

Flash Point

by Patrick Kapera

"Ten hours ago, a U.S. spy plane was shot down by an unknown aggressor somewhere south of Japan. The home office believes this aggressor to be one of our long-time rivals: the Crimson Dynasty. Based on early intelligence, we believe the spy plane caught sight of an operational prototype of the Dynasty's new sea-borne weapons platform, codenamed MANTICORE. We must know if the platform is operational, as obtain its current coordinates. Unfortunately, the Japanese are refusing to release any information about the crash until the plane's pilot, Captain Robert McDonnell, is back in U.S. hands.

"Your mission is to infiltrate the U.S. Embassy and interview Capt. McDonnell before he's escorted home and out of our reach. There are two complications. First, the international media has been alerted of the incident, and are swarming around the Embassy, seeking a story. Our presence in Tokyo must remain as discreet as possible. Second, the Dynasty may know it was observed, and may try to silence the Captain before he can reveal MANTICORE's position. You are authorized to use lethal force only when Dynasty involvement is confirmed, and you're to do everything in your power to keep the Embassy safe from harm.

"The Captain departs the Embassy at 6 a.m., Tokyo time. You have 12 hrs. Good luck, agents."



Flash Point

by Patrick Kapera

SPYCRAFT

Requires the use of the Spycraft™ Espionage Handbook, published by Alderac Entertainment Group, Inc., and the Dungeons & Dragons® Player's Handbook, Third Edition, published by Wizards of the Coast®.



SPYCRAFT

Requires the use of the Spycraft™ Espionage Handbook, published by Alderac Entertainment Group, Inc., and the Dungeons & Dragons® Player's Handbook, Third Edition, published by Wizards of the Coast®.



HOW TO USE THIS PRODUCT

This serial is designed for use as a standard demo over a 4-hour block using a team of 3-5 pregenerated 1st-level agents. Experience rewards are included in the Debriefing section at the serial's end only for those who wish to use this serial in their ongoing games.

Abbreviations

This adventure uses standard *Spycraft* NPC abbreviations, as follows:

Atk	Attack
Def	Defense
Fort	Fortitude
Init	Initiative
Ref	Reflex
Spd	Speed
SV	Save
v/wp	vitality / wound points

Ability scores are abbreviated as normal (see *the Spycraft rules*).

SPYCRAFT

This module requires the use of the DUNGEONS AND DRAGONS® PLAYER'S HANDBOOK, THIRD EDITION, published by Wizards of the Coast,® and *Spycraft*™ Espionage Handbook, published by Alderac Entertainment Group, Inc. You won't be able to run this adventure without it.

Spycraft, *Shadowforce Archer* and all related marks are ™ and © 2002 Alderac Entertainment Group, Inc. All rights reserved.

SHALLOW GRAVES

Author: Patrick Kapera
 Brand Manager: Patrick Kapera
 Editor: Rob Vaux
 Creative Director: Mark Jelfo
 Graphic Design: Justin Lawler
 Cover Illustration: G. W. McKee II
 Cartography: Cris Dornaus

SPECIAL NOTE

During playtesting, an alternate version of this serial was sometimes adopted, in which the agents are not ordered to interview Captain McDonnell but instead extract him to an Agency fall-back site elsewhere in Tokyo (by any means necessary except killing him). This version proved very popular with aggressive teams, and is recommended for GCs who think their groups may have trouble with the final scene.

GAME CONTROL INFORMATION

This one-session serial is designed to run in 1-2 hours, with little preparation or planning. The agents are tasked with interviewing Captain Robert McDonnell, to confirm whether he has information about the Crimson Dynasty's new MANTICORE weapons platform. No information about the Dynasty or the MANTICORE system is included here — they are beyond the scope of this serial.

The twist in this serial is that the entire operation is a trap. The Crimson Dynasty seeks to capture a team of Agency operatives, and have staged the spy plane incident and planted the pilot (with a supporting strike team) in the American Embassy, ready to pounce when the agents arrive. The Dynasty has codenamed this operation FLASHPOINT. For more about this event, see "Flashpoint," at the end of this serial.

Until the strike team moves to take the agent team, you should keep track of where each Dynasty operative is located, and what he is doing. We have provided starting points for each, though circumstances in your game may change.

Once the mission briefing above has been read to the agents, you can get started.

THE PLANNING STAGE

The first thing you should allow the agents to do is plan their approach. The two most forward methods for getting into the Embassy are to disguise the team as either military intelligence or a news crew. Either of these options is perfectly reasonable, and supporting documentation can easily be supplied by the Agency. Should the agents think to arrange for their arrival with the Embassy, by placing themselves on the limited guest list, ask for a favor check (DC 15). With success, they have no problems getting in the front door — getting in to see the pilot still requires some finesse. If the team fails this roll, or doesn't ask for it, they must find a way past the guards on site once they arrive, and may alert the Dynasty strike team to their presence much earlier in the serial.

The earliest the agents can arrive at the Embassy is 8pm. Interviews are planned until 10:30 p.m. After that, the Embassy shuts down for the evening, and no one can see Captain McDonnell before he is escorted away by the U.S. military.

GEARING UP

This mission is Code: Red.

Gear has been included on each agent sheet, though you should allow them to quickly modify their gear if they want. They should also be allowed to pick gadgets for their operation. Gear and gadget lists have been provided with this serial — familiarize yourself with them before play. Allow the agents no more than 15-30 minutes to pick their equipment — any more and the serial may run over 2 hours. Explain to

the players that Control demands they leave immediately, with little preparation, as the clock is ticking before Captain McDonnell is returned home.

U.S. EMBASSY SECURITY

Except for the first-floor patio, all of the Embassy's first floor is well protected. The surrounding wall is 10 feet high, and has a hardness of 7 with 150 wound points. Fortunately, the walls are decorative, with many handholds; scaling the outer wall requires a Climb check with a DC of 15). Of course, an opposed Move Silently check is also required to avoid being noticed by the guards on the second-floor balconies.

There are three types of walls inside the Embassy...

Wall	Break DC	Hardness	Wound Points
Fortified	N/A	9	200
Standard	N/A	5	100
Gates	25	10	75

Doors within the Embassy are similarly constructed...

Door	Break DC	Hardness	Wound Points
Armored	30*	10	150
Fortified	20	6	50
Standard	10	5	30

All locks have an Open Lock DC of 25, except the armored doors, which have an Open Lock DC of 30.

U.S. EMBASSY (TOKYO, JAPAN) - FIRST FLOOR

The first floor of the Embassy is elegantly built, but planned strictly for business. Halls and offices are free of creature comforts, and the décor is simple, crisp, and clean. The Embassy's first floor includes all public offices, as well as the central security offices, armories, and vaults.

The following descriptions assume the Flashpoint event (see below) has not happened yet. You should change the descriptions to reflect any combat or other events that have occurred in each area.

1. Entrance (Guard Stations):

"This security choke point consists of two gates through which all traffic into the Embassy is funneled. Well-staffed guard stations flank the interior of the entrance, between the gates."

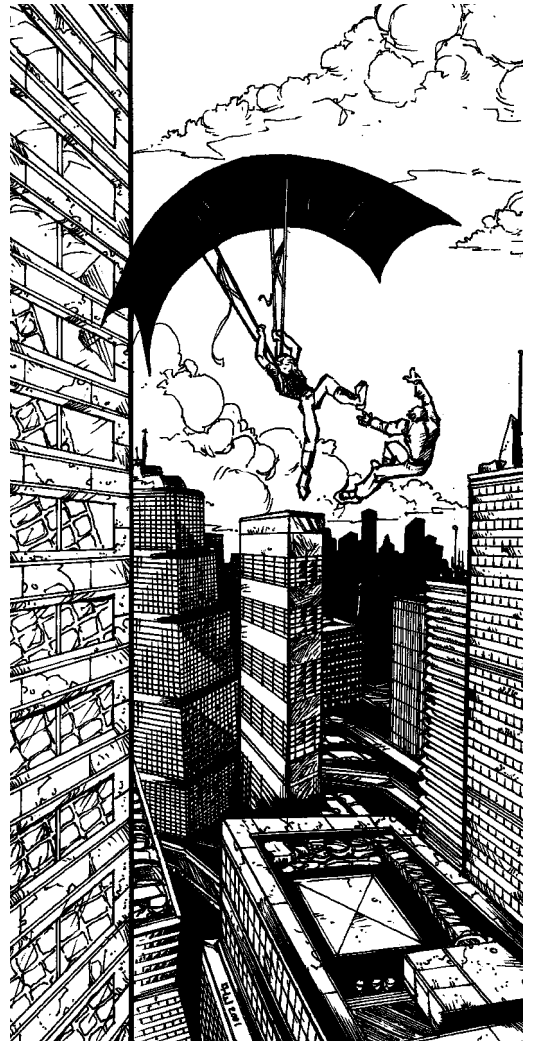
Two guards staff each station here. They have not been compromised by the Crimson Dynasty, and try to eliminate the strike team once it is revealed. Unfortunately, it's also possible the guards recognize the agents as part of the threat. Once the guards become aware of the combat, the GC can use them to balance out the fighting — having them side with the underdog.

These guards check the agents' paperwork when they arrive, run their gear through an x-ray machine, and wave them through, directing them to park and enter the reception area (location #4). If any weapons are found on the agents, they are detained for questioning, and delivered in handcuffs to the security office (location #8), unless they are disguised as military personnel, in which case they are let through.

The Embassy's front gates are electronically controlled from within the right guard station.

2. Visitor's Area:

"The broad, open area in front of the Embassy is meticulously tended, with perfectly cut lawns, low well-trimmed hedges, and litter-free parking areas. The entire scene is observed by armed (but incautious) guards walking the balconies above."



If the agents are disguised as a news crew, they are directed to park here; otherwise, they're waved into the inner courtyard (location #3).

Guards in location #20 constantly watch this area. These men have been compromised.

The hedges here provide one-quarter concealment and parked vehicles provide one-half concealment plus like cover.

3. Courtyard:

"Reserved parking slots are located at the outer edges of this stone courtyard, which is observed through reinforced glass by guards inside the building."

Guards in location #8 observe this area. They are protected by reinforced glass windows (Break DC 20, hardness 2, 20 wound points).

Windows open onto the courtyard from both the first and second floors.

The door into the reception area (location #4) is open.

4. Reception:

"As you enter this sterile waiting room, you find it a conduit of activity between flanking offices. American diplomats and Japanese correspondents rush back and forth in a flurry of motion, presumably caused by Captain McDonnell's arrival. Within moments, a tidy Japanese man of lithe stature approaches with a broad smile and asks your business."

The welcoming committee is a political aide named Genchi Ransu. He is unassuming and accommodating at all times, and – once he knows the agents are here to see the captain – shows them into the indoor patio (location #7). He requests that the agents find him for anything they should need.

Ransu is actually this serial's villain – a henchman planted in the Embassy months ago by the Crimson Dynasty in anticipation of this operation. He is a consummate deceiver, and has carefully gained the trust of the entire staff. If he ever makes a check to influence the actions of an Embassy staff member (opposed or not), he gains a +5 bonus.

Ransu watches every arriving group carefully for signs that they might be Agency operatives in disguise. At some point shortly after he meets the agents (when it won't be obvious what you're rolling for), check to see if he sees through the agents' ruse. If the agents have not already made an appropriate skill check (Diplomacy, Intimidate, etc.), make their roll as well as Ransu's.

If Ransu suspects the agents, he contacts the guards and arranges to move the team up on the visitor's schedule, then springs the trap once the group is with Captain McDonnell.

5. USAID Office:

"This office is occupied by the USAID staff, who assist U.S. nationals while in Japan. Understandably swamped, none of them stop to help you."

Everyone in this room is an innocent bystander, and flees at the first sign of fighting. Some head for the guard stations – the rest for the safety of the visitor's area outside and possibly their cars.

6. Public Affairs Office:

"This office handles political and military relations between America and Japan. They are currently fending off a seemingly endless barrage of phone calls from all around the world. No one is free to assist you."

Everyone in this room is an innocent bystander, and flees at the first sign of fighting. Some head for the guard stations – the rest for the safety of the visitor's area outside and possibly their cars.

7. Indoor Patio (Hosting Area):

"As you step into this serene room, you enter a new world, away from the frantic hustle through the rest of the Embassy's public offices. Gentle music wafts through the patio from concealed speakers in the walls and you are presented with a breathtaking view of the Sunida River beyond wide, bay windows.

"The patio currently hosts several news teams, all waiting to see the captain. Two Embassy staffers slip through the room, serving h'orderves and drinks."

Assuming the agents don't try to venture further into the Embassy on their own, they wait here until they are let up to interview the Captain. Their wait is anywhere from a half-hour to an hour (3d10+30 minutes).

8. Security Offices:

"The close confines within are rigidly organized, with camera panels along the top of each wall and control panels and communication equipment below. A steel gate protects a small armory of weapons in the back, beyond which is a fortified door marked with the Japanese word for vault. Two Embassy guards are here, watching the security monitors."

NOTE: Armored doors block entry to these rooms. Once the agents are inside, read the following aloud

Agents are not allowed into these rooms under any circumstances – even if they are disguised as U.S. military personnel. All the normal guards within these rooms have been subdued and replaced with men disguised to look just like them – noticing these disguises requires a Spot check (DC 25). The actual guards are currently tied up and locked inside the vaults (location #10).

9. Armories:

NOTE: Heavy gates block entry to these rooms, but the agents can see inside from the security offices (location #8).

"This gated room contains several suits of riot gear, shotguns, melee weapons, and a locked ammunition cabinet. Beyond this room, you see a fortified door marked with the Japanese word for vault."

Each armory contains three kevlar vests, three shotguns, five police batons, and a set of nunchaku. Each ammunition cabinet contains 100 shots of beanbag shotgun ammunition, 300 shots of soft point rifle ammunition, and 100 shots of standard full metal jacket rifle ammunition.

10. Vaults:

NOTE: Fortified doors block entry to these rooms. Once the agents are inside, read the following aloud.

"This small room is lined with bank-style drawers and may only hold four people at once. At present, it is filled with four unconscious Embassy guards."

The guards are bound with handcuffs (Break DC 25, hardness 10, wound points 10). They have been given a strong sedative, and can only be awakened with a stimulant shot or like item. Even after they are awake, they suffer a penalty of -2 to all rolls until dawn.

11. Guard Stations:

NOTE: Armored doors block entry to these rooms, but the agents can see inside from the courtyard (location #3) and visitor's area (location #2).

"This small room consists of a desk, two chairs, and a simple two-way communication system. Currently, the room is occupied by one guard, who observes the courtyard and visitor's area outside."

One window from each of these rooms opens onto the courtyard and another onto the visitor's area. Both windows are made of reinforced glass (Break DC 20, hardness 2, 20 wound points). The guard inside this room has been compromised.

12. Legal and Immigration Offices:

"This office is less kinetic than those near the reception area, but no less tense. Everyone within is extremely focused on their current duties, but one aide finds a moment to ask your business."

The occupants of this room don't accept any logical reason for the agents' presence ("Got lost," "Which way to the restroom?" etc.). Continued lingering may raise suspicions (and should demand higher and higher Bluff, Diplomacy or Intimidate checks before the diplomats call security).

Everyone in this room is an innocent bystander, and flees at the first sign of fighting. Some head for the guard stations – the rest for the safety of the visitor's area outside and possibly their cars.

13. Domestic Affairs Offices:

"This office is occupied primarily by Japanese personnel, who simply wave you over to the room next door."

The occupants of this room ignore the agents unless they persist in bothering them, in which case they immediately call security and ask for the agents to be removed.

Everyone in this room is an innocent bystander, and flees at the first sign of fighting. Some head for the guard stations – the rest for the safety of the visitor's area outside and possibly their cars.

14. Lounge:

"This comfortable room contains two wide sofas, a large television set (currently tuned to CNN), a water tank, and a magazine rack. It is currently unoccupied."

There is nothing in this room beyond its obvious contents.

15. Press Room:

"This room contains a podium flanked by the Japanese and American flags and pictures of famous leaders from both nations. Five ranks of folding chairs face the front of the room."

This is where press junkets are held. With the constantly changing situation surrounding the downed spy plane, the news crews are briefed in the patio (location #7) and across the street, in the park, where many other news crews (not allowed inside) are waiting. This room is empty through this serial.

16. Meeting Room:

"This simple wood-paneled meeting room contains several maps and Japanese national emblems on the walls, a sturdy 20-foot long table, and a dozen high-backed chairs."

There is nothing in this room beyond its obvious contents.

17. Screening Room:

"This room contains a large projection screen, three ranks of folding chairs, and a camera and large audio-video control panel toward the back."

There is nothing in this room beyond its obvious contents.

U.S. EMBASSY (TOKYO, JAPAN) - SECOND FLOOR

The Embassy's second floor is warm, inviting, and quiet (all rooms are soundproofed except for the exclusive patio (see location #19, below) and the balconies (see location #20, below). This is where visiting dignitaries and VIP guests — like Captain McDonnell — are housed while they stay at the Embassy. The floors are padded in plush carpeting and the rooms are decorated with respectful heavy wood furniture and soft lighting.

18. Lounge/Waiting Room :

"This spacious lounge has many deep-cushioned chairs, reading lamps, and a beautiful view of the visitor's area below."

This is where news crews are asked to wait before seeing Captain McDonnell in location #5b.

19. Executive Outdoor Patio (Private — VIPs only):

"This open-air patio is surrounded by warm heat lamps that ward off the chill of the Sunida River below. A low railing runs the outer circumference of the area."

This area is unused by Embassy staff this evening. The FLASHPOINT strike team, however, plans to use it as a staging ground for attacking the party (see "Flashpoint," at the end of this serial).

20. Balconies (Guard Stations):

NOTE: Armored doors block entry to these rooftops, but the agents can see onto them from the courtyard (location #3) and visitor's area (location #2).

"This 40-ft. by 40-ft. balcony overlooks the courtyard and visitor's area, as well as the second floor of the Embassy through its front windows. The Masumori Memorial Park and Gardens can be seen across the street in front of the Embassy, a circus of news vans and spectators."

One compromised guard is stationed at each of these areas at all times, and may get to the security office with one full action (through a trap door in the floor of the balcony).

21. Bedrooms

NOTE: The standard doors to these rooms are unlocked.

"Centrally lit by a large chandelier, this bedroom is well-appointed with oak furniture arranged in an appealing Feng Shui pattern, unobtrusive wallpaper, and rich cream carpeting. No one appears to be staying here."

No one is staying in any of these rooms at present. They are all empty of clothes or other personal items.

22. VIP Bedrooms:

NOTE: The standard door to location #22a is locked. Once the agents are inside, read the following aloud.

"This executive suite has a four-poster bed, personal bathroom and jacuzzi, and private massage board. No one appears to be staying here."

No one is staying in this room at present. It is empty of clothes and other personal items.

NOTE: Captain McDonnell is being interviewed in his room for the night — location #5b. Once the agents are inside, read the following aloud.

"Captain McDonnell is sitting on the enormous four-poster bed in this executive suite. He smiles awkwardly when you enter and shakes your hand, then asks if you'd like anything to drink. Outside a few scrapes, he seems unharmed, and quite jovial. But you sense an underlying worry. The lines around his eyes are deep."

"Captain McDonnell" is a long-time Dynasty sympathizer, and fiercely devoted to them, but he is uneasy with fieldwork. He is used to shipping sensitive information to them and the like, but being in the thick of things like he is now makes him nervous. You should make a Will save for him every round, with a DC of 5 + 5/round he has been in combat. Failure indicates that he makes a run for it — fleeing for the first floor or leaping from the executive patio (location #19) at the first opportunity.

McDonnell is pleasant and forthcoming about all the trivial questions he's now used to answering. When the agents delve further into the incident, he clams up and watches them, keen to determine if they are the Dynasty's targets. When he determines that they are — if the agents mention or describe MANTICORE, take him into custody, or otherwise reveal their motives — he alerts the strike team by pressing a button on his uniform collar. The strike team attacks the very next round (see "Flashpoint" for details).

23. Ambassador's Office:

NOTE: The Ambassador's receptionist (location #24) blocks entry to this room. If the agents get inside, read the following aloud.

"This large office is dominated by an enormous painting of the famed castle at Himeji, sprawling behind a wide power desk. The U.S. Ambassador to Japan, Charles Fellows, looks up from a tall stack of paperwork and asks if he can help you."

24. Ambassador's Office — Reception:

"The door to this reception area is open and you can see a stern woman typing at a computer terminal behind a desk, ignoring those in the waiting room outside. Beside her desk is a door marked as the office of the U.S. Ambassador."

The receptionist refuses to allow anyone to see the Ambassador, and calls security if the agents persist. She warns the Ambassador of any danger, but doesn't accompany him near any combat. When gunfire is heard, she immediately flees, heading for the first floor, and out the building.

25. ACRS Room:

NOTE: The standard door to this location is locked. Once the agents are inside, read the following aloud.

"This room is labeled as the American Center Reference Service. Inside are several wide file cabinets, an outdated microfiche machine, and a reference desk."

This room contains reference copies of most U.S. documents, both political and legal. There is nothing of importance here for the agents.

26. File Room:

NOTE: The standard door to this location is locked. Once the agents are inside, read the following aloud.

"This room contains a computer terminal and several wide file cabinets."

This room contains reference copies of all Embassy documents. There is nothing of importance here for the agents.

SURROUNDING TERRAIN

The American Embassy is located along the wide Sunida River, twenty minutes on foot from the Imperial Palace. The surrounding blocks are idyllic, featuring pristine landscaping, ancient temples, and the incredible vistas of the Masumori Memorial Park and Gardens (directly across from the Embassy).

A. Metro Station:

"Within this public subway station is an enclosed ticket sales counter and an escalator heading down to the loading platform."

The Tokyo metro system can take agents anywhere in the city.

B. Masumori Memorial Park and Strolling Garden:

"This garden is apparently quite tranquil most of the time. Tonight, however, the park is crawling with media crews of all nationalities and venues. Tokyo police strive to control the scene. Most of the news crews wait idly by for a shot of something newsworthy — or Captain McDonnell's departure in the morning. Some are more zealous."

A couple news crews occasionally wander across the street or onto neighboring rooftops every couple hours, in a vain attempt to get a shot of the Embassy's interior. They are driven away by local police within 4d6 minutes.

C. Boardwalk:

"This area has been cordoned off by Tokyo police, and local shops have closed."

The police refuse to let anyone past — even U.S. military (who are simply directed to the Embassy's front gate).

D. Daigorou Temple:

"This one-story temple is crowded on all sides by news crews and spectators. Tokyo police strive to keep order."

There is nothing worthwhile inside, though industrious agents can slip past the police (Hide and Move Silently DCs of 10 each) and peak over the Embassy walls if they like.

FLASHPOINT

Once the agents are identified as the targets, the Dynasty strike team moves to subdue them and take them prisoner. If they can, the Flashpoint team uses Ransu to direct the agents into a neutral area where they can be taken quietly — preferably one of the VIP bedrooms or one of the empty rooms on the first floor (locations #15-17).

Ideally, Captain McDonnell (actually a Dynasty operative named Hakashi Yuri) delivers the first blow, striking unexpectedly moments before the Flashpoint team arrives. He can time their arrival after triggering his collar alert button, and attacks with his concealed taser two rounds later.

One security guard from each security office converges on the agents' location (ostensibly on rounds but really to keep the way clear for the rest of the Flashpoint team). The bulk of the Flashpoint team — eight minions — enters the room disguised as additional Embassy security or come in through windows if time is short.

Once activated, the Flashpoint team arrives in 1d3 rounds. Agents should make a Sense Motive check (DC 20) to avoid being surprised.

The Flashpoint team is instructed to take the agents at all costs, even if they must blow their cover to do so. Innocent bystanders are an unfortunate obstacle that should be overcome without killing them, if possible (the Dynasty still

values its nation's people), but may be cut down if necessary to get to the Agency operatives. Further, the Dynasty really only needs one agent for their purposes, and are unopposed to the Flashpoint team eliminating the others. Ransu and Yuri know this, and order the strike team to use lethal force if the combat goes against them.

Once the combat starts, this scene likely devolves into a quick and dirty free-for-all, with the agents trying to save the Embassy staff and news crews while capturing or killing the Flashpoint team. Chaos erupts as soon as gunfire is heard outside the second floor (remember that the second floor is soundproofed, unless windows have been shattered) or an innocent makes it outside and starts screaming about an attack on the Embassy.

WRAPPING UP

The resolution of this serial is largely up to the agents' actions, and chance. Let the combat run its logical course, and strive to offer the players a couple moments of tension during the fight. If needed, Ransu or Yuri can take one or more innocent bystanders hostage, or attempt to flee to a waiting speedboat 200 yards out in the Sunida River. (This offers excellent chase opportunities with a well-placed marina nearby.)

Use the police and loyal guards to help the agents along if the combat goes against them, or increase the number of Flashpoint operatives if they are having too easy a time of it. This combat is fluid enough to make changes throughout with little or no interruption.

Once the agents escape — with or without Flashpoint operatives in tow — close the serial and thank everyone for playing.

DEBRIEFING

If played as part of an ongoing game, reward each agent with the following xp at the end of this serial:

- Discovering the plot before Yuri's attack: 300 xp per agent.
- Killing McDonnell/Yuri: 150 xp per agent.
- Capturing McDonnell/Yuri: 300 xp per agent.
- Killing Genchi Ransu: 100 xp per agent.
- Capturing Genchi Ransu: 300 xp per agent.
- Killing one or more Flashpoint strike team members: 75 xp per agent.
- Capturing one or more Flashpoint strike team members: 150 xp per agent.
- Rescuing one or more security guard hostages: 200 xp per agent.
- Getting half or more of the civilians out safely: 100 xp per agent.
- Getting all the civilians out safely: 200 xp per agent.

NPCs

Three rough groups of NPCs are featured in this serial, all using generic statistic packages.

Embassy Guards, 2nd-level standard NPCs (soldiers): CR 1. SZ M; v/wp: 2d12+2 (15)/12; Init +3 (+2 class, +1 Dex); Spd 30 ft.; Def 12 (+1 class, +1 Dex); Atk: FN-FAL +3 (4d4+2); Face 1 square; Reach 1 square; SA per class; SQ per class; SV Fort +4, Ref +3, Will +0; Str 12, Dex 13, Con 12, Int 12, Wis 11, Cha 10; Skills: Bureaucracy +2, Climb +3, Computers +3, Gather Information +2, Jump +4, Listen +2, Spot +2. Feats: Speed Trigger. Gear: Weapons, handset radio.

Diplomats and News Crews, 1st-level standard NPCs (facemen): CR 1/2. SZ M; v/wp: 1d10+2 (7)/14; Init +1 (+1 class); Spd 30 ft.; Def 11 (+1 class); Atk: Punch/kick +1 (1d3+1); Face 1 square; Reach 1 square; SA per class; SQ per class; SV Fort +3, Ref +0, Will +3; Str 12, Dex 11, Con 14, Int 12, Wis 15, Cha 13; Skills: Bluff +5, Cultures +5, Diplomacy +5, Driver +3, Gather Information +5, Innuendo +5, Languages +4, Search +6, Spot +4. Feats: None. Gear: professional surveillance equipment. Gadgets and Vehicles: News van.

Tokyo Police, 2nd-level standard NPCs (soldiers): CR 1. SZ M; v/wp: 2d12 (12)/10; Init +4 (+2 class, +2 Dex); Spd 30 ft.; Def 13 (armor, +2 Dex); Atk: Glock 17 +4 (1d10+1) / police baton +2 (1d6); Face 1 square; Reach 1 square; SA per class; SQ per class; SV Fort +2, Ref +4, Will +4; Str 11, Dex 14, Con 10, Int 10, Wis 12, Cha 11; Skills: Bureaucracy +3, Demolitions +3, Diplomacy +1, Driver +3, First Aid +2, Hide +3, Intimidate +3, Jump +4, Search +3, Spot +3, Surveillance +4. Feats: Police Training. Gear: Weapons, kevlar vest.

NEW HENCHMAN

GENCHI RANSU

4th-level Faceman
Size: Medium
Vitality/Wounds: 26/11
Initiative: +3 (+2 class, +1 Dex)
Speed: 30 ft.
Defense: 13 (+2 class, +1 Dex)
Attack: Taser +2 (1d8 + special)
Face: 1 square by 1 square
Reach: 1 square
Special Attacks: Per class
Special Qualities: Per class
Saves: Fort +2, Ref +2, Will +5
Abilities: Str 9, Dex 12, Con 11,

Int 15, Wis 16, Cha 16
Skills: Bluff +9, Cultures +8, Diplomacy +7, Disguise +8, Forgery +4, Gather Information +6, Hide +5, Innuendo +8, Languages +7, Move Silently +5, Open Lock +4, Read Lips +7, Sense Motive +7, Swim +2.
Feats: Stealthy, Traceless.
Equipment: Weapons, designer clothes.
Gadgets: Subcochlear implant.

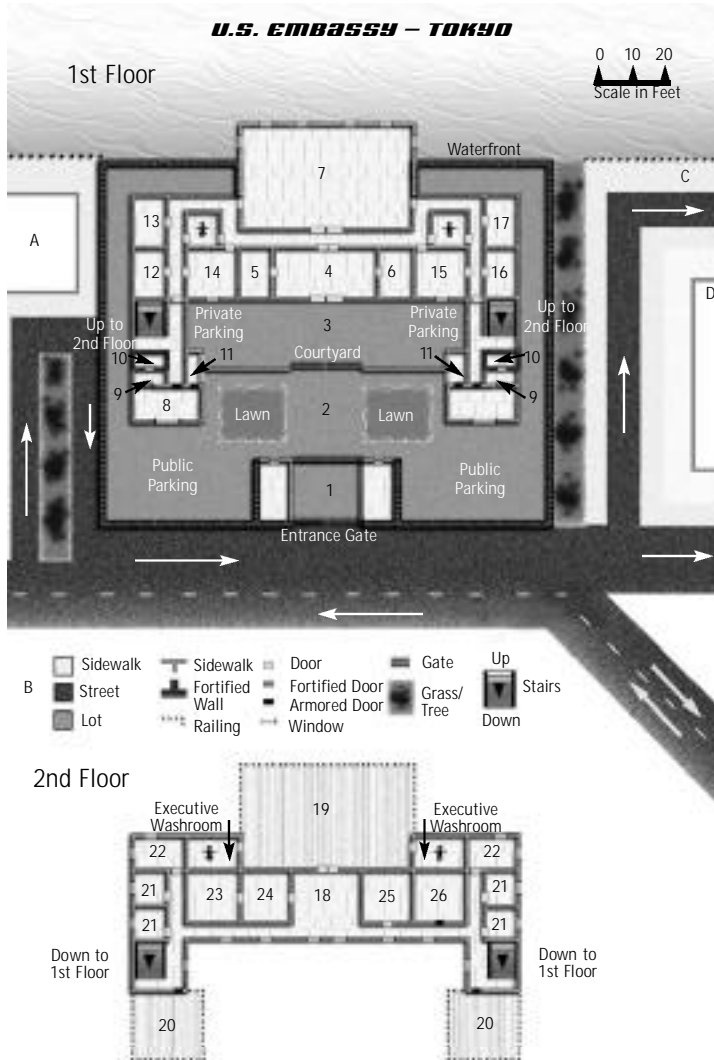
**NEW MINIONS: FLASHPOINT STRIKE TEAM
(16 OR MORE)**

2nd-level minions (soldiers): CR 1. SZ M; v/wp: 2d12+4 (15)/14; Init +4 (+2 class, +2 Dex); Spd 30 ft.; Def 13 (+1 armor, +2 Dex); Atk: HOWA Rifle Type 89 +4 (4d4) / fragmentation grenade +4 (2d10); Face 1 square; Reach 1 square; SA per class; SQ per class; SV Fort +5, Ref +4, Will +0; Str 14, Dex 15, Con 14, Int 12, Wis 10, Cha 9; Skills: Balance +7, Climb +6, Driver +5, First Aid +3, Intimidate +6/3, Jump +4, Tumble +6. Feats: Point Blank Shot, Precise Shot. Gear: Weapons, 1 smoke grenade (each), 1 fragmentation grenade (each), kevlar BDU.

HAKASHI YURI

4th-level Pointman
Size: Medium
Vitality/Wounds: 34/15
Initiative: +4 (+2 class, +2 Dex)
Speed: 30 ft.
Defense: 14 (+2 class, +2 Dex)
Attack: Punch/kick +5 (1d3+2) / taser +5 (1d8+special) / CZ 100 +6 (1d10+1)
Face: 1 square by 1 square
Reach: 1 square
Special Attacks: Per class
Special Qualities: Per class

Saves: Fort +4, Ref +5, Will +5
Abilities: Str 14, Dex 16, Con 15, Int 15, Wis 13, Cha 14
Skills: Bluff +8, Bureaucracy +7, Computers +4, Diplomacy +4, Electronics +4, First Aid +4, Move Silently +4, Pilot +5, Sense Motive +5, Sleight of Hand +5, Swim +5, Use Rope +5.
Feats: Field Operative, Persuasive
Equipment: weapons



ALDERAC ENTERTAINMENT GROUP

Alderac Entertainment Group, Inc. (AEG) is an award-winning industry leader in the collectible card game, roleplaying game, and miniatures game categories. AEG develops and publishes popular game-based entertainment products, including: Warlord: Saga of the Storm, Legend of the Five Rings, 7th Sea, Doomtown, Farscape, Spycraft, Shadowforce Archer, and the Clan War miniatures game. For more information on AEG, visit the company's website at www.alderac.com.

OPEN GAME CONTENT

All material in the module that is indented and printed in the sans serif typeface is considered Open Game Content, except for the proper names of NPC's, and may be used pursuant to the Open Game License. Material contained in the New Henchman and New Minion sections is also Open Game Content. Illustrations on those pages are not Open Game Content and are owned solely by Alderac Entertainment Group, Inc. In addition, to the extent any material is derived wholly from the d20 SRD and/or the Dungeons & Dragons® Player's Handbook, Third Edition, such as feat names and skills, that material is also designated as Open Game Content. All other content is designated as closed content, including but not limited to: NPC and Pre-generated character names, character background text, villain descriptions and all other module text not otherwise required to be Open Games Content.

Alderac Entertainment Group (AEG) reserves the right to publish addenda and/or modification to the designation of Open Game Content within this adventure on our web site if either by the unilateral action of AEG, by agreement of parties (including AEG) or by operation of law there is a change to the designation of Open Game Content.

LEGAL STUFF

Dungeons & Dragons® and Wizards of the Coast® are trademarks of Wizards of the Coast, and are used in accordance with the Open Game and d20 Licenses.

Links to the full text of both the Open Game and d20 licenses, when available, can be found on the Alderac Entertainment Group web site, and are hereby incorporated by this reference as if fully set forth herein. Future versions of this adventure will contain the entire text of those licenses, once finalized.

THE OPEN GAME LICENSE

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved.

- Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potting, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product Identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.
- The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.
- Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.
- Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.
- Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.
- Notice of License Copyright: You must update the COPYRIGHTNOTICE portion of this License to include the exact text of the COPYRIGHTNOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHTNOTICE of any original Open Game Content you Distribute.
- Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.
- Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.
- Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.
- Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.
- Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.
- Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.
- Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.
- Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.
- COPYRIGHTNOTICES
Open Game License v1.0a Copyright 2000, Wizards of the Coast, Inc. System Rules Document Copyright 2000, Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, based on original material by E. Gary Gygax and Dave Arneson. Star Wars roleplaying game Copyright 2000, Wizards of the Coast and Lucasfilm Ltd.; Authors Andy Collins, Bill Slavicek, JD Wiker. Spycraft Espionage Handbook and Shadowforce Archer Worldbook Copyright 2002, Alderac Entertainment Group Inc.; Authors Patrick Kapera and Kevin Wilson.