.

**Planets: Full Format**

The following sections are only done for some worlds. This information should be included if it's important or if this is a planet in a *Planets of the Galaxy* type of book.

The Full Format, as always, includes a detailed essay on the system, how it relates to the galaxy, and so forth. The essay normally discusses the terrain, the economy, what the world is like, history, what other planets in the system are like and any other data that is of vital interest to those visiting the world. The essay may also contain sections on points of interest (like lost historical sites or huge cities), famous personalities (notable gamemaster characters), new alien species, or items, places, people or things that the characters are likely to encounter.

An essay usually precedes all stats in this

format (or is part of the *Planets of the Galaxy* type chapter text). All the stats listed above except Capsule are provided, followed by this additional information.

**System:**

The name of the system. Normally systems are named after the main planet in that system.

*Example:*

**System:** Berrivus

**Star:**

Normally the same name as that of the system, or a variant thereof.

List the star color in ( ) after the name. Likely colors are orange and yellow, while red, blue and white are less likely. Please check your books on astronomy for an appropriate star type or select the "normal" yellow or orange.

*Example:*

**Star:** Berrivus (orange giant)

**System Log:**

This is a charted listing of all the celestial bodies in the system, the basic planet type and the number of moons for each world. The chart has the name of the world, a quick summary of the type of world, and a simple number of the moons.

If any moons are of particular interest, you may indicate that by listing the moon underneath the planet in italics with a two to three "type" word summary.

Asteroid belts and prominent space stations are listed in orbital order, such as "Mornnarri Asteroid Belt."

This must be done for all planets in the system.

*Example:*

Name	Planet Type	Moons
Marrus	hostile volcanic	1
Setra	habitable terrestrial	2
Ralltorria	gas giant	7
Velts	<i>forest moon</i>	

**Essay:**

Same function as a capsule. Depending on situation, the essay may include a complete description, or the capsule may tell you just enough to get you going (as was done in *The Abduction of Crying Dawn Singer*).

# Starships

## Capsule Format

### Name

The ship's name, such as *Millennium Falcon*, or brief listing of types of ships, such as *10 Imperial Star Destroyers*.

*Example:*

### ■ Millennium Falcon

### Craft:

The ship's manufacturer, name and model number: Corellian Engineering YT-1300 Transport, Koensayr BTL-S3 Y-wing Starfighter or KDY Imperial Star Destroyer (KDY is Kuat Drive Yards — only use KDY if it has already been defined; if this is the first usage in a project, it must be written out).

*Example:*

**Craft:** Sienar Fleet Systems *Interdictor*-class Heavy Cruiser  
**Craft:** Mon Calamari MC80a  
**Craft:** Corellian Engineering YT-1300  
**Craft:** Slayn & Korpil B-wing Assault Starfighter

## Starship Format Template

(Name)

**Craft:**

**Type:**

**Scale:**

**Length:**

**Skill:**

**Crew:**

**Crew Skill:**

**Passengers:**

**Cargo Capacity:**

**Consumables:**

**Cost:**

**Hyperdrive Multiplier:**

**Hyperdrive Backup:**

**Nav Computer:**

**Maneuverability:**

**Space:**

**Atmosphere:**

**Hull:**

**Shields:**

**Sensors:**

*Passive:*

*Scan:*

*Search:*

*Focus:*

**Weapons:**

*Fire Arc:*

*Crew:*

*Scale:*

*Skill:*

*Fire Control:*

*Space Range:*

*Atmosphere Range:*

*Damage:*

### Type:

The ship's general classification, such as "Stock light freighter" or "Attack starfighter." Specify "modified" if the ship is not "stock" and has had custom modifications made — higher speed, new blasters, more maneuverability, or anything which doesn't look like the "stock" stats provided in *Second Edition*.

*Example:*

**Type:** Heavy Cruiser  
**Type:** Star Destroyer  
**Type:** Stocklight freighter  
**Type:** Modified light freighter  
**Type:** Heavy assault starfighter

### Scale:

Is normally "Capital" or "Starfighter." The

only other scales are Character, Speeder, Walker and Death Star.

*Example:*

**Scale:** Starfighter

**Scale:** Capital

### Length:

How long the vessel is in meters (or tenths of a meter). "18 meters," "120 meters," "7.3 meters."

*Example:*

**Length:** 110 meters

### Skill:

The skill used for piloting the ship: specialization. The three "common" starship skills are *capital ship piloting* (for all capital-scale combat starships), *space transports* (for any non-combat ship, regardless of scale), and *starfighter piloting* (for any starfighter-scale combat starship, normally just fighters like X-wings, TIEs, etc.): the specialization is normally for a specific make and model of ship, such as X-wing, TIE/ln, TIE Interceptor, YT-1300 transport, Imperial Star Destroyer.

*Example:*

**Skill:** Capital ship piloting: Star Destroyer

**Skill:** Space transports: YT-1300 transport

**Skill:** Starfighter piloting: TIE Interceptor

### Crew:

First list the total crew (these are the people who do all activities *except* gunnery and flying other vessels). Then list the number of gunners, then if they can coordinate (there are few ships with this category), such as gunners: 100.

Then list the skeleton crew — the minimum number of crew members necessary to safely operate the ship (normally about 1/3 to 2/3 a normal crew complement), with a slash and then an added difficulty number, such as +5, +10, +20. Normally, the +5 to +10 range is sufficient. This is how much harder the ship is to pilot with a skeleton crew.

A ship *cannot* be flown with less than the skeleton crew. A ship on a skeleton crew has *no* gunners and thus cannot use its weapons.

Ships with small crews (5 or less, for example) may not be able to be flown on a skeleton crew, so the crew listing may be as simple as "5."

*Example:*

**Crew:** 560, gunners: 40, skeleton: 130/+10

**Crew:** 2, gunners: 2

**Crew:** 4

**Crew:** 5 (1 can coordinate), gunners: 5, skeleton: 1/+5

**Crew Skill:**

Typical skill codes for crewmembers *in alphabetical order*. List the correct piloting skill (*capital ship piloting, space transports, starfighter piloting*), the relevant gunnery skills for the weapons (*capital ship gunnery or starship gunnery*), shield, astrogation, and if necessary, sensors skills.

These skill codes are used by the gamemaster in combat situations, for example, to see if the gunners could hit the characters' ship or fly through that asteroid belt. They are "average" skills. For most military crews, it is assumed that they have achieved some sort of standardized training, and therefore have similar skills.

If a ship's crew may vary, such as a ship often used by the Empire and the Corporate Sector, you may at your discretion list skill codes for both types of crews if they vary a lot, or indicate a range (such as "Planetary militias vary, but typically 1D lower in piloting and up to 2D lower in all other skills").

**Sample Starship****Lancer**

**Craft:** Kuat Drive Yard's *Lancer*-class Frigate

**Type:** Anti-starfighter screening frigate

**Scale:** Capital

**Length:** 250 meters

**Skill:** Capital ship piloting: lancer frigate

**Crew:** 850, gunners: 45, skeleton: 375/+10

**Crew Skill:** Capital starship gunnery 4D, capital ship piloting 3D+2, capital ship shields 4D, sensors 4D

**Passengers:** 40 (troops)

**Cargo Capacity:** 300 metric tons

**Consumables:** 1 week

**Cost:** 9.5 million credits (new); 6 million credits (used)

**Hyperdrive Multiplier:** x2

**Hyperdrive Backup:** x15

**Nav Computer:** Yes

**Maneuverability:** 1D

**Space:** 4

**Hull:** 4D

**Shields:** 2D+2

**Sensors:**

*Passive:* 35/0D

*Scan:* 60/1D

*Search:* 100/2D

*Focus:* 3/2D+1

**Weapons:**

**20 Quad Laser Cannon**

*Fire Arc:* 5 front, 5 left, 5 right, 5 rear

*Crew:* 1 (15), 2 (5)

*Skill:* Capital ship gunnery

*Scale:* Starfighter

*Fire Control:* 4D

*Space Range:* 1-5/10/17

*Damage:* 4D

**Capsule:** This Lancer is specifically designed to combat starfighters, hence the presence of the starfighter scale weapons. It is normally used for convoy escort or planetary guard; it performs poorly in fleet engagements where fully armed capital ships can easily damage it.

Some ships, such as light freighters, have wildly varying crew skills. You may list "Varies, but typically ..." if there is a large range of skills; list likely skill ranges. This is to give the gamemaster a basic idea of at what level to assign things.

With specific ships, you may list a specific person and their skills, such as with the *Millennium Falcon*. You may list Han's and Chewie's skills, or refer them to their entries *if they are in the same product*.

*Example:*

**Crew Skill:** Astrogation 3D+1, capital ship gunnery 4D+2, capital ship piloting 4D, capital ship shields 4D+1, sensors 3D

**Crew Skill:** See Han Solo and Chewbacca

**Crew Skill:** Varies, but typically astrogation 2D-4D, space transports 2D+2-6D, starship gunnery 2D-5D

**Crew Skill:** Rebel Alliance: Astrogation 3D, capital ship gunnery 4D+2, capital ship piloting 4D, capital ship shields 3D+1. Planetary militias vary, but typically 1D lower in piloting and up to 2D lower in all other skills.

**Passengers:**

The number of passengers and/or troops that may be carried. If troops, list "troops" in parenthesis at end. If a ship carries passengers *and* troops, put a semi-colon between them, with a parenthetical note on the different passenger types. You may list other types of specialized passengers when pertinent.

This ranking is for a "standard complement" — normally, in a pinch, a vessel can carry more. This is just what you would find on a normal "full load."

If there are no troops or passengers, do not list this category.

*Example:*

**Passengers:** 500

**Passengers:** 250 (troops)

**Passengers:** 1,000; 150 (troops), 250 (pateltns)

**Cargo Capacity:**

In metric tons or kilograms. Fighters carry only a few kilograms; small transports (like the *Falcon*) carry about 100 metric tons; bulk transports can carry thousands of tons (space barges can carry 15,000 metric tons, bulk freighters can carry 80,000 metric tons).

You do not need to list a ship's cargo volume since a ship's tonnage capacity is more important than its volume. Ships may have excess volume to handle lighter than water cargos, like food stuffs, etc.

List as "# metric tons" or "# kilograms."

*Example:*

**Cargo Capacity:** 100 metric tons

**Cargo Capacity:** 30,000 metric tons

**Cargo Capacity:** 50 kilograms

**Consumables:**

How long the ship can operate without stopping to refuel or restock supplies. Listed in a number of days, weeks, months, or years.

*Example:*

- Consumables: 1 week
- Consumables: 3 months
- Consumables: 5 days

**Cost:**

If for a general type of ship, such as stock YT-1300 transports, the cost for the ship is listed, normally with new and used costs. This is for a stock ship of that type.

If this listing is for an individual ship, such as the *Millennium Falcon* or the *Lady Luck*, the ship in question may be highly modified or its owner may want a lot more for it than it's worth — its cost could be considerably higher or it may not be for sale. Characters would probably have to bargain to buy a ship from its owner, so the cost could be used as a reference point from which to bargain.

Certain vessels, such as Imperial Star Destroyers, are not for sale, so list the cost as "Not available for sale." Alternately, certain specialized ships, such as military vessels, are unlikely to depreciate in the way that civilian vessels do.

Remember that costs should be realistic: a ship that is fairly mediocre should cost about average for ships of that category. A ship that is very good in certain areas, such as packing a lot of weaponry, or having excellent sensors, can cost a lot more. A very poor quality ship can be a lot lower. Of course, with marketing, negotiating skills, brand reputation and "buyer's sucker value," costs can vary a lot.

You may also note a ship as being at a very low cost because the ship received extensive damage in combat, is old or was not maintained well. Ships of this type should be presented as *individual* ships to reflect the fact that they are not average ships of that type: for example, the *Wild Karrde* versus a standard Corellian Action V Transport.

*Example:*

- Cost: 20,000 (for a stock ship; some stock military vessels will not be for sale)
- Cost: 10,000 (new), 2,500 (used)
- Cost: 57,000
- Cost: Not available for sale

**Hyperdrive Multiplier:**

Listed as x# (as in x1, x2, or x3). This is a reflection of how fast a ship is in hyperspace. The *Millennium Falcon* is about the fastest ship around at x1/2. Most ships are x1 or x2, but slow ships can x3, x4, x5 or higher.

If a ship has no hyperdrive, do not list this category.

*Example:*

- Hyperdrive Multiplier: x1
- Hyperdrive Multiplier: x4

**Hyperdrive Backup:**

Also listed as x# (as in x10, x12, x14). Normally much slower than main hyperdrives. If no hyperdrive backup, do not list this category.

*Example:*

- Hyperdrive Backup: x8
- Hyperdrive Backup: x14

**Nav Computer:**

If a ship has no nav computer, do not list this category. Ships without one must carry an R2 astromech droid or similar droid to plot hyperspace journeys.

If a ship has a nav computer, list "Yes." Some ships have a limited number of jumps their nav computers can hold. If this is so, list as "Limited to # jumps."

*Example:*

- Nav Computer: Yes
- Nav Computer: Limited to 8 jumps.

**Maneuverability:**

Listed as 0, +1, +2, 1D, 1D+1, 1D+2 or some other die code. Some ships may have different maneuverability codes for different situations, such as when in an atmosphere. List the conditions in parentheses after the die code.

*Example:*

- Maneuverability: 1D
- Maneuverability: 2D (in space), 1D (in atmosphere)

**Space:**

This is a number indicating "units per move" — 1, 2, 3, 4, etc. on up to 12 for A-wings. Most transports are in the 1-4 range; fighters move at 7 or 8 or higher; capital combat vessels move in the 3-5 range, although there are exceptions.

Some vessels move at different rates. For examples, drop ships move much faster when bringing troops in, burning most of their fuel; when returning, they have to creep along at a slow rate, conserving fuel, to make sure they get back. List the different conditions in parentheses.

To approximate how fast a ship is likely to go in an atmosphere, use the "Speed Code to Move Conversion Chart"

*Example:*

- Space: 5
- Space: 10 (during drop), 2 (on return flight)

**Atmosphere:**

Listed in terms of "meters per move; kmh." See reference charts in *Gamemaster Screen* — ships don't have to translate exactly from space to

atmosphere, since some ships will be faster in an atmosphere than others.

Ships may also move at different rates in an atmosphere. Again, the drop ship is an excellent example: it drops at a very fast rate, but is slow when returning.

If a ship does not have this listing, it cannot enter an atmosphere (many capital ships can't enter an atmosphere).

*Example:*

**Atmosphere:** 450; 1,300 kmh  
**Atmosphere:** 415; 1,200 kmh (during drop), 225; 650 kmh (on return flight)

### Hull:

The hull code of the vessel.

*Example:*

**Hull:** 4D

### Shields:

The shield code for the vessel. If the vessel has no shields, do not list this category. Note that certain vehicles, like the Mon Calamari Star Cruiser, may have redundant shields (see *Star Wars: The Roleplaying Game, Second Edition*).

*Example:*

**Shields:** 1D

### Sensors:

*Passive:* Range in units/additional dice to sensors roll (normally 0D)

*Scan:* Range in units (always slightly more than passive)/additional dice to sensors roll (always higher than passive)

*Search:* Range in units (always higher than scan)/additional dice to sensors roll (always higher than scan)

*Focus:* Small number (this is a radius of units, not a range)/additional dice to sensors roll (always higher than search)

All ships have some kind of sensors: passive at the very least. Ships that shouldn't be in combat or don't need really good sensors, like intersystem barges, might only have passive or scan sensors. Ships that need good sensors, like fighters and capital combat ships, will have all types.

Check comparable ships for likely ranges. For example, if doing a new starfighter, compare it to other starfighters.

*Example:*

**Sensors:**  
*Passive:* 20/0D  
*Scan:* 40/1D  
*Search:* 60/2D  
*Focus:* 3/3D

### Weapons:

List each weapon type separately: list number and type of weapon ("fire-linked" in parentheses if they are). If a ship has different groups of fire-linked weapons, you may list them as so. Fire-linked means the weapons are linked together and fire as a whole; the damage value is the total for all of the fire-linked weapons.

For example, 20 Quad Laser Cannon (fire-linked in groups of 5). This means that groups of five quad lasers fire at once, so there are really only four banks of lasers that can fire in a given turn.

Starfighter scale ships have blasters, missiles, laser cannon, ion cannon and proton torpedoes. Capital scale ships can carry any starfighter scale weapon (it's easier to hit starfighter scale ships with them), but they can also carry turbolasers, tractor beams and other heavy duty ordnance. Turbolasers consume too much energy for starfighters to carry them.

*Fire Arc:* Front, left, right, back, turret; if there are more than one emplacement, you can list by breakdown, such as 10 front, 15 left, 15 right, 5 back. Turret emplacements can fire in all directions, but they are only practical on small, starfighter scale vessels.

*Crew:* The number of crewmen necessary to operate the weapon. If there is no "crew" listing, the weapon may be fired by the pilot.

*Scale:* List only if different than the scale of the ship.

*Skill:* The skill used to fire the weapon: *starship gunnery* or *capital starship gunnery*

*Fire Control:* Die code (1D, 2D+2, etc.) added to the gunner's *gunnery* skill.

*Space Range:* Short/medium/long range, such as 1-3/12/25

*Atmosphere Range:* The same as "Space" above, but for atmosphere, such as 100-300/1.2/2.5 km. Only list "km" after the long range. Some ships, like Imperial Star Destroyers, have weapons that can fire from orbit to hit targets, so ranges might be 1-5/50/100 km, for example. If weapons don't fire into atmosphere, don't list range.

*Damage:* Die code of damage the weapon inflicts.

Repeat for each different type of weapon.

*Example:*

#### Weapons:

**2 Laser Cannons (fire-linked)**

*Fire Arc:* Turret

*Crew:* 2

*Scale:* Starfighter

*Skill:* Starship gunnery

*Fire Control:* 2D

*Space Range:* 1-5/10/25

*Atmosphere Range:* 100-500/1/2.5 km

*Damage:* 4D

**15 Turbolaser Cannons**

*Fire Arc:* 5 front, 5 left, 5 right

*Crew:* 2

*Skill:* Capital starship gunnery

*Fire Control:* 1D+2

*Space Range:* 1-15/30/45

*Atmosphere Range:* 1-15/30/25 km

*Damage:* 5D

**Capsule:**

Serves the same function as a capsule or essay for characters, except this simply describes the ship.

**Starships: Stat Format**

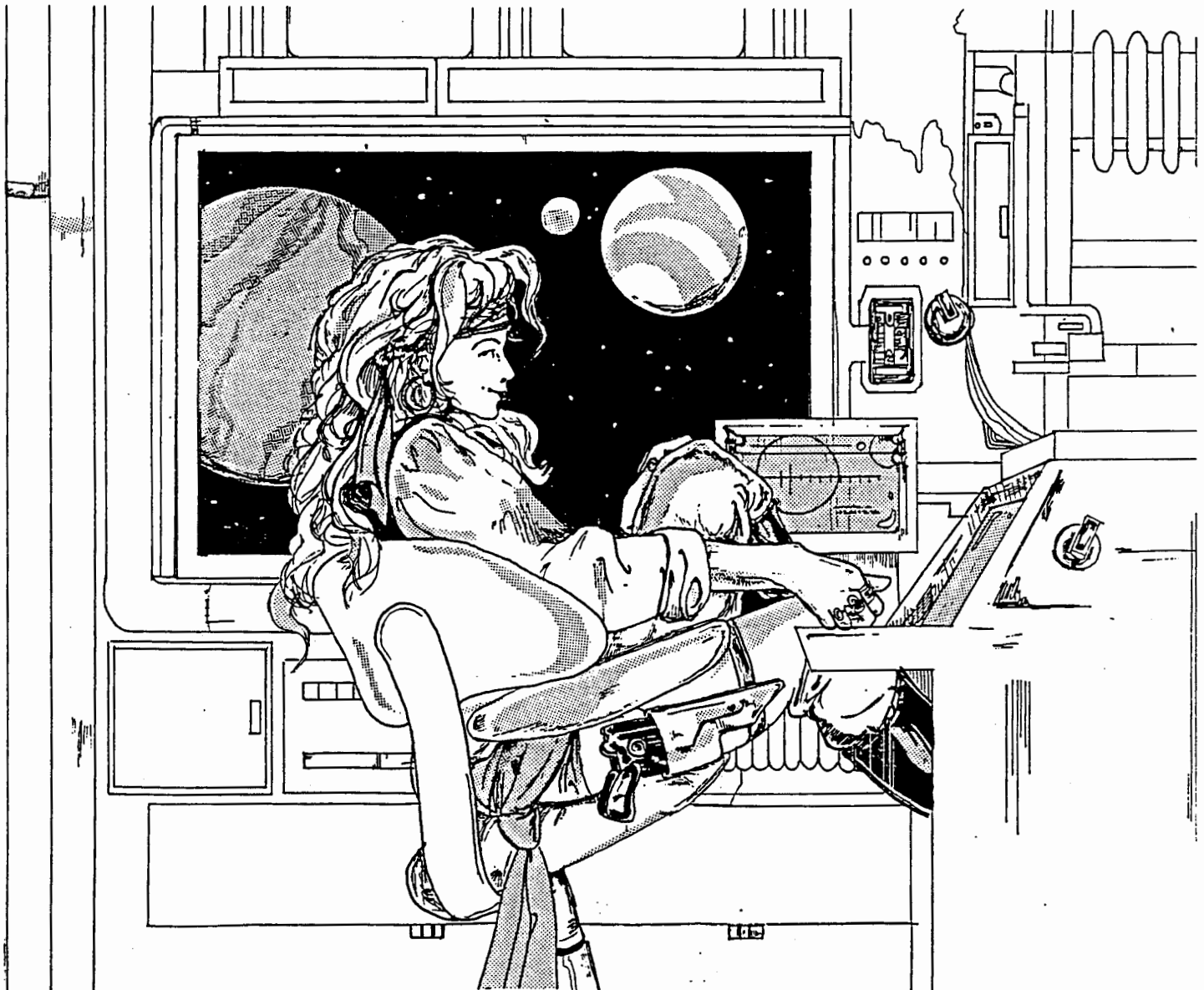
In this style, you list only the relevant stats in the following order: starship's name or craft (whichever is most pertinent). Scale, relevant

crew skills (in attribute order — because of this, they may not be in alphabetical order), maneuverability, space, atmosphere, hull, and shields. Weapons: weapon type (with scale if different, fire control, range if necessary, and damage).

It is presumed that ships listed in this manner figure only in episodes and won't be pivotal in an adventure, so hyperdrive speed or cargo space doesn't matter.

*Example:*

**Imperial Star Destroyer.** Capital, *capital ship gunnery* 5D, *capital ship piloting* 4D+1, maneuverability 2D, space 6, hull 6D, shields 3D. Weapons: 48 turbolaser batteries (fire control 2D, damage 4D), 20 ion cannon batteries (fire control 3D, damage 3D), 6 tractor beam projectors (fire control 2D+2, damage 4D).



# Vehicles

## Capsule Format

### Vehicle Name

The vehicle's name or type. You may also indicate a special owner or other pertinent facts, such as "Han Solo's Speeder Bike."

*Example:*

### ■ Ikas-Adno StarDrive Swoop

### Craft:

The craft's manufacturer, name and model number.

*Example:*

**Craft:** Modified Mobquet Nebulon-S Racer

### Type:

The vehicle's general classification, such as racing swoop, transport barge, or All Terrain Armored Transport. If the vehicle is modified, specify "modified" in the description.

*Example:*

**Type:** Hoverscout assault vehicle

**Type:** Modified speeder bike

## Vehicle Stat Template

(Name)

**Craft:**

**Type:**

**Scale:**

**Length:**

**Skill:**

**Crew:**

**Crew Skill:**

**Passengers:**

**Cargo Capacity:**

**Cover:**

**Altitude Range:**

**Cost:**

**Maneuverability:**

**Move:**

**Body Strength:**

**Shields:**

**Sensors:**

*Passive:*

*Scan:*

*Search:*

*Focus:*

**Weapons:**

*Fire Arc:*

*Crew:*

*Scale:*

*Skill:*

*Fire Control:*

*Range:*

*Damage:*

### Scale:

For vehicles this is normally listed as "Speeder", although "Walker" is possible.

*Example:*

**Scale:** Speeder

**Scale:** Walker

### Length:

The vehicle's length.

*Example:*

**Length:** 18.3 meters

**Length:** 5 meters

### Skill:

The skill used for piloting the vehicle and the specialization listed after a colon. The most common vehicle skill is *repulsorlift operation*. Other skills include *swoop operation* and *walker operation*. The specialization is normally for a specific make and model of ve-

hicle, such as Rebel armored snowspeeder.

*Example:*

**Skill:** Repulsorlift operation: landspeeder

**Skill:** Walker operation: AT-ST

### Crew:

Same as crew for starships, although most vehicles will not have skeleton crews.

*Example:*

**Crew:** 3, gunners: 2

### Crew Skill:

As per starships, this is a list of typical skill codes for crew members *in alphabetical order*. List the piloting skill (normally *repulsorlift operation*, although possibly *walker operation*), the relevant gunnery skills for the weapons (normally *vehicle blasters*, although if Character-scale weapons are mounted on a vehicle use *blasters*), and if necessary, sensors skill.

These skill codes are used by the gamemaster in combat situations. They are "average" skills. For most military crews, it is assumed they have achieved some sort of standardized training, and therefore have similar skills.

If a vehicle's crew may vary, you may, at your discretion, list skill codes for several types of crews if they vary a lot, or indicate a range (such as "Planetary militias vary, but typically 1D lower in piloting and up to 2D lower in all other skills").

Some vehicles have wildly varying crew skills. You may list "Varies, but typically ..." if there is a large range of skills; list likely skill ranges. This is to give the gamemaster a basic idea of at what level to assign skills.

With specific vehicles, you may list a specific person and their skills, such as Jabba's sail barge, you may list the pilot's skills or refer them to his entry *if he is in the same product*.

*Example:*

**Crew Skill:** Repulsorlift operation 5D, vehicle blasters 4D+2

**Crew Skill:** See Han Solo and Chewbacca

**Crew Skill:** Varies, but typically repulsorlift operation 3D+1, vehicle blasters 4D

**Crew Skill:** Rebel Alliance: repulsorlift operation 4D, vehicle blasters 4D+1. Planetary militias vary, but typically 1D lower in piloting and up to 2D lower in all other skills.

### Passengers:

The number of passengers that may be carried. Indicate as per "passengers" under starships.

*Example:*

**Passengers:** 15 (troops)

**Cargo Capacity:**

Listed in kilograms or metric tons.

*Example:*

**Cargo Capacity:** 1 metric ton

**Cover:**

Listed as None, 1/4, 1/2, 3/4 or Full. The cover is approximately how much protection the vehicle provides to people aboard. If some people are protected better than others, you may indicate so in the text.

*Example:*

**Cover:** Full

**Cover:** Full (pilots), 1/2 (passengers), none (gunners)

**Altitude Range:**

The optimum altitude range for the vehicles. Skip this category for ground vehicles like walkers and "ground effect vehicles" (cars).

Vehicles listed as "Ground level — x meters", like landspeeders, are limited to that maximum height.

Some vehicles, like Rebel snowspeeders, have a variable "altitude range": they fly best at up to 50 meters, but can go a little higher. In this case, indicate different grades of "lesser performance" altitudes with penalties (vehicles should only receive penalties for move and maneuverability). For example:

**Altitude Range:** Ground level — 50 meters; 100 meters, -1D maneuverability, -100 Move.

Some vehicles will have several additional ranges, but this takes up a lot of space and often isn't worth it.

Some vehicles, like high altitude fighters, have altitude ranges like "1 kilometer — 10 kilometers." In this case, you can indicate penalties for going below the range as well.

*Example:*

**Altitude Range:** Ground level — 3 meters

**Altitude Range:** Ground level — 50 meters; 100 meters, -1D maneuverability, -20 Move

**Altitude Range:** 100-500 meters; 99 or less, -1D maneuverability; 501-750 meters, -1D maneuverability

**Cost:**

The cost for this vehicle, normally with new and used costs. Certain vessels, such as AT-AT walkers, are not for sale, so list as "Not available for sale"

*Example:*

**Cost:** 10,000 (new), 2,500 (used)

**Maneuverability:**

Listed as 0, +1, +2, 1D, 1D+1, 1D+2 or some other die code.

*Example:*

**Maneuverability:** 2D

**Move:**

Movement in "meters per move; kmh." See "Speed Code to Move Conversion Chart" on the Gamemaster Screen for first to second edition conversion.

*Example:*

**Move:** 450; 1,300 kmh

**Body Strength:**

Die code representing the vehicle's strength.

*Example:*

**Body Strength:** 1D+2

**Shields:**

Most vehicles don't have shields. If not, just omit this category.

If the vehicle does have shields, list them as a normal die code.

*Example:*

**Shields:** 1D+1

**Sensors:**

Most vehicles won't have sensors — if not, just do not list this category.

If the vehicle has sensors, present them as for starships, but present ranges in meters. If ranges are in kilometers, indicate with "km" such as "30

**Sample Vehicle**

**Sark's Cargo Barge**

**Craft:** Modified Norsov "Drifter"

**Type:** Heavy Cargo Barge

**Scale:** Speeder

**Length:** 11 meters

**Skill:** Repulsorlift operation: cargo barge

**Crew:** 1, gunners: 1

**Passengers:** 3

**Cargo Capacity:** 25 metric tons (or 25 passengers)

**Cover:** 1/4 (pilot), none (passengers and cargo)

**Altitude Range:** Ground level — 2 meters

**Cost:** 15,000

**Maneuverability:** 1D

**Move:** 70; 200 kmh

**Body Strength:** 3D

**Weapons:**

**Triple Laser Cannon (fire-linked)**

*Fire Arc:* Turret

*Crew:* 1

*Skill:* Vehicle blasters: medium laser cannon

*Fire Control:* 1D

*Range:* 200/500/750

*Damage:* 4D

**Capsule:** Sark's cargo barge is his main cargo vehicle. He has outfitted it with a triple laser cannon mounted between and above the rear air rudders because he often has to venture through the territory of marauding swoop gangs. The vehicle is a dull blue and appears dented and pitted — Sark has placed heavy sheets of freighter hull plate over the frame of the barge to increase its resistance to blaster fire.

km." For example:

*Passive:* 50/1D

*Scan:* 1 km/1D+1

*Example:*

**Sensors:**

*Passive:* 200/0D

*Scan:* 400/1D

*Search:* 600/2D

*Focus:* 3/3D

### Weapons:

Weapons are listed as per starship weapons, with type of weapon, fire arc, crew, scale (if different than scale of vehicle), skill, fire control, range (ranges are only in meters; if in kilometers, list "km" after the number, such as "5km"), damage.

*Example:*

**Weapons:**

2 Laser Cannons (fire-linked)

*Fire Arc:* Turret

*Crew:* 1

*Skill:* Vehicle blasters: medium laser cannon

*Fire Control:* 2D+2

*Range:* 400/800/1.2 km

*Damage:* 4D+2

### Capsule:

Same as for starships and characters — this should describe the vehicle.

### Vehicles: Stat Format

In this style, you just list stats as relevant, in the following order: Type. Scale, maneuverability, move in meters; kmh, body strength, and shields (if any). Weapons: weapon type (with scale if different, fire control, range if necessary and damage).

*Example:*

**Imperial AT-AT Walker.** Walker, maneuverability 0D, move 21; 60 kmh, body strength 6D. Weapons: 2 heavy laser cannons (fire control 2D, 50-500/1.5/3 km, damage 6D), 2 medium blasters (fire control 2D, 50-200/500/1 km, damage 3D)



# Weapons

## Capsule Format

This is how new weapons are listed. Use the capsule format for a more complete listing of a new weapon.

### Name

Name or type of equipment.

*Example:*

### ■ Blaster Pistol

### Model:

Manufacturer, model number and type of device.

*Example:*

Model: BlasTech A280 Blaster Pistol

### Type:

A quick description of the weapon.

*Example:*

Type: Fragmentation grenade

Type: Light anti-vehicle laser cannon

Type: Heavy ion surface-to-space cannon

### Scale:

List the scale (usually Character or Speeder) only if appropriate

*Example:*

Scale: Character

Scale: Speeder

### Skill:

The skill and specialization necessary to use the weapon or piece of equipment. List this only if appropriate.

*Example:*

Skill: Blaster: blaster pistol

Skill: Vehicle blasters: heavy blaster cannon

### Crew:

This is reserved for any weapon which isn't a purely personal side-arm. Blaster artillery, vehicle-mounted blasters and similar ordnance may need larger crews. For multi-person crews, use the guide-

lines under "crews" for starships. Since these are weapons, there is no need to list "gunners" as a separate category since these people *are* the gunners.

If the crew is one, such as for a grenade launcher, or the weapon is clearly one that can only be used by the holder, such as a lightsaber or blaster pistol, skip this category.

*Example:*

Crew: 2

Crew: 5, skeleton: 2/+15

### Cover:

The amount of cover the weapon provides to gunners and crew operators. Reserved for artillery pieces with large housings. Cover rankings are the same as for vehicles: 1/4, 1/2, 3/4, Full.

If the weapon provides no cover, skip this category (instead of listing "None" for "Cover").

*Example:*

Cover: Full

### Ammo:

This lists the ammo from power packs, or the number of slugs it can hold. If there's no ammo, do not list this category.

*Example:*

Ammo: 100

### Cost:

The cost of the item in credits. If the item cannot be bought, such as a lightsaber, list this as "Not for sale."

*Example:*

Cost: 200

### Availability:

Use codes from page 161 of *Star Wars: The Roleplaying Game, Second Edition*. Some weapons are specially controlled by their manufacturers, such as Wookiee bowcasters, which Wookiees only sell to other Wookiees. In this case, list the special circumstances.

*Example:*

Availability: 1, F

Availability: Only sold to Wookiees

### Body:

Some weapons, such as blaster artillery, can take damage from a shot and survive. This is because they have reinforced housings. If this is the case, list the body strength of the blaster housing and the scale if different than the scale of

## Weapon Format Template

(Name)

Model:

Type:

Scale:

Skill:

Crew:

Cover:

Ammo:

Cost:

Availability:

Body:

Fire Rate:

Fire Control:

Range:

Difficulty:

Blast Radius:

Damage:

Game Notes:

Capsule:

the damage the weapon does.

*Example:*

**Body:** 2D

**Body:** 3D (character-scale)

### Fire Rate:

Some weapons have a fire rate. If expressed as a whole number, such as "3", it means that the weapon can be fired a maximum of three times in a round.

If expressed as a fraction, such as "1/4", it means that the weapon can only be fired once every four rounds.

If the weapon is like most blasters or melee weapons and can be used as many times as the user dares, just skip this category.

*Example:*

**Fire Rate:** 1

**Fire Rate:** 5

**Fire Rate:** 1/3

### Fire Control:

Some weapons have fire control (like starship and vehicle weapons) because they are naturally very easy to use or are computer assisted.

Some weapons that are particularly difficult to use may have a *negative* fire control.

If the weapon effectively has no fire control, just skip this category.

*Example:*

**Fire Control:** 1D

**Fire Control:** -1D+1

### Range:

Listed as short/medium/long, such as 3-10/30/250. This applies only to weapon ranges.

If there are no ranges, do not list this category.

*Example:*

**Range:** 3-20/30/50

### Difficulty:

Melee weapons don't have ranges, but have an inherent difficulty to use them: Very Easy, Easy, Moderate, Difficulty, Very Difficult or Heroic.

*Example:*

**Difficulty:** Easy

### Blast Radius:

List this category if the weapon's attack covers a whole range instead of affecting a small area. Large AT-AT-walker style weapons and grenades may have blast radii. If the weapon affects the same area equally, like a large blaster blast, just list this as a simple number, such as "3 meters."

Some weapons, like grenades, may do less damage at longer ranges, which will be reflected in the damage rankings. In this case, list each of

the ranges. The weapon does no damage beyond the blast radius.

If the weapon doesn't have a blast radius, skip this category.

*Example:*

**Blast Radius:** 3 meters

**Blast Radius:** 0-2/4/8

### Damage:

This category is listed as a die code if appropriate. If this stun damage, list as (stun damage).

If the weapon does less damage over different ranges in a blast radius, list one damage ranking for each blast radius range. For example, the example above has three ranks for blast radius; the damage for that same weapon must have three ranks, such as "4D/3D/2D."

Some weapons lose damage due to range: some blasters are really powerful at short range and lose a lot of damage at long range. In this case list the damages with "(damage by range)" at the end, or if the power loss doesn't correspond to the weapon ranges, list the damage as "#D:100 m/" and so forth. For the last damage, don't list a range since it will correspond to the maximum range for the weapon.

Melee weapons often do a character's *Strength* plus a set amount. List this as "STR+(die code)", such as STR+1D, STR+2D

*Example:*

**Damage:** 5D

**Damage:** 6D/4D/1D+1

**Damage:** 6D (stun damage)

**Damage:** STR+1D+1

**Damage:** 6D/5D/4D/1D (damage by range)

**Damage:** 5D:10 m/4D:50 m/3D:100 m/2D

## Sample Weapon

### Golon Arms Smasher

**Model:** Golon Arms Smasher

**Type:** Anti-vehicle artillery

**Scale:** Speeder

**Skill:** Blaster artillery: anti-vehicle

**Crew:** 4

**Ammo:** 200 with power generator; recycles 1 shot in six minutes.

**Cost:** 3,000

**Availability:** 2, X

**Body:** 2D+2

**Fire Rate:** 1/3

**Fire Control:** 1D+2

**Range:** 50-600/900/1.2 km

**Damage:** 5D

**Capsule:** The Smasher is cheaper and portable than many other anti-vehicle weapons. It has a compact tripod mounting, and weighing in at under 20 kilograms (including power generator), can be carried by one man by hand or with a special back holster (an extra 100 credits)

### Game Notes:

Game Notes include any special rules relating to the use of the weapon. If there are no special rules, skip this category.

*Example:*

**Game Notes:** Because of the kickback of the weapons, any character who wants to fire the weapon more than once in a round must make an *Easy Strength* roll to be able to aim the weapon (this is a "free action", not an additional action in a round). Reloading the weapon with new quarrels requires a *Moderate Strength* total.

### Capsule:

Description of the device as necessary, as per characters, starships and vehicles. For the Full Format, the capsule is substituted with an Essay.

### Weapons: Stat Format

Weapons' stat formats are short, and include the following information in this order: **Type of Equipment**, Scale (if necessary), skill, ranges (if necessary), damage (if necessary), game effect (if necessary), and description if necessary.

As with capsule characters, other information can be done in separate paragraphs if necessary.

*Examples:*

**Blaster pistol.** Character, blaster, 3-10/50/150, damage 5D.



# WEST END GAMES

Proudly Presents ...

## SHATTERZONE™

In November of 1992, West End Games releases the first of three full-length novels based on a science-fiction setting unlike any to come before. The first novel, **The River of God**, will be followed closely by **Sole Survivor** in January '93 and **Beyond the 'Zone** in April. These novels will introduce a new universe where space is big, life is hard, and the adventure never ends.

### THE SETTING

Far in the future of a universe not unlike our own, **Shatterzone** is a setting that combines all the best aspects of modern science-fiction and science-fantasy with an exciting history and flavorful environment. Exciting adventure and deadly peril await all who enter there.

The people of Earth have spread out from their tiny solar system over several centuries. The number of worlds inhabited by their descendents is unknown ... and uncontrolled. The Home World governments try to impose order on the people, but their sphere of control is severely limited. They are dependent upon the good will, support, and resources of the corporations and Home World fleets.

During the initial periods of solar and stellar exploration, the first to leave were men and women who didn't fit into humanity's social structure. These fringe groups — or "fringers" — took their chances with "blindflying" and "coldsleep" rather than face oppression or extinction at home. Many were forced to leave while others fled.

When the "Quantum Drive" — an engine that made interstellar travel faster than the speed of light — was discovered, space flight became cheap and relatively easy. This brought the fringers back within the influence of the Home World governments they had struggled to escape. Seeing space as a mere expansion of their territories, the nations and special interest groups of the Home Worlds began to strike out for regions never before explored.

Conflicts arose, and bloody wars were fought in the vacuum of space and on distant planets. This was the time of "The Secessionist Wars." The Home World "loyalists" had a hard time fighting those who had gone before — especially since they spent at least as much time fighting each other.

Now the newly founded Consortium of Worlds — composed of those who followed old Home World doctrine — established the Consortium Fleet. Its job was to enforce the status quo and suppress "deviance" ... as defined by the Fleet.

The Fleet was created to be independent of any government or corporation — it

evolved into an autonomous entity devoted to keeping the trade lanes open and the fringers quiet and out of the way. Paranoia and devotion to its own survival keeps the Fleet going, and its power makes it formidable.

But soon, as humanity grew in population and pushed past its old solar and near-stellar boundaries, expansion into space became less a function of government and more an economic enterprise. The corporations of the Consortium became monolithic MegaCorporations. They grew out of the huge profits gained from stellar exploration and colonization, and they began to control the economies of the stars.

One way the Consortium of Worlds and the Fleet initially kept control of the MegaCorporations and the colonies was by promulgating rumors of a possible alien invasion. Fear of the unknown and the very real fringer attacks kept the loyal colonies in line ... somewhat.

No alien invasion ever occurred. New alien species were discovered every few decades, and initial skirmishes were fought, but, in general, armed conflict was considered a luxury by both sides — and an expensive one at that.

Almost without exception, aliens had been welcomed into the Consortium as potential markets. Some of these species were populous enough — or cunning enough — to gain actual power in the Consortium and equal representation with humanity.

The Glahn are the second most populous species — after Humanity — in the Consortium and, at the time they joined, they controlled nearly as much space as the Humans. They are a powerful voting block on the Consortium's Council Board. The Glahn are a three-sexed species with a clannish culture and social structure. Indeed, their way of life revolves around socio-biology. At least as warlike in nature as Humanity, the Glahn

have very strong rituals for etiquette and law, and their usual resolution of conflict is to either fight to utter annihilation or simply leave. The Glahn are very good at judging whether or not they will emerge victorious from a situation — and if they can't win, they don't want to play.

The third species of the Consortium's ruling Board is the Ishantra. They are a species with a very small population and a curious history. At one time, the Ishantra were a collection of many different species, all travelling through space for some unknown reason. After many years of flight, their ships landed on a world that most of the species could survive upon. Most of the Ishantra believe that they were fleeing some terrible cataclysm or Armageddon that destroyed their worlds. A few have given the journey religious significance.

Since very few members of each Ishantra species survived the flight and the resettlement, they knew they would all die out from inbreeding in a few generations — unless they did something. Turning their technology inwards, they began to alter their genetic structure, finding commonalties that could be used as breeding factors. Many of the individual species died out, but overall the new species — the "Ishantra" — survived. To this day, most Ishantra breed by cloning and gene-splicing, even though over ninety percent of the them are able to interbreed.

New aliens have been encountered at the edge of explored space. Although unrelated to each other, they all tell similar tales of fleeing a horror beyond the known universe. Their stories seem impossible — but many of the aliens seem impossible themselves. Lacking anything else in common they have been labelled "bolters" by the Consortium.

Even among the strongest of these bolters, there are legends of a species so terrible and deadly that they drive others before them like dust before a whirlwind. The

bolters claim to have travelled great distances, having to cross a "river of rocks" which they could find no way around — the **shatterzone**. They took their chances with this almost certain death rather than face ... the Armagons.

## THE SHATTERZONE

The only check on the Armagon tide, however, appears to be an effective one. The "shatterzone." Called the "River of God" by some and "the galaxy's largest asteroid field" by others, the shatterzone is more than both ... much more.

Discovered by the Consortium only recently, the shatterzone seems to be a fantastic place where "light matter" collides and combines with "dark matter." It is a place of awesome change and violence, where the energy to create or destroy a universe is concentrated. It is also a barrier between the frontiers of the Consortium Worlds and the rest of the Spiral Arm.

Besides being a barrier and a phenomenon, the shatterzone is also a place of great profit and adventure. Energy mining and conventional mining have turned the shatterzone into a treasure trove of uncountable riches. Exploited by the MegaCorporations that employ most of the Consortium's work force — and by freelance treasure-hunters and prospectors — the shatterzone has become a way of life for many — those who wish to live off the 'zone, and those who would live off them.

## SPACE IS BIG!

The adventure in the **Shatterzone** universe does not begin or end with the 'zone itself. The shatterzone is only one part of the larger universe. The Armagons, the Fleet, the colonies, the aliens, the bolters, the technology, the MegaCorporations, and all the other fascinating and exciting dangers and treasures are all just parts of the next great age of exploration.

Welcome to the Universe ... the universe of **Shatterzone**.

## AND THE ADVENTURE DOESN'T END THERE!

Following a tradition of excellence, West End Games intends to release, in the summer of 1993, a ground breaking — ground-shattering — new roleplaying game set in the **Shatterzone** universe. After capturing the attention and interest of the reader, West End Games will provide the individual consumer with the ultimate adventure — in the great **Shatterzone** setting.

West End Games will publish a complete roleplaying game system, fortified with many related products — sourcebooks, tech manuals, setting expansions, universe guides, adventures — and a complete line of ancillary products including additional novels, comic books, miniatures and more!

Look for the **Shatterzone** novels starting in November 1992 followed by the release of **Shatterzone: The Roleplaying Game**, and other **Shatterzone** products beginning in the summer of 1993.

# ***Freelancing for West End Games***

West End Games currently publishes a number of roleplaying game lines, and we are always in search of new freelancers. Before you begin reading the submission guidelines for specific games below, there are a few things you should be aware of:

1) Unless otherwise noted, we are primarily interested in 96-page sourcebooks or adventure collections, and 128- and 144-page sourcebooks, although we do produce 64-page adventures once in a while.

2) As of 1996, we will be going to a 48 book a year schedule, necessitating the recruitment of more freelancers.

3) West End pays 4 to 5 cents a word. We normally make remittance on first and final draft.

4) All proposals must be accompanied by a release form or a cover letter expressly giving permission for us to review the material. Without either, we cannot look at your proposal and we will be forced to discard it.

5) We do accept unsolicited proposals for all but the *Indiana Jones* and *Star Wars* game lines (see below). However, we do *not* accept unsolicited manuscripts and will not return them.

6) Be familiar with the basic sets and rules of any game for which you are proposing a product.

7) Have at least some idea of what has already been published for a game line. You need not have read all of it, but there is no point in wasting your time proposing something that's already been done.

8) We're not interested in the latest revolutionary rules system. We have two house systems, *MasterBook* and the *D6 System*, and while we're willing to make improvements, we're not going to be replacing them any time soon. If you want to propose a new game world to us, concentrate on creating an exciting, unique world, not a new set of rules.

## **Paranoia™**

This line has seen new life with the release of *Paranoia 5th Edition* in 1995. Writers for this line should review that book. This is a science fiction/humor game, with the emphasis on humor, and it is also the game that is most likely to publish adventure material. As so much of it is parody, try to keep it current – we don't want to be parodying things that are 15 years old and too obscure for the reader.

Source material is always welcome, but remember that it should have some use for the gamemaster/players. If it's funny but utterly useless in the game, we have a limited interest in it.