

FBI: d20

Law Enforcement



by Tom Ricks

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FBI: d20

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Introduction

FBI Document 23PJ-12

ASAC: WHY DID YOU FEEL IT WAS NECESSARY TO DISCHARGE YOUR FIREARM IN THE LINE OF DUTY?

A million monkeys with a million typewriters could never bring back the dead guy. Of all the bars in all the world, why did he have to stumble into the airport museum coffee shop and pull a gun on me? And people said that art was boring. I was drowning in paper work and no one would throw me a life-line.

My name is Special Agent Artemis Gunn. I had a fairly normal life. I grew up the second of three brothers. My father worked in a munitions factory. My older brother went into the military and my younger brother opened a construction business. I decided to play it safe and went to work as an accountant.

One would imagine that I would have been content with that, but as letter after letter came home about my brother's exploits in foreign countries, one day on a whim I decided to apply to the FBI. I completely forgot about it until several months later they called me up and offered me a job. I jumped through all the hoops

they put in front of me, and next thing I knew I was working for the FBI.

I was assigned to the Art Recovery Task Force. I didn't even know it existed until I started working for them. I actually found that I liked it. I helped to recover several pieces of priceless cultural heritage and became very popular with museum curators.

The most rewarding piece of work I've done to date involved the retrieval of some stolen burial artifacts from a collection of tribes in the Pacific Northwest. Apparently, a private collector had owned a rather extensive collection and left them in his will to the various tribes.

So anyway, apparently the second cousin of Mr. Smith (the dead guy (no, the other dead guy, the good one)) decided that said artifacts belonged to him. Mr. Smith. He tried to steal them. I didn't think that was a good idea. I shot him.

End of story.

ASAC: QUIT TRYING TO BE CUTE GUNN. THIS IS AN OFFICIAL GOVERNMENT REPORT NOT A DIME-STORE DETECTIVE NOVEL. FILL IT OUT RIGHT OR I WILL STAND OVER YOUR SHOULDER AND MAKE YOU.

Sample file

Introduction



At approximately 12:00 hours a suspect by the name of Elton Smith pulled a bowie knife on me and attempted to end my life. Screaming the words (and I paraphrase): "Yee-Haw, you government pig stealing **XXXXXXX**."

ASAC: ONCE MORE, FROM THE TOP...

At approximately 12:00 hours a suspect by the name of Elton Smith attempted to steal some Native American artifacts in my custody. Suspect used a knife and I was forced to use lethal force to defend myself. Witnesses (see attached forms 22L-449) attest to this fact. I contacted my branch office immediately thereafter to inform them of what had occurred. I waited for 2 hours for the local police to arrive and explained the situation to them.

Introduction

FBI: d20 is a bit different than Holistic Design's previous Real-Life Roleplaying books. It does not focus on a place, but rather on an organization. The FBI has a unique place in modern culture and has taken a more active role than ever before in trying to fight terrorism and other crimes. This book explains about who they are. It provides tools you can integrate into your d20 campaigns. We hope you enjoy it.



Sample file



Chapter One: A Brief History of the FBI

Introduction

The history of the Federal Bureau of Investigation and the history of law enforcement in the United States have intertwined since the 1920s, with the FBI epitomizing the best and worst qualities of American policing. The FBI has taken on the role of America's top cops, enforcing those laws government and society consider most vital, most damaging, or hardest to solve. Kidnapping, organized crime, financial misdeeds, counterespionage and more all fall into the FBI's baliwick. No one can deny that the FBI has had some stunning successes. By the same token, no one can deny that the FBI has had some spectacular failures, or that it has committed crimes of its own.

The FBI did not spring fully formed from the mind of J. Edgar Hoover. Its antecedents in both American and international law enforcement did as much to shape it as did its most famous director, and it has undergone even greater changes since his death. Still, his mark overshadows all others left on the bureau. Gamemasters can set campaigns during any part of its vibrant history, and this chapter describes some of its highest and lowest points – all of which offer incomparable gaming opportunities.

Precursors and Inspirations

The U.S. Marshals

U.S. marshals have the distinction of serving in the oldest federal law-enforcement organization in the United States. As part of the Judiciary Act, the first congress established them to act in support of the nascent U.S. courts. The earliest marshals undertook a wide variety of functions - acting as bailiffs, serving subpoenas or other court documents, hunting prisoners, and occasionally acting as bodyguards. Making their appointments involved a great deal of consideration by the president, to whom they directly reported. However, the highly political nature of the office made patronage and nepotism a serious problem, with politicians often doling out positions as favors to people unqualified to do the job.

Right from the start, the marshals found themselves in the middle of dangerous situations and political controversies. They confronted the Whiskey Rebellion of 1792, enforced the Alien and Sedition Acts of John Adams, and continued their active role during the War of 1812. Things got a lot harder before they got easier. The years before the Civil War saw slavery rise to a level of the highest national prominence. In the North, the marshals